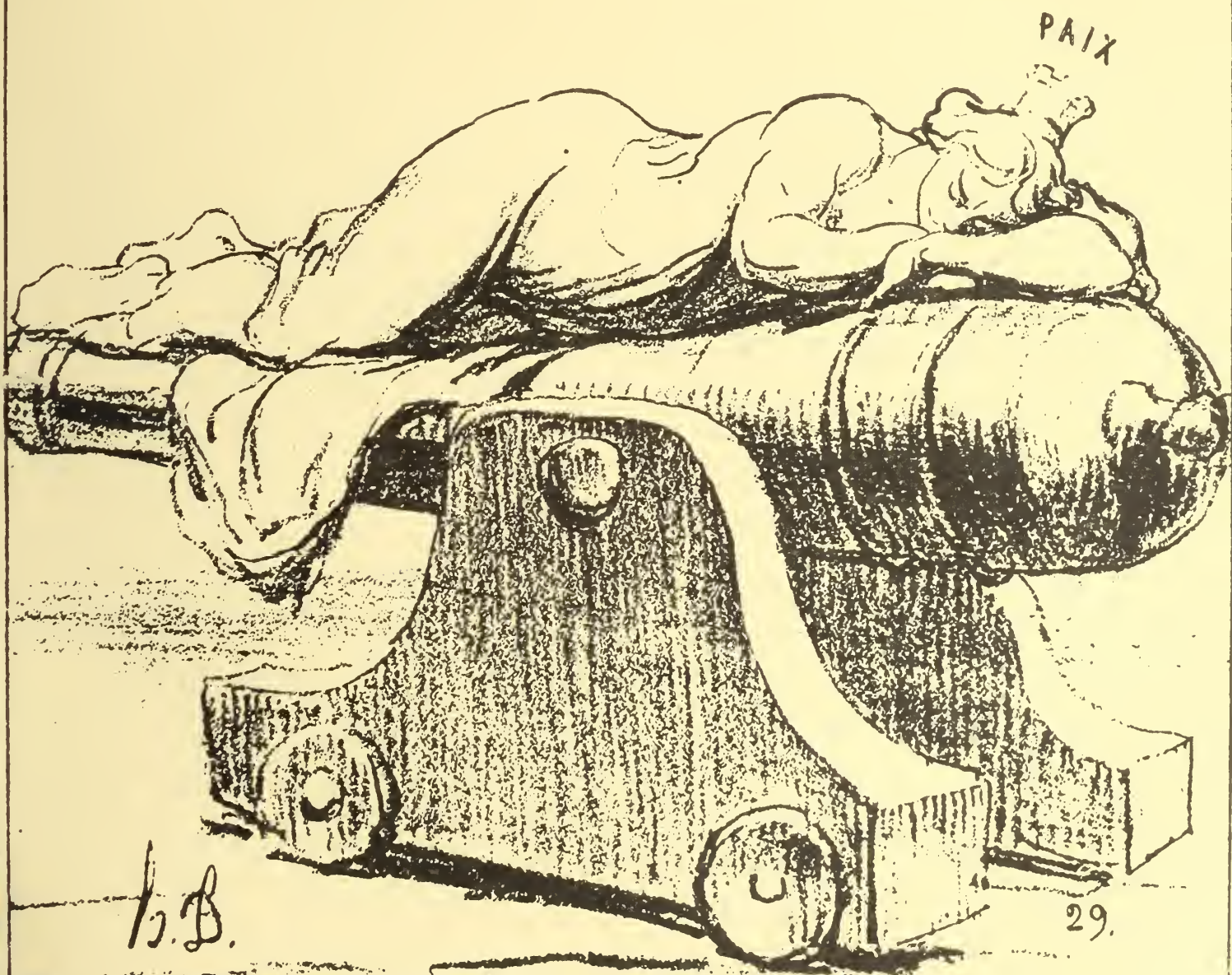



# NINETEENTH CENTURY FRENCH PRINTS





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NINETEENTH CENTURY FRENCH PRINTS



NINETEENTH CENTURY FRENCH PRINTS

AN EXHIBITION SELECTED AND ORGANIZED BY

GREGORY C. CARROLL '73

BOWDOIN COLLEGE MUSEUM OF ART  
1973



## FOREWORD

The fact that the present exhibition was selected and organized by a Bowdoin student becomes one of its outstanding features. Mr. Gregory Carroll, in fulfilling the requirements of an Honors project in the Department of Art, has here made impressive use of the educational potential of the Bowdoin College Museum of Art. While he affords the student body, and public at large, with a representative view of Bowdoin's nineteenth century print collection, the total value of his work extends beyond the exhibition's obvious visual rewards. The catalogue accompanying the show assumes its own importance since it enlarges the Museum's systematic knowledge of its own holdings and thus facilitates future work in this area by other students and scholars.

*Nineteenth Century French Prints* represents the first instance at the Bowdoin College Museum of Art of a student directed enterprise of this nature and magnitude. As such, it becomes both a remarkable achievement in itself and a challenging precedent for future cooperation between the Museum and students engaged in museum training.

Mr. Carroll's project was initially conceived under the direction of Mr. Richard West, former Director of the Bowdoin College Museum of Art.

Stephen Foster  
March, 1973





## ACKNOWLEDGMENTS

I would like to thank Mr. Richard V. West, former Director of the Bowdoin College Museum of Art, for the time which he spent with me during the initial preparations for the show. I would also like to thank Dr. Stephen C. Foster, who willingly became my Advisor half way through the project. The hours spent by Mr. Foster working on my manuscripts were extremely valuable.

I am indebted to Ms. Deb Pandell, Mr. Kevin McCarthy and Ms. Henrietta Carroll for the extensive and extremely constructive criticism which they made on the catalogue. I would like to thank Mr. John McKee for his help with the French titles, and Mr. Michael Mahan for his silkscreen poster and for his permission to use it as the cover to this catalogue.

The Museum staff has been extremely patient and helpful, and for this I am grateful. My thanks to Mr. David Salmon, who spent many hours matting, framing and hanging the show, in addition to helping me locate many of the prints. The contribution made to this show by Ms. Brenda Pelletier and Ms. Lynn Yanok has been truly beyond the call of duty. In addition to the extensive typing and research which they so willingly did, I am most grateful for the coffee and confidence which they gave me on those cold February mornings.

At the Museum, I would also like to thank Ms. Susan Simpson for her excellent organization of the opening, and Mr. David Becker for his knowledgeable notes on the prints. I am also indebted to Dr. R. Peter Mooz, Director of the Museum of Art, who spent a number of hours with me discussing the logistics of the exhibition.

Finally, I would like to thank Ms. Margaret Carroll, who gave me the idea for the project and who has been a constant source of support in my study of the History of Art.



The state of printmaking at the turn of the 19th century was that of a reproductive and less than serious art form. During the century and a half after Rembrandt's death, etching and engraving were done by printing technicians to reproduce paintings and were rarely used by artists in the reproduction of "original" art. However, with the fall of the aristocracy after the 18th century, and the decline of the Roman Church, patronage for the artist disappeared. The middle class society of 19th century France could not afford oil paintings and prints offered an inexpensive alternative. In the early years of the 19th century, however, the painters whose interest might have turned toward etching and engraving were involved in the development of a totally new graphic medium.

Lithography was invented in 1796 in Bavaria by Alois Senefelder. He discovered the process quite by accident when one of his washing bills accidentally transferred to a stone on which it was lying. Lithography differed from the traditional printing methods in that this planographic technique relied on a chemical process to define the printing surface rather than a relief technique like woodcut or an intaglio process such as etching.

It was Baron LeJeune, a French officer and artist, who introduced France to this new art. In 1806, while in Munich, lithographers there demonstrated the new technique to him and upon returning to Paris, he displayed the printing process to Carle Vernet, Jacques Louis David and Baron Denon. In 1811, Denon set up the first lithographic printshop in Paris. This shop, however, served more as a meeting place for fashionable Parisian women than as a studio devoted to the promotion and development of lithography. Five years later, two men from Senefelder's shop, Comte Charles de Lasteyrie and Godfroy Englemann, opened a studio and there generated serious interest in this new artistic process. The decades of the 20's and 30's saw the extensive use of lithography in the creation of the "multiple original."

Interest in etching and engraving as an original art form did not re-appear until the 40's and 50's when the work of Charles Meryon and the Barbizon School precipitated a widespread revival. This revival of etching and engraving took place in the 60's and was sponsored chiefly by A. Cadart.

In 1862, at the urging of Alphonse Legros and Felix Bracquemond, this Parisian publisher founded the *Societe des Aquafortistes* and issued its first publication. Through the advice and instruction provided by its older members, the Barbizon group, the *Societe* was able to give technical assistance to the novice printmakers as well as the very tangible support of publishing their work. It was also able to encourage support from the art-buying public. The *Societe's* publication continued until 1868 when it changed its name to *L'Illustration nouvelle*. By 1874, however, most of the early *Societe* members were turning toward impressionism and engraving had declined to the mere copying of works



by Meryon and Corot. This movement finally dissolved after the death of Cadart in 1875. It was not until 1889 that the printing methods of etching and engraving were again taken up by the artist and sought after by the public.

Soon after Cadart had founded the *Societe* and revived interest in the relief and intaglio methods, he attempted to stir the same interest in the lithographic medium. Interest in "original" lithography as an art form had declined after the 30's and it was not until 1862 that some of the younger artists began experimenting with this process. In order to stimulate further interest, Cadart sent lithographic stones to a number of painters and etchers. Unfortunately, Cadart did not have the same success with lithography as he did with etching and while many fine works emerged during these years, a true lithographic revival was not felt in Paris until the last decade of the 19th century.

It was in this decade that all of the printing methods flourished. In 1889, the *Societe des peintre-gravure francais* was formed and a new fervor for the multiple original emerged throughout Paris. In lithography two major factors contributed to the widespread revival. They were first, a retrospective show of lithography at L'Ecole des Beaux Arts in 1891, and secondly, the introduction of colored lithography into France.

Senefelder and Englemann had successfully attempted color lithography and it had achieved technical perfection in England by 1839. It was not until the 80's, however, that Jules Cheret returned to Paris from London having acquired the technical ability to produce colored lithographs and an interest in making posters. The new phenomenon of poster art had emerged both as a result of the development of colored lithographs and also from the importance they attained during the Great Exhibition of 1851 in England. Posters provided a cheap method of advertising.

The subject matter dealt with by the Parisian lithographic pioneers was predominantly military history; chiefly the Napoleonic campaigns. The French Monarchy had been overthrown in 1789 in the name of Liberty, Equality and Fraternity. In December of 1804, Napoleon Bonaparte crowned himself Emperor of France. This radical reversal from the ideals of the revolution fifteen years before corresponded to a new spirit in France: Romanticism. The excitement of battle, the expansion of the homeland for the newly enfranchised "citoyen," and the glorification of a world conqueror sparked this romantic spirit. In art, the new generation which emerged from the strict, formal classicism of Jacques Louis David, embraced this spirit and transformed its medium from one which presented dissertations on the Ideal to one which permitted the celebration of man's emotional spirit. Although men such as Vernet and Gericault also worked in animal and genre subjects, the romantic resurrection of Napoleon continued until the twenties when the work of Delacroix presented a change in the use of this art.

The emergence of Romanticism and the concurrent development of lithography is important because the romantic artist found in lithography





a process which was both technically and aesthetically akin to his spirit. Because the lithographic stone is drawn upon directly, the printer has a sense of immediacy much as he does in painting. Lithography possessed the characteristics of charcoal, pen and ink, crayon, and wash, in addition to being reproductive. Also, the varied range of shades and textures as well as color (provided by the 1819 development of lithographic aquatint) enabled the artist to obtain the emotional essence of the romantic spirit.

The early stages of lithography had been those of experimentation. What Senefelder had invented to be a process for the reproduction of books and music, the French artist had exploited for its numerous artistic qualities.

This conjunction of technical and emotional interests is clear in the work of Eugene Delacroix, who in 1825 was inspired by a production of Goethe's *Faust* in London. In 1826, he did illustrations for the French edition, using the lithographic medium. Later in the mid-30's, he produced another series, this time illustrating Shakespeare's *Hamlet*. This illustrative interpretation of literary works proved to be a new outlet for lithography and its practitioners.

At this same time, another outlet was found when lithography aligned itself with the Parisian newspaper. After the July revolution in 1830, the French Monarchy was restored under Louis Phillipe and there followed a period of governmental repression. Hostility toward the workers by the bourgeois parliament lead to a series of rebellions which were quickly and firmly suppressed. It was because of this turmoil that newspapers became a very active political force.

In 1832, Honore Daumier joined Charles Philippon in his publication of *La Charicature*, a newspaper of moral, artistic and political bent. Daumier's contribution to the journal was a series of fierce, biting lithographic cartoons about the events of the Restoration and Louis Phillipe himself. From 1833-1872, Daumier contributed to another of Philippon's publications, *La Charivari*, a satirical and humorous journal. In this newspaper, the artist continued his unrestrained attack on the government of France in a series of lithographs known as *Gens de Justice* (*Men of Law*) and *Actualites* (*Current Events*) which were satirical caricatures of the judiciary and scenes from the trials of the Restoration. As the political situation improved in France, Daumier shifted the emphasis of his subject matter from the politicians to the citizens of Paris. *Types Parisian* (*Paris Types*) and *Les Bons Bourgeois* (*Worthy Citizens*) are series of satires on middle class society.

While Delacroix was creating his literary illustrations and Daumier his satirical cartoons, Charles Meryon and the Barbizon group were working in the relief and intaglio methods of printing. This was the first original work done with etching and engraving in about 150 years. Charles Meryon spent most of the 40's and 50's capturing the Parisian cityscape. This was not, however, the Paris which was emerging from the Industrial Revolution, but rather the Paris which "had been," the





Medieval Paris, whose face was being lifted under the Second Empire rule. Meryon's was a romantic vision of Paris, which, combined with a great love of architecture, lent itself to the depiction of a Paris which had many personalities.

Unlike Meryon, the second group of etchers, the Barbizon School, were landscapists. In the 1830's, Jacque, Rousseau, Daubigny, Corot and Millet moved from Paris to Barbizon on the edge of the forest of Fontainebleau. There they worked out-of-doors and used the surrounding landscape as subject matter. Their naturalistic rendering of the fields and farmlands recalled the work of the 17th century Dutch landscapist. While the Barbizon School was not a traditional movement with formal studios and pupils, it was to have a great influence on the etchers of the next generation.

The printmaking of the second half of the 19th century is characterized by a more diverse use of the various printing media. Within the *Societe des Aquafortistes*, a number of artists were working in different fields. Felix Bracquemond, influenced by the recent influx of the Japanese print into Paris, was incorporating some of its characteristics into his etching. Alphonse Legros, also an etcher, worked in landscape, portraiture and allegory.

When Cadart attempted to revive interest in stone printing, one of the artists who received a lithographic stone from him was Hanri Fantin-Latour. The first prints which Latour made, however, were ridiculed and he did not return to the art until the mid-70's. At that point, however, he executed a number of fine lithographic prints. In addition to a great number of flower subjects, Fantin-Latour also illustrated some literary works and musical etudes.

In 1868, Philip Burty organized a publication in which he hoped to unite the arts of poetry and printmaking. *Sonnets et Eaux-Fortes* was a single edition publication including works by 30 poets, followed by etchings on the same subjects. To Manet, Burty sent *Fleur Exotique* by Armand Renaud. His instructions to the printmakers were that while the prints were to be closely related to the sonnets, they were not to be mere illustrations but, rather, artistic interpretation. Other artists and poets who contributed to *Sonnets et Eaux-Fortes* were Charles Daubigny, Victor Hugo and Felix Bracquemond.

It was the period of the 70's and 80's when two Impressionists, Degas and Pissaro, began experimenting with the graphic media. Degas, who wanted to be an historical painter, had been convinced by Manet to take an interest in modern life. Between 1875-77, Degas rejected his former clean-bitten approach to the plate and concentrated on the pure pictorial effects achieved through soft ground and aquatint. Pissaro's experimental work began in 1885 during the time that he and Georges Seurat had been developing "pointillism" or neo-Impressionism. This style involved breaking down colors to their basic hues and then applying them to the canvas in small dots. The viewer was then required



to re-mix optically the hues to obtain their color and shades. What Pissaro attempted to achieve was a pointillist texture on an etched plate. By using aquatint and sand-ground, as well as covering the plate with sand-paper before running it through the press, Pissaro succeeded in creating this effect.

While the 1890's saw the revival of all the graphic arts, the finest works emerged from lithography. The posters of Toulouse Lautrec and Jules Cheret were seen on every billboard in Paris and Auguste Renoir adopted and mastered color lithography for his feminine genre scenes. In portraiture, Eugene Carriere used lithography and developed a new technique in the medium. His highly contrasted prints have a most individualistic style.

At the turn of the century, after ten flourishing years, interest in the graphic arts declined. The reproductive media were again reduced to methods of copying compositions. Although a number of individuals have continued with the use of lithography and etching, the 1890's was the last period to see such widespread interest by both artist and public.

G. C. C.



## CATALOGUE



## CATALOGUE

Dimensions are given in inches. Height precedes width.

ANTOINE CHARLES HORACE VERNET (called CARLE)  
Born Bordeaux, 1758; died Paris, 1836

Unlike most of the early lithographers who were born during or after the Revolution, Carle Vernet was a popular academic painter for the aristocracy before 1789. He continued to paint battle scenes under the Empire, but in 1816 he turned to lithography. In the years that followed, he did hundreds of prints of Napoleon, animal subjects and Parisian street scenes. While the quality of his lithographic work cannot compare with later uses of the medium, it is a fine example of the early years and provides a point of departure for examining the degree of sophistication achieved by later lithographers.

Marchand d'Encre

No. 87, from "Street Cries of Paris"  
lithograph, 7 5/8 x 7 1/8 (design)  
Signed on stone, lower left: Carle Vernet  
Acc. No. 1953.6.16  
Gift of Miss Florence W. Thompson

DENIS AUGUSTE MARIE RAFFET  
Born Paris, 1804; died Genoa, 1860

Raffet received his early training with Charlet and later became a pupil of Gros. After he was denied the *Prix de Rome* in 1831, he turned all of his efforts toward lithography. Military subjects represent the largest bulk of his graphic work and his fame actually rests on the extensive coverage he made of the Napoleonic campaigns. In his early work, which was by far the best, Raffet treated his subject matter with a most individualistic style. The traditional elements of great masses of soldiers and scattered conflicts are cloaked in an atmosphere of weightlessness. Raffet creates this ethereal quality by breaking up the light and giving illusion to detail rather than depicting it. After 1837, Raffet spent his life traveling and doing lithographs of foreign scenes. These, however, were stiff and labored works and lacked the spontaneity of his military period.

Travailleurs Couronnant la Brèche du Bastion 7

lithograph, 8 1/2 x 14  
Acc. No. 1930.157  
Source unknown





FERDINAND VICTOR EUGENE DELACROIX

Born Charenton-Sainte-Maurice, 1798; died Paris, 1863

Delacroix's first contact with the reproductive media was in 1814 while working in the studio of Guerin. This was a series of studies of Napoleon. In 1819, he began to experiment with lithography and found this medium to be compatible with his romantic spirit. In the periods of 1825-35 and 1943-44, Delacroix illustrated the works of Goethe, Shakespeare, Scott and Byron. These illustrations were scenes created in the artist's imagination. Of the *Faust* series, Goethe wrote that Delacroix was just the man "to create pictures which no one could have conceived." (Weber, *A History of Lithography*, p. 64.) Delacroix's last lithograph was executed in 1856. Because of the importance of color to Delacroix's style, however, the period following the literary illustrations of the 30's and 40's saw a decline in his use of the medium.

*Un Forgeron*, 1933

etching and aquatint on chine colle, 6 5/16 x 3 13/16

Acc. No. 1957.97

Museum Purchase

*Qu'est-ce donc? Un rat?*

lithograph, 9 1/2 x 7 1/2

Acc. No. 1930.161

Source unknown

This undated print depicts the murder of Polonious. It is Act III, Scene iv, of Shakespeare's *Hamlet*.

*The Death of Ophelia*, 1843

lithograph, 7 1/4 x 10

Signed and dated on stone: E. D. 1843

Acc. No. 1969.23

Museum Purchase

Differing from the formal and theatrical depiction of the murder of Polonious, this print captures the death of Ophelia in the natural setting. While the former is a stiff, uncompromising stage set, this scene from *Hamlet* is sensuous and warm.

JEAN ANTOINE GROS (Baron Gros)

Born Paris, 1771; died Paris, 1835

Baron Gros, a pupil of David, became one of the most noted historical painters of the First Empire in France. While he executed only two lithographs, he contributed to the development of lithography, first by his painterly approach to the medium and secondly by the instruction which he gave to his pupils.



Chef des Mameluks demandant secours, 1817  
lithograph, 12 5/8 x 9 1/4 (design)  
Signed on plate: Gros  
Acc. No. 1957.45  
Baxter Fund

Napoleon's campaign to destroy the ruling class of Egypt resulted in the annihilation of the Mameluks in 1811. Gros' lithograph depicts one of the Mameluk chiefs calling for help. Baron Gros' most romantic years were those spent in North Africa.

JEAN LOUIS ANDRE THÉODORE GÉRICAUT  
Born Rouen, 1791; died Paris, 1824

After being introduced to lithography by Carle and Horace Vernet, Gericault executed 78 prints before his death in 1824. While the majority of these prints are of horses, his work does include military history and genre subjects.

Intimidated by the living presence of painting masters such as Baron Gros, Guerin and Ingres, Gericault found in lithography a medium, the potential of which had not been exploited. Because it was a new process, he was free to experiment in lithography without the fear of the established masters and his teacher (Guerin) being overly critical.

In his book, *150 Years of Artist's Lithographs*, Felix Man writes that Gericault began "the attempts to develop a special style of chalk drawing" rather than the reproduction of free hand drawings. And it was this, Man feels, which "directed original lithography into its proper channel." (Weber, *The History of Lithography*, p. 62.)

Cheval de Mechlembourg, 1822  
lithograph, 7 1/2 x 9 (design)  
Delteil 47  
Clement 49  
Acc. No. 1970.11  
Museum Purchase; Florence C. Quinby Fund  
in Memory of Henry Cole Quinby h. '16

This lithograph is one of a series known as *Etudes de Chevaux Lithographies* published by Gihaut in 1822. It was printed, however, by Godfroy Englemann.



HONORÉ VICTORIN DAUMIER

Born Marseilles, 1808; died Valmondais, 1879

In terms of quantity alone, Daumier's contribution to 19th century lithography is breathtaking. Louis Delteil attributes over 4,000 lithographs to this artist. In fact, Daumier's reputation as a great master of the 19th century and of the history of art rests almost solely on his lithographic output.

Daumier was a satirist. During the 30's, under the reign of Louis Phillipe, he published daily cartoons mocking the government. During the same period, he attended the political trials and sketched the faces of the characters which he would portray in later cartoons. When the political turmoil subsided, Daumier turned to the citizens of France and sketched amusing vignettes of their manners and customs.

Actualités: *"Renouveau de Turenne"*

Translation: Current Events: *"Revival of Turenne"*

lithograph on newsprint, 9 5/8 x 8 5/8

Signed on stone: h.D.

From *Le Charivari*

Acc. No. 1952.8.4

Museum Purchase

This print probably refers to the Vicomte de Turenne, a French Marshal who lived from 1611-1675. Turenne was one of the greatest military geniuses produced by France. He led four successful campaigns against Germany during the Thirty Years War.

Actualités: *"Le Charivari. Obligé de refraire prochainement une nouvelle vue de l'emplacement ou s'elevait le temple de la Paix."*

Translation: Current Events: *"Charivari. Obligated shortly to undertake once more a new survey of the site where the temple of peace was to rise."*

lithograph, 9 3/4 x 8 1/2

Signed on stone: h.D.

From *Le Charivari* of November 26, 1867

Acc. No. 1952.8.2

Museum Purchase

Actualités: *"Successeur de Charlemagne"*

lithograph, 10 1/8 x 8 7/8

From *Le Charivari*

Acc. No. 1952.8.5

Museum Purchase



Les gens du justice "Au café d'Aguesseau."

"En attendant l'audience, Demosthène dejeune aux frais du client, le biftek aux pommes pousse à l'eloquence."

Translation: Men of Law at the Cafe d'Aguesseau.

"While waiting for the court session, Demosthenes lunches at his client's expense; steak and potatoes inspire eloquence."

lithograph, 9 5/8 x 8 3/16

Signed on stone: h.D.

From *Le Charivari*

Acc. No. 1952.3.1

Museum Purchase

Types Parisiennes

"-Vous savez bien l'epouge que voue disiez que je l'avais perdue; eh bien vous l'aviez mise dans le vol-au-vent de madame Grimblot!"

-Cré nom! Une epouge de trois francs dans au vol-au-vent de quarante sous!"

Translation: Parisian Types

"-Remember the sponge you said I lost; well you put it in Mme. Grimblot's patty shell!"

-I'll be! a three franc sponge in a forty sous patty shell!"

lithograph, 7 5/8 x 9 1/4

Acc. No. 1952.3.2

Museum Purchase

Actualités:

(La Femme à la Barbe)-Impudente! osez venir chasser sur mes terres!

(La Tragédie)-De Quoi!...Est-ce-que je n'ai pas de la barbe aussi?...

Translation: Current Events:

(The Bearded Woman)-Impudent! you dare to come to hunt on my preserves!

(Tragedy)-Why!...Have I not a beard also?

lithograph, 9 7/8 x 8 1/2

Signed on stone: h.D.

Acc. No. 1952.8.3

Museum Purchase

Actualités: "Un animal rempli de modestie et se faisant prier pour accepter l'honneur d'être transformé en viande de la 1<sup>ere</sup> catégorie."

Translation: Current Events: "An animal full of modesty and having to be urged to accept the honor of being transformed into Grade A meat."

lithograph, 8 x 10 1/4

From *Le Charivari*

Acc. No. 1952.8.1

Museum Purchase





Le Feu d'artifice

No. 33 from *Moeurs Conjugales*  
lithograph, 9 1/2 x 8 (design)  
Signed on stone: h.D.  
Delteil 656  
Acc. No. 1969.22  
Museum Purchase

Les Bons Bourgeois, No. 31

lithograph, 9 x 8 1/2 (design)  
Signed on stone: h.D.  
Acc. No. 1930.163  
Source unknown

CHARLES MERYON

Born Paris, 1821; died Charenton, 1868

Unlike many of the artist printmakers of the 19th century, Charles Meryon worked solely in etching. Color blindness prevented him from working in oils, and lithography could not capture the fine detail in which he worked. His scenes of Paris depict the city of the *Ancienne Regime*. It is the Paris of quaint, narrow streets, old buildings and arched stone bridges. His repeated use of Notre Dame pays tribute to that monument of the Middle Ages. Meryon's life was one of frustration. He found neither patronage from art collectors nor galleries which could sell his work. In 1858, he had to be taken to the hospital at Charenton, where he died ten years later.

Le Petit Pont

etching, second state, 10 1/4 x 7 1/2 (plate)  
Signed on plate, upper right: C. M.  
Delteil 24  
Wedmore 8  
Acc. No. 1970.68  
Museum Purchase; Florence C. Quinby Fund in memory of  
Henry Cole Quinby h. '16

Tourelle, Rue de la Tixanderie

etching, first state, 9 3/4 x 5 1/8  
Signed on plate, upper right: C. M.  
Delteil 29  
Wedmore 13  
Acc. No. 1972.52  
Exchange with Tomlinson Collection



Le Grand Châtelet à Paris, vers 1780

etching, first state, 9 1/4 x 11 7/8 (plate)

Unsigned

Delteil 52

Wedmore 85

Wright 52

ex-collection J. J. Heywood Collection

ex-collection MacGeorge Collection

Acc. No. 1956.24.113

Gift of Susan Dwight Bliss

Sainte Étienne-du-Mont

etching on white laid paper, first state, 10 x 5 1/8

Signed on plate, upper right: C. M.

Delteil 30

Wedmore 14

Acc. No. 1956.24.122

Gift of Susan Dwight Bliss

La Galerie Notre Dame, 1853

etching on green paper, first state, 11 1/8 x 7 (plate)

Delteil 26

Wedmore 10

Wright 26

Acc. No. 1956.24.123

Gift of Susan Dwight Bliss

La Stryge

etching on green paper, first state, 6 11/16 x 5 1/8

Signed on plate, lower left: C. M.

Delteil 23

Wedmore 7

ex-collection Paul Mantz

Acc. No. 1956.24.119

Gift of Susan Dwight Bliss

This very rare impression has these lines etched on the bottom of the plate:

*Insatiable Vampire, l'externelle Luxure  
Sur La Grand Cité convoit sa pâture.*

These lines of verse were removed in the subsequent states. This print depicts the famous gargoyle which has sat above Notre Dame Cathedral and stared over Paris since the Middle Ages. The tower of St. Jacques can be seen in the background, as well as the hill which leads to Montmatre.



Tourelle, Rue de l'École de Médecine, 1861  
etching, fourth state, 9 7/8 x 5 1/8 (plate)  
Signed on plate, upper right: C. M. (monogram)  
Delteil 41  
Wedmore 24  
Wright 41  
ex-collection Burty Collection  
Acc. No. 1956.24.111  
Gift of Susan Dwight Bliss

The tourelle depicted in this print is the house where Jean Paul Marat was assassinated. Its original title was *Tourelle, dite de Marat*.

Bain-Froid Chevrier, 1864  
etching, second state, 5 1/8 x 5 11/16 (plate)  
Signed on plate, upper corner: C. M. (monogram)  
Delteil 44  
Wedmore 27  
Wright 44  
Acc. No. 1956.24.110  
Gift of Susan Dwight Bliss

Le Ministère de la Marine  
etching, second state [rare], 6 5/8 x 5 3/4  
Monogram beneath design: C. M.  
Delteil 45  
Wedmore 26  
Wright 45  
Acc. No. 1956.24.119  
Gift of Susan Dwight Bliss

#### CHARLES JACQUE

Born Paris, 1813; died Paris, 1894

Jacque was associated with the Barbizon School for a number of years before he turned to etching in 1841. His subject matter shows a concern for country life rather than pure landscape. Because of Jacque's extensive use of the pig as subject matter, Goncourt dubbed him "*Le maitre au cochon*." (Leipnik, *History of French Etching*, p. 75.) He was self taught and heavily influenced by Dutch and Flemish art which he saw during two years spent in the Netherlands. Jacque was awarded medals at the Salons and attracted a public which appreciated his concern for the rustic life.



Attelage de Boeufs

etching, 3 1/2 x 7

Signed, lower left

Beraldi 431

Acc. No. 1934.3

Gift of Walter K. Gutman '24

CHARLES FRANÇOIS DAUBIGNY

Born Paris, 1817; died Paris, 1878

Decorative art work provided a livelihood for Daubigny in his early years. In addition to this, his friend Meissonier helped him to publish a series of woodcut illustrations. During the 30's, he continued to illustrate books and magazines (*L'Artist*) and began doing some independent etching. It was Corot who convinced Daubigny to work from nature rather than from sketches, and he responded to this advice by outfitting a boat and traveling up and down the rivers of France working in "*plein-air*." In 1848, Daubigny won a Salon prize for his etchings and though his contemporaries criticized his work as being too sketchy, he became popular and attracted a sizable following.

La Vendange, 1865

etching, trial proof or first state, 7 3/4 x 13 1/4

Signed and dated on plate: Daubigny, 1865

ex-collection Giacomelli Collection

Henriet 107

Acc. No. 1923.75

Gift of Charles A. Coffin

This impression is either an early proof or the rare first state of the print. It was signed and dated, yet the lower margin of the plate had not been cleaned.

Crows in a Tree, 1867

etching, 7 1/4 x 11

Signed and dated on plate: Daubigny, 1867

Acc. No. 1930.172

Source unknown

PIERRE ETIENNE THEODORE ROUSSEAU

Born Paris, 1812; died Barbizon, 1867

Rousseau was one of the earliest landscape painters in France to produce etchings. Though his total output amounted to only four plates, his work shows a direct connection between the Barbizon School and 17th century Dutch painting. This connection is seen in the similarity of style between the power and force of Rousseau's work and that of Ruysdael. (Hind, *A History of Engraving and Etching*, p. 313.) Rousseau's four forest landscapes show this concern for the powerful





aspects of nature. They are not idyllic landscapes but, rather, heroic.

Chèvres de Roche, 1861

etching, 5 x 6 3/4

Signed and dated on plate, lower right: T. H. Rousseau *Mai* 1961

Acc. No. 1923.64

Gift of Charles A. Coffin

While it was common for Felix Bracquemond to give advice to the novice printmakers, the help he gave to Rousseau on this print actually included biting and printing the plate for him.

JEAN FRANCOIS MILLET

Born near Cherbourg, 1814; died Barbizon, 1875

The work of Millet is that which is most commonly associated with the Barbizon School. In fact, it is his work which most nearly represents the foundation upon which the school was formed. His work shows concern for untainted nature; the representation of fields and farmlands as they exist rather than as their elements might be arranged in a composition. Yet in Millet's portrayal of peasants, it can be seen that the artist is also concerned with man's role in these natural settings. Rather than providing an entertaining embellishment, which had been the peasant's role in all previous landscape painting, Millet represents the field laborer as the member of the social stratum, whose lifeblood is most nearly tied to the soil.

Millet did not begin etching until 1855 and his total output amounted to only 20 plates, six of which were experimental studies.

Le Depart pour le Travail, 1862

etching, 15 1/8 x 12 1/4

Signed on plate, lower left: J. F. Millet

Delteil 19

Acc. No. 1923.89

Gift of Charles A. Coffin

This print reveals the striking similarity between Millet's etching and painting styles. The dominant role played by Millet's figures distinguish him clearly from the other members of the Barbizon group.

The Man with the Wheelbarrow

etching, 6 1/4 x 5 1/4 (plate)

Signed on plate, lower right: J. F. Millet

Acc. No. 1923.68

Gift of Charles A. Coffin



JEAN BAPTISTE CAMILLE COROT  
Born Paris, 1796; died Paris, 1875

Along with Millet, Corot is the other master who emerged from the Barbizon School. While he made 14 plates during his lifetime, his contribution to the field of etching is important only in the similarity of style between his etched prints and his oil paintings. Corot did make a contribution to printing, however, in his use of *cliché verre*, a photographic printing process. Unfortunately, only a few prints could be made from these glass plates and many forgeries have since been produced (Leipnik, *History of French Etching*, p. 81).

*Souvenir d'Italie*  
etching, 11 1/2 x 8 1/2  
Acc. No. 1923.72  
Gift of Charles A. Coffin

*Les Environs de Rome*  
etching and aquatint, 11 1/2 x 8 1/2  
ex-collection Mary Jane Morgan  
Acc. No. 1963.448  
Gift of Susan Dwight Bliss

FÉLIX BRACQUEMOND  
Born Paris, 1833; died Sevres, 1914

Bracquemond will be remembered in the history of printmaking not only for the fine portraits and landscapes which he executed, but also for the major role he played in the revival of etching. He not only encouraged and instructed the novice printmakers but also helped to organize the *Societe des Aquafortistes* and encouraged writers such as Burty, Baudelaire and Goncourt to support the revival of "original" etching. In addition to this, Bracquemond also found time to work in various other media such as embroidering silk and designing ceramics. His work with ceramics involved designing an entire service decorated in the style of Japanese Prints.

*Medallion Portrait of Meryon*, 1853  
etching, first state, 5 7/8 x 3 15/16  
Signed on plate, upper left:  $\frac{B}{C.A.M.}$   
Acc. No. 1956.24.17  
Gift of Susan Dwight Bliss

*Vanneaux et Sarcelles*, 1862 (*Pewits and Teal*)  
etching and drypoint, 9 x 11 1/2  
Signed on plate, upper right: Bracquemond  
Signed proof: Bracquemond  
Acc. No. 1930.178  
Source unknown



This print reveals the influence which Japanese Prints had on Bracquemond's etching. His three-dimensional forms begin to flatten out and become patterns in the composition. Also, his treatment of perspective is less formal and the figure-ground relationship serves more as a function of pattern and design than as a function of perspective.

ALPHONSE LEGROS

Born Dijon, 1837; died near London, 1911

In Dijon, as a youth, Legros was trained as a house painter. His artistic talent soon became apparent, however, and in 1851 he began studies at L'Ecole des Beaux Arts. During the 50's, he was introduced to Bracquemond and in 1857 his first etching appeared. Legros devoted the next few years to etching and to the *Societe des Aquafortistes* until 1876, when at the urging of Whistler he accepted a post at the University College at London. There Legros continued his own work in addition to teaching and left over 800 plates at his death in 1911.

Portrait of Legros, Medallion No. 2

etching, 12 x 9 1/2 (plate), 6 x 6 (design)

Signed proof: A. Legros

Acc. No. 1956.24.83

Gift of Susan Dwight Bliss

Trout Fisherman

drypoint, 4 5/8 x 7 3/4

Signed proof: A. Legros

Acc. No. 1963.462

Gift of Susan Dwight Bliss

HENRI FANTIN-LATOUR

Born Grenoble, 1836; died Bure, 1904

Fantin-Latour received his first artistic instruction from his father who was a portrait painter. Later, he studied at L'Ecole des Beaux Arts under Courbet. As a painter, he is known for his portrait, flower and genre work. In lithography, however, his subject matter is somewhat different. In addition to genre and portraiture, Fantin-Latour creates imaginative scenes illustrating literary or musical material. It is in these half dream-like scenes with their elusive quality that the artist creates his best lithography.

The Embroiderers

lithograph, 10 5/8 x 16

ex-collection Seymour Haden

ex-collection Andrew B. Wallace

Acc. No. 1963.302

Gift of Susan Dwight Bliss



Isolde Signalling to Tristan in the Night

lithograph, 8 3/4 x 5 3/4

Signed proof, lower right: h. Fantin

Acc. No. 1963.357

Gift of Susan Dwight Bliss

EDGAR HILAIRE GERMAIN DEGAS

Born Paris, 1834; died Paris, 1917

The pre-Impressionist style of Degas' work shows clearly the influence of Bracquemond's advice. These plates were carefully drawn and each line had a clean, well bitten appearance. After 1875, however, until 1877, drawing became less important to Degas and he experimented with Impressionistic effects obtained through the use of aquatint and soft ground. Though Louis Delteil attributed 45 plates to Degas, his etched work, except for some ballet scenes, is very rare.

Head of Manet, 1864

etching, 4 5/8 x 3 3/4

Acc. No. 1959.25

Museum Purchase

EDOUARD MANET

Born Paris, 1832; died Paris, 1883

While Manet's etchings were not well received by the French critics, his mere involvement as a well known painter did much to further the etching revival. Of the etchings which were published, most were copied after his own or Velasquez's paintings and the stiff, laboured lines do not reveal the spontaneity of the original works.

Portrait of Baudelaire

etching, 4 3/8 x 2 5/8

Monogram on plate, upper left

Acc. No. 1957.43

Museum Purchase; Baxter Fund

Le Guitarist, 1861

etching, 11 3/4 x 9 1/2

Signed on plate, upper right: ed Manet

Acc. No. 1923.76

Gift of Charles A. Coffin

Le Gamin au Chien, 1862

etching, 8 1/2 x 5 3/4

Signed on plate, upper right: ed Manet

Hanson 28

Acc. No. 1930.180

Source unknown





Fleur exotique, 1868 (*Exotic Flower*)  
etching and aquatint, 6 1/4 x 4 1/4  
ex-collection Maxime Lalanne  
Hanson 80  
Acc. No. 1963.473  
Gift of Susan Dwight Bliss

FÉLIX BUHOT

Born Valognes, 1847; died Paris, 1898

When Buhot came to Paris from Valognes in Normandy, he had not yet settled on a career. The first few years he spent attending the University and doing clerical work for the representative to parliament from Valognes. During this time, he did occasional sketching in Paris and finally gave up his University studies and job to devote all his attention to art. Working in London and Paris, Buhot captured the action of the city. He concerned himself with the bustling activity of the people and the atmospheric effects of weather and climate. His early years spent as a watercolorist enabled Buhot to obtain special brushed wash effects through the use of aquatint and drypoint.

L'hiver à Paris ou La Neige à Paris 1879  
etching, aquatint, drypoint and roulette  
13 1/2 x 9 1/8  
Signed and dated in the plate: Felix Buhot, Paris 1879  
Acc. No. 1967.39.165  
Gift of Susan Dwight Bliss

The sketches in the margins of the plate were an invention of Buhot's which he called *marges symphoniques*. He used them to elaborate on the theme in the central panel.

ODILON BERTRAND REDON

Born Bordeaux, 1840; died Paris, 1916

Redon studied in Bordeaux for a number of years before moving to Paris. After he migrated to the city, he studied with Gerome and then specialized in etching with Bresdin and lithography with Fantin-Latour. As a symbolist, his work is characterized by its dream-like and mystical qualities. He executed over 200 lithographs before 1889 when he abandoned the graphic media for pastels and oils.

Winged Figure  
mezzotint, 3 1/8 x 3 1/4  
Signed on plate, lower right: OR (monogram)  
Acc. No. 1964.23  
Museum Purchase



From Temptation of St. Anthony series  
lithograph, 10 1/8 x 7 3/4  
Acc. No. 1958.6  
Museum Purchase

CAMILLE JACOB PISSARO

Born St. Thomas, West Indies, 1830; died Paris, 1903

Pissaro's graphic work comprised of about 120 etchings and aquatints and 60 lithographs, reveals the individual approach which he took toward the graphic arts. After 1885, he strove to achieve the effects of Impressionism in etching and lithography and his use of aquatint, softground and sandpaper enabled him to obtain the pointillism or divisionism developed in painting by Seurat and himself. Beyond the technical aspects, however, Pissaro's prints express a certain serenity and his landscapes have much the same charm as those of his teacher, Corot.

Rue Damiette à Rouen, 1884  
etching and aquatint, artist's proof, 7 5/8 x 5 3/4  
Signed and dated on plate, lower right: C. Pissaro, 1884,  
Rue Damiette à Rouen  
Delteil 52  
Acc. No. 1963.424  
Gift of Susan Dwight Bliss

Sous Bois à l'Hermitage, Pontoise  
aquatint, 8 1/2 x 10 1/2  
Signed proof: C. Pissaro  
Acc. No. 1923.70  
Gift of Charles A. Coffin

Rain effect  
etching and aquatint, artist's proof No. 2  
6 1/4 x 8 3/8  
Signed on plate: C. Pissaro  
Signed proof, in pencil: C. Pissaro  
Acc. No. 1963.328  
Gift of Susan Dwight Bliss

La Charrue  
color lithograph, 8 3/4 x 5 7/8  
Signed on stone: C. Pissaro  
Delteil 194  
Acc. No. 1963.476  
Gift of Susan Dwight Bliss



PIERRE AUGUSTE RENOIR

Born Limoges, 1841; died Cagnes, 1919

Renoir earned money to attend L'Ecole des Beaux Arts by copying decoration at a china factory and later by painting devotional scenes on linen for the Jesuit missions. At L'Ecole des Beaux Arts, he studied with Charles Gleyre, a Swiss romantic artist. Renoir's approach to the reproductive arts was a rather disinterested one. His prints were frequently done from existing pen or chalk drawings and were not conceived as prints. In lithography, he never worked directly on the stone and his proofing was often carried out for him by printing technicians. Nevertheless, Renoir completed a number of fine etchings and lithographs. His work in colored lithography remains as some of the best of the century and the combination of merging tones and fine lines which he achieved in his etchings reveal his understanding of the medium's potential.

Baigneuse Debout

etching, 6 5/8 x 4 1/2

Acc. No. 1957.48

Museum Purchase

EUGÈNE CARRIÈRE

Born Gournay, 1849; died Paris, 1906

Carrière worked and studied in a number of schools and studios before realizing a personal style in the 1890's. The style to which Carrière finally evolved was based on a new technique in lithography and was characterized by its colorless chiaroscuro. Carrière's new technique was to take the first lithographic impression made and transfer it to a second stone. The subsequent impressions made from the second stone were then of much higher black-and-white contrast.

Portrait of Puvis de Chavannes

lithograph, 21 3/8 x 15 1/2

Signed on stone, lower right: Eugene Carrière

Signed proof

Acc. No. 1956.24.285

Gift of Susan Dwight Bliss

This very rare signed proof is a perfect example of Carrière's mature style. The highlighted features of the face seem to float in the undefined background.

LOUIS AUGUSTE LEPÈRE

Born Paris, 1849; died Domme, 1918

Lepère received his first artistic training at home from his father, a sculptor. His first formal training, however, came from Burn Smeeton,



an English engraver living in Paris. While Lepère worked in painting, etching and lithography and received Salon prizes for works in these media, his forte was the woodcut. He gave to woodcut the same painterly qualities of brush wash and intermingled tones that Buhot gave to etching.

*Palais de Justice, Paris*

colored woodblock, 7 5/8 x 11 7/8

Signed lower left: A. Lepère

Acc. No. 1963.322

Gift of Susan Dwight Bliss

JULES CHÉRET

Born Paris, 1836; died Nice, 1931

At 14 years of age, this son of a painter was apprenticed to a lithographer. In 1859, he traveled to London where he spent the next ten years learning the art of color lithography and gaining familiarity with the larger compositions required in the production of posters. On returning to Paris, he opened his own print shop and by the 1880's, all of Paris was familiar with his work. In the 90's, his posters were shown at the Salons and in 1900 at the *Exposition Universelle*, he was awarded a Gold Medal.

*Soeurs Balzek*

color lithograph, 17 3/4 x 13 1/2

Signed on stone: Chéret

Acc. No. 1971.37

Museum Purchase

HENRI MARIE RAYMOND DE TOULOUSE-LAUTREC-MONFA

Born Albi, 1864; died near Bordeaux, 1901

Toulouse-Lautrec turned to art in 1878 after two accidents left both of his legs crippled. His first years in Paris were spent at the studios of Bonnat and Cormon until 1884 when he discovered the "modern" art of Manet and Degas. During the next few years, Lautrec worked on his style and consorted with artists such as Van Gogh, Pissaro, Degas and Gauguin. In 1891, his first posters of the Moulin Rouge were completed as well as his first non-commercial lithographs. During the next ten years, Lautrec completed 370 lithographs in color and black-and-white, in addition to many etchings, paintings and drawings.

*Woman with a Hat Box*

lithograph, 8 5/8 x 6 1/2 (design)

Acc. No. 1958.45

Museum Purchase





Caudieux, 1893

lithograph, 10 3/4 x 8 1/4

Signed on stone, lower left: HTL (monogram)

Delteil 35

Acc. No. 1959.26

Museum Purchase

PAUL BERTHON

Worked in Paris, c. 1900

Berthon ran a studio and printshop in Paris during the last decade of the 19th century. He is known as a maker of colored posters.

Les hortensias

color lithograph, 29 x 8

Acc. No. 1971.38

Museum Purchase



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