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Burlington Fine Arts Club.

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EXHIBITION

ILLUSTRATIVE OF THE

FRENCH REVIVAL OF ETCHING.



LONDON:  
PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

1891.





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*Metchim & Son, London.*

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## LIST OF CONTRIBUTORS.

\*SIR H. M. BACON, BART.  
MR. JUSTICE DAY.  
\*SIR WILLIAM DRAKE.  
\*ALFRED HIGGINS, ESQ.  
\*J. H. HUTCHINSON, ESQ.  
B. B. MACGEORGE, ESQ.

\*ALFRED MORRISON, ESQ.  
\*SIR J. C. ROBINSON.  
\*JOHN LEWIS ROGET, ESQ.  
H. S. THEOBALD, ESQ.  
\*FREDERICK WEDMORE, ESQ.

\*An asterisk is prefixed to the names of those Contributors who are Members of the Club.

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## LIST OF ETCHERS.

BRACQUEMOND.  
COROT.  
DAUBIGNY.  
DELACROIX.  
JULES DE GONCOURT.  
PAUL HUET.  
INGRES.

JACQUEMART.  
LALANNE.  
J. F. MILLET.  
MEISSONIER.  
MERYON.  
THÉODORE ROUSSEAU.







## INTRODUCTORY REMARKS.



**M**OST of the Etchings in this room, and perhaps all the best, have been produced since the year 1851, but the movements which they illustrate began long before that. One of these was the general romantic revival in France—that revolt against the lifeless classicism of David and his school, which was led by Géricault and followed up by Delacroix, the other was the revival of Etching in particular as a means of personal artistic expression. This began not much later, and was encouraged by many of the earliest reformers: by Delacroix himself, by Ingres, who also was once, and not without cause, suspected of romanticism and by Paul Huet, who, till the rediscovery of the merit of George Michel, was looked upon as the originator of familiar French landscape, the true Van Goyen of France. Specimens of the way in which each of these artists used the needle are now hanging on the walls.

The employment of Etching by these and by others—like Corot, who belonged to the same generation, though his development was later—was of an occasional and a tentative kind, and it was reserved for men like Méryon and Jacquemart, Millet and Bracquemond, to develop Etching as a separate art, and cultivate it to a perfection which in certain directions it had never attained before. They did not attempt the impossible task of rivalling Rembrandt or Van Dyck upon their own ground, but they made fresh paths for themselves, following each his natural bent, and reclaimed for Etching a large

domain, which had hitherto been occupied by other means of graphic expression.

Although the earlier men never reached this land of promise, their attempts have all the interest, and not a little of the pathos of an unsuccessful enterprise. They were on the right road as far as they went, or, rather, perhaps they had the right spirit for the adventure. One of them, indeed, Ingres, did not adventure much. He only tried once, and then he sought only to do with the needle what he could do with any other point, and that was to draw a portrait precisely, elegantly, and with full knowledge of his subject and his own powers. Each line in the fine Portrait of the Archbishop of Rennes (89) is laid with the precision of an engraver, and has its exact and predetermined use. But Huet and Delacroix felt that Etching was not only another form of engraving, but that it lent itself naturally to the spirit of the sketcher and the painter; that its lines might be loose or firm, creative as well as imitative, and might follow the thought and feeling of the artist with a freedom and vitality equal to that of the pencil or the pen. Unfortunately, they had neither of them sufficient knowledge of their instrument to be sure of their results. In the plate called *Le Midi* (92), we see Huet striving with infinite pains after a complicated effect of light and shade by means of endless little strokes and hatchings, quite at variance (if he had known it) with the true spirit of Etching. In the *Maison du Garde* (90 and 91), we see him feeling his way in an elaborate but timid manner towards a goal which he did not in the end quite succeed in reaching. This is, however, by far the more interesting etching of the two, for it is not only poetical in feeling, with a strong but refined suggestion of moonlight, but it reminds us of our own Constable and his influence on the modern French School of Landscape. The degree of success in the etchings of Delacroix,

and the degree of failure also, are more pronounced. His sense of line was too imperfect to favour his first essays as an Etcher, but here you have strength of vision, at least, and richness of colour, although they be mixed up with obvious defects of drawing and manipulation. *La Juive* (88), as an etching, is a failure, but it is the failure of a man of genius.

That Méryon's resources as an Etcher had their limits, not even his most subtle exponent and devoted admirer, Mr. Frederick Wedmore, nor yet Mr. Hamerton, who, likewise, has celebrated his "rare and sublime genius," would deny. Some of his defects, as his imperfect tonality and blackness of shadow, are palpable enough, even to the inexpert, and his limits in the rendering of clouds, and smoke, and birds, are even more obvious. But even if we swept all these away, like spots from the sun, the bulk of his work would remain brilliant and beautiful, a marvel and a model for all time.

Nevertheless, if we seek for plates in which the Etcher seems never at a loss, we must go to such men as Jules Jacquemart and Maxime Lalanne, Jean François Millet and Felix Bracquemond. Each, of course, has his limits as an artist, but each is a master of the needle, making it follow his will absolutely, but careful at the same time not to overtask its strength. In the face of the work of such men, one wonders how it ever occurred to anybody to stigmatise Etching as an "imperfect" art.

The word imperfect may, indeed, be used in two senses: it may mean that its power to imitate nature is limited. In this case the dictum is a mere commonplace, applicable to all graphic and plastic arts. On the other hand, if it be used in a comparative sense, the judgment is unjust. For Etching can only be fairly compared with the different methods of engraving; and assuredly, in comparison with any of these, its range is greater and its resources more numerous. It can do nearly

everything that any one of them can do; it can imitate all of them better than they can imitate it or each other, and it has a reserve of power peculiarly its own, which not one of them can even approach.

Ingres attempted Etching in the spirit of a line engraver, and it answered his purpose admirably. It described with accuracy the required forms, and justly fulfilled his well-considered thought! Millet used it for this and more. By its means he expressed the very essence of his designs; now severe in outline, almost sculpturesque, as *Les Glaneuses* (4); now more free and painterlike, as that patient shepherdess called *La Grande Bergère* (9), with her rough clothes stained with shadows; and at other times he used it as a sketcher, as in the drypoint named *La Gardeuse d'Oies* (7). Could all of this have been done by either the scraper or the burin?

But if we wish to see what Etching can do in the way of imitation, we must look at the plates of Jules Jacquemart. It is easy to call Jacquemart a copyist; but he was much more than that. A "translator" is nearer the mark; but even this is inadequate. In order to record this or that subtle sensation of the eye—to distinguish glass from crystal, steel from silver, porcelain from enamel, or agate from sardonix—he had, if not to invent a language, at least to coin new words, devise fresh phrases, and construct what may be likened to eloquent passages. Such work as his is impossible without an action of the inventive faculty so constant and lively as to verge on inspiration. The force and finish of Meissonier (98-100), though his subjects are human, seem to come of a colder calculation.

Not least wonderful are Jacquemart's simplest things. His sword and dagger blades (58-60) give, in a few exquisitely delicate lines, the very quality and temper of the metal. His pearls, like

that in the middle of the brim of the *Drageoir de Jaspe* (56), have the very surface and shape (the weight even) of the real thing. Look at the watchglass in No. 41, and the jewels above it, with their exquisite draughtsmanship and rich play of colour. Look also at the crystal vase in No. 55, with its walls as of solid water, and the distinction between their white transparency and the white opacity of its gleaming bands of silver. Finally, not because there is not much more worth noting, but because this Introduction is growing too long, look at the mounted jug (57) and mark the precision of drawing in the handle and ornament as contrasted with the apparent freedom of the lines with which the agate is realised; mark, also, the extraordinary success with which so many different substances are distinguished, and then think of the "imperfection" of Etching.

But if Etching be not in any derogatory sense an imperfect art, it has a great sympathy with imperfection; with imperfect realisations of fact; with imperfect thoughts; with imperfect fancies. In other words, its powers of suggestion are incomparable. It enabled Méryon to infuse his secret passion into the most passionless of substances—the stony materials of a city. By its aid he was able to draw a Paris which had never been drawn before—not the Paris of the past or the present, but the Paris that does not die—and to people it not only with the creatures of his time, but the spirits of former generations. It has enabled (and long may it continue to enable) M. Bracquemond to express his various artistic impulses—decorative, pictorial, imitative—with surprising directness and decision. It enabled Corot (81-3) to give us, with a few scratches, the freshness of the morning and a world full of air, and it gave Jules de Goncourt power in that exquisite suggestion from Fragonard (79 and 80) to restore to us for a moment "the tender grace of a day that is dead." Dead alas, not only Fragonard,

but Goncourt, and Méryon, and Millet, all indeed but Bracquemond, and who shall take their place?

Before I conclude, I must make some apologies and render some thanks. Apologies not only for the length of this exordium, but also for its existence. The latter is the fault of Mr. Wedmore. To him in chief are due the careful collection and selection of the Etchings, their arrangement and their cataloguing. Many of the most valuable of the contributions belong to him, and, in his notes upon the Etchers, he has conveyed much useful knowledge in the tersest possible form. Yet, though he has thus taken upon himself the burden and heat of the day, he has perversely insisted on resigning to me the pleasant and honorable task of writing this Introduction.

Finally, the thanks of the Committee are due to all who have so kindly allowed their treasures to appear here, but especially to Mr. Justice Day, Mr. B. B. Macgeorge, and Mr. H. S. Theobald.

COSMO MONKHOUSE.





## CATALOGUE.

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JEAN FRANÇOIS MILLET. Born 1814: Died 1875

Millet executed but one-and-twenty Etchings, according to the Catalogue of Monsieur Lebrun, who is the friend and relative of Sensier, Millet's biographer. Of Monsieur Lebrun's Catalogue—originally issued as an Appendix to the Paris Edition of Sensier's *Life of the Artist*—Mr. Frederick Keppel, of New York, has published a translation, with some additional facts which are of interest to the precise student.

- No. 1.—L'HOMME APPUYÉ SUR SA BÊCHE. (*Lebrun*, 4.)  
*Lent by Mr. Justice Day.*
- No. 2.—LA FEMME QUI BAT LE BEURRE. (*L.* 11.) First State.  
*Lent by Mr. Justice Day.*
- No. 3.—PAYSAN RENTRANT DU FUMIER. (*L.* 12.) First State.  
*Lent by H. S. Theobald, Esq.*
- No. 4.—LES GLANEUSES. (*L.* 13.) First State.  
*Lent by H. S. Theobald, Esq.*
- No. 5.—LES BÊCHEURS. (*L.* 14.) Fourth State.  
*Lent by H. S. Theobald, Esq.*
- No. 6.—LA CARDEUSE. (*L.* 16.)  
*Lent by H. S. Theobald, Esq.*
- No. 7.—LA GARDEUSE D'OIES. (*L.* 17.)  
*Lent by Mr. Justice Day.*
- No. 8.—LA FEMME FAISANT MANGER SON ENFANT. (*L.* 18.) Second State.  
*Lent by Mr. Justice Day.*
- No. 9.—LA GRANDE BERGÈRE. (*L.* 19.)  
*Lent by Sir H. M. Bacon.*

No. 10.—LE DÉPART POUR LE TRAVAIL. (L. 20.) Third State.  
*Lent by Alfred Higgins, Esq.*

No. 11.—LA FILEUSE. (L. 21.) Second State.  
*Lent by Mr. Justice Day.*

CHARLES MERYON. Born 1821 : Died 1868.

Meryon, half English and half French—the son of a physician and of a dancing girl—executed in all ninety-four Etchings, of which about two-thirds—many of them the result of commissions given to him in his penury—are of minor importance. The remaining third are chiefly, though not exclusively, occupied with that weird and poetic “vision of Paris”—the Paris of the Morgue, of the Stryge, of Notre-Dame, and of the Rue des Mauvais Garçons—which is the source of Meryon’s fame.

The numbers between brackets refer to Mr. Wedmore’s *Meryon, and Meryon’s “Paris,” with a Descriptive Catalogue of the Artist’s work.*

No. 12.—LE STRYGE. (*Wedmore, 7.*) Trial Proof, just before lettering.  
*Lent by B. B. Macgeorge, Esq.*

No. 13.—LE STRYGE. (*W. 7.*) First State.  
*Lent by B. B. Macgeorge, Esq.*

No. 14.—L’ARCHE DU PONT NOTRE-DAME. (*W. 9.*) First State. From the Collection of Monsieur Le Masson.  
*Lent by Frederick Wedmore, Esq.*

No. 15.—LA GALERIE DE NOTRE-DAME. (*W. 10.*) Trial Proof, before the completion of the sky.  
*Lent by B. B. Macgeorge, Esq.*

No. 16.—LA GALERIE DE NOTRE-DAME. (*W. 10.*) First State.  
*Lent by Frederick Wedmore, Esq.*

No. 17.—RUE DES MAUVAIS GARÇONS. (*W. 11.*) Second State.  
*Lent by Frederick Wedmore, Esq.*

No. 18.—LA TOUR DE L’HORLOGE. (*W. 12.*) First State.  
*Lent by Frederick Wedmore, Esq.*

No. 19.—TOURELLE, RUE DE LA TIXERANDERIE. (*W. 13.*) First State.  
 The impression given by Meryon to Bracquemond.  
*Lent by Frederick Wedmore, Esq.*



No. 20.—ST. ETIENNE-DU-MONT. (*W.* 14.) Trial Proof: pure Etching. From the Heywood and Burty Collections.

*Lent by B. B. Macgeorge, Esq.*

No. 21.—ST. ETIENNE-DU-MONT. (*W.* 14.) First State. The impression given by Meryon to Bracquemond.

*Lent by Frederick Wedmore, Esq.*

No. 22.—ST. ETIENNE-DU-MONT. (*W.* 14.) Second State. With the figure altered: on the lowest stage of the scaffolding.

*Lent by Frederick Wedmore, Esq.*

No. 23.—LE PONT NEUF. (*W.* 17.) Second State. With the dry-point work just finished.

*Lent by Frederick Wedmore, Esq.*

No. 24.—LE PONT AU CHANGE. (*W.* 18.) First State.

*Lent by Frederick Wedmore, Esq.*

No. 25.—LE PONT AU CHANGE. (*W.* 18.) Trial Proof for a later State.

*Lent by B. B. Macgeorge, Esq.*

No. 26.—LA MORGUE. (*W.* 20.) Trial Proof near the First State.

*Lent by B. B. Macgeorge, Esq.*

No. 27.—LA MORGUE. (*W.* 20.) Second State. From the Burty Collection.

*Lent by Frederick Wedmore, Esq.*

No. 28.—L'ABSIDE DE NOTRE-DAME DE PARIS. (*W.* 22.) First State.

*Lent by B. B. Macgeorge, Esq.*

No. 29.—L'ABSIDE DE NOTRE-DAME DE PARIS. (*W.* 22.) Second State. From the Collection of Aglaüs Bouvenne.

*Lent by Frederick Wedmore, Esq.*

No. 30.—TOURELLE, DITE 'DE MARAT.' (*W.* 24.) Finished Trial Proof; dated by Meryon, "7 Juin."

The house with the "Tourelle" is that in which Marat was assassinated.

*Lent by Frederick Wedmore, Esq.*

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- No. **31**.—LE PONT AU CHANGE VERS 1784. (*W.* 28.) From a drawing by Nicolle. Trial Proof, all but finished; but before the great dark rope.  
*Lent by Frederick Wedmore, Esq.*
- No. **32**.—LE PONT AU CHANGE VERS 1784. (*W.* 28.) From a drawing by Nicolle. Second State.  
*Lent by B. B. Macgeorge, Esq.*
- No. **33**.—LE PONT NEUF ET LA SAMARITAINE. (*W.* 29.) From a drawing by Nicolle. Trial Proof, all but finished.  
*Lent by Frederick Wedmore, Esq.*
- No. **34**.—PARTIE DE LA CITÉ DE PARIS. (*W.* 31.) First State. From the Burty Collection.  
*Lent by Frederick Wedmore, Esq.*
- No. **35**.—ENTRÉE DU COUVENT DES CAPUCINS FRANÇAIS À ATHÈNES. (*W.* 32.) First State. From the Burty Collection. An impression presented by Meryon.  
*Lent by B. B. Macgeorge, Esq.*
- No. **36**.—RUE DES TOILES À BOURGES. (*W.* 35.) Finished Trial Proof. The impression given by Meryon to Monsieur F. Hillemacher.  
*Lent by Frederick Wedmore, Esq.*
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### JULES JACQUEMART. Born 1837: Died 1880.

Jules Jacquemart was the son of Albert Jacquemart, the collector, whose *Histoire de la Porcelaine* a certain number of his earlier Etchings were done to illustrate. Many of Jules Jacquemart's Etchings of precious objects were made after preparatory and detailed studies in water-colour. For others of his prints, drawings in black and white served as the preparation. He executed in all nearly four hundred Etchings, which have been catalogued by Monsieur Louis Gonse, in the *Gazette des Beaux-Arts*.

The numbers within brackets refer to Monsieur Gonse's list.

- No. **37**.—BIJOUX ANTIQUES DE LA COLLECTION CAMPANA. (*Gonse*, 10.) First State.  
*Lent by Alfred Morrison, Esq.*

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No. 38.—BIJOUX ANTIQUES DE LA COLLECTION CAMPANA. (G. 11.) First State.

*Lent by Alfred Morrison, Esq.*

No. 39.—MIROIR FRANÇAIS DU SEIZIÈME SIÈCLE. (G. 21.) Second State.

*Lent by Frederick Wedmore, Esq.*

No. 40.—ARMES DU SEIZIÈME SIÈCLE. (G. 22.) First State.

*Lent by Frederick Wedmore, Esq.*

No. 41.—BIJOU DU SEIZIÈME SIÈCLE: MONTRE DU DIX-SEPTIÈME SIÈCLE. (G. 24.) First State.

*Lent by Alfred Morrison, Esq.*

No. 42.—FAMILLE ROSE JAPONAISE. (G. 39.) Plate 8 of the *Histoire de la Porcelaine*.

*Lent by Frederick Wedmore, Esq.*

No. 43.—PORCELAINES DE SÈVRES. (G. 59.) Before the arms of Monsieur Double were removed. Plate 28 of the *Histoire de la Porcelaine*.

*Lent by Frederick Wedmore, Esq.*

No. 44.—PORCELAINES DE SÈVRES: VASE DE FONTENOY. (G. 70.) Before the number. Plate 11 of the *Histoire de la Céramique*.

*Lent by Frederick Wedmore, Esq.*

No. 45.—PORCELAINES DE VALENCIENNES. (G. 73.) Second State.

*Lent by Frederick Wedmore, Esq.*

No. 46.—VASE ANTIQUE DE SARDOINE. (G. 126.) Before the number. Plate 2 of the *Gemmes et Joyaux de la Couronne*.

*Lent by Alfred Morrison, Esq.*

No. 47.—PATINE DU CALICE DE SUGER. (G. 132.) Before the number. Plate 8 of the *Gemmes et Joyaux*.

*Lent by Alfred Morrison, Esq.*

No. 48.—DRAGEOIR DE CRISTAL DE ROCHE. (G. 137.) Before the number. Plate 13 of the *Gemmes et Joyaux*.

*Lent by Alfred Morrison, Esq.*

- No. 49.—VASE ANTIQUE DE SARDOINE. (G. 138.) Before the number.  
Plate 14 of the *Gemmes et Joyaux*.  
*Lent by Alfred Morrison, Esq.*
- No. 50.—VASE DE JASPE ORIENTAL. (G. 142.) Before the heading, "Musée  
du Louvre." Plate 18 of the *Gemmes et Joyaux*.  
*Lent by Alfred Morrison, Esq.*
- No. 51.—COUPE DE JASPE ORIENTAL. (G. 144.) Before the number. Plate 20  
of the *Gemmes et Joyaux*.  
*Lent by Alfred Morrison, Esq.*
- No. 52.—DRAGEOIR DE JASPE ORIENTAL. (G. 150.) Before the number.  
Plate 26 of the *Gemmes et Joyaux*.  
*Lent by Alfred Morrison, Esq.*
- No. 53.—SALIÈRE EN LAPIS LAZULI. (G. 152.) Before the number. Plate 28  
of the *Gemmes et Joyaux*.  
*Lent by Alfred Morrison, Esq.*
- No. 54.—VERRE DE CRISTAL DE ROCHE. (G. 153.) Before the number.  
Plate 29 of the *Gemmes et Joyaux*.  
*Lent by Alfred Morrison, Esq.*
- No. 55.—COUPE DE JASPE ORIENTAL ET VASE DE CRISTAL DE ROCHE.  
(G. 154.) Before the number. Plate 30 of the *Gemmes et Joyaux*.  
*Lent by Alfred Morrison, Esq.*
- No. 56.—DRAGEOIR DE JASPE. (G. 166.) Before the number. Plate 42 of the  
*Gemmes et Joyaux*.  
*Lent by Alfred Morrison, Esq.*
- No. 57.—AIGUIÈRE D'AGATE ORIENTALE. (G. 178.) Before the number.  
Plate 54 of the *Gemmes et Joyaux*.  
*Lent by Alfred Morrison, Esq.*
- No. 58.—EPÉES, LANGUES DE BŒUF ET POIGNARDS. (G. 185.) Fourth State.  
Plate I of the *Collection d'Armes du Cabinet de Nieuwerkerke*—a  
Collection which afterwards passed into the hands of Sir Richard  
Wallace.  
*Lent by Frederick Wedmore, Esq.*

- 
- No. 59.—CASQUES, EPÉES ET POIGNARDS. (G. 186.) Fourth State. Plate 2 of the *Collection d'Armes du Cabinet de Nieuwerkerke*.  
*Lent by Alfred Morrison, Esq.*
- No. 60.—RONDELLE DE LANCE ET CHANFREIN, EPÉES DE COMBAT ET MAINS GAUCHES, POIRES D'AMORCE. (G. 190.) Fourth State. Plate 6 of the *Collection d'Armes du Cabinet de Nieuwerkerke*.  
*Lent by Alfred Morrison, Esq.*
- No. 61.—BOUCLIER REPOUSSÉ ET DAMASQUINÉ, EPÉE À DEUX MAINS, EPÉES ET DAGUES. (G. 192.) Fourth State. Plate 8 of the *Collection d'Armes du Cabinet de Nieuwerkerke*.  
*Lent by Alfred Morrison, Esq.*
- No. 62.—LE SOLDAT ET LA FILLETTE QUI RIT, after Van der Meer of Delft. (G. 268.) Fourth State.  
*Lent by Frederick Wedmore, Esq.*
- No. 63.—RÊVE D'AMOUR, after Greuze. (G. 296.) Third State. Proof on parchment.  
*Lent by Frederick Wedmore, Esq.*
- No. 64.—UNE EXÉCUTION AU JAPON. (G. 313.) Before the monogram or signature.  
*Lent by Frederick Wedmore, Esq.*
- 

FELIX BRACQUEMOND. Born 1833: Now living.

A most prolific Artist: the number of his plates extends to about seven hundred, and it would have been still larger had not Bracquemond, in his later years, accepted posts which left him little time for this department of work. Nearly forty years ago he was so much associated with the first Masters of the Revival, and had such a hand in it, that the Sub-Committee has ventured for once to break a rule of the Club and to include in its Exhibition some work by a man not yet removed from us.

The numbers in brackets refer to the Catalogue by Monsieur Beraldi.

- No. 65.—ERASMUS, after Holbein. (*Beraldi*, 59.) Second finished State. Before letters.  
*Lent by J. H. Hutchinson, Esq.*

- 
- No. 66.—THÉOPHILE GAUTIER. (B. 49.) Second State.  
*Lent by Sir William Drake.\**
- No. 67.—LE HAUT D'UN BATTANT DE PORTE. (B. 110.) With the date altered to 1865.  
*Lent by Alfred Morrison, Esq.*
- No. 68.—MARGOT LA CRITIQUE. (B. 113.) Second State.  
*Lent by Alfred Morrison, Esq.*
- No. 69.—“LES CANARDS L'ONT BIEN PASSÉE.” (B. 154.) Second State.  
*Lent by Sir William Drake.*
- No. 70.—LA VOLAILLE PLUMÉE. (B. 155.) Of this plate there are only six impressions.  
*Lent by Alfred Morrison, Esq.*
- No. 71.—UN RAPPEL DE PERDRIX. (B. 163.) Trial Proof before the trees at the extreme left of the plate.
- No. 72.—NYMPHE COUCHÉE. (B. 164.) Trial Proof.  
*Lent by Sir William Drake.*
- No. 73.—VANNEAUX ET SARCELLES. (B. 175.) Second State.  
*Lent by Alfred Morrison, Esq.*
- No. 74.—LE LAPIN DE GARENNE. (B. 220.)  
*Lent by J. H. Hutchinson, Esq.*
- No. 75.—LE VIEUX COQ. (B. 222.) Before letters.  
*Lent by H. S. Theobald, Esq.*
- No. 76.—JEUNE FEMME EN COSTUME ESPAGNOL. (B. 279.) After Manet.  
*Lent by Sir William Drake.*
- No. 77.—MOTIFS D'UN SERVICE DE TABLE EN FAIENCE. (B. 532.) Of this plate there are only ten impressions.  
*Lent by Alfred Morrison, Esq.*
- 

\* Since this Exhibition was planned, the Club has had to regret the death of Sir William Drake, who was one of its original Members and the Chairman of its Committee.

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JULES DE GONCOURT. Born 1830: Died 1870.

The younger of the celebrated brothers, Edmond and Jules. Jules de Goncourt not only did his share in the writing of contemporary romance and in the criticism of French Eighteenth Century Art—he etched a score or so of plates after the Masters whom he most studied—Watteau, Boucher, Fragonard, the St. Aubins, Latour, and Prudhon—and did, besides, a little original work.

No. 78.—LE TAUREAU. (*Burty*, 25.) After Fragonard. The pure Etching.  
*Lent by Sir William Drake.*

No. 79.—JEUNE FEMME ACCROCHANT UN CADRE. (*B.* 66.) After Fragonard.  
The pure Etching.  
*Lent by Sir William Drake.*

No. 80.—JEUNE FEMME ACCROCHANT UN CADRE. (*B.* 66.) After Fragonard.  
A somewhat later impression.  
*Lent by Sir William Drake.*

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COROT. Born 1796: Died 1875.

Jean Baptiste Camille Corot wrought but a handful of Etchings; all of them characteristic sketches, recalling the effects of his pictures.

No. 81.—SOUVENIR D'ITALIE. Before the title.  
*Lent by Sir William Drake.*

No. 82.—ARBRES AVEC UN LAC ENTREVU À GAUCHE.  
*Lent by Sir William Drake.*

No. 83.—ARBRES AU PIED D'UN COTEAU. The Dome of St. Peter's is discerned in the distance.  
*Lent by Sir William Drake.*

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DAUBIGNY. Born 1817: Died 1878.

No. 84.—VUE PRISE AUX ENVIRONS DE SUBIACO. First State.  
*Lent by Sir William Drake.*

No. 85.—LE BAC. With the address of Beillet.

*Lent by Sir William Drake.*

No. 86.—CROQUIS. One of the series called *Voyage en Bateau*.

*Lent by J. L. Roget, Esq.*

---

EUGENE DELACROIX. Born 1798: Died 1863.

No. 87.—CHEF MAURE À MEKNEZ: MAROC. Second State.

*Lent by Sir William Drake.*

No. 88.—JUIVE D'ALGER.

*Lent by Sir William Drake.*

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INGRES. Born 1780: Died 1867.

We are enabled to exhibit the only Etching which Ingres executed. It will be seen that it belongs to his early time.

No. 89.—MONSEIGNEUR DE PRESSIGNY, ARCHEVÊQUE DE RENNES. Under the Restoration, the Archbishop was Ambassador of France to the Court of the Vatican. It was at Rome that Ingres etched his portrait.

*Lent by Sir Charles Robinson.*

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PAUL HUET. Born 1804: Died 1869.

His Etchings number about five-and-thirty.

No. 90.—LA MAISON DU GARDE, FORÊT DE COMPIÈGNE. Trial Proof.

*Lent by Sir William Drake.*

No. 91.—LA MAISON DU GARDE, FORÊT DE COMPIÈGNE. Later Proof, with the plate cut down.

*Lent by Sir William Drake.*

No. 92.—LE MIDI. First State.

*Lent by Sir William Drake.*



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THÉODORE ROUSSEAU. Born 1812 : Died 1867.

It is doubtful whether Rousseau ever executed more than one or two Etchings.

No. 93.—LE CHÊNE DE ROCHES, FORÊT DE FONTAINEBLEAU.

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LALANNE. Born 1827 : Died 1836.

Maxime Lalanne, besides etching a certain number of plates, wrote a *Traité de la Gravure à l'Eau-forte*, which deals with processes, not with Masters or works.

No. 94.—ENVIRONS DE PARIS.

*Lent by Sir William Drake.*

No. 95.—ENVIRONS DE PARIS.

*Lent by Sir William Drake.*

No. 96.—LANDSCAPE.

*Lent by Sir William Drake.*

No. 97.—FRIBOURG, SUISSE.

*Lent by Sir William Drake.*

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MEISSONIER. Born 1812 : Died 1891.

Meissonier is the author of but few Etchings.

No. 98.—LE FUMEUR.

*Lent by J. H. Hutchinson, Esq.*

No. 99.—IL SIGNORE ANNIBALE.

*Lent by J. H. Hutchinson, Esq.*

No. 100.—L'HOMME A L'EPÉE.

*Lent by J. H. Hutchinson, Esq.*

*Over the Mantel-piece are some Specimens of French and Flemish Wood-carving. No. 1—French—is of the School of Auvergne: Sixteenth Century. Nos. 2 and 3 are Flemish: carved by Paul van Sheldau, in 1531. Nos. 4, 5, 6 and 7 are French, of the Eighteenth Century.*

*In the Case in the middle of the Gallery there are a few Specimens of Battersea Enamel—candlesticks, étuis, and bonbonnières, for the most part—lent by Mr. J. H. Hutchinson, Mr. Alfred Cock, Q.C., Mr. Frederick Wedmore, and Mr. Pyke Thompson.*







