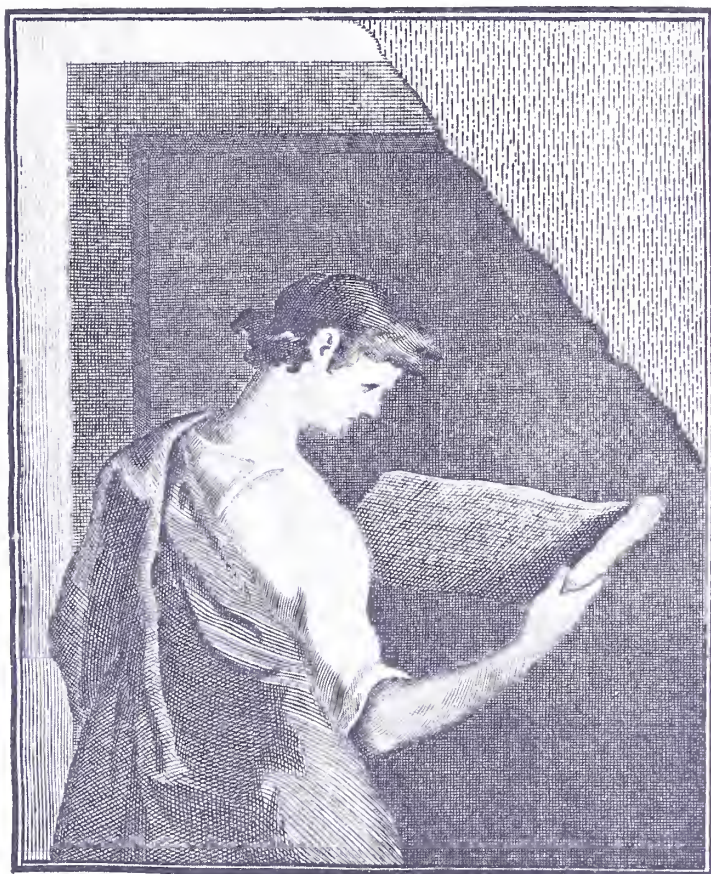


*French
Prints
Ralph
Nevill*



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FRENCH PRINTS
OF THE EIGHTEENTH CENTURY



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L'Indiscretion

By Janinet, after La Fontaine

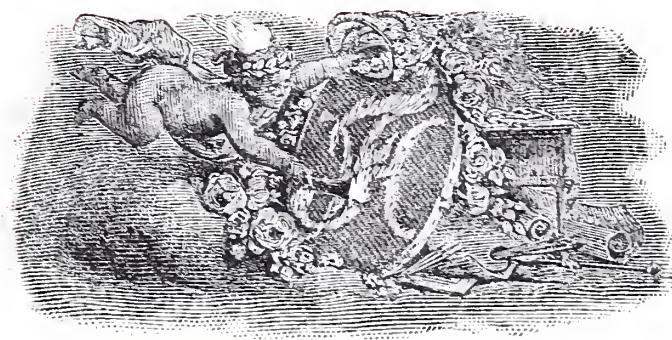
From a series of fine letters in the possession of Walter Burnes Esq

French Prints
of the
Eighteenth Century

BY

RALPH NEVILL

WITH FIFTY FULL-PAGE PLATES



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MACMILLAN AND CO., LIMITED
ST. MARTIN'S STREET, LONDON

1908



PREFACE

IN the following pages an attempt has been made to supply clear and reliable information likely to prove of use to those interested in French engravings of the eighteenth century. Up to the present no work written in English has appeared, dealing with the subject from the collector's point of view. The late Lady Dilke wrote with much erudition and artistic judgment of the French draughtsmen and engravers of the period, but her admirable work scarcely touched on the question of "states," and made no attempt to discuss the decorative value of the various prints.

Amongst the chief sources drawn upon in compiling the present volume must be mentioned *Les Graveurs du dix-huitième siècle*, by Baron Portalis and M. Beraldi, and *Dessins, gouaches, estampes et tableaux du dix-huitième siècle*, by M. Bourcard. These valuable contributions to the literature of art are monuments of careful research and unimpeachable accuracy.

The author also wishes to acknowledge much valuable assistance afforded him by two well-known print-dealers—M. Louis Bihn (of 61 rue de la Boëtie, Paris) and Mr. F. B. Daniell (of 32 Cranbourn Street, W.C.)—both of whom most obligingly lent fine impressions for reproduction. Finally, he desires to tender his sincere thanks to several friends who very kindly placed engravings at his disposal.

R. N.

August 1908.

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I

THE LINE ENGRAVERS AND THEIR
WORK



I

DURING the last twenty-five years furniture, pictures, and engravings of the eighteenth century have come into great favour, not only with collectors, but also with those merely desirous of adorning their houses with beautiful things. English engravings, in particular, have in many instances risen in price to such an extent that in really good states some of them are quite out of the reach of all except those possessed of an ample purse; sums reaching well into three figures being constantly given for prints which in the mid-Victorian period were only esteemed by the cultured few who in artistic matters were far ahead of their age.

The general public to-day is more or less alive to the value of old engravings, but at that time it was quite indifferent to their attractions, in many cases ruthlessly mutilating rare impressions which in a perfect state would now realise considerable sums.

Vandalism of this kind is, however, becoming less and less frequent, the English mezzotint being at present accorded that full measure of public appreciation which it undoubtedly deserves.

On the other hand, comparatively little attention has as yet been devoted in this country to the French line engravings and colour prints, so many beautiful examples of which were produced in the three decades preceding the fall of the old Monarchy.

Besides presenting in a number of instances a faithful picture of the manners and life of a peculiarly attractive epoch, the *estampe galante*—for the most part decorative in the extreme—is as a rule devoid of that tendency towards insipidity, in so many cases a characteristic of English eighteenth-century engravings.

There are several reasons why the *estampe galante*, so popular in France, where its attractions are fully recognised, should in this country be in some degree neglected. An idea, for instance, prevails that its style is too pronouncedly “French,” that is to say improper; as a matter of fact the great majority of pretty French prints are perfectly suitable for domestic decoration.

The mist of Puritanism which hangs like a pall over so much of English life has here once again exercised its depressing influence. Writing of “Le Monument du costume,” called by the de Goncourts “cette suite charmante où Moreau déroule les joies maternelles,” an English critic has said: “Moreau the Younger held the mirror to fashionable society. Engravers scattered prints from his pictures broadcast, and probably contributed something to sowing the seeds for a coming Revolution. His record of fashionable licence leaves a nasty taste in the mouth.



La Sortie de l'Opéra

LA SORTIE DE L'OPÉRA

By Malbeste, after Moreau le Jeune
From "Le Monument du costume"

From an Original Impression in the possession of G. Campbell, Esq.

PLATE I

‘*La Sortie de l’opéra*,’ ‘*Le Souper fin*,’ and the rest have all the loathsomeness of Hogarth’s depiction of vice except that they are varnished over with an elegance that is vitiating.”

“*La Sortie de l’opéra*,” thus contemptuously dismissed, was, it may be added, selected by the late Lady Dilke as the gem of a series, which in her erudite and admirable volume on French engravers and draughtsmen is very rightly characterised as “not only the most real, but in certain aspects also the most dignified representation of the days of Louis XVI.”

Presumably the writer who denounces the beautiful designs of Moreau would also deplore the “vitiating elegance” displayed in “*Comptez sur mes serments*” and “*Au moins soyez discret*,” two charming portraits of Augustin de St-Aubin and his wife, designed by the former as a tribute of conjugal love.

Years ago, a custom-house officer at Dover is said to have destroyed “*Les Hasards heureux de l’escarpolette*,” the masterpiece of Nicolas de Launay, after Fragonard, as being a print unfitted for admission into England. A replica of the original picture is at present one of the chief treasures of the Wallace Collection, contributing, no doubt, according to Puritan ideas, towards the further dissemination of that “nasty taste” which seems ever present in the mouth of ignorance, prudery, and cant.

Another reason preventing a general appreciation of French engravings is the lack of accurate knowledge as to the nature and value of their various “states.” French prints are little under-

stood in England, many people hesitating to buy from fear of making a mistake.

Nevertheless, the formation of even a small collection of engravings of this kind can be made a source of easy and unalloyed delight ; for, in consequence of the enormous number of examples of the school in question, many pleasing prints are to be found, which, whilst as yet sold at a moderate figure, afford a charming reminiscence of a long vanished and artistic day.

There are many antiquities, *objets d'art*, and old engravings which make but a limited appeal to the ordinary individual laying no claim to be considered a collector ; a number of people, also, are indifferent to things valuable only by reason of their rarity. The eighteenth-century French engraving, however, is attractive to all possessing any vestige of taste or appreciation of beauty, the dainty figures and exquisitely designed interiors being well calculated to please even an untutored eye. Deficient perhaps in the strength which distinguishes some of the best English mezzotints, old French line engravings nevertheless possess certain peculiar merits of their own, reconstituting, as they do, a vanished epoch noted for its graceful worship and idealisation of all the amenities of life.

Owing to the accurate representation of detail, the fine *objets d'art*, which at the present day are gradually finding their way into the great collections of the world, may here be seen in actual use, whilst many of the decorative interiors, forming backgrounds for daintily pictured scenes

of amorous dalliance, have been copied by the architects and decorators engaged in the adornment of mansions at the present day.

A typical Louis XVI. interior of the best kind is shown in the print by N. de Launay, after Lavreince, entitled "Le Billet doux," whilst in "L'Assemblée au concert" and "L'Assemblée au salon" two complete rooms are shown. In "Le Modèle honnête" is pictured the sumptuous studio of an eighteenth-century painter.

The arrangement of pictures, the disposition of furniture, and all the various decorative features so characteristic of the houses of the old noblesse may be learnt from these prints; indeed a more accurate idea of such matters is often obtained in this way than from many of the erudite tomes written on the subject. In certain cases, indeed, the engraver has been so conscientious in the delineation of the life of his time as actually to reproduce the title of a book or pamphlet which figures as a minor detail of the whole composition. Debucourt did this in "Les deux Baisers," where the title of the volume lying on a chair, "La Lune de Cousin Jacques," may be clearly discerned.

French eighteenth-century prints (in particular *l'estampe galante*) reproduce for us, as it were, that pleasure-loving society which existed at a time when France was the model and mistress of the world as regards polished elegance of life. For the most part fine specimens of the engraver's art, these prints exhale the very spirit of the *ancien régime*, the old-world grace and daintiness of which must

of necessity attract all lovers of light-hearted youth and beauty. They picture in a singularly accurate manner a society—pleasure-loving, maybe, but nevertheless cultivated in the extreme—the like of which, it may almost certainly be affirmed, will never exist again.

Life as interpreted in the *estampe galante* is ever buoyant, frankly frivolous and gay. Most of the men and all the women are young, smiling, and happy; a spirit of amorous gaiety fills the air, whilst above is an untroubled and cloudless sky—the realm of light, thoughtless pleasure is here.

Nowhere, perhaps, is such an atmosphere better expressed than in some verses by Moraine which appear beneath "Le Midi," one of a set of four engraved by François Aveline, after Mondon *le fils* :—

Estre assis à côté d'une femme jolie,
Avoir d'excellent vin et table bien fournie,
Surtout former ensemble un joyeux entretien ;
C'est jour pleinement du vrai souverain bien.

Mais non, non, je me trompe, il est d'autres délices,
Dans un pareil repas ménagez-vous amants ;
Faites que Bacchus seul n'ait pu vos sacrifices,
L'Amour vous garde encore de plus heureux moments.

Frank Hedonism, no doubt, but at the same time Hedonism pleasantly tempered by a certain daintiness and grace, the contemplation of such a rose-coloured existence being something of a rest and relief to many not wholly in sympathy with all aspects of the present more strenuous age.

Not for long were the gay seigneurs and dainty marquises to lead the life so artistically

perpetuated by the engravers of their day. In the near future loomed the shadow of the coming storm. Some of them, no doubt, heard its thunder afar, and for that very reason took greater delight in the pleasant dalliance which was so soon to end for ever.

French engravings of the eighteenth century have sometimes been severely criticised as frivolous, and totally lacking any high and inspiring ideal; but as a matter of fact their creators never made any pretence of doing much more than pleasing the eye, and in this, for the most part, they were thoroughly successful. The peculiar talent of most of the engravers of the old *régime* lay essentially in reproducing the pleasure-loving life of an epoch then drawing to its close. The proof of this is that when, after the Revolution, they turned to more serious subjects, the result in almost every case was complete failure—the hands which had so cleverly engraved many a pretty profile lost their deftness in the endeavour to produce cold, classical scenes, intended to inculcate lessons of Spartan virtue.

The great school of French eighteenth-century engravers originated in the workshop of Jacques Philippe Le Bas, born in Paris in 1707, himself an excellent draughtsman and engraver. From this workshop, which was, in truth, a regular academy, came (besides Moreau and Cochin) Gaucher, Cathelin, Aliamet, Le Mire, de Longueuil, Eisen, Helman, and many others. Le Bas himself, the most kindly of men, gave his pupils a thorough training, laughingly punishing the

perpetrator of any piece of bad work by a warm embrace. In this patriarchal workshop, indeed, the youthful engravers were treated more as adopted children than anything else, and the results were excellent, many pupils becoming in time more celebrated than their master, who, however, never failed to rejoice in their success.

Le Bas may be called the very incarnation of French eighteenth-century engraving. He was, as it were, born with the *estampe galante*, and died but a short time before it disappeared in the terrible vortex of the Revolution.

A delightful character, this engraver was endowed with a gaiety of disposition which stood him in excellent stead during the struggles of his early life. At twenty-six years of age, when as yet hardly in an assured position, he married a pretty girl who chanced to catch his fancy, and expending all his money in the purchase of gifts for his bride, found himself the day after his marriage almost penniless. Taking all the jewels which he had bestowed upon her, he at once sold them in order to buy copper plates to engrave. He then explained matters to his young wife, who took everything in good part, set to work, and soon made enough money to give her back not only the jewels he had sold, but many other pretty things as well.

Success indeed crowned his efforts, and as time went on he admitted to his atelier any young man who appeared to have an aptitude for engraving, and in this way created a school of engravers which became celebrated throughout

Europe. These assistants and pupils lived in his family as sons, his good humour and kindness of disposition producing a household where harmony reigned supreme.

Le Bas was a man quite devoid of every sort of pretence, never concealing that his father had been a wigmaker ; nevertheless he well knew how to reprove any one who attempted to treat him in a slighting manner.

Engaged at the house of Blondel de Gagny on a print of " L'Enfant prodigue," after Teniers, he was in the habit of taking his lunch with him ; but Blondel having one day mentioned that the meal in question would be supplied to him, the engraver ceased to do so. A day or two later no lunch was forthcoming, whereupon Le Bas sent outside for a sumptuous meal, which he had served in the picture gallery where he worked. Blondel, astonished at the unwonted disturbance produced by this solitary banquet, arrived at the moment when Le Bas (who had only tasted one or two of the dishes) was ordering the remains to be given to the door-keeper. Somewhat humiliated at this proof of his own thoughtlessness, the rich man apologised, adding that he did not know that engravers lived in such grand style.

" Money," retorted Le Bas, " is made only to circulate, and an artist, above all men, should not think of the morrow, for if he is a man of talent all he should desire to leave behind him is fame. The sale of a print or two pays for my dinner, and I seldom sell as few as that in a day."

At Trianon, being shown the little Dauphin, the engraver began pulling faces and playing pranks, in order to make the child laugh. This shocked the attendants, who reproved him. Turning, however, to the little boy, Le Bas said: "They tell me, Monseigneur, that I am disrespectful because I make you laugh; my excuse is that I am Jacques Philippe Le Bas, who was engraver to your grandfather, whose little grandson it gives me pleasure to have amused." The child, it may be added, took such a fancy to the old man that he uttered loud screams and cries on being removed.

A print publisher of a totally different stamp was Basan, who, somewhat pushing and ambitious, carried on a regular manufactory of engravings at the Hôtel Serpente in the street of the same name.

During the second half of the eighteenth century Basan held a commanding position in the Parisian world of art. A first-class business man as well as an expert, he was on friendly terms with almost every one in Europe interested in prints. Realising as a young man the commercial advantages connected with a knowledge of countries other than his own, this prince of dealers maintained the most friendly relations with foreign artists and collectors, whom he was ever ready to welcome at his house in the Rue Serpente, where, surrounded by fine proofs and carefully chosen *objets d'art*, painters, engravers, and connoisseurs supped and dined in the most joyous fashion.

A keen judge of public taste, François Basan

issued between 1760 and 1779 six volumes of prints, including a number of subjects after Watteau, Teniers, Van Ostade, Boucher, Chardin, and a number of Flemish and Dutch masters. The engravers of the plates included Aveline, Flipart, Beauvarlet, Cochin, Daullé, Sornique, and a number of others, including Basan himself. In all probability, however, this great "manufacturer of engravings," as he has been somewhat sarcastically termed, merely did enough work to justify the appearance of his signature on a certain number of plates, his claims as an engraver of talent resting chiefly upon "La Guinguette" and "Ballet dansé à l'Opéra dans le carnaval du Parnasse," two prints in great request with collectors.

Of Basan's own talents as an engraver it is not very necessary to speak. At the same time some quite admirable work was carried on at his direct suggestion and direction.

In the world of art of his day Basan occupied a considerable position, due in great part to his excellent business instincts and to his luck in matters of commerce. In close communication with most of the great collectors, he entertained largely, in a house filled with fine works of art. Possessing a shrewd insight into human nature, Basan originated the practice of regularly striking off a certain number of proofs before letters, to be sold at a higher price than the ordinary impressions.

On the death of this printseller his collection was put up for sale, the catalogue being ornamented with an allegorical engraving by Choffard, in

which Basan was depicted surrounded by his treasures in a gallery, filled with paintings and engravings, which formed his atelier. Choffard, though he engraved several pretty prints (notably "Marchez tout doux, parlez tout bas," after Baudouin), was essentially a *graveur de l'accessoire*—a minor form of art of which he was the unrivalled master.

The finest achievement of this engraver, however, is the series of splendid *fleurons* which he contributed to the edition of *Les Métamorphoses d'Ovide*, published by Basan and Le Mire in 1767.

Five years before he died, Choffard wrote a *Notice historique sur l'art de la gravure*, which possesses considerable merit; and it was his intention, when death overtook him, to compose a far more comprehensive work upon the same subject. He died poor, his generous disposition having caused him to execute much work for which he declined to receive payment.

Amongst the artist engravers of this epoch Moreau le jeune stands conspicuously forth.

Jean Michel Moreau, a Parisian by birth, first saw the light in the Rue de Buci, where his father carried on the modest business of perruquier. As a boy, young Moreau gave little promise of ever attaining celebrity, a slowness of disposition and apparent dulness of mind causing his playmates to give him the nickname of "le bœuf." Nevertheless, even in his early years, a pencil was seldom out of his hand, and in spite of all jeers and jokes he was firm in his determination to become an artist.

His first lessons in art were from the painter Le Lorrain, with whom, at the age of seventeen, he went to St. Petersburg. Le Lorrain died, however, and Moreau was back in Paris before two years were over. Practically stranded, the young man now determined to take up engraving as a means of livelihood, and entered the atelier of Le Bas. Here he appears to have spent about three years preparing plates for other engravers, etching, amongst others, "La bonne Éducation" and "La Paix du ménage," engravings which were completed by Ingouf. The preliminary state of the beautiful "Philosophie endormie" was also Moreau's work; this was finished by Aliamet.

Moreau, even when he entered the atelier of Le Bas, had but little to learn, the latter often merely adding a few finishing touches, though affixing his well-known signature. "La Revue de la maison du Roi au Trou d'Enfer," after Le Paon, for instance, though signed by Le Bas, is without doubt the work of Moreau, whose signature, with the date 1766, may be discerned on the ground at the right. To this print Moreau afterwards designed a pendant, "Vue de la plaine des Sablons," in which Louis XV. is seen reviewing his household troops.

In 1768 was published the famous "Coucher de la mariée," after Baudouin, one of the most typical, as it is one of the most beautiful, of French eighteenth-century engravings. This (as the lettering beneath on the right-hand side tells) was completed by Simonet. Between 1775 and 1783 Moreau drew the designs for the continuation of the series of prints known as

“Le Monument du costume,” the first part of which, by Freudeberg, delineating the life of a young lady in French society before marriage, had been published in 1774-75. In the second set the young lady is married, the various incidents of her daily existence being shown. The final set, which contains what is perhaps the most exquisite print of the series, namely, “La Sortie de l’opéra,” is devoted to the daily life of one of the nobles about the Court. The letterpress which accompanies these last twelve plates is extremely rare, though, like the other portions of the text attributed to Rétif de la Bretonne, it possesses no particular literary merit.

The original idea for “Le Monument du costume” originated with a Swiss banker, Eberts by name, a patron of Freudeberg, who at first contemplated nothing very much more ambitious than a set of fashion-plates.

The first prospectus announcing the publication of “Le Monument du costume” actually set forth that the plates would prove of considerable use to modistes. Nevertheless, to avoid the usual unnatural and mechanical effect of fashion-plates, Freudeberg conceived a sort of story, into which he managed to infuse a great deal of vitality and life. Not a few of his designs are exceedingly pleasing. “L’Évènement au bal,” by Duclos and Ingouf junior, is one of the best.

Freudeberg, whose real name was Freudenberger, also engraved “Le Dejeuner,” a very rare little print. Another engraving by him is a reduction of “La Toilette.” Both of these are inscribed Freudeberg, “à Paris chez



LA PROMENADE DU SOIR

Jeunes Beautés qui fuyez l'esclavage, Mais d'un Bouquet n'acceptez point l'hommage
 Vous pouvez écouter des propos séducteurs: Souvent l'Amour s'est caché dans les fleurs.

LA PROMENADE DU SOIR

By Ingouf, after Freudeberg

From the first portion of "Le Monument du costume"

From an Engraving in the possession of Mr. F. B. Daniell, 32 Cranbourn St., W.C.

Guttenberg.” On his return to his native country he painted a number of water-colours, some of which he engraved and caused to be coloured by hand. The artistic value of these productions is, it must be admitted, exceedingly small.

Plates belonging to the second and third sets of “Le Monument du costume” may always be identified by the absence of the ornamental border which is such a feature of the first. In these the fashion-plate idea is entirely abandoned, Moreau’s genius having carried the designs a great deal farther from an artistic point of view.

The edition of “Le Monument du costume” (that is, the last twenty-four plates) published at Neuwied-sur-le-Rhin, “chez la Société typographique, 1789,” is, of course, not nearly so valuable as the edition published by Prault. In these days, however, when prints of this sort are so much sought after, it is by no means to be despised.

The engravings in this are in the last state with letters, and may easily be recognised on account of the date following the engraver’s name being very visibly effaced. As a rule, the impressions are not by any means first-rate, but nevertheless many of them convey a very pleasing effect.

Within recent years several new editions of “Le Monument du costume” have been published. These, of course, are quite devoid of any real value, though useful enough as a means of affording some idea of the original work.

“Le Monument du costume” has more than once been published in a miniature form.

There exists a tiny reduction of the first set, which was originally issued in the *Almanach de Gotha*, 1776. Though the impressions are not good, these little plates are of considerable value on account of their rarity—in some of them certain details differ from those in the large series. “L'Évènement au bal” is called “Le Bal” simply, whilst the table loaded with fruit which figures in the original print has disappeared.

Of the second series no less than three reductions exist. The best of these is the one published by Moreau, “Cour du Mai au Palais Hôtel de la Trésorerie.” The prints are numbered and lettered A.P.D.R. They are engraved in a reverse sense, and bear four or five lines of letterpress beneath each. Proofs and also the engraved title-page are rarities much sought after by collectors.

Another small set was engraved by a German—Gleich by name—in red. The plates in this are in the same sense as in the original, but A.P.D.R. is altered into A.P.I.D.S.E.

Yet another series of small plates reproducing the second set were engraved in Holland. Beneath each of these is a tablet, with letterpress in French and Dutch.

The title-page of the little edition published by Moreau (of which a facsimile reproduction, the exact size of the original, is given facing this page) is exceedingly rare. Some years ago Lord Carnarvon was fortunate enough to secure two perfect copies of this little book in a shop at Pera. They were at the bottom of an old box which contained such odds and ends as

SECONDE SUITE
D'ESTAMPES,

Pour servir à l'Histoire des Modes,
et du Costume en France,
dans le XVIII^e siècle,
Année 1776.



A PARIS,
*Chez M^r Moreau, graveur du Cabinet
du Roi, Cour du Mu^s au Palais,
Hotel de la Trésorerie.*

A. P. D. R.

TITLE-PAGE OF REDUCTION OF "LE MONUMENT DU COSTUME"

old illustrated journals and pictures of long-forgotten professional beauties, and he secured them for the very moderate sum of one Turkish pound. It is generally supposed that no names of engravers are to be found on these little plates. Such a supposition, however, is not based upon fact—on some of the prints the names of Camligue and Guttenberg may be easily discerned.

At the time when Moreau designed “Le Monument du costume” he had been for some five years *Dessinateur des menus plaisirs du Roi*, an office which enabled him to be present at the coronation of Louis XVI. at Rheims, and to produce what may perhaps be called his masterpiece—the famous “Serment de Louis XVI. à son sacre.”

In this wonderful design, which Moreau himself engraved, no less than five hundred people are portrayed. It is, indeed, a marvellous representation of the most majestic of all the ceremonies which took place in old France—of a rite in which the Middle Ages were for the time being revived, their usages being mingled with those of the Court of Louis XVI.

With extraordinary genius Moreau seized the very spirit of this solemn function, whilst depicting even its minor details with the greatest accuracy and charm. A peculiar feature which must, however, be noted about the engraving is that in some of the windows in the upper part of the Cathedral certain erotic little figures may be discerned. These are very faintly indicated, but they exist, and would seem to

show that the artist must already have entertained some of those revolutionary ideas which he afterwards openly avowed.

The artistic career of Moreau le jeune must be divided into two distinct periods. In the first of these he stands forth as an artist absolutely supreme in his own particular line ; in the second his work is for the most part inferior, and consists chiefly of pseudo-classical compositions of small worth. In this later phase his style became transformed, and he seems to have completely lost that love of accurate detail which is so marked a feature of his work executed before the Revolution. He sought, as it were, to modify his own personality and to force his pencil into sympathy with an epoch which he but imperfectly understood.

At heart Moreau must always have been something of a revolutionist, for by no one were the new ideas more eagerly welcomed than by him. Nevertheless they would seem to have destroyed his talent, for with the advent of the Revolution he became an entirely different being. Full of enthusiasm for the regeneration of humanity, he developed a deplorable taste for pseudo-classical compositions totally devoid of artistic value, one of the most typical of these being " *L'Arrivée de J. J. Rousseau aux Champs-Élysées, 1782,*" which was engraved by Macret and dedicated " *aux bonnes meres*" !

When contemplating such work as this, it is hardly possible to realise that the artist is the same man who designed the beautiful " *Souper à Louvenciennes*" (Louis XV. being

entertained by Madame du Barry), which now hangs in the Louvre.

With the coming of the Revolution there arose a different Moreau altogether, whose voice was amongst the loudest of those seeking to bring democratic ideas even into the realm of art. With his friends David and Gérard he pleaded with some eloquence for absolute equality in the Academy. He paid dearly for this enthusiasm, for the "Terror" brought ruin to him, his savings being soon exhausted. In 1799 the artist was only too glad to accept a modest professorship of drawing in the Écoles Centrales, a paltry post for a man of such supreme artistic attainments. Even this was soon done away with, and he then attempted to gain a livelihood by designing vignettes. His talent, however, was gone, and a composition representing the rejoicings held on the marriage of Napoleon attracted no attention whatever.

In 1814 Louis XVIII., who (considering Moreau's almost frenzied acclamation of the Revolution) seems to have been of a most forgiving disposition, once more appointed him to his old post of *Dessinateur du Cabinet du Roi*. Poverty, neglect, and disease, however, had done their work, and a few months later Moreau died of cancer.

Most of this artist's contemporaries, who, like himself, had welcomed the coming of the New Era, discovered that ruin, artistic and financial, followed in its train. The Revolution, indeed, literally annihilated them, for, after the brilliant society from which they had drawn

inspiration as well as daily bread was engulfed, nothing arose to take its place.

Of the life of Moreau very little is known. At twenty-nine his reputation was made, and nine years later his "Serment de Louis XVI." opened for him the doors of the Academy. At twenty-four he married Nicole Pinneau, the daughter of a sculptor, and his daughter, who afterwards became Madame Carle Vernet, was born some five years later. She it was, it may be added, who made the superb collection of her father's work in seven volumes, which, originally intended for presentation to the Emperor Alexander, is now one of the treasures of the Bibliothèque Nationale.

The salient feature of Moreau's genius was its universality, everything he did before his artistic decadence being marvellously good. Designer as well as engraver, he would execute a great historical scene or a small book-illustration with equal facility and success; above all, his work was always thorough, and prompted by careful and accurate observation. A man of indefatigable industry, the number of engraved pieces by and after him amount to about eighteen hundred—this, of course, includes many book illustrations, tailpieces, and the like.

Amongst great eighteenth-century engravers the three brothers, Jacques Gabriel, Germain, and Augustin de St-Aubin, must not be forgotten—the last, a pupil of Laurent Cars, being perhaps the most widely known, by reason of the two pretty engravings, "Au moins



LA BARONNE
By and after Augustin de St-Aubin
(See page 215)

soyez discret” and “Comptez sur mes serments,” which he both designed and engraved.

His “Bal paré” and his “Concert,” engraved by Duclos, and the even more celebrated “Promenade des remparts de Paris,” engraved by Courtois, are three prints held in high estimation by the collector, a scarce state of the first-mentioned pair, with certain differences—before all letters and decorative framework of drapery—having fetched something like £500 at one of the great French sales.

“Le Concert,” it may be remarked, is being given in summer time, whilst “Le Bal,” as the costumes show, takes place during a winter’s evening.

Duclos was especially apt at the preparation of plates, executing the etchings of many engravings which others finished and signed.

In 1779 he engraved “La Reine Marie Antoinette annonçant à M^{me} de Bellegarde des juges et la liberté de son mari en mai 1778.” This curious print has reference to the intervention of Marie Antoinette, who by her protection saved Antoine Dubois de Bellegarde, an officer of the Gardes du Corps, who had committed a serious breach of military discipline.

In spite of the Queen’s intervention on his behalf, Antoine de Bellegarde became a warm supporter of the Revolution, and, elected a Deputy for La Charente to the National Convention, not only voted for the death of Louis XVI., but persuaded two of his colleagues to do the same.

Another engraver who merits notice is

Helman, born at Lille in 1743. Before entering the atelier of Le Bas, he had received lessons from Guéret and from Louis Watteau, a professor at the Academy of Lille, who lost his post for having dared to introduce drawing from the nude.

The faithful interpreter of four of the designs of Moreau in "Le Monument du costume" ("N'ayez pas peur, ma bonne amie," "Les Délices de la maternité," "L'Accord parfait," and "Le Souper fin"), Helman also engraved "Le Roman dangereux," after Lavreince—a pretty print eminently characteristic of the eighteenth century. Like most of the artists of his day, Helman accorded a favourable welcome to the doctrines of the Revolution, though never reaching that pitch of frenzied exaltation to which some of his contemporaries attained.

At this period of his life he engraved certain of the designs of Watteau of Lille (the son of his old professor). This Watteau, whose work in no way resembles that of his great namesake, has left some curious pictures of revolutionary days in his own city, notably "Lille pendant le bombardement," engraved by Masquelier.

Before the Revolution, Watteau of Lille had been a painter of panels, fans, and Sedan chairs. His pictures, a good number of which hang in the museum of his native city, are by no means devoid of interest.

Like Helman, Martini, a native of Parma, who had studied under Le Bas, also engraved four plates for "Le Monument du costume." Better known, however, as an engraver of

vignettes, Martini was particularly clever at minute work. But as a book illustrator he did not shine, his illustrations for the *Décameron français* and the large edition of *Les Œuvres de Métastase*, lacking imagination and accuracy of line.

Jacques Gabriel de St-Aubin, brother of the designer of "Le Bal paré" and "Le Concert," executed some valuable engravings in quite another style. Amongst these are the "Spectacle des Tuileries 1760," "Le Charlatan," and six engravings representing a fire at the "Foire de St-Germain," which are both scarce and of great interest, never failing to command a large price when they come into the market.

A marvellous engraving by Gabriel de St-Aubin represents the *Salon du Louvre* in 1753. This is a conspicuous instance of his power of rendering light and shade, the effect being produced by the very simplest means.

Of Charles Germain de St-Aubin, the elder of the brothers, not much need here be said, his "Papillonneries humaines," a series of fanciful little studies of exceeding rarity, being unlikely to fall across the path of any English collector.

Like Moreau, Augustin de St-Aubin was ruined by the social upheaval of 1789, and reduced almost to starvation. He attempted to gain a living in classical and historical portraiture of a purely conventional kind. A pathetic letter, one of the last he ever wrote, shows to what a pitch of poverty he had come; for in it, after detailing his ill-health and other troubles, he entreats that he may be spared the

supreme humiliation of being obliged to affix short descriptions beneath a series of the Kings of France from Pharamond to Napoleon, for the execution of which he had obtained an order. The St-Aubin of 1806, the year of his death, ill, miserable, and impecunious, was altogether a different creature from the light-hearted lover of "Comptez sur mes serments." The Revolution had done its work.

The effect which the great convulsion of 1789 produced in the world of art was almost without exception of a disastrous nature. For the most part style itself was transformed. The extraordinary change which came over artists and engravers after the collapse of the *ancien régime* is particularly exemplified in the case of Quéverdo, who before 1789 designed prints such as "La Jouissance," "Le Repos," "Le Coucher" and "Le Lever de la mariée" (these two last of course being quite distinct from the prints of the same name after Baudouin and Dugoure), "Le dangereux Modèle," and "Les Accords du mariage," the engravers of which were Dambrun, Patas, Romanet and others. In addition to these he himself designed and engraved an allegorical composition entitled "Louis XVI."

With the fall of the monarchy, however, Quéverdo became an ardent apostle of liberty, and was placed on the list of artists subventioned by the Republic. His style now entirely altered, and he executed "Égalité," "Les Porteurs de charbon et les chevaliers de Saint Louis déposant à la municipalité le signe distinctif qu'ils tiennent



LA JOUISSANCE

By Martini, after Quéverdo

From an Engraving in the possession of Mr. F. B. Daniell, 32 Cranbourn St., W.C.

de l'ancien régime." The address given on this is "Chez le citoyen Quéverdo peintre et graveur, rue Poupée." Upon the assassination of Marat, Quéverdo published a print of Charlotte Corday in prison, by Massol, as well as a portrait of the defunct patriot, "L'Amy du peuple, dessiné d'après nature le samedi, 19 juillet 1793."

It is a far cry from the delineation of subjects such as are pictured in "La Jouissance" and "Le Repos" to such a portrait as this, inscribed with verses glorifying the former physician to the Comte d'Artois :—

Il fut l'ami du peuple, il périt sa victime.
L'écrivain véhément, observateur profond,
Marat sut réunir par un accord sublime
L'esprit de Juvénal et l'âme de Caton.

A prolific designer of vignettes, Quéverdo particularly excelled in the illustration of the little almanacks which have now become so valuable and rare. An especially curious example of this side of his work is "Le nouveau Calendrier de la République française pour la deuxième année." Embellished with small portrait medallions of Le Pelletier, Marat, Chalier, and Barras, this attractive composition is almost as interesting as the "Calendrier républicain" of Debucourt.

The chief engraver of the designs of Quéverdo was Dambrun, who did a great deal of work in connection with the almanacks mentioned above. His name, however, is more generally remembered on account of the pretty engraving called "La Partie de Wisch," designed by Moreau, which he contributed to "Le Monument du costume."

The most pleasing, agreeable, and, let it be added, most valuable French engravings are subject-pieces after Fragonard, Moreau, Baudouin, St-Aubin, Lavreince, and one or two others. Much of the charm of these is in certain cases derived from the beautiful ornamentation of the interiors, the details of which are often copied by the decorators of the present day.

Towards the middle of the eighteenth century the somewhat solemn art of the time of Louis XIV., with its school of decorative and historic painting, its serious and classical compositions, its dignified portraiture in the style of Rigaud, had changed into something less pompous but more human.

The nobles lavished their resources on every form of luxury, whilst all the arts of pleasure were employed to glorify the fleeting and frivolous liaisons which society delighted in calling love.

The day of Boucher and Fragonard had come—painters in close sympathy with the amorous fancies of a somewhat voluptuous epoch, which revelled in an atmosphere of refined pleasure and elegant sensuality. Prettiness was its essential characteristic, and dominated everything—dress, furniture, architecture, pictures, prints, as well as manners and customs. Prettiness indeed was the very soul of that age. To create pretty things men of real genius and talent devoted their time, bestowing enormous pains on the embellishment of trifles of every sort, wherewith to decorate the sumptuous mansions in which lived the great seigneurs



LE BAISER À LA DÉROBÉE

By N. F. Regnault, after Fragonard

From a Proof in the possession of Walter Burns, Esq.

and *fermiers généraux*, whose immediate entourage had elevated pleasure to the rank of a veritable cult.

Amongst the engravers of that epoch there appeared in Nicolas de Launay an ideal interpreter of the works of Fragonard; he it was who executed the graceful "Hasards heureux de l'escarpolette," the very quintessence of this form of art. The original painting from which this beautiful print was engraved is in Paris, in the possession of Baron Edmond de Rothschild, a replica known as "The Swing" being one of the treasures of the Wallace Collection. In the latter the hat of the little lady on the swing is devoid of plumes.

The subject was the idea of the Baron de St-Julien, who in the first instance sent for Doyen, a painter of religious subjects, and told him that he desired a picture of his mistress being swung in a swing, whilst he himself should be represented in rapturous contemplation. Doyen, however, declared such a composition to be out of his line; nevertheless he suggested that little Loves catching the lady's shoes would be a graceful addition, and added that Fragonard was the very man to carry out such a pretty idea. Other masterpieces of De Launay after the same painter are, "Le Chiffre d'amour" and "La bonne Mère."

Nicolas de Launay (whose real name was, in all probability, Delaunay, the alteration being made in order to produce a more patrician effect) was not, like so many other engravers, trained in the atelier of Le Bas, but received

his artistic education from Louis Simon Lempereur, himself an engraver of some merit.

De Launay has left many admirable renderings of the work of Baudouin and Lavreince. "Le Carquois épuisé," after the former, is a veritable masterpiece, whilst "Le Billet doux," "Qu'en dit l'abbé?" "L'heureux Moment," and "La Consolation de l'absence," bear further testimony to this engraver's talent. The Swede, Lafrensen, from whose delicate *gouaches* De Launay drew inspiration for these four prints, having Gallicised his name into "Lavreince," caught most of the delicate French spirit of his day, and faithfully reflected the fashionable world of Paris, which in its pleasures, at least, had attained to something like perfection. With him we may still wander in its beautiful salons, and even into those *chambres à coucher*, where many a dainty marquise was wont to hold court. Love plays a considerable part in his compositions, but with him the little god is always restrained, always a *grand seigneur* suiting himself to the best society.

Besides his masterpieces (amongst which, as has been said, "Les Hasards heureux de l'escarpolette" takes the first place), De Launay executed a number of other prints, which are for the most part charming.

"L'Éducation fait tout," "Dites donc s'il vous plaît," "Les Beignets," "Le petit Prédicateur," after Fragonard; "La Gayeté de Silène," after Bertin; "Le Bonheur du ménage" and "L'Enfant chéri," after Le Prince, are striking examples of his talent. De Launay



LE CARQUOIS ÉPUIsé

By N. de Launay, after Baudouin

(The border is different from that in ordinary impressions)

From a Proof in the possession of Walter Burns, Esq.

also did a great deal of excellent work as an engraver of vignettes, occasionally assuming for this purpose the pseudonym of De Valnay.

Every print which this engraver executed still exists in the state of pure etching, and, as a rule, a certain number of impressions were struck with the title, but before the dedication. He was particularly skilful in his handling of groups, and his graver appears to have possessed the peculiar faculty of being in close sympathy with the subject which it portrayed.

For renderings of large portraits his aptitude seems to have been small, little vignettes for book illustrations being more suited to his especial gifts. Some of these indeed are veritable gems.

An expert in the command of light, De Launay was also a singularly even engraver, and one always displaying conscientiousness of treatment combined with great facility of execution. For him difficulties did not exist, as may be realised from an examination of his treatment of many a scene which, at first sight having the appearance of simplicity itself, is really the result of careful and masterly execution.

Of another nature is the work of the two Cochins, father and son, which has many affinities to the compositions popular in a preceding age.

Amongst the French engravers of the eighteenth century a very important place must be allotted to Charles Nicolas Cochin (Cochin *fil's*), whose historical engravings are of the very highest interest. Designer of the official ceremonies of

the French Court, he appears not to have been able to find time to engrave all of the splendid scenes which he pictured with such masterly skill. The “Cérémonie du mariage du Dauphin” and the “Décoration de la salle de spectacle” are sufficient proof of his talents in this direction.

Cochin was a man whose industry was unbounded, and the number of portraits he designed was very large. At one time or other, indeed, almost every one of importance in the France of his day posed before this artist.

As a designer and engraver of ball tickets and other similar trifles, Cochin was absolutely unrivalled. The “Billet de Bal paré,” 1747, when on old paper (*papier vergé*) is extremely valuable and rare. It may be added that two different sorts of tickets were issued—one for the *Porte et gradins à droite*, which is very fine, and another for the *Porte et gradins à gauche*, which is much inferior.

The great historical engravings, such as were executed by the Cochins, appeal more specially to the student and historian than to the admirer of *l'estampe galante*, who seeks rather for prints epitomising the existence of that pleasure-loving France which perished so utterly in the ghastly days of the “Terror.” The most perfect of these are engravings after Lavreince and Baudouin, both of whom were poetic yet accurate historians of those idle hours which the pleasure-loving society of old France knew so well how to enjoy. Baudouin’s art, if at times less restrained than that of Lavreince, is always pretty, and frequently full of refined

beauty, whilst his graceful figures betoken great faculties of observation, and are, for the most part, animated with genuine life.

Baudouin was a hard worker—work and pleasure killed him, for he died, as a contemporary critic says, “*épuisé par le travail et le plaisir.*” A favourite interpreter of this painter’s works was Nicolas Ponce, who besides being a good engraver was also a man of considerable learning, which was the reason he executed such prints as “*Les Arabesques antiques des Bains de Livie,*” “*Collection des tableaux et arabesques antiques trouvés à Rome dans les Ruines des Thermes de Titus,*” and the like. A writer of some talent, he wrote dissertations upon subjects such as *L’État des arts chez les Grecs* and *De l’influence des climats, des mœurs, et des gouvernements sur l’architecture.* It is not by these, however, that his memory still lives, but rather by his exquisite rendering of such designs as “*La Toilette*” and “*L’Enlèvement nocturne.*”

The *gouache* by Baudouin, from which “*La Toilette*” was engraved, originally hung in the boudoir of Mademoiselle Testard of the Opera. The engraving is rendered the more attractive by the delightful border or frame, the work of Cochin. “*L’Enlèvement nocturne,*” also after Baudouin, is Ponce’s masterpiece, the effect of night being most cleverly rendered. This was published in 1780, and was dedicated to the engraver’s friend Basan.

Two other prints by Ponce, after Baudouin, are “*Annette et Lubin*” and “*Les cerises*”; but far more attractive than these is “*Marion, ou la jeune*

Bouquetière," one of a set of four charming ovals engraved by Guttenberg, Masquelier, Lebeau, and Ponce, after the same painter. As an engraver of vignettes for *Le Parnasse des dames* and *Les Fables de Dorat*, and other books, Ponce did a great deal of excellent work. Like most artists of that day, he appears to have hailed the coming of the Revolution, being gazetted Chef de Bataillon of the Garde Nationale, and writing several political pamphlets of an advanced character. Nevertheless, on the return of the Bourbons, Ponce, who had been engraver to the Comte d'Artois, was once more established in his old post. Living on for some years, he died as late as 1831.

Another engraver who was a favourite interpreter of the work of Baudouin was Jean Baptiste Simonet, whose three most celebrated prints are "Le Coucher de la mariée," "Le Modèle honnête," and "La Soirée des Tuileries."

The original *gouache* of "Le Coucher de la mariée" was exhibited at the Salon of 1767, when it provoked a great deal of criticism. Diderot in particular pretended to be scandalised at the selection and treatment of such a subject. Nevertheless this pretty composition is entirely inoffensive, the engraving being rightly considered one of the glories of the French eighteenth-century school. Begun by Moreau le jeune, who etched the plate, Simonet finished it with great discretion and delicacy of touch—Moreau himself being so pleased with the result that from that date he gave Simonet many more plates to engrave.



MARTON

*Je vends des Bouquets,
Des jolis Bouquets,
Ils sont tous frais, &c. &c.*

MARTON

By Ponce, after Baudouin

From an Original Impression in the possession of Francis Siltzer, Esq.

The essential characteristics of Simonet as an engraver were lightness of touch, correctness of execution, and absolute fidelity to the original design.

Amongst a number of other engravers who, foreigners by birth, became Frenchmen from choice, Jean Georges Wille (Wille the elder) occupies a prominent place in the history of French eighteenth-century engraving. Born at Königsberg, in the territory of Hesse-Darmstadt, his natural aptitude for art led to his being sent as a youth into a gunsmith's shop, there to engrave the mounts which decorated the firearms of the day. Determined to try his luck in Paris, he arrived in that capital with another young engraver, Schmidt, whom he chanced to meet upon his way. The meeting in question was an extremely fortunate one for Wille, as it later on procured him an introduction to Rigaud, after which his prosperity soon became assured.

The fashionable world took him into favour, and it became a rule for all patrons of the arts to call upon Wille during their sojourn in Paris. He was in constant communication with people of taste all over the civilised world; the English engravers, Woollett, Vivares, Ryland, and Smith were his friends, whilst Byrne was his pupil. In 1787 Alderman Boydell with his daughter and niece came to call upon him, whilst aristocratic amateurs, belonging to all nations, were constant visitors at his house.

He was also in close touch with all the chief art dealers, and was perpetually engaged in negotiations connected with their business.

In certain respects Wille, though married to a Frenchwoman and an almost life-long resident in Paris, ever remained a Teuton. The storms of the Revolution moved him but little ; the execution of Louis XVI., for instance, is mentioned in his very interesting and characteristic diary as if it were merely an incident of secondary importance, whilst the death of Marie Antoinette is not noted at all. On the other hand, the old engraver took the trouble to go and view the corpse of him whom he terms the unfortunate and unhappy Marat and whose assassination he deplored.

An ardent and enlightened collector, he was a constant attendant at sales. The catalogue of his own sale, which took place at the Hôtel de Bullion, is, it may be added, of considerable rarity. To the end of his life, however, Wille retained his collection of coins and medals, to which he continued to add even during the days of the Revolution, a social convulsion which seems in no way to have affected the old man's comfort or prosperity.

It is to be regretted that Wille, though possessed of considerable talent, should have reproduced so much second-class work, a number of prints by him after Dietrich of Dresden and others, including the younger Wille, being of very moderate interest. One of his best productions is "Le Concert de famille," after Schalken, though "Les Musiciens ambulants," after Dietrich, is generally considered his masterpiece. He was a prolific engraver of portraits, the "Marquis de Marigny," after Tocqué, being a

magnificent piece of work, as is also the "Comte de Saint Florentin," after the same artist. Both of these prints are of considerable value, especially in the proof states, which are extremely difficult to obtain.

The most spirited portrait, however, engraved by Wille is that of the Maréchal de Saxe, after Rigaud—a superb piece of work which, together with the "Prince de Galles," after Tocqué, is entirely free from the somewhat metallic appearance which occasionally mars this engraver's productions.

In connection with Wille it should be remarked that his pupils as a rule manifested a tendency towards the reproduction of large portraits and pictures, whereas those of Le Bas seem to have shown a decided preference for the vignette.

Wille exercised a great influence over his pupils, many of whom became excellent engravers. Amongst these may be mentioned Massard, Tardieu, Avril, and Bervic, whose "Louis XVI.," after Callet, is one of the glories of the French School.

Bervic, whose real name was Balvay, did not yield to the cult of the *estampe galante* which prevailed towards the end of the eighteenth century. Adhering to the classical tradition of a more serious age, he took immense pains in the engraving of his work, and although he lived to the age of sixty-six, he completed only sixteen plates, not infrequently devoting several years to one alone. His portrait of Sénac de Meilhan after Duplessis is especially remarkable on account

of the fidelity with which the details are rendered, whilst "L'Enlèvement de Déjanire" is a masterpiece in its own style.

The portrait of Louis XVI., to which allusion has already been made, was executed about 1790. It is said to be about the best of French royal portraits, and is in considerable request with collectors.

During the Revolution, Bervic, warned that the authorities were about to pay him a visit with a view to destroying the plate of this portrait, broke it up himself, but many years later the pieces, which had been preserved, were put together and a new set of impressions were struck. These, however, are not equal to the original prints, and bear traces of the reparation to which the plate was subjected.

Of the two great amateurs, Mariette and the Comte de Caylus, this is not the place to speak, the work of both these distinguished patrons of art not coming within the scope of this book. An excellent account of both connoisseurs, it may be added, is to be found in the erudite pages of the late Lady Dilke's *French Engravers and Draughtsmen of the XVIIIth Century*. Mariette, as a print collector and as an historian of engraving, has been aptly termed "le premier des amateurs Français." The Comte de Caylus, antiquary, writer, and connoisseur in general, is remembered more by reason of the influence which he exercised in the world of art than by the large number of engravings which, as a somewhat stern critic has said, he executed with more zeal than talent.

II

COLOUR PRINTS

II

A CHARACTERISTIC of the French eighteenth-century engravers was their love of pleasure, into the pursuit of which the majority entered with just as great zest as did that fashionable world, the life of which is reflected in the prints of their day.

Artists, publishers, and engravers feasted and supped together, whilst most of them flung away the sums earned by the exercise of their talents without the slightest hesitation or restraint. For them the spirit of economy did not exist; children as regards money, a full purse served but to gratify the caprice of the moment. Ever ready to give or to lend, and careless of the morrow, they trusted in a future which brought to the majority but poverty and woe. Ill-luck, indeed, seems to have dogged the steps of the originators of colour-engraving in particular. A conspicuous instance of this was Jean Baptiste Le Prince, inventor of the process known as *la gravure au lavis*.

Born at Metz in 1734, Le Prince, after taking lessons in painting in his native city, resolved to make his way to Paris, there to study under some great painter of the day. Funds for the

journey being lacking, he ingratiated himself by some means or other with the Maréchal de Belle Isle, Governor of Metz, who took him to Paris, and placed him in the atelier of Boucher.

The young artist, extravagant and pressed for money, married, when only eighteen, a woman of forty, whose fortune he at once set to work to spend. The inevitable crisis soon occurred, and Le Prince, leaving his wife, went to Italy, where he did a certain amount of work. Soon, however, he was back in Paris; but again, harassed by creditors, he set out for Russia, his brothers being already at Moscow, where they followed a musical career. Going by sea from Holland, the ship on which he had sailed was plundered by English pirates, but Le Prince, who played the fiddle well, became so popular owing to his musical gifts, that the corsairs allowed him to retain his baggage.

After spending five busy years in Russia, Le Prince returned once more to Paris, where, in 1765, his "Baptême Russe" gained him admission into the Academy. Three years later, after a number of experiments, he originated the process of *la gravure au lavis*, which produced facsimiles of extraordinary merit. These, for the most part, depicted scenes which he had sketched whilst in Russia.

Le Prince died when forty-seven years old, worn out, it is said, by dissipation and worry. Nevertheless he had been a hard worker, and at one time and another made a good deal of money, though this never prevented his affairs being perpetually embarrassed.

Le Prince left the secret of his process to his niece, such a bequest being the only provision he was able to make for her ; and, more in order to assist M^{lle} Le Prince than for any other reason, the Academy bought it.

Before long the new method was public property, many engravers adopting and improving the process with excellent results. Amongst these was François Janinet, who applied colour instead of the wash which had been brushed over the varnished and etched plate by Le Prince, and set up the claim of being the only engraver who had discovered the secret of this sort of reproduction.

The first essay of Janinet in this direction is “L’Opérateur,” a little round coloured print representing a mountebank. He afterwards engraved two beautiful ovals after Fragonard, “L’Amour” and “La Folie.” The colouring of these is delicate in the extreme, and has caused the prints in question to be highly esteemed by collectors.

Janinet, however, is best known by his delicate renderings of the work of Lavreince, the Swedish artist in *gouache*, who produced so many boudoir-subjects for the pleasure-loving society of Paris, a few years before it was engulfed in the vortex of the Revolution.

Two of the best of these are “La Comparaison” and “L’Aveu difficile”—veritable triumphs of the colour-engraver’s art. Another masterpiece is “L’Indiscrétion” (see Frontispiece). These three exquisite colour-prints convey much of the impression produced by the paintings after

which they are engraved. Besides being an engraver, Janinet aspired to fame as an aeronaut, constructing with the Abbé Miolan a large balloon, which, however, entirely failed to justify the confidence of its makers.

In July 1784 the two inventors announced that an ascent would take place from the garden of the Luxembourg, and a huge crowd assembled to witness the triumph of the artistic aeronaut. Everything went wrong, however, and instead of soaring to the skies, the balloon caught fire, and Janinet and his friends were obliged to fly for their lives. The fury of the crowd on this occasion appears to have frightened the engraver so much that he totally abandoned ballooning, for we hear no more of any further efforts of his in this direction.

Though Janinet was not, as he claimed to be, the only engraver who had discovered the art of producing colour-prints, he undoubtedly did invent a process which in his hands gave results possessing considerable charm—his portrait of Marie Antoinette, for instance, is a masterpiece. With the outbreak of the Revolution, this engraver, like the majority of his contemporaries, lost his talent, the compositions executed by him becoming cold, laboured, and devoid of artistic merit.

Janinet, who was always making experiments in the way of compounding and combining colours, called himself "*physicien*." As a matter of fact he attained great skill in the harmonious blending of different tints, as the beautiful prints which he executed testify. In this direction his



LA PROMENADE DU JARDIN DU PALAIS-ROYAL, 1787 ; also entitled THE PALAIS-ROYAL GARDEN WALK

Attributed to Debucourt, but probably by Le Cœur, after Desrais

From an Original Impression in the possession of Lady Dorothy Nevill

talent may almost be ranked with that of Debu-court at his best. Nevertheless Janinet was not, like Debu-court, a thorough student and recorder of manners or costume, but succeeded more by the prettiness of his compositions than by any accurate power of observation. His command of colour is particularly shown in "La Toilette de Vénus" (1783), in which he has marvellously rendered the opalescent tones and the pearl-like rosiness of tint so dear to the painter Boucher. Another *chef-d'œuvre* of colour-printing is the portrait of Mademoiselle Bertin, the modiste of Marie Antoinette.

Janinet is most successful when dealing with subjects after Lavreince, whose peculiar form of art was specially suited and adapted for reproduction in engravings in colour. Deficient in power when rendering full and strong hues, Lavreince was a complete master of delicate tones. Faint blues and violets, roses and feathers, all of which were well within his scope, were faithfully shown by Janinet, who brought colour-engraving very near to perfection.

For the production of prints such as "L'Indiscrétion," "La Comparaison," and the like, real artistic feeling was necessary, as well as great manual dexterity.

Another beautiful colour-print by this engraver, after Huet, is "Les Sentiments de la nation." This was executed in honour of the royal family, at the time of the birth of the little Dauphin whose real fate still remains something of a historical mystery.

The true father of the coloured engraving was

Le Blond. Born in Frankfort in 1670, this engraver, after going to Rome and Amsterdam, came to London, where he hoped to apply his process of colour-printing to the reproduction of pictures. Misfortune overtook him, however, and discouraged by the failure of a tapestry manufactory which caused his bankruptcy, he betook himself, an old man, to France, where he succeeded in interesting Louis XV. in his process of colour-engraving, of which the exclusive rights were assured to him provided he would carry it out in the presence of certain commissioners, to whom he was to reveal all its secrets.

The colour-printing of Le Blond consisted in superposing three plates, red, yellow, and blue, at least one of them being mezzotinted. These were afterwards increased to four or five. The method he employed was very expensive and did not prove at all a commercial success, the inventor dying a poor man at the age of seventy-one.

The experiments of Le Blond, however, were followed up by Jacques Gauthier Dagoty of Marseilles, who, an anatomist by profession, became an engraver in the hope of making a fortune. His method was to employ only the four colours, black, blue, yellow, red. This invention was undoubtedly an important one, but nevertheless, with some few exceptions, Dagoty was not conspicuously successful, his prints being faulty in design, whilst the colouring was too often confused and faint. A portrait of Madame du Barry, with Zamor her black page, executed in Dagoty's style by his son, Edouard, is, however, a beautiful work of art.

More successful than the engraver just mentioned was Gilles Demarteau, whose imitations of Boucher's drawings are so skilfully executed as on a hasty examination to deceive any but a practised eye. Born at Liège in 1729, Demarteau, it would seem, rather copied than invented the process he employed, which was in reality but an adaptation of the ingenious methods of another engraver—Jean Charles François, a native of Lorraine. Under Boucher's directions, Demarteau produced facsimiles of quite extraordinary perfection; "Une femme couchée sur le ventre," a pendant "Nymph," "Une femme qui dort avec son enfant," and others of a similar nature were exhibited in the Salon of 1767. The work of Demarteau has of late years been rising in value, and his pleasing little imitations of pastel now command a certain price, according to the subjects which they portray.

In a great many cases Demarteau dedicated his facsimiles in red chalk to rich financiers who were profitable clients. To Madame De La Haye, wife of M. De La Haye, *fermier général*, he dedicated "L'Éducation de l'amour." A great friend of the artist Huet, Demarteau executed two portraits of the latter's wife, and dedicated to Boucher "La Marchande de légumes" and "Le Repos champêtre," a couple of admirably executed engravings after the designs of Huet.

A few prints by Demarteau introduce an agreeable variety into a collection; on the other hand a great number are apt to become tiring to

the eye, there being a certain sameness about them.

Towards the end of the eighteenth century a considerable interest was taken in the various processes of colour-engraving, this form of reproduction being especially adapted for the rendering of the *gouaches* of Baudouin, Lavreince, and other artists dealing with the lighter sides of life. Collectors of that day realised that a pleasant diversity was produced by the inclusion of a certain number of coloured prints in their portfolios; a large quantity of etchings, line engravings, and stipple, tending somewhat to a monotony which needed relief. Nevertheless, too many coloured prints in the same style do not produce a good effect; it must also not be forgotten that, in some cases, many of those representing shepherdesses and nymphs were not intended for decorative purposes at all, being executed merely as studies for students learning to draw. This especially applies to the work of Demarteau, whose process of reproduction was frequently devoted to such an aim.

Louis Bonnet was another engraver who also copied the crayon designs of Boucher, in the imitation of which he sometimes even surpassed Demarteau. He it was who invented what may be termed "Pastel Engraving."

Bonnet was a prolific worker, and is said to have engraved over a thousand prints. In addition to this he was also a dealer, and published in 1761 a catalogue, now of the most extreme rarity. Bonnet's process of pastel reproduction—black and white on blue paper—was not infrequently

marvellously successful. For some very good reason he was in the habit of asking more for those of his prints having English titles than for the rest of his work. His most characteristic prints are the large heads of women executed by him after Lagrenée or Boucher. These are in imitation of pastels, and very cleverly done. His studies in red chalk, after Boucher, are also excellent; indeed his process of reproduction might have been invented specially for the imitation of Boucher's designs, which they rendered with far more fidelity than any line engraving could ever do. "Vénus couché sur un lit de repos" and "Le Sommeil de Vénus" (dedicated to Cochin) are two examples of Bonnet at his best. It must be added that the prints inscribed "Bonnet direxit" were for the most part produced in his atelier by inferior engravers for foreign exportation. Amongst these were a few set in a frame of gold, a somewhat meretricious form of embellishment which has of late years been rather sought after by certain collectors, who have run up heads of women mounted in this way to a considerable price.

Towards the close of the eighteenth century in France it was the aspiration of every good engraver, especially when working in colour, to assimilate his style as closely as might be to that of the design which was to be reproduced, breaking away where possible from the ordinary method of merely making a copy, by means of the invention of some new and more satisfactory process.

In this direction no one succeeded better than Debucourt, a master of colour-engraving, who

produced prints some of which are real pictures. Here indeed was a true artist, who at his best successfully defied all imitation. Eclipsing Janinet and other rivals, Debucourt by a clever superposition of plates produced a form of colour-print which is totally different from other compositions executed in anything of the same style. There is a special delicacy and refinement of touch about the engravings of this master which strike a distinctive note. Never has colour-printing been carried to such perfection as in the best of his work.

Born in 1755, of a good middle-class family, Louis Philibert Debucourt does not appear to have ever found that opposition to his adoption of art as a career which is frequently the lot of youths in such a station of life, his father being, above all, a man of free and advanced ideas, who, originally an *huissier à cheval* at the Châtelet, joined in the revolutionary movement with the greatest enthusiasm. In the year 1789 he was *procureur fiscal* at La Chapelle Saint-Denis; and a requisition of his still exists, calling upon the Parisian electors to furnish two hundred muskets, wherewith to arm some soldiers under his command.

The youthful Debucourt had always manifested a considerable taste for painting, and in due course entered the studio of Vien. Here, however, he did not remain long, being apparently out of sympathy with the school of painting to which the precursor of David belonged.

When twenty-six years old, Debucourt married a daughter of the sculptor Mouchy. His wedded



LA CROISÉE

By Debucourt

(Second state, after substitution of the children for a young man on the ladder)

From an Engraving in the possession of Mr. F. B. Daniell, 32 Cranbourn St., W.C.

life was short ; and fifteen months after the union his wife died, leaving a son. Of this boy Debucourt has left a charming portrait in aquatint—a print which, it may be added, is exceedingly scarce (see Plate XLVIII.). Jean Baptiste Debucourt, to his father's great grief, died at the age of twenty, having in his short life shown promise of great artistic aptitude.

When nearly fifty, Debucourt contracted a second marriage with a M^{lle} Marquant, the aunt of a M. Jazet, who entered his new relative's studio with a view to learning aquatint. A picture by Debucourt exists of his second wife, which shows her as a woman of about forty, with an exceedingly clever face. In her hand is a letter, on which is written, "Mon amie . . . pour la vie, ton ami Debucourt, an VII."

Though there is every reason to believe that Debucourt was very fond of his wives and got on well with them, it must not be imagined that the artist led a regular bourgeois existence. Such was very far from being the case, for in Debucourt was manifested the almost perfect type of the artistic temperament, which, thoroughly careless of the morrow, contemptuous of economy and impatient of control, yields easily to many a passing caprice. For prudence, economy, and foresight Debucourt ever entertained a deep and profound contempt, deeming apparently that they were considerations quite unworthy of entering into an artist's life. His character is well shown by the reply which he made to his nephew, who, having been rather successful with one of his productions, announced

his intention of investing some part of the profits. "My dear friend," said Debucourt to him, "you will never be an artist." His own method of investment was to expend any funds which he might make in a day's pleasure, and more often than not the greater portion would find its way into the Palais-Royal, which at that time abounded in all sorts of amusements of a frivolous nature.

A man of no very stable convictions, Debucourt threw himself with some ardour into the revolutionary movement, and he who, as De Bucourt, had painted "Humanité et bienfaisance du Roi," produced as Debucourt (his correct name, by the way) the "Calendrier républicain (l'an II.)," together with many other compositions of a strongly republican character. He appears in his political convictions to have had much in common with the celebrated Vicar of Bray.

A staunch royalist under Louis XVI., the revolutionary movement sweeps over France, and he at once places his art at the service of those new ideas which were to regenerate humanity. Later on, however, when Napoleon assumes the dictatorship of France, he cordially acquiesces in the new order of things, publishing "La Paix—à Buonaparte Pacificateur," and, later on, a picture of the great emperor. The restoration then once more arouses his royalist sentiments, and in due course we find him issuing prints of "Louis XVIII.," of the "Duchesse d'Angoulême," and of other members of the royal family of France.

Artistically there may be said to have been two Debucourts, one belonging entirely to the eighteenth century, and another, much inferior to the first, whose work was of a totally different kind. Compare, for instance, "Les deux Baisers" (the original picture, "La feinte Caresse," was exhibited by Debucourt in the Salon of 1785) with such a production as "Les Gastronomes affamés," which is indeed more akin to an inferior Bartolozzi than to anything else.

Of the colour-prints of Debucourt, "Les deux Baisers" is undoubtedly one of the most charming. A good impression is now very difficult to find, as the print has greatly increased in value within the last few years. In 1881 a second state fetched three thousand francs; but in 1889 and 1890 third states were sold at auction for two thousand, and seventeen hundred and fifty. At the present time, of course, a far higher figure would be bid.

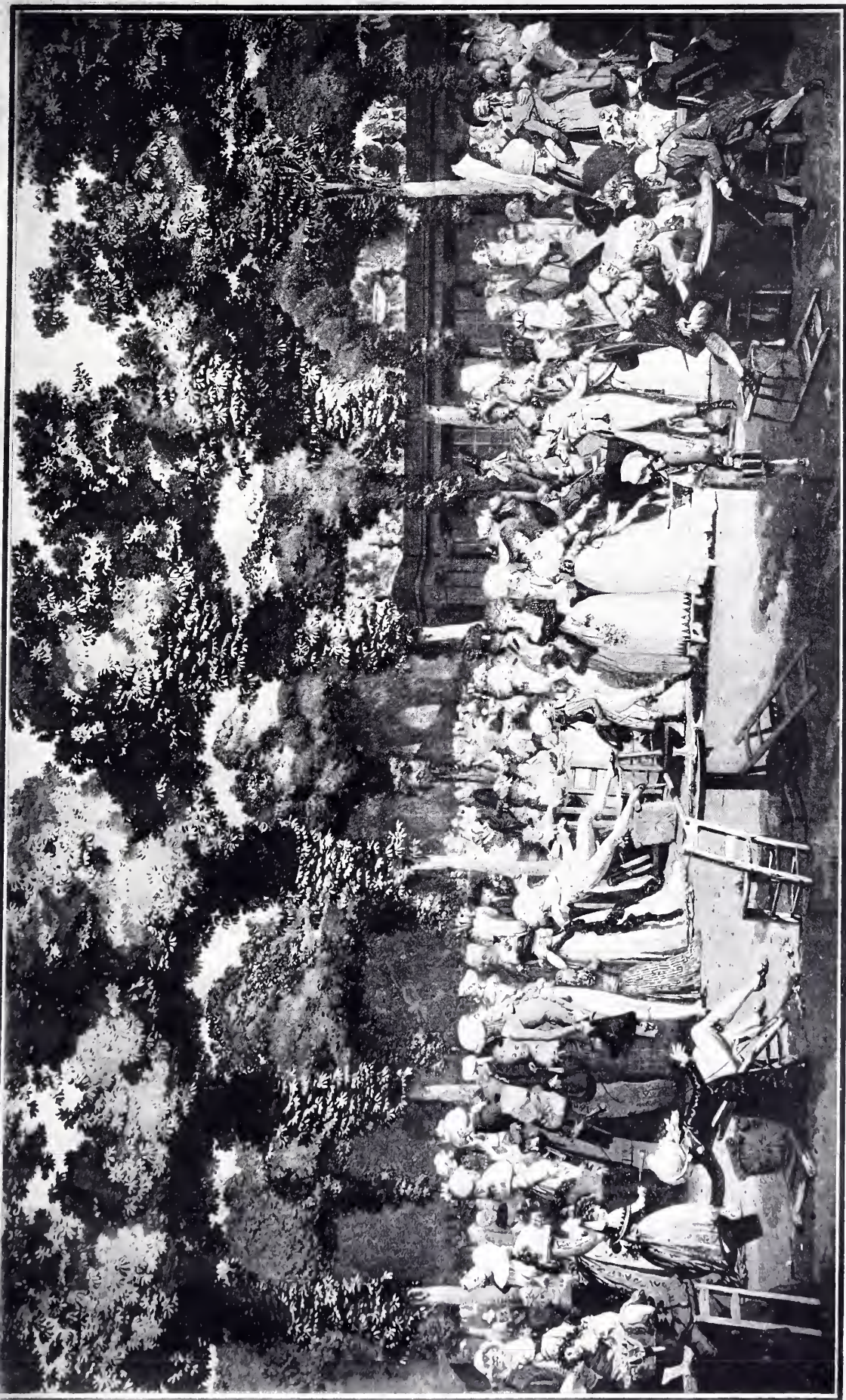
The best work of Debucourt abounds in a grace, a distinction, which is totally lacking once the nineteenth century has fairly launched itself upon its course of years. In his own particular line Debucourt at first easily distanced all rivals, the lightness of effect which he managed to extract from his copper-plates being perfectly marvellous. Above all he obtained a certain satinity of tone (if such an expression may be used) which no other artist has ever succeeded in producing. His work at its best has all the freshness of an *aquarelle*, whilst showing not the least trace of being the outcome of a mechanical process.

“Le Menuet de la mariée” and “La Noce au château” are two of this artist’s works which have attained a wide celebrity. Of the first named there are five, and of the latter four, states. “La Noce au château” is the rarer print of the two, and was published three years later than “Le Menuet de la mariée,” to which it was intended to be a pendant. This latter print, curiously enough, had itself been produced as a pendant to “La Noce de village,” by Descourtis, after Taunay.

In 1787 appeared the “Promenade de la galerie du Palais-Royal”—“The Palais-Royal Gallery’s Walk.” This, oddly enough, does not bear the name of Debucourt, though it is one of his most celebrated works. Four states exist, of which the fourth has *Emprimé* corrected to *Imprimé*. In the third state the numbers are shown on the shops 162, 163, 164, 165, 166, whilst in the second No. 166 only appears. This print is said to abound in portraits, and in some cases personal spite is declared to have been gratified by the artist, notably in the portrait of the dwarf.

The pendant to this “Promenade” is “La Promenade du jardin du Palais-Royal,” also dated 1787, unsigned, and very generally (especially in England) attributed to Debucourt. Of this there is a small reduction, which in 1881, at the Mühlbacher sale, fetched two hundred francs; but since then its value has, of course, increased.

We now come to the most celebrated of all Debucourt’s coloured prints, which has aptly been termed his “swan song”—“La Promenade



LA PROMENADE PUBLIQUE, 1792

By Debucoart

From a Proof in the possession of Walter Burns, Esq.

publique," published in 1792. No attempt is here made at caricature, such as is evident in "La Promenade de la galerie"; indeed, the whole composition is a poetic and true picture of Parisian society as it existed in the year 1792. Beneath the chestnut trees which furnished Camille Des Moulins with his revolutionary cockade, we see the crowd of careless pleasure-seekers, amongst them the Duc de Chartres stretched out upon four chairs, ogling the frail beauties who found in those gardens a convenient rendezvous. Every type of pleasure-loving Parisian is here carefully studied, the grouping of the figures being admirable. The whole print, so highly characteristic of the epoch, constitutes an artistic record which is, in short, a very poem of elegance. Five states of this engraving exist, of which the first (in colours) has frequently fetched over 5000 francs, whilst even in 1890 an example was sold in Paris for 6300 francs.

The "Promenade de la galerie du Palais" (1787) and the "Promenade publique" (1792) constitute Debucourt's chief claim to artistic immortality; for in these two compositions he has bequeathed to us a fascinating picture of the amusing side of the life of his time, when a throng of pleasure-seekers were wont to make their headquarters in the gardens of the Palais-Royal, which to-day, except for an occasional belated tourist, are quite silent and deserted.

There is little doubt but that the idea for the compositions dealing with the Palais-Royal was suggested to Debucourt by the coloured print of Vauxhall, drawn by Rowlandson, aqua-

tinted by Jukes, and engraved by Pollard in 1785. Indeed, the Frenchman's work bears many traces of having gathered a good deal of inspiration from the English school.

In 1791 Debucourt placed all his talent at the service of the Revolution, and produced "L'Almanach national dédié aux amis de la Constitution," one of the most artistic of the revolutionary publications. In it appears a medallion containing a portrait of Louis XVI., but a state is said to exist in which the medallion encloses certain revolutionary emblems instead of the portrait. The little groups are designed with much cleverness and spirit, the whole composition being of course Utopian in the extreme. A French soldier, enfolding an Englishman in a brotherly embrace, is shown inviting a Turk and an Indian to join the fraternal confederation, whilst aristocracy is pictured in a very unpleasant light. Perhaps the gem of this composition is the revolutionary Press, which is represented by a charming girl selling patriotic papers and broadsheets, whilst she treads underfoot the sheets issued by the enemies of liberty.

With the close of the eighteenth century comes the annihilation of this artist's talent. The "Almanach national" was the last work of Debucourt as a master of *gravure-gouache*, his subsequent productions being of quite a different quality. Step by step he glides from gaiety into buffoonery, later on to border very closely upon caricature itself, too often, alas! of a grotesque and witless kind. Once, it is true, he returns to the better method in "Frascati," after

a sketch made upon the spot (1807). This is a very good print, and every detail is well brought out. For some time before the publication of this composition Debucourt had become little more than the interpreter of the work of his friend Carle Vernet, who, it must be said, was fully conscious of the debt which he owed to his engraver. The two collaborating together produced a whole series of prints dealing with military costume, etc., and "Frascati" is almost the last of Debucourt's own productions. Henceforth he appears to have been perfectly content to sink the undoubted originality and talent which he had so often shown himself to possess.

In 1803 he left Passy, where he had long resided and where he had contracted his second marriage, and proceeded to take up his residence in the suburbs of Paris, near the Barrière de la Chapelle. Here for some years he lived a sort of country life after his own heart. He surrounded himself with pets, and his grounds teemed with rabbits, pigeons, and chickens, none of which were ever allowed to meet with that violent death which is their usual lot. In almost perfect freedom they lived out their lives, whilst Nature alone gave them the signal for retreat. The garden was allowed to run wild, flowers blooming and fruits ripening as the seasons willed, while the children of the neighbourhood were accorded free licence to pluck whatever they might fancy.

The latter part of the artist's career, however, was passed under the hospitable roof of

his nephew, M. Jazet, where the old man continued to work almost to the last day of his life, dying under the illusion, most delicately and honourably suggested to him by his relative, that he owed the comfort and comparative luxury with which he was surrounded to his own efforts as a still active artist. His death took place on the 22nd of September 1832.

It is difficult to determine exactly what place in art should be accorded to Debucourt, for his talent was of an exceedingly uneven character, and much of his later work is quite execrable. In any case, however, his name will always be remembered by reason of his prints of the Palais-Royal, which are veritable human documents. A French critic, M. Vaucaire, has, indeed, declared that in his opinion "La Promenade publique" alone is worth all the memoirs of its day, for it is the illustration to a book which there is no necessity to read, so fully does its life and colour furnish the material wherewith to reconstitute the epoch which Debucourt pictured.

As an engraver, Debucourt produced an immense number of prints from the designs of others than himself. Besides doing much work for Carle Vernet, he also engraved after Charlet, Hippolyte, Lecomte, Le Camus, Webster, and Wilkie, never, however, attaining that excellence which he reaches in his own "La Noce au château," or "Les deux Baisers."

Uncoloured first states exist of nearly all his prints; in certain instances these are even more highly esteemed than the coloured ones.

Whereas Debucourt was an engraver who created, Descourtis was merely the interpreter of the work of others—in some cases, however, achieving considerable success. Notably is this the case in the two beautiful colour-prints which indifferent modern reproductions have rendered generally familiar—"La Foire de village" and "La Noce de village," two of a set of four after Taunay. Descourtis, it may be added, executed but a very small number of engravings—twenty at most, and of these only six are of any particular value. He was a pupil of Janinet, and his style was much the same as that of his master.

"L'Amant surpris" and "Les Espiègles," after Challe, are somewhat rare prints by this engraver. His other productions, with the exception of "La Rixe" and "Le Tambourin" (which complete the set of four mentioned above), are of little value. It should be added that uncoloured reductions of "La Foire de village" and "La Noce de village" exist. These are in considerable request.

After the Revolution had annihilated the *estampe galante*, engravers who had formerly worked in this line were naturally obliged to look for another kind of subject likely to prove acceptable to the public. They then began to depict scenes connected with history and politics.

J. B. Morret, who had engraved in colours a good many prints after Augustin de St-Aubin, Borel, Huet, and others, in 1792 executed a large colour-print after Swebach-Desfontaines, which deserves considerable attention. This is "Le

Caffé (sic) des patriotes," the two states of which are distinguished by the head-dresses of two Grenadiers, who are conspicuous figures in the composition. In the first state they wear Grenadier fur caps; in the second, one has a Phrygian bonnet and the other a helmet.

Amongst other prints by Morret a very characteristic one is "L'heureux Pressentiment," which represents Marie Louise playing the piano whilst looking at a picture of Napoleon. Occasionally Morret in his post-revolutionary manner becomes grotesque. It may be added that two prints by this engraver, executed before the new order of things had come into being, are excessively rare. These are "L'Escamoteur" and "La Disease de bonne aventure," after Pasquier.

Though the Revolution was, as has been said, fatal to the prosperity of the great majority of French artists and engravers, some few were affected in a lesser degree, and amongst these was Louis Boilly, who continued to exhibit fine qualities of draughtsmanship and design long after the revolutionary storm had spent its force. He died indeed as late as 1845, having long outlived the generation which he had pleased as a designer of *sujets de boudoir* during the pleasure-loving days of the *ancien régime*.

During the Directoire, Boilly produced a number of compositions, of which a good many were executed by an engraver of no very great talent, named Petit. Prints such as "Défends-moi," "Tu sauras ma pensée," "Ah! qu'il est sot!" and others in the same style are fairly common, and not particularly worthy of atten-

tion. On the other hand, certain coloured and uncoloured prints after Boilly have within recent years attained a considerable rise in value.

Amongst these must be mentioned "L'Optique," a coloured print by Cazenave; "La douce Résistance," gracefully engraved by Tresca, and "Le Prélude de Nina," by Chaponnier, who also executed "L'Amant favorisé" and "Le Bouquet chéri" after this artist. Nor must a curious composition by Bonnefoy, after Boilly, be overlooked. This is called "La Marche incroyable," modern impressions of which are quite common, though original ones are equally rare. "La Marche incroyable" is a sort of summary of all the queer types to be met in Paris during the days of the Directoire.

The tendency of certain prints after Boilly, who was a fine draughtsman, is in some cases rather free. The licence, indeed, in which he occasionally indulged, once nearly got him into serious trouble with the *Comité du Salut Public*. By good fortune he was warned in time, and at once set to work on a "Triomphe de Marat"—a composition which, together with some rather high-flown expressions of devotion to republican ideals, ensured his safety.

The work of Boilly is characterised by such a personal accent as to cause its almost immediate recognition by every one having the slightest acquaintance with this painter. The prolific producer of a very large number of small portraits, he perpetuated the features of many persons intimately connected with the Revolu-

tion, whilst in all probability others of almost equal historical importance remain unidentified in certain of his compositions.

The young woman standing at a table with a little boy in "L'Optique" (reproduced opposite) is supposed to be the second wife of Danton. Mademoiselle Louise Gély had been a great friend of the first Madame Danton, who, almost with her dying breath, expressed a wish that her husband should marry this young girl of sixteen, to whom she knew him to be devoted.

The family to which Mademoiselle Gély belonged was by no means sympathetic to such a match. Imbued with all the traditions and beliefs which Danton sought to destroy, its members would only accord their consent on condition that a religious ceremony should be performed; a condition to which there was every reason to believe Danton would never consent. Love, however, in him, as in the case of many other great men, easily triumphed over political convictions, and seeking out one of the recalcitrant Catholic priests who lay concealed in different parts of Paris, hoping to escape that death which the law voted by the would-be bridegroom and his associates had prescribed, Danton went through a religious ceremony secretly performed by the Abbé de Kéravenan, who had previously heard the confession of this redoubtable pillar of the Convention.

After the death of the great tribune the second Madame Danton reassumed her maiden name and soon married again. Never, it is said, did she make any allusion to her first marriage,



L'Optique

L'OPTIQUE

By Cazenave, after Boilly

From an Original Impression in the possession of M. L. Bihn, 61 Rue de la Boétie, Paris

which, it would seem probable, had been prompted rather by fear than by love.

In the Musée Carnavalet, it may be added, are several Revolutionary portraits by Boilly of the very highest interest. The Wallace Collection also possesses some examples of this painter's work, whilst two fine pictures by Boilly also in England are the reception of the *émigrés* by the Duchesse de Berri, in the possession of Lord Carnarvon, and "L'amour couronné," the property of Madame Reyntiens. An engraving of the latter picture by Cazenave exists.

A couple of engravers who at the time of the Revolution produced a number of coloured prints dealing with public events were the elder and younger Le Vachez. Their work for the most part can hardly be called artistic. "La Danse des chiens," however, by Le Vachez *fils*, after Carle Vernet, is an exception, being an interesting, valuable, and scarce engraving.

The scandal of the famous Diamond Necklace, which did so much harm to the reputation of Marie Antoinette, afforded many engravers an opportunity of executing portraits of the principal personages implicated in this unsavoury affair.

Chief of these engravers was Jean Baptiste Chapuy, who published a signed series *au lavis*, included in which were Louis XVI., the Queen, Cagliostro, and others. Chapuy also designed and engraved fourteen plates showing certain of the fashionable coiffures of his day. In the frontispiece Marie Antoinette is seen having her hair dressed by a troop of Loves, who are hold-

ing a pretty little plumed hat above her head. The whole work is most curious ; it bears the address of “Depain, Coiffeur de Dames et Auteur de ces coiffures, Rue de Condé, aux Armes d’Artois, vis-à-vis la rue des Cordeliers ; A.P.D.R.”

This engraver also collaborated with Janinet in “Les Costumes des théâtres de Paris.” An imitator of the great engraver in colours, Chapuy was never able to do more than follow him at a very respectful distance. Two reductions of “L’Aveu difficile” entitled “La Réponse embarrassante,” and another of “La Comparaison,” as well as certain other prints, are worthy of attention.

As Chapuy attempted to follow Janinet, so did Pierre Michel Alix seek to emulate Debucourt by making use of a number of plates, each bearing a different colour. As an engraver of colour-prints, however, Alix was very far from attaining anything like the success achieved by his more celebrated contemporary. “La Lanterne magique d’amour,” after Challe, “L’Accordée de village,” and “Le Paralytique servi par ses enfants,” after Greuze, as well as some others, are only somewhat unsatisfactory productions.

On the other hand this engraver produced a superb portrait of Marie Antoinette after Madame Vigée-Lebrun. This is one of the finest colour prints in existence. Its extreme rarity, it may be added, is due to the fact that during the “Terror” the engraver, in order to secure his own safety, destroyed all the impressions which

remained in his possession. Perfectly impartial as regards political change, Alix executed a number of portraits representing various popular favourites. Amongst these were Bailly, Mirabeau, Marat, Charlotte Corday, Barras, Bonaparte, and Louis XVIII.

The pendant to the beautiful colour-print of the French queen is the portrait of Louis XVI., after Drelin, by Sergent, an engraver who was also an advanced revolutionary politician.

Around the memory of this Jacobin, who voted for the death of the king whose portrait he himself had engraved, there yet lingers a certain romantic interest by reason of his close connection through his wife with Marceau, that general of whom Byron wrote :—

Brief, brave, and glorious was his young career,
His mourners were two hosts, his friends and foes,
And fitly may the stranger lingering here
Pray for his gallant spirit's bright repose.

Madame Sergent, herself an engraver of talent, and the sister of the gallant soldier in question, so warmly appreciated this tribute as to write to Lord Byron, saying that his lines were to her a crown which would go down to posterity linked with the poet's name.

Secretly in love with a young girl, Marie Marceau Desgraviers, Sergent, who had come from his native city, Chartres, to Paris in order to learn engraving under Augustin de St-Aubin, returned after three years only to find that she whom he admired had become the wife of another, Mademoiselle Marceau having been married to a M. de Champion de Cernel, who

appears afterwards to have treated her with a good deal of brutality. Seventeen years later, on the death of this husband, whose misconduct had caused Madame Cernel to seek refuge in a convent, Sergent at last realised the dream of his life, and was able to lead the love of his youth to the altar, afterwards taking her to Paris, where the couple in collaboration executed a number of engravings, for the most part portraits.

With the dawn of the Revolution, Sergent, deserting engraving for politics, became closely associated with the Jacobins and voted for the death of Louis XVI. He has, it may be added, also been accused of having had a share in the atrocities of the "Terror." As a municipal officer and representative of the people, this engraver played a considerable part in the arrangement of official ceremonies, besides being sent on a special mission to Chartres, in the cathedral of which city he celebrated a service in honour of the Goddess of Reason. It is, however, only just to say that he it was who preserved the monuments there from mutilation at the hands of certain ultra-Jacobins whose revolutionary zeal outran their respect for art. Besides this service to posterity, Sergent is said to have recovered the Regent diamond which had been stolen from the *garde meuble*.

About the year 1789, Sergent, in collaboration with his wife, had executed a number of portraits in colour and aquatint. These were published by Blin and Le Vachez. Madame Sergent was possessed of a certain amount of

artistic talent, included amongst her works being an engraving reproducing "L'Enlèvement nocturne," by Ponce, after Baudouin.

The best print by Sergent alone is the coloured portrait of Marceau, which the engraver himself designed. Other coloured prints by this engraver deserving of attention are—"Expérience de Charles et Robert dans le jardin des Tuileries, 1 décembre 1783," and "Descente de l'aérostat dans la prairie de Nesles" (these deal with the ballooning mania in very agreeable fashion). "Le Bouquet défendu" and "Le Militaire entreprenant"—small coloured rounds—were also executed by Sergent, who, though he produced little which has survived, was by no means deficient in real talent.

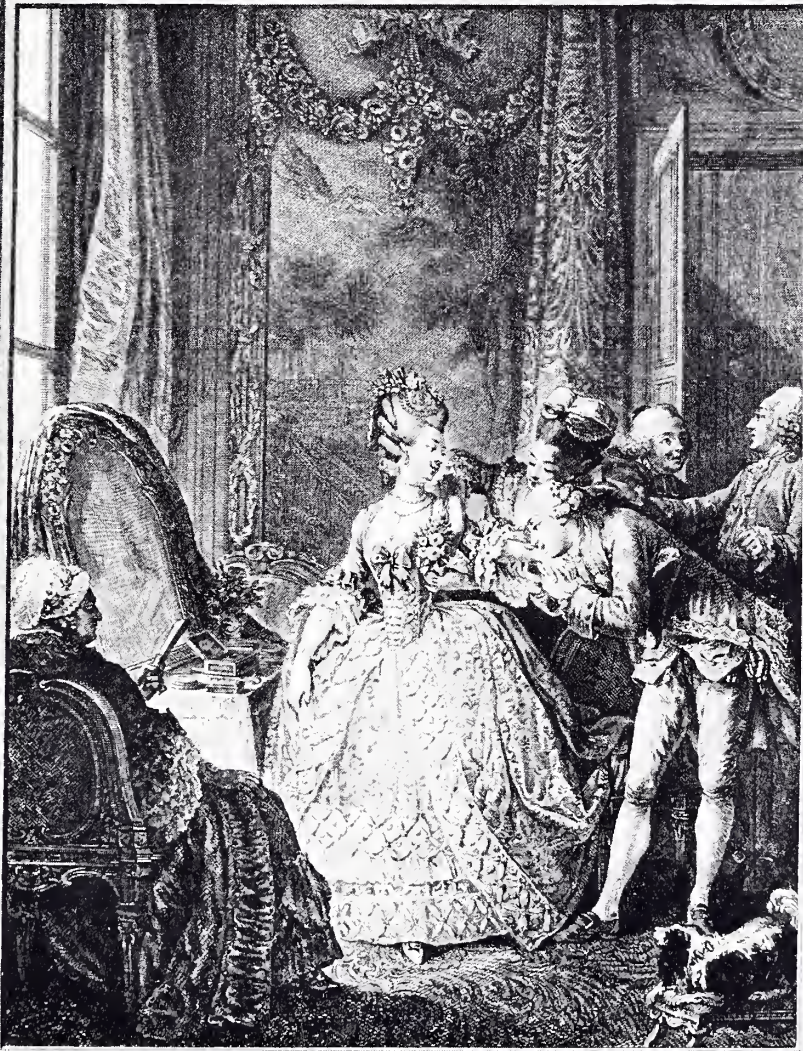
After the overthrow of the Terrorists Sergent fled to Bâle, where he remained till the publication of a decree of amnesty, upon which he and his wife proceeded to join the brother of the latter, General Marceau. In 1797 the former Jacobin returned once more to Paris, where he engraved the beautiful coloured print of his gallant brother-in-law, whose premature death all France deplored.

Again proscribed by Bonaparte in the year X, Sergent betook himself with his wife to Italy, where he remained until his death. Such slender means of subsistence as the couple were able to procure by the practice of their art were in 1830 increased by Louis Philippe, who, mindful of his association with Sergent in former days, granted the old engraver a modest pension.

Ever passionately devoted to his wife, the old man continued to remain her ardent lover to his dying day, publishing on her death at the age of eighty a pamphlet entirely devoted to a detailed description of her mental and physical charms. He himself, after living for thirteen years more, asked in his last moments for the consolations of that Catholic Church of which in his younger days he had been such an ardent foe, his affection for the love of his youth causing him to declare that he would run no risk of finding himself separated after death from the woman whom he had so tenderly adored on earth.

Sergent, who lived till 1847, may be called the last of the old French school of engravers in colour. In spite of a few exceptions this form of art died in France with the old monarchy, after having in certain prints by Debucourt, Janinet, and others, attained to something very close to perfection.

With the advent of a more restless era, the desire for finely-executed work became so inconsiderable that engravers devoted themselves to the production of futile and inartistic prints, which, sold at a very moderate price, were calculated to appeal to the passing whim of an uneducated democracy. The rich and cultivated patrons of art had as an influential class ceased to exist, and with them seemed to disappear the talent of the artists and engravers who had so ably ministered to their pleasures.



LE JOUR.

*Egards, tendresses, soins, tout s'épuise en ce Jour;
Bientôt l'Hymen languit et voit s'enfuir l'Amour.*

LE JOUR

By Patas, after Eisen the younger

From an Engraving in the possession of Mr. F. B. Daniell, 32 Cranbourn St., W.C.

III

PRINT COLLECTING

III

THOSE who have been endowed by nature with a taste for the lighter forms of art will find in the collection of eighteenth-century French prints a new field replete with unexpected interest and pleasure, the study of the *estampe galante* bringing its votaries into close touch with life as it was lived under the *ancien régime*, when artistic and graceful refinement was a conspicuous feature of the age.

Never in the world's history were the mere accessories of existence embellished with such exquisite decoration as then ; never, perhaps, was the human eye better trained in the intricacies of felicitous restraint and almost unerring balance. The level of refined elegance attained by the noblesse—around whom hovered a crowd of artists, sculptors, engravers, and architects, too often, alas ! clamorous for payment—permeated the very heart of the country, and the upper class of France prided itself on setting the standard of taste for the world. Most people who could by some means or other afford to do so, bought works of art and pictures, and a large number were ever ready to acquire the finest examples of the engraver's skill.

Prints perpetuate an epoch more effectually than pictures; for the latter are frequently destroyed or lost sight of, whereas, owing to the comparatively large amount of impressions struck, such a fate can hardly overtake an engraving.

In the French prints of the eighteenth century may be read the history of old France, and especially of the careless days when the noblesse, heedless of the coming storm, revelled in a life the chief aim of which would seem to have been careless, if cultivated, pleasure.

Whilst a large proportion of the people of France lived under conditions which entailed great poverty and squalor, all those in a position to sip the cup of facile enjoyment would appear to have indulged their appetite for amusement to the full. The artists and engravers in particular were apt imitators of their patrons as far as luxury and dissipation were concerned, and, as has already been said, the great school of French engraving, which had flourished with such vigour throughout the eighteenth century, practically ceased to exist with the dawning of a more strenuous epoch. French prints executed after 1789 are in most cases worthless, some wicked fairy seeming to have paralysed the artistic talent of the nation, which gradually faded away to but a poor shadow of its former self.

The number of French engravers was very large, and collectively they produced a prodigious amount of prints, a number of which, as is only natural, do not merit serious attention. Most of those executed towards the second half of the eighteenth century were uncoloured line

engravings, often struck off in considerable quantity. Seven or eight hundred impressions scarcely exhausted the capacities of a plate, for the process of line engraving is far more able to yield prolific results than that of mezzotint, which produces at the most some two hundred impressions, after which the reworking of the plate by the engraver becomes a necessity.

French prints, as a rule, have many more states than English ones, and it seems probable that some of the old French printsellers occasionally multiplied the number of the states with the deliberate intention of suiting the taste of their clients for something especially scarce. A few impressions of certain prints, with differences of detail, were often struck off merely for this purpose ; the French were, and are, born collectors, and the possession of any artistic rarity has always been much appreciated and coveted across the Channel.

From time to time, unknown states of French prints make their appearance, the term "*état non décrit*" frequently figuring in catalogues of sales. Too much importance should not, however, be attached to this ; for the discerning connoisseur seeks only the best state of any engraving, and is not led away or unduly excited by any "freak impression," his desire being, above all things, to obtain a fine example in the best possible state, which, it may be added, in French prints is not invariably the first.

Nevertheless a large number of French prints are exceedingly difficult to obtain in the earliest of their states, proofs being in great request with

collectors. As a rule but a small number of impressions bearing no title or dedication were struck, with the result that the most attractive French engravings in their early states command a somewhat large price, running into figures far larger than the sums asked for ordinary impressions. The mania for proofs is, of course, often merely a collector's weakness, akin to that which prompts the bibliophile to acquire at all cost unique copies of valuable books containing some omission, addition, or misprint, not to be found in the usual copies. At the same time the early states of certain French prints, executed whilst the plates were absolutely fresh, are undeniably more brilliant and, if the expression is permissible, "crisp" than the engravings produced after a great number of copies had been struck off.

The exercise of a very careful and discriminating selection is therefore highly essential when acquiring a collection, many prints being only really desirable when in the finest and most perfect condition.

As a rule English collectors of French prints do not as yet appear to realise the great difference in value between the various states, for the most part buying merely on account of the grace and prettiness of the subject dealt with. Nevertheless this difference is in some cases very considerable. In the "Couronnement de Voltaire," for instance, of which there are no less than seven states, it is only the one with the arms, dedication, and address in the Rue St-Jacques which is of any real value. "La Toilette," which in its earlier

states bears the address of "Mme Baudouin," becomes of less account in its fifth state when published by Basan and Poignant.

"Le Fruit de l'amour secret," by Voyez junior, after Baudouin, is only held in high esteem by collectors as a proof.

"Le Désir amoureux," a coloured oval by Mixelle, also after Baudouin, has little value except in the rare first state. "La Déclaration" and "Le Serment," pendants by Bervic, after Fragonard, are valuable only when before letters. On the other hand, "La Toilette de Vénus," in colours, by Janinet, is most prized in its last and ordinary state, which shows three Cupids, one of whom is absent in the earlier and rarer impression. "Le Réfractaire amoureux," by and after Augustin de St-Aubin, is also more valuable in its second state, in which an officer takes the place of a young abbé.

The various states of French prints are often distinguished by differences and alterations. "Il est pris," for instance, in colours, by Debucourt, shows a man fishing in a boat, at the other end of which is a young girl whom a youth is embracing. In the first state the girl in question holds a fish in her hand, which is suppressed in the less valuable later impressions.

A rare state of "Le Carquois épuisé" show a pretty variation from the usual design. In this the quiver held by the statue of Cupid is replaced by a bunch of roses. In "Le Chemin de la fortune," by Voyez junior, after Baudouin, the dress of the dancer is open at the neck in the first state, closed in the second.

“Le Billet doux” and “Qu’en dit l’abbé?” by N. de Launay, after Lavreince, exhibit considerable differences of detail in certain rare states, when the cat which figures in the first of these two prints is non-existent, and many small changes are visible in the expression of the faces shown in “Qu’en dit l’abbé?”

“La Balançoire mystérieuse,” by Vidal, after Lavreince, has no less than nine states, in the earlier of which the wave which conceals part of one of the figures does not appear.

The little boy and girl in “La Croisée” (see Plate X.), by Debucourt, are replaced in a number of examples by a young man receiving a love letter, whilst another state exists in which the young girl’s dress is very open at the neck. “La Promenade de la galerie du Palais-Royal,” by the same engraver, has the shops unnumbered in the first state, numbered only on the left in the second, and all numbered in the third, whilst the finest impressions of “La Promenade publique” contain the head of a black woman, shown amongst the crowd at the back, which is lacking in ordinary examples. “Ah! laisse-moi donc voir,” by Janinet, after Lavreince, has a state entitled “Bois d’amour,” in which the main feature of the whole composition—a statue of Silenus—has disappeared. A very rare state of another print after Lavreince, “L’heureux Moment,” by N. de Launay (see Plate XXXII.), shows the young woman with one of her legs upon the sofa, the dog being absent from the scene, whilst in another scarce proof the little animal is present, but perched upon the sofa.



Paris chez les Citoyens, par N. de Launay, 1793.
 LA CONSOLATION DE L'ABSENCE, *par Lavreince*
 Dedicé à M^{lle} de Douglar, Comtesse de Douglar.
 Paris chez les Citoyens, par N. de Launay, 1793.

LA CONSOLATION DE L'ABSENCE
 By N. de Launay, after Lavreince

Many other French engravings, it may be added, exhibit similar variations in the details of their various states.

The main difference between English and French engravings is that in the latter more attention is paid to detail. Besides this, in a great number of instances the drawing and general proportions of the figures are a good deal more accurate and correct; indeed many French engravings are quite remarkable by reason of the carefully balanced nature of their composition, the various figures, decorations, and pieces of furniture being arranged so as to produce an harmonious and artistically regular effect. Frequently, also, the prints are embellished with ornamental borders which are in themselves works of art.

Another charm of a certain class of French prints is the light which they cast upon the furniture and general arrangement of rooms in the eighteenth century. We see, as it were, the actual life as it was lived at that day, amidst the sumptuous accessories now so eagerly sought after by collectors. Many of these French engravings, indeed, are veritable human documents, valuable from an archæological point of view to the student of life in France previous to the great Revolution. The set of engravings known as "Le Monument du costume," more especially the last twenty-four plates of the series, is a conspicuous instance.

Designed by Moreau le jeune, these magnificent prints illustrate not only the surroundings, but the very aspect and character of their day. Instantaneous photographs, as it were, in the most

artistic sense of those words, they convey a poetic impression which photography is quite powerless to impart. No details, however, are glossed over or omitted, careful observation and precision having been pushed to their furthest limits.

The art of the eighteenth-century engraver, in short, caught the very physiognomy of France at the most charming, if careless, moment of her existence.

The great majority of French engravings most prized by collectors picture scenes of light-hearted domesticity and various forms of pleasure and of love, gracefully reflecting the essential characteristics of the French race, whilst scarcely ever degenerating into that coarseness which is occasionally conspicuous in modern Parisian art.

The process of line engraving, though apparently simple, is in reality one of considerable difficulty. The instrument used by the engraver is a bar of steel fixed in a mushroom-shaped handle, the cutting end being sharpened into something of the form of a lozenge. This is called a "burin" or graver, and in practice it does its work in much the same manner as a plough, turning up a shaving from the highly polished plate as it is pushed along.

In the eighteenth century engraving was somewhat international in character, certain French engravers paying visits to England as well as pursuing their art studies in Italy. On the other hand, Sir Robert Strange worked under the celebrated Le Bas in Paris, and from this great master of the graver's art the eminent

Scotchman learned the use of the dry point. It may not be generally known that, when an officer in the Jacobite Army, he actually etched plates for bank-notes wherewith to pay the Pretender's troops.

The great French engravers were not by any means mechanical interpreters of the designs which they reproduced. Many of these were but sketches of an unfinished character, a great deal being left to the initiative of the engraver, who, as a rule, possessed talents rendering him something more than a mere copyist upon copper. A number of these men were real artists, who, from some slight indication of an idea, would produce a finished picture in which figures, costumes, and surroundings were rendered with a precision and grace not to be discerned in the original study.

Moreau le jeune, it is true, left little to the initiative of those who engraved his designs ; but other artists, like Fragonard, seem often to have hastily dashed off some idea, the complete realisation of which was only drawn upon copper.

The best work of the French engravers was, almost without exception, executed in the twilight of the old French monarchy, terminating long before the decadence of the English mezzotint, which continued to flourish till the introduction of the steel plate about 1820. At the beginning of the nineteenth century the engraver in France had already sunk to the level of a mere artisan whose remuneration was based upon strictly commercial lines. Under these conditions his source of inspiration soon

ran dry, and men who had formerly exhibited high artistic talents found themselves obliged to turn their hands to anything likely to furnish the wherewithal to live.

From time to time there has been a great variation in opinion as to the relative merits of the pure etching as compared with the proof before all letters. When eighteenth-century prints once more came into fashion in France between 1860 and 1870, proofs were the more eagerly sought of the two, but towards the late 'seventies a reaction took place in favour of the pure etching. Latterly, however, the proof has again come into the highest favour, certainly not without good reason, for it is undoubtedly the most satisfactory of all the states, the pure etching having only the charm of absolute freshness and great rarity.

As a rule, eighteenth-century French prints were struck off in four states, according to the classification which follows :—

1. Pure etching.
2. Finished proof before letters, having only the name of the artist and the engraver.
3. With the arms, title, and names of the artists.
4. With the arms, dedication, and all letters.

In certain cases, additional states exist, but the majority of French engravings have two or three states at most.

For the sake of convenience the French system of including the pure etching as a state has been adopted in these pages, though as a matter of fact there are in all probability but few pure etchings



LA TOILETTE.

LA TOILETTE

By Ponce, after Baudouin

From an Original Impression in the possession of G. Campbell, Esq.

of French eighteenth-century engravings in this country, where even the proofs before letters seldom come in the collector's way. In the detailed description of prints any additional states of exceptional interest have, where possible, been carefully noted.

Beneath the greater number of French line engravings there is some decorative design. This not infrequently frames the coat of arms belonging to the person to whom the print is dedicated. Occasionally the coat of arms is replaced by some fanciful little composition. A notable example is that underneath "Les Hasards heureux de l'escarpolette" (engraved by De Launay), where a dainty Cupid is shown writing the initials H. F. in fire above some admirably grouped attributes of the painter's art.¹ This is called the *fleuron*, which in the case of the "Escarpolette" is the work of Choffard, that master of minute engraving, whose signature it bears.

Sometimes also French prints are embellished by the addition of ornamental borders. A case in point is "La Toilette," by Nicolas Ponce, after Baudouin, which, together with its pendant "Le Lever," was furnished with an ornate border the work of Cochin.

Certain engravings, more especially portraits, have a tablet on which is the name and sometimes the dedication. In the case of proofs this is left blank, when it is known as *la tablette blanche*.

A large number of the finest French engrav-

¹ This *fleuron* is reproduced on the title-page of the present volume.

ings have A.P.D.R. under the inscription. This, of course, signifies “*Avec Privilège du Roi*”; and many collectors especially prefer prints marked in such a way, erroneously believing that the letters in question are not to be found on the last states, struck when the plate has been somewhat worn out. Such an idea, however, has no foundation, a great number of engravings having A.P.D.R. upon them in their very latest state.

Certain French engravers were in the habit of occasionally using an anagram in the place of their ordinary signature. The following are the principal of these :—

C. C. Balvay—Bervic.
 Bonnet—Tennob and L. Marin.
 Le Campion—Noipmacel.
 Huet—Teuh.
 N. Le Mire—Erimeln.
 Legrand { Denargle,
 { Furcy and D’Furcy.
 Mariage—Egairam.
 Naudet—Teduan.
 Ponce—Nopec.

When collecting prints it will never be found a bad plan to reject ruthlessly any impressions which, though apparently genuine, have something about them which is not entirely satisfactory. The mere fact of an engraving producing an idea of doubt should be enough to cause the discerning collector to cease to consider it, the suspicion which has been

aroused being more often than not based upon some sufficient grounds. Not infrequently a print of this kind has been repaired or injudiciously manipulated, with a view to causing it to appear in a rarer state. The best course, as has been said, is to run no risk whatever, remembering that there is never smoke without fire. In these days, indeed, the very greatest care should be exercised in the selection of engravings, which only too often are most ingeniously supplied with new margins, within the borders of which cut prints have been cleverly inserted.

On the other hand, when purchasing French engravings not as a collector but purely for decorative purposes, there is little harm in buying prints whose margins have been cut away. Judiciously mounted and framed, such impressions continue to convey much the same graceful effect as in their original condition. It need, however, hardly be said that any encroachment upon the limit of the plate itself renders a print practically valueless.

An engraving in an ideal state should show the clear-cut marks of the "burin," whilst black and white must contrast brilliantly with one another. Particular importance, also, should be attached to the little dashes fading away into dots with which the old French engravers terminated their lines.

Occasionally the margins of engravings show certain rough marks. These, though not at all decorative, are very valuable indications of an early state, being indeed experimental essays of

the engraver whilst engaged upon his work. When once this was completed, the marks in question were naturally obliterated, and, in consequence, prints with marked margins are generally very fine early impressions.

It may be added that it was the custom amongst French engravers of the eighteenth century to soak the paper which they were about to use in water containing a small quantity of alum, the reason of such an operation being the increased brilliancy which it was supposed to impart to the impression. As a rule they preferred red rather than yellow copper for their plates, the former, though rather softer, being said to furnish better results.

Authentic eighteenth-century French prints are all upon old rough paper. It need scarcely be said that no impressions printed upon India paper are genuinely old. Curiously enough, the watermarks so often to be found in the paper used in the seventeenth century, do not, except in very rare instances, occur in that of the eighteenth.

A certain number of eighteenth-century copper-plates still exist in France, and are utilised at the present day. Modern impressions, however, are of no real value, the plates being worn and, as it were, tired out. Prints of this sort should be easily recognised, their somewhat blurred and feeble lines producing an effect totally lacking in that brilliancy so perceptible in a really good impression. As a rule, modern engravings struck off old plates have another name in addition to the signature visible on

those printed in the eighteenth century. In certain cases, also, the plates have been retouched, with the result that a certain variation of detail is to be discerned. A copper-plate from which many impressions have been taken becomes completely worn out, and, in consequence, prints struck off at the present day from old plates are faint and unsatisfactory in the extreme.

In many cases old plates have been re-engraved with quite a different subject. Such was the fate of the original copper-plate on which De Launay had engraved "Les Hasards heureux de l'escarpolette." This was obliterated about 1834, in order that a study after David might take its place. A great number of beautiful old plates were destroyed about this time in order to make way for the horrible compositions in favour from about 1830 to 1845.

At the "Chalcographie" of the Louvre are preserved a certain number of old plates from which impressions are still struck and sold to the public at very moderate prices. These, however, are almost entirely historical in character, some of them, after Cochin *fils*, being rather in the style of the seventeenth century. Such prints as these are totally different in design and conception from the *estampes galantes* so essentially attractive to the eye.

A large number of pretty French engravings exist in modern reproduction, which, unfortunately, is sometimes utilised for more or less fraudulent purposes. Some of these reproductions are attractive enough, and, to those unable to afford the original prints, not entirely

unsatisfactory, conveying as they do a good deal of the charm and originality of the eighteenth-century design. When reproductions are frankly sold as such there is little to be said against them ; but it should always be kept in mind that such things as these are really of no value at all, the output, owing to modern processes, being absolutely unlimited. As a rule, the coloured reproductions are far less satisfactory than those in black and white, some of which have been very carefully done by men of considerable artistic knowledge.

The best work in this line has been done by MM. Magnier, Gosselin, and Henri Lemoine, who affix their names with the excellent intention of preventing these modern copies, some of which are admirable, from being passed off as genuine old impressions. Unscrupulous vendors, however, have not hesitated to obliterate their signatures or to cut away the margin, afterwards submitting the print to a careful manipulation calculated to impart the appearance of antiquity. Great caution is therefore necessary in the purchase of a rare engraving from any quarter not entirely above suspicion. A practised eye should, of course, be easily able to detect copies, especially when printed in colours ; but some of these, printed upon old paper, are so cleverly executed that even experts have been deceived. When buying an expensive coloured print it is by no means a bad plan to compare it with an example the genuineness of which is absolutely above suspicion—such a comparison doing away with

all chance of deception. This, of course, is not necessary where the vendor is a dealer of known reputation, good printsellers being, as a rule, very scrupulous and careful in such matters.

It should always be realised that a few fine impressions of first-class prints constitute a far greater source of artistic and cultured pleasure than a large number of indifferent engravings which have been picked up at small prices owing to their imperfect condition. It is better to possess one really first-class example than a hundred lacking in all the qualifications which appeal to those of taste and judgment.

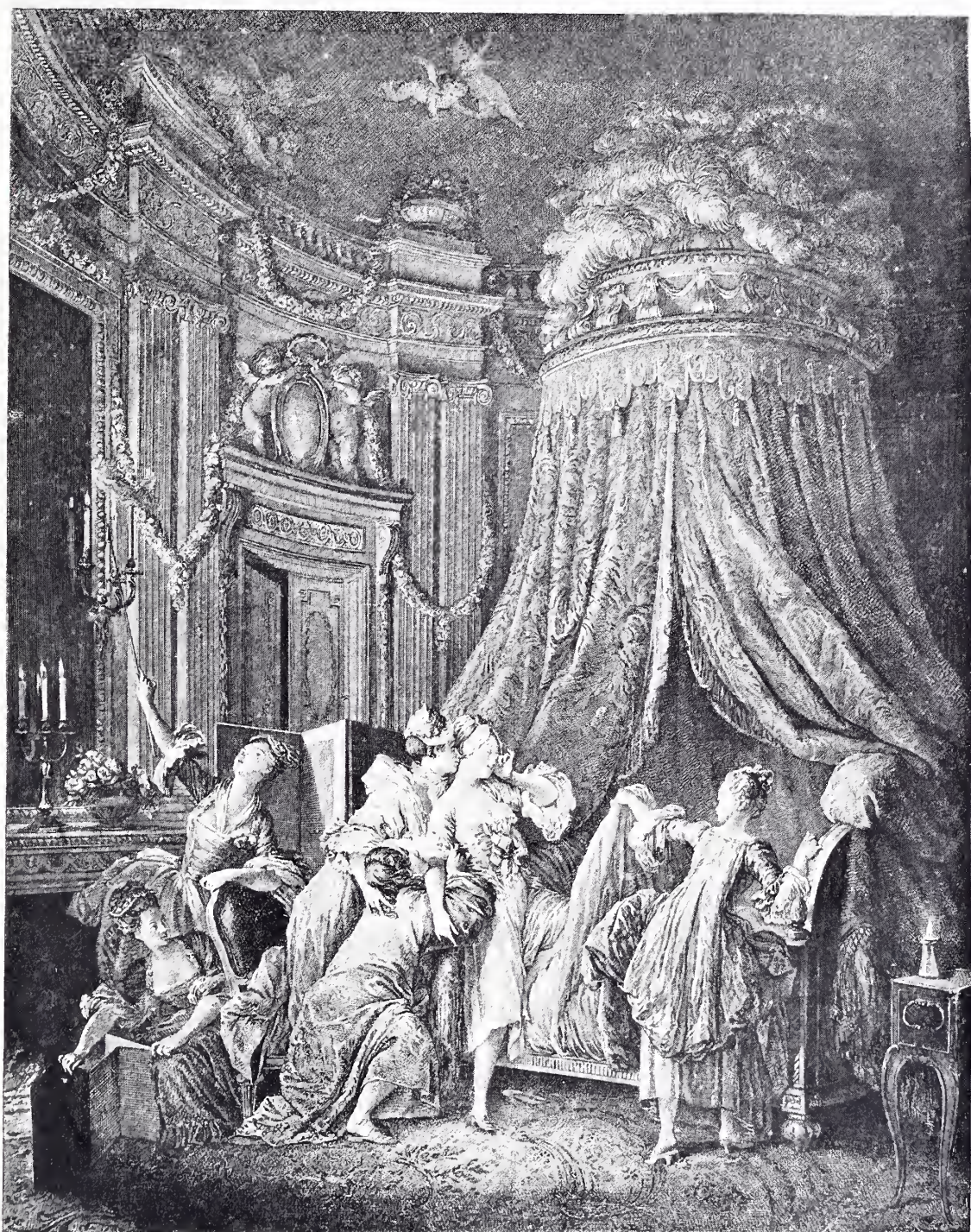
The best method of training the eye is never to lose an opportunity of inspecting as many prints as possible. Looking through dealers' portfolios, attendance at sales, and even casual glances in the windows of old print shops can do nothing but good, imparting as they do a familiarity with the whole subject which can only be obtained by some sort of personal experience. After a short time the best engravings become old friends, whilst those devoid of merit are regarded with the indifference which they deserve. Almost unconsciously the various states are implanted upon the memory, whilst most of the numerous copies and reproductions are instinctively rejected without a moment's hesitation.

When buying French prints, great care should be taken not to purchase coloured copies of engravings which in their authentic state are only to be found uncoloured. A conspicuous example of this is "Le Coucher de la mariée,"

of which coloured reproductions abound. At the time when this beautiful engraving was published, no coloured impressions whatever were produced. In 1820, however, a smaller "Coucher de la mariée" in colour was issued by Begat, rue de la Croix, No. 2. This may always be recognised by the inscription beneath, which begins, "La jeune Mariée hésite à se coucher." Another engraving of which no original impressions exist in colour is "Les Hasards heureux de l'escarpolette," whilst "Le Bal paré" and "Le Concert," though reproduced in colours within recent years, were originally issued solely in an uncoloured condition. On the other hand, coloured impressions were struck of "Ma Chemise brûle," "La bonne Mère," and "Le Baiser à la dérobée," all three after Fragonard.

It will be needless to say that, almost without exception, no original impressions were ever struck upon satin. Several modern reproductions, however, have been produced in this style, notably "L'Amour" and "La Folie," excellent recent interpretations of which have been published by M. Henri Lemoine.

A framed print should never be purchased without a close inspection out of its frame. At the present time, engravings are so cleverly doctored and restored, that a casual glance through a glass is no reliable guide, even to a skilled collector. Besides this, it is very necessary to examine the reverse side of an engraving, likely to display marks or notes of interest. Very often initials or monograms are to be found,



LE COUCHÉ
A très Haut
Armand-Charles
Comte d'Autefort, Marquis de Villacres,
et Maître de Camp du Régiment



DE LA MARIEE
et très Puissant Seigneur
Emmanuel d'Autefort,
Grand d'Espagne de la Première Classe
de Chevalier Royal d'Espagne

Paris chez Moreau le jeune rue de la Harpe n. 111.

LE COUCHER DE LA MARIÉE
 Etched by Moreau le Jeune, finished by Simonet, after Baudouin

giving a clue to a former possessor, perhaps a collector of some note.

The interest of an engraving is certainly enhanced by a sure indication that it has formerly been in some well-known collection. The following are some of the best-known marks used by celebrated connoisseurs whose taste in engravings was above criticism :—

Béhague—an O surmounted by the coronet of a count.

Bayard—C.B. in a circle.

Didot—A.F.D. framed in a frieze.

Mühlbacher—G.B. in the centre of a circle.

There are, of course, many additional marks, but those given are amongst the most important.

A collection of French prints, containing the engravings which are most representative of the eighteenth-century school, would include :—

“ Les Hasards heureux de l'escarpolette,” “ Le Carquois épuisé,” “ Le Billet doux,” and “ Qu'en dit l'abbé ? ” by N. de Launay ; “ Le Coucher de la mariée,” by Moreau and Simonet ; “ Les deux Baisers,” “ Le Menuet de la mariée,” “ La Noce au château,” and “ La Promenade publique,” by Debucourt ; “ Comptez sur mes serments ” and “ Au moins soyez discret,” by Augustin de St-Aubin ; “ L'Enlèvement nocturne,” by Ponce ; “ L'Assemblée au concert ” and “ L'Assemblée au salon,” by Dequevauviller ; “ L'Innocence en danger,” by Caquet ; “ La Noce de village ” and “ La Foire de village,” by Descourtis ; “ Le Bal paré ” and “ Le Concert,” by Duclos ; “ Le Serment de Louis XVI. à son sacre à Rheims,” by Moreau ; “ Vue de la plaine des Sablons,” by

Malbeste, Liénard, and Née ; “ L’Amour,” “ La Folie,” and “ L’Indiscrétion,” by Janinet ; “ Le Départ du courrier,” “ L’Arrivée du courrier,” and “ Madame du Barry,” by Beauvarlet ; “ La Philosophie endormie,” by Aliamet ; “ Le Roman dangereux,” by Helman ; “ La Soirée des Tuileries,” by Simonet ; “ La Marche incroyable,” by Bonnefoy, and some plates from “ Le Monument du costume.”

If variety is desired, a few of the pastel and chalk facsimiles by Bonnet and Demarteau might be added, whilst among portraits the splendid colour-print of Marie Antoinette by Janinet should not be forgotten.

Such a collection, comprising as it does the masterpieces of the various engravers, would naturally cost a good deal of money to get together, especially did it consist of prints in the proof state, certain of which, such as the early impressions of “ Le Coucher de la mariée,” are worth very considerable sums.

A persevering and careful collector, however, might reasonably hope to acquire satisfactory impressions of these prints, provided he should be content with examples with cut margins, such as are sometimes to be picked up at sales for a very moderate figure. Occasionally a good French engraving is discovered hidden away in the portfolio of some dealer who does not usually sell this sort of print, in which case it can often be purchased for a reasonable price. A collection of the engravings detailed above, even in their last states, cannot fail to constitute a source of pleasure. In course of time it can be

carefully weeded out, good impressions gradually taking the place of cut or doubtful examples, which, with the increase of experience, have ceased to satisfy their owner.

A collection of the complete works of Moreau le jeune, abounding as they do in accuracy of observation and correctness of detail, and characterised by marvellous originality untrammelled by convention or inartistic restraint, would form an almost perfect epitome and survey of the *ancien régime*. Whilst, however, much of Moreau's work is eminently decorative, there are a number of prints after his designs which are not adapted for purposes of ordinary display. Of this kind are the historical "Bal masqué" and "Festin royal," the small figures of which are hardly to be appreciated unless under close inspection.

The most satisfactory collection is one thoroughly representative of the various styles of French prints, including most of those mentioned in the list given above.

Collectors not infrequently make a point of devoting their energies to the acquisition of the complete works of one man, a series of fine impressions showing the variations in his style. Such a form of collecting, however, necessitates a number of portfolios, many interesting prints being quite unsuitable for framed display.

The number of French eighteenth-century colour-prints which deserve serious attention is by no means extraordinarily large. Janinet, Debucourt, Descourtis, and one or two others, amongst whom one may perhaps include Desrais,

were the principal masters of this art, which in French hands acquired a daintiness and delicacy of tone quite different from anything produced elsewhere. Blue in various shades may be called the predominant colour which lightly tinges most of these compositions—a blue which is never assertive or glaring, but, on the contrary, fades gently away, as a cloud dissolves into rain.

Amongst coloured prints, those after Debucourt, Janinet, and Huet are the most highly esteemed. The French engravers in colours used sometimes to employ a number of separate plates, each one bearing a different colour. These were adjusted to the engraving by what are known as "*points de repère*," the marks of which may still, in some cases, be found on margins. A great deal of practised skill had to be employed in order to give a general harmonious effect, in the production of which Debucourt, who sometimes used as many as five plates, stands almost unrivalled.

The best method of assuring the absolute genuineness of a colour-print is by comparing it with an impression above all suspicion; when this is not feasible any print which arouses the least suspicion should be rigorously rejected. Colouring which, no matter how faintly, overlaps the lines is a sure indication of worthlessness; the extreme clearness of old French colour-prints is one of their principal features, and the slightest signs of blurring or hesitation indicate either a copy or a damaged example touched up by hand.

The work of Janinet and Debucourt is almost invariably characterised by their peculiar opal-

escent tints and a tonality which absolutely defies successful reproduction. The extreme limpidity of the colouring which Debucourt imparted to his plates is especially marked. With regard to the work of Janinet, certain prints bearing his name are occasionally found to differ in their colouring, though evidently printed from the same plate. This is not necessarily a proof of a spurious impression, for such a print may have been but an experimental state, struck off to ascertain the tints most suitable for final adoption. Sometimes also, after a certain number of copies had been produced, a further supply of colouring had to be prepared for application to the plate, considerable difference in the appearance of the subsequent impressions being the result.

The ambition of the eighteenth-century colour printers was to produce a reproduction which should faithfully show the original tones of the painting that inspired their work, and which should almost be calculated to deceive even an expert's eye for a moment.

Certain facsimiles of the sketches of Boucher are certainly successful in this direction, though for the most part not very suitable for the purposes of decoration.

Between coloured engravings and engravings in colour there exists a real difference, though both terms are usually applied to any print which shows different colours. Coloured engravings are produced by one plate only, which has been prepared with a view to a single impression. On the other hand, engravings in colour are the

result of two or three plates successively applied, each bearing a particular colour. In some cases as many as five plates were employed, notably by Debucourt, many of whose prints were published by Chapuy and Blin, whose address was No. 17, Place Maubert, and No. 18, rue des Noyers. This firm was well known for its very remarkable colour-prints, and from its workshop issued a great number of the beautiful engravings which are sold for such large sums at the present day.

As regards financial value, the *estampe galante* triumphs easily over all other French engravings, a large number of which hardly obtain a passing glance from the collector.

Historical prints, though often of considerable interest, do not as a rule command any large price compared with such engravings as "Les Hasards heureux de l'escarpolette," "Le Coucher de la marice," and the like.

Towards the middle of the last century, in the 'thirties and 'forties, the *estampe galante* for a time fell into disrepute, horrible classical compositions being the rage. At that time it is said that some of the printsellers in Paris used to sell "La Promenade publique," after Debucourt, for five francs, purchasers having the option of choosing it either before or with the letters. As the colour-print in question is of considerable size, people would often pay five francs in order to have something in which to envelop their other purchases. It may be added that "La Promenade publique" in the proof state is now worth some couple of hundred pounds!

In the 'thirties an enormous number of beautiful copper-plates were destroyed. Amongst these was that of "Les Hasards heureux de l'escarpolette," which was obliterated in 1834, in order to make way for some study after David. Taste was then at its lowest point, and many wonders of the engraver's art must have perished.

Since those days, however, the *estampe galante* has once more regained its rightful position, and now reigns supreme, the high estimation in which it is now held constituting a complete revenge for years of unmerited disdain.

The most valuable French engravings are those after Baudouin, Lavreince, Fragonard, Moreau, St-Aubin, Taunay, and others of the same school. Colour-engravings by and after Debucourt, that is, those executed in his pre-revolutionary manner, never fail to fetch large sums.

On the other hand, prints after Boucher, Lancret, Watteau, Pater, Chardin, and other great painters of their day are, with certain well-known exceptions, not held to be of any great account. The work of these great painters is for the most part lacking in certain almost indefinable qualities which render the designs of other far less talented men especially suitable for reproduction.

The most pleasing engravings represent some little incident or episode of daily life, as a rule hardly suited to the brush of a really great painter, whose very breadth of style it would be almost impossible to render in a print.

With the exception of some seventeen en-

gravings, Lancret is not very popular with collectors, whilst only about twenty prints after Watteau, including, of course, the charming "L'Enseigne," are in request. The complete works of this painter, however, in four volumes, are of considerable value, a set of 238 plates, singularly brilliant impressions, having recently been sold at auction in London for £595. Little after Pater is of serious account, whilst most engravings after Chardin also possess merely secondary interest.

Out of the enormous number of prints after Boucher only a comparatively small number attract the collector. A few, however, by Demarteau and Bonnet are of some importance. "Le Départ du courrier" and "L'Arrivée du courrier," by Beauvarlet, are also very attractive and charming prints. Nevertheless the especial style adopted by Boucher is not one which makes any direct appeal to the collector, who, as a rule, has little partiality for mythological subjects and rustic scenes. Another reason is that the charm of Boucher lies a great deal in his colouring, which cannot be adequately rendered in a print.

"L'Amour rendant hommage à sa mère," in colour, by Janinet, is, however, very rare, whilst "La Toilette de Venus," 1783, also in colour by the same engraver, commands a large price in the state in which three and not two Loves appear.

Other valuable prints after the painters mentioned above are "L'Embarquement pour Cythère," after Watteau; "Le Désir de plaire," after Pater; "Les quatre Saisons" and "Le Repas



LA RENCONTRE AU BOIS DE BOULOGNE
From "Le Monument du costume"

From a Proof in the possession of Walter Burnes, Esq.

italien," after Lancret, together with some others of a similar kind. Within recent years prints after Lancret, though not as a rule valuable, have somewhat increased in price.

Though it is impossible to become a discerning collector merely by reading books, much is to be learnt from the admirable works on eighteenth-century engravings published in France, such as *Les Graveurs du dix-huitième siècle* (three large volumes admirably written by Baron Roger Portalis and M. Henri Béraldi), which besides enumerating the vast majority of French prints, also contains a mine of interesting information concerning the old engravers and their work. Another excellent book dealing with the same subject has been written by M. Gustave Bourcard, who has placed his wealth of knowledge at the service of the amateur.

Mr. Frederick Wedmore, who, in the days—some twenty years ago—when the work of Moreau was little known in this country, sounded a note of appreciation which has since been universally echoed, has on occasion turned his attention to French prints, needless to say dealing very admirably with the subject; and some other English critics have also occasionally ventured into this quarter of the collectors' domain. For the most part, however, these have entirely failed to perceive the high estimation in which the *estampe galante* is held in the France of to-day. Somewhat contemptuously brushing aside the beautiful, if frivolous, prints after Lavreince, Baudouin, Fragonard, and others, they almost invariably turn to the engravings

of a more austere type, which, though of great interest to the student, are not very pleasing to the eye. The most desirable kind of French engraving, and the one held in highest appreciation in France, is that reconstituting some scene of daily life as it was lived when all French society seems to have concentrated its energies upon graceful pleasure and amusement.

It is hardly necessary to say that frames should be chosen with due regard to the prints which they are to contain. Those calculated to set off these old engravings to the best advantage are of Louis XVI. design, the gilding of which is of a peculiar shade of dull gold, which is difficult to obtain elsewhere than in France. A well-designed garland or trophy at the top of the frame has a very ornamental effect, but care should be taken that no pendant wreaths are allowed to obscure a perfectly free view of the engraving which they surmount.

The details of some of the smaller French prints are of such a slight and delicate nature as to be best suited by frames which are somewhat simple in design. A twisted ribbon pattern, devoid of any further ornament, is best adapted for these.

Prints which have no margins should be placed within well-chosen French mounts, which can be obtained in various colours. These are relieved by lines of gold which produce a very pleasing and agreeable effect. The mounts ordinarily to be met with in England are quite unsuited to the *estampe galante*, the attractions of which are in no way enhanced by being sur-

rounded by a layer of thick cardboard of carelessly chosen hue.

Certain of these mounts, it is true, are imitations at a considerable distance of the pretty *passe-partouts* to which reference has before been made. The whole sense of colouring and of lines is, however, different, and, as a rule, quite fails to convey the dainty effect which is produced by those copied from old French examples.

An engraving having a large margin should, of course, never be placed in a mount at all, the main purpose of the latter being to supply the lack of that which should by no means be covered up.

The question of the exact indication of the artistic value of prints as conveyed by their price is a somewhat difficult one to decide.

Whilst certain engravings undoubtedly command sums out of all proportion to their real artistic merit, the fact that collectors exist who are ready to pay a high figure for certain early impressions clearly indicates that such states are rare and worthy of attention. Many collectors, also, are fine judges of beautiful things and eagerly purchase attractive engravings, with the result that such few as remain in the market acquire a somewhat fictitious value. The whole matter is one of supply and demand, as well as of personal inclination to possess what the fashion of the moment decrees to be best. It must not be forgotten, however, that at the present time French engravings of the eighteenth century have been very carefully classified according to

their merits, with the result that most collectors are fully alive to the exact degree of artistic excellence of the various engravings which they either seek or reject. For this reason price as a rule does bear some relation to real worth. At the same time it must be added that the exaggerated figures at which certain almost unique states are quoted are obviously fanciful and absurd.

The prices of engravings seldom maintain the same level for many consecutive years, unfavourable circumstances at sales or carelessness on the part of collectors frequently causing them to fall, whilst, on the other hand, a sudden craze may produce a rise of quite an extravagant nature. From all present indications, French prints of the eighteenth century would seem likely to attain a greatly enhanced value with the passage of years ; at any rate those of real artistic worth will almost certainly not prove bad investments for those who acquire them. A number of engravings which, merely by reason of their excessive rarity, now command prices little short of ridiculous, will no doubt once more be valued at a more reasonable figure ; but the beautiful *estampe galante*, it may confidently be affirmed, will maintain its position. Exhaling the very spirit of the *ancien régime*, its charms must ever appeal to all lovers of daintiness and grace ; whilst at the same time, owing to its accurate delineations of architecture and costume, it is certain to retain an undying interest for the student of a vanished age.

IV

DETAILED DESCRIPTIONS OF THE
MOST IMPORTANT FRENCH ENGRAVINGS
EXECUTED IN THE XVIIITH CENTURY
TOGETHER WITH NOTES ON THEIR VARIOUS STATES

NOTE

For the purposes of convenience the engravings have been classified according to the names of the artists and designers of the originals from which they were taken.

Where not specially described the states are as set forth on page 80.

In cases where the artist and engraver are the same individual, no mention is made of an engraver's name. When, however, prints have been executed by any one else the name is given.

The relative merits of the various engravings have, as far as possible, been indicated, every important print being noted, and in most cases described.

Where not otherwise specified the engravings are in line.

It must not be forgotten that in the eighteenth century spelling was more elastic than it is now, and that consequently many small variations are to be found in the spelling of the names alike of artists, engravers, and prints. In most cases, however, these differences are not so great as to lead to confusion; except in one or two instances, therefore, attention has not been directed to them in the present volume. A typical example is the name "Lavreince," which is found spelt in about a dozen different ways, the most common variation being "Laverince."

The auction prices given were in the majority of instances realised by impressions of extreme perfection or scarcity.

L. AUBERT

1731-1814

La Revendeuse à la toilette. Le Billet doux. Le Dessin.—*By Claude Duflos.*

Prints of no particular importance.

ÉTIENNE AUBRY

1745-1781

L'heureuse Nouvelle.—*By J. B. Simonet, 1777.*

Three states.

L'Abus de la crédulité.—*By N. de Launay.*

An attractive oval within a square, of which modern impressions exist. Three states.

La Bonté maternelle.—*By Blot.*

Two states.

La Correction maternelle.—*By de Longueil.*

Three states. The plate of this engraving still exists.

Les Adieux de la nourrice.—*By R. de Launay.*

Three states. A pretty print of which modern impressions are frequently met with.

La Bergère des Alpes.—*By J. J. Leveau.*

Le Mariage conclu. Le Mariage rompu. La Reconnaissance de Fonrose.—*By R. de Launay.*

L'heureux Ménage. L'Amour paternel. Les Amants curieux.—*By Levasseur.*

The last three are of little value.

PIERRE ANTOINE BAUDOUIN

1723-1769

(1) Marton, ou la jeune Bouquetière.—*By N. Ponce,* 1776. See Plate VIII.

Two states, in the first of which there are no verses on the tablet. A beautiful and scarce engraving of some value, the proof state being worth about 1000 francs.

(2) Perrette, ou la jeune Laitière.—*By H. Guttenberg,* 1776.

Three states.

(3) Jusque dans la moindre chose.—*By Masquelier.*

Four states.

(4) Sa taille est ravissante.—*By Lebeau,* 1776.

Four states. A coloured version of this print also exists.

“Marton” is by far the prettiest of this charming set. “Roxelane,” engraved by Lebeau after Dugoure, is sometimes added as a pendant to this.

Le Coucher de la mariée.—*Etched by Moreau le jeune and finished by J. P. Simonet.* See Plate XVI.

This delightful engraving, perhaps the most charming of all *estampes galantes*, represents a young bride with her husband and mother, three maids being in attendance. The room is of the most splendid kind, its decoration completing the artistic ensemble of this delicately-balanced composition. Several states :

1. Pure etching.
2. Before all letters (very valuable and rare).
3. Before all letters but with the arms.
4. With dedication and arms.



LA SOIRÉE DES

TUILERIES

*Dédiée à Monsieur
Gravée d'après le Tableau
tiré de son Cabinet*

*Boyer de Fonscolombe
Par Son très humble et très
Obeïssant Serviteur Basan*

Baudouin del. pour

Se vend à Paris chez Basan et Ponceau

à St. d'Estampes, rue et Hôtel Serpente

Simonet sculp.

LA SOIRÉE DES TUILERIES

By Simonet, after Baudouin

There exist also other states which are so rare that they never come into the market. One of these pure etchings bears underneath the remark, probably from the hand of Moreau le jeune, "On a tiré 24 épreuves de cette eau forte." The pendant to "Le Coucher de la Mariée" is "Le Lever de la Mariée," a print of some value by Trière, after Dugoure. A smaller coloured copy of the "Coucher" was published in Paris about 1820, "chez Begat, rue de la Croix no. 2." The original "Coucher" is never found in a coloured state; modern reproductions, however, abound.

Three very early impressions of this print were recently sold by auction in Paris for about £500. They had previously been put up separately, when the pure etching by Moreau le jeune, untouched by Simonet, fetched £100; the proof before all letters, differing in certain details from the finished engraving, £250; and the finished proof before letters, £150.

(1) **Le Carquois épuisé.**—*By N. de Launay.* See Plates VII., XX.

(2) **Les Soins tardifs.**—*By the Same.*

The first of these engravings is yearly rising in value, and should never be overlooked when in good condition. Though but three states are usually to be met with, very rare additional states exist. In one of these the quiver held by the statue of Cupid is replaced by a bunch of roses. In another the quiver is not reversed. In its first state the ornamental border beneath the engraving is totally different from that existing in the later states. This is shown by the illustrations given at pages 30 and 108. There are good modern reproductions.

The pendant, "Les Soins tardifs," representing a scene of rustic love-making, is not nearly as attractive or valuable as "Le Carquois épuisé." Three states.

(1) **La Soirée des Tuileries.**—*By Simonet.* See Plate XVIII.

(2) **Rose et Colas.**—*By the Same.*

Four states each. "La Soirée des Tuileries" is incomparably superior to its pendant, being indeed one of the most pleasing of French prints. "Rose et Colas," though pretty, is more

ordinary in style, and, in consequence, less valuable than "La Soirée des Tuileries," of which, it may be added, two *gouaches* still exist. "La Soirée" sold for £16 at Sotheby's in 1907.

L'Enlèvement nocturne.—*By N. Ponce.* See Plate XIX.

A runaway couple—the young lady escaping from a convent by a ladder. A very pretty print, and one not to be overlooked. Four states. A proof before letters with full margin has recently been sold at auction in Paris for about £60.

Le Modèle honnête.—*Etched by Moreau le jeune, finished by Simonet.*

A model in a state of confusion at being undraped. A charming print, and one to be noted on account of its delineation of an eighteenth-century painter's studio. Five states.

L'Amour à l'épreuve, ou l'Amour surpris. L'Amour frivole.—*Pendants by Beauvarlet.*

Three states each. These two prints are always attributed to Baudouin, though they bear the inscription "Boucher pinxit 1^{er} P^{tre} du Roi." In the two last states "L'Amour frivole" has the name of Marel, with the address "rue St-Julien 12" in the second, "rue des Noyers 27" in the third. Valuable.

Annette et Lubin. Les Cerises.—*By N. Ponce.*

Four states each. These two prints are not of any particular interest; the plates bearing the name of Marel are still in existence.

La Rencontre dangereuse.—*By Leveau.*

Four states. Of some value.

(1) **La Toilette.**—*By N. Ponce, 1771.* See Plate XV.

A young lady, standing in front of her dressing-table talking to a gallant who sits at the side of the table. Her maid is lacing her corsets.

(2) **Le Lever.**—*By Massard, 1771.*

A young woman, in a state of semi-nudity, sitting on



L'ENLEVEMENT NOCTURNE

By Ponce, after Baudouin

From an Engraving in the possession of Mr. F. B. Daniell, 32 Cranbourn St., W.C.

her bed looking at a cat lying upon it. A servant on her knees passes the lady slippers, whilst another holds a dressing-gown.

Pendants. Five states each. "La Toilette" is by far the prettier of these two prints, which are edged with delicately-worked borders by Cochin. This print should have the address of Madame Baudouin, in the fifth and last state replaced by that of Basan and Poignant. Gerbeau sale, 1908, "La Toilette" (proof), 810 francs; "Le Lever" (proof), large margin, 1920 francs.

(1) **Les Amours champêtres.**—By *P. P. Choffard* and by *Harleston*, 1767.

Four states.

(2) **Les Amants surpris.**—By *P. P. Choffard* and by *Harleston*, 1767.

Four states.

(3) **Le Jardinier galant.**—By *Helman*, 1778.

Three states.

(4) **Marchez tout doux, parlez tout bas.**—By *P. P. Choffard*, 1782.

A room in a farm-house, into which a young and pretty village maiden is furtively admitting her lover by the window. He carries his shoes in his hand. On the left can be seen, through a half-open door, the girl's parents quietly asleep in their bed. Three states. Impressions of this print are very unequal in quality. A charming and scarce reduction in aquatint was executed by Metz, under the title "L'Éveillé."

The three prints of this set, engraved by Choffard, have no title in any of their states. The two engraved by Harleston bear the titles, "Les Amours champêtres" and "Les Amants surpris." The first when engraved by Choffard is dedicated to Monsieur Trudaine de Montigny. Those impressions, however, dedicated to Monsieur le marquis de Reinach, are engraved by Harleston. "Marchez tout doux . . ." sometimes takes the title of "Les Rendez-vous bourgeois ou villageois."

L'Épouse indiscreète.—*By N. de Launay, 1771.*

Five states, in the third of which the title is "Les indiscrets." Modern impressions exist.

L'agréable Négligé.—*By Janinet.*

In colours; oval in square. A young and *décolletée* woman, shown in profile, sits leaning on her elbow, holding a garland of roses; a row of pearls round her neck. One state. In July 1907 an impression was sold at Christie's for £31 : 10s.

"L'agréable Négligé" has as pendant "L'aimable Paysanne," after Saint-Quentin, also engraved by Janinet.

Le léger Vêtement.—*By Chevillet.*

Uncoloured. Identical in design with "L'agréable Négligé." Three states.

There exists a reduction of "Le léger Vêtement" (inscribed "chez Crépy") which is called "La jeune Flore," and is valuable only by reason of its extreme rarity.

Le Rendez-vous.—*By Bonnet, 1771.*

Imitation of pastel. Two states. In this occur the same two heads which are to be seen on the print entitled "Les Soins tardifs"; but the figures in "Le Rendez-vous" are only half-length. On a table towards the left is a candlestick, together with a jug and glass.

Les Plaisirs réunis.—*By Briceau.*

Red chalk. A satyr and nymph amid sylvan surroundings. One state. An exceptionally rare print, of a somewhat free tendency, to which "Le Réveil dangereux" (after Eisen) is sometimes given as pendant.

Le Danger du tête-à-tête.—*By Simonet.*

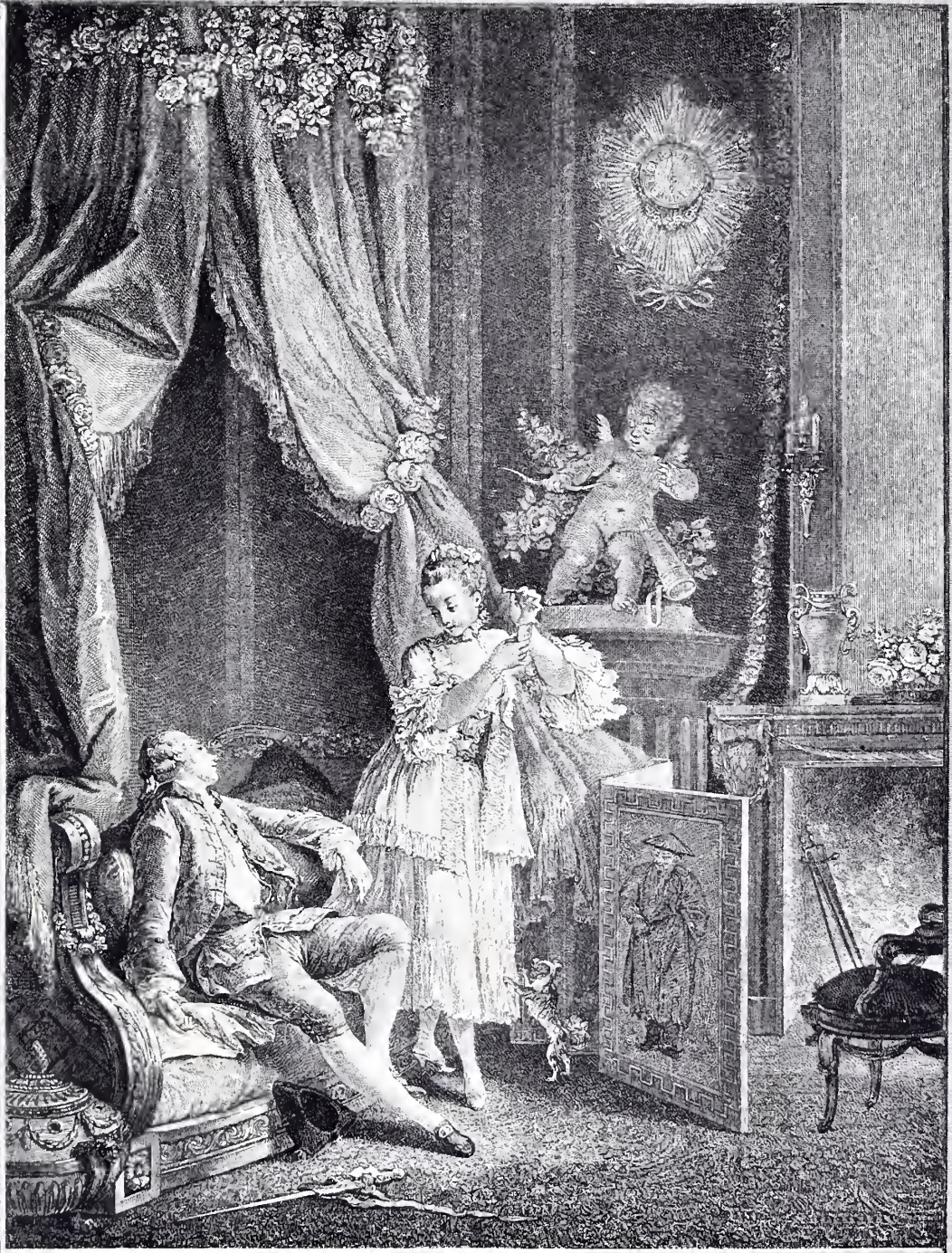
A gallant making love to a lady. Three states.

La Sentinelle en défaut.—*By N. de Launay, 1771.*

An old woman asleep in the same room as two rustic lovers. Four states. There are modern impressions of this print.

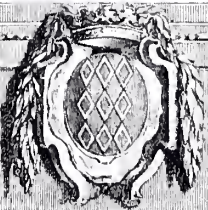
Le Goûter.—*By Bonnet.*

In colours. Two states. The first state before all letters



Peint à la gouache par L. L. Boudier

LE CARQUOIS
*à son Altesse Monseigneur
 Commandant en Survivance*



gravé par M. J. P. L. Boudier

ÉPUISE

*Le Prince de Guéméné
 les Gendarmes de la Garde du Roi*

*à Paris chez le Citoyen aux Arts et Métiers
 (la porte cochée avec le no. 11) Paris*

*Paris chez les Citoyens aux Arts et Métiers
 (la porte cochée avec le no. 11) Paris*

LE CARQUOIS ÉPUISE
 (Third state)

is practically unobtainable on account of its excessive rarity. Companion prints are "Le Déjeuner," "Le Dîner," and "Le Souper," also by Bonnet (after J. B. Huet). The set of four was sold for 1620 francs at the Gerbeau sale.

Le Catéchisme. Le Confessional.—*Pendants by Moitte.*

Four states each. These two prints, representing scenes in a church, are without titles in all their states. Although far from unattractive (the numerous figures shown being full of life), they have hitherto been rather neglected by collectors, who have attached importance only to the proofs.

Le Bain.—*By N. F. Regnault.*

Two states. The pendant to this is "Le Lever," also by Regnault (its designer). "Le Bain" is in considerable request.

(1) **Le Matin.**—*By de Ghendt.*

Three states.

(2) **Le Midi.**—*By the Same.*

Two states.

(3) **Le Soir.**—*By the Same.*

Three states.

(4) **La Nuit.**—*By the Same.*

Three states.

A set of four. The rarest is "Le Midi." A pretty set, but hardly suitable for domestic decoration. Gerbeau sale: proofs, 1000 francs; ordinary states, 610 francs. Chauvin sale: proofs, 1300 francs.

Le Chemin de la fortune.—*By Voyez junior.*

A Louis XVI. interior, with an old man admiring the leg of a pretty dancer, to which an old woman calls attention. A fiddler also figures in this somewhat uncommon print. Two states. The first state, in which the dancer's dress is open, is of considerable value, a proof (large margin) having fetched 1460 francs in 1908.

Le Fruit de l'amour secret.—*By Voyez junior.*

A pretty print, which, however, is not particularly prized by collectors except as a proof. Three states. A good

impression of the ordinary state was sold for £5:5s. at Sotheby's in 1907.

Le Curieux.—*By Malæuvre.*

Six states. The subject of this print renders it unsuitable for English collectors. In France it is in some request.

Le Désir amoureux.—*By Mixelle.*

In colours; small oval. A young woman surrounded by Cupids and doves. Two states. Only valuable in the first state, which is rare.

CHARLES BENAZECH

1767-1794

Le Couronnement de la rosière. Le Prix d'agriculture.

In colours. Two states. These prints, somewhat in the manner of Debucourt, are not displeasing.

La Séparation de Louis XVI. et sa famille au Temple, le 29 septembre 1792.—*By Schiavonetti.*

Modern impressions are to be met with.

LOUIS LEOPOLD BOILLY

1761-1845

Le Prélude de Nina.—*By Chaponnier.*

This represents a pair of lovers embracing as a preliminary to executing a duet. A very pretty print (occasionally to be met with in a coloured state), which there can be little doubt will rise in value, its merits from an artistic point of view being superior to those of many others which, for some reason or other, have eclipsed it in the estimation of collectors. Three states. Early impressions bear the address of Boilly: "à Paris, chez l'auteur, rue St-Severin No. 108." These are, of course, the most valuable.

La Marche incroyable.—*By Bonnefoy.*

A most interesting representation of a number of people in the costume of the Directoire. Original impressions are very rare, but as the plate is still in existence, modern examples are easily to be obtained. As far as can be ascertained there are but two states of this engraving, which is sometimes called "Les Marchands d'argent."

(1) La Comparaison des petits pieds.—*By Chaponnier.*

Two young women comparing the smallness of their feet; behind them a man on his knees furtively watches the scene.

(2) L'Amant favorisé.—*By the Same.*

A young and pretty woman, lightly arrayed, rushing towards a door on her left, which she is shutting, whilst her lover, whom she is fondly regarding, escapes by another door, carrying under his arm his clothes and his shoes.

Charming pendants, in stipple, of which "L'Amant favorisé" is the better. There are coloured impressions of both prints.

On la tire aujourd'hui.—*By S. Tresca.*

A young woman standing near a half-open door, encircling with her right arm the waist of a man, who holds in his right hand a bundle of lottery tickets; in the background is another woman, combing her hair before a mirror. A very attractive print, coloured examples of which exist.

La douce Résistance.—*By Tresca.*

In a Louis XVI. interior a young man in Directoire costume is pressing in his arms a young girl, who, guitar in hand, faintly repulses his embraces. In the background is a glazed door through which a curious servant is seen peeping. A charming print, which has also been engraved by Schroler, and in smaller size and round shape by de Göüy.

La Serinette.—*By Honoré.*

A woman in a white dressing-gown, seated, is pointing with the forefinger of her right hand to an open canary's cage on a square table. Standing behind is another woman listening. A rare print.

La Cocarde nationale.—*By A. Legrand.*

A girl and her lover; the latter, a soldier, displays a large tricolour cockade. Two or three states, in addition to one in colours. This engraving, which has little artistic merit, commands a certain price by reason of its rarity; it is sometimes called "Ah! qu'il est gentil!"—a second title which is printed in small lettering above the other.

Honni soit qui mal y pense.—*By Bonnefoy, 1792.*

Défends-moi. Tu saurais ma pensée. L'Amant préféré.—*By Petit.*

Le Portrait. Le Bouquet chéri.—*By Chaponnier.*

A proof of "Le Bouquet chéri" fetched £7:10s. at Puttick and Simpson's in 1907.

La Jardinière. La Jarretière. Le Cadeau délicat.—
By Tresca.

Coucou.—*By A. M. de Götty.*

L'Amour couronné.—*By Cazenave.*

L'Optique.—*By Cazenave.* See Plate XII.

A child with a young woman in Directoire costume, said to be the second wife of Danton. Stipple, coloured and uncoloured. An attractive print, which when in colour commands a good price. Gerbeau sale: "L'Amour couronné" and "L'Optique," 1660 francs. Chauvin sale: "L'Optique" (proof), 1500 francs.

In addition to these, many other prints after Boilly exist, the majority of which do not call for any special mention. It should be noted that engravings after this painter have lately been rising in price.

ANTOINE BOREL

1743-?

L'Indiscret.—*By Dequevauviller.*

A young woman, without clothes, trying to conceal herself in an alcove bed, the while an agitated maid throws a cloth

over the head of an intruder, who has forced his way into the room. An excited pet dog also figures in this rather attractive engraving. Four states.

Its pendant is "Le Contretemps," after Lavreince.

La Correction inutile.—*By François.*

In imitation of coloured chalk. This is a somewhat rare print.

(1) **Vous avez la clef . . . mais il a trouvé la serrure.**

Lovers surprised by their parents. An open window shows the ladder which the lover has used to enter the room. A little dog is playing with the lover's shoes. Three states.

(2) **La Faute est faite, permettez qu'il la répare.**—

Pendants by Anselin.

A young woman with her right hand over her eyes; her lover on his knees, at the feet of an old woman, whose pardon he implores. On the ground is his three-cornered hat. Three states.

L'Innocence en danger.—*By Huot, 1792.*

A young countryman, with a small parcel under his arm, accosted by two women, the young one wearing a Directoire hat, the elder one a bonnet. A young dragoon meanwhile casts looks of admiration at the woman in the hat, whilst an old man looking on is being robbed of his snuff-box by a pick-pocket.

Le voilà fait.—*By Huot.*

A view of the garden of the Palais-Royal. Both this print and the preceding one are quaint and attractive, though not of any great value.

(1) **Le Don intéressé.**—*By E. Voysard.*

A young man, on his knees, offering a branch of roses to a girl who stands with her eyes modestly downcast. Another young woman, seated, is gently pushing her into the arms of the lover.

(2) **La Morale inutile.**—*By the Same.*

In front of a statue of Love, a girl seated on a bench, looking at a book, which an old woman of severe aspect is showing

her. A young man, from between the branches of a tree, passes her a note.

Beneath each of these pendants are two lines of verse by Guichard. Three states each.

L'Abandon voluptueux.—*By Deniel.*

A print of no great merit. Modern impressions exist. "La Comparaison du bouton de rose," after Gabriel de St. Aubin, may be called a suitable pendant.

Il était temps.—*By Hémerly.*

A daring subject.

J'y passerai.—*By R. de Launay.*

Through a half-open door a young man is creeping towards a girl lying in bed. A pretty print. "La Cachette découverte," after Fragonard, is the pendant.

(1) **La Bascule.**—*By Aug. Lèveillé, 1785.*

A rustic landscape with mountains. In the foreground a girl has fallen from a see-saw, and is being picked up by a young man. On the right a group of four people, one of whom, with his back turned, is playing the guitar.

(2) **Le Charlatan.**—*By the Same.*

On a quay a mountebank, wearing a feathered, three-cornered hat. In front of him a small folding table covered with phials and goblets. Amongst the characters is a young woman passing a love-letter behind her back to a gallant. Approaching the quay is a vessel, on board of which is a lady holding up an umbrella.

Very pretty coloured pendants which are in great request. Three states each.

L'Innocence poursuivie par l'Amour. L'Amour puni.
—*By Avril.*

Not common. The most valuable impressions are those anterior to the addition of the draping which occurs in the later states.

(1) **Le Bourgeois maltraité.**—*By J. B. Morret.*

A dragoon is seizing a woman round the waist, and, with

sword drawn, is springing at her husband, knocking over the chair and the table.

(2) **Le Paysan mécontent.**—*By the Same.*

Under a vine-covered trellis-work a table around which people are drinking. On the right a dragoon is stooping to embrace a farmer's wife. On the left the indignant husband.

Attractive pendants in colour which are of considerable rarity.

Two rare unfinished prints, after Borel, lacking titles, but bearing the name of the engraver, A. Giraud le jeune, were sold at the dispersal of the Béhague collection for 1260 francs. The first of these represented two girls on a bed, one of whom is chastising the other with some roses. The second showed a young woman taking a footbath, and being surprised by a friend who, disguised in a man's clothes, bears a letter. Two other engravings without titles¹—a gambling scene and a raid on gamblers by the police—are also said to be after this artist.

Other prints after Borel are "Il a cueilli ma rose" (by Regnault), "Le Bain interrompu" (by Léveillé), and "La Circassienne à l'encan," all three of little importance.

D. S. BOSIO

(1) **L'Escamoteur.**—*By Ruotte.*

In colours. A conjurer, resting his wand on a small round table laden with apparatus of an amusing nature. He is making a child examine the bottom of a goblet. The hall is full of people. Not common.

(2) **Le Bal de société.**—*Engraver unknown.*

In colours. Two ballrooms separated by a colonnade, three musicians on a platform being almost hidden by a pillar. In the background of the ballroom a quadrille is being danced, whilst a tall man is seen asking a lady to be his partner. Three persons are walking round the room on the right, the one farthest away having a repulsive face. On the extreme right are four young girls seated, and a harlequin speaking to a lady. In the proof state excessively rare.

¹ See page 191.

- (3) La Lanterne magique.
 In colours. A very rare print.
- (4) Le Bal de l'opéra.
 In colours and in black.
- (5) La Bouillotte.
- } *Engraver unknown.*

In colours. People round a table playing at "la bouillotte" (a card game). Before the mantelpiece, on the left, a young woman stands arranging her hair at a mirror, while one of the guests puts his arm round her waist, and points to the clock with his finger.

These five prints form a set of which "La Lanterne magique" is by far the most difficult to obtain.

Le Lever des ouvrières en linge. Le Coucher des ouvrières en linge.

Somewhat uncommon coloured stipple prints, the engraver of which is unknown.

Le Sultan parisien, ou l'Embarras du choix. Le Logeur, ou les Effets des vertus hospitalières à Paris.

In colours. Engraver unknown. These are scarce prints.

The following are other engravings after Bosio:—

"Les Invisibles" and "La Poule," in colours; two prints satirising costume, published in 1806. "Le Jardin du tribunal." "Le Sérail ou le Turc à Paris." "Un Concert sous le Directoire." "Monture propre des dames." "Les Quatre Coins." "Le Volant." "La Main chaude." "Le Cache-Cache." "Les Oubliés," and some others not requiring any great degree of attention.



L'ÉDUCATION DE L'AMOUR

By Demarteau, after Boucher

From a Proof in the possession of Charles Edward Jerningham, Esq.

FRANÇOIS BOUCHER

1703-1770

(1) *Le Départ du courrier.*—*By Beauvarlet.*

A young shepherd entrusting his message to a dove; a dog at his feet. His flask and bagpipe close by, as well as two sheep.

(2) *L'Arrivée du courrier.*—*By the Same.*

A young girl, her sheep at her feet, receiving the message brought to her by a dove. In the background a pool.

Very charming pendants, which are rising in value. Three states each:

1. Etching.
2. Before letters and dedication.
3. With letters, dedication, and four lines of verse.

L'Éducation de l'Amour.—*By Demarteau.* See Plate XXI.

A pretty imitation of red chalk, which exists in two states.

Le Moineau apprivoisé.—*By Gaillard.**Le Villageois à la pêche.*—*By Gaillard.*

A proof was sold at Sotheby's, in December 1907, for £15:10s.

Les Amants surpris. Les Paniers mystérieux.—*By Gaillard.*

The pair £12:10s., Sotheby's, 1907.

La Bouquetière galante.—*By Tilliard.*

A young girl, slim in figure, and wearing a little cap, stands in a garden among faintly outlined rose-bushes. She is holding, attached to her belt, a basket with flowers, half covered by her apron thrown over it.

This piece, a work of notorious rarity, is the most valuable engraving after Boucher. The etching was engraved by Mme. Louise de Montigny, *née* Ledaulceur. Two states.

La Toilette de Vénus.—*By Janinet, 1783.*

In colours. The undraped goddess sits, showing her full face ; in her arms is a dove, whilst another is at her feet. She is surrounded by three Cupids, one of whom is busy arranging her head-dress.

Three states. The most valuable state is the one in which are shown the three Cupids, which, oddly enough, is the most common of all ; the other state, which is a preceding one, minus the Cupid arranging the hair, is far rarer. There exists also a print of this engraving executed by Duflos.

In this print Boucher has pictured Madame de Pompadour. The original painting, a marvellous work of finish and colour, once decorated the bath-room of the royal favourite. On 20th May 1885 it was sold by auction at the Salle Drouot, when it was knocked down at the price of 133,000 francs ; it was signed at the bottom, "F. Boucher, 1751."

Venus appuyée sur une colonne, un cœur à la main.—

By Demarteau.

Rare in the state before the fig-leaf.

Pensent-ils à ce mouton ?—*By Madame Jourdan.*

A pretty print, rather rare in the proof state.

Amongst some of the etchings of Boucher himself the following are most worthy of notice :—

"Les petits Buveurs de lait," "La Blanchisseuse," "La Troupe italienne," "Portrait de Watteau," "Le petit Montreur de marmotte," "Andromède," "Les Grâces au tombeau de Watteau," "La Petite reposée," "Vénus et Cupidon," etc.

The following are other prints engraved after this master :—

"L'Amour rendant hommage à sa mère" (a very rare oval), and "Amour, tu fais des jaloux," both in colours by Janinet. "La jeune Bergère" (by Voyez). "Jupiter et Léda" and "Les Grâces au bain" (by Ryland). "L'Hymen et l'Amour" (by Beauvarlet). "L'Attention dangereuse" (by Dennel). "La Bouquetière" (by Carmontelle). "Les Amusements de l'hiver" and "Les Amusements de campagne" (by Daullé). "L'Enlèvement d'Europe" (by Aveline). "Le Réveil" (by P. C. Lévesque). "La Dormeuse" (by Michel). "La Voluptueuse" (by Poletnich). "La Pêche" and "La Chasse"

(by Beauvarlet). "Les deux Confidentes" (by J. Ouvrier). "Les Plaisirs de l'été," "Les Charmes du printemps," and "Les Délices de l'automne" (by Daullé). "La belle Cuisinière" (by Aveline). "La belle Villageoise" (by Soubeyran). "La Baigneuse surprise" (by Daullé). "L'Amour ramène Aminthe dans les bras de Silvie" and "Silvie guérit Philis de la piqûre d'une abeille" (by Lempereur). "Danaë" (by Bonnet). "La Bascule" (by Beauvarlet). "Vénus et l'Amour" (by Demarteau). "Les Douceurs de l'été" (by Moitte).

Besides these there are a number of others, some of which are attractive, though the majority call for no special mention.

MICHEL ANGE CHALLE

1718-1788

Le Modèle bien disposé.—*By Chaponnier.*

A painter, palette and brushes in hand, amorously embracing his model. On the right an easel supports the canvas on which he is about to paint a picture of the young girl. Coloured impressions of this pretty print are occasionally to be found.

Les Appas multipliés.—*By Dannel.*

An undraped beauty arranging her hair, whilst she surveys her own reflection in a cheval glass standing on her dressing-table on the left. The original painting, or at least a copy of the same period, still exists in perfect preservation. There are some slight differences of details as compared with this print, which may perhaps be the portrait of Mlle. Durnel-Dufrangel, to whom it is dedicated. The execution is not of great merit.

The Officious Waiting-Woman.—*By Chaponnier.*

Oblong. The subject chosen in this engraving, which it may be added is a pretty one, renders it quite unfit for the English collector; that is to say, it must of necessity remain in the portfolio. It exists also with an English and French title, engraved by Mce. R^e Vallet V...n...ce. A very charming and rather rare reproduction was also made of it by de Goüy under the bizarre title "Chu-u-u." "The Officious Waiting-Woman" is often called "La Soubrette officieuse" or "La Femme de chambre complaisante," a literal translation of the English title.

Le Panier renversé.—*By L. Buisson.*

In colours. Oval. A print of little value except before all letters. It was also engraved by Ruotte.

La Ruelle.—*By Malapeau.***La Comparaison.**—*By Bouillard and Dupreel.*

Oblong. A graceful composition, modern reproductions of which exist.

(1) L'Amant surpris.—*By Descourtis.*

A young man seated amidst rural surroundings, reading letters, surprised by a young woman, who puts her hands over his eyes.

(2) Les Espiègles.—*By the Same.*

Close by a rocky cascade two young and undressed women, who have just been bathing, sit reading. Meantime two young scamps are trying to take away their garments with a stick to which they have fastened a hook; they have already succeeded in getting hold of a shoe.

Pendants in colours which are in considerable request. 'L'Amant surpris' is much the better of the two. Descourtis, a pupil of Janinet, was a first-class engraver who produced very little; scarcely twenty of his works are known, and of these only six attract the discerning collector.

Le Portrait chéri.—*By Bonnet.*

In colours. A young woman, wearing a feather hat, reclines upon a couch (underneath which is a dog), and is kissing a locket held in her right hand, a letter being in the left. Of no particular artistic value, but rare. A fine impression was sold by auction at Amsterdam, in June 1908, for £27 : 5s.

Le Souvenir agréable.—*By Vidal.*

Oval; in square. A semi-nude girl, sitting on a bed; a cat passes between her legs. There is a pendant to this called "Le Repos interrompu," which is by the same engraver.

L'adroite Confidente. Le Choix naturel.—*By Vionnet.*



Quand l'Hymen dort l'Amour veille

“QUAND L’HYMEN DORT, L’AMOUR VEILLE”

By Mauciere, after Challe

Les Amants surpris par un garde-chasse.

Rare.

Le Pélerinage à Saint Nicolas.—*By Mathieu.*

Quand l'Hymen dort, l'Amour veille.—*By Mauclerc.*

See Plate XXII.

Other prints after Challe are :—

“La Défaite,” “La Conviction,” “La Pantoufle,” “Finissez” (all by Marchand). “La Lanterne magique d'amour” (by Alix). “Jupiter et Léda” (by Tilliard). “Le Bouquet impromptu” (by A. Legrand). “La Familiarité dangereuse” (by Dennel). “Le Baiser donné,” “Le Baiser refusé” (by Bonnet).

Some other prints after Challe, such as “L'Histoire de Paul et Virginie”—six prints in colour by Descourtis—are not of any particular value.

JEAN BAPTISTE SIMEON CHARDIN

1699-1779

La Maîtresse d'école.—*By Lépicié, 1740.*

A tall girl in a cap, showing the letters of the alphabet to a child. Four lines of verse below the title. Three states. This print has been re-engraved in a reverse sense by Duflos.

Dame cachetant une lettre.—*By E. Fessard.*

A young woman preparing to seal a letter. A servant and greyhound complete the picture. A print of extreme rarity, bearing no title in any of its three states.

La bonne Éducation.—*By Le Bas, 1749.*

A young girl standing, with crossed hands, reciting a lesson to her mother, seated in an arm-chair. Two states.

L'Étude du dessin.—*By Le Bas.*

A young man copying a statuette of Mercury. A friend leaning over his chair contemplates the drawing. Two states. Rare and of considerable value.

(1) *Jeu de l'Oye*.—*By Surugue fils*, 1745.

A child, wearing a three-cornered hat, leaning over a table, a counter in his hand, playing the Goose game. Another little boy without a hat close by, and a little girl holding the dice-box used in the game.

(2) *Les Tours de cartes*.—*By the Same*, 1744.

A man in a three-cornered hat doing card tricks before a little boy and girl.

Rare pendants. Two states each.

Le Toton.—*By Lépicié*, 1742.

A boy watching a tectotum spinning on a table, on which are also books and an ink-stand. Four lines of verse below the title. The first state has the date 1742, after "Lépicié, sculpsit," and the address of the engraver, the latter being replaced in the second state by that of Vve. Chéreau.

Other engravings after Chardin are :—

"La Fontaine," "La Blanchisseuse" (by C. N. Cochin). "Le Peintre," "L'Antiquaire" (by Surugue *fils*). "L'Ouvrière en tapisserie," "Le Dessinateur" (by Flipart). "La petite fille à la raquette" (by Lépicié). "L'Inclination de l'âge" (by Surugue *fils*). "Le Bénédicité" (by Lépicié). "La Ménagerie" (by Dupin, sen.). "Le Souffleur" (by Lépicié). "La bonne Mère" (by Martin Weiss). "Simple dans mes plaisirs" (by Cochin). "L'Économe" (by Le Bas). "La Ratisseuse" (by Lépicié). "Les Osselets." "Les Bulles de savon" (by Lépicié). "Le Faiseur de château de cartes." "Dame prenant son thé" (by Fillœul). "Les Amusements de la vie privée" (by Surugue). "L'Aveugle" (by Surugue). "La Gouvernante" (by Lépicié). "La Mère laborieuse" (by Lépicié). "Le Négligé ou la Toilette du matin" (by Le Bas). "Le Flûteur" (by Couché). "La Serinette" (by L. Cars). "L'Écureuse." "L'Instant de la méditation" (by Surugue). "Le Garçon cabartier" (by C. N. Cochin).

CHARLIER

Vénus désarmant l'Amour.—*By Janinet*.

Oval ; in colour. Venus, on a couch, has just taken away an arrow from a Cupid near her, who seeks to regain it. Close

by are a basket of flowers and two pigeons. Rare. Two states.

Vénus en réflexion.—*By Janinet.*

Oval ; in colour. Venus, leaning on her elbow on a couch, meditating, whilst Love seated near her is gently drawing an arrow from his quiver ; another Love is looking on from a cloud. This print is very rare. Two states.

Vénus sur les eaux. Vénus sur un lit de repos.—*By Janinet.*

Coloured ovals.

Un tendre engagement va plus loin qu'on ne pense.—*By Elluin.*

The pendant, after Dugoure, also by Elluin, is “Achève ton ouvrage, n'oublie pas la dernière.”

Le Sommeil de Vénus. Le Réveil de Vénus.—*By Janinet.*

Ovals ; in colour. Two states each.

“Le Sommeil de Diane” (by Janinet), “Le Repos de Diane” (by Jubier), and “L'Emplette inutile” (by N. de Launay), are also after Charlier. The two last of these are of moderate value.

J. F. CHÉREAU

1742-1794

L'Amusement utile.

Oval ; in colour. A young woman with a big hat, reading out of doors. Rare.

Le Matin. Le Midi. Le Soir. La Nuit.

A set of four. Beneath each of these prints, which are attractive, are two lines of verse.

CHEVAUX

Le Secours urgent. Le Traître découvert.

In colour. Not common.

La Savonneuse. La Souricière.

Le bon Accord. La bonne Ruse.

L'Entreprenant. Le joli Nid.

Les deux Sœurs. Les deux Amies.—*By Motey.*

In colour. Rare, but unsuitable for domestic decoration.

CHARLES NICOLAS COCHIN

(KNOWN AS COCHIN FILS)

1715-1790

Cérémonie du mariage du dauphin de France avec Marie Thérèse, infante d'Espagne, dans la chapelle du château de Versailles, le 23 février 1745.

Three states.

Décoration de la salle de spectacle construite dans le manège pour le dit mariage.

Three states.

Décoration du bal paré donné par le Roy, le 24 février 1745, dans la grande salle du manège couvert, laquelle fut changée en 16 heures.—*By Cochin père.*

Décoration du bal masqué dans la galerie de Versailles, dans la nuit du 25-26 février 1745.—*By Cochin père.*

Le Tailleur pour femmes, 1737.

Le Jeu de comète.—*By M.....*

La petite Charrière en couches.—*By St-Non.*

Rare.

Les Chats angola de M^{me}. la marquise du Deffant.

Allégorie sur la convalescence de M^{me}. de Pompadour.

Rare.

La Foire de Guibray.—*By Cochin fils (after Chauvel).*

A very scarce print.

Of lesser interest by and after Cochin fils are "La Bataille de Fontenoy," "La charmante Catin," "L'Enfance du maître," and others of little importance to the collector. Besides these, there are also many representations of fêtes, funerals, and the like, the original plates of which are still in existence in the "Chalcographie" du Louvre, where impressions may be obtained.

EDOUARD DAGOTY

Zamor, the negro page of Madame du Barry, offering his mistress a cup of coffee.

Coloured impressions of this rare print exist.

LOUIS CHARLES DAGOTY

Trait de bienfaisance de la Reine Marie-Antoinette.

A mezzotint which is of such rarity as to be practically unobtainable.

DAVESNE

L'Amant regretté.—*By Voyez junior.*

A scarce print.

Les Prunes. Les Cerises.—*By Vidal.*

Coloured ovals. Two or three states, and in black. The first state of "Les Prunes," in which the breast of the young woman is more uncovered than in the other states, is very rare; otherwise these prints, which are of some value, do not deserve any great attention.

LOUIS PHILIBERT DEBUCOURT

1755-1832

Les deux Baisers, 1786.

In colours. An old man sits smiling at the portrait of his young wife, just begun by the artist, who in another part of the print is seen kissing that lady's hand, the while she caresses the cheek of her husband. A large crown of white roses is posed upon her elaborate coiffure.

A beautiful and very valuable engraving after Debucourt's "La feinte Caresse," which was exhibited in the Salon of 1785. Three states:—

1. Before all letters.
2. Before letters. Beneath the print on the right, "Peint et gravé par De Bucourt, peintre du Roi, 1786."
3. With letters.

Bad imitations of the second state abound. "Peint et gravé," etc., in these is on the left instead of the right.

Gerbeau sale, 1928, 4950 francs.

This print has also been well reproduced by M. Gosselin *fils*.

La Promenade de la galerie du Palais-Royal, 1787.

In colours. A crowd of people strolling in the gallery of the Palais-Royal. The title is also printed in English, thus, "The Palais-Royal Gallery's Walk." Of great importance and value. Four states:—

1. Before all letters.
2. Only one shop, No. 166, on the left, numbered.
3. The shops are numbered 162, 163, 164, 165, 166.
4. The word "Emprimé" is corrected to "Imprimé."

Gerbeau sale, 1908, 2500 francs.

This engraving does not bear Debucourt's signature.

La Promenade publique, 1792.—See Plate XI.

The masterpiece of French colour engraving, and a faithful and poetic reproduction of Parisian Society in 1792. Here almost for the last time we see the quaint and graceful costumes which men wore before the advent of those new ideas which brought drab uniformity in their train. The figure kissing his hand on the right represents the Duc de Chartres. A very rare black state exists, but the four usual states are as follows:—

1. Before all letters.
2. Before letters. With “D. B. 92,” at the bottom of the print on the right; “Peint et gravé par De Bucourt” under the print on the left.
3. With letters and the address of Debucourt.
4. With letters and the address of Depeuille.

A most valuable print, and one now becoming extremely difficult to obtain. Gerbeau sale: proof, 5200 francs; ordinary impression, 2050 francs.

Many worthless reproductions exist. It has, however, been fairly well reproduced by M. Magnier.

The pendant to this is **La Promenade du jardin du Palais-Royal** (see Plate IX.), also with English title, **The Palais-Royal Garden Walk**. This pretty coloured engraving is sometimes attributed to Debucourt, but no proof of his authorship exists. In all probability it is the work of Le Cœur, after Desrais. Though this print is the rarest of the three “Promenades,” it is not usually priced so highly as the other two. Gerbeau sale, 1820 francs. A rare coloured reduction exists. Four states.

These three prints are known as “Les Trois Promenades.” “La Promenade publique” is much larger than the other two.

La Réprimande.

Mezzotint. Very rare.

Le Juge, ou la Cruche cassée.—*Finished by Leveau.*

Not a remarkable print.

Almanach national dédié aux amis de la Constitution,
1791.

In colour. One of the most interesting works of Debucourt from an engraver’s point of view. Four states, the first of which is in black; in addition to these, a state exists in which

the portrait of Louis XVI. has been replaced by revolutionary attributes. Very scarce and valuable.

Le Compliment, ou la Matinée du jour de l'an. Les Bouquets, ou la Fête de la grand'maman.

In colours. Three states each. Rare prints of considerable value. Published in 1787 and 1788. Gerbeau sale, 3000 francs.

A curious little reduction of "Le Compliment" was engraved by Guyot.

Heur et malheur, ou la Cruche cassée. L'Escalade, ou les Adieux du matin.

Three states each. Valuable prints, published in 1787. Gerbeau sale, 5200 francs the pair.

Minet aux aguets.

A pretty print, and one which should not be overlooked, as it is rising in value. Four states. In the last the word "Pilliers" (part of the address of the publishers) is changed to "Pilastres."

Le Menuet de la mariée, 1786.—See Plate XXIII.

Very pretty and in great request. It has been reproduced by M. Magnier. Many other indifferent copies also exist of this engraving, which constant reproduction has popularised. There are four states, besides which there exists an experimental state in black, which is exceedingly rare. The ordinary states are:—

1. Before all letters and before the arms. "Peint et gravé par De Bucourt, peintre du Roi 1786," very finely etched beneath the print.

2. Before letters with the arms and the artist's name. A Maypole in the background.

3. With letters, arms, and name; no Maypole.

4. In this there are several additional dots after the date 1786. The sky is of a uniform blue, whilst other differences exist in the stonework and the awning, the folds of which are obliterated. Traces of the Maypole exist in the third state, but none in the last.

At Christie's, in 1907, "La Noce au château," "Le Menuet de la mariée," together with "La Noce de village" and "La Foire de village," by Descourtis, were sold for £157:10s.



LE MENUET DE

LA MARIÉE

Créé à Monsieur
Brigadier des Armées du Roy
Régiment de Neuchâtes premier Capitaine



Le Comte Le Cassé
Master de Camp Commandant de
la Chambre de Monsieur frère du Roy

Par son tres humble et tres
Obéissant Serviteur De Bucourt

LE MENUET DE LA MARIÉE

By Debuourt

PLATE XXIII

La Noce au château. See Plate XXIV.

Published in 1787; "imprimé par Chapuis." The pendant to "Le Menuet de la mariée." Proofs of the pair realised 8900 francs at the Gerbeau sale. Four states:

1. In black and colours. The man sitting down in front has no hat, whilst the old man sitting behind the bride is without his stick.
2. These details are modified.
3. With the arms.
4. With arms and dedication.

Annette et Lubin.

The final scene of the first Act of the comic opera of Favart. Beneath is a pretty *fleuron*, which is of course lacking in the first of the five states. Valuable.

La Main. La Rose.

Lovers in a garden. Rare and valuable pendants in colour, of which "La Main" is the more attractive. Beneath both prints are verses. Those on "La Main" begin:

Quand on aime bien . . .

On "La Rose":

C'est l'âge qui touche. . . .

Gerbeau sale, 4200 francs.

L'Oiseau ranimé, 1787.

In colour. A charming print of extreme scarcity. It is said to exist in two states. A first state, as far back as the Mühlbacher sale in 1881, fetched some £420. In the second state, the breast of the girl who is trying to revive the bird should be covered. There appears, however, to be some doubt as to the existence of any other state but the first. Gerbeau sale, 8100 francs.

Frascati.

In colour. A view of this celebrated resort. Two states, besides an experimental one in black, which is very rare. An attractive print, which was not produced by the superposition of coloured plates but was coloured by hand. It has been reproduced by M. Gosselin *fiis*.

La Rose mal défendue, 1791.

In colour. Valuable and attractive.

La Croisée. See Plate X.

In colour. A pretty domestic scene which forms a good pendant to "La Rose mal défendue." Three or (with experimental state) four states. In the last of these the print bears the address of Depeuille, whilst in one of the two states before all letters the little boy and girl are not shown, a young man taking their place. Uncoloured impressions exist.

Lise poursuivie. Le Songe réalisé.

Two very rare prints.

Ils sont heureux.

Bistre. Rare.

Il est pris. Elle est prise.

In colour. Not very valuable. "Il est pris" is, however, worth attention in the state in which the girl is shown holding a fish in her right hand.

Humanité et bienfaisance du Roi.—By Guyot, 1787.

Louis XVI. giving a purse of money to a child; an old man, overcome by emotion, is prostrating himself before the monarch. A print of some value.

La Porte enfoncée, ou les Amants poursuivis. Suzette mal cachée, ou les Amants découverts.

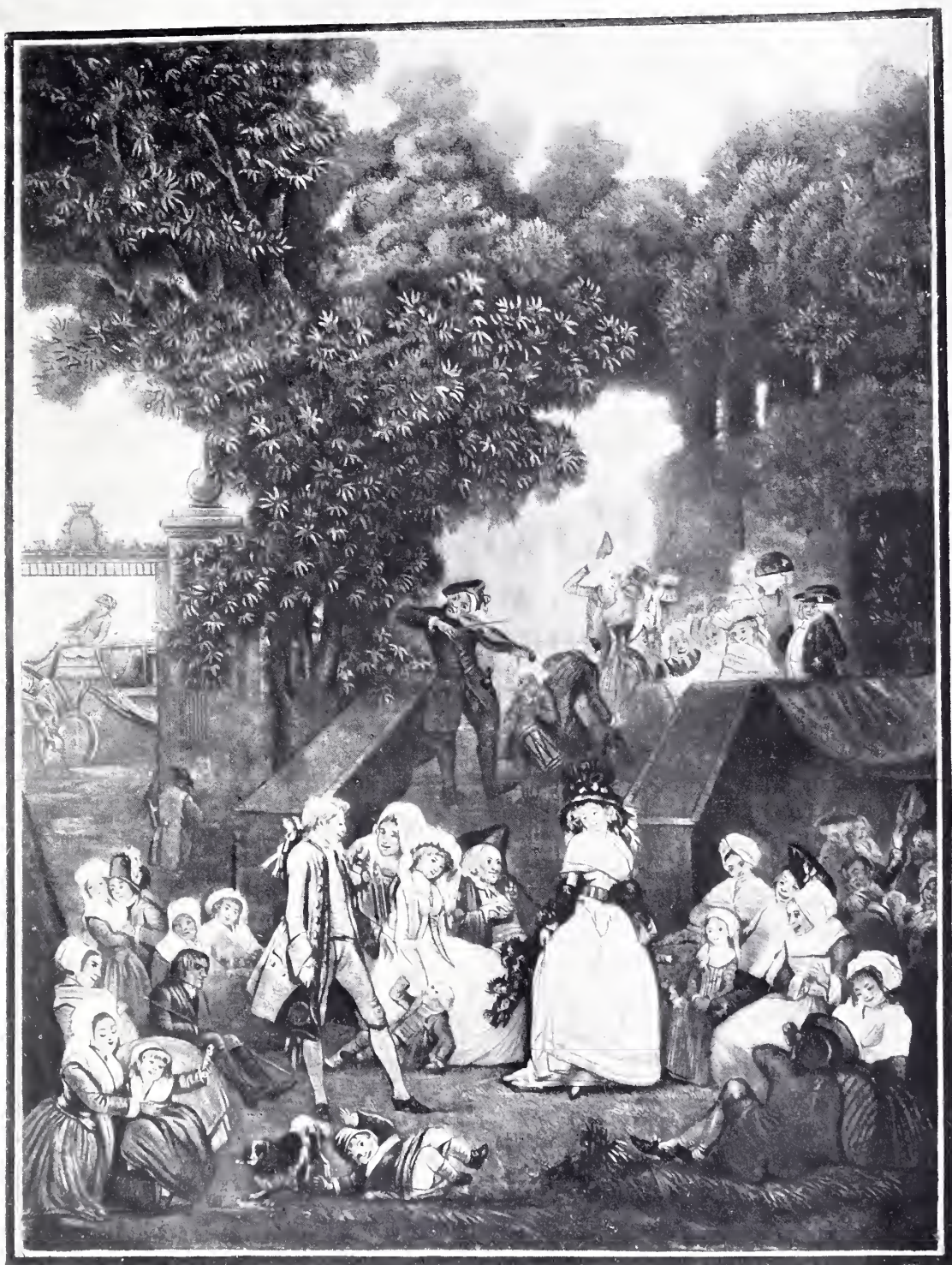
Pendants in black and in colours. Not particularly attractive, but valuable.

Les Courses du matin à la porte d'un riche, an 13 (1805).

In black and in colours. No less than thirty-seven figures are to be seen in this print, which represents the door of some rich man beset by a veritable crowd of people, each anxious to make something out of him. Three states. Valuable.

Portrait de Jean Baptiste De Bucourt. See Plate XLVIII.

In colours. The boy is Debucourt's son. Rare; only a limited number of impressions having been struck.



LA NOCE

AU CHATEAU

*L'édifice à Monsieur
Chevalier de l'Ordre Royal et
Capitaine des Grenadiers*



*le Chevalier de Bourgeton
Militaire de St. Louis, Ancien &
du Régiment Royal*

*À Paris chez M. de la Cour du menu L'auteur, la 3^e porte
à gauche en entrant par la Colonnade, au 1^{er}*

*Par son très humble et très obéissant
Serviteur De. Debucourt*

LA NOCE AU CHATEAU

By Debucourt

PLATE XXIV

Les Plaisirs paternels.

In colours. Two states. This large print was the first published by Rolland, whose name is also on the best of the engravings executed by Debucourt after Carle Vernet. A good reproduction was produced by Messrs. Goupil in 1897; a detail which distinguishes it from the original is that there are three red lines instead of one on the napkin on which the cat is sitting.

Préparatifs d'une poule entre cinq chevaux de course
(*after Carl Vernet*).

Three states.

La Chasse (*after the Same*).

In black and in colours. Two states. This print, published in the year X, must not be confused with a smaller one bearing the same name, published by Bance (and not by Rolland) in 1820.

La Course de chevaux (*after the Same*).

In black and in colours. Four states.

It should be added that these large plates are only of real value in the state before letters, when they have frequently fetched something like £200 apiece.

Debucourt produced an enormous number of engravings, many of which, especially those executed towards the end of his life, are quite devoid of interest or value. Special mention, however, must be made of the series entitled, "Modes et manières du jour, à la fin du 18^{ème} siècle et au commencement du 19^{ème}." These consist of fifty-two coloured prints, which individually are of little value. On the other hand, the complete series together commands a very considerable price. Forty or forty-five of these prints have frequently been sold for something over £100. As a picture of costume in the last days of the eighteenth century, this series is of considerable interest.

Debucourt engraved a great number of prints after Carle Vernet, which present no features calling for special mention. An exception, however, must be made in the case of certain large engravings such as "Calèche se rendant au rendez-vous de chasse," in black and in colours. Three states. This is valuable.

CLAUDE LOUIS DESRAIS

1746-1816

La Promenade du Boulevard Italien, ou le petit
Coblentz, avril 1797.—*By E. Voysard.*

In colours. In the centre of the print sits a woman, holding a child on her knees, whilst another child, whose head and shoulders only are visible, caresses her. A little dog, sitting on a chair, is barking at an affected lady holding a fan. In the background to the left, a driver is sitting on the seat of his cab. Over one of the shops one can read "Café Petite Glacière." No less than fifteen figures are to be seen in the lower part of this print. A most interesting work, and one which should never be overlooked. Three states. In the proof of the first state, which is rare, no leaves are on the trees, and the fifth tree to the right is missing.

La Femme trompée. La Femme vengée.—*By Mixelle.*

Bistre. Not common.

Le Mari complaisant. Le Mari galant.—*By Mixelle.*

Two coloured prints published by Bonnet; they are rare, but of no great artistic value.

La Pudeur alarmée.—*By Mixelle.*

A rather rare coloured print, published in London by Vivarès, who was publisher to Bonnet.

Le Contrôleur des toilettes.—*By Mixelle.*

A scarce and pretty coloured print.

Le Bouquet dangereux. Le Maître galant.—*By L. S. Berthet.*

Le Signal du bonheur.—*By Mixelle.*

Oval; in colours. Rare.

Les nouveaux Époux.—*By Mixelle.*

In colours. A girl with a cap on her head is sitting in a bedroom on a couch; in one hand a bouquet, in the other the

tail of a cat which has jumped up on her knees. Her husband has just entered the room and is lovingly encircling her waist. Of considerable rarity, this print commands a somewhat high price, though possessing very moderate artistic merits.

Le nouveau Jeu du costume et des coiffures des dames, dédié au beau sexe.

This print represents the arrangement of the *Jeu de l'oye*.

There also exist the following works after Desrais :—

“La Fille engageante,” “La Curieuse aperçue,” “Le Billet rendu,” “Le Moment dangereux,” a set of four round prints. “La Blanchisseuse.” “Le Charbonnier.” “La Colonnade.” “Les trente-deux Filles dans l’allée des Soupirs.” “La Fille qui se défend mal.” “La Chute favorable” and “Le Fossé du scrupule,” two prints in colours by Deny. All these prints, it should be added, are of a very free character.

Desrais also made numerous designs representing costumes and head-dresses, somewhat in the nature of very superior fashion-plates.

J. B. FRANÇOIS DE TROY

1679–1752

Engravings after De Troy are, for the most part, of little value. The following, however, deserve attention :—

L’Amant sans gêne.—*By C. N. Cochin.*

Three states.

Fuyez, Iris, ce séjour est à craindre.—*By C. N. Cochin.*

Three states.

Le Jeu du pied de bœuf.—*By C. N. Cochin.*

Three states. Proofs are valuable.

Le Retour du bal. La Toilette de bal.—*By Beauvarlet.*

Four states each. Proofs are in some request. The plates still exist, and modern impressions have been struck.

DOUBLET

(1) Le Baiser de l'amour.—*By Janinet.*

A young man struggling to kiss a girl, whose neck is half uncovered.

(2) Le Baiser de l'amitié.—*By the Same.*

A brother and sister, hand in hand, are looking at one another.

Coloured ovals in squares. A great softness of tone distinguishes these pretty pendants, which are very attractive.

(1) Rosette et Colas.—*By J. N. Boillet.*

Oval in square (in colour and in red chalk), representing a youth caressing a girl. This is a very pretty engraving. Below the oval there are notes of music—a reference to Act v. of *Rosette et Colas*.

(2) Lucile.—*By the Same.*

A youth supporting a young girl, who, her bosom uncovered and her eyes almost closed, appears to be in a half-fainting condition.

Two pretty pendants, conceived in no Puritan spirit.

DOYER

A young couple embracing in a frame of foliage. A very rare print without any title.

MARTIN DROLLING

1752-1817

Le Chapeau.—*By Perdriau.*

A small coloured print, showing a lad with his hat clasped to his waist, and a young woman of attractive appearance holding an open cage between her legs. Beneath, two lines of verse. A little print of some scarcity, though without any great artistic value.

A. J. DUCLOS

1742-?

Le Bouquet déchiré. Le Délire.—*By Jeanne Deny.*

Two prints of extreme rarity.

J. D. DUGOURE

1749-18—

Le Lever de la mariée.—*By Trière.*

In a sumptuous bedroom a bride seated with her father, who is speaking to his son-in-law near by; on the right, two servants are arranging articles on the toilet-table. Between the young bride and the chamber-maid (who appears to be a giantess, so badly is her figure designed) is a cat. This engraving is very ordinary, very hard, and altogether unsatisfactory. Nevertheless it is in request as a pendant to the beautiful "Coucher de la mariée," by Moreau and Simonet, after Baudouin.

Other prints after Dugoure are :—

"La Poule au pot," "Roxelane," and several others of little value.

DUTAILLY

Le Concert. Le Colin-maillard.—*By Guyot.*

Rare coloured ovals.

La Promenade du matin.—*By Chaponnier.*

FRANÇOIS EISEN (THE ELDER)

1700—1777

L'Amour en ribote. Les Dragons de Vénus.—*Pendants*
by Halbou.

Two or three states.

Le beau Commissaire. La jolie Charlatane.—*Pendants*
by Halbou.

Eight lines of verse beneath each.

Other prints after Eisen (which have, however, little artistic interest) are :—

“La Marchande de chansons” and “La Marchande de plaisirs” (by P. L. Cor). “L’Espèglerie” and “L’Optique” (by Henriquez). “Le Réveil dangereux” (by Briceau), engraved in red chalk. “Le Lunetier.” “Le Plaisir malin” (by Halbou). “Le Déguisement enfantin” (by N. Dupuis). “La Joueuse” (by C. F. Macret). “La Folie du siècle.” “Les Amusements de la jeunesse.” “L’Escamoteur” (by Angélique Martinet). “L’Appât trompeur” (by Schwab).

CHARLES EISEN (THE YOUNGER)

1721—1778

(1) Le Jour.—*By Patas.* See Plate XIII.



LE CONTRAT
By Blot, after Fragonard
From a Proof

(2) **La Nuit.**—*By the Same.*

Before a dressing-table is seated a young woman *en déshabillé*, her bosom half bare. Her maid is waiting upon her; close by, her husband. Behind a cheval-glass another maid is picking up a dress. Beneath is the following:—

La Nuit du Mariage est bonne quand on s'aime.
Autrement cette Nuit est la sottise même.

Two pretty pendants, which are of some value. Three states each.

Le Bouquet. L'Accord du mariage.—*By R. Gaillard.*

Pendants. Three states each. "Le Bouquet" has also been engraved by Daudet *fils*, but in a reverse way. The plate of this is said to be still in existence. De Goncourt also speaks of a mezzotint by Fisher, which bears the title of "La Fête de la maman."

L'Amour asiatique. L'Amour européen.—*By J. Basan.*

Two attractive prints. Borgnet *fils* engraved the etching of "L'Amour européen," J. Basan probably merely finished the plate. Two or three states each.

(1) **Le Printemps.**—*By de Longueil.*

A young gentleman and a young lady selecting flowers from the basket of a pretty flower-girl. On the left are to be seen a small boy, and a woman bearing a wicker basket full of flowers on her back; on the right, a woman with a donkey carrying plants. In the background are houses.

(2) **L'Été.**—*By the Same.*

Sitting in the shade near a fountain (from which a dog is drinking), a young gallant lovingly fans a young lady, whose dress is slightly open at the neck. On the right four peasants are busily mowing corn. Far away in the background is a chapel perched upon rising ground.

(3) **L'Automne.**—*By the Same.*

A man and a woman emptying a basket of grapes into a vat; on the left a young woman and a huntsman with his dogs. Two grape-gatherers are on the right, laden with large

baskets of grapes, whilst in front of the vat a young woman is in a semi-recumbent position, a young man bending over her and encircling her waist.

(4) **L'Hiver.**—*By the Same.*

Skaters, one of them kneeling and rearranging his skates; two others are pushing from the right to the left a sleigh in which a woman is seated, closely muffled in wraps. In the centre of the engraving a dog and a skater have fallen on their backs; in the background a hill with trees and a cottage.

A set of four, which is known as “*Les quatre Saisons.*” The best is “*Le Printemps.*” There are said to be five states each, as follows:—

1. Eau-forte.
2. Before all letters.
3. With the title, the names of the artists, the address of Daumont.
4. With the address of Crespy.
5. With the address of Pillet.

The best impressions are those bearing the address of Daumont.

Le Matin. Le Midi. L'Après-midi. Le Soir.—*By de Longueil.*

These works, which are known as “*Les Heures du jour,*” are in some request.

Le Concert mécanique inventé by R. Richard.—*By de Longueil, 1769.*

A representation of three musical automatons. On the right is the Comte de St-Florentin (to whom the print is dedicated), receiving the inventor's explanations. Three states, only the first two being valuable. The differences between the states are as follows:—

1. The cartouche at the top and the tablet at the bottom are left blank, the names of the artists not being given.
2. Shows the chandelier lighted up, hanging over the harpsichord, whilst a flame flickers over the head of the little spirit which is on the harpsichord.
3. No chandelier, and no flame over the head of the spirit.

La jolie Fermière. La belle Nourrice.—*By de Longueil.*

These two prints are often described as “*Les Beautés.*”

They ought to show the address of Daumont, proofs bearing the address of Pillet and of Crespy being but indifferent impressions, the plates having become worn.

Les Plaisirs champêtres. Les Amusements champêtres. Le Bal champêtre. Le Concert champêtre.—*By de Longueil.*

A series known as “*La Vie champêtre*,” which was published “*A Paris chez Daumont, rue St-Martin. Avec Privilège du Roy.*”

Le Bouquet bien reçu.—*Etching by Eisen.*

Also engraved by Gaillard.

La Comète. Le Tric-trac.—*By Le Bas.*

The first state bears the address of Le Bas, the second that of Buldet.

(1) **Les Désirs satisfaits.**—*By Patas.*

A young peasant woman seated on her bed in a cottage; two other figures complete the picture.

(2) **La Vertu sous la garde de la fidélité.**—*By Lebeau.*

A young man and a young girl are seated in front of the hearth in a rustic kitchen; on the left, the mother is leaning against the banister of a staircase. A dog and cat are also seen.

Two pendants engraved in 1772. They are of considerable value, being by no means easily to be found. Three states each.

“*La Vertu sous la garde de la fidélité*” (proof), £18 at Sotheby's, 1908.

The following engravings are also after Eisen :—

“*Hercule et Omphale*” (etching by the artist). “*Le Pasteur heureux.*” “*Le Berger imprudent*” (by Gaillard). “*Les premiers Aveux*” (by Dorgez). “*Les Vivandiers et les vivandières*” (by Tardieu). “*La Folie du siècle*” (by Mme. Dupuis). “*Le Bal chinois*” (by François). “*La Cuisinière charitable*” (by Chevillet). “*La Vieille de bonne humeur*,” 1757. “*Le Sabot cassé*” (by Patas). “*Le vieux Débauché*” (by Voderf). “*La Dame de charité*,” 1773 (by Voyez major). “*Le petit Donneur d'avis*” (by Tardieu).

FAUVEL

Le Philosophe.—By *Janinet*.

In colour. Very rare.

HONORÉ FRAGONARD

1732-1806

Les Hasards heureux de l'escarpolette.—By *N. de Launay*. See Plate XXVI.

A delightful representation of a young woman on a swing amidst surroundings of the most charming kind; one of the finest, if not the finest, of eighteenth-century French prints. The original picture is in the possession of Baron Edmond de Rothschild; another, almost exactly similar in character, is in the Wallace Collection. In the latter (known as "The Swing"), however, the lady's hat is devoid of plumes. The idea of this picture—so typical of the pleasure-loving France of the old *régime*—is said to have originated with the Baron de St-Julien, who commissioned Fragonard to paint it. He it is who is represented in an attitude of delighted admiration, gazing at the dainty figure of his mistress—the little lady poised in an attitude of some abandon, who is gaily kicking her shoe in the direction of a reproving statue. The *fleuron* (by Choffard), a representation of a Cupid writing Fragonard's initials in fire, is also a masterpiece of dainty grace. This, of course, is not to be found in the very valuable proof state.

There exist of this print six states:—

1. Pure etching.
2. Before all letters and before the *fleuron*: "Peint par Fragonare de l'Académie Royale de Peinture et Sculpture." Excessively rare; only thirty-two impressions are said to have been struck.
3. Before the dedication, with the *fleuron* and title; the word "Escarpolette" spelt with an "s" at the end, and the name of the artist wrongly spelt "Fragonare," as in the proof before letters.



LES HAZARDS HEUREUX

DE L'ESCARPOLETTE

Dédié à Monsieur

Monsieur Fragonard

LES HASARDS HEUREUX DE L'ESCARPOLETTE

Engraved by Nicolas de Launay, after Fragonard

(Third state with faulty spelling)

4. With the dedication and the "s" at end of "Escarpolette"; Fragonard spelt right.

5. With dedication; no faults.

6. In this state the print is oval in a square.

Ordinary impressions usually realise from £35 to £45 at sales.

Several modern copies of this beautiful engraving exist, some of which may possibly deceive an inexperienced collector. Genuine impressions may always be known by the crease which runs across the centre. Although it is sometimes hardly apparent, this invariably occurs in the original engravings, the reason being that the paper was folded.¹

La bonne Mère.—By *N. de Launay*. See Plate XXVII.

This print, of a totally different character, represents a mother, with her three children, amidst rural surroundings, the general effect being one of great charm. There are three states:—

1. Pure etching.

2. Before the dedication and arms.

3. With title, arms and dedication.

A good engraving, though one commanding but a comparatively moderate price. A reduction in a reverse sense by Audebert exists.

Le Serment d'amour.—By *J. Mathieu*. See Plate XXVIII.

A young man vowing life-long love to a girl whom he is embracing. The states of this print are identical with those of the preceding one, to which it forms a pendant.

The original plate is still in existence.

La Gimblette.—By *Bertony*.

This pretty print, which has been very aptly called a "ravissante inconvenance," represents a young woman in bed playing with a little spaniel, which she is balancing upon her feet. Three states. Many imitations exist. In 1783 a coloured impression by L. Guyot was published in London; it was entitled "New Thought."

¹ "The Swing," engraved by Herbert Stodart after the picture in the Wallace Collection, was recently published by Messrs. Henry Graves of Pall Mall; 250 copies only, printed in colours on vellum.

La Chemise enlevée.—*By E. Guersant.*

Oval, in square. A young woman on a bed; her chemise is being abstracted by a soaring Cupid. Though in all probability more than one state exists, this engraving, which is of some value, seems to be obtainable only in the state with all letters. A lithograph with the figure reversed was produced by Barathier in 1840.

(1) **Le Contrat.**—*By Blot.* See Plate XXV.

(2) **Le Verrou.**—*By the Same.*

Pendants, of which "Le Verrou" is the more valuable. They should be before letters, the later states being of little importance. The plates are still in existence. There are several other prints of "Le Verrou": one (reversed), in colour, by Noipmacel; another, also coloured, by Mixelle; and a third, smaller one (oval; in square), designed by Binet and engraved by Lebeau in 1785: this differs slightly from the others—it bears the title of "La faible Résistance, ou le Verrou." Both "Le Verrou" and "Le Contrat" have also been engraved in colour by L. Guyot. There is also a small round "Le Verrou" by de Goüy. Other imitations of no value also exist.

Ma chemise brûle.—*By A. Legrand.*

A very pretty though free composition. Three states, the first bearing address of Bonnet. It is sometimes signed "L. D. Furcy" instead of Legrand. There is also a coloured state which is somewhat rare. Proofs before the dedication to "Mlle. Amable Irène des F. St-H." are valuable and scarce. Chauvin sale (in colours), 910 francs.

Le Baiser à la dérobée.—*By N. F. Regnault.* See Plate VI.

Stipple. Two states and a coloured one. A very pretty print; the coloured state, though rare, has not hitherto been much in request. A modern reproduction by M. Magnier exists.

L'Inspiration favorable.—*By L. Halbou.*

Oval, in square. Two states. A fine specimen of the engraver's art. Its pendant is "Le Messager fidèle," after Lallié, also by Halbou.



Paris chez le Citoyen de la République

LA BONNE

MÈRE

*Dédiée à Monsieur
Conseiller & Fermier Général*

*à Monsieur de Lamoignon
de Sa Majesté*

*Paris chez le Citoyen de la République
au Salon de la République
à côté de la Bibliothèque Nationale*

*Paris chez le Citoyen de la République
au Salon de la République
à côté de la Bibliothèque Nationale*



A. P.

D. R.

LA BONNE MÈRE
By N. de Launay, after Fragonard

(1) **Les Beignets.**—*By N. de Launay.*

A young woman, surrounded by children, making pancakes before a fireplace; a dog is seated near her. In all the states except the last, the word *Beignets* is spelt *Baignets*.

(2) **Le petit Prédicateur.**—*By the Same.*

A child, with a doll under his arm, is standing upon a box, extending his left arm as if preaching; some one holds him from behind. There is a lithograph of this engraving by Gillaux.

(3) **L'Éducation fait tout.**—*By the Same.*

A young girl, surrounded by little children, is teaching two dogs to sit on their hind legs against a wall; one of the dogs is wearing a large hat, whilst the other is wrapped up in a cloak. The engraving of "L'Éducation fait tout" was shown in the Salon of 1791.

(4) **Dites donc s'il vous plaît.**—*By the Same.*

A pretty child dressed only in his shirt turns to his mother, a young woman sitting with her throat bare, holding on her knees a large loaf of bread; four other babies complete the picture.

These prints form a set, to which "L'heureuse Fécondité" is sometimes added; pretty and attractive, they are good specimens of the work of de Launay. The original plates are still in existence, with the result that modern impressions have been struck. Collectors should therefore carefully examine impressions so as to obtain the ancient and finer examples, which may still be purchased at a moderate price.

La Fuite à dessein.—*By Macret and Couché, 1783.*

A young girl, with outstretched arms, running away from a young man (from right to left). The figure of her pursuer is only half seen. A very beautiful engraving. Four states. The pendant is "La petite Thérèse," after Caresme, also engraved by Couché.

Le Baiser dangereux. Le Refus inutile.—*By F. Flipart.*

Two rather ordinary prints, which are, however, somewhat scarce.

L'agréable Illusion. Le Réveil.—*By Mixelle.*

Oval prints, in colours ; of considerable rarity.

La Culbute.—*By Charpentier.*

L'heureux Moment.—*By Marchand.*

A young woman, in disordered dress, on a bed. With half-closed eyes she turns her head in order to embrace a lover who is partly hidden behind the bed. Very pretty and rare. This print must not be confused with another of the same name by N. de Launay, after Lavreince.

L'Occasion.—*By Regnault.*

A mother and children, in a room filled with smoke from a stove ; the eldest daughter and her sweetheart about to kiss each other, whilst the father slumbers in a corner. This engraving is of the very greatest rarity.

Le Chiffre d'amour.—*By N. de Launay.*

A young woman, standing sideways towards the right, is carving an S on the bark of a tree ; near by, on a stone bench, is a dog looking up at her ; on the ground an open letter. The original picture is in the Wallace Collection. Three states. There are also modern reproductions, and it has been lithographed by Gillaux.

Le Sacrifice de la rose.—*By H. Gérard.*

Cupid setting fire with a torch to a rose placed by a young girl on a pedestal ; two other Cupids are also seen. Three states.

L'heureuse Fécondité.—*By N. de Launay.*

A young mother holding a half-naked child on her knees ; she is looking towards her husband, who, with a donkey, is seen through a window on the right ; close by are other children, as well as a dog asleep. Three states. Modern impressions also exist.

This print is a reduction of "La Famille du fermier," also after Fragonard, engraved by Romanet in 1791. The plate of the latter, it may be added, was in the first place begun by Marillier.



LE SERMENT D'AMOUR
By J. Mathieu, after Fragonard



L'Armoire.—*Etched by Fragonard, 1778.*

Three states, the last bearing the address of Naudet. There is a very rare reduction by Guyot, in which the youth, who has been detected by the parents of his sweetheart, has no hat in his hand as in the original.

An engraving of "L'Armoire" by N. de Launay is called "La Cachette découverte," and is a pendant to "J'y passerai," after Borel, by the same engraver.

Le Verre d'eau. Le Pot au lait.—*By N. Ponce.*

Small ovals, in square. Three states each, the last of which only bears the name and address of Ponce.

Les Pétards. Les Jets d'eau.—*By Auvray.*

These little prints, though esteemed in France, are hardly suitable for domestic decoration. The first state alone deserves attention. With the subject reversed they bear the address "à Paris chez Alibert." Modern reproductions exist.

La Bascule. Le Colin-maillard.—*By Beauvarlet, 1760.*

Three states. Impressions dated before 1760, bearing the name of Boucher, are also to be found.

La Résistance inutile. Il a cueilli ma rose.—*By Vidal.*

Rare. Chauvin sale, the pair, large margins, 2000 francs.

L'Amour, 1777. La Folie.—*By Faninet.*

Small ovals; in colour. Of considerable value, and in great request by reason of their dainty grace. Both of these have been admirably reproduced, "La Folie," in particular, almost defying detection.

Gerbeau sale, "La Folie" alone, untrimmed margin, 1190 francs.

La Curiosité. La Nature.—*By Gérard.*

Two prints of extreme rarity; two lines of verse underneath each.

A number of other prints after Fragonard also exist, the majority of which, however, are of small importance.

SIGISMUND FREUDEBERG

1745-1801

Les Mœurs du temps.—*By Ingouf the elder.*

A young man sitting with a girl in his arms, near a table, beneath which lies a cat. A woman, holding a fan, is entering at a door on the left, and manifests her indignation. Three, perhaps four, states. The second state, after the disappearance of the "avec privilège du roi" and the border, takes the title of "La Surprise." This, as well as "L'heureuse Union," is included in a reduced and modified form, in the edition of "Le Monument du costume" published at Neuwied-sur-le-Rhin.

L'heureuse Union.—*By Bosse.*

A young woman seated on the knees of her husband, in a Louis XVI. interior, the while he strokes her hair. A book lies on the carpet close by, whilst before the fireplace is a fireguard with Chinese figures; on the mantelpiece a crystal vase with roses. A charming print. Three states; the second state, after the disappearance of the "privilège" and the border, takes the title of "La Matinée."

Le Bouquet de la fermière.—*By S. Feigl.*

An excessively scarce print.

Le Gage de la fidélité.—*By Voyez junior.***La Complaisance maternelle.**—*By N. de Launay.*

An attractive engraving which has three states. The fine state is with the arms, open letters, the names of the artists, but no dedication. The original plate exists.

Les Époux curieux. L'Horoscope accompli.—*By N. Ponce.*

Three states. The originals, under the titles "L'Horoscope" and "L'Horoscope réalisé," figured in the San Donato sale in 1880. The old plates are still in existence.



Le petit jour de Monsieur de Rollin

LE PETIT

Le Monsieur de Sandoz Rollin
De Sa Majesté

A Paris chez l'Antoine rue de la Harpe au
la Petite Colonne après la rue des Bâtons



JOUR.

Consailleur D' Ambassade
le Roy de Prusse

Par son très humble et très obéissant serviteur
N. de Launay

Tue de la Harpe N. P. D. R. de Monsieur de Sandoz Rollin

LE PETIT JOUR

By N. de Launay, after Freudeberg

From an Engraving in the possession of Mr. F. B. Daniell, 32 Granbourn St., W.C.



Départ du soldat suisse. Retour du soldat suisse.

Coloured engravings.

La Gaieté conjugale.—*By N. de Launay.*

La Félicité villageoise.—*By Delignon.*

La Confiance enfantine, 1775. La Crainte enfantine,
1774.—*By Janinet.*

Two little colour-prints, dedicated to the Duc de Galleau and the Comte de Baudoin. Though of no conspicuous artistic excellence they now command a good price.

Lison dormait.—*By Trière.*

(1) Le Musicien ambulat.—*By Trière.*

(2) Le Soldat en semestre.—*By Ingouf, 1777.*

Pendants. Three states.

Le Déjeuner.—*Etched by Freudeberg.*

Very scarce.

Le petit Jour.—*By N. de Launay.* See Plate XXIX.

A pretty young woman, somewhat scantily attired, leaning against a mantelpiece in a beautiful Louis XVI. room, is being dressed by her maid, while a young gallant, sitting in an arm-chair to the right, holding a *bonbonnière* in his hand, appears to be paying her compliments. One of the finest French eighteenth-century engravings, always in the greatest request. The original plate is still in existence, though completely worn out.

Reynolds has engraved this work in aquatint, giving it the title "Le petit Lever," and attributing it to Moreau; two careless mistakes which call for mention.

Occasionally "L'heureux Moment," after Lavreince, is given as a pendant to "Le petit Jour."

La Toilette champêtre. La Propreté villageoise.—
Etched by Freudeberg.

Of some rarity.

Le Retour des champs.—*By Carré.*

Scarce.

La Leçon de clavecin. La Leçon de guitare.

Two very rare engravings, which, however, are only attributed to Freudeberg, whose methods they recall in many particulars. The same remark applies to "La Marchande à la toilette," which seems rather to have been intended as a pendant to "Les Mœurs du temps."

Other prints engraved by Freudeberg are :—

"Les petits Poulets." "La bonne Mère." "La petite Fête improvisée" and "Les Chanteurs du mois de may." All four are agreeably coloured.

LE MONUMENT DU COSTUME

Freudeberg was also the designer of the twelve engravings which form the first part of "Le Monument du costume," the second and third series being the work of Moreau le jeune. These first twelve prints are surrounded, except in the earliest state, by an ornamental border not found in the last twenty-four. In the early state the tablet is blank. The last state only bears the address, "A Paris, chez Buldet, rue de Gesvres." The set is entitled: "Suite d'Estampes pour servir à l'histoire des mœurs et du costume des François dans le dix-huitième siècle, année 1774. A Paris de l'impr. de Barbou, 1774." The edition, however, which is more usually to be found is that published a year later, "A Paris de l'impr. de Prault, 1775."

In the *eau forte* state, and also before letters, these engravings are of great rarity, whilst even the ordinary states are of considerable value. At Amsterdam, in June 1908, a fine set before the numbers was sold by auction for £173. Another set was sold for £65 : 2s. at Christie's, in February 1907. The whole of this first set, however, it may be remarked, is not by any means equal to the last twenty-four plates designed by Moreau.

The twelve engravings are as follows :—

Le Lever.—*By Romanet.*

A young woman awaking; one of her maids draws back the curtains of the sumptuous bed, whilst the other is kissing

her mistress's hand. The original design belongs to Baron Edmond de Rothschild.

Le Bain.—*By Romanet.*

A maid bringing a cup of chocolate and a letter to her mistress, who is in a *peignoir*. The original belongs to Prince Victor Duleep Singh.

La Toilette.—*By Voyez major.*

A lady having her hair dressed, whilst a young gallant pays his court. Original belongs to Baron Edmond de Rothschild.

L'Occupation.—*By Lingée.*

An interior with three figures. Not a very remarkable print.

La Visite inattendue.—*By Voyez major.*

A young lady surprising her lover.

La Promenade du matin.—*By Lingée.*

Two ladies with long canes, accompanied by the inevitable spaniel (which is seen in so many French engravings), out for a walk. A flower-seller talking to a young man is also to be seen.

Le Boudoir.—*By Malœuvre.*

A young lady *en déshabillé du matin*, lounging on a sofa.

Les Confidences.—*By Lingée.*

Two young women exchanging confidences in a beautiful Louis XVI. room.

La Promenade du soir.—*By Ingouf.* See Plate II.

A gallant offering a bouquet to two young ladies.

La Soirée d'hiver.—*By Ingouf junior.*

An interior scene, in which are three figures, one of them an old lady.

L'Évènement au bal.—*By Duclos and Ingouf junior.*

A young man masked, on bended knee, kissing a hand playfully thrust forward by a lady, who wishes him to believe it that of another lady close by. Sotheby's, 1907, £8 : 5s.

Le Coucher.—*By Duclos and Bosse.*

A lady going to bed ; one of her maids is undressing her, while the other is warming the bed.

F. J. GARNERAY

1755-1837

Le Roman. Le Matin.

Scarce pendants very seldom to be found together. "Le Matin" is of extreme rarity. Coloured impressions of both prints exist.

M^{LLE} MARGUERITE GÉRARD

1761-1837

Monsieur Fanfan jouant avec Monsieur Polichinelle et Compagnie.

A pretty print. Two states.

Les Regrets mérités.—*By N. de Launay.*

Oval, in square. Three states. Only valuable before letters.

L'Art d'aimer.

Le Chat emmailloté.

Two states. This was the first print engraved by M^{lle} Gérard, the sister-in-law of Fragonard, when eighteen years old.

Les premières Caresses du jour. Le Bouquet inattendu.—*By Henri Gérard.*

Le Triomphe de Minette. L'Élève intéressante.—*By Vidal.*

It may be added that prints after M^{lle} Gérard, though pretty, are not of any great value.

JEAN BAPTISTE GREUZE

1726–1805

La Philosophie endormie.—*Etched by Moreau le Jeune, engraved by Aliamet.*

This, as is well known, represents Madame Greuze. A beautiful print, of which four states exist. In the earliest of these, by Moreau, the corsage is buttoned right up to the neck, whereas in the later states it is a little open, and shows the chemise.

La Cruche cassée.—*By J. Massard.*

Four states. A good pendant to this is—

La Laitière.—*By Levasseur.*

This also has four states. An absolutely charming engraving, in great request.

L'Oiseau mort.—*By J. J. Flipart.*

Three states, of which the second proof before all letters is exceedingly rare.

La Vertu chancelante.—*By Massard.*

Three states. A most graceful print. There is a modern reproduction.

La petite Fille au chien.—*By Porporati.*

One of the best works of this engraver, who unfortunately produced so little. Three or four states, of which the proof before letters only is of any considerable value. The state in which the print is entitled “L'Épagneul chéri” is hardly worthy of attention.

The pretty Nosegay Girl.—*By L. Marin.*

Oval; in colour. Two states. Very rare.

With the exception of "La Philosophie endormie," "La Cruche cassée," and "La Laitière," and one or two others, engravings after this master, except in the proof state, are not much sought after. The best of all bear at the back the signature either of Greuze himself or of his collaborators Massard, Gaillard, Flipart, and Levasseur, such a signature being a sure guarantee of a fine impression.

CLAUDE HOIN

1750-1817

L'Écueil de la sagesse. Le Prélude amoureux.—*By Demonchy.*

Prints of a somewhat free tendency which possess a certain value. Modern impressions of the first exist.

JEAN BAPTISTE HUET

1745-1811

(1) L'Amant écouté.—*By Bonnet.*

A young man kneeling at the feet of a woman, who holds a rose in her hand. On the right, a table laden with fruits, a coffee-pot and cups; a basket of flowers at the feet of the woman.

(2) L'Éventail cassé.—*By the Same.*

A young woman seated on a couch, defending herself against a too enterprising lover by breaking her fan on his head. On the left, a tapestry frame and other accessories.

Pendants in colour, which have of late years come into considerable demand, with the result that their value has greatly increased.

Le Cœur published these engravings in the form of coloured reductions, under the titles "La Colère feinte" and "L'heureuse Distraction," both of which scarcely deserve attention.

These two prints have been reproduced by M. Magnier, a good many very bad reproductions being also in existence.

(1) **L'Amant pressant.**—*By Legrand.*

A young man taking a young woman round the waist, the while she feigns to defend herself. On a table at the left is a bunch of flowers; behind them is a Cupid.

(2) **La Déclaration.**—*By the Same.*

A young woman sitting on a couch, her waist encircled by the arm of her lover, into whose eyes she looks. A dog and other accessories complete the picture.

Coloured pendants. Three states each. Only impressions which are perfect in colour should command attention, and examples merely printed in black or in bistre relieved by red chalk rejected. Many reproductions of these two engravings exist.

Les Bergères au bain.—*By Demarteau.*

In colour.

(1) **Le Déjeuner.**—*By Bonnet.*

An out-of-door breakfast, at which a lady's dress has been spoilt by a child, who is shown weeping. Several other figures are also seen.

(2) **Le Goûter** (*after Baudouin*).—*By the Same.*

Two richly dressed lovers, at a table out of doors, being offered ices by a negro page; a little girl and a doll complete the picture. See pp. 108, 109.

(3) **Le Dîner.**—*By the Same.*

A young abbé, sitting at a table, surrounded by several persons; he seems to have burnt himself badly whilst eating his soup; a lady is offering him a glass of water.

(4) **Le Souper.**—*By the Same.*

A number of people assembled round a table, some standing, others seated; the young woman at the right, who is standing, is raising her glass to her lips, while a man in a red coat encircles her waist. Three states.

These four prints are engraved in colour. They are, it may be added, excessively difficult to find together. "Le Goûter," which is by far the prettiest of the set, is not after Huet, being the work of Baudouin. It is eagerly acquired by collectors.

At the Gerbeau sale this fetched 1620 francs, and at Christie's, in 1927, £65:2s.

La Brodeuse au tambour. La Raccommodeuse de dentelle.—*Bonnet direxit.***Le Berger galant. Le Berger entreprenant.**—*By Demarteau.***L'Amant couronné.**—*By B. A. Patron.*

A rare little print, in colours.

La belle Cachette. L'heureux Chat.—*By Bonnet.***La Jarretière.**—*By Bonnet.*

A scantily-dressed lady engaged in adjusting her garter on her left leg, which is resting on an arm-chair. Close by a dog is yelping, whilst a man-servant brings some refreshment. A print not worthy of any great attention. Three states.

(1) **Les Compliments du jour de l'an.**—*By Bonnet.*

A young woman sitting on a bed, with a small child on her knees. Several other figures (one of them a man talking to a little girl) complete the picture.

(2) **Les Présents du jour de l'an.**—*By the Same.*

A young woman, carrying a tray of presents, followed by two young girls and a little boy with his hat in his hand, going towards a group of four persons seated on the right; a young man lends assistance in the distribution of the gifts. No less than nine figures are shown in this print.

Pendants in colours, of considerable value and rather rare. The two engravings together were sold for 2550 francs at the Chauvin sale.

Les Sentiments de la nation.—*By Faninet.*

In this are shown the portraits of Marie Antoinette, of Louis XVI., and of the Dauphin.

Amongst a number of other prints after Huet, by different engravers, are :—

“Vénus enflammée par l’Amour.” “Le Pâtre.” “L’Oiseau captif.” “Pygmalion amoureux de sa statue.” “L’Amour prie Vénus.” “Le Coq secouru.” “La petite Gourmande.” “Le Miroir de Vénus.” “L’Accord maternel.” “L’Amour curieux.” “Le Repas des vendangeurs.” “Les Colombes.” “Les Grâces essayant les flèches de l’Amour.”

J. P. M. JAZET

1788–1871

La Promenade au Jardin Turc.—*After J. J. de B.*

A number of people on a terrace planted with trees ; there is also a Chinese pavilion. Beneath this terrace people sitting and walking, and also a small carriage, in which are two children. Over an entrance gate is inscribed in Gothic letters “Jardin Turc.” Underneath the print, on the left, “A Paris chez Rolland, place des Victoires, No. 10.”

A coloured engraving in very great request ; it also exists in an uncoloured state. A good deal of speculation has been indulged in as to its painter or designer, who is unknown, although the engraver died only in 1871. Some have attributed it to Debucourt because of his relationship to Jazet, who was his nephew ; others to J. J. de Boissieu, whose three initials might support such a conjecture. Possibly it may be the work of Desrais, though in general style there is much to lead one to agree with those who assign it to Debucourt. At Amsterdam, in June 1908, a coloured impression was sold for £25.

JEAN JACQUES DE LAGRENÉE

1740-1821

L'Offrande à l'Amour.—By *Janinet*.

In colour. A young woman, kneeling before a statue of Cupid, to whom she offers a garland of roses, taken from a basket behind her; on the right, two other women approaching. An attractive print which is somewhat scarce.

L'Oiseau privé.—By *Janinet*.

In colour. Some girls are anxious to see a bird which they think a youthful rustic is concealing under his hat on his knees. This pretty engraving is found only in the state before all letters. Although unsigned it may with certainty be ascribed to Janinet.

Other prints of little importance after Lagrenée are :—

“L'Éducation de l'Amour,” “La Punition de l'Amour” (by Bouillard). “Suzanne et les vieillards” (by Helman). “Tirésias aveuglé par les appâts de Minerve” and “La Peinture chérie des Grâces” (by Dannel). “Bacchus et Ariane” (by Voyez major). “Sacrifice au dieu Pan.” “La Tourterelle” (by Fessard). “L'Occasion favorable” (by Levasseur).

ÉTIENNE LALLIÉ

Le Messager fidèle.—By *Halbou*.

“L'Inspiration favorable,” after Fragonard, is the pendant to this. The plates of both these prints are still in existence.

NICOLAS LANCRET

1690-1743

(1) *Le Printemps.*—By *B. Audran*.

Three states.

(2) *L'Été.*—By *Scotin*.

Two states.

(3) **L'Automne.**—*By N. Tardieu.*

One state.

(4) **L'Hiver.**—*By Le Bas.*

Two states.

A set known as “*Les quatre Saisons.*” The four engravings were exhibited in the Salon of 1745; unlike most prints after Lancret, they are very much sought after. Engravings of the set by de Larmessin also exist, but these are common and little appreciated.

The original painting of “*L'Hiver,*” under the title “*Les Plaisirs de l'hyver,*” figured in the Secrétan sale in July 1889. It was put up at 35,000 francs and knocked down at 34,200 francs; it had been exhibited in 1883 in the Exhibition of the *Cent chefs-d'œuvre.*

L'Enfance. L'Adolescence. La Jeunesse. La Vieillesse.—*By de Larmessin.*

One state each. Prints in great request, the set being called “*Les quatre Ages de la vie.*”

Le Matin. Le Midi. L'Après-dîner. La Soirée.—*By de Larmessin.*

“*Le Matin,*” one state; the other three, two states. Valuable engravings, the set being called “*Les quatre Heures du jour.*”

(1) **Le Jeu de cache-cache Mitoulas.**¹—*By de Larmessin.*

Three states.

(2) **Le Jeu des quatre coins.**¹—*By the Same.*

Three states.

(3) **Le Jeu du pied de bœuf.**—*By the Same.*

Two states.

(4) **Le Jeu du colin-maillard.**—*By C. N. Cochin.*

Three states.

¹ Though bearing the name of de Larmessin, these prints were really engraved by Schmidt.

A valuable set. The original painting of the "Colin-maillard," which was in the Narischkine Collection, was sold in 1883.

Le Repas italien.—*By Le Bas.*

A number of people picnicking. On the left a young woman is balancing herself in a swing, which is being pushed by a young man; to the right a musician is tuning his mandoline. At the bottom six lines of verse by M. Moraine. This engraving is very much sought after and is most uncommon. It is considered to be the artist's masterpiece. Two states.

La Balançoire.—*Engraver unknown.*

A very rare print.

Les Agréments de la campagne.—*By Foullain.*

Three states.

L'Amant indiscret. La Femme commode.—*By Dupin.*

One state each.

Les Amours du bocage.—*By de Larmessin.*

One state.

Le Berger indécis.—*By J. Tardieu.*

One state.

Les Charmes de la conversation.—*By Petit.*

Two states.

Le Concert pastoral.—*By Foullain.*

One state.

La Conversation galante.—*By Le Bas.*

Three states. The plate still exists in the "Chalcographie" at the Louvre. There also exists a painting by J. B. Pater bearing the same title, but absolutely different in its composition; care must be taken not to confound the one with the other.

Dans cette aimable solitude. Par une tendre chansonnette.—*Pendants by N. Cochin.*

Five states each.

La Partie de plaisir.—*By P. E. Moitte.*

Les gentilles Baigneuses.—*By P. E. Moitte.*

La Coquette du village.—*By de Larmessin.*

Two states.

La Terre.—*By C. N. Cochin.*

Two states.

L'Eau.—*By Desplaces.*

One state.

L'Air.—*By Tardieu.*

Two states.

Le Feu.—*By Audran.*

Two states.

¹ Le Glorieux. ¹ Le Philosophe.—*By C. Dupuis.*

Two states each.

Veux-tu d'une inhumaine emporter la tendresse?
Que le cœur d'un amant . . D'un baiser que
Tircis . . Trop indolent Tircis . .—*By Silvestre.*

The first has two states ; the other three, one state. The four form a set.

La belle Grecque. Le Turc amoureux.—*By Schmidt.*

Two states each.

Le Théâtre italien.—*By Schmidt.*

The painting is at the Louvre in the *galerie la Gaze* ; it was at Petit's in 1860.

¹ The two original drawings, at present in the Hermitage Museum at St. Petersburg, were exhibited in the Académie in 1739.

La Belle complaisante. L'Amusement du petit maître.—*By de Favannes.*

One state each.

La Joye du théâtre.—*By Crépy.*

NICOLAS LAVREINCE

1737-1807

(1) Le Billet doux.—*By N. de Launay.* See Plate XXX.

(2) Qu'en dit l'abbé?—*By the Same.* See Plate XXXI.

These two pendants are amongst the most charming of the French school. The first represents a dashing gallant furtively passing a note to an elaborately dressed young girl, in the presence of an elderly lady who is scanning a piece of music. The second shows a young woman in *neglige* attire having her hair dressed, whilst an abbé is eagerly eyeing her, though apparently examining a roll of stuff which a modiste spreads before him. The decoration of the rooms is very remarkable. There are five states of "Le Billet doux," and six of "Qu'en dit l'abbé?" In certain rare impressions of the first-named print the cat, which appears at the feet of the young lady, is missing; whilst there is a state of "Qu'en dit l'abbé?" in which the expression of the faces is quite different. These prints are valuable, especially in the rare proof states, which realise a considerable sum. Gerbeau sale (proofs before all letters), 4700 francs. "Le Billet doux," proof with one line of inscription, £82, Sotheby's, 1907.

(1) L'Assemblée au concert.—*By Dequevauviller.*
See Plate XXXVI.

(2) L'Assemblée au salon.—*By the Same.* See Plate XXXVII.

Most interesting and elegant pendants, said to represent the salons of the Duc de Luynes and the Prince de Conti. The original *gouaches* are in the possession of Walter Burns, Esq. Each of these engravings has four states, all of which are valuable, the first and second commanding a very high price. Gerbeau sale, the pair, 2060 francs.



LE BILLET

*Dédié à Monsieur
Cassellier Fermier Général*

*Par N. de Launay
A. P.*



DOUX

*ou Menage de L'Époux
à Sa Majesté*

*Par N. de Launay
D. R.*

LE BILLET DOUX

By N. de Launay, after Lavreince

From an Original Impression in the possession of G. Campbell, Esq.

- (1) **Le Lever des ouvrières en modes.**—*By Dequevauviller.* See Plate XXXIV.
- (2) **Le Coucher des ouvrières en modes.**—*By the Same.*
- (3) **L'École de danse.**—*By the Same.* See Plate XXXV.

Three very graceful engravings, the first two of which each show ten figures. The third is perhaps the most pleasing. No. 1 has six states, No. 2 five, and No. 3 three. The original *gouache* of the "Coucher" was in the Mühlbacher Collection; unlike so much of the work of Lavreince in a brilliant state of preservation. These pretty prints, though valuable, do not realise the same price as the four previously described. Chauvin sale: "Le Lever des ouvrières" (in colours), 1100 francs.

L'Aveu difficile.—*By Faninet, 1787.*

In colour. Sitting before her toilet-table is a young woman, wearing a large hat, the right breast completely uncovered. She is turning to the right towards one of her friends, who, standing near her, with hanging head and unlaced corsage, holds in her left hand a withered rose. At her feet is a King Charles spaniel; a guitar lies on an arm-chair. A beautiful and costly print. Three states. Chauvin sale, 1500 francs; Gerbeau sale, 3500 francs.

L'Indiscrétion.—*By Faninet.* See Frontispiece.

In colour. In a Louis XVI. interior, near a canopied bed, two young women; the one seated on the left in a morning *négligé*, with dishevelled hair, attempts to take a letter out of the hand of her friend, who tries to hide it. The latter, who is standing up, wears a hat with a large brim, trimmed with feathers. A bouquet of roses lies on a little table, the drawer of which is open. One of the most valuable coloured engravings. Three states. Gerbeau sale (proof with margin), 4440 francs; Chauvin sale (large margin), 2100 francs.

La Comparaison.—*By Faninet, 1786.*

In colour. Two young women before a dressing-table, one standing, the other sitting, are comparing their uncovered necks. The one who is standing, on the right, is wearing a broad-brimmed hat trimmed with feathers; in front of her is an arm-chair, on which is thrown a skirt. On the left two card-

board boxes, in one of which, half open, can be seen flowers. Two states. Gerbeau sale, 1100 francs.

(1) **Le Déjeuner anglais.**—*By Vidal.*

A maid is about to serve tea to a young man, booted and spurred, seated on the left at a little round table, near a young woman in a morning *négligé*. The man is reading. A spaniel watches a piece of sugar that his mistress is showing him in her right hand, whilst her left hand rests on its neck.

(2) **La Leçon interrompue.**—*By the Same.* See Plate XXXIX.

A young woman wearing a large hat, looking at a child who is coming towards her crying; the nurse who accompanies it has a drum in her right hand. A professor, who is seated on the right, has placed his mandoline on the table and, with crossed arms, watches the scene.

Pendants in colour. Three states each. Gerbeau sale, the pair, 1500 francs.

These two engravings have been reproduced by M. Magnier, and also exist printed in black.

Eh! vite, l'on nous voit. Si tu voulais.—*By Le Cœur.*

Pendants of excessive rarity, the original designs of which are attributed to Lavreince. In colour.

Le Colin-maillard.—*By Le Cœur, 1789.*

An exceedingly scarce engraving in colour, also attributed to Lavreince.

Les Sabots.—*By J. Couché.*

An agreeable print representing a couple of lovers amid rural surroundings. Four states.

Les deux Jeux.—*By Egairam.*

This coloured engraving possesses little artistic merit; it is, however, rare, and, in consequence, of value.

Ah! laisse-moi donc voir.—*By Janinet.*

A rather valuable colour-print of which modern impressions exist. Three states.



1751

ABBÉ

de Launay

La Comtesse d'Oyart

“QU'EN DIT L'ABBÉ ?”

By N. de Launay, after Lavreince

From an Original Impression in the possession of G. Campbell, Esq.

Le Midi.

A young lady asleep out of doors. This very scarce print has two states. Published "chez Chéreau."

(1) Le Bosquet d'amour.—*By J. B. Chapuy.*

In a grove are three young women, one of whom is seated on the ground. Near them is a statue of Love.

(2) La Promenade au bois de Vincennes.—*By the Same.*

Three young women in the wood of Vincennes; the one on the left has a parasol, and near them gambols a dog.

Pendants in colour. There are four states of "Le Bosquet d'amour":—

1. Before all letters.
2. With the title, "Le Bosquet d'Amour," and the address, "A Paris, chez Gamble et Coipel, etc."
3. With the title, "Les trois Sœurs au parc de St-Clou," before the address, "A Paris, chez Constantin, etc."
4. With the title, "Les trois Sœurs, etc.," and the address, "A Paris, chez Constantin, etc."

Of "La Promenade au bois de Vincennes" there exist only two states, in the second of which the title changes to "Les Grâces parisiennes au bois de Vincennes."

Valuable prints, which in the earlier states command a high price. At the Gerbeau sale an early impression fetched 5730 francs, and another without any margin 2200 francs.

(1) L'Élève discret.—*By Janinet.*

A young woman, wearing a hat, is lying at full length on a couch, with her feet wide apart; she is making a sign with her left hand to a little dog before her, who is begging. On the ground an open book.

(2) Pauvre Minet, que ne suis-je à ta place!—*By the Same.*

A young woman, sitting on a couch, is holding on her lap a cat, which she caresses. A book lies on the left.

Pendants in colour, the first of which has two states; the second, one. These engravings have been sold for very large sums.

(1) *Jamais d'accord.*—*By Denargle.*

A young woman in a hat, stands holding under her arm a cat, which she is showing to another woman who is seated with a dog under her arm. Two states.

(2) *Le Serin chéri.*—*By the Same.*

A canary perching on a girl's bosom, another girl sitting by the mantelpiece. On the wall a picture of sheep. One state.

Pendants in colour, which, considering their small artistic merit, are valued somewhat too highly. At the Gerbeau sale they fetched 3510 francs.

A variation of "Jamais d'accord" was engraved by Mixelle under the title of "La petite Guerre."

(1) *L'Accident imprévu.*—*By Darcis.*

A young girl engaged in ironing has been brought a letter by a child; she leaves her iron to read it, with the result that the linen is singed.

(2) *La Sentinelle en défaut.*—*By the Same.*

An old woman surprising a *maliste* in a workroom; the girl is placing a large hat on the head of an officer, who seeks to conceal himself behind a counter. On the ground a block, and a round box containing artificial flowers.

Coloured pendants of some value. Four states each. In the first two of these "L'Accident imprévu" has the address spelt "rue des Mauvaise Paroles" instead of "Mauvaises Paroles." In the later states of "La Sentinelle en défaut" the address is "rue des Mathurins." Darcis signed these prints "d'Arcis."

(1) *Ha! le joli petit chien.*—*By Janinet.*

A young woman at an embroidery frame, greeting one of her friends, who shows her a little dog held in her arms. Two states.

(2) *Le petit Conseil.*—*By the Same.*

A young woman seated at a small table writing; standing close by, her arms crossed, is a friend whom she appears to be consulting. One state. This was sold for 1730 francs at the Gerbeau sale.



L'HEUREUX
*Le Monsieur Louis S. L'empereur
 Majestés Impériales et Royales.*



MOIENT.
*Gravé de & Roi, et de leurs
 Par son très humble et très obéissant Serviteur,
 C'est. Am. N. de Launay.*

L'HEUREUX MOMENT

By N. de Launay, after Lavreince

From an Engraving in the possession of Mr. F. B. Daniell, 32 Cranbourn St., W.C.

Pendants in colour. These prints fetch prices which occasionally verge on the fantastic, and which are hardly justified by their merits.

(1) **Ah ! quel doux plaisir !**—*By Copia.*

Lovers making violent love on a truss of straw near a wood ; the young man, who is wearing his hat, holds in both hands the head of the young woman whom he is embracing.

(2) **Je touche au bonheur.**—*By the Same.*

A country landscape. In the foreground, a girl seated near a youth, who is caressing her ; his cane and hat are near by.

Extremely rare coloured pendants, in stipple. One state each.

(1) **La Soubrette confidente.** — *By Vidal.* See Plate XXXVIII.

A young lady holds a pen in one hand and a letter in the other. Her maid, towards whom she turns, is speaking to her. A third woman, older, stands by, fan in hand. Four states. Coloured impressions are occasionally found ; these are rare.

(2) **La Marchande à la toilette.**—*By the Same.*

A girl on a chair in a pretty Louis XVI. room. Dressed in an elegant *peignoir*, she is showing her maid, who bends forward behind her, a pear-shaped jewel, the property of a saleswoman who stands by, with a box under her left arm. Near the mantelpiece are a screen and an arm-chair, on which are a mandoline and a music-case ; a dog is sleeping beneath the chair. Three states.

Attractive pendants of some value.

(1) **Mrs. Merteuil and Miss Cecille Volange.** — *By Girard.*

A woman seated, wearing her hat, holds the lace of the open corset of a young woman standing near her, whose bosom is uncovered. Two states. £63 at Christie's in 1907.

(2) **Valmont and Emilie.**—*By the same.*

A young man, pen in hand, seated in an arm-chair, writing on the knees of a young woman, semi-nude, in bed. On a chair are the hat and cane of the writer. One state.

(3) **Valmont and Présid^{te} de Tourvel.**—*By the Same.*

Valmont standing up, whilst the President's wife, on her knees, is holding out suppliant hands to him. One state.

(4) **Présidente Tourvel** (*after Touzé*).—*By the Same.*

A woman in an arm-chair. A girl in bed is handing a letter to her maid; in the background is a nun. One state.

A set of four oval prints in black, bistre, and colours, which are rather pretty. They illustrate scenes from "Les Liaisons dangereuses," by Choderlos de Laclos. "Présidente Tourvel" is after Touzé, and not after Lavreince.

(1) **La Balançoire mystérieuse.**—*By Vidal.*

In a thicket, crossed by a stream, four nude women bathing. A swing has been arranged between two large trees, and one of the women is swinging above the water. On the ground are to be seen their garments. Nine states.

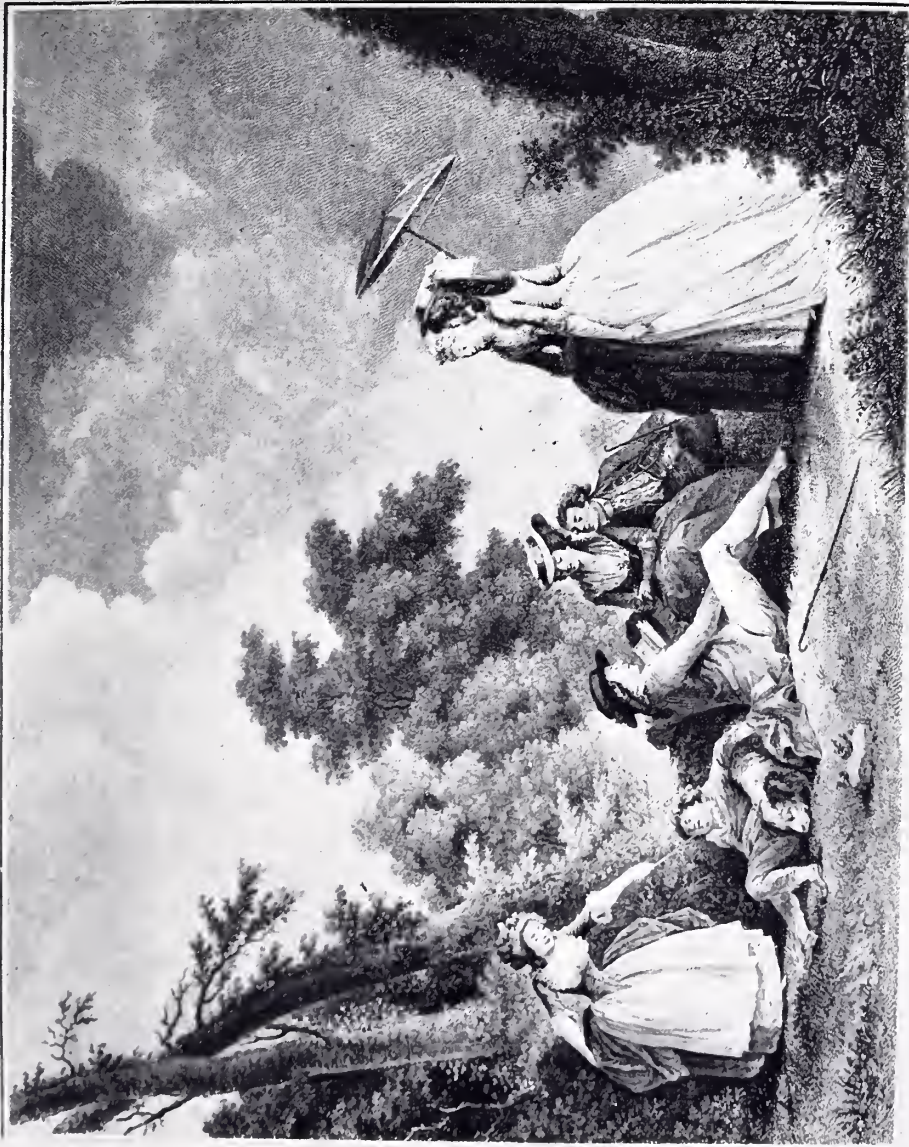
(2) **Les Nymphes scrupuleuses.**—*By the Same.*

Three nude nymphs, two of whom are trying to cover part of a Satyr on a pedestal. One of the nymphs has garlands of roses, the other draperies; whilst the third, seated at the foot of the pedestal, holds a crown of flowers in her hands. Three states.

Pendants of considerable beauty, particularly "Les Nymphes," which is sometimes found in a coloured state.

The states of "La Balançoire mystérieuse," according to the best authority, are as follows:—

1. Pure *aqua-fortis*, without any letters.
2. Before all letters; before the wave which hides portions of the nymph who is swinging.
3. Etching with the names of the artists. On the left, "Lavrince Pin"; on the right, "Vidal Sct." Without any letters. Before the wave.
4. With the names of the artists etched. Without any letters. With the wave, but incomplete.
5. With the names of the artists etched. Below, under the tablet, on the left, "Peint par Lavrince, Peintre du Roi de Suède et de l'Académie Royale de Stokolm." On the right, "Gravé par Vidal." Before the title, letters and incomplete wave.



Le Mercure de France.

LE MERCURE DE FRANCE

By Guttenberg le Jeune, after Lavreince

(The man reading is Beaumarchais)

From an Engraving in the possession of Mr. F. B. Daniell, 32 Cranbourn St., W.C.

6. With the names of the artists engraved ; the remainder as in the preceding state.

7. Under the tablet, "Gravée par Vidal," instead of "Gravé par Vidal" ; the wave still incomplete.

8. The wave complete ; the remainder as in the preceding state.

9. The finished state, with the mistake corrected ("Gravé"), and the address as follows : "A Paris chez Vidal, rue des Noyers, No. 29."

Valuable, especially in the earlier states.

(1) **Le Concert agréable.**—By *C. N. Varin*.

A group of five persons engaged in music out of doors. Amongst them an abbé playing the guitar, a young man lying down playing a flute, and three women. One of these plays a mandoline, whilst another, seated on a stool, holds a music-case. Three states, the last bearing the address of Depeuille.

(2) **Le Mercure de France.**—By *Guttenberg le jeune*.
See Plate XXXIII.

A country scene. Beaumarchais is seated, holding a book on which may be read "*Figaro*." On the left a woman is amusing herself by tickling with a piece of straw the face of a sleeping child, whose arm is over the back of a dog lying near by. Two other women, one of whom is sheltered under her parasol, as well as a man and a woman, complete the picture. Five states, in the last of which the address of Vidal replaces that of Depeuille.

(3) **La Partie de musique.**—By *V. Langlois le jeune*.

A musical party, consisting of a man and some women on a terrace. The man is playing the guitar, and two of the women each hold a mandoline ; the third, sitting at the foot of a tree, has a sheet of music. Three states.

An attractive set which, particularly in the proof states, is in considerable request.

Le Roman dangereux.—By *Helman*, 1781.

A young lady, her neck uncovered, lying on a couch asleep, her right arm resting on a large cushion and her foot on a stool. The book she has been reading has fallen. On the left, leaning on an arm-chair behind a small screen, a gallant with finger to his lips slyly peeps at her. Three states.

This exceedingly pretty print has for a pendant "Le Jardinier galant," after Baudouin, also by Helman.

Le Retour trop précipité.—By *J. A. Pierron*, 1788.

At the foot of a tree, near a pedestal bearing a statue of Love, lies a girl, with a gallant, on one knee, close by. The couple are being disagreeably surprised by the arrival of a woman, likely to spoil their *tête-à-tête*. On the right is a dog. Four states.

This valuable little print has for a pendant "L'Irrésolution ou la Confiance," after Trinquesse, also by Pierron.

Le Retour à la vertu.—Published by *Vidal*.

In colour. A young man on his knees tenderly taking the hand of a girl, who, seated on a bed, glances at a bust.

This print is excessively rare. The name of the engraver is unknown. It must not be confounded with a print by de Longueil which bears the same name.

Le Directeur des toilettes.—By *Voyez major*.

A young woman, whose hair is being dressed by her maid in her bedroom, is showing to a young abbé a piece of material which she has on her knees. Three tradespeople, with cardboard boxes, complete the picture. Two states. A pretty print, the subject of which resembles "Qu'en dit l'abbé?"

(1) **Le Déjeuner en tête-à-tête.**—*Engraver unknown*.

Near a table, seated on a couch, a young woman on the knees of a young man whom she is embracing.

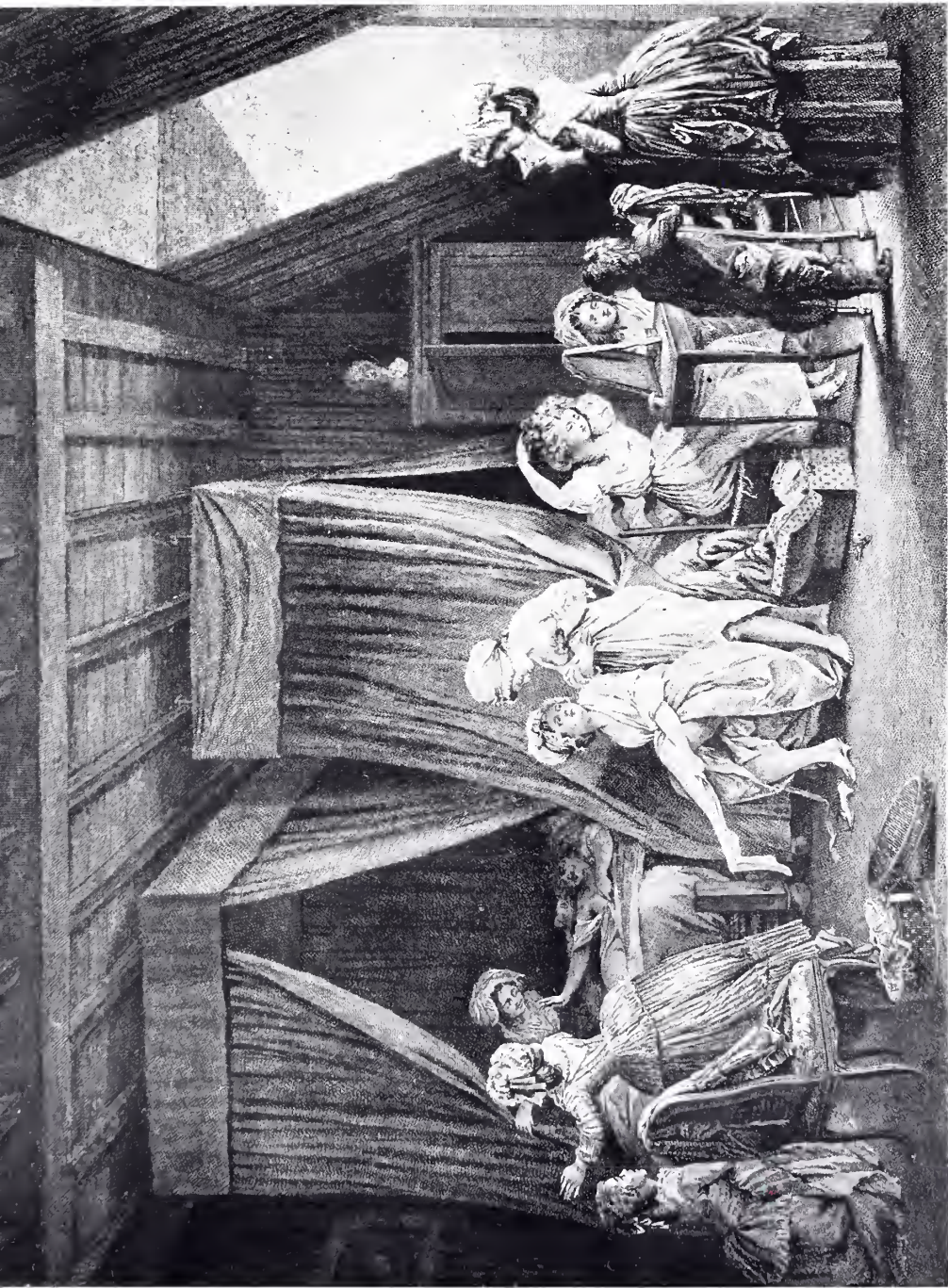
(2) **L'Ouvrière en dentelles.**—*Engraver unknown*.

A young man, in an arm-chair, holding in his arms a girl, who, standing up, looks at him with downcast eyes; in the background a half-open door.

Pendants in colour, which do not bear the names of any engraver. On account of their rarity they command a large price, especially when in the proof state, of which but a few examples are known.

La Lecture intéressante.—By *D^r. Soiron*.

A very rare print, though of no conspicuous artistic excellence.



Gravé d'après le Tableau Original de même grandeur

LE LEVER DES OUVRIÈRES EN MODES

By Dequevauller, after Lavreince

From an Original Impression in the possession of G. Campbell, Esq.

Le Restaurant. Les Offres séduisantes.—*By Delignon.*

In seeming contradiction to its title, the first of these only shows a couple of lovers sitting on a sofa. The lady, however, is taking some refreshment, whilst a *soubrette* brings another cup. A charming print. Four states. Gerbeau sale (proof), 1110 francs.

The pendant, representing a love scene, is not so pretty as “Le Restaurant,” nor is it as rare. It also has four states.

(1) **La Consolation de l'absence.**—*By N. de Launay.*
See Plate XIV.(2) **L'heureux Moment.**—*By the Same.* See Plate XXXII.

Two graceful pendants of a very charming description.

There also exists a third pendant by R. de Launay, “Les Soins mérités”; but this, owing to its subject (the medical treatment of a little dog), is not calculated to appeal to English collectors. “La Consolation de l'absence” (a lady looking at the miniature of her absent lover) has four states, whilst “L'heureux Moment” (not to be confused with the print by Marchand after Fragonard) has seven. Both these engravings are valuable.

La Soirée du Palais-Royal.—*By Caquet.*

This is a somewhat rare print, the design of which is attributed to Lavreince; it has three states.

L'Innocence en danger.—*By Caquet.*

A delightful engraving full of dainty grace. Three states.

Les Apprêts du ballet.—*By Tresca.*

An agreeable print. This has two states and also a coloured one.

Le Repentir tardif.—*By Levilain.*

This pretty print is occasionally to be found in a coloured state, when there is a difference in certain details. Besides this there are three states.

La Séparation inattendue.—*By Le Cœur.*

The subject of this scarce engraving is the same as that of "Le Repentir tardif"; there is, however, some difference in the expression of the faces and also in other details.

On y va deux.—*By S. Benossi.*

A couple going towards a bower dominated by a statue of Love. In colours and bistre. Two states.

The green Plot. The Grove.—*Engraver unknown.*

Two valuable small ovals in squares, sometimes attributed to Lavreince, sometimes to Moreau.

F. LEBEL

Le Coup de vent.—*By Al. Girardet, 1785.*

A windy day; the petticoats of a pretty girl being blown up, thus exposing to the knee her well-formed leg. A young man proffers his arm, with his left hand holding his cap, which has nearly been carried away. A small Cupid, hidden in a cavity of the rocks, is laughing at the couple, whilst a dejected dog follows, also buffeted by the wind. The draughtsmanship of the design is faulty, though the whole composition is not unpleasing.

Elle est prise.—*By Pillement and Niquet.*

A print sometimes called "La Souris prise" or "La voilà prise." It is not to be confounded with Debucourt's "Elle est prise," which has the same title.

La Fidélité en défaut, ou l'Amour indiscret.—*By Hémerly.*

Oval in square. Modern impressions exist.

La Jarretière. La Puce.—*By Aveline.*

J. B. P. LE BRUN

1748-1813

La Toilette du matin. Le Repas du matin. La Récréation du soir. Le Divertissement de la nuit.—*By Dambrun.*

Costume prints with ornamental borders; of considerable rarity, they are most valuable before the address of Mondhare.



L'ÉCOLE DE DANSE

L'ÉCOLE DE DANSE

By Dequevauviller, after Lavreince

From an Original Impression in the possession of G. Campbell, Esq.

L'heureux Ménage, ou les Époux vertueux. L'Épouse mal gardée, ou les Époux à la mode.—*By Martini and Dambrun.*

La Sollicitation amoureuse.—*By Lebeau, 1773.*

In a richly furnished room, a young, half-nude woman, about to take a bath, is confronted by a kneeling gallant who puts his arm round her waist; on the left, a Cupid who is aiming a dart at her. Two lines of verse are inscribed beneath this pretty engraving.

Les Désirs accomplis.—*By Voysard.*

In colour. A young nobleman, seated near a lady whose right arm he is taking, whilst a valet, with Turkish head-dress, is bringing ices on a tray.

Le Maître de musique.—*By J. Coqueret.*

La Toilette de la mariée, ou le Jour désiré.—*By Dambrun.*

The pendant is "Les Aveux sincères ou les Accords du mariage," after Quéverdo, by Martini.

La Sultane infidèle.—*By C. Voysard.*

La Liberté perdue, ou l'Amour couronné. Le Charme de la liberté, ou l'Amour vaincu.—*By Dambrun and Martini.*

£20, Sotheby's, 1907.

LE CLERC

(1) **Le bon Logis.**—*By Bonnet.*

A fat man watching the signals which a girl is making to him from the first floor. An inscription on an awning states, "Bonne bière de mars." On the ground floor a greengrocer's shop. In the background a dome, probably the dome of the Panthéon.

(2) A beau cacher.

Two women and a man at a window.
Pendants, in colours ; of some rarity.

Le Jeu de domino. Le Jeu de dames.—*By Bonnet.*

Le Jeu de l'escarpolette. La Chute favorable.—*By Deny.*

Le beau Rosier. La Tulipe cassée.—*By Patron.*
Round prints which are rare.

Son regard dit qu'on peut oser.—*By Le Champion.*
Very rare ; in fact, almost impossible to find.

La Vie de l'enfant prodigue.—*A set of six prints by Gaillard, Basan, Teucher, de Favannes, Moitte, and Bazin.*

L'Abbé en conquête.—*Published by Bonnart.*

Le Repos.—*By Bonnet.*

Oval ; in colours. Impressions contained in a frame of raised gold are of value.

LOUIS LE CŒUR

Gare à l'eau.

A small coloured print which is very rare.

(1) Néant à la requête, 1788.

A man and a woman seated on a sofa. The lady is embracing her lover affectionately ; nevertheless he looks sad, seeming hardly as enthusiastic as his enterprising companion.

(2) Une promesse . . . ah ! laissez donc, 1787.

A young woman, wearing a large hat, sitting at a table, turning round to give a quill pen to a man who is entering on the left.

Pendants in aquatint ; of considerable rarity.



L'ASSEMBLÉE AU CONCERT

L'ASSEMBLÉE

Dédié à Son Altesse Sérénissime Mademoiselle de Condé



Par son haut maître et son Chef de Musique, L'Opéra de Paris

L'ASSEMBLÉE AU CONCERT
By Dequevauviller, after Lavreince

L'Innocente. Ne vous y fiez pas.

Ovals.

Vue du jardin du Palais-Royal, de ses bâtiments et galeries.

Où aller? Chez moi.

Engravings signed *Cor*, a pseudonym used sometimes by Le Cœur.

L'Écolier en vacance. L'Officier en semestre.

Small round engravings.

Le Présent. Le Passé.

Round coloured prints.

Germeuil. Bon, t'y voilà. S'il cassait. S'il mordait.

All of these prints, like most of the compositions of Le Cœur (who was a pupil of Debucourt), are of a somewhat free nature.

A. R. LEFÈVRE

1756-1830

Le Calendrier républicain.

A very rare mezzotint.

LOUIS SIMON LEMPEREUR

1725-1796

L'Enlèvement de Proserpine.—*After Ch. Delafosse.*

Les Grâces lutinant les Amours. Les Amours lutinant les Grâces.—*After Lagrenée l'aîné.*

Les Conseils maternels. La Mère indulgente.—*After P. A. Wille.*

Le Jardin d'amour.—*After Rubens.*

Le Festin espagnol.—*After Palamedès.*

L'Attente du plaisir.—*After Carrache.*

None of these are of any considerable value. Lempereur, who was a pupil of Aveline, also executed some prints after Boucher; though a good engraver he produced nothing of conspicuous excellence.

LENOIR

Vue du Vaux-Hall de la foire de Saint-Germain.

At the foot of this very rare engraving, which was published by Lerouge, rue des Grands Augustins, in 1772, is a plan.

CHARLES LEPEINTRE

1760

La Cage symbolique.—*By Fessard.*

A boy, sitting near a fireplace, holds a bird on his finger; opposite him on a table is a cage, and a cat close by. A little girl is beside the boy. Leaning her elbows on the table is a young woman. This print is of some value, being the best Fessard ever engraved. The finest state is that which shows the cat not in profile.

Le Danger de la bascule. La Tricherie reconnue.—*By Demonchy.*

Prints not deserving of any very serious attention.

JEAN BAPTISTE LE PRINCE

1733-1781

La Crainte.—*By Le Mire.*

A young woman, half-nude, on her bed; near by an overturned arm-chair and a dog which is barking. Behind the curtains appears the head of a lover. Two states. In the first, which is very rare, the head of the man, who is behind the curtains at the back of the bed, is not seen. This print was engraved by Le Mire as his *morceau de réception* when he was admitted to the Academy of Lille.

L'Amour à l'espagnole.—*By A. de St-Aubin and N. Pruneau.*

A girl asleep in a chair, her elbow on a table laden with flowers; by the window a young man is playing the mandoline.

L'Amour du travail. L'Amour des fleurs.—*By Chevillet.***L'Enfant chéri.**—*By N. de Launay.*

Oval, in square. A young woman in a carpenter's workshop, seated by a cradle in which is a child. Grandparents complete the picture; the grandfather, on the right, is leaning over the cradle.

Les Modèles.—*By de Longueil, 1789.*

An artist, seated before his easel, painting two nude women, who are mounted on a wooden stool at his right: one is turning her back, whilst the other, who is holding a garland of flowers, almost faces him. Standing behind the artist, with his hand on his hip, a young gallant is ogling the girls, whilst an old woman, on the right, is bringing in, on a round table, a tray with a teapot and several cups upon it. Six states:—

1. *Eau forte.*

2. With the names of the artists only; the band of the coat of arms is blank, that is to say, without the motto, "Nec spe nec metu."

3. With the name of the artist and the title.

4. The description as given, that is to say, the title, the dedication.

5. With the address of the engraver.

6. With the address of Basan.

La Lettre envoyée. La Lettre rendue.—*By N. de Launay, 1768.*

Ovals, in squares.

The following are other prints after Le Prince :—

“L’Amour de la gloire” (by Née). “Le Marchand de lunettes.” “La Précaution inutile.” “Le Médecin clairvoyant.” “Le Nécromancien,” 1785 (by Helman). “Les Sens” (an engraving shaded in ink by the artist). “Le Corps de garde” (by Leveau). “L’heureuse Fermière.” “Les Saltimbanques.” “Le Moineau retrouvé” (by R. Gaillard).

J. LE ROY

1739

Coucou. Le Retour de la chasse.—*By Beljambe.*

The first of these is of some value ; the second not worthy of attention.

E. LOIZELET

Le petit Coblentz, boulevard de Gand sous le Directoire.—*After Isabey.*

A somewhat curious print, especially in a coloured state.

JOSEPH DE LONGUEIL

1736–1792

(1) **Les Dons imprudents.**

A young man, kneeling on one knee, in a boudoir, is lovingly kissing the left hand of a girl who is seated at her toilet, and



LA SOUBRETTE CONFIDENTE

*Dédié à Monsieur
Maire de Requeux*



*Boula de Manteuil
Par son très humble fournisseur M. V.*

LA SOUBRETTE CONFIDENTE

By Vidal, after Lavreince

From an Engraving in the possession of Mr. F. B. Daniell, 32 Cranbourn St., W.C.

who has just handed him her portrait in a medallion. Much preoccupied, he fails to notice that, aided by her maid, she is cutting off a long lock of his hair with a pair of scissors. In the background there is a screen, and a chair on which repose the lover's hat and stick.

(2) *Le Retour à la vertu.*

A couple of lovers are sitting on a couch in an alcove adorned in the Louis XVI. style. The young woman, her eyes cast down and her face bearing the imprint of great sadness, is apparently unwilling to listen to the swain who bends towards her, his left arm around her waist. On the extreme left are a perfume-brazier, and a statue of Cupid making ready to shoot an arrow.

Pendants, in colours, designed and engraved by de Longueil. They do not bear any designer's name, but are generally attributed to Borel. They are very uncommon and very pretty. Three states each as follows:—

1. Black.
2. Before all letters.
3. With letters, dedication, and title.

The pair, with good margins, were sold for 6600 francs at the Gerbeau sale.

JEAN BAPTISTE MALLET

1753-1835

Chit-Chit. Par ici.—*By Copia.*

Women from their windows signalling to passers-by to come upstairs. Rather pretty though free prints, of some value.

Qui va là?—*Engraver unknown.*

La Confiance.—*Engraver unknown.*

Les Jeux de l'amour.—*By Beljambe.*

In colours.

Les Caresses du zéphyr et de l'amour.—*By Allais.*

Les Promesses de l'amour.—*By Beljambe.*

In colours.

La Nouvelle intéressante.—*By Mixelle.*

Undeserving of attention.

Julie, ou le premier Baiser de l'amour.—*By Copia.*

In stipple. Coloured examples also exist. This engraving must not be confused with "Le premier Baiser de l'amour," a very different print, after Schall, engraved by Legrand.

Je m'occupais en attendant.—*By R. Girard.*

La Ravaudeuse.—*By Briche.*

La Toilette.—*By Mixelle.*

In colours.

Les bonnes Amies. L'Impatience amoureuse.—*By de Sève.*

In colours.

Jeune dame sacrifiant son lait à l'Amour.—*By Beljambe.*

A coloured print of little value, as is "Le Culte naturel."

L'heureux Ménage.—*By Armano (an amateur).*

Proofs of this are scarce.

L'Espérance le berce. La Volupté l'endort. La Folie l'égare. L'Amour le ramène.—*By Prot, Benoit, and Dissard.*

A set of four coloured stipple prints, known as "L'Histoire de l'Amour." Of very small importance.



La Leçon interrompue?

1789. Vidal, Paris, in the collection of the Musée de la Ville de Paris, N° 18.

LA LEÇON INTERROMPUE

By Vidal, after Lavreince

From an Engraving in the possession of Mr. F. B. Daniell, 32 Cranbourn St., W.C.

PLATE XXXIX

PIERRE CLÉMENT MARILLIER

1740-1808

Les Désirs réciproques. Les Regrets inutiles.—*By Mme. Chévery.*

Proofs of these engravings are exceedingly rare.

LOUIS MARIN

1743-1793

The Woman taking Coffee. The Milk-Woman.

In one state. Though of no great artistic value, these prints command a very considerable price. A somewhat curious effect is produced by the borders embellished with gold.

Louis Marin was in reality Bonnet.

MERCIER

La jeune Éveillée. La belle Dormeuse.—*By J. Avril.*

L'Escamoteur.—*By Ravenet.*

Le Matin. Le Soir. La Nuit.—*By Houston.*

Three mezzotints by an English engraver of great ability.

JEAN MARIE MIXELLE.

L'Amour bravé. La Vengeance de l'amour.

Ovals.

(1) **L'heureuse Rencontre.**

Two lovers with their arms round each other's waists. In the background is a fountain.

(2) Le Bouquet déchiré.

On a bench in a park, a young man stretching out his arms towards a young woman who is going away, letting the roses fall from a bouquet which she holds in her hand.

Coloured pendants.

Le Bandeau favorable.

In the style of Lavreince.

PIERRE ÉTIENNE MOITTE

1722-1780

(1) L'Écueil de l'innocence.—By Deny.¹

A young woman on a disordered bed, half undressed, her hat still on her head; near by an old maid-servant. A young man on his knees is appealing to the girl.

(2) Le Consommé.—By the Same.

A young lady with uncovered neck, wearing a large hat, is bending lovingly towards a young man seated near her on a couch. A servant is bringing the couple some soup. A little dog has his paws on the stool at their feet. This is the same engraving as "Le Restaurant," after Lavreince, but reversed: the maid who is bringing the soup going, in "Le Consommé," from left to right, the contrary direction to the one indicated in "Le Restaurant."

Valuable pendants.

Le Jaloux endormi.—By Vidal.**L'Infidélité reconnue.—By Dambrun.****La Surprise agréable.—By Vidal.**

An old woman showing an astonished gallant a girl, without clothes, lying on a bed. Three states. Valuable in the state without drapery.

¹ Either Jeanne Deny or her brother Martial.

La Curiosité punie.—*By Deny.*

A youth receiving a vigorous box on the ears from a farmer's wife, who surprises him in the act of throwing a curious glance at a lass asleep on a truss of straw in a stable.

MONDHARE

Grand concert au café des Aveugles à la foire Saint-Ovide, en septembre 1771, exécuté par un détachement des Quinze-Vingts.

Rare.

MONGIN

Finis, Pierrot, si on nous voyait! Ah! Ah! je vous y prends.—*By Beljambe.*

CHARLES MONNET

1732-1816

Les Baigneuses surprises. Vénus et Adonis.—*By Vidal.*
Of some value.

Les Plaisirs nocturnes.—*By Madame Chévery.*
Very rare.

Salmacis et Hermaphrodite.—*By Vidal, 1779.*

Le Larcin. L'Amour est de tout âge.—*By Robillac.*
Coloured ovals, in squares.

Le Désir ingénu. L'Amour juge, ou le Congrès de Cythère.—*By Demonchy.*

Prints after Monnet, it may be added, present few features of special interest.

NICOLAS ANDRÉ MONSIAU

1754-1837

La Bacchante endormie.—*By Cathelin.*

Et l'azard donc.—*By J. Pallière.*

Le Berger suppliant.

Engravings of little value.

Monsiau was a talented designer of vignettes.

JEAN MICHEL MOREAU

(KNOWN AS MOREAU LE JEUNE)

1741-1814

Le Couronnement de Voltaire, 30 mars 1778.—*By C. E. Gaucher.* See Plate XL.

It was after the sixth performance of *Irène* that this ceremony took place. The print is thought to be the best which was ever engraved by Gaucher. Unfortunately, however, he carelessly chose plates of very soft copper, which naturally did not last. In consequence of this, only a very limited number of proofs are really good.

Seven states, the finest of which—the only one indeed which should attract the collector—is that *with the arms, the dedication, and the address*, “*Chez l'Auteur rue St-Jacques, Porte-Cochère vis-à-vis St-Yves.*” In the last state the arms have disappeared, whilst the dedication is replaced by “*Persécuté par le despotisme, etc. . . .*” The address is also different, being that of Naudet.

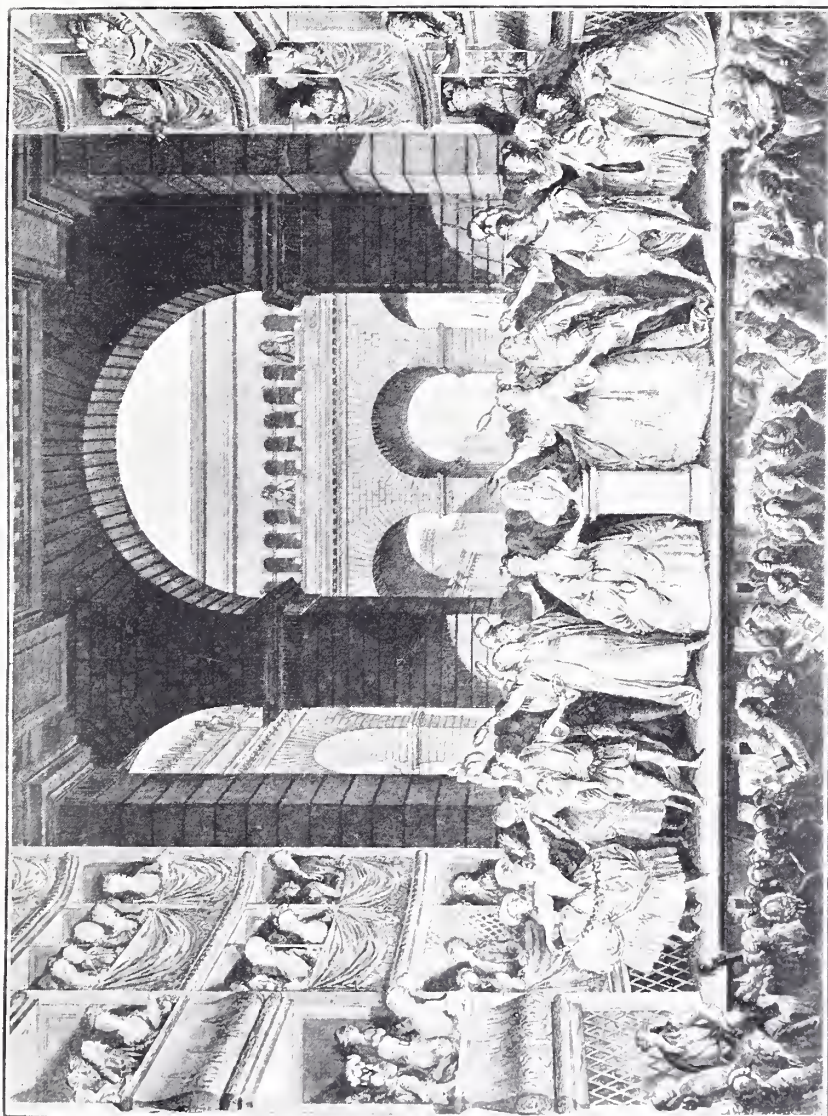
The original design of this print, it may be mentioned, is now in the possession of Lord Carnarvon.

Place Louis XV., vue prise des Champs-Élysées, 1770.

A print of extreme rarity.

La Cinquantaine, 1771.

Three states. Of great rarity.



COURONNEMENT DE VOLTAIRE

M. Madame L. P. Moreau de la Motte, de Paris, Voltaire.

LE COURONNEMENT DE VOLTAIRE
By Gaucher, after Moreau le Jeune

La Beauté sans apprêts.—*By P. Moithey fils.*

This is said to be the portrait of Madame de Crussol d'Amboise, and is extremely rare.

Serment de Louis XVI. à son sacre à Rheims, le 11 juin 1775.

Three states. Valuable. In the windows at the top of the Cathedral some little figures of a doubtful character may be discerned. The original plate still exists at the "Chalcographie" of the Louvre.

Arrivée de la Reine à l'Hôtel de Ville. Le Feu d'artifice.

Pendants. Three states each.

Le Festin royal. Le Bal masqué.

Five states each. These large prints, which are brilliant examples of the engraver's art, represent festivities which took place in Paris on the birth of the Dauphin in 1782. Other engravers are said to have aided Moreau in their preparation, amongst them Delignon, whose name actually appears on a proof of "Le Festin royal." The plates still exist at the "Chalcographie" of the Louvre, where modern impressions may be obtained.

(1) **Ouverture des États-Généraux à Versailles, le 5 mai 1789.**

Seven states.

(2) **Constitution de l'Assemblée nationale.**

Six states.

Pendants. The plates still exist.

(1) **Revue de la maison du Roi au Trou d'Enfer.**—*The etching by Moreau, the print finished by Le Bas.*

Five states.

(2) **Vue de la plaine des Sablons.**—*By Malbeste, Liénard, and Née.*

Four states.

Two military prints, of which the second is by far the better, giving as it does a most interesting picture of Louis XV. passing his household troops in review. In the foreground is a man running after his hat, which has been blown off by the wind. An enlargement of this incident, entitled "Le Coup de vent," by Malbeste (three states), was issued as a specimen engraving in connection with the publication of the complete scene of the review. One hundred proofs only were published with the letterpress.

Exemple d'humanité donné par Madame la Dauphine.

—*Etching by Martini, the engraving finished by F. Godefroy.*

Six states. A very fine print, of the most charming kind, which never fails to command a good price.

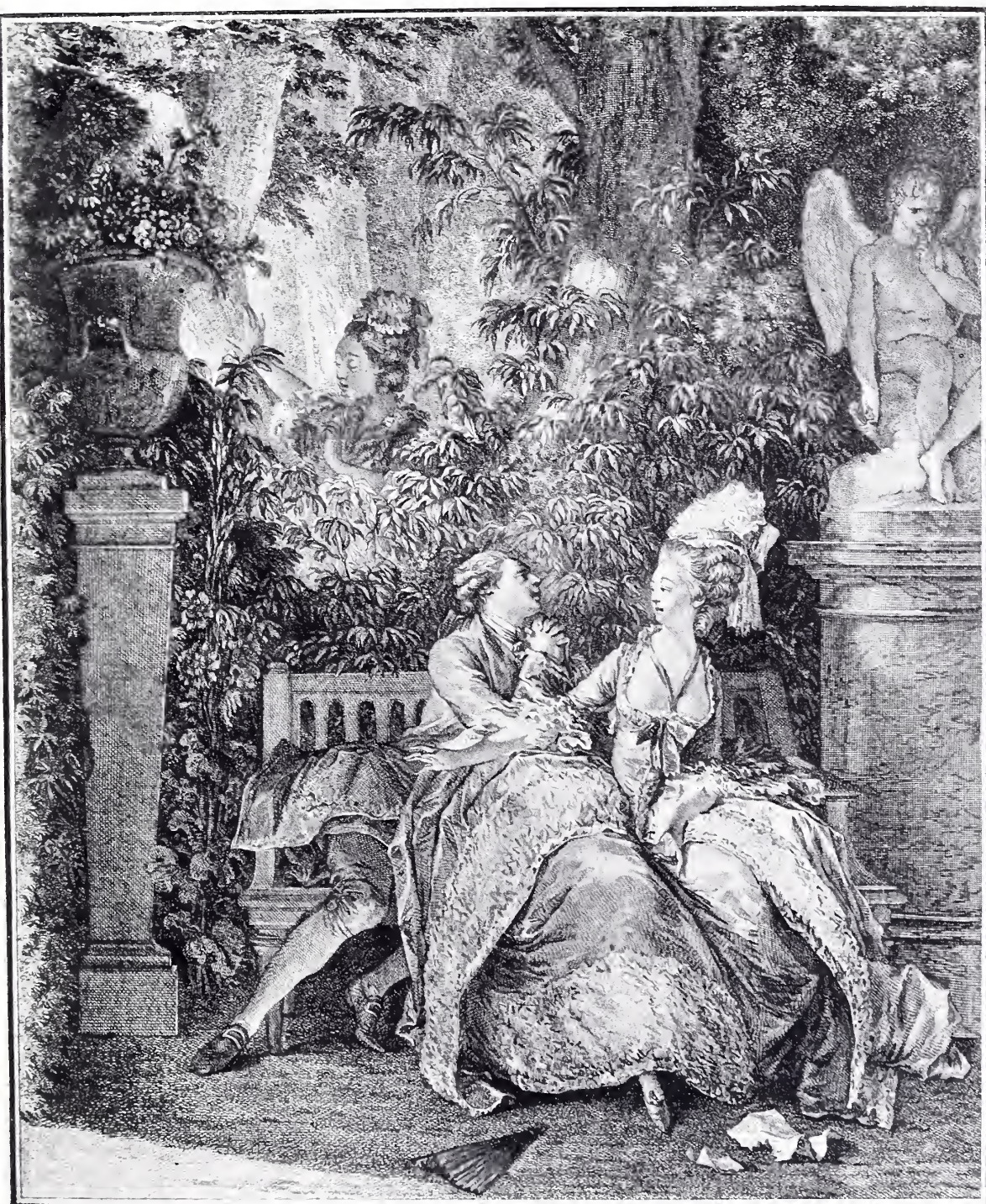
LE MONUMENT DU COSTUME

We now come to the twenty-four prints designed by Moreau as a continuation of the first twelve by Freudeberg (see p. 148). As has before been said, the last twenty-four designs are far more beautiful and valuable than those constituting the first set. Oddly enough Moreau himself did not engrave any of these plates. The second part is entitled: "Seconde suite d'Étampes pour servir à l'histoire des mœurs et du costume en France dans le dix-huitième siècle, année 1776. A Paris de l'impr. de Prault, 1776." It may be added that there exist impressions of these prints dated 1777. An edition published at Neuwied-sur-le-Rhin, 1789, has these plates with letters in the last state, the date after the engraver's name being, however, effaced. Though this set has some value, it is not nearly as important as the one mentioned above. Another edition, "chez J. B. Treuttel, à Strasbourg 1791," is even more inferior from an artistic point of view.

The twenty-four engravings are as follows:—

La Déclaration de la grossesse.—*By P. A. Martini.*
See Plate XLII.

An extraordinarily fine composition. Five states. Original design in the possession of Lord Carnarvon.



Cui ou Non,

OUI OU NON

By N. Thomas, after Moreau le Jeune

From "Le Monument du costume"

From an Original Impression in the possession of G. Campbell, Esq.

Les Précautions.—*By P. A. Martini.*

A lady about to enter a Sedan chair, to which she is being escorted by her husband and a friend. Five states. Original design in the possession of Baron Edmond de Rothschild.

J'en accepte l'heureux présage.—*By Ph. Trière.*

A husband and wife being shown baby linen by a saleswoman and attendants. Four states.

N'ayez pas peur, ma bonne amie.—*By Helman.*

A lady and two friends with a young abbé. Five states. Original design in the possession of Lord Carnarvon.

C'est un fils, monsieur.—*By C. Baquoy.* See Plate XLIII.

A father receiving the announcement of the birth of a son. An extraordinarily spirited engraving; one of the best of this set. Five states.

Les petits Parrains.—*By Patas.*

Two children, at the foot of a staircase, about to enter a carriage. Seven states. This is a beautiful print. Original design in the possession of Baron Edmond de Rothschild.

Les Délices de la maternité.—*By Helman.*

A young couple with their child. Six states. A most pleasing engraving.

L'Accord parfait.—*By Helman.*

A young lady playing the harp to two admirers. Six states.

Le Rendez-vous pour Marly.—*By C. Guttenberg.*

A young couple setting out for Marly; two children, a boy and girl, also figure in the scene, as does a little King Charles spaniel. Six states.

Les Adieux.—*By R. de Launay.*

This title explains itself. Four states.

La Rencontre au bois de Boulogne.—*By H. Guttenberg.* See Plate XVII.

A meeting on horseback in the Bois. Four states. A print in much request, especially in the valuable proof state.

La Dame du palais de la Reine.—*By P. A. Martini.*

A gorgeously dressed lady, who is sometimes said to represent the Duchesse de Polignac, the great friend of Marie Antoinette. Five states. One of the most successful of this beautiful series.

Le Lever.—*By Halbou.*

A young nobleman at his toilet, at which his servants and an abbé are assisting. Six states. A fine print.

La petite Toilette.—*By Martini.*

A young nobleman having his hair dressed. Six states.

La grande Toilette.—*By Romanet.*

A richly dressed seigneur in a Louis XVI. interior. There are also other figures, including a young lady. Six states. An interesting print.

La Course de chevaux.—*By H. Guttenberg.*

Five states.

Le Pari gagné.—*By Camlique.*

Five states.

La Partie de wisch.—*By Dambrun, 1783.*

A whist party. One of the most attractive prints of the series. Six states.

Oui ou non.—*By N. Thomas, 1781.* See Plate XLI.

A pretty engraving, of which the original design belongs to Baron Edmond de Rothschild. Five states.

Le Seigneur chez son fermier.—*By J. L. Delignon, 1783.*

Five states.

La petite Loge.—*By Patas.*

A scene in a box at a theatre, showing a view of the house. The dancer, who is being introduced to two young gallants by an old woman, is charming. Five states.



LA DÉCLARATION DE LA GROSSESSE

By P. A. Martini, after Moreau le Jeune
From "Le Monument du costume"

From a Proof in the possession of Walter Burns, Esq.

La Sortie de l'opéra.—*By Malbeste.* See Plate I.

This is sometimes known as "Le Mariage," and is one of the prettiest and most valuable of the series. Five states.

Le Souper fin.—*By Helman, 1781.*

A party supping in a typical Louis XVI. interior. A most delightful engraving. Seven states.

Le vrai Bonheur.—*By Simonet, 1782.*

A rustic scene in which domestic felicity is portrayed. Perhaps not as attractive an engraving as others of this series. Five states.

The first twelve of these prints "A.P.D.R.," ending with "La Dame du palais de la Reine," were sold by auction at Amsterdam, in June 1908, for £84. The proofs, which are scarce, are of course far more valuable.

LOUIS MOREAU (THE ELDER)

L'Escarpolette. Le Villageois entreprenant.

Pendants etched by Germain and finished by Patas; of some value.

Janinet engraved some very pretty landscapes after Louis Moreau.

F. N. MOUCHET

1750-1814

L'Illusion.—*By R. et D.*

In stipple, plain and coloured.

Couchez-là. Le Réveil opportun. La Ruse d'amour.

—*By Darcis.*

Three prints of a free tendency.

La Méprise.—*By Macret and Anselin.*

Oval, in square; of little artistic merit.

Les Chagrins de l'enfance, ou le Serin envolé.—*By
Le Cœur.*

A pretty coloured print, spoilt by the draughtsmanship of the woman's right arm. Notwithstanding this, proofs command a good price. The first state of all, in which the verses beneath begin—

Il est des peines pour chaque âge,

is exceedingly rare.

F. OCTAVIEN

Le Boudoir.—*By Thévenard.*

A young woman at her toilet ; over the back of her chair leans a young abbé, whilst a servant is some little distance away.

Le Sommeil dangereux.—*By Thévenard.*

A young woman asleep on a couch, holding in her hand a letter, which a young man is abstracting.

These two prints are very rare.

PARVILLÉ

Le Cabaret de M^{mo}. Ramponneau. Le Cabaret Ramponneau.

Oblong prints, which are curious records of the period. They were published by Mové, by Basset, and also by Herisset, in 1760.

J. J. PASQUIER

L'Escamoteur. La Diseuse de bonne aventure.—*By
Morret.*

Very rare.



“C’EST UN FILS, MONSIEUR”
By C. Baquoy, after Moreau le Jeune
From “Le Monument du costume”

J. B. J. PATER

1695-1736

Le Désir de plaire. Les Plaisirs de l'été.—*By Surugue.*

Two prints worthy of attention.

Les Plaisirs de la jeunesse.—*By Fillœul.*

Four prints—"Le Colin-maillard," "Le Concert amoureux," "La Conversation intéressante," and "La Danse"—which are of some interest, especially in the state bearing the engraver's address.

Prints after Pater are not in any great request. The following, however, must be mentioned: "La belle Bouquetière," "L'agréable Société," "L'Amour et le badinage," "Les Amants heureux," all by Fillœul.

PIERRE PAUL PRUD'HON

1758-1823

Phrosine et Mélidor.

This is a remarkable vignette, of which the states are given by M. de Goncourt as follows:—

1. Pure etching. Very rare; only three examples being said to exist.

2. Finished by Roger. *P. P. Prud'hon inv. incidit* on the left. No tablet and no verses. Valuable.

3. State similar to the previous one, but with a tablet, on which is scratched the name of Prud'hon. No verses. This state is the one in the Bernard edition, and is known as the state before letters.

4. In the tablet on the left, *P. P. Prud'hon inv. incidit*. Underneath, "*Quelle scène inouïe. . . Sa Phrosine est évanouïe.*" Underneath the tablet is engraved, "*Prud'hon inv. incidit.*" In this state there is no hyphen between *Sa* and *Phrosine*.

5. As in the previous state, but with the hyphen.

6. No tablet. On the blank margin, "*Dessiné et gravé par Prud'hon. Amours de Phrosine et Mélidor.*"

Amongst other engravings by Prud'hon which may be mentioned are : "L'Amour réduit à la raison." "Le Cruel rit des pleurs qu'il fait verser" (by Copia). "L'Amour séduit l'innocence," "Le Plaisir l'entraîne," "Le Repentir suit" (by Roger). "La Leçon de botanique" and a little "Génie" in stipple, which has been called "Le Génie de la paix," were engraved by the painter himself.

As a general rule engravings after Prud'hon, of which a large number exist, make but a limited appeal to the collector.

FRANÇOIS MARIE ISIDORE QUÉVERDO

1740-1808

(1) *Le Coucher de la mariée.*—By *Patas*.

A newly married couple preparing to spend their wedding-night in a bedroom furnished in the style of Louis XVI., in which the bed is crowned with a violin-shaped canopy. The mother of the bride is talking in an undertone to her daughter. A maid is also present.

(2) *Le Lever de la mariée.*—By *Dambrun*.

A young woman, not yet dressed, sitting on her bed, with two maids in attendance. Three states each.

Small ovals, worthy of attention.

(1) *La Jouissance.*—By *Martini*. See Plate V.

A gallant with his arms round a young woman, seated on a couch. Four Cupids are shown sporting in the beautiful Louis XV. room.

(2) *Le Repos.*—By *Dambrun*.

A young lady in bed ; round her fly Cupids, one of whom enlaces a young gallant near by with a wreath of roses.

Pendants of considerable value, which are somewhat scarce.

La Jarretière.—By *Dambrun*.

Rare.

Les Aveux sincères, ou les Accords du mariage.—By *Martini*.

Le Sommeil interrompu.—*By Dambrun, 1787.*

Valuable.

La Nouvelle du bien-aimé.—*By Romanet.*

Other prints after Quéverdo are not of any great interest.

PIERRE NICOLAS RANSONNETTE

1753-1810

L'heureux Époux. L'Amant vengé.

Rare.

Two gambling scenes attributed to Borel are also, almost certainly, by Ransonnette (see page 115).

NICOLAS FRANÇOIS REGNAULT

1746-?

Le Lever.

In black and in colours. A young woman in her bedroom, half-nude, waiting for her chamber-maid to put on her chemise. Another chamber-maid kneels on a footstool warming something at the fire, which is half hidden by a richly decorated screen, whilst a spaniel, on the left, is springing towards his mistress, who is fondling him. This engraving, which has "Le Bain," after Baudouin, as pendant, is in very great request. The original design for "Le Lever" is sometimes also attributed to the latter artist.

(1) **Le Matin.**

A young girl sitting in a kitchen, a cap on her head, her feet bare, and her chemise open. Two doves are billing and cooing on the table, whilst a pot boils over on the fire. In the background, on the right, a bed and a yarn-winding apparatus; to the left a loaf of bread on a barrel.

(2) **Le Soir.**

An old woman is reading the Bible in a kitchen, whilst a young man and a young girl, seated near each other, are

chatting in a subdued voice. The young girl, who is making lace, with downcast eyes allows the young man to take her right hand. A big spotted dog lies at their feet.

(3) **La Nuit.**

A young woman lying half-nude on a bed.

Three coloured prints engraved by Regnault, of which "La Nuit" is the most common. "Le Soir" sometimes bears the title "L'Ouvrière en dentelles."

Ah! s'il s'éveillait. Dors, dors.

Pendants depicting scenes the tendency of which render them somewhat unsuitable for domestic decoration. Modern impressions exist.

AUGUSTIN DE ST-AUBIN

1736-1807

Le Réfractaire amoureux.

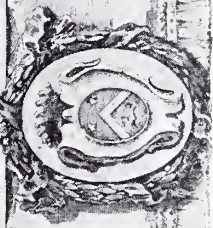
Small oval, in square. A young abbé caressing a pretty girl, who, wearing a night-cap, lies half-nude in her bed, smilingly receiving his advances. In the foreground a little dog is sitting on a cushion. Underneath is inscribed, "C'est sur cette autel où je prête le serment." This daring and uncommon print is exceedingly pretty. Four states. The second state, in which an officer takes the place of the abbé, is much rarer than the first.

La Marchande de châtaignes.—*By the Chevalier de Parlington, 1762.*

Near a wall, beside her mother, who is sleeping with her head upon her knees, sits a young woman. Two little boys are peering into a basket; a young man and a woman complete this picture, which is lighted by a bonfire. Four states. A rare print. The original, which is in perfect preservation, belongs to Lord Carnarvon.



Le Bal
A Monsieur de



Paré.
Villemorien. Fils

LE BAL PARÉ

By Duclous, after Augustin de St-Aubin

From an Impression in the possession of A. C. de Lafontaine, Esq.

(1) **Le Bal paré.**—By *A. J. Duclos*. See Plate XLIV.

(2) **Le Concert.**—By *the Same*. See Plate XLV.

Two most remarkable engravings, held in very high estimation by connoisseurs. Collectors, however, should beware of being deceived by cleverly imitated modern copies on old paper, which are, in consequence, very difficult to detect—indeed, only comparison with impressions quite above suspicion will reveal the deception. “Le Bal paré” has four states; “Le Concert” three. There are, in addition, certain very rare impressions which exhibit variations from the usual design. The coloured impressions occasionally to be found are in every case modern, M. Magnier having reproduced both prints with excellent effect.

(1) **Au moins soyez discret.**—See Plate XLIX.

(2) **Comptez sur mes serments.**—See Plate L.

Portraits of St-Aubin and his wife. The first shows a very pretty young woman with a finger on her lips, indicating the necessity of silence. In a *fleuron* beneath, a blindfolded Cupid runs towards a precipice. In the second, a young man is blowing a kiss to his love, whilst the *fleuron* is a Cupid flying away with a rose and bow in his hands. Five states each. Very beautiful engravings of considerable value, especially in the proof state.

Gerbeau sale: the pair, with margins, 920 francs.

La Promenade des remparts de Paris. Tableau des portraits à la mode.—By *P. F. Courtois*.

Two most curious and rare prints, exhibiting a lifelike picture of the Paris of the eighteenth century. Three states each. Valuable.

The first come best served. The place to the first occupier.—By *A. Sergent*, 1786.

Small ovals, in bistre and in colours. These prints, of a somewhat free tendency, are in considerable request.

L'Hommage réciproque.—By *Gaultier*.

Two prints (three states each), portraits of St-Aubin and his wife. Four lines of verse beneath each. Impressions exist in

bistre, red chalk, colours, and also in facsimile of the original design.

Le Concert, 1759.

A scarce little print, representing three musicians.

Jupiter et Léda.

This print, after Paul Véronèse, was beautifully etched by St-Aubin, the engraving being finished by Romanet. The proof before letters is of great excellence.

(1) **La Jardinière.**—*By Phelipeaux and Morret.*

(2) **La Savonneuse.**—*By Julien and Morret.*

Two states each. Small colour-prints, of considerable value though not of any great artistic merit, which at the Gerbeau sale were sold for 920 francs.

L'heureux Ménage. L'heureuse Mère.—*By Sergent and Gaultier aîné.*

La Sollicitude maternelle. La Tendresse maternelle.
—*By Sergent and Phelipeaux.*

These are four coloured stipple prints of a somewhat ordinary kind, having three states each.

Le Jour de l'an.

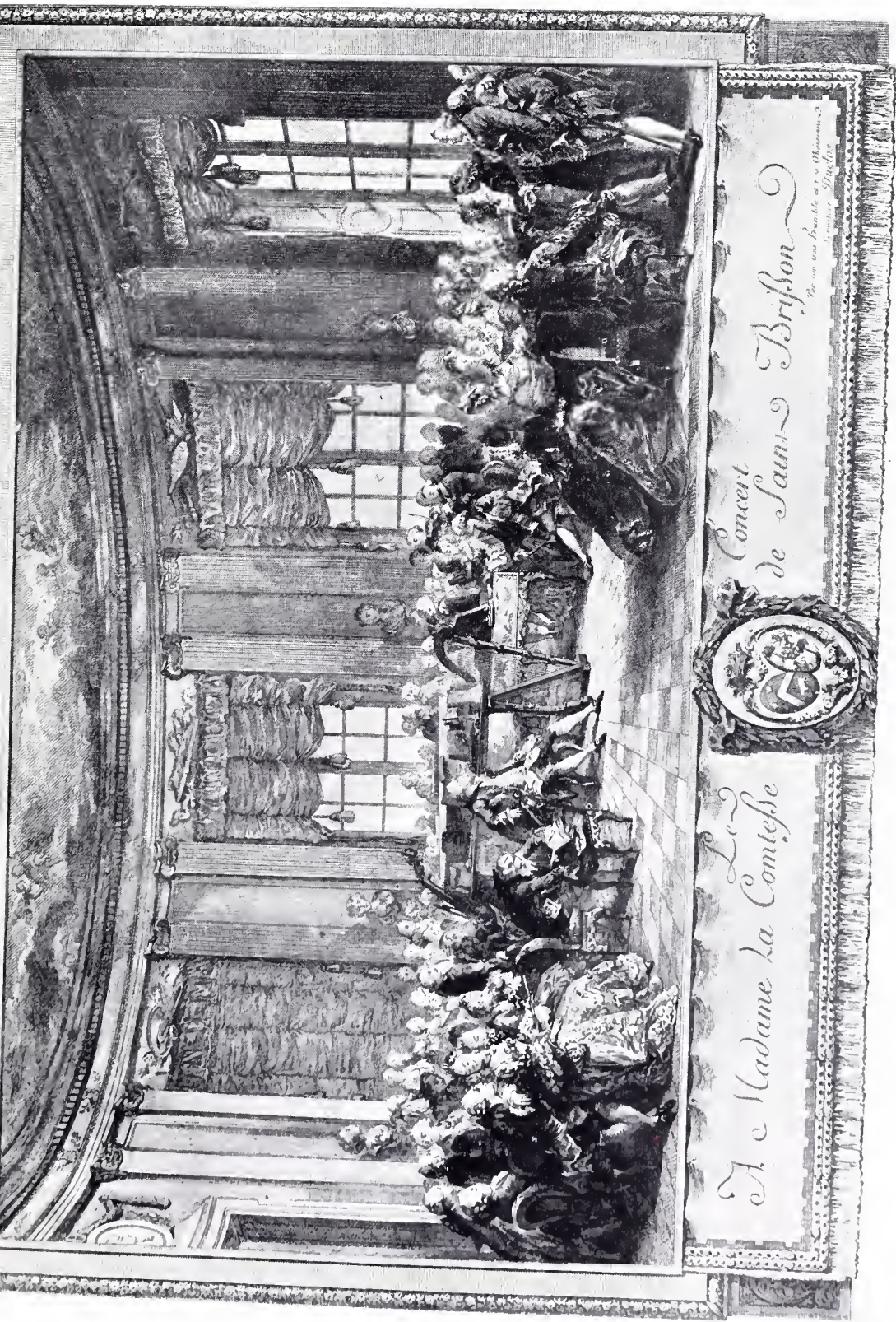
A very rare little engraving signed "S. P. Ch. Scul."

Mes Gens, ou les Commissionnaires ultramontains.—
By Tilliard.

A set of six.

C'est ici les différents jeux des petits polissons de Paris.—*By Tilliard.*

Six rather ordinary prints, having two states each. Modern impressions exist.



LE CONCERT

By Duclos, after Augustin de St-Aubin

From an Impression in the possession of A. C. de Lafontaine, Esq.

JACQUES GABRIEL DE ST-AUBIN

1724-1780

**Ballet dansé à l'Opéra dans le Carnaval du Parnasse.
La Guinguette.—By F. Basan.**

Two rare pendants, much sought after by collectors. Three states each.

Le Charlatan.

A cheap-jack vaunting his wares. A rare engraving, of which some three states exist.

Vue du salon du Louvre en 1753.

A rare print, of which probably three states exist.

La Comparaison du bouton de rose.—By Dannel.

A pretty print, much admired in France. It was dedicated by St-Aubin to his wife. Three states.

The pendant, "L'Abandon voluptueux," by Dannel, after Borel, is less worthy of notice.

Spectacle des Tuileries, 1760.

Two views, sometimes entitled "Les Chaises" and "Le Tonneau d'arrosage," struck from the same plate. There are several states of this pair of important and valuable prints.

Allégorie au mariage du Dauphin depuis Louis XVI.

Allégorie sur la convalescence du Dauphin.

Allégorie des mariages faits par la ville.

The first state is signed *invenit*, the second *fecit*.

**Pièce allégorique pour l'érection de la statue de Louis
XV. sur la place du même nom.**

Very rare.

Vue de l'incendie de la foire de St-Germain.

Six views struck off the same plate. When all six are found together they are very valuable.

Les Nouvellistes au café.

Rare.

Le Fête d'Auteuil.

Vue de la foire de Beson, près Paris.

Rare.

Conférence de l'ordre des avocats.

In the first state certain impressions are dated "26 sept. 1776."

Les Deux Amans (*sic*).

L'Adresse de Périer, marchand quincaillier.

Very scarce.

Gabriel de St-Aubin also executed some other prints unlikely to attract the attention of English collectors.

CHARLES GERMAIN DE ST-AUBIN

1721-1786

This clever artist was the designer of the set of twelve engravings called "Les Papillonneries humaines," representing butterflies engaged in all sorts of occupations—acting, boating, fighting, and the like. The first set of six is the rarer, though both sets are of extreme scarcity, being scarcely ever found together. Very valuable.

SAINT-POUSSIN

Le Bal de Saint-Cloud.—By *Fessard*.

SAINT-QUENTIN

L'aimable Paysanne.—*By Janinet.*

An oval, in square, representing a peasant girl in a hat, plunging her right arm into a basket of roses. This rare coloured engraving has also been engraved by Anselin under the title "La Coquette du village." It forms a good pendant to "L'agréable Négligé," after Baudouin, also by Janinet.

La Compagne de Pomone.—*By Janinet.*

In colour.

ANTOINE SERGENT

1751-1847

Il est trop tard, 1789.

In colour. Parents who have just surprised their daughter flirting in a barn. The mother is giving her daughter a violent scolding, and is pulling her hair, whilst the swain is attempting to escape into the loft from the angry father. An exceedingly pretty print, in great request. Modern imitations abound.

The day's Folly. The Magnetism.—*By Guyot,* 1783.

Circular prints of some value.

M. A. SLODTZ

1705-1764

Bal du May.—*By N. Martinet.*

A number of men and women dancing round a Maypole, in the centre of one of the great rooms of Versailles. Garlands of flowers are seen falling from the pole and from the ceiling; the boxes all round brilliantly illuminated; the hall filled with elegantly dressed people. The musicians are at the foot of the pole. Six empty stools are shown in the foreground.

A representation of the ball given during the Carnival of 1763. This print, in which the grouping is good and the scene animated, is not very rare. Modern impressions are to be procured at the department of the "Chalcographie" at the Louvre, where the original plate is still in existence.

JACQUES FRANÇOIS JOSEPH SWEBACH- DESFONTAINES

1769-1823

Le Café des patriotes.—By *J. B. Morret*, 1792.

In colours ; oblong. A café crowded with customers, in the centre of which a person stands reading ; on the left are two Grenadiers in conversation, their silhouettes being reflected in a looking-glass behind.

The following are the two states of this print :—

1. The two Grenadiers are wearing *fur caps* ; the title is in English and in French ; the print bears the address of J. B. Morret.

2. The fur caps are replaced by a *flat helmet* and by a *Phrygian cap* ; there are some verses underneath the title, "Café des Patriotes, grande nouvelle du Nord." The address is that of Bance.

La Revue.—By *Duplessi-Bertaux*.

A review in the *Cour du Carrousel* ; in the background, the Tuileries, with numerous persons gazing from the windows upon the passing soldiery.

La Constitution française.—*Engraver unknown*.

In colours.

La Vieillesse d'Annette et Lubin.—By *Le Cœur*.

In colours. Annette and Lubin are surrounded by their children and their grandchildren ; Lubin sits in the centre, holding one of the grandchildren on his knees. Rare, but of no exceptional merit. It forms a good pendant to "Annette et Lubin," by Debucourt.



SCÈNE DE VILLAGE

du (Carnaval de) (1808) (Monsieur) (Godefray)

LA NOCE DE VILLAGE

By Descourtis, after Taunay

From an Original Impression in the possession of Walter Burns, Esq.

Le Bal de la Bastille, 1789. Le Serment fédératif du 14 juillet 1790.—*By Le Cœur.*

In colours. Prints of great rarity, much sought after by collectors.

Promenade de Longchamps, an X.—*Engraver unknown, 1802.*

In colours. An alley fringed with trees, showing numerous people, on foot, in carriage, and on horseback; nearly in the centre of the print sits a bareheaded man, who is tenderly pressing the hand of a young woman seated near him. This print, which is very rare, was sold by Martinet; the name of the artist who engraved it is unknown.

Two coloured prints engraved by Descourtis, after Swebach-Desfontaines, also exist: "Joseph Agricola Violla" and "Le jeune Darruder." Both are of little value.

N. TANCHE

Les Désirs naissant (sic). Le Danger du bosquet.—*By Lebeau, 1780.*

Two figures of women; ovals, in squares. Rather pretty, and finely engraved.

NICOLAS ANTOINE TAUNAY

1755-1830

(1) **La Noce de village.**—*By Descourtis.* See Plate XLVI.

(2) **La Foire de village.**—*By the Same.*

(3) **La Rixe.**—*By the Same.*

(4) **Le Tambourin.**—*By the Same.*

A set of four, in colours; very valuable. These prints are so well known that any description is unnecessary.

“La Noce de village” and “La Foire de village” have three states each, as follows :—

1. Before all letters.
2. With letters and arms.
3. Without arms.

They are also found in a smaller form, when they are always uncoloured. “La Noce” in its reduced rendering is engraved in a reverse sense to the larger coloured print.

“La Rixe” and “La Tambourin” have only two states, before and with letters.

Gerbeau sale, the set of four, 2950 francs. Chauvin sale, 4000 francs.

All four have been reproduced by M. Magnier, but other modern copies of no artistic value abound. These latter should deceive no one.

THÉOLON

Invocation à l'amour.—*By Guttenberg.*

J. B. TOUZE

1774-1806

Les Amusements dangereux.—*By Voyez junior.*

Three states ; in the first it bears the address of Ponce. Worthy of attention.

L'Oracle des amants.—*By Choffard.*

Sometimes to be met with in a coloured form. Not very common.

Que j'aime ce fruit ! Je t'en ferai goûter.—*By Dieu.*

Coloured prints of no particular merit.

L'Amant victorieux.—*By Lebeau.*

Personne ne me voit.—*By Pietrequin.*

L. TRINQUESSE

L'Irrésolution, ou la Confidence.—By *J. A. Pierron*,
1787.

Three states.

The pendant is “*Le Retour trop précipité*,” after Lavreince, by the same engraver.

La Sortie du bain.—By *Lempereur*.

Modern impressions of this exist.

VAN GORP

C'est Papa.—By *R. de Launay*.

A lady coming into a room, leading her boy by the hand, to show him a picture of his father. A charming little print, begun by Nicolas de Launay and finished by his brother Robert. Modern impressions bear the address of Marel.

Ah! qu'il est joli! Le Déjeuner de Fanfan.—By
Malles.

In colours.

“*La Surprise*,” “*La Ruse*” (in colours), and “*Ils sont éclos*,” all by Honoré, are other engravings after Van Gorp.

JACQUES VANLOO

1614–1670

Le Coucher.—By *Porporati*.

A back view of a young naked woman about to go to bed. This print, though graceful and admirably engraved, has never met with the appreciation which its artistic merits deserve. Modern impressions, which are worthless, are inscribed “*Imprimeur C. Aze*.”

ANTOINE CHARLES HORACE VERNET

(KNOWN AS CARLE VERNET)

1758-1836

La Danse des chiens.—*By Le Vachez fils.*

A juggler, with dogs, surrounded by numerous people. He is wearing a cocked hat and is dressed in a wide cloak. On the left are two of his companions, one of whom is playing on a flute and a drum at the same time, while the other is going round collecting money, with a large tambourine under his left arm. Monkeys and dogs (one of which is harnessed to a little cart) complete the scene. This print, which bears also the English title "Dogs Dancing," is very pretty and much sought after. Coloured examples are occasionally to be found.

Les Ennuyés.—*By Coqueret.*

Some gamblers, in a café, playing at dominoes; two dandies are standing near them; another, seen from the back, is wearing top-boots, and is dressed grotesquely; on the left, a gaunt skeleton, and another player seated. This print is rare, and only exists before letters; it represents the interior of the famous Café Procope.

ANTOINE WATTEAU

1684-1721

L'Embarquement pour Cythère.—*By N. Tardieu.*

A fine print.

L'Assemblée galante.—*By Le Bas.*

Three states :—

1. Etching.
2. With letters.
3. With letters in Latin and French.

Valuable and in favour with collectors.

L'Île enchantée.—By *Le Bas*.

A remarkable print worth more than it usually fetches. Three states.

La Mariée de village.—By *Cochin the elder*.

Proof, £50 at Christie's, June 1907 (Lawson Collection).

L'Enseigne.—By *P. Aveline*.

This engraving, after the famous sign painted by Watteau for his friend Gersaint, is not at all common. It should be noted that there is always a crease in the middle of the print where the paper has been folded. Valuable.

Les Charmes de la vie.—By *P. Aveline*.

Rare. Three states.

La Gamme d'amour.—By *Le Bas*.

A fine print. Three states, as in "L'Assemblée galante."

La Leçon d'amour.—By *C. Dupuis*.

An attractive print, but not very valuable. Three states.

Le Bosquet de Bacchus.—By *C. N. Cochin*.

Rather rare, but of no great value. Three states.

La Récréation italienne.—By *P. Aveline*.

Les Champs-Élysées.—By *N. Tardieu*.

La Cascade.—By *G. Scotin*.

L'Accordée de village.—By *N. de Larmessin*.

£15 at Christie's, June 1907.

Les deux Cousines.—By *Baron*.

La Toilette du matin.—By *Mercier*.

A maid bringing her mistress a basin and sponge. This is about the rarest of all prints after Watteau.

A large number of engravings after Watteau exist, only about twenty of which are in request. On the other hand, a complete set of prints of his works, known as "L'œuvre," is very valuable, high prices having been realised for the four volumes in fine condition.

PIERRE ALEXANDRE WILLE

(WILLE THE YOUNGER)

1748-1815

(1) *La Curieuse*.—By *Voyez major*.

A young woman is standing in front of her cheval glass, half opening her chemise to look at herself; on the foot of the cheval glass a powder-box and a puff.

(2) *Le Bouton de rose*.—By *the Same*.

Pendants, of some value.

Les deux Boutons. Le Miroir consulté.—By *Vidal*.

Ovals. These two prints much resemble those just mentioned. Valuable.

Les Amusements du jeune âge.—By *Chevillet*.*Le petit Vaux-Hall*, 1780.*Le Repas des moissonneurs. La Noce de village*.—By *Janinet*.

Coloured ovals, of considerable value.

(1) *L'Essai du corset*.—By *F. Deniel*.

A charming young woman, full face, trying on a corset, in front of an old man, sitting on the right, whose left arm rests upon a table, whilst with the other hand he takes a pinch of snuff.

(2) *Lecture d'un poème épique*.—By *the Same*.

A girl in an arm-chair on the right, with her throat bare, taking a cup of tea, whilst listening earnestly to an old man reading a poem. A maid, standing by the side of her mistress, seems also to be all attention.

Two delightful pendants, which are of considerable value. "L'Essai du corset" is particularly graceful. A coloured reduction of this exists, executed in a reverse sense, by De Goüy. This is somewhat rare.

La Nouvelle affligeante.—*By Cathelin.*

A rather attractive print, representing a lady grieving over the loss of her husband or lover drowned at sea, as is indicated by the little ships shown at the bottom. It is well engraved, but not particularly valuable.

The following prints after Wille the younger are of slight value :—

“La Mère Brigide” (by Müller). “Fête de la vieillesse” (by Duplessi-Bertaux). “Les Conseils maternels.” “La Mère indulgente” (by Lempereur). “Le Dentiste ambulante,” “La Marchande de chansons,” “La Marchande de ptisane,” “La Marchande de bouquets,” prints in colours (by Berthault). “Tom Jones” (by Ingouf). “Les Joueurs” (by Romanet). “Le Patriotisme français.” “L’Écrivain public” (by G. Guttenberg). “La double Récompense du mérite” (by Avril). “Le Temps perdu” (by Halbou).

The following prints after Wille the younger were engraved by his father, Jean Georges Wille (Wille the elder):—

La bonne Femme de Normandie, 1770.

La Sœur de la bonne femme de Normandie, 1773.

These two engravings were sold for £40 at the dispersal of the Lawson Collection at Christie’s in June 1907. The latter is also known as “La Femme à la tulipe.”

Les Plaisirs interrompus.

Les Soins maternels.

Les Délices maternelles.

Wille the elder also executed the following engravings, which deserve attention :—

L’Observation distrait.—*After Mieris.*

Proof, £34 at Christie’s, in June 1907.

Les Musiciens ambulants. Les Offres réciproques.—
After Dietrich.

A proof of “Les Musiciens ambulants” was sold for £48 at Christie’s, in June 1907.

La Dévideuse. La Ménagère hollandaise. — *After Gerard Dow.*

La Tricoteuse hollandaise. — *After Mieris.*

Proof, £24: 10s. at Christie's, June 1907.

Le petit Physicien. — *After G. Netscher.*

Le Concert de famille. — *After Schalken.*

L'Instruction paternelle. La Gazetière hollandaise.
— *After Terburg.*

A proof of "L'Instruction paternelle" was sold for £72 at Christie's, in June 1907.

Proofs of these prints are scarce, and difficult to find, collectors for the most part being obliged to content themselves with good impressions of the ordinary states.

V

PORTRAITS

THOUGH engraved French portraits of the eighteenth century hardly come within the scope of this work, the following notes concerning certain of the finest may not be out of place.



Peint par Drouais.

Gravé par Beauvarlet.

MADAME LA COMTESSE DU BARRY

By Beauvarlet, after Drouais

From a Proof in the possession of Walter Burns, Esq.

PLATE XLVII

WOMEN

Madame la Comtesse du Barry.—*By Beauvarlet, after Drouais.* See Plate XLVII.

This is the most beautiful of all the portraits of this celebrated beauty, who is here represented in hunting costume. Two states, the first of which, before letters, is of considerable value and is in great request.

Other portraits of the royal favourite are :—

By Edouard Dagoty.

An excessively rare coloured print, in which Zamor, the favourite's black dwarf, figures. Impressions are very seldom to be found, and command a considerable price.

By Gaucher, after Drouais.

A medallion portrait in a decorative frame, enriched with roses, a quiver and a bow. This little print is especially remarkable by reason of the graceful ornamentation which surrounds it. Two states, the first of which is inscribed "A Paris chez l'Auteur, rue St-Jacques, maison des dames de la Visitation. 1770." A.P.D.R. in etched letters. Impressions of the second state are not nearly so beautiful or so scarce, the plate from which they were struck having apparently been a good deal worn. The lettering beneath this state is as follows :— "A Paris, chez Bligny, Lancier du Roi, Cour du Manège aux Tuileries—A présent chez Esnauts et Rاپilly, rue St-Jacques, à la ville de Constances—A.P.D.R." No date.

The first state is of considerable value, whilst the excessively rare etched state has been sold for a very large price.

By Lebeau, with ornamentation by Marillier.

By Louis Bonnet, 1769.

A coloured oval medallion in a square frame, underneath which is:—

Les grâces et l'Amour sans cesse l'environnent
Et les Arts, avec eux, tour à tour la couronnent.

Very rare and curious.

By Watson.

Mezzotint.

By Legrand.

“Plaire n'est pas l'unique soin pour elle.”

By Bovinet.

Indifferent and unworthy of attention.

By Condé, after Cosway.

In considerable request, though of doubtful authenticity.

Another pretty portrait bears the inscription “Chez Duchaine.”

M^{lle} Camargo (“La Camargo dansant”).—*After Lancret.*

The first state bears the address of the engraver, the second that of Surugue.

A pretty little reduction is devoid of any engraver's name.

The pendant is a portrait of M^{lle} Sallé, also after Lancret. Some verses are beneath.

Marie Clémentine, Archiduchesse d'Autriche.—*By Adam, after Beirin, 1793.*

Marie Christine, Archiduchesse d'Autriche.—*By Adam, 1782.*

Two remarkable portraits, the first of which, full of exquisite grace, is reputed to be the masterpiece of the engraver, Jacob Adam.

T. H. Poncet de la Rivière, Comtesse de Carcado.—*By Gaucher, after M^{lle} Loir.*

This elegant portrait is one of the best pieces of work ever done by Gaucher. Three states:—

1. Before all letters; excessively rare.
2. With title and six lines of verse on the tablet.
3. The portrait is entirely different, though the border and

inscription are the same. In this the Comtesse, who was *décolletée* in the first two states, wears a high dress; her head also is no longer uncovered. There is a copy of this last state engraved by Courbe.

M^{lle} Clairon as "Medea."—*By Beauvarlet, after Vanloo.*

The engraver received a hundred louis for this portrait, which gave him a great deal of trouble.

There are seven other portraits of M^{lle} Clairon, including an elegant profile by Schmidt and another pretty one by Benoist. In an engraving by Flipart, after Cochin, the lady is shown sitting on a sofa as a model. This is called "Concours pour le prix de l'étude des têtes fondé par le Comte de Caylus."

M^{lle} Colombe.—*Engraved by Janinet.*

In profile, looking towards the left. This is not especially rare or valuable.

Marie Anne Charlotte Cordaix (Corday).—*By Tassaert, after Hauer.*

This curious portrait is deserving of attention only in the proof state, in which the tablet bears no lettering and is left blank.

Madame Coypel.—*By Bonnet, after Boucher.*

In colours simulating those of a pastel.

M^{lle} Duclos.—*By Desplaces, after de Largillière.*

The portrait of an actress of the Comédie Française, in the part of "Ariane."

M^{lle} Dugazon.—*By Janinet, after Hoin.*

A coloured print, well known under the name of "Nina, ou la Folle par l'amour." Valuable; the first state commands a great price.

M^{lle} Du T (Duthé).—*By Janinet, after Lemoine.*

Printed in colours. This pretty portrait is seldom found uncut, only the oval being as a rule left in its perfect condition. It is of considerable value.

Madame Favart.—*By Flipart, after Cochin fils, 1753.*

Three states, the first of which, with no verses beneath, is very rare. In the third state the word "Frontispiece" is on the upper margin.

Madame Greuze.—*By Aliamet, after Greuze.*

Pure etching, by Moreau le Jeune.

This beautiful engraving is more familiar to the collector under the name of "La Philosophie endormie." Four states. In the pure etching the bodice is buttoned right up to the neck, whereas in subsequent states it is open, affording a glimpse of the chemise beneath. Valuable, and in great request.

Madame Greuze appears also as "La Voluptueuse," by Gaillard, after Greuze. Three states. A charming and valuable engraving.

Madame Huet.—*By Demarteau, after J. B. Huet.*

Printed in imitation of pastel.

Madame de Laborde.—*By Née and Masquelier, after St-Non.*

A very scarce engraving of which only a few impressions exist. From an artistic point of view this portrait calls for little notice.

Hélène Lambert.—*By Drevet, after de Largillière.*

M^{lle} Lavergne.—*By Daullé and Ravenet, after Liotard.*

Rare and pretty. There is a smaller mezzotint of this portrait of Liotard's niece, engraved by MacArdell.

Marie Leczinska.—*By Laurent Cars, after Vanloo.*

A superb portrait.

Adrienne Lecouvreur.—*By Pierre Imbert Drevet, after Coypel.*

Perhaps the last and probably the finest print ever engraved by Pierre Imbert Drevet. It was executed as a tribute to the memory of the great actress who died in the arms of the Comte de Saxe. Only about four proofs before letters are known. In the second state (that is, the first with letters) the word "modèle" in the fourth line of the verses beneath the portrait is spelt "model."

Madame Letine.—*By Augustin de St-Aubin.*

A pleasing portrait.



JEAN BAPTISTE DE BUCOURT

By his Father

(See page 130)

PLATE XLVIII

Louise Adelaïde d'Orléans.—By *Drevet*, after *Gobert*.

Not very valuable, though a most remarkable specimen of the engraver's art.

Comtesse de Mareilles.—By *de Longueil*, after *Eisen*.

The masterpiece of this engraver.

Catherine Mignard, Comtesse de Feuquière.—By *Daullé*, after *Mignard*.

In this is also a portrait of Mignard, the father of the Comtesse. The finest state is the one without the inscription "Se vend chez l'Autheur, place de Cambrai à Paris."

Madame de Maintenon.—By *Ficquet*, after *Mignard*.

Marie Adelaïde.—"Air," by <i>Beauvarlet</i> .	} After <i>Nattier</i> .
Marie Louise Thérèse Victoire. — "Water," by <i>Gaillard</i> .	
Louise Elizabeth.—"Earth," by <i>Balechou</i> .	
Marie Henriette.—"Fire," by <i>Tardieu</i> .	

Marie Antoinette.

More than three hundred engraved portraits of the ill-fated Queen are said to exist, most of the best French engravers of her day having produced one or more. Two, of great rarity, are a portrait by *Dagoty*, in which Marie Antoinette wears a plumed head-dress, her left hand resting on the royal crown; and an anonymous engraving on satin, two medallions containing portraits of the King and Queen encircled by garlands of flowers. It is said that only two examples of these exist. The portrait by *Dagoty*, it may be mentioned, has also been printed upon velvet.

Certain representations of this queen are masterpieces, Marie Antoinette having lived just at the period when the art of engraving in colour had been brought to a high pitch of perfection. The following are amongst the best of her numerous portraits:—

By *Janinet*.

In colours. Two states, the first before all letters and the

second bearing the inscription "Gravé par Janinet en 1777." Beneath this is, "Marie Antoinette d'Autriche, Reine de France et de Navarre," with dates of birth and marriage—printed by Blin. As a rule this beautiful colour-print has with it a frame designed so as to show the portrait. Proofs before letters command a great price.

By Bonnet, after Vanloo.

An exceedingly rare portrait in red chalk.

By Bonnet, after Klanzinger.

A delightful little colour-print of extreme rarity. Another similar print by Bonnet, in imitation of pastel, shows the same portrait, but turned in an opposite direction.

By Cathelin, after Frédore.

One of the best portraits of Marie Antoinette, replete with youthful life and beauty, the whole composition being graceful in the extreme.

By N. Le Mère.

A profile turning to the right in a little medallion, which two Loves are encircling with roses. Beneath the cloud on which the medallion rests are the signatures of Moreau and Le Mère. A very pretty composition of considerable value. One of the plumes of the Queen's head-dress, it may be added, protrudes from the medallion, which has been cited as proof that Moreau had nothing to do with the design.

By Alix, after Madame Vigée-Lebrun.

One of the rarest and most harmonious colour-prints in existence, the engraver having destroyed all the impressions he could find during the dangerous days of the "Terror." This portrait, which exists in the proof state, is the pendant to that of Louis XVI., engraved by Sergent, after Drelin. On the oval border is inscribed "Marie Antoinette d'Autriche, Reine de France, née à Vienne en 1755." The arms of France are on a tablet beneath, with the words, "Dédié au Roi par son très humble et très obéissant serviteur Le Vachez." Under the engraving, "Peint par M^{me}. Le Brun, gravé par Alix."

Marie Antoinette and the Dauphin.—*By Janinet.*

A coloured print entitled "Les Sentiments de la nation." A pretty and valuable engraving.

Louis XVI. and Marie Antoinette.—*By Augustin de St-Aubin.*

Small profile busts, in oval medallions. Very rare.

Madame de Pompadour (“La belle Jardinière”).—*By Anselin, after Vanloo.*

Two states, the first of which is most desirable. The best of the not very numerous portraits of this royal favourite.

By Littret, after Schenau.

A profile bust in an ornamental border.

By Lebeau, after Nattier.

As a nymph ; with embellishments by Quéverdo.

By Cathelin, after Nattier.

As a nymph (full face).

By Augustin de St-Aubin, 1764.

A pleasing portrait, in profile, looking to the right.

By J. Watson, after F. Boucher.

Mezzotint.

La Comtesse de Provence.—*By Cathelin, after Drouais.*

A finely engraved portrait of considerable charm. The proof is of some value.

(1) **Louise Émilie Baronne de**—*By and after Augustin de St-Aubin.* See Plate IV.

(2) **Adrienne Sophie Marquise de**—*By and after the Same.*

These two portraits, the first of which is said to represent the wife of the engraver, are known as “La Baronne” and “La Marquise.” They are in very great request on account of their graceful beauty, and impressions of exceptional states have fetched large sums. In addition to such states (which are, of course, of excessive rarity), two ordinary states exist, the first of which, before the address of the engraver, is rare and of considerable value.

Marquise de Prie. Madame de Sabran.—*Pendants by Chéreau, after Vanloo.*

Underneath the first, some verses beginning—

Sur votre belle main ce captif enchanté.

The verses beneath the second begin—

Qu'un timide artisan, esclave du scrupule.

Two states each ; no verses in the first state in either case.

Mademoiselle Pélissier.—*By Daullé, after Drouais.*

An attractive portrait of the actress niece of the painter Liotard. This engraving is extremely rare in the proof state. The three ordinary states bear respectively the addresses of (1) Drouais, (2) Jacob, and (3) Basan.

Madame Saint - Aubin of the Opéra Comique.—*By Alix, after Garnerey.*

A well-executed colour-print of charming design, in which the actress is represented in the part of a peasant. Beneath is a little scene from the play of *Ambroise, ou Voilà ma journée*. Very pretty.

Madame de Sévigné.—*By Delvaux, after Nanteuil.*

Two states ; the first bearing the name of Madame de Sévigné, the second that of Madame de Staël.

Madame Vigée-Lebrun.—*By Müller, after the picture by herself.*

A most attractive portrait possessing considerable charm.

Marguerite de Valois, Comtesse de Caylus.—*By Daullé, after Rigaud.*

Louise Albertine, Baronne de Grapendorf.—*By Georges Frédéric Schmidt, after Le Sueur.*

A rare allegorical medallion.

MEN

Edouard Dagoty, inventeur de la gravure en couleurs.

A rare coloured engraving.

Lord Arundel.—*By Tardieu, after Vandyck.*

A fine example of the engraver's art.

Pomponne de Bellièvre.—*By R. Nanteuil, after C. le Brun.*

A valuable portrait, the second state of which was sold at auction some time ago for £51.

Samuel Bernard.—*By Pierre Imbert Drevet, after Rigaud.*

This engraving of Samuel Bernard, Chevalier de l'Ordre de St-Michel, a banker, is sometimes ascribed to the elder Drevet, but is in reality the work of his son, who has invested it with striking vitality and force. In the first state the words "Conseiller d'État" do not figure in the inscription. The first state fetched £28, at Stuttgart, in 1908.

Bossuet.—*By Pierre Imbert Drevet, after Rigaud.*

A fine engraving, dignified and virile. The original portrait of the great preacher is in the Louvre. The third state was sold for £150, at Stuttgart, in 1908.

Bossuet.—*In an ornamental border by Ficquet.*

A magnificent and rare portrait.

Philippe de Champagne.—*By G. Edelinck.*

(XVIIth century.) A first state of this print not very long ago fetched £53.

Le Cardinal Dubois.—*By Pierre Imbert Drevet, after Rigaud.*

A proof before letters, with the arms, was sold for 1000 francs at the Didot sale.

Greuze.—*By Flipart, after Greuze.*

An interesting print, especially desirable in its first state.

Guillaume le Brisacier.—*By H. Masson, after Mignard.*

(XVIIth century.) A proof was sold for £61 in 1902. It has since risen in value.

La Chevalière d'Eon.—*By Cathelin, after Ducreux.*

A small portrait of this celebrated character. He is in female attire with a bonnet upon his head.

Franklin.—*By Augustin de St-Aubin, after a design executed by Cochin in 1777.*

Three states, the first with letters bearing the address of both Cochin and St-Aubin.

Fénelon.—*By Ficquet, after Vivien, 1778.*

This has the same ornamental border as the portrait of Bossuet, to which it forms a pendant.

“Cochin le fils.”—*By Daullé, after his own design, 1754.*

Claude Deshayes Gendron.—*By Daullé, after Rigaud, 1797.*

A fine portrait. Two states, in the first of which “*faculté*” is spelt with a very small “*i*.”

Conradus Dettlev von Dehn.—*By François Chéreau, after Rigaud.*

The best state is the one inscribed “*F. Chéreau l'ainé sculpsit*”; this is anterior to that bearing the lettering “*Gravé à Paris par F. Chéreau.*”

Chardin.—*By Chevillet, after the Painter.*

Pardaillan de Gondrin, Duc d'Aubin.—*By Chéreau, after Rigaud.*

An admirable rendering of one of the most theatrical and pompous portraits executed by Rigaud.

Czernicheff, Governor of Moscow.—*By Sergent, after de Meys, 1790.*

One of the finest engravings in colour ever executed in France.



“AU MOINS SOYEZ DISCRET”

The portrait of Madame Augustin de St-Aubin by and after her husband

From a Proof in the possession of Walter Burns, Esq.

(See page 193)

Marceau.—*Sergent Marceau ad vivum pinx. et sculpsit.*

This coloured engraving is the masterpiece of Sergent, who was the brother-in-law of the gallant soldier.

Jean-Paul Timoléon Cossé, Duc de Brissac.—*By Gaucher, after Pouger de St-Aubin.*

A very curious little view of the Hôtel de Ville is beneath this portrait, which has three states :—

1. Before letters. Very rare.
2. With address of Bligny.
3. With address of d'Esnaux and Rapilly.

Turenne.—*By Marcenay, after Ph. de Champaigne, 1767.*

The masterpiece of this engraver. Three states :—

1. Before letters.
2. With letters, the sky clear.
3. With letters and a cloudy sky.

François de La Peyronie.—*By Daullé, after Rigaud.*

The rare first state is devoid of the lettering on the left, which states that “La tête a été peinte par Hyacinthe Rigaud.”

Cardinal de Tencin.—*By Wille, after Parrocel.*

L'Abbé Prévost.—*By Wille, after Cochin.*

A finely engraved portrait.

Léopold Mozart playing the Violin, his daughter Marianne Mozart singing, and J. G. Wolfgang Mozart the Clavecin.—*By Delafosse, 1764.*

A rare and very interesting engraving, of some value.

Rousseau.—*By Delvaux, after Aved.*

Three states.

Voltaire.—*By Ficquet, after La Tour; the ornamental frame by Choffard.*

Charles Gravier, Comte de Vergennes.—*Designed and engraved by Clément Bervic in 1780.*

A very fine portrait.

François Michel le Tellier, Marquis de Louvois.—*By R. Nanteuil.*

(XVIIth century.) A life-size head. The first state has realised £56 at auction.

Sénac de Meilhan.—*By Bervic, after Duplessis.*

This attractive portrait is highly typical of the period during which it was executed. The accessories, including a beautiful little table, are especially deserving of attention.

Henri de Lorraine, Comte l'Harcourt (the "Cadet à la Perle").—*By and after G. Edelinck.*

(XVIIth century.) A first state before the figure 4 in the margin has fetched £68.

Louis XIV.—*By Pierre Drevet, after Rigaud.*

Louis XV.—*By Pierre and his son, Pierre Imbert Drevet, after Rigaud.*

A proof before letters of this portrait was sold for 2405 francs at the Béhague sale.

Louis XVI.—*By Müller, after Duplessis.*

One of the two best engraved portraits of this ill-fated monarch. It was begun in 1785, the Comte d'Angiviller having sent specially for Müller to come to Paris in order to sketch the portrait. Returning to Stuttgart with his drawing, Müller took over four years to finish the engraving, which, as a work of art, ranks with the portrait which follows.

Louis XVI.—*By Bervic, after Callet, 1790.*

One of the best portraits ever engraved in France. It is very rare and never fails to command a good price at sales. During the "Terror" Bervic destroyed the plate, which, however, was put together again when more peaceful times arrived, and a fresh set of impressions struck from it. There are five states. The first with unfinished border, which is completed in the second; the third has the names of artist and engraver, as has the fourth, which bears the title. In the fifth the plate has been broken and put together again.

Two excessively rare little coloured prints exist which



Proof of St-Aubin's own hand.

“COMPTEZ SUR MES SERMENTS”

The portrait of Augustin de St-Aubin, by and after himself

From a Proof in the possession of Walter Burns, Esq.

(See page 193)

show Louis XVI. wearing the red cap of Liberty so dear to the men of the Revolution. The first of these, which is finely engraved, has the title "Louis XVI., Roi des Français, Couvert du Bonnet de la Liberté." The second, of slightly different design, is not of such good execution. It bears the inscription, "Louis XVI., Roi des Français, Couvert du Bonnet de la Liberté que la Nation lui présenta le 20 juin 1790. Rue de la Bucherie No. 26." Both of these curious engravings should never be overlooked by a collector fortunate enough to meet with them; their rarity, as has been said, being extreme.

Louis XVI.—*By Sergent, after Drelin.*

Louis XVI., Marie Antoinette et le Dauphin.—*By Augustin de St-Aubin, after Sauvage.*

A very small print of the most extreme rarity, nearly all the impressions having been destroyed in 1793.

Louis XVI., 1775. Marie Antoinette, 1775.—*By Savart.*

Two beautiful little portraits on the same sheet. Of considerable value.

Louis-Auguste, Dauphin de France. Marie Antoinette, Dauphine de France.—*By J. B. Barbié.*

Small medallion portraits surrounded by ribbands and leaves. Of great rarity.

Le Comte d'Artois and Mademoiselle Clotilde.—*By Beauvarlet, after Drouais.*

A remarkable and pleasing print of which fine impressions are to be obtained, either before letters and without the arms, or before letters with the arms. Good impressions are of considerable value.

Auguste III., Roi de Pologne, Électeur de Saxe.—*By Balechou, after Rigaud.*

This is a celebrated portrait.

Hyacinthe Rigaud painting the Portrait of his wife, Élizabeth de Gouy.—*By Daullé.*

The first state of this, which is generally accounted to be the masterpiece of Daullé, is before the words "Gravé par Jean Daullé pour sa réception à l'Academie en 1742."

Cisternay du Fay, Capitaine aux gardes françaises.—
By *Pierre Imbert Drevet, after Rigaud.*

Proofs of this are very rare.

J. G. Wille.—By *Müller, after Greuze.*

A fine portrait of this celebrated engraver. Two states.

Le Maréchal de Saxe.—By *Wille, after Rigaud.*

A remarkable portrait.

Tocqué.—By *Cathelin, after Nattier.*

The best portrait executed by this engraver.

PORTRAITS BY WILLE, AFTER TOCQUÉ

(1) **Charles, Prince de Galles (the Young Pretender).**

An impression realised £21 at auction some little time ago.

(2) **Louis Phélypeaux, Comte de St-Florentin.**

A masterpiece of engraving. Proofs before letters are of considerable value. In the first state with letters the word "Ministre" precedes "Secrétaire d'État."

A proof, together with an ordinary impression, recently brought £73.

(3) **J. B. Massé.**

A fine engraving, which in the first state with letters does not bear the address of Wille. It was sold for £26 at a sale in 1907.

(4) **Abel Poisson, Marquis de Marigny.**

In the first state with letters this magnificent portrait does not bear any mention of the engraver's entry into the Academy at the time of its execution. It fetched £51 at auction a short while ago.

PORTRAITS BY CHOFFARD

The following engravings by Choffard—book illustrations, except in the earliest states—are of considerable interest :—

Choffard.—*By and after himself*, 1762.

A small portrait, forming the tailpiece to the “Rossignol” in the *Fermiers Généraux* edition of the *Contes de la Fontaine*. The graceful ornamentation includes a nightingale in a cage. Two states.

Basan.—*P. P. Choffard fecit* 1782.

An oval medallion, showing Basan’s atelier on the left and his private study on the right. This little *chef-d’œuvre* was designed as a headpiece for the second edition of the *Dictionnaire des Graveurs*. Special impressions exist, struck before the signature of Choffard was affixed.

Basan (“*A la mémoire de P. Fr.*”).—*P. P. Choffard ft., l’an VII. . . . 98.*

A vignette which formed the frontispiece to the catalogue of the sale held after Basan’s death, and which was also used in the edition of the *Dictionnaire des Graveurs* published in 1809. Early proofs are without the figures “98” after the date “l’an VII.”

Basan and Choffard were close and intimate friends, and much addicted to playing billiards together. The following quaint lines were composed by Miger on one occasion when Basan, Bervic, and Choffard were paying him a visit at Bagneux, and the three engravers had stayed up, playing billiards, the whole of a Saturday night :—

*Basan, Bervic et vous, Choffard, qu’on croyait sage,
Voyez jusqu’où du jeu vous a porté la rage ;
Autour de ce billiard, du soir jusqu’au matin,
L’Aurore en se levant, vous vit la queue en main ;
Et tandis qu’à la messe on disait le symbole,
Chacun de vous, bâillant, disait : “ Je carambole.”*

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PAINTERS OF THE SEVENTEENTH CENTURY
BASED ON THE WORK OF JOHN SMITH

BY

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(WITH THE ASSISTANCE OF DR. W. R. VALENTINER)

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