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THE PRINT-COLLECTOR'S QUARTERLY

EDITED BY
FITZROY CARRINGTON

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"THE MEN OF 1830"
BY ROBERT J. WICKENDEN

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BOSTON, MASSACHUSETTS

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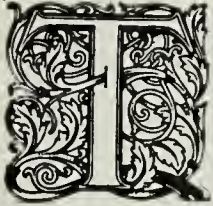
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MUSEUM OF FINE ARTS
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*Eighteenth Century French
Engravings*



LE COUCHER DE LA MARIÉE

Engraved by Moreau le Jeune and J. B. Simonet, after Baudouin
“The combination of gaiety and tenderness shown by the bride’s attendants has a note of emotional beauty, emphasizing the loveliness of the entire picture. Purely as decoration it may well be considered one of the very finest of the Eighteenth Century engravings.”

George S. Hellman.

From a unique proof before letters, in the collection of
Mortimer L. Schiff, Esq.

Size of the original engraving, 13¼ × 10 inches

EIGHTEENTH CENTURY FRENCH ENGRAVINGS

BY GEORGE S. HELLMAN



FROM a certain point of view Eighteenth Century French engravings, or at least that group of them which this phrase generally connotes, must be considered as holding a unique place in the history of art. Indeed the point might be raised that they should be studied apart from, rather than as a part of, the history of art, for that entire group of engravings which comes under the heading of the *Estampe Galante* was æsthetic and a class phenomenon, and not either an historical development, a national expression in any large sense, or the work of a school that was to bear continued fruits.

It naturally follows that these Eighteenth Century engravings do not constitute great art. They lack the lyric impulse of individual emotion, they are without national purpose or ideal, they touch humanity only at very few points. Their interest is seldom in character, almost invariably in situation. They are repeatedly telling the story whose theme is so often frivolous or sensual.

But now that we have intimated the limitations of these engravings, we may safely, and with no less emphasis, maintain the incontrovertible argument of

their perennial delight. It is not only true that art is long, according to the old Latin adage. Art is also wide, and it is well that within its large confines we can have resource to the French artists of the Eighteenth Century for charm, decorativeness, perfection of detail, and that delicacy of treatment rendering acceptable the delineation of themes which were otherwise indelicate; all these qualities mingled with such cunning by artists working in perfect accord with one another and their surroundings, that their achievement within a very delightful, if narrow, field, can never be excelled, never indeed in all probability again be equaled.

This art of the Eighteenth Century divides itself roughly into two periods. That of the first half of the century belongs to the distinguished group of engravers of portraits, and here the names of the two Drevets, Daullé, and Wille come naturally to mind. Their work, largely after the paintings of Rigaud and Largillière, is the historical continuation of the great French school of portrait engravings. They show a fraternal relationship to portrait engravers of other nations, and, of course, the interest of individual character is apparent in their productions. But, as the qualification in our opening sentence indicated, it is not these portrait engravers who stamped the French art of the Eighteenth Century with those special characteristics which are implied in the term "Eighteenth Century engravings." We must turn to the second half of the century for the perfect illustration of these peculiarly French qualities, and there we shall find examples in such profusion that the choice for the writer of so brief an article as this is as if one were



LE CHIFFRE D'AMOUR

From the engraving by Nicolas de Launay,
after the painting by Fragonard
Size of the original engraving, $14\frac{3}{8} \times 10\frac{5}{8}$ inches



“AU MOINS SOYEZ DISCRET”

Engraved by Augustin de St. Aubin after his own design
A portrait of Madame Augustin de St. Aubin
From a proof before letters, in the collection of Mortimer L. Schiff, Esq.
Size of the original engraving, $13\frac{1}{4} \times 10\frac{1}{8}$ inches

commissioned to gather from the beds of Kew Gardens representative blossoms for a small vase.

Before entering on this delectable if difficult task, a few words regarding the methods of French Eighteenth Century engravers will appear worth while. The entire century had practically abandoned the art of wood-engraving, nor was the simple burin method of the Seventeenth Century used by the artists of whom we shall speak; while the mezzotint, later so much in vogue in England, was not at all popular in France. The episodes of gallantry and the genre subjects found most frequent expression through that method of line engraving where the burin was used after the subject had first been lightly etched. This state of the print, generally described in catalogues as "State A," and known as the "*eau forte*," is little more than an outline, and, lacking decorative quality, of interest mainly to students and collectors. After the acid had here done its work, the burin came into play. The engraved states differ in number but very seldom were they less than three, in addition to the unfinished proof. The first state is without all letters, the second shows the names of the artists, the designer, and engraver, while the third state generally has the title and the dedication, and also the names of the engravers. As the name of the publisher often appears, as well as the letters A. P. D. R. (*avec privilège du Roi*), and frequently the arms of the patrons to whom the print is dedicated, recourse must be had to some such authority as the volume by Lawrence and Dighton by the collector who wishes to establish the varying states of the various engravings. A further fact of not uncharacteristic interest is that in some prints the early

states are rather more *risqué* than the last or "print" state. Although the aquatint and stipple engravings, as well as that color method called "*manière au lavis*" (invented by François and perfected by Leprince), are met with, the general statement may be made that the burin engravings, based on the preliminary *eau forte*, are the general rule, and that color engravings are the result of later printers or imitators, and as such are to be cautiously considered by the collector.

Whereas during the first half of the century Watteau preponderantly had been copied by the engravers, at least five important artists immediately come to mind in considering the chief designers of the second half. Opinion will differ as to their relative rank, but I fancy no critic will dispute the immediate inclusion of Moreau le Jeune, Lavreince, Fragonard, Baudouin, and Augustin de St. Aubin. The last named artist figures again in the list of the most notable engravers, which must comprise the two De Launays, Ponce, Simonet, Choffard, Helman, and Martini. Deni, Duclos, Guttenberg, Delignon, and many others were engravers of similar and often equal talent, while Freudeberg as a designer might well come immediately after the foremost names.

Tastes differ. The present writer, were he to be limited to collecting the engraved works after only one artist of the Eighteenth Century, would choose Moreau le Jeune, whose famous "Monument de Costume" is indeed *the* monument, the most graceful conceivable, of this entire period. This work comprised three sets of twelve engravings, the first series after designs by Freudeberg; the others by Moreau. The first series, decorative, but not perfect in drawing,



LE BILLET

Doux

Dedicé à Monsieur
Conseiller Premier Général

de Sa Majesté,

Titre de Cabinet de M. M^o de Pressigny

A Paris, chez D. Launay, Graveur du Roy, rue de
la Bucherie, la porte cochère près de rue des Robes

A. P.

D. R.

LE BILLET DOUX

From the engraving by Nicolas de Launay,
after the painting by Lavreince
Size of the original engraving, 15¼ × 12 inches



LE RESTAURANT

Engraved by Deni, after the painting by Lavreince
From a proof before letters, in the collection of
Mortimer L. Schiff, Esq.
Size of the original engraving, $14\frac{1}{8} \times 10\frac{1}{4}$ inches

shows in each instance a rich engraved border, with descriptive verses ascribed to the pen of Rétif de la Bretonne. There may be given, as indicative, the text of *Le Bain*, engraved by Romanet, in which to the scantily clothed mistress enters the maid, a cup in one hand, in the other a missive from a gallant.

“*De la lettre ou du chocolat,
Que préfère Madame?*” “*Ah, ma chère Justine,
J’ai le cœur bien plus délicat,
Plus foible infiniment, hélas! que la poitrine.*”

Freudeberg, however, is not at his best in the “Monument,” and the finest two plates of this artist are, I think, those engraved by De Launay, *La Complaisance Maternelle* and *Le Petit Jour*. In the latter we see the three protagonists of Eighteenth Century comedy—mistress, maid, and lover—delineated with perfect grace. The architectural balance of bed and mirror; the picture of Venus and Cupid on the wall; the details of chair and candelabra, and all the minutiae of dress are characteristic. The faces, however, are just a trifle insipid despite their charm. I find more life and character in those by Moreau, while the freedom of his composition and the accuracy of his drawing render the last two series of the “Monument de Costume” far superior to the set by Freudeberg.

One of the finest examples in America of this remarkable work is in the possession of Mr. Mortimer L. Schiff, whose Eighteenth Century collection is necessarily mentioned in all important modern works of reference, and who has very kindly placed at the disposal of the writer several of the prints which are here reproduced. From the “Monument” the engraving

entitled *La Grande Toilette* deserves special mention because of its interest as an historical document. Clocks, books, mantel ornaments, swords, hats, paintings, wall decorations, furniture, masculine and feminine costume here are presented with perfect art. From this engraving pre-Revolutionary society could be reconstructed; by it, we might almost add, the French Revolution can be explained. Great days were those—for the great seigneurs!

One other engraving from the “Monument” we think of, because of its perennial human interest, a note generally lacking, or superficially attuned, in the times of the *Estampe Galante*. “*C’est un fils, monsieur*” is an altogether delightful print. The parental quality of this picture is again met with in *Les délices de la Maternité* and in “*N’ayez pas peur, ma bonne amie*”; and indeed in the racing, riding, dancing, shooting, driving, card-playing, and similar subjects of the “Monument” we have a not unpleasant respite from the usual series of love-making episodes, although these are here not entirely lacking.

Of amatory subjects in which the name of Moreau figures, the best known is *Le Coucher de la Mariée*. This plate, after a gouache by Baudouin, was first etched by Moreau and then finished with the burin by Simonet. Thus associating three of the great artists of the period, it is a splendid illustration of that system of collaboration which contributed so greatly to general effectiveness. We have examples of a frame by Choffard for an engraving by Ponce, of Choffard’s *fleuron* for De Launay’s *Hasards Heureux*, and many other instances of coöperation, but *Le Coucher de la Mariée* remains the loveliest instance of three artists



LA COMPLAISANCE MATERNELLE

From the engraving by Nicolas de Launay,
 after the design by Freudeberg
 Size of the original engraving, 12 $\frac{1}{8}$ × 8 $\frac{1}{8}$ inches

working together through three different media of art. A fourth important name appears in the final state of this print, in the line "*A Paris chez Moreau le Jeune, rue de la Harpe vis-à-vis Mr. Le Bas.*" Le Bas is a famous figure of the period, less notable as himself an engraver than as a critic and director of other artists.

Le Coucher de la Mariée has been criticized on the score of impropriety. We cannot share in this opinion. A distinct delicacy and refinement so permeates this nuptial scene as to eliminate all vulgarity and grossness. Indeed, the combination of gaiety and tenderness shown by the bride's attendants has a note of emotional beauty, emphasizing the loveliness of the entire picture. Purely as decoration it may well be considered one of the very finest of the Eighteenth Century engravings.

With perhaps more weight, the charge of impropriety may rest on N. de Launay's engraving after Fragonard, *Les Hasards Heureux de l'Escarpolette*. This print is by some writers called the most famous of the period. Without venturing into the slippery field of superlatives we may safely accord it high rank. The foliage in fore and background, the waterfall, and the carved cupids enrich a picture in which the generously swinging lady delights not alone the recumbent gallant, but all lovers of engraving. It is a masterpiece of light and shade, and Nature herself could compose no lovelier setting.

Au moins soyez discret (a good piece of advice after this Fragonard) is a *chef-d'œuvre* of simpler character. In it the lady holds to her lips the finger admonishing silence. Drawn and engraved by St.

Aubin, it is the portrait of his wife, and a companion piece to the engraving of a man (the artist himself) throwing a kiss to this fair lady. St. Aubin is famous for his engravings of portraits, but this pair, both because of subject and treatment, come into the class of the *Estampe Galante*; or, rather, they belong to both classes of engraving for which France in the Eighteenth Century was famous.

Reverting to that art in which the interest centers rather in situation than in character, two plates of De Launay call for inclusion here. In *La Consolation de l'Absence* we have a technical masterpiece. A young girl is seated on a sofa, a love letter in her left hand, the miniature of her lover in her right hand. Books and a pitcher and a cup of chocolate are on a small table; a mandolin rests against the arm of a large chair, from which dangles the young lady's work-bag. A small spaniel plays with a ball on the floor. A painting of Cupid, surrounded by rich carved garlands, decorates the wall, and a carved table with ornaments and the characteristic large mirror complete the accessories of a charming picture. In De Launay's *Le Chiffre d'Amour*, an out-of-door companion piece to this interior, we see the maiden carving her initials on the trunk of a tree. Her little dog is seated on a stone bench at the right. Again we have a love letter and roses, while the foliage of trees and the clouds in the background form a setting as decorative as the elaborate wall of the other picture. *Le Chiffre d'Amour* is, like the *Hasards Heureux*, after Fragonard; the *Consolation de l'Absence* after Lavreince.

To Lavreince we owe many of the loveliest pictures



LE DANGER DU TÊTE-À-TÊTE

Engraved by Simonet, after the painting by Baudouin
From a proof before letters, in the collection of Mortimer L. Schiff, Esq.
Size of the original engraving, $13\frac{3}{4} \times 10$ inches



LE DANGER DU TÊTE-À-TÊTE

Engraved by Simonet, after the painting by Baudouin
"Print" State, with title and ornamental border
Size of the original engraving, 13¾ × 10 inches



L'HEUREUX MOMENT

Engraved by Nicolas de Launay, after the design by Lavreince
From a proof with the title, but before any other lettering, in the
collection of Mortimer L. Schiff, Esq.

Size of the original engraving, 14 × 10 inches

of this time. A notable one, the original gouache of which is in the Baron Edmond de Rothschild collection, is entitled *Le Restaurant*, and is of special interest not alone because of its inherent charm, but also because experts differ whether the engraver was Martial Deni or his sister Jeanne, so similar was their technique. This similarity in technical perfection stamps the period of which this engraving is so thorough an expression. The lady reclines on a sofa, a cup of chocolate in her hand, her lover is next to her, the attendant companion approaching them, roses, carved chair, ornamental drapery, walls and ceiling. We are, as it were, at a theater, and the stage property is used over and over again—but by what consummate hands!

In *L'Enlèvement Nocturne* by Ponce, the play takes on a more dramatic turn, and the greater number of characters involved in this episode, the feeling of the need of haste, the moon-lit sky, the horses and chariot—all give an atmosphere of action which almost carries out the illusion of actuality; but the decorative trees and plants, the exquisite garments of the protagonists, including the maid clambering over the high wall, recall us in time to the fact that it is a scene from life only secondarily, a scene of art first of all. Yet it remains one of the strongest pictures, and in its contrast of light and shade one of the most successful of its school.

We shall find very few nudes among the engraved works of these artists. It was, as far as their circle of patrons was concerned, a time of conventional immorality, and both convention and immorality tend to abstain from the nude in art. A nude man by Man-

tegna, a nude woman by Dürer,—who ever gives a second thought to their absence of clothes? In the half-veiled charms, the generous but not entire disclosure of such engravings as *Le Matin*, and *Le Soir* by De Ghendt after Baudouin, the nakedness is more apparent. I think we may perhaps dismiss this often discussed but not so easy theme with the reflection that a nude figure is seldom suggestive unless it has as accessory, somewhere in the picture, the accentuation of the garments that have been withdrawn. Vidal's *La Balançoire Mystérieuse* and *Les Baigneuses Surprises*, the one after Lavreince, the other after Monnet, are cases in point.

Because the prints thus far referred to have, for the most part, contained only two or three figures, generally the mistress, the lover, and the maid, the inference would be unfair to the creators of the *Estampe Galante* that there were none among their number who could achieve success in the handling of large groups. The two splendid plates of Dequevauviller, after Lavreince, *L'Assemblée au Salon* and *L'Assemblée au Concert*, not less than Duclos's *Le Bal Paré* and *Le Concert*, after St. Aubin, would refute such a theory; while Debucourt's *Promenade Publique* is a masterpiece in the same field. Lavreince's concert is a delightful representation of a musical *soirée intime*. The picture divides itself into three well-balanced groups: at the right are four musicians and at the left a number of gossiping ladies toward whom one of the gentlemen belonging to the central group around the piano holds out a restraining and deprecatory hand. While here are shown only about a dozen figures, in Duclos's design the number

increases to between seventy and eighty, each depicted with charming fidelity. The background with its Ionic pilasters and arched ceiling is similar in both. Such pictures with multiplicity of characters are of course the exception, but the art of the time was equal to them. These representations of concerts, dances, and promenades are of especial value in rounding out our pictorial knowledge of the social life.

Another artist who successfully handled large compositions was Cochin, a designer of such fertile imagination and such assiduous application that about a thousand of his plates are recorded. His fame, however, rests chiefly on his work in connection with book illustrations; and here we enter into a field which touches only at points the field of the *Estampe Galante*, but which in any case cannot be overlooked in a survey of Eighteenth Century French engravings. Just as that phase of art, illustrated by the prints already mentioned in this article, can never again along its own lines be surpassed, so too that group of books, whose beauty is often due to the very painters and engravers that figure in the *Estampe Galante*, must ever remain the incomparable flower of its class. In them French taste, that spirituel quality as easy of recognition as it is difficult of definition, reveals itself most inimitably.

The extent reached in the vogue for beautifying the printed volume can best be appreciated by reference to the authoritative work of Henri Cohen, the sixth edition of which has recently been edited and considerably augmented by Seymour de Ricci. In this "Guide de l'Amateur de Livres à Graveurs" we shall find over eleven hundred pages devoted to the descrip-

tion of the works of English, French, German, Latin, Greek, Italian, Spanish, and Portuguese authors, whose pages have appealed to the ornamentative instinct of the Eighteenth Century French artists.

It is true that book illustrations are of ancient origin, and that it would be possible to trace relationship between the miniaturists who decorated the manuscripts of earlier centuries and the work of these later artists. As connecting links, we should have to refer to the woodcuts of the Fifteenth and Sixteenth centuries, notably those books in which figure the designs of such artists as Dürer and Holbein, Aldegrever, Beham and Jost Ammann in Germany, Geoffroy Tory and Jollat in France, and that delightful artist who ornamented the *Poliphilus* printed by Aldus in Venice. We should have to place special emphasis on the fascinating work of Callot in the early part of the Seventeenth Century and on the comprehensive talent of Picart in the second half. But all such historical introduction would, it must be admitted, leave us very much where we were before, conscious that the art of the Eighteenth Century, exemplified in its book illustrations as in its *Estampe Galante*, is an entity best considered in itself.

Baron Portalis, the aged but still authoritative student, has selected the “*Daphnis and Chloe*” of Philippe d’Orleans as the first volume which strikes the sentimental note that was to reëcho so often through the pages of the Eighteenth Century. The choice is felicitous on account of the character of the engravings, and interesting on account of their author. It seems fitting that thus the name of an artistic nobleman should be linked with the beginning of the art



ANNETTE ET LUBIN

From the engraving by Nicolas Ponce,
after the painting by Baudouin

From a proof before letters, with fleuron and ornamental border
Size of the original engraving, $15 \times 10\frac{3}{4}$ inches.



L'ENLÈVEMENT NOCTURNE

Engraved by Ponce, after the design by Baudouin
From a proof before letters, with fleuron, in the collection of
Mortimer L. Schiff, Esq.

Size of the original engraving, $15\frac{1}{4} \times 11\frac{7}{8}$ inches

that we are discussing, for it was largely to the patronage extended and the example set by such amateurs as this prince, the Count de Caylus, the Abbé de Saint-Nom, and Mme. de Pompadour, that continued impetus was given to the development of this branch of French art.

The writer may perhaps be permitted briefly to digress from his subject, in order to seize the opportunity presented by the thought contained in the preceding paragraph, a thought that brings up the question of what the contemporary society, and more especially the great collectors of any given nation, can do to make fertile the artistic life. This problem is one which we Americans have perhaps most signally failed to solve. There can be no quarrel with those lovers of beauty who collect the paintings of ancient masters, the canvases of the Barbizon School, the great work of Rembrandt and Dürer, the delightful French engravings of the Eighteenth Century. Only if their collecting ends there, must our disappointment begin. Only if the so-called Mæcenases and the Lorenzos of to-day fail to realize that those great geniuses whom they would like to consider their prototypes, were, indeed, the inspirers and patrons of contemporary and national endeavor, must we feel that there is something vitally wrong in the attitude of our wealthy collectors. One of the most cultured among the younger scholars and art lovers of America, a man as familiar with the message of the Renaissance as with the message of modern democracy, was the first to point out to the present writer the sad failure of America's greatest collectors in regard to their service to the creative art of our country. Acquisitiveness, as he

pointed out, is not creativeness, and that Lorenzo, who surrounded himself with and encouraged poets, scholars, architects, painters, and craftsmen of every kind, not alone was interested in the work of the dead centuries but fostered the creations of his own living century. So, too, the leaders of Eighteenth Century society in France, in no spirit of condescension, evoked the intimate message of contemporary art and were more interested in the unknown promise of the artists that surrounded them than in the famous names of the artists that had preceded them. The wealth and the generosity of America are equal to both interests, and it is high time that the primary and fundamental function of patrons of art should not be lost sight of in the secondary achievement of acquisition.

Numerous are the constellations and lesser stars of the Eighteenth Century firmament, but the great Pleiades remain fixed. These seven (which Henri Cohen selects) must ever include Eisen, Moreau, Gravelot, Boucher, Cochin, Marillier, and Choffard. By reason of the wide range of his talent, the character of his representations, and that talent which combined the power of imagination and the power of technique, Moreau, to our mode of thinking, stands at the head of this list. His illustrations for the works of Molière, Voltaire, and Rousseau make these sets a delight. To his *Monument* reference has already been made; of no less beauty are his designs for the "Chansons de Laborde." While his talent becomes feebler in old age, judged by his best work he is superior even to Eisen.

It is to Eisen that we owe the illustrations for per-



LA CONSOLATION DE L'ABSENCE.
Dedice à Madame Comtesse de Douglax.
 Par son très-humble et très-obéissant serviteur
 N. De Launay.

LA CONSOLATION DE L'ABSENCE

From the engraving by Nicolas de Launay,
 after the painting by Lavreince
 Size of the original engraving, 13 $\frac{7}{8}$ × 9 $\frac{3}{4}$ inches



LA PHILOSOPHIE ENDORMIE

By Moreau le Jeune, after the painting by Greuze
A portrait of Madame Greuze

From an *eau forte*, in the collection of Mortimer L. Schiff, Esq.
Size of the original etching, $16\frac{1}{8} \times 12\frac{1}{4}$ inches

haps the best-known and most sought after of all Eighteenth Century books, the *Contes de La Fontaine*. By virtue of his grace, his sense of humor, his *esprit*, so thoroughly French in spite of his Swiss birth, Eisen in this book, as in equally charming illustrations for the *Baisers* by Dorat and the *Temple de Gnide*, reaches the height of lovely adaptation to the text. While the *Chansons de Laborde* is probably the greatest and the *Contes de La Fontaine* perhaps the most typical of all the books of this period, the Boccaccio, illustrated by Gravelot, is not far behind in fame. His talent was especially suitable for humorous and amorous scenes. Thus his illustrations for Boccaccio, for the *Contes Moraux* and for Fielding's "Tom Jones" are more successful than his designs for Voltaire. If he lacked some of the dignity of Moreau, he still remains one of the most delightful artists of this group. Apart from the full-page illustrations of the text, almost all of these men were original and charming in those vignettes and head and tail-pieces which add so much to the decoration of their books. Here Choffard and Marillier take rank with Gravelot as the foremost trio. In Marillier's *Fables* by Dorat we find perhaps the best example of this minor art. It is significant of the epoch in which he lived that these little designs have added more to his fame than the long series of illustrations for the Bible, which are the only examples of serious religious illustrations among Eighteenth Century books. In Tasso's "Aminta," the "Jerusalem Delivered," and the "Pastor Fido" we find Cochin at his best, while the seventh in Cohen's list, Boucher, has to his credit a number of superb illustrations for Molière, Ovid,


and Boccaccio. As Boucher and Fragonard are with Watteau the greatest names in the French art of the Eighteenth Century, we may well close this brief and altogether limited survey of the books of that period with the mention of Fragonard's illustrations for the *Contes de La Fontaine*.

It has, indeed, been a limited survey, with the consequent omission of numerous artists who delightfully illustrated not alone books well known in the record of literature, but also books of travel, small almanacs, large "Galleries," works of Watteau and Claude, volumes relating to history, architecture, costumes, duelling, and, in truth, subjects of every description. Paintings, water-colors, pastels, and drawings were all grist for the mills of the engravers, who could always count upon the coöperation of the creative artists. Art was in the air; beauty was no transient visitor but a constant companion; and though the conditions and the spirit of those times were not such as to call forth the greatest kind of art, they evoked and cherished that loveliness which is its own justification.

THE ETCHINGS OF ANTONIO CANALE, CALLED CANALETTO (1697-1768)

BY LOUIS R. METCALFE

Author of "Robert Nanteuil," "Jean Morin," "A Prince of Print-Collectors:
Michel de Marolles, Abbé de Villeloin," etc., etc.

O describe the work of Antonio Canale, that artist who is better known to us as Canaletto, is to describe Venice, Queen of the Adriatic, for it consists almost exclusively of views of that city, which are painted with such sincere enthusiasm and loving care that they remind us of the songs which a lover sings in everlasting praise of his mistress.

At the mere mention of Canaletto's name, we see before us his finished canvases, unlike any other landscapes in art, as they hang in the leading museums of the world, with their decorative masses of architecture in faultless perspective, their luminous skies, and their animated foregrounds of people and boats, all drawn with amazing precision. Amusing are they, and delightfully original, without a doubt, but they deserve more than a casual word of praise. They are not only pleasing tone-poems and marvels of perspective and detail: they also have the dignity of recording "a vanished and irreparable past," a period in the life of Venice which was unique, for it was its swan song and saw the last gleam of brilliancy shed by the Most

Serene Republic before it sank into its grave; and it is impossible fully to appreciate Canaletto's work without considering what Venice was in his time.

“One may have seen everything in the world, and yet marvel at the sight of Venice,” said Voltaire, with perfect truth; and even to-day that strange union of art and nature, still, so wonderfully preserved to us in its frame of sky and water, is intoxicating for both poet and painter. We cannot imagine that its beauty could ever have been greater, yet it is no more the Venice of old, for although the glorious stage is intact, the actors and their play have vanished. How far is it from being the Venice of the eighteenth century, the care-free city of serenades and constant travesty, the scene of continuous pageants and wild masquerades forever embarking for Cythera by the golden light of paper lanterns!

In spite of the grandeur of its Renaissance days, with its Titian, Giorgione, and Veronese, and the triumphal processions of its victorious leaders, the city of Saint Mark was never more Venetian than during its old age, never a more perfect setting for the romantic existence of its inhabitants than during its decadence. Life there was never so enchanting as fifty years before its fall, when, with its commerce destroyed, its riches decreased, and its political ambitions abandoned, it burst into a final song of joyful exhilaration, made of six months of the year a carnival which has never seen its equal, and, with Tiepolo, Rosalba Carriera, Pietro Longhi, the two Canalettos, and Guardi, produced a little Renaissance of Art which was thoroughly original and which proclaimed to the last the Venetians' undying love of life and love

of beauty. As a historian has said: "The lion of Saint Mark drew in its claws, and the Queen of the Adriatic fell into a gentle slumber, from which she was awakened only by the jingling bells of a gay masquerade."

What a cheerful old age, what a graceful decadence! Who would have suspected that Venice was so soon to lose both her liberty and her art? But now the times have changed and it is for the historian of Venice's past grandeur to exclaim: "*O tempora! O mores!*" We have only to ask the witty Conseiller de Brosse and that mad epicurean the Cardinal de Bernis, sometime ambassador; we have only to read the memoirs of Gozzi, Casanova, and the genial Goldoni, to realize what has become of the ancient dignity, the *pristina virtus* of the Most Serene Republic.

We shall be told that the once magnificent patrician has turned into a *petit-maître* who cares only for intrigue and the details of etiquette; when he bows his wig has to drag on the ground. Nowadays, thanks to the mask which is worn at all times, he and his lady can mingle with the noisy carnival crowds in the streets, spend the night gambling in the Ridotto, and meet their friends on the Riva at sunrise. The love of display was never more pronounced, French fashions and wigs are all the rage, and the extravagance exhibited by society at weddings, regattas, and the concerts on the Grand Canal amazes all the foreigners. These are days of riotous merriment. For the theater there is a general craze: small stages are built in the principal palaces, and out-of-door theaters in the squares, notably in the Piazzetta. Gozzi himself turns impresario, while Goldoni, the Molière of Italy, alone faces popular displeasure, and for the Harlequins,

Brighellas, and Pantaloons, with their loud farces, substitute unmasked actors in serious comedies which soon become very popular.

As this general gaiety must needs be reflected in art, we find painting in great favor and a considerable number of students flocking here from the neighboring countries, particularly after the Accademia is founded in 1764, under the auspices of the nobility. The old régime is in disgrace, Titian and Bellini are all but forgotten; still there is in Tiepolo a worthy successor of Veronese. In spite of their theatricality, his frescos possess so much imagination, such richness of coloring, such brilliant light and atmosphere, that they fairly shout joy of living. In her pastel portraits Rosalba Carriera delights in revealing the butterfly-like frailty of those frivolous Venetian coquettes who were so much admired in their day for their mother-of-pearl complexions and their artistic coiffures. Pietro Longhi tells us all about the fashions of the time and the folly of his countrymen; in a series of genre pictures which recall Lancret he shows us just how they appeared when they saluted their Doge or gambled in the *Ridotto*, and when they gave themselves up to love and intrigue both in their homes and on the Piazzetta.

As to landscape-painting, it becomes very popular, thanks to Antonio Canale and Francesco Guardi, who record the setting of this joyful decadence. Their work represents the first chapter in the history of pure landscape-painting in Italy. Of the two it was Guardi who possessed that freshness of imagination and freedom which was characteristic of the time. For poetical impressionism and brilliancy, for variety of atmospheric effects and sparkle of water surface,



CANALETTO. VIEW OF BURANO (ALSO CALLED A VILLAGE ON THE RIVER BRENTA)

Size of the original etching, $11\frac{3}{4} \times 17$ inches



CANALETTO. VIEW OF MESTRE

Size of the original etching, $11\frac{7}{8} \times 17$ inches

his views of Venice remain unexcelled, while the expressive little figures which enliven his scenes tell such stories of life in Venice as to make him one of the eloquent historians of the eighteenth century. On the other hand, his freedom often savors of carelessness, and his drawing is sketchy in the extreme: with his architecture, particularly, he takes such liberties, and draws in such false perspective, that it often mars the effect of his picture.

His master, Canaletto, alone did justice to the noble stones of Venice; it was he who painted her with a truth and faithfulness never seen before. Of all the artists of this frivolous age, he was the only one who had a real cult for his art, who remained consistently devoted to his ideal, and who never ceased to paint with the greatest conscientiousness and sincerity.

II

GIOVANNI ANTONIO CANALE was born in Venice in 1697, and probably belonged to a patrician family, for he sometimes signed himself "da Canal," and in one of his engraved portraits he is given a coat-of-arms and the title of *nobilis Venetus*. His surname of Canaletto was given him by his admirers in England, and he must not be confused with another remarkable landscape-painter who dared assume that famous name. He was Belotto Belotti, Canale's nephew and pupil, who later wandered into different countries and died in the service of the King of Saxony. For him he painted the large views of Dresden and several royal country places which are to be seen in Vienna and the Saxon capital.

Canale learned how to draw and paint architecture in the studio of his father, who was the principal maker of theatrical scenery in Venice; and it is no wonder that with such romantic surroundings and so much training in architectural composition, silhouette, and perspective, he should have developed a passion for architectural landscape and also a great readiness of hand. The son, however, was a more serious artist than the father, and in spite of early success as a decorative scene-painter, became dissatisfied with the atmosphere of the stage, and, to use his own words, "solemnly excommunicating the theater," fled to Rome at the age of twenty-two, like Piranesi, thirsty for the sight of antiquities.

Several oil-paintings and a large number of charming drawings in pen, pencil, and sepia are witness to his activity while in the Eternal City. The sight of ancient ruins made a deep impression on him, and undoubtedly went very far to develop his imagination; but—was it because he found no possibility of making a career there? or was it due to the well-known homesickness of the Venetian?—it was not long before he returned to his native city. When he saw Venice again, he decided to paint nothing else.

In painting the Venetian landscape, Canale was not a pioneer, for Luca Carlevaris and Marco Ricci before him had painted lagoons, canals, coast scenes, and views of the city; but the abbé Lanzi, in his "Storia Pittorica," says that they both were soon "driven from their nest by the painter who became more generally known as Canaletto." The latter was soon renowned for his views of the city, but, unlike some of his colleagues and many Venetian actors, singers, and

dancers, he did not hasten into distant countries in search of more remuneration than could be secured from the frivolous Venetians; he persevered in his work at home, catering principally to the transient foreigners, and left Venice only in order to visit its environs.

The most famous foreign collector in Venice at this time was Joseph Smith, a merchant by profession and the British consul from 1752 to 1760. He was a connoisseur who had previously recommended himself to the Duke of Newcastle as "a middling genius." His house, full of fine pictures and Aldine books, was thrown open to all art-lovers, and Canaletto was a favorite guest. The connoisseur in Smith bought the Venetian's best canvases, but the business man paid mighty little for them, and later prompted him to make a contract with the painter by which, for a certain number of years, he became the possessor of all his output.

One day, however, Canaletto discovered that the Briton had reaped great profits by filling the collection of George III with the works of all the Venetian painters, and by selling for a high price to his rich friends at home the pictures for which he had paid so little. So he forthwith dispensed with the middleman services of the "middling genius" and set out for England. After a stay of two years, during which he received on all sides the most flattering attentions and painted many pictures for the Windsor collection, the Duke of Richmond, and many other Englishmen, homesickness and the London fog drove him back to Venice, and there he died, twenty years later, in 1768.

It is, then, due to Joseph Smith that there are as

many as seventeen of Canaletto's canvases in the Wallace collection, no less than fifty paintings and drawings at Windsor, and many others of his works in the private collections of England.

It is unjust to regard Canaletto as a mere painter of architecture: he was much more than that as long as he possessed all the ideals of a great landscape-painter. If he has not painted as brilliant a picture of life in Venice as Guardi, he has painted, as no one else has, Venice herself in all her naked beauty, and revealed at all hours of day and night the very soul of an architecture which is like the marriage of the Renaissance and the East.

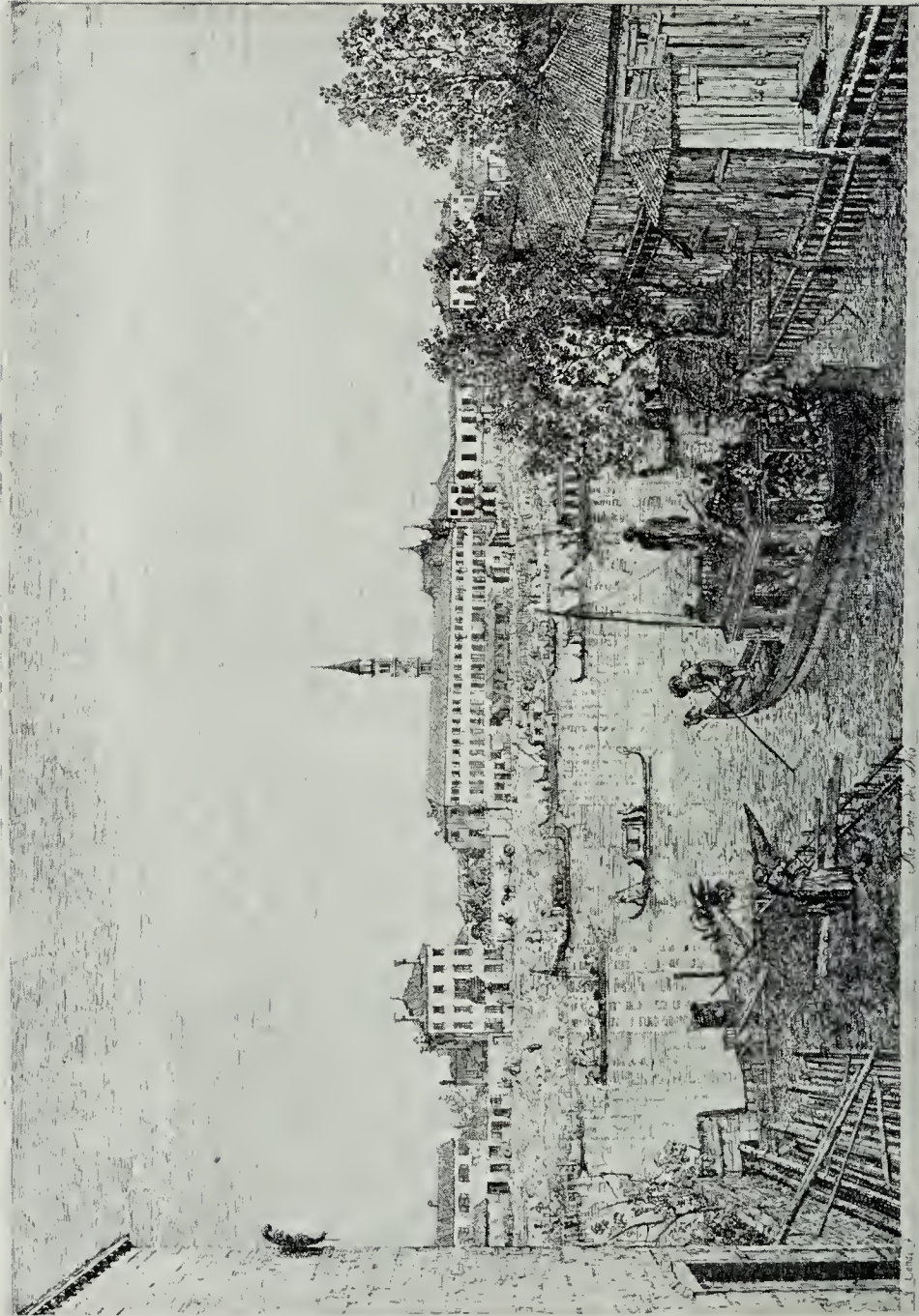
His surfaces of marble, stone, and tile are painted with as much delicacy and feeling as the trees and bushes of a Ruysdael or a Hobbema, and with much more vigor and directness than the miniaturized buildings of Dutchmen like Berck Heyde; but if his architecture is treated with unusual thoroughness, his light effect and his sky are no less well studied, and in all his pictures the atmosphere is typically Venetian. As he was far from being a realist in coloring and cared only for decorative harmony, his palette is sober, and we find in his palaces exquisitely mellow tones of silver-gray, old ivory, and copper-red, which are admirably set off by the depth of his greenish-blue sky and water and the hazy atmosphere of his horizon.

That he should have been aided by the *camera ottica* in drawing his pictures is not to be wondered at, for he has left us a great number of paintings showing thousands of buildings drawn with such correct perspective that it makes the distance as true as it is striking. As to his figures, or "macchiette," as they



CANALETTO. VIEW OF DOLO

Size of the original etching, $11\frac{3}{4} \times 17$ inches



CANALETTO. THE HARBOR AT DOLO

Size of the original etching, $1\frac{15}{8} \times 16\frac{7}{8}$ inches

were called, while they are more conventionally drawn than Guardi's, one has no difficulty in recognizing among them every type of Venetian, from Doge to beggar, and they are, as a rule, superbly drawn and full of expression.

III

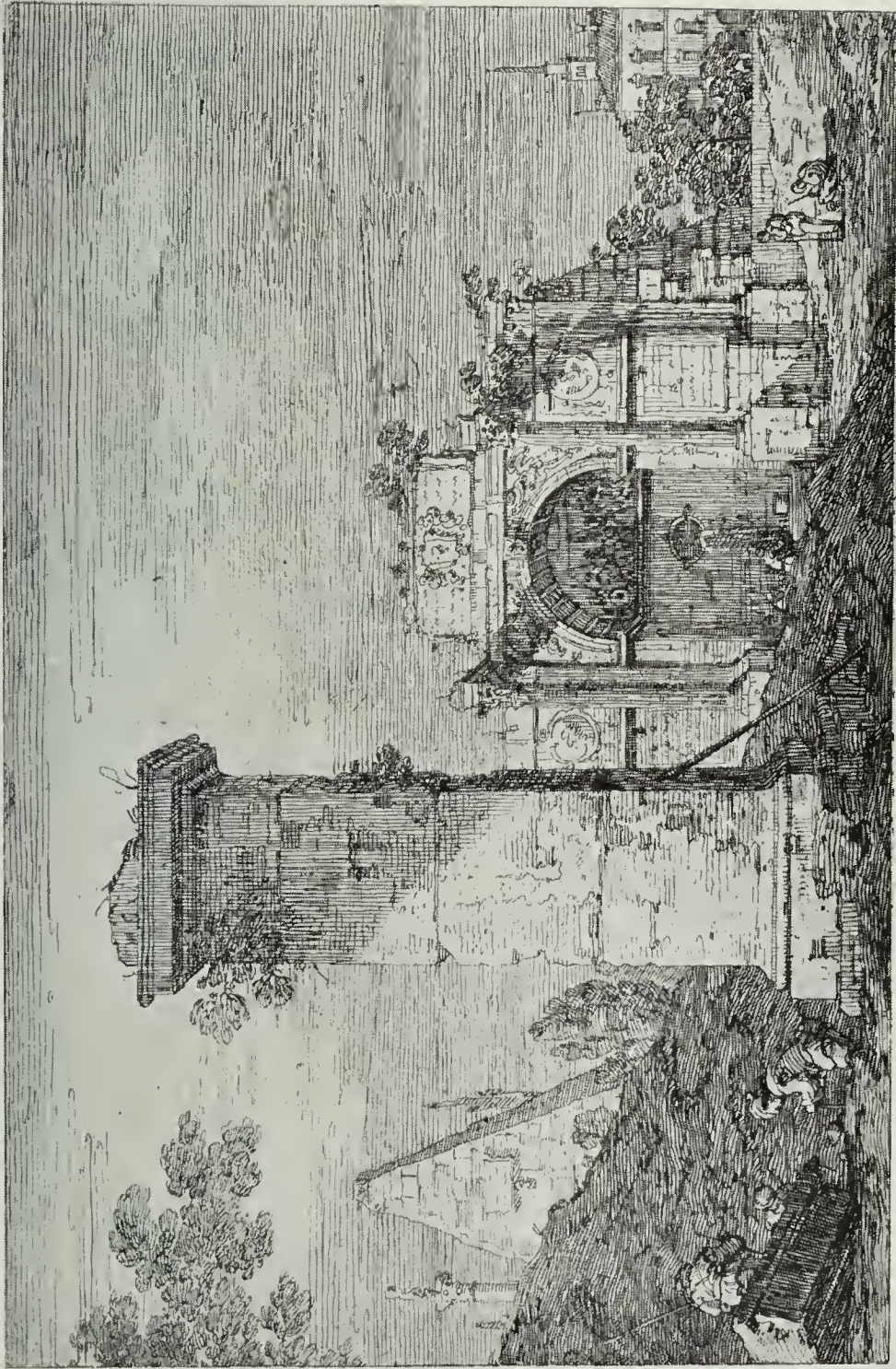
It is not generally known that this prolific painter was also an etcher, and that he produced thirty-two plates which for originality remain unexcelled. That they should have remained so long neglected seems incredible when one realizes their merit; but this may be partly accounted for by the fact that many of their subjects have little in common with those of his paintings, and that, moreover, they are executed in such an extremely simple manner that they seldom attract the attention of the average print-collector. To the devotee of Piranesi, for instance, nothing could seem more flat and lifeless than these silvery prints, apparently so uniform in tone. But in these days of research the subtle charm of eighteenth-century art has come home to many, and much which has not been appreciated heretofore comes to light with added significance. Canaletto's etchings have bided their time, and now they are gaining recognition, particularly from those art-lovers who attach great value to simplicity as a cardinal virtue of all good art.

We do not know when Canaletto began to etch, but it was probably during his visit to Rome. To any one who has studied the delightful drawings in pencil, pen, and sepia which he made at that time, nothing will seem more natural than that he should have been

tempted to elaborate on some of them and put them in a permanent form by means of a medium which is preëminently fitted for the expression of the artist's personal feeling. At all events, one of his smaller plates, known as *The Isolated Pier*, gives every indication of having been inspired by Roman scenery, and he has introduced classic ruins in several other compositions. What is certain is that from the very first Canaletto found himself thoroughly at home in this medium, and it is not possible to study his plates and not be convinced that he derived great enjoyment from every bit of his work.

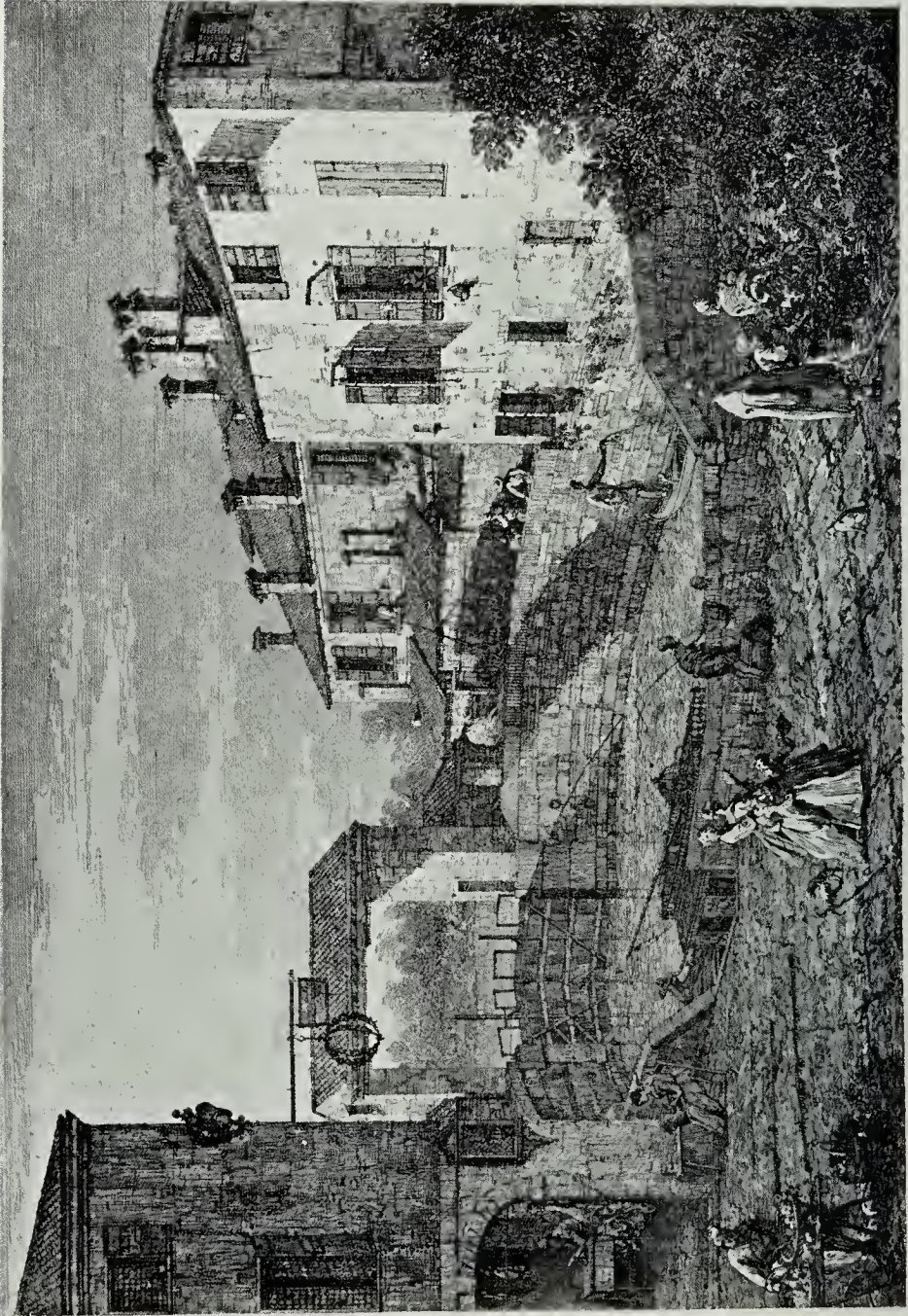
He who is acquainted only with the subjects of his paintings will be surprised by those of his etchings, for, with the exception of very few plates, they seem to have nothing to do with Venice, representing either quiet scenery on and near the mainland, or his original compositions. Here is a striking contrast. The artist has turned his back on the excitements of the busy metropolis, and seems to have taken his rest "far from the madding crowd," in closer communion with nature, etching views of the outskirts of smaller cities or peaceful landscapes illumined by a magnificent sky. It is easy to see that he enjoys the change, that he delights in drawing soft earth, bushes, and trees, and that he is fond of introducing in his foregrounds other motives than stone quays and gondolas, and of drawing architecture which for once is not formal.

After noting the tranquil restfulness of his compositions, one is immediately impressed by the artist's fine sense of light and atmosphere. "Ses yeux sont pénétrés de lumière," says Adrien Moureau, in his



CANALETTO. THE ISOLATED PIER

Size of the original etching, $5\frac{5}{8} \times 8\frac{1}{2}$ inches



CANALETTO. THE CANAL LOCK AT DOLO
Size of the original etching, $11\frac{3}{4} \times 17$ inches

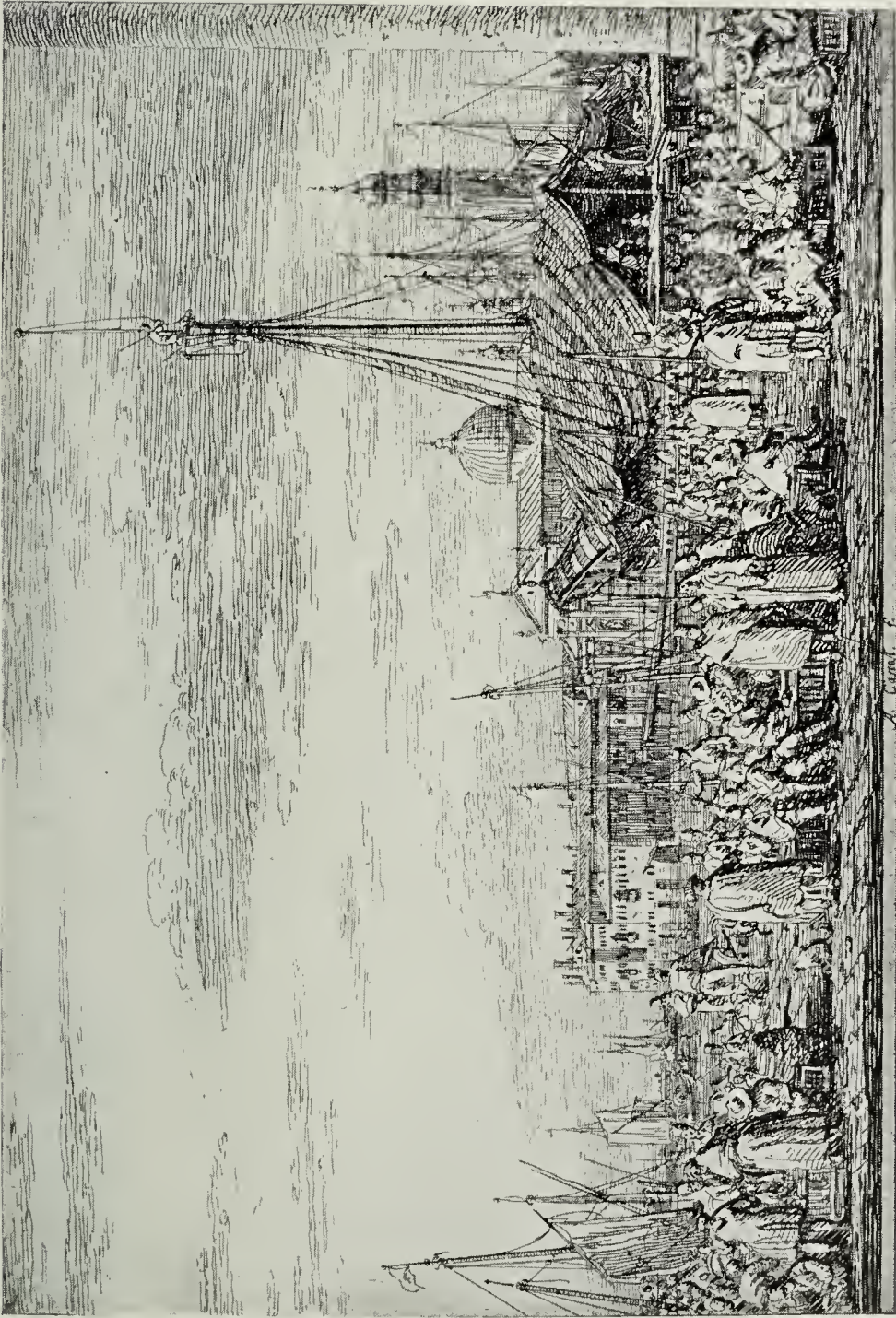
monograph on the painter. A look at one of his plates makes one feel out of doors, the light is so clear and diffused, the shadows are so transparent, the sky has such immensity, and yet all this effect is obtained by the simplest means imaginable. Nothing simpler than his technique is known in etching: only Mellan's can be compared to it. Canaletto's lines are crisp, vigorous, direct, but at all times lightly and feelingly drawn; and what is surprising is that they are perfectly distinct, there is a total absence of cross-hatching. All he has to do in order to lower the tone of some shadows in the middle ground and to bring out the mass of his foreground with its crisply drawn figures is to give that portion of the plate a rebiting. This is what gives his plates such a silvery tone even in the most brilliant impressions. Canaletto in landscape work, and Mellan in portraits, are the only ones who have used such a simple system of line-work; the great Nanteuil proved his ability to imitate the engraver from Abbeville in a difficult technique which he later abandoned for a better one, but no one was able to imitate the Venetian successfully.

There is another reason for the peculiar brilliancy of Canaletto's light effects, and it is plainly seen in his more finished plates; this is the treatment of the sky. Almost all etchers leave their sky white, or practically so; Canaletto is the only one who gives it a uniform tone. Although he does this with a most painstaking care, he does it so successfully that nothing in his etchings gives greater delight to the eye than this part of the picture. The result of a medium tone all over the sky, coupled with a darkening of the foreground, must be to throw greater brilliancy on the

high lights of his middle ground, and to produce a general blending of the ensemble which recalls a finished painting. We know of no one but Meryon who has etched an architectural landscape on these lines. A glance at one of Canaletto's houses in full sunlight, against a gray sky, with its crisply drawn, dark-tiled roof and windows, will convince any one that his French brother artist of a century later had studied his etchings as well as nature itself.

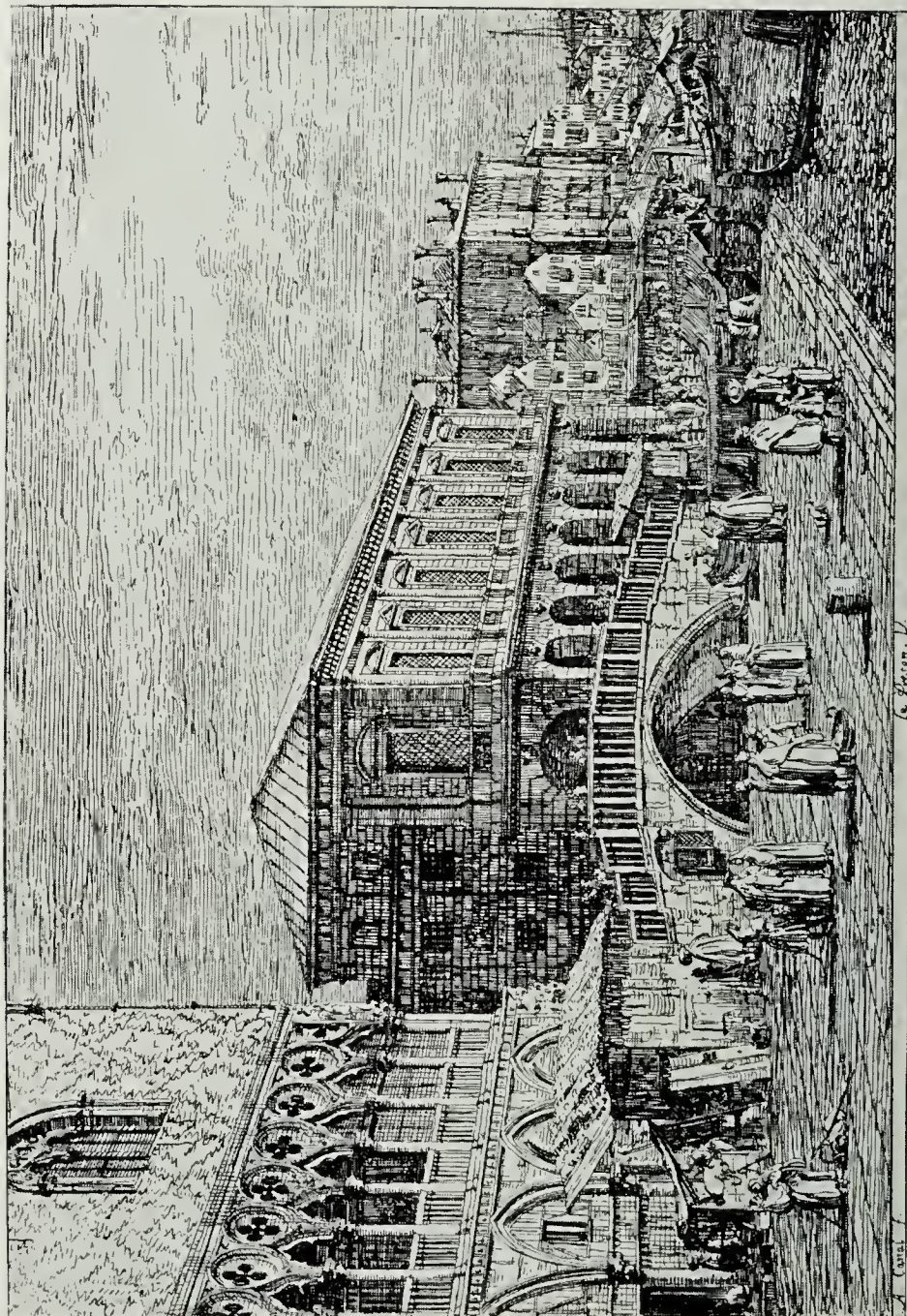
The Venetian covers his sky surface with a system of closely drawn horizontal lines which are as straight as the free hand will permit. This means that they waver just enough to produce an atmospheric effect. The frail clouds which usually enliven it and intensify its color are secured merely by interrupting these lines where the light strikes the clouds, and by continuing them with an increased waving in their shaded portion. Nothing more delicate, simple, and satisfactory can be imagined.

His architecture is etched with all the mastery of the erstwhile scene-painter who so perfectly portrayed monumental Venice. Faultless in perspective, precise in outline, completely modeled by its crisp shadows and the varied texture given its surfaces, it is both picturesque and solid and always in the right plane. Fully to appreciate the lightness and breadth with which it is drawn, one has only to compare Canaletto's etchings with the engravings which several contemporary engravers, notably Antonio Vicentini, made of his paintings. In the monograph on Canaletto, published by Rudolph Meyer in 1878, the number of his etchings is given as thirty-one, but since then an additional plate, which for some unknown reason was



CANALETTO. MARKET-DAY ON THE GIUDECCA, VENICE

Size of the original etching, $5\frac{1}{4} \times 8\frac{3}{8}$ inches



CANALETTO. VIEW OF THE PRISONS
Size of the original etching, $5\frac{3}{4} \times 8\frac{1}{4}$ inches

not published, was found in a Canale volume acquired by the Berlin Print Room, with the result that thirty-two etchings are now described in the most recent catalogue of the artist's work, made by Alexandre de Vesme in his "Le Peintre-graveur Italien" (Milan, Ulrico Hoepli, 1906). Some are large and finished compositions, others, of a smaller size, are more sketchily treated; some look like leaves from his sketch-book. Very few are views of Venice; the rest represent its environs and Padua.

The little views of the city are characteristic of Canaletto the painter, for they show us the best-known part of Venice. In the *Market-day on the Giudecca* there is much animation near the water's edge, and the island of San Giorgio Maggiore is partly hidden by the awning of a large war-ship. The *Piera del Bando* gives us a fine view of the Ducal palace, in front of which a crowd is listening to the promulgation of a government edict. The *View of the Prisons* shows us the busy Riva degli Schiavoni, near that somber building which only the Bridge of Sighs connects with the palace of the Doges, and the *Procurazie* gives us a wonderful picture of the crowded Saint Mark's Square bathed in dazzling sunshine, taken from the shadow of the basilica. All this is drawn with a correct yet sensitive line, the figures, though sketchy, being expressive of the different elements making up a Venetian crowd, and the picture wonderfully filled with light and animation.

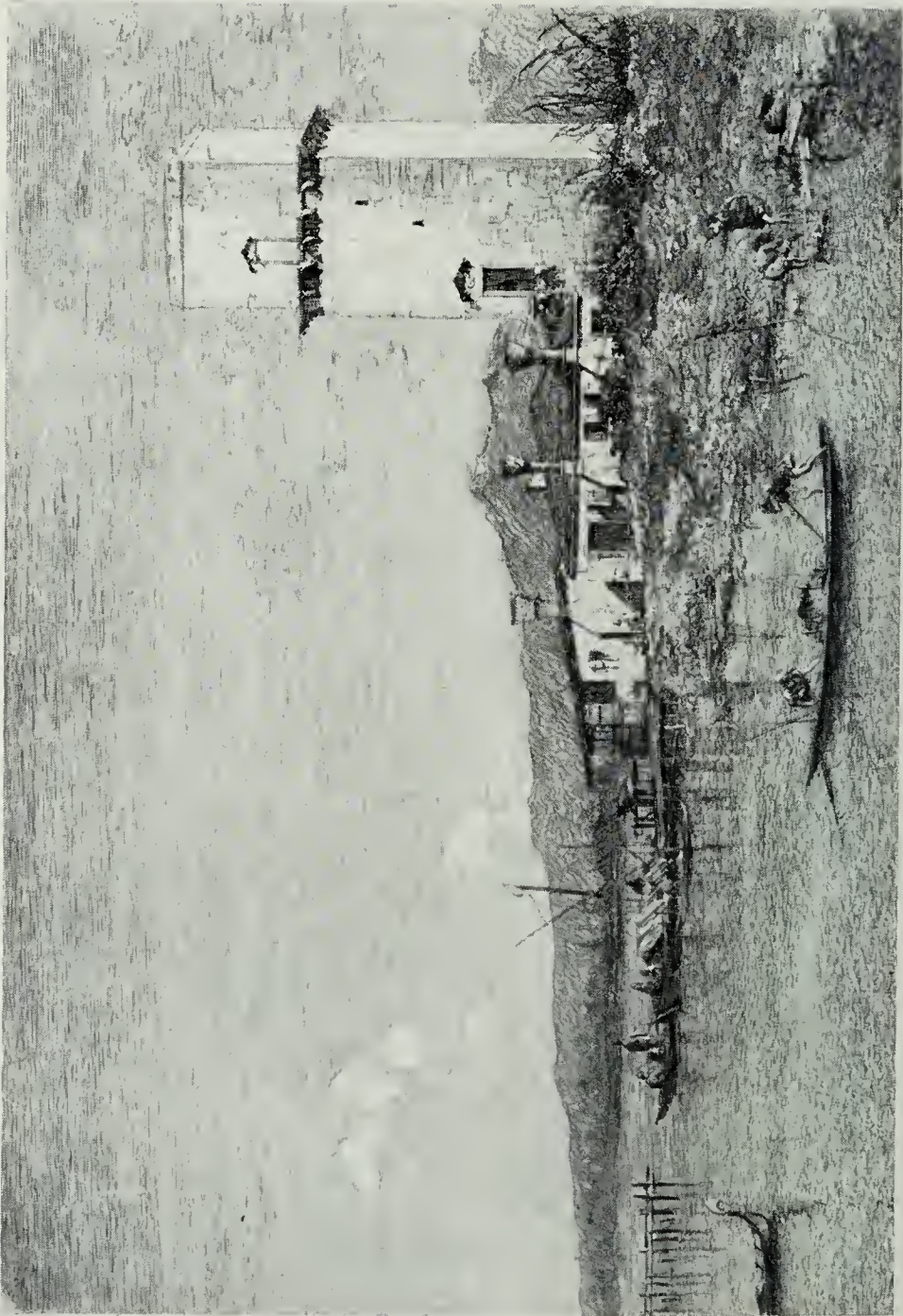
Nothing, however, approaches some of his imaginary scenes for sheer freedom of technique. In these crisp little plates ravines and temporary bridges, quaint houses and ancient ruins, play a prominent

part, while pilgrims before a shrine, sleepy fishermen in rowboats, or a romantic coach and pair enliven the foreground. Such compositions were called "capricci," and were frequently indulged in during the eighteenth century. At that time artists were particularly interested by the picturesque in nature, and instead of making minute studies of nature like the Dutch painters, delighted in grouping in a fanciful combination various well-known features from their surroundings. In most of these plates of Canaletto's there is a diffused light which illumines the smallest shadow and produces incredible brilliancy; the entire effect is secured by lines which are perfectly distinct. Three of his most charming plates give every indication of having been cut down from a larger size. One is *The Dome Surrounded by Houses* terracing down to the water-level; it seems bathed in the soft light of a hazy morning. Another is *A View of a City* greatly resembling Verona. On the left of the foreground is the tomb of a bishop, sharply silhouetted against a broad expanse of such a serene sky as one can find only in the north of Italy and on a late summer afternoon. It is a typical Italian scene, expressed with a delicate sense of color and rare poetic feeling. The third shows some oxen passing over a bridge, and the right side of the picture which was published separately shows some men fishing near a little monument shaded by a tree.

In the twelve views which Canaletto etched for Joseph Smith, he gives us his most ambitious compositions, his most finished work. Some of them are a little too *poussé*, a little too conscious, but they are all interesting. Four are imaginary landscapes; the rest could



CANALETTO. THE DOME SURROUNDED BY HOUSES
Size of the original etching, $11\frac{5}{8} \times 8\frac{1}{2}$ inches



CANALETTO. THE TOWER OF MALGHERA
Size of the original etching, $11\frac{3}{4} \times 16\frac{7}{8}$ inches

be the illustrations to nothing less ideal than a little boating-trip from Venice to Padua. The dedicatory *Frontispiece* which precedes the set is in the style of Piranesi, and shows a vine-covered ruin on which is the following inscription: "Views, some taken from nature, some invented, by Antonio Canal, and by him set in perspective, engraved, and dedicated to the most illustrious Joseph Smith, Consul of his Britannic Majesty to the Most Serene Venetian Republic, as a sign of homage and esteem."

Here is a *View of Burano*, a little island town north of Venice; a stretch of water separates its few houses and church steeple from a vigorously drawn foreground with a rustic foot-bridge and a beautifully studied dying tree which stretches out its arms to the heavens. Further on we find the *Tower of Malghera*, which used to guard the approach to Venice. All of Canaletto's finest qualities are shown in this plate and it ranks with the remarkable achievements of etching. Its values are as carefully studied as those of a fine painting; in point of light and atmosphere it is a revelation, and it is a quiet scene rendered with rare poetic feeling.

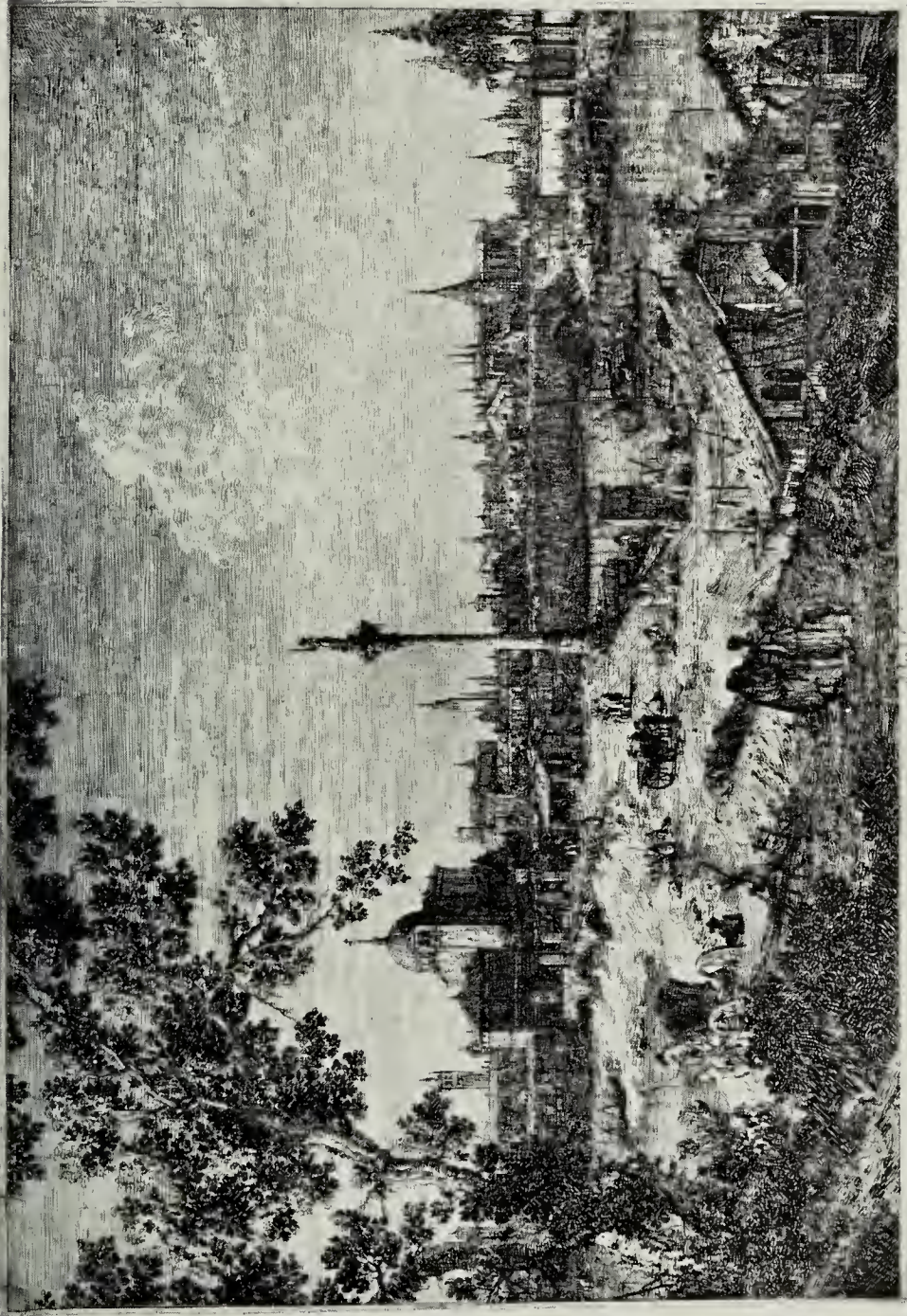
After Malghera comes *Dolo*, further inland. Here are its long buildings as they appear from the water-side, and some of the many boats which ply between this town and Venice. Among them we recognize several of those roofed pleasure-boats which were so much in vogue in the eighteenth century, but a new arrival in the foreground looks particularly festive, and we can fairly hear its passengers sing. Can we forget that page of Goldoni's memoirs in which he recounts the way in which he enlivened one of his slow

journeys by water? Can we not see him and some friends engaging one of those pleasure-boats decorated with painted carvings and shaded by a picturesque awning, traveling at a snail's pace, a constant delight to the people on shore on account of the music of a 'cello, three violins, and a French horn played on deck by an improvised orchestra, and hear the wild applause which greeted Goldoni's reading of his daily journal after supper?

Another plate, and a particularly effective one, is *The Canal Lock at Dolo*. It discloses Canaletto's remarkable ability to etch architecture and to express all the glowing effect of direct and reflected light on stone surfaces. The twelve figures which enliven the scene are drawn with a vigor and an expressiveness which Guardi himself might have envied.

After having drawn *Mestre*, with its canal vanishing in the distance in the very center of the composition, Canale finally reached Padua and etched its *Prà della Valle*, and the *Church of Saint Justina*, beautifully illumined by the afternoon sun, with an amusing mass of women, priests, noblemen, beggars, farmers with their oxen, children and dogs in the foreground. Two of the most beautiful plates in the collection are the *View of an Imaginary City*, full of churches, monuments, and tombs reminding one of a canto of "Childe Harold," and the *Porch with a Lantern*, which shows through the columns of a loggia a triumphal arch, a ruined temple, and some picturesque houses basking in the sunlight and the *dolce far niente* of a spring day in Italy.

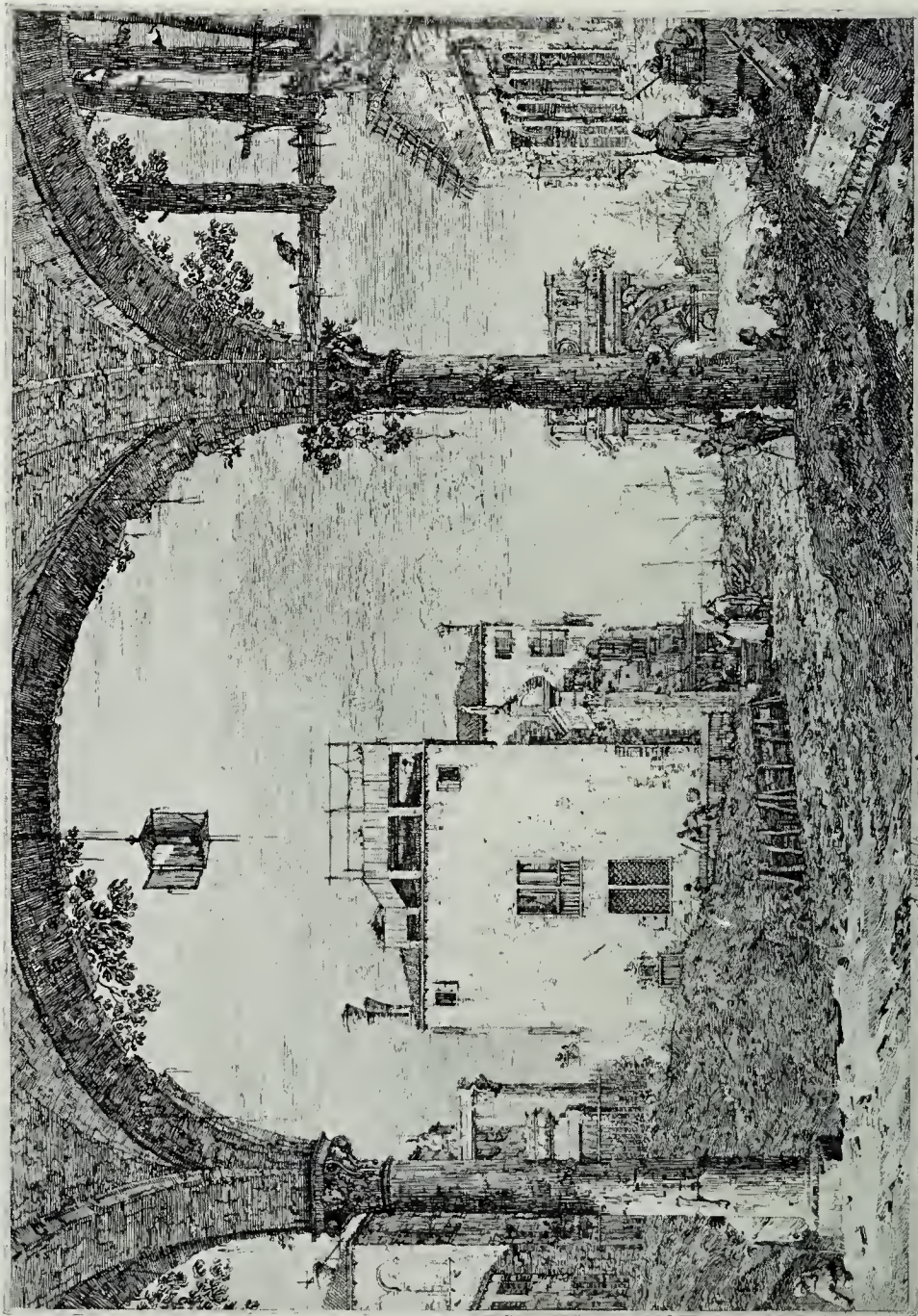
One can spend a lifetime with these quiet pictures



CANALETTO. VIEW OF AN IMAGINARY CITY

Rudolph Mever, in his monograph on Canaletto, states that this is a view of Murano, on the island of the same name, near Venice; but Alexandre de Vesme is of the opinion that the city represented is Padua.

Size of the original etching, $11\frac{5}{8} \times 17$ inches



CANALETTO. PORCH WITH A LANTERN

Size of the original etching, $11\frac{3}{4} \times 17$ inches

without tiring of them. So great is their unaffected simplicity, and so sincere is the artist's love of nature, that they remind us of certain old folk-songs, and to dwell with them is to live in Arcady.




THE PRINT ROOM OF THE FREE PUBLIC LIBRARY OF NEWARK

PRINT-COLLECTIONS IN SMALL LIBRARIES

BY JOHN COTTON DANA

Librarian of the Free Public Library of Newark, New Jersey

RINTS form important parts of many books. It should be part of a librarian's duty, and it may easily become one of the pleasures of his calling, to encourage an intelligent interest in all the arts which are employed in book-making. Therefore every library, however small, should have a collection of prints, even though it is, in its beginning, nothing more than a collection of illustrations from books and journals of recent years. Once begun, it will surely grow, in due course, into a collection embracing many prints properly so called, pictures which owe their charm, their beauty, and their value to the genius of the artist-engravers who produced them. Such a collection, even if very modest and inexpensive, can be so selected, arranged, and labeled as to illustrate quite clearly the different methods and processes by which prints are made, to suggest wherein lies the charm they have for those who collect, admire, and study them, and to form an outline of the history of book illustration.

Prints thus gathered, classified, mounted, and labeled immediately take on a certain dignity and worth. They mean something. They add to the li-

brary's importance in the eyes of the discriminating. They invite attention, inquiry, study, and what is particularly worth while, they invite contributions from print-lovers of the vicinity.

Few readers take note of the artists, media, processes of production, and other interesting aspects of the pictures they see in the books they read. A systematic arrangement and simple labeling of even a few of these pictures will help many persons to understand them better, and induce them to study, compare, criticize, and get more of interest and enjoyment out of them.

A few examples from the collection can occasionally be hung on a convenient screen, or against the wall, or lent to individuals, to study-clubs, to any who may be interested, if not in the beauty of the prints themselves, then in the artists who made the originals and in the methods and processes of reproduction. They thus form a helpful addition to the library's equipment for broadening the interests and adding to the pleasures of its public.

The librarian of the smallest library will be surprised to discover how soon he can bring together, at a very slight cost, a useful collection. If he does no more than show by examples the more striking differences between prints produced by the many methods and processes which have been employed since the fifteenth century, he will find that he soon has something of interest and value. As he goes on, each group of pictures produced by a special method will grow rapidly in number and variety until it tells quite clearly, not only of fundamental points in method, but also of that method's development and changes.

Of woodcuts, for example, he will have reproductions of the earliest block-book cuts, printed from a board cut with a knife along the grain; of book illustrations produced in the same way in Dürer's time; and of those produced in later and degenerate periods. He will have originals from old books of the time of Bewick, who revolutionized the art by disclosing the possibilities of the white line, and engraved with a burin on the end of a block instead of cutting with a knife along the grain. He will have originals, also, from old books, of the followers of Bewick in England and America; and then originals from the palmy days of the art in America,—1870–1890,—with later and contemporary work from England, Germany, and France, all found in old books and journals. A few zinc etchings and half-tones, and engraved half-tones, will show how and why photo-chemical processes brought wood-engraving almost to an end.

Such a collection, acquired at very little cost, fully labeled, and hung where visitors can see it, will lead many to find something more than the story in book and magazine illustrations; will dignify the engraver's art and make it seem more worthy of attention.

The library's collection of prints—and it may properly be so called, no matter how inexpensive it may be—need not form a part of the picture-collection, which may be made for purely illustrative or story-telling purposes. For a collection of this latter kind pictures will be gathered almost solely because they illustrate history, industries, geographical or geological forms, cities, monuments, buildings, streets, paintings, persons, etc. Fine prints do the same thing and in the best possible way; but of course in the small library

the fine prints will always be too few to illustrate many subjects.

The print-collection proper may be devoted to one or all of several things; for example, to the story of book illustration as already suggested; to the story of the methods and processes of reproducing pictures; to the fundamentals of the technique of the fine art of engraving as practised by artists.

The collection in the small library may well include prints produced by modern photo-chemical processes, and reproductions by these processes not only of the work of draughtsmen of our day in pen, pencil, brush, and other media, but also reproductions of rare prints by artists of former days. From it the beginner can learn to appreciate and enjoy many of the features of design and draughtsmanship. Here he can study, for example, the line in some of its many forms, as drawn by a needle moving freely over the varnished plate; by a needle in dry-point work, hardened a little by the resistance of the copper surface through which it must be driven; by a burin as it ploughs its furrow in metal or eats its way along a block of wood; by a pencil as it leaves its delicate trail on the roughened paper; or by the pen as it swings along the surface of card-board.

The collectors of these small library collections, and those whose attention is attracted by them to one of the most fascinating of all the arts, will not only note the widely varying qualities given to line and tint by the varying method and media employed: they will also note and learn to distinguish and properly to appraise the qualities due to the characters of the artists themselves, and will find pleasure in distinguishing the differing expressions of the respective personal-



THE PRINT ROOM OF THE FREE PUBLIC LIBRARY OF NEWARK

ities of artists as shown, for example, in a series of American wood-engravings.

The small library's collection of prints may not only be quite inexpensive in itself: it is also inexpensive to store and care for, though if a generous patron makes it possible, the small library's print-collection may begin, of course, at the top of the ladder instead of at the bottom, with a few examples of the best work of men of acknowledged talent. But even if good fortune brings a beginning in this style, it should not be forgotten that a public collection of prints has a special mission: to develop an interest in and a love for the graver's art in as many as possible of the library's patrons. A public collection is not made for profit or for hoarding, but for daily enjoyment and for promotion of the print enjoying and collecting habits. And for these purposes a very simple and inexpensive collection, gathered by the librarian himself and his friends in the community, will often prove a more effective teacher than would a collection of prints too rare to be often handled, too large in number to be framed, and so costly that the library can make no worthy additions to it. If a small library has one of these latter collections it may well begin another of the homely, popular kind here suggested, if only to attract the attention of the public to, and prepare it for an appreciation and study of, the more costly one.

A desire to learn of the engraver's art on the part of the librarian, a few sympathetic friends, a modest beginning, an occasional loan exhibit of examples of the best work,—this seems the procedure which promises the best results.

When one considers that the beginnings of print-

collecting are so simple, the delights so many, the educational influence so persistent and yet so absolutely non-didactic, the growth to something that even the connoisseur must approve so inevitable, and the companionship of others in a most delightful pursuit so assured, one marvels that every library in the country is not paying homage to this mother of the graphic arts—the print.

Our collection in Newark has come about in this way :

We began nine years ago to gather pictures for purely illustrative purposes—pictures of anything and everything. These pictures now number about 350,000, classified and arranged. At the same time we took note of those which might serve to form the foundation of a print-collection. We laid aside not only those which seemed to have merit in design and execution, but also those which seemed to illustrate well methods and processes. We had in mind, in fact, not a collection of fine prints by great masters, but a collection which should illustrate the many methods which engravers have followed, and, as far as might be, the schools or styles which have arisen within each method. Of American work, moreover, we saved all early pieces, no matter how crude they seemed. Not being skilled in such matters, we saved much that had no value, even for the humblest collection. But we learned by looking, comparing, judging, saving, and weeding out as we went on.

This learning by doing, by looking, by criticizing, and by asking questions was a continuing pleasure. We could check our progress by an occasional visit to an exhibit of fine prints, and by the study of books

containing good originals or careful reproductions of rare originals.

Much that we saved at first was later turned to other uses than the basis of a collection of prints. Some prints went into the picture-collection; some helped to form an exhibit of the features of the printed book; many have never yet been passed upon definitely, but are waiting the day when we have learned enough to be able to say that they are useless or worth keeping, and for what purpose they are worth keeping. In the American field, and probably in others also, it is difficult to say what is quite worthless. Astonishing mezzotints of simpering ladies in gift-books of the '30s, lithographed nosegays in mortuary style of our early magazines, depressing woodcuts of the religious tracts of the same period,—these all help to open one's eyes to methods, if they do no more, and many of them will be prized by museums and students of fifty years hence for the light they throw on the beginnings of the desire for pictorial art in America.

That we were collecting prints, and that we had rather definite ends in view, became known to some who were interested in the subject. Then, one day, from a local collector, came an unexpected offer of a few hundred dollars to the library, if the trustees would add a little to that sum from time to time and form a collection to illustrate the methods and processes of reproducing pictures, and the tools and appliances used therein.

The offer was accepted. For more than two years we inquired and studied the subject of such a collection, enlisted the aid of friends, occasionally spent a little money for frames, cases, and engravings, and

finally were able to hang on the walls of one of our rooms part of a collection, not expensive, not complete, but unique in some respects, and interesting to all who care for the arts of design, and even to most print-collectors.



LALANNE. LE HAAG—POIDS DE LA VILLE D'AMSTERDAM

Size of the original etching, $5\frac{3}{4} \times 9\frac{1}{2}$ inches

MAXIME LALANNE

BY WILLIAM ASPENWALL BRADLEY

Author of "Meryon and Baudelaire"

INTRODUCED into France by the "Men of 1830" as a phase of the revival of landscape art and as an intimate instrument of self-expression, modern painter-etching dates its decline in that country from about 1860, when it began to become popular. It is not without significance that Lalanne's first plate, the *Rue des Marmousets*, should have been published the same year—1862—as a little article with the suggestive title, "L'Eau-forte est à la mode," which Baudelaire contributed anonymously to the *Révue anecdotique*. For, if Jacque was, as he is commonly regarded, the pioneer of the movement, the distinguished Bordelais, who was decorated for his work by the King of Portugal—critics and biographers have seemed to attach an ironic importance to this unique recognition—may be said to have brought it to a close. Bracquemond and Jacque continued productive long after 1860, but Lalanne was the last considerable new talent to appear. After him comes Buhot. This clever artist, however, stands alone, remote from any tradition, and his disdain for all restraints arising from the nature of his medium, marks in him the decadence of etching as a distinct style.

This is by no means the case with Lalanne. Possessed of scarcely less skill than Buhot, he canalized his cleverness, and confined his virtuosity to overcoming the difficulties involved in a strict adherence to certain fixed rules of procedure. That his work gained by this rigid discipline of taste is unquestionable. To it must be attributed the combined strength and delicacy of a style which, more than that of any other French etcher, keeps the freedom, vigor, and directness of the Dutch masters, and unites with these qualities the elegance and lucidity of the Gallic temperament. Although trained in the use of the *fusain*, Lalanne never was seduced by love of depth and richness of tone into abandoning, or even modifying, the pure linear technique which is the basic principle of the art of the needle. In this he may be contrasted with another advocate of pure line—Haden—who, however, in his frequent use of dry-point, not less than in his experiments late in life with mezzotint, betrays a distinctly national bias toward what is, perhaps, the most characteristic mode of English black-and-white art. In two plates, *Les Bords de la Tamise* and *Richmond*, which, perversely enough, although by no means in his most interesting manner, are given by many critics almost the highest rank among his works, Lalanne emulated Haden in a certain tenderness of sentimental and atmospheric suggestion. But he never sought to secure his rich effects of light and shade, or his brilliant tonal contrasts.

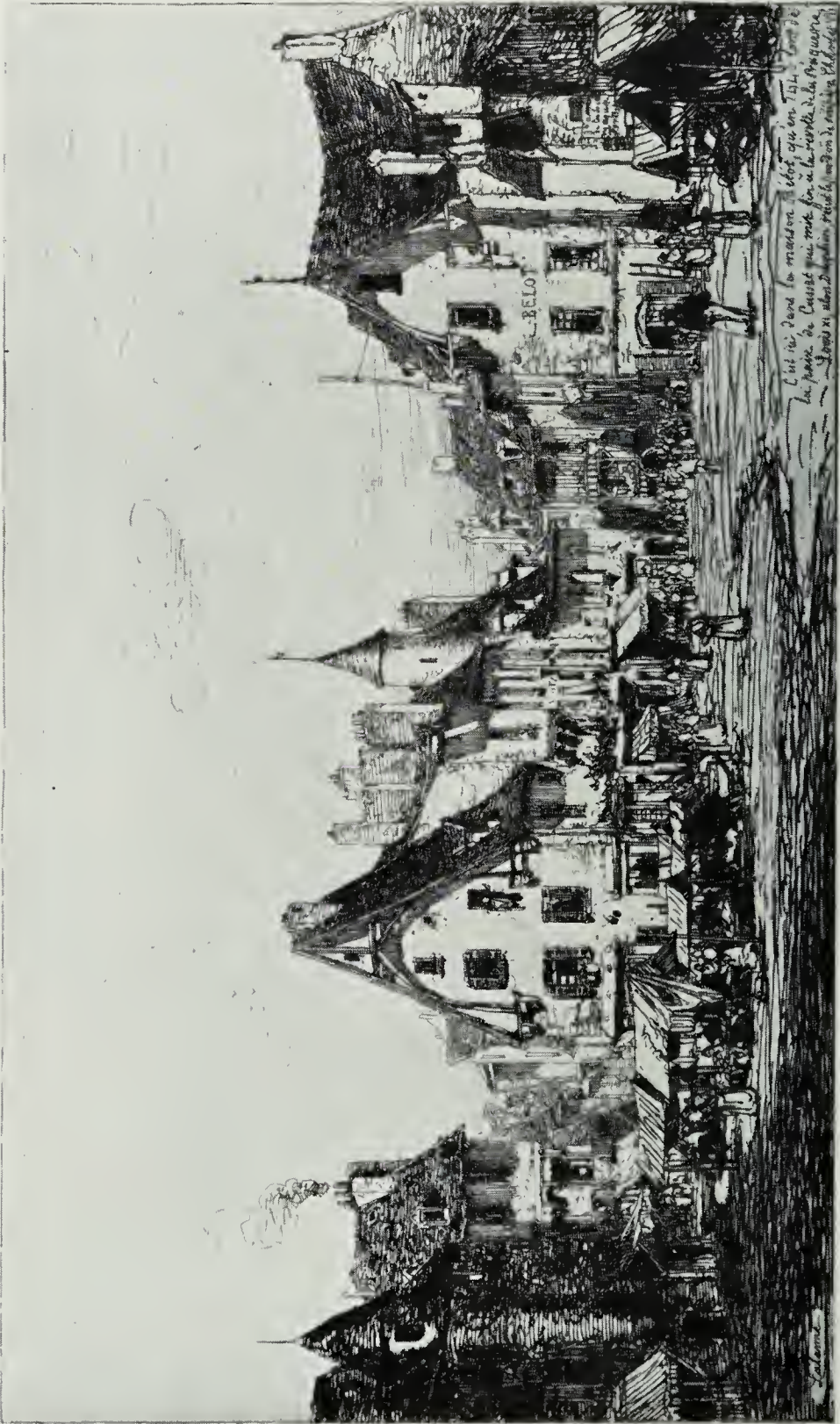
There was nothing sensuous in the temperament of Lalanne, which may rather be described as *spirituel*. “Amusant et piquant,” is the way Beraldi describes his method, and these two words accurately indicate



LALANNE. LES BORDS DE LA TAMISE

“Jolie petite pièce dans le goût de Seymour Haden.”
Henri Beraldi.

Size of the original etching, $3\frac{7}{8} \times 5\frac{3}{8}$ inches



LALANNE. A CUSSET

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

Size of the original etching, 4 $\frac{5}{8}$ x 7 $\frac{7}{8}$ inches

a mental attitude on the part of the artist toward his material. At the root of his inspiration lay a habit of analysis which made him see line where another would see mass, and seek to reduce expression to the simplest and most logical terms in that medium. Even his sentiment partakes of this abstract intellectual character, and is stirred in him by the grace of a curve, the caress of a contour, rather than by any deeper appeal to the emotions. Sensibility of this sort occasionally weakens his work, as in the two popular plates, *Aux Environs de Paris* and *Le Canal à Pont-Sainte-Maxence*, through the excessive attenuation of natural forms to which it leads. But it never produces vagueness or obscurity. On the contrary, clarity is a distinguishing trait of Lalanne's style. No one has ever been able to express himself more clearly, fluently, or concisely in the medium of etching. He apparently never experienced the slightest difficulty in saying precisely what he wished and in the precise way in which he wished to say it. Seldom, in his best plates, is there a stroke that is not essential; and in many of his sketches, where he employs a free line remarkable alike for the brevity of its indications, the clearness of its evocative power, and the negligent *nonchaloir* of its flowing loops and lacets, he reveals a faculty for generalization that is amazing.

There is no better example of this witty laconism of style than the *Rue des Marmousets*. Although it is his first plate, it exhibits a maturity of method that would never lead one to suspect that it was the work of a beginner. There is original creative power in the simple solidity of his architectural constructions, in the effective distribution and biting of his relatively few lines,

and in his ability to evoke the *genius loci* of the grisly pastrycook's sinister shop. Meryon may have suggested the subject, but his influence did not extend to the style of treatment. The technique is Lalanne's own. It is more modern than Meryon's, and it is akin to Whistler's, rather than to that of the classic school whence Meryon derived his initial inspiration. The latter, though romantic in spirit, was classic in form. Lalanne, on the contrary, was a true impressionist; and as etching is essentially an impressionistic art, Lalanne may even be said, in this sense, to be the superior of Meryon, whose art tended to merge in that of line-engraving.

The differences between the two men are well exemplified in their ways of working. Meryon made tiny pencil sketches of the parts of his composition which he afterward assembled on the plate. Lalanne, sketching for the most part directly on the copper, made each successive plate a leaf in a vast note-book. What he thus lost through the absence of reflection and deliberate design, he gained in spontaneity and in liveliness of execution. Still, charming as it is, much of his work seems somehow trivial and deficient. One cannot look through the eight fat portfolios that contain the complete collection of it in the New York Public Library, without receiving an impression of monotony, and even, it must be said, mediocrity. Lalanne traveled much, and thus shows no lack of variety in his subject-matter; but his motives are few, casual, and constantly repeated. Nor does this repetition lead in the end to any greater depth of penetration—to the consecutive “conquest” of nature. His prolific output is not due to any deep passion, as in the



LALANNE. RUE DES MARMOUSETS

“C'est de tems immémorial, que le bruit a couru qu'il y avoit en la Cité de Paris, rüe des Marmousets, un patissier meurtrier, lequel ayant occis en sa maison un homme, aydé à ce par un sien voisin barbier, faignant raser la barbe: de la chair d'icelui fait des pastez qui se trouvoient meilleurs que les aultres, d'autant que la chair de l'homme est plus délicate, à cause de la nourriture, que celle des aultres animaux.”

P. Jacques du Breul, *Le Théâtre des Antiquités de Paris* (1612).

Size of the original etching, $9\frac{1}{2} \times 6\frac{5}{8}$ inches



LALANNE. BEUZEVAL.

“Point de départ de Guillaume de Normandie allant à la conquête de l'Angleterre, 1066.”
Maxime Lalanne.

Size of the original etching, 5½ × 9 inches



LALANNE. PLAGE DES VACHES NOIRES, VILLERS

“Who has rendered the long, dazzling reaches of seashore with so few lines, and with so much magic of atmosphere and perspective, as Lalanne in his etchings of the Norman coast—Villers, Dives, Beuzeval, Calvados?”
W. A. Bradley.

Size of the original etching, $5\frac{3}{4} \times 9\frac{1}{8}$ inches

case of Claude Lorraine, to wrest from Nature her inmost secrets, but rather, one feels, to a simple taste for the picturesque, and also to a love of etching for its own sake—a sheer physical delight in the manipulation of the needle.

Lalanne was neither a thinker nor a poet, he had neither deep personal emotion, exalted imaginative vision, nor consuming scientific curiosity. His vocation as an artist was a vocation of hand and eye rather than of heart and brain. “Hugo, if you do not see his rock of Guernsey, loses something of his elevation,” writes Maurice Barrès in an attempt to prove that the personality of the lyric poet is the necessary complement of his expression. Yet it is possible to view the pedestal, and even then to miss the greatness of the statue. This is undeniably the case with Lalanne, who visited Hugo in his exile, and made a series of fifteen plates portraying the poet and his domain. The Hugo of these pictures scarcely forecasts in prestige and grandeur the old man, the first sight of whom, talking with Leconte de Lisle in the library of the Senate, so filled the young Barrès with emotion. He is merely a middle-aged Frenchman of some political importance, *en villégiature*, where he has been visited by an inquisitive artist of the Paris press.

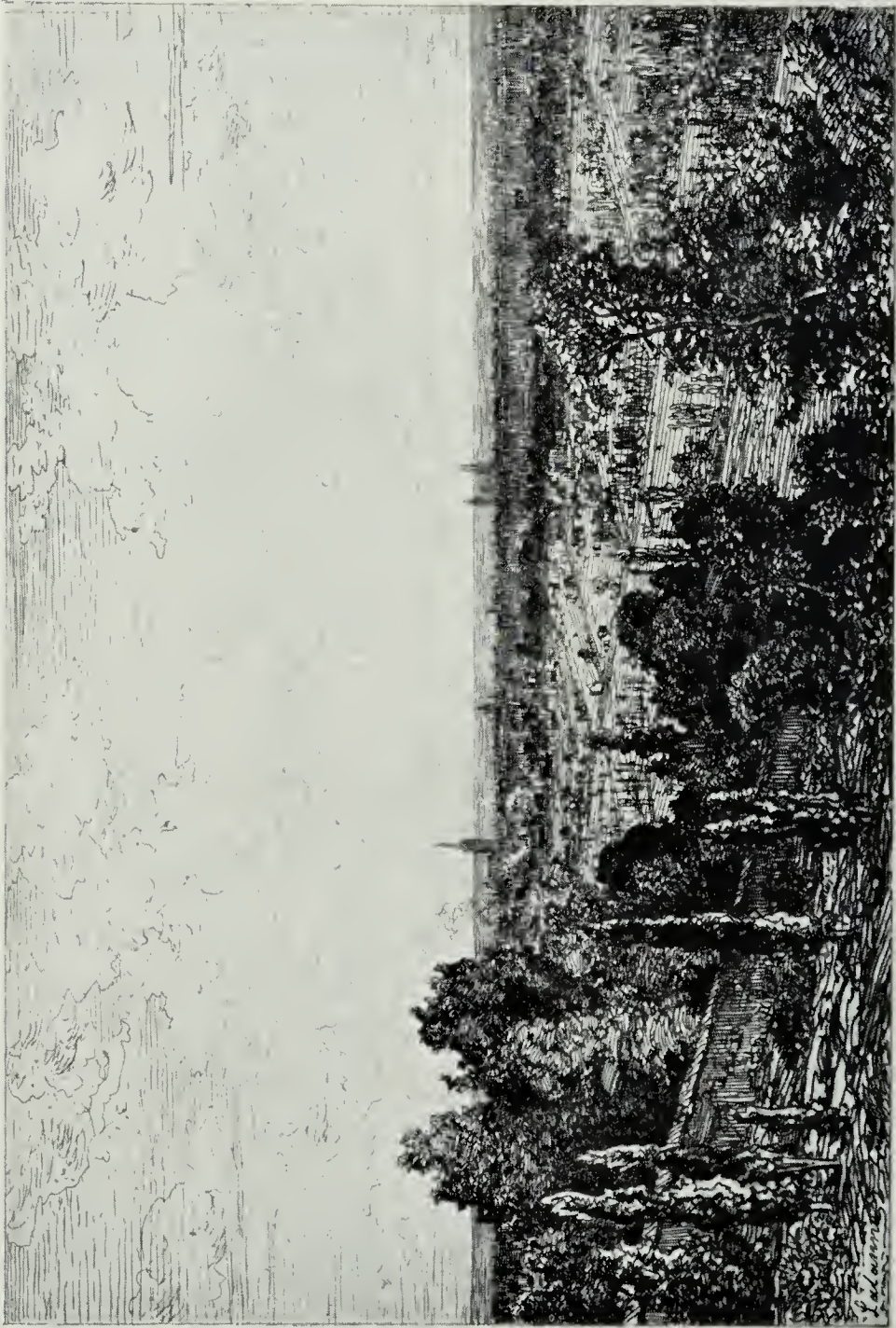
Instances could be multiplied indefinitely to illustrate this moral and imaginative deficiency in Lalanne, which has been by no means overlooked by critics. And yet, in spite of it, Lalanne holds a distinct place of his own among French painter-etchers of the nineteenth century. Others employed the point more penetratingly in their search for the truth of nature and of their own souls. Still others reared



LALANNE. NOGENT

“More intimate and familiar, with a touch of rustic grace and idyllic freshness, are the views in the neighborhood of Nogent.”
W. A. Bradley.

Size of the original etching, $4\frac{1}{8} \times 6\frac{1}{4}$ inches



LALANNE. BORDEAUX, VUE DE CÉNON

“Perhaps the finest, because most deeply felt, of the pure landscapes is the plate entitled *Bordeaux, Vue de Cénon*, which has a note of nobility in its composition and in its wide sweep of sky and steeped plain.”

W. A. Bradley.

Size of the original etching, $6\frac{5}{8} \times 9\frac{3}{4}$ inches

with its edifices more massive and moods more imaginative, but no one else has used it so cursorily, with such literary grace and facility, or developed a style so accomplished and idiomatic. Nor is this all. If Meryon had more of the classic severity of form, Lalanne had more of the classic serenity of spirit. In many of his landscapes there is a tranquil charm, a gentle pensiveness of mood, which humanizes, as it were, the aspects of nature. Perhaps the finest, because most deeply felt, of the pure landscapes is the plate entitled *Bordeaux, Vue de Cénon*, which has a note of nobility in its composition and in its wide sweep of sky and steeped plain. More intimate and familiar, with a touch of rustic grace and idyllic freshness, are the views in the neighborhood of Nogent—the home of Flaubert's Frédéric Moreau. Doubtless it was as Lalanne pictured them, that Barrès felt his desire drawn by the canals and meadows of this Seine country on his "Voyage de Sparte"; and these little etchings, so filled with a sense of tender playfulness in their execution, may well help us to understand something of the Frenchman's nostalgia for his native soil.

Even more than to nature, Lalanne was attracted to cities, and in his views of Paris and Bordeaux there is a simple, intuitive apprehension of the scene as a whole—the way a child sees things—which lifts familiar sights, and constructions of brick and stone, as completely out of the commonplace of every-day, as does Meryon's somber vision. Thus, in his temper no less than in certain incompletely realized pictorial intentions, and in that preference for humanized aspects of landscape which sets him apart from the Barbizon artists, he has affinities with the school of

Claude, to whom his friends rather indiscreetly compared him in his lifetime. "I shall not speak of you . . . nor of your etchings, in which the style of Claude is so well united to the grace of Karel Dujardin," wrote Charles Blanc in a letter to Lalanne which is printed in the English translation of the latter's treatise on etching, the standard text-book on this subject. He lacks the sustained seriousness and elevation of the master, but he has something of the charm of the disciple. He has also certain definite artistic achievements to his credit. Who, for example, has ever condensed a greater sense of space into small compass, or introduced such multiplicity of detail without confusion or dispersal of interest, as Lalanne, in his *Quai des Chartrons à Bordeaux*? Who has rendered the long, dazzling reaches of seashore with so few lines, and with so much magic of atmosphere and perspective, as Lalanne in his etchings of the Norman coast—*Villers, Dives, Beuzeval, Calvados*? His masterpieces are not many, but few etchers have produced so many plates on a sustained level of excellence; and if from these there could be eliminated the inferior work which for one reason or another he also produced, the etchings which remain would surprise more than one critic and collector who now is disposed to dismiss Lalanne as a facile manufacturer of pretty plates "easily comprehended of the people."



LALANNE. BORDEAUX, QUAI DES CHARTRONS

“Who, for example, has ever condensed a greater sense of space into small compass, or introduced such multiplicity, as Lalanne, in his *Quai des Chartrons à Bordeaux?*”

Size of the original etching, $4 \times 5\frac{3}{4}$ inches




BONINGTON. RUE DU GROS HORLOGE, ROUEN

Size of the original lithograph, $9\frac{1}{2} \times 9\frac{7}{8}$ inches

THE MEN OF 1830

BY ROBERT J. WICKENDEN

EW sayings of the witty Mr. Whistler have been more quoted or questioned than his "Art happens" or "The Ten o'Clock," yet no delight in epigram can blind us to the fact that art has usually been representative of social and intellectual conditions existing at the time of its appearance. It may seem to come and go like the wind, but is still subject to laws, less known, but as sure in their operation as those which govern the return of the seasons through the rounding years of the physical world. To understand the character of any great movement or manifestation of art, we must therefore study the conditions that have preceded it.

The excellence of French painting and engraving during *le grand siècle* under Louis XIV was achieved by the perfecting of what already existed under Henri IV and Louis XIII, and such high skill is rarely long sustained. The more licentious period of Louis XV demanded the satisfaction of its frivolous whims, as well as the consecration of its love for pompous display. Art, for the most part, followed society, till not even the good intentions of Louis XVI could save either from the tragic catastrophe of the French Revolution.

During and after that great upheaval, art followed the action and reaction of the rapidly changing forms of government. Louis David, who, as a member of the Convention, voted for the execution of Louis XVI, and was an admirer of Robespierre and Marat, inculcated a return to antique severity; yet when Napoleon took up the reins of government, David signified his acceptance of the self-made emperor by painting him on horseback as a cisalpine conqueror, and as the chief figure in his stately coronation at Notre Dame.

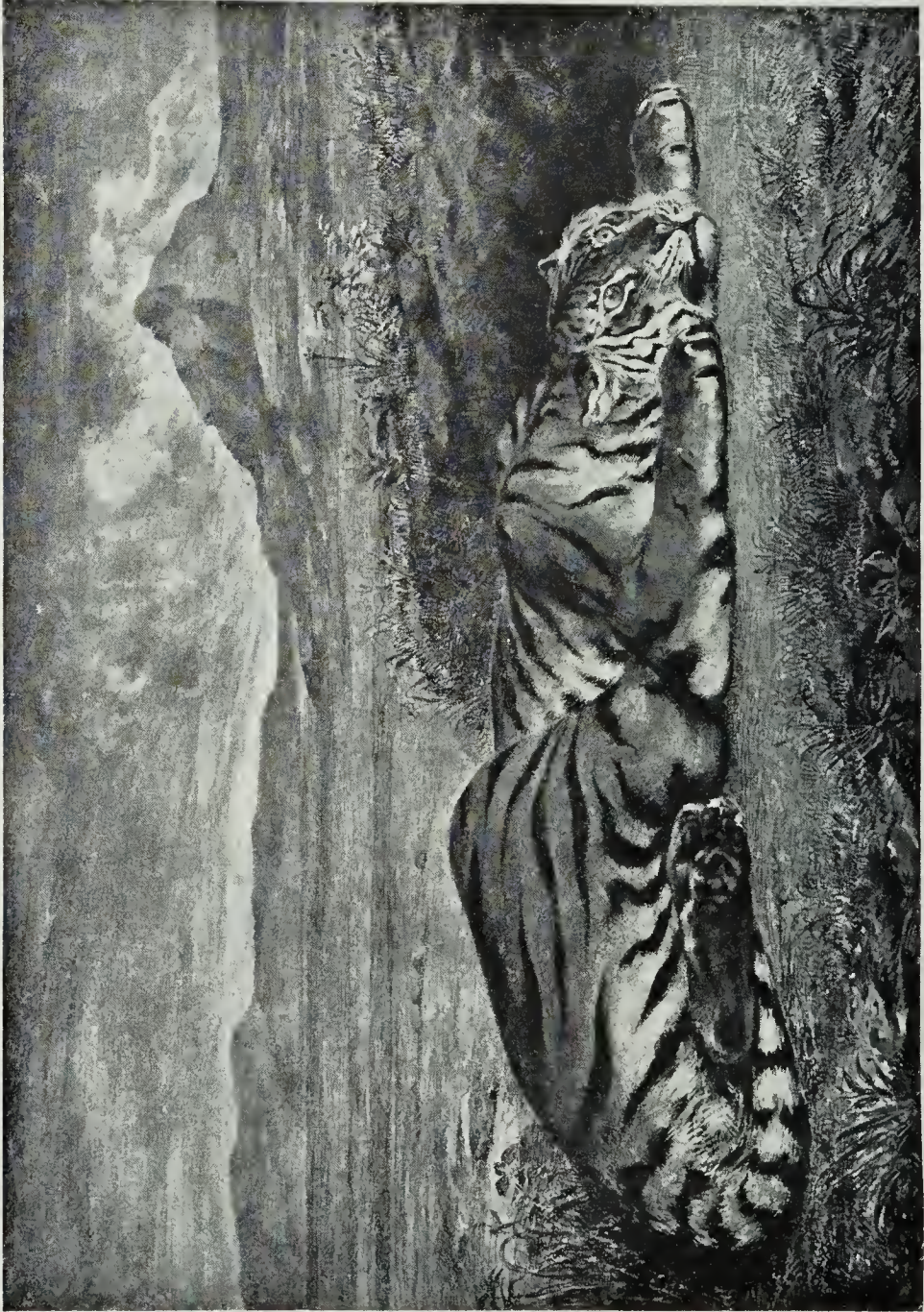
Baron Gros commemorated Napoleon's victories on immense canvases, and under the First Empire and the Restoration, if we except the delicate portraits and poetic compositions of Pierre Prud'hon, the Academy and official schools seemed to become more narrow and pedagogic in their views. In the atelier under the direction of Pierre Guérin were a number of young painters of ardent temperament who rebelled against the restraints of a somewhat despotic discipline. Among them was Théodore Géricault, who was born in Normandy in 1791, and whose early surroundings and tastes had developed in him an admiration for the military types then so much in evidence, as well as for man's faithful companion, the horse. At the age of twenty-one he painted his famous *Officer of Chasseurs of the Guard, charging*, and two years later the *Wounded Cuirassier leaving the Field*, and again in 1816 his masterpiece, *The Raft of the Medusa*. Though these are all now in places of honor at the Louvre, they were the despair of Géricault's master, Guérin, and of other academic authorities at the time they were painted. The artist decided to take them to England



BONINGTON. TOUR DU GROS HORLOGE (EVREUX)

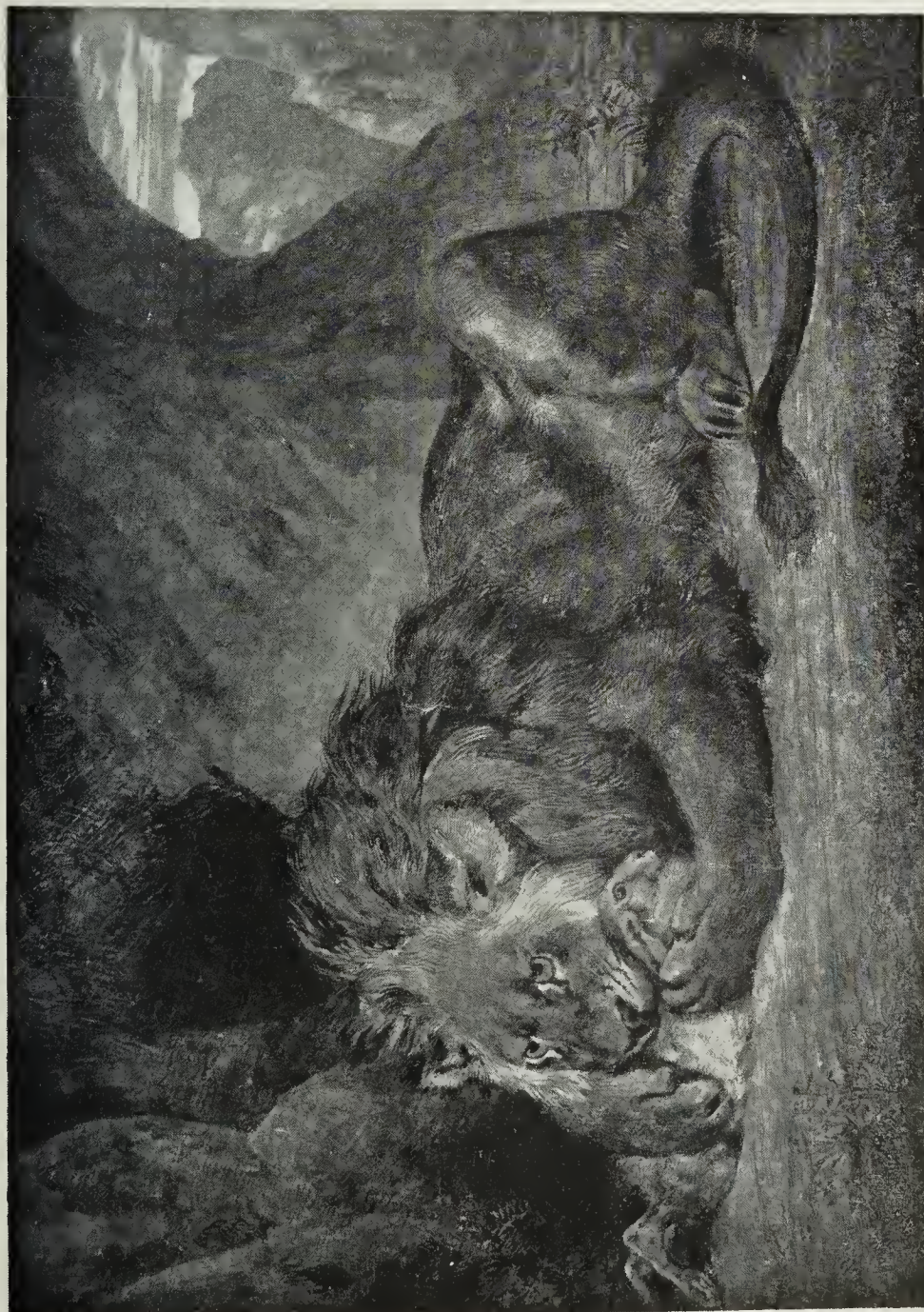
Built by the English in 1417

Size of the original lithograph, $13\frac{1}{8} \times 8\frac{1}{8}$ inches



DELACROIX. TIGRE ROYAL

Size of the original lithograph, $12\frac{7}{8} \times 18\frac{1}{4}$ inches



DELACROIX. LION DE L'ATLAS

Size of the original lithograph, 13 × 18³/₈ inches

for exhibition, in which venture he was successful. Géricault was also interested in the newly discovered art of lithography, and made many drawings—in all about seventy-eight—on stone, most of which portrayed various types of equestrian life. Some of these were done in England, and a number of others, of earlier date, are known as “the French set.” This new method of making prints, directly from the artist’s drawings, in *crayon gras* on the stone, had been invented and perfected by Senefelder during the last years of the eighteenth century. Its autographic precision and rapid method of printing brought it quickly into favor with artists, as well as with the public, who demanded an art that could find its way into the homes of the people. With the Revolution, the more aristocratic art of line-engraving had suffered an irreparable blow. Lithography and a revival of the etcher’s art seemed better suited to the needs of the new era of democracy.

Before Géricault’s open revolt, in the domain of landscape, Georges Michel, who was born in 1763 and lived till 1843, had turned from classic and heroic compositions to the study of realities, of which style Rembrandt, Hobbema, and Ruysdael had furnished examples. Michel’s theory was that “a landscapist who could not find all he needed within four square leagues did not know his business.”

The exhibition of Constable’s works at Paris in 1824 was greeted with enthusiastic admiration by the younger men, and the masterly studies of Richard Parkes Bonington were equally appreciated. Bonington was an Englishman, born at Arnold, near Nottingham, in 1801. He had come to Paris with his father in

1815, where he received his education in art. Most of his short, active life was spent in France, so that he is often placed in the French school. He died, in 1828, during a visit to London. Besides his paintings of figures, landscapes and coast-scenes, Bonington did some masterly lithographs, including the *Rue du Gros Horloge à Rouen* and the *Tour du Gros Horloge (Evreux)*. These were done for Baron Taylor's "Voyages Pittoresques et Romantiques dans l'ancienne France," to which a number of the younger French artists, including Isabey and Ciceri, contributed. Bonington's lithographs show great strength of composition and construction, combined with a delicacy, especially in the treatment of architectural detail, that has been rarely equaled.

In Guérin's atelier with Géricault was Eugène Delacroix. He was seven years younger than Géricault, having been born in 1798, but he quickly followed in the steps of his illustrious comrade. His *Dante and Virgil in the Infernal Regions* was shown in the Salon of 1822, and from that time till his death in 1863 he remained the chief of the Romantics. While he was justly celebrated for the brilliant coloring that enhanced his work as a painter, Delacroix also did a number of lithographs and a few etchings. His illustrations of Goethe's "Faust" and Shakspeare's "Hamlet" are replete with dramatic action, in favor of which we must overlook certain exaggerations of drawing. Goethe approved of Delacroix's treatment of "Faust," but among his prints many prefer the large lithographs of the *Tigre Royal* and the *Lion de l'Atlas*, which are truly magnificent examples of lithographic art.



RAFFET. LA REVUE NOCTURNE

Size of the original lithograph, 8 × 10¾ inches

In opposition to the views of Delacroix stood Jean-Auguste-Dominique Ingres, who was born in 1780 and lived till 1867. Ingres was as exact in his treatment of form as Delacroix was expressive. Ingres's method of drawing was better applied to repose, and Delacroix's to the suggestion of action. Now that the smoke of the battles between Classics and Romantics has long since cleared away, we are better able to judge these men on their merits, and to see how both have honored and benefited the art of their country. As far as we know, Ingres did but one etching, the portrait of Gabriel Cortois de Pressigny, who was successively bishop of St. Malo, archbishop of Besançon and afterward French ambassador at Rome, where Ingres drew the portrait in 1816. This portrait-etching, executed with a precise regard for the eminent model's character, is worthy of Beraldi's comment that "Van Dyck would not have disavowed its authorship."

During the ten years preceding 1830, art felt the effects of the social and political ferment, which reached its climax in that year, when Charles X was deposed and Louis Philippe, son of Philippe Égalité, was placed on the throne. The Romantic painters and writers, who for the most part sympathized with the popular party, had gathered the strength in numbers and public appreciation necessary to the formation of the "Romantic" school, as opposed to that of the "Classics," who followed more closely the traditions of Greece and Rome. The line of demarcation, never very precise, has become less exact with the advance of time. The group that devoted itself specially to the study of rustic and

landscape subjects, known later as the Barbizon school, were counted with the Romantics, and we have come to include men of both camps, as well as some independents, who worked in the earlier part of the nineteenth century, among "the men of 1830."

The new ideal among both writers and painters found its principal source of inspiration in the picturesque events of medieval and later history as well as in the actual lives and surroundings of the people, and though the Napoleonic wars had ended in widespread dissatisfaction at such immense waste of human life, the military spirit still remained active and created a demand for such paintings and prints as those of Charlet and Raffet and Horace Vernet.

Nicolas-Toussaint Charlet was born in 1792, the opening year of the Revolution, and he lived till 1845. As a young man he had served under Napoleon, and knew the soldier's life in its tragic and comic aspects. This experience furnished subjects for his brush, but more often for prints, mostly lithographic, although he did a few etchings. The legends accompanying Charlet's prints are often as interesting and amusing as the drawings. His principal pupil, who far surpassed him as an artist, was Auguste Raffet, born in 1804. Raffet also painted, but his chief claim to fame is sustained by his masterly lithographs. Within their small dimensions he was able to suggest the movements of great masses of troops in the clash and din of battle. One of the finest and most imaginative is the *Revue Nocturne*, where Napoleon, on his white charger, is seen surrounded by galloping ranks of dragoons, who have risen under the pale, misty moonlight to render a posthumous homage to their



RAFFET. COMBAT D'OUED-ALLEG
Size of the original lithograph, $9\frac{9}{16} \times 14\frac{3}{4}$ inches



GAVARNI. "LES HOMMES SONT BÊTES !"

From "*Masques et Visages*"

Size of the original lithograph, $8 \times 6\frac{3}{8}$ inches

chief. Another fine print that recalls Napoleon's magnetic power over his men is *Ils grognaient . . . et le suivai-ent toujours*. Wrapped in his long coat, the emperor rides ahead with two officers, while the ragged and shoeless "grognaards" follow on foot through a blinding rain-storm. Besides these reminiscences of the military glory of the First Empire, Raffet treated subjects drawn from the campaigns of Africa and Rome. In the *Combat d'Oued-Alleg* we see thousands of infantry deployed in long lines, advancing *à pas de charge* toward the Arab army massed on the plains beyond. The sense of reality in this small print is so intense that we seem to hear the roar of trampling feet, and the shouts and shots of the advancing host. Raffet enjoyed foreign travel, and visited the Crimea and southern Russia in company with his friend Prince Démidoff. He died at Genoa in 1860, and has been honored with a statue placed opposite Meissonier's in the court of the Louvre.

Horace Vernet was born at Paris in 1789 at the Louvre, where his father occupied a studio and apartment. He was the son of the painter Carle Vernet and the grandson of Joseph Vernet, the celebrated marine painter who executed the series of the ports of France. His military paintings and lithographs met with both official and popular favor. Although their technical qualities are sometimes mediocre, they are valuable as historical records, and often humorous in character. In the way of prints he did some twenty-seven lithographed portraits of contemporary celebrities and nearly a hundred other subjects. Vernet died in 1863.

The crayons of Daumier and Gavarni were prin-

cipally occupied in satirizing the social and political foibles of their day. Honoré Daumier was born at Marseilles in 1808, and in accordance with his ambition to become a painter he joined Daubigny, Meissonier and Geoffroy-Dechaume at Paris in their community of interests and means. What Daumier has left in the way of paintings reveals an exceptional strength with the brush, but necessity and a certain aptitude carried him into the field of caricature, where he proved himself one of its greatest masters. His *œuvre* includes some thirty-seven hundred drawings, principally published in "Charivari," which, if not all equally interesting, are stamped with a power which warranted Baudelaire's opinion that "Daumier was not only one of the most important men in caricature, but also of modern art." In his later life he became blind, and retired to Valmondois, near Auvers, where he died, in 1879, in the house that the gentle and generous Corot bought for him, when the poverty he so little merited had nearly placed him in the street.

"Gavarni," whose real name was Guillaume-Sulpice Chevallier, was a native of Paris, born in 1804. He drew the various types and satirized the follies of his time in a series of prints, of which the technical perfection is all the more astonishing when we know that he rarely worked directly from models, but, like Daumier, evolved his distinctly delineated characters with their perfection of detail from imagination aided by a powerful memory. Gavarni died in 1866. Henri Monnier was also a mid-century master of caricature, creating the immortal Joseph Prudhomme, an incarnation of the rich, self-satisfied, but ignorant *bourgeoisie*.



GAVARNI. LE LION DEVENU VIEUX

From "*Masques et Visages*"

Size of the original lithograph, 8 × 6 $\frac{3}{8}$ inches



ISABEY. INTÉRIEUR D'UN PORT

Size of the original lithograph, $12\frac{1}{4} \times 9\frac{3}{8}$ inches

Alexandre-Gabriel Decamps, who lived from 1803 to 1860, commenced his career with a few caricatures and satirical pictures, but being inflamed, like Lord Byron, with the desire of helping the cause of Greek independence, visited the nearer East and brought back studies that made him the first painter of Oriental subjects, in which *genre* so many others have since followed him. Later, disappointed at the reception accorded to his masterly drawings and paintings of historical and biblical subjects, he retired from Paris, and for a time settled near Fontainebleau, whence he used to visit Millet at Barbizon. Decamps also painted scenes of the chase, dogs, and game-keepers, and met his death by the running away of a vicious mount he was riding at an imperial hunt under Napoleon III in the forest of Fontainebleau. Decamps's prints, about thirty-five in number, belong to his earlier period, and were executed by the lithographic method.

Eugène Isabey, son of the miniature- and portrait-painter J. B. Isabey, was born at Paris in 1804, and lived till 1886. During his later years he dealt principally with the decorative phases of mediæval and later Renaissance life; but earlier in his career, as an associate of Bonington, he had been a notable painter of seaports and marine subjects. He was appointed royal marine painter to the Algerian expedition of 1830, and his contribution to *estampe* was a series of lithographs of fisher life and coast scenes, as remarkable for their originality in composition as for the perfection of their technique. Isabey knew all the possibilities of lithography, and employed point, pen, and stump for the production of his prints, which, in

Monsieur Beraldi's estimation, rank next to Bonington's *chefs-d'œuvre*.

Associated with Delacroix in Guérin's studio was Paul Huet, whose predilections toward the study of familiar landscape, river and coast scenes, led to a congenial companionship with Bonington and Isabey. The delicacy of his health did not prevent him from sharing in the revolt of the younger men against academism. He was one of the earliest precursors of the new landscape school, basing his paintings, etchings, and lithographs on careful studies from nature. His temperament was of a sensitive make-up, and although his works united graceful composition with truth of detail in their portrayal of forest interiors and the life of Norman villages and seaports, Huet never seemed to meet with the appreciation accorded to his contemporaries. Not until 1911 did he receive the supreme consecration of a posthumous exhibition of his works at the *École des Beaux-Arts*, when his merits were better seen and understood. Huet was born in 1804 at Paris and died there in 1869.

Charles Jacque (1813–1894) was more active and energetic in his revival of the etcher's art. Taking his fire from the altars of the seventeenth-century masters of Holland, he applied it so effectively in his studies of French rustic and provincial life as to bring etching again into favor as an autographic method. Before he began to paint he had practised etching almost exclusively for some ten years, beginning in the early thirties, and achieved renown as the greatest modern delineator of pigs, poultry, and sheep. His work follows in logical sequence up to the time of his death in 1894, and no other etcher of rustic and ani-



ISABEY. RETOUR AU PORT

Size of the original lithograph, $8\frac{1}{2} \times 11\frac{1}{4}$ inches



HUET. LE CRÉPUSCULE

Size of the original lithograph, $5\frac{9}{16} \times 5\frac{1}{4}$ inches

mal life has surpassed him in the quality or quantity of his plates. While Jacque was equally successful as a painter, the very notable revival of etching which took place in the nineteenth century was largely due to his initiative. Among his several hundred plates may be counted some absolute masterpieces. He succeeded in interesting the Barbizon group, chief among whom stands Jean-François Millet.

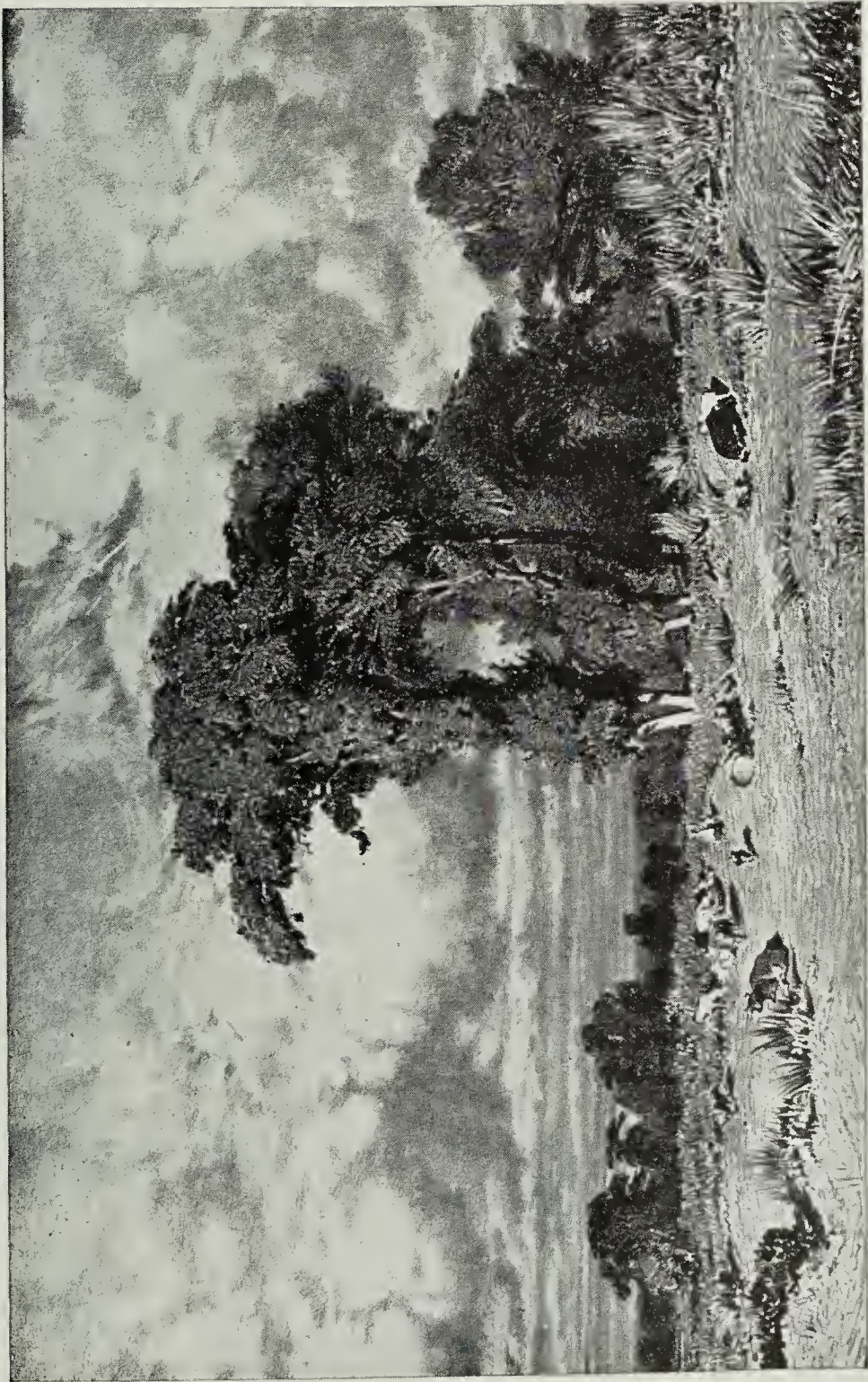
The events of Millet's life, from his birth at Gruchy in Normandy in 1814 till his death at Barbizon in 1875, have been frequently recounted. He did not etch many plates and drew still fewer lithographs, but the rustic subjects on which he concentrated the force of his powerful mind evince such grandeur in their composition and design, combined with a masterly simplicity of execution, that they will ever remain as *chefs-d'œuvre* among the prints of the nineteenth century.

As a complement to the sublime creations of Millet, Corot's poetic landscapes offer the charm of their persuasive beauty. Corot, born in 1796, united the classic and romantic in his education, but remained so personal in his views that his art retained a youthful freshness up to the time of his death in 1875. He did not commence etching till he was fifty, and in the rare prints he has left, we find the same regard for graceful lines and eloquent masses of tone that distinguishes his paintings. He did a number of lithographs, exquisite in quality, and more numerous *clichés-verres*, principally executed at the suggestion of his friend Alfred Robaut. These also are stamped with the mark of a rare personality, often revealing in their frank unaffected lines the intimate side of Père Corot's character.

Charles-François Daubigny began etching in 1838, when he was twenty-one years old, and continued to practise the art till 1877, within a year of his death in 1878. Daubigny's long practice taught him all the resources of etching, and this, combined with his ample knowledge of nature, resulted in a number of masterly plates, unequaled in the rustic and riverside phases of French landscape art. Daubigny had studied the masters of landscape who had preceded him, but brought to his own works the rare freshness of vision and energy of execution that distinguish him among the landscapists of the nineteenth century. His etchings include about one hundred and fourteen plates.

Théodore Rousseau (1812–1867) and Jules Dupré (1811–1889), prominent as they were in the painting of landscape, and as leaders in the phalanx of 1830, did but few original etchings or lithographs. Rousseau's contribution consists of four etchings, one lithograph, and one *cliché-verre* similar in composition to the paintings of forest interiors and logically constructed landscapes by which he is widely known. Jules Dupré did some eight lithographs that were executed early in his career, several of them as reproductions, and others as preparatory studies for his works in oil-colors. The prints of both these men are prized as much by reason of their rarity, as for the masterly qualities that distinguish all their work.

One remarkable landscapist, Alexandre Calame, was born in Switzerland and lived principally at Geneva. He often exhibited and received recompenses for his works at the Paris Salon. His exquisitely finished lithographs are of scenes in his native land, in which mountains, lakes, and wild rivers are portrayed under



DUPRÉ. PACAGES DU LIMOUSIN

Size of the original lithograph, $5\frac{1}{2} \times 8\frac{1}{2}$ inches



DUPRÉ. BORDS DE LA SOMME (PICARDIE)

Size of the original lithograph, $5\frac{1}{2} \times 8\frac{1}{2}$ inches

atmospheric effects that vary from the limpid delicacy of sunshine to the sublime shadows of the storm. Calame died at Mentone in 1864, and is one of those artists whose true value will become more evident with the advance of time.

As a pupil of Corot and Daubigny, Adolphe Appian, born at Lyons in 1819, might be considered as attached to the 1830 group. Some of his etchings are especially faithful in their study of tree forms or open spaces of still water, and others are decorative representations of southern landscape and port scenes. Mr. Hamerton has praised Appian's work most highly in his "Etching and Etchers." Careful technique and an exotic quality due to sympathy with his native Southland, make his work a valuable addition to nineteenth-century etching.

The architectural beauties of old Paris never found a more devoted lover than in Charles Meryon, who was the son of an English doctor of the same name and a Parisian ballet-dancer, Narcisse Chaspoux. He was born in 1821. His great art stands in a class by itself, uniting intense romanticism and poetry of effect with a most minute precision of execution. He had spent seven years in the French navy, which he left with the grade of lieutenant, to devote himself to art. Though Victor Hugo qualified his work as "magnificent," and Baudelaire, with others, tried to befriend him, he died, insane, after suffering all the pangs of poverty, at Charenton, in 1868. His work merits the wider study and unqualified appreciation it has since received, and, although marked by a distinct individuality, Meryon's place is among the Romantics and the men of 1830.

Another etcher whose skilful needle portrayed the quaint corners of the French capital, somewhat later, was Maxime Lalanne (1827–1886). In such a plate as the *Rue des Marmousets* and in river and port scenes of Paris and Bordeaux, Lalanne furnished a standard of style, by his frank use of the open line, that has been appreciated by modern masters of the art. Lalanne wrote a book on etching, and another on charcoal-drawing, to which latter art he devoted much time and attention.

One odd character, thoroughly representative of his epoch but less known, was Adolphe Hervier (1821–1879). He had spent much time about old Norman towns and ports, and his etchings and lithographs of fishing-boats and curious bits of architecture peopled with quaint figures, often possess a rare strength, combined with originality of composition and treatment. He was “discovered” several times by Théophile Gautier, Champfleury, and Burty, but remained a bohemian of Montmartre to the end of his days.

A number of others might be mentioned, including Achille Devéria, Marvy, Veyrassat, and Meissonier, whose art grew out of the 1830 movement, while the rise of the distinguished group of French reproductive etchers in the last century was another indirect result. Bracquemond, Seymour Haden, Whistler and his school also inherited its principles. Of lithography especially, as well as of etching, the period has left us many precious examples.

Notwithstanding their independence of academic methods and a generous breadth in their choice of subjects, the men of 1830 benefited largely by the classic and conservative traditions out of which they



HERVIER. A LA PORTE D'UNE FERME

Size of the original lithograph, $7\frac{3}{4} \times 5\frac{3}{4}$ inches



HERVIER. INTÉRIEUR D'ÉGLISE

Size of the original lithograph, $8\frac{1}{4} \times 5\frac{5}{8}$ inches

advanced to a more intimate study of nature; and from a well-balanced union of the ideal with the real resulted those rare qualities that assure this gifted group a permanent and honored place in the annals of modern art.

NOTE.—The February, 1912, issue of THE PRINT-COLLECTOR'S QUARTERLY (Vol. 2, No. 1) contained Mr. Wickenden's article on "Charles Jacque." It was followed in April by "Jean-François Millet," and in October by "Le Père Corot." In the April, 1913, issue will appear "Charles-François Daubigny; Painter and Etcher," completing the series of articles devoted to the work of "The Men of 1830."

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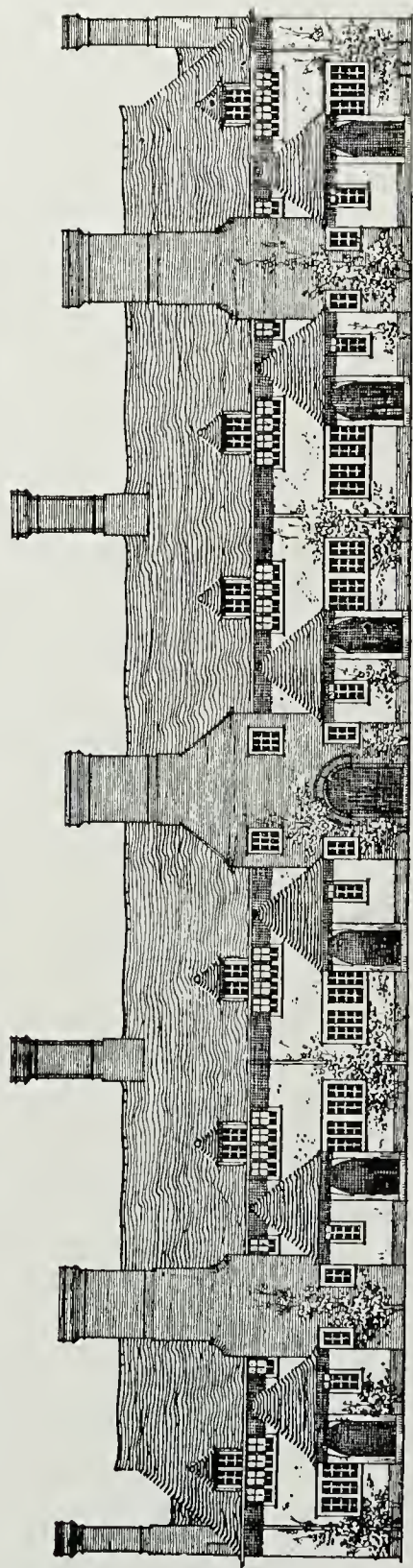
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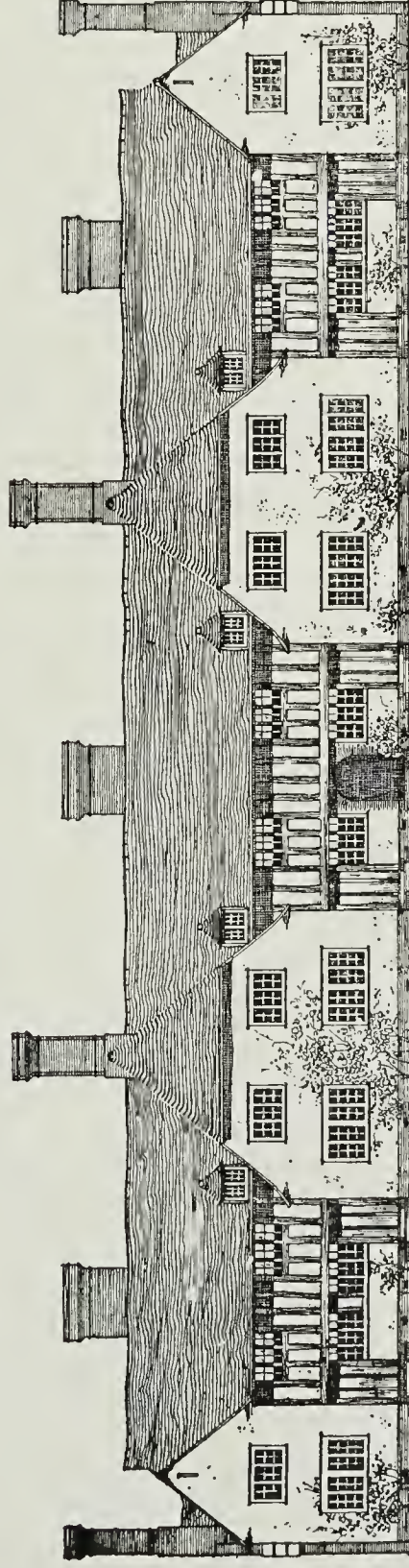
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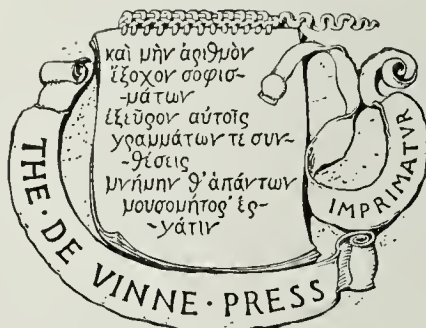
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