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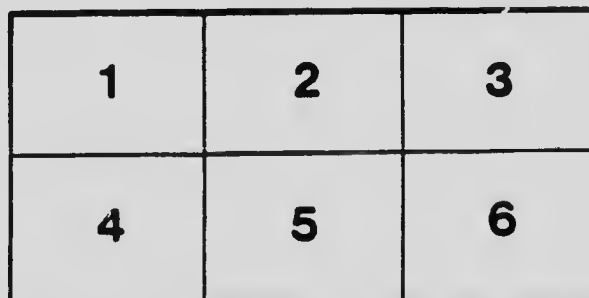
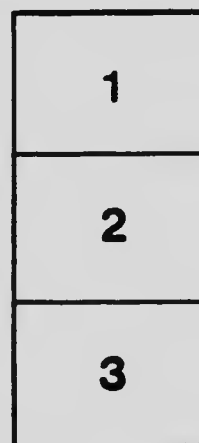
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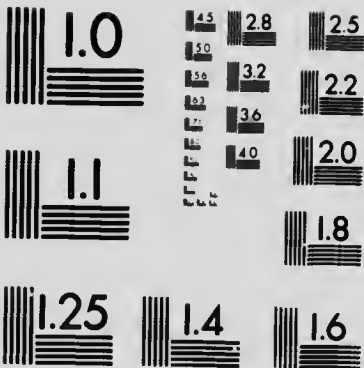
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THE ART MUSEUM OF TORONTO



A CATALOGUE
of the third EXHIBITION
of works in
BLACK and WHITE
at the
ART GALLERY
January 24th to Feb 9th
1907.

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A CATALOGUE
of the third EXHIBITION
of works in
BLACK and WHITE
at the
ART GALLERY
January 24th to Feb 9th
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COMMITTEE.

The President.
Mr. E. B. Greenshields.
The Secretary.

Introduction.

In this, the Third Exhibition of Black and White, the examples shewn are chiefly original etchings, supplemented by a few mezzotints and engravings—and as the processes employed for their production are interesting, a few notes are now given which may serve to explain them.

Etching is without doubt one of the most fascinating of these forms of artistic expression, its freedom, suggestiveness and power appealing, perhaps, more especially to the highly trained artist than to the amateur; but still to the latter full of the greatest interest and always gaining in success, as the reasons for its artistic beauty are unfolded.

Many of the greatest artists delighted in expressing themselves by etching, while still producing other great pictures, chiefly, perhaps, because working with the needle on the smooth copper plate presented no obstacle to a rapid yet firm and certain expression of the inspiration of the moment, differing in this from engraving, with its more lengthy, studied and precise methods. Few great painters were engravers, the great exception being Albrecht Dürer whose original engraved work stands alone.

To produce a fine etching, however, is given but to a few, and real success may be attained only by those of high artistic temperament and natural aptitude, and of long experience in the technical part of the work. Perhaps the greatest difficulty to be overcome is the difficulty of arriving at the relative weights or values of dark which the artist desires: perfect tonality is hard to obtain. But the great etchers have, to a large extent, conquered this by a judicious selection of a few tones so well placed that the imagination easily fills up the intervals between them.

This selection, conveying with it the masterly omission of all that is not specially essential to the conception, results in work of the highest value, a frank summary of the artist's impression, a vivid concentration in free, firm lines of the salient aspects of the subject.

It may be well to bear in mind that, apart from the high qualities of temperament and natural aptitude necessary in the artist, and the technical obstacles referred to, the manipulation of the plate presents difficulties only to be overcome by delicate skill and judgment, attained by long experience. A short description of the treatment of the plate will best explain these difficulties.

A metal plate, generally copper, is covered with a thin coat of blackened varnish, known as etching ground; through this the artist sketches in his design, laying bare the plate at each stroke. The acid is then applied and eats into the plate wherever exposed by the touch of the needle. If variation of tone and a difference of force in the lines is required, the more delicate portions of the sketch are "stopped out," that is, covered by varnish, so that they shall not be affected by any subsequent exposure to the acid, which is again applied; and so on, until the plate is completed. After the acid has performed its work, and the plate has been thoroughly cleaned, it is ready for the printer, unless the artist sees fit to finish or enrich his work with "dry point," that is, to cut directly into the bare plate, thus raising a little ridge of metal or "burr," which holds the ink and gives a strong effect.

The printing of a fine plate also demands delicate skill and judgment, and its success rests very largely in the experience of the printer. For the printing, different materials are used in order to obtain the best possible effect, both as regards the subject and the manner in which the plate is worked. We find papers of every variation of hardness or softness, vellum, parchment, and sometimes satin; and in general the material is somewhat of a guide to the condition of the etching, as any care shewn in the selection of the material should indicate a desirable condition of the plate.

In producing mezzotints the plate is first roughened by a heavy tool having a large number of teeth, each of which produces an indentation. A print at this stage would yield a rich, soft black. The plate is then worked upon and the design elaborated, the result being a rich, soft impression, with vagueness and want of precision of detail. Etching, with its firmness and precision supplies, when combined with mezzotint, the want of energy and definiteness in the latter. They are, therefore, often seen in combination, as in the *Liber Studiorum*.

Engraving is much less free than etching, owing to the necessity of overcoming the mechanical difficulty of the process. The instrument used, the burin, is not easy to handle, requires a certain amount of force, and is always slow. The lines are cut into the plate, and are produced in varying depth or broadness by pressure, and without the use of acid. As it is a costly process in point of time, this, rather than any artistic deficiency, has led to its decline.

Wood engraving is the method of producing a design upon a wooden block by cutting into it, leaving parts higher than the rest, which parts, when inked, give an impression on the paper, leaving the lower parts white.

It will be noticed that this is the reverse of the result obtained by etching and engraving, where the lines and indentations in the plate take the ink and are reproduced, the higher portions of the plate remaining white. This, however, is a very meagre description of wood engraving, but perhaps sufficient to illustrate its points of difference from the other processes noticed.

The following description of the various kinds of impressions or proofs of etchings applies equally to those obtained by the other processes :

"Trial," or "Artist's Proofs," as at one time they were properly called, are the impressions (generally very limited in number) taken, from time to time, from a plate while it is in progress, for the information and correction of the artist,

and answer to the proofs and revises of a literary work in its passage through the press ; " States," on the contrary, refer to finished or published plates, the " First State " of which is the technical equivalent to the " First Edition " of a book.

A " Remarque " proof indicates the earliest published impressions of the print. Some distinguished etchers are intolerant of the *remarque* ; in the etched work of Seymour Hayden and Whistler, for instance, no such thing is to be found.

An " Artist's " proof has no lettering of any kind, and is often signed by the etcher, or by the etcher and artist.

A " Proof Before Letters " is one in which the title does not appear, but the etcher's, or the etcher's and artist's names appear in small engraved letters.

An " Open Letter " proof is one in which the title is added but in outline only.

All impressions following are termed " Lettered " or " Plain " prints.

But after all, the important matter to look at is the condition of the impression, its richness of tone and fine delicate lines : these are all important.

The Committee are indebted to all those who have so readily responded to their request for contributions to this Exhibition. As the material of this introduction and of the notes throughout the Catalogue is largely drawn from recognized authorities, the Committee trust that this general acknowledgement will excuse the frequent omission of well known names.

ABBREVIATIONS.

- S. P.....Signed Artist's Proof.
R. P.....Remarque Proof.
T. P.....Trial Proof.
T. P. S.....Trial Proof, Signed.
P. B. L.....Proof Before Letters.
N. P.....Numbered Proof.
1 S.....First State.
2 S.....Second State, &c.
B.....Bartsch's "Peintre Graveur."
D.....Sir W. Drake's Catalogue of
Seymour Hayden.
Litho.....Lithograph.

For further information, apply to the Secretary.



Catalogue.

Lent by

Andsell, Richard, R. A.

H. Wunderlich & Co.

1. End of the Chase.

Appian, Adolphe

One of the most easy and graceful of living etchers; he is especially fond of drawing trees with beautiful branches and twigs, shewing their delicate outlines against the sky. *Une mare* and *Le Marais de Burbanche* are especially fine examples of this quality.

Mrs. Bolster

2. Landscape. S. P.

H. Wunderlich & Co.

3. Une Mare. P. B. L.
4. Autumn. S. P.
5. Le Pont des Rochers. *Fine early proof.*
6. Source de l'Albarine.
7. Canal a Martignes.
8. Un Souvenir.

Bacher, O.

F. Keppel & Co.

9. San Giorgio.
10. Rainy Night.
11. Venice.

Ball, Wilfred

Mrs. Bolster

12. "Light thickens and the crow, &c." s. p.
13. Bunyan's Cottage. "
14. Ann Hatheway's Cottage. "
15. Village of Estow. "
16. St. Paul's. "
17. Westminster. "
18. The Tower. "

Lent by

Bauer, M. A. J.

A most distinguished modern etcher, whose wonderful chiaroscuro is quite Rembrandtesque. His method is free and broad, and his groups and crowds full of movement.

- | | |
|----------------------|--------------------------|
| F. C. Morgan | 19. Gateway in Smyrna. |
| | 20. Turkish Band. |
| James Morgan | 21. Street Scene, Cairo. |
| | 22. " " |
| | 23. Indian Temple Gate. |
| Mrs. C. T. Shaw | 24. Gateway, India. |
| Sir Wm. C. Van Horne | 25. Une Fête Persane. |
| | 26. La Reine de Saba. |
| | 27. Ali Baba. |
| | 28. Un Sultan. |
| Dr. F. J. Shepherd | 29. Moorish Scene. |
| | 30. Moorish Interior. |
| Sidney Carter | 31. Three Etchings, |

Bracquemond, F.

A great French etcher whose work is characterized by the utmost force, and severe attention to individual form. He was a close student of animal life and depicted his models with the greatest strength of imitation. These virile methods give his work great individuality.

- | | | |
|---------------------|----------------------------------|-------|
| H. Wunderlich & Co. | 32. Le Coq. | S. P. |
| | 33. Haute d'un battant de porte. | " |
| | 34. Fernand 1 s. | " |
| | 35. Fernand 2 s. | " |

Brauer, Adrian, 1605—1638

- | | |
|-----------------|-------------------|
| Dr. J. G. Adami | 36. Six Etchings. |
|-----------------|-------------------|

Bellows, A. F.

- | | | |
|--------------|---------------------------|-------|
| Mrs. Bolster | 37. Canterbury Cathedral. | S. P. |
|--------------|---------------------------|-------|

Lent by

Berkeley, Stanley

Mrs. Bolster

8. Homeward wending through silver sheen. R. P.

Bicknell, A. H.

Mrs. Bolster

39. Venetian Fishing Boats. P. B. L.

Buhot, Felix, 1847-1898.

Felix Buhot was born at Valognes, in old Normandy, and of his work, Philippe Burty, Inspector of *Beaux Arts*, says: "In his compositions nothing is devoid of meaning or of life, and his drawing is harmonious and true. If he is sometimes fantastic, his fantasies are quiet smiles rather than broad laughs, and when he is satirical, his satire is never wounding, but always kindly."

The faithfulness of his English etchings shows his keen appreciation of the distinctive character of English atmosphere and local color as contrasted with that of France.

Mrs. W. McLennan

40. Westminster Palace.

F. Keppel & Co.

41. Petite Chaumière.

42. Clock Tower.

Mrs. Bolster

43. Country Neighbors.

Callot, Jacques, 1592-1635

Callot's prints, showing the daily life of beggars and the rude soldiery of his time, are often ugly in their realism; but his grasp of character, clear draughtsmanship and certainty in the arrangement of complicated groups, lend a peculiar value to his works. He etches with a fine and precise line, which, in his more finished plates, gives the effect of burin work. In grotesque and humorous work his imagination rivals that of Breughel and Bosch. His "Temptation of St. Anthony" ranks as a classical example of abstruse demonology. His full recognition by the public came with the picture now shown, of the annual fair at Florence, known as the festival of the "Madonna della Impruneta," a plate unsurpassed in the rendering of an enormous crowd.

A. F. Riddell

44. The Great Fair at Florence, 1620.

Lent by

Cassatt, Mary

Durand-Ruel & Sons

45. Child seated in an Armchair.
46. Child with her Hat on.
47. Mother holding Child.
48. Girl Drinking Tea.
49. Mother, Child and Parrot.
50. Child seated on Nurse's Lap Reading.
51. Mother and Child.
52. Nurse dressing Baby.
53. Young Lady seated.
54. Young Lady playing the Mandolin.
55. Girl looking in Hand Mirror.
56. Mother and Baby.
57. Woman with Parrot.

Castiglione, Giovanni Benedetto, 1616-1670.

A pupil of Andrea de Ferrari. He was also known as Benedetto. He was not a prolific etcher, only seventy-six pieces by him being known.

A. F. Riddell

58. Five Etchings.

Chahine, Edgar.

Scott & Sons

59. Water Rats. I S.
60. On the Quay.
61. Women Drinking.
62. Outside Soup Kitchen.
63. Wayfarer.

Chaignaud, Ferdinand

Mrs. Bolster

64. The Shepherd. R. P.

Lent by

Champony, J. Wells

H. V. Meredith

65. Butterfly.

Chauvel, F.

Wunderlich & Co.

66. Chênes de Roches Gorge aux Loups.

Chavignaud, G.

James Morgan

67. Canal, Bruges.

Church, F. S.

An American Artist, well known for his graceful treatment of idyllic subjects.

Mrs. Bolster

68. A Lesson in Wisdom. S. P.

Claude Gelée, called Lorrain, 1600-1682.

The superiority of Claude as an etcher rests chiefly upon his skill in laying a shade more delicately and with more perfect gradation than any other etcher of landscape; he produced rare transparent effects, and a great tenderness pervades his work. Add to these qualities freedom and spirit in his lines, and wonderful treatment of great masses of foliage, and the grounds of his fame are apparent.

A. F. Riddell

69. Seven Etchings.

70. One Etching, after Claude.

Corot, J. B. C., 1796-1875.

One of the maxims of this great French landscape painter was, "above all be true to your own instincts, your own method of seeing;" in his etchings he adhered to the same principles as in his paintings. He was a true poet and had an intense sympathy with nature, in all her variable moods. Though his etchings shew no sense of the use of line and are very deficient in form (witness the trunks of some of his trees), still they are full of poetical feeling, and no one can look at them without perceiving their peculiar charm.

F. C. Morgan

71. Souvenir d'Italie. P. B. L.

F. Keppel & Co.

72. Environs de Rome. "

H. Wunderlich & Co.

73. Environs of Rome.

Lent by

Costello, H.

- Mrs. Bolster 74. Helpmates. S. P.
 75. Abbeville. “

Cousins, S.

- R. G. Matthews. 76. Mezzotint, Portrait of a Lady.

Creswick, J. R. A.

- Dr. J. G. Adami 77. The Old Bridge.

Cruikshanks, George.

- R. G. Matthews. 78. A Tavern Brawl.

Dake. —

- Rev. W. S. Barnes. 79. Rembrandt's Presentation in the Temple.

Daubigny, Charles Francois, 1817.

This wonderful French landscape painter adds, if possible, greater lustre to his name by his beautiful poetic etchings which are much prized.

- H. Wunderlich & Co. 80. L'Ecluse.
R. G. Matthews. 81. A Flock of Sheep. *Charcoal.*

Dicksee, Herbert.

The English animal painter and etcher.

- Scott & Sons 82. Lion Drinking.

Lent by

Delatre, A.

The celebrated printer of etchings and engravings.

F. C. Morgan

83. Moonlight.

Dr. J. G. Adami

84. Distant View of Paris.

Dupont, Paul

A powerful Belgian artist whose work is reminiscent of Durer.

Sir W. C. Van Horne

85. Bête de Charrue.

Durer, Albrecht. 1471-1528.

This great artist was a pupil of Michel Wohlgemuth, and as an etcher and engraver, carried those arts from a state of comparative crudity to a point which has seldom or never been surpassed. His works, both on wood, iron and copper, have a strength and precision of manipulation only attained by the highest genius, and his subjects show sublime imaginative power.

F. Keppel & Co.

86. The Rhinoceros.

WOOD.

87. The Adoration of the Kings.

“

88. St. John and St. Jerome.

“

A. F. Riddell

89. The Knight of Death.

90. Melancholia.

91. The Little Horse.

92. The Lesser Passion.

93. Four Wood Cuts.

Dyck, Sir Anthony Van,

Van Dyck's etchings are rare and much sought after. The force and marvellous life depicted in his paintings is repeated in his etchings.

Rev. W. S. Barnes

94. Jacopus de Momper

Lent by

Elten, Kruseman Van. 1829.

Born in Alkman, Holland, where he received his training, and in 1844 went to Haarlem, where he studied under Lieste and others. He produced much of his work in America, and his etching, like his painting, is distinguished by a fine delicacy of feeling.

Mrs. Bolster	95. In the Grove.	S. P.
	96. Noon—Sanspoint.	“
	97. Old Windmill.	“
	98. River in Holland.	“
	99. Delaware and Hudson Canal.	“

Fantin-Latour, Henri, 1836-904.

Fantin-Latour commenced his great career as a lithographer, afterwards producing the beautiful portraits, flower pieces and imaginative work in which he excelled. But he still worked on stone, and as excellently as he did in colour.

E. B. Greenshields	100. Star of Evening.	Litho.
	101. Music and Poetry.	“
F. R. Heaton	102. Oberon.	“
	103. Flying Dutchman.	“

Farrer, H,

Mrs. Bolster	104. Venetian Fishing Boats.	S. P.
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Fortuny. —

R. G. Matthews.	105. Le Connoisseur.
	106. F. d'Epinau.

Lent by

Gagnon, Clarence.

A rising young Canadian artist, formerly a pupil of the Art Association Schools.

- | | |
|--------------------|-------------------------------------|
| James Morgan | 107. Oxen Ploughing. |
| | 108. Study of a Horse. |
| J. B. Abbott | 109. Venice from San Burano. |
| Dr. A. Shearer | 110. Santa Maria della Salute. |
| F. C. Morgan | 111. Tuileries Gardens. |
| | 112. Landscape. |
| | 113. Street Scene—Pont de l'Arche. |
| | 114. Souvenir de Grenada. |
| Henry Morgan & Co. | 115. Court of San Gregorio, Venice. |
| | 116. Moonlight Venice. |
| | 117. View of Rouen. |
| | 118. Public Gardens, Venice. |
| | 119. Grand Canal. |
| Mrs. C. T. Shaw | 120. Canal, Venice. |

Fullwood, John,

- | | |
|------------------|----------------------------|
| F. Keppell & Co. | 121. Silver Birches. |
| | 122. English Pines. |
| Mrs. Bolster. | 123. Sunset on the Thames. |

Gaillard, Claude Ferdinand,

- | | |
|--------------|---------------------------|
| Mrs. Bolster | 124. Soeur Rosalie. R. P. |
|--------------|---------------------------|

Geddes, Andrew, 1789-1844.

A celebrated Scotch portrait painter who etched many fine plates.

- | | |
|---------------------|-----------------------------------|
| H. Wunderlich & Co. | 125. Haliford. |
| Mrs. Bolster. | 126. Old Woman looking at a Ring. |

Lent by

Goeneutte, Charles.

Scott & Sons

- 127. Wharf.
- 128. Checkers.
- 129. Before the Fire.

Gravesande, C. Storm Van S'

Carl Nicolaas Storm Van S' Gravesande is a Dutch gentleman, with the title of Jonkeer, and is a Doctor of Law of the University of Leyden. He had a great love for art and has devoted his life to painting and etching. He possesses in an eminent degree the great gift of the true etcher, simplicity.

- | | | |
|---------------------|------------------------------|-------|
| E. B. Greenshields. | 130. Bateaux de Pêche. | S. P. |
| Mrs. Bolster | 131. Mennirs à Carnac. | " |
| | 132. On the Zuyder Zee. | " |
| | 133. The Ferry. | " |
| H. Wunderlich & Co. | 134. On the Beach at Katwyk. | " |
| | 135. The Maas off Dordrecht. | " |
| F. R. Heaton | 136. Fishing Boats. | " |

Haden, Sir Francis Seymour.

Sir Francis Seymour Haden, who is a London surgeon of large practice first took to etching as a recreation and made such extraordinary progress that his amusement was the means of adding largely to his income, from which, however, he derived no personal profit at first, as he devoted it nearly all to the support of the hospital which he had founded. None of his work is that of an amateur (we here use this word in the English sense), for he seems to have developed from the first a consummate practical skill and a most original and artistic treatment of his subjects; he has followed in the footsteps of his master, Rembrandt, with marvellous success and to-day stands at the head of English etchers.

The Committee are fortunate in having such examples as the *Shere Mill Pond*, which is considered to be his finest

Lent by

example of pure etching, and the *Sunset in Ireland* the best example of his dry point, and such examples of his early manner as *Sunset on the Thames*. His broad, masterly skill is shewn in such strong works as a *Lancashire River* and *Greenwich*, the former of which Haden himself considered as one of his most representative prints. His skill in reproductive work, shewn in the *Calais Pier*, is not in any way behind his original efforts.

Mrs. Bolster	137.	Mytton Hall.	S. P.
E. B. Greenshields	138.	Kensington Gardens.	1 S. "
	139.	Shere Mill Pond. <i>Yellow Paper</i> .	"
Mrs. Bolster	140.	Shere Mill Pond. <i>White Paper</i> .	"
E. B. Greenshields	141.	Sunset in Ireland. S. Dry Point.	"
	142.	Sunset on the Thames.	"
Mrs. Bolster	143.	Battersea Bridge. <i>Zinc</i> .	"
E. B. Greenshields	144.	Battersea Bridge.	2 S. "
F. R. Heaton	145.	Breaking up the Agamemmon.	1 S. "
James Ross.	146.	Breaking up the Agamemmon.	2 S. "
E. B. Greenshields	147.	Breaking up the Agamemmon. <i>Messotint</i> .	
	148.	The Three Sisters.	1 S. S. P.
F. C. Morgan	149.	River Scene—1859.	
Dr. J. G. Adami	150.	Old Chelsea.	
	151.	A River's Bank.	
F. R. Heaton	152.	Greenwich.	"
E. B. Greenshields	153.	Greenwich T. P. C.	"
C. J. Fleet	154.	Lancashire River.	"
F. R. Heaton	155.	Little Calais Pier.	2 S.
Mrs. Bolster	156.	Windsor.	1 S.
Dr. J. F. Shepherd	157.	Erith Marshes.	
Mrs. Bolster	158.	Fulham.	S. P.
	159.	Evening.	"
	160.	On the Test, near Romsey.	T. P. A.
R. C. Matthews.	161.	Cowdray.	

Lent by

Haig, Axel H.

- | | | | |
|--------------|------|------------------------|-------|
| R. B. Angus | 162. | Westminster Abbey. | |
| D. Morrice | 163. | Mont St. Michel. | |
| | 164. | Limburg on the Lahn. | |
| Mrs. Bolster | 165. | An old Hanseatic Town. | S. P. |

Hardy, Heywood,

- | | | | |
|--------------|------|-----------------|-------|
| Mrs. Bolster | 166. | Half Way House. | S. P. |
|--------------|------|-----------------|-------|

Hartz, H.

- | | | | |
|---------------------|------|-------------------------|--|
| Sir W. C. Van Horne | 167. | Dutch Street and Boats. | |
|---------------------|------|-------------------------|--|

Helleu, Paul

A great modern French etcher, chiefly of portraits, in dry point.

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|-------------------|------|------------------------|---------|
| Rev. W. S. Barnes | 168. | Architectural Subject. | SIGNED. |
|-------------------|------|------------------------|---------|

Hodges, John.

- | | | | |
|---------------------|------|---|---------------------|
| E. B. Greenshields. | 169. | Mrs. W. Hope, of Amsterdam, after Reynolds. | [<i>Messotint.</i> |
|---------------------|------|---|---------------------|

Holloway, C. E.,

- | | | | |
|--------------|------|-------------------|-------|
| Mrs. Bolster | 170. | Tower of London. | S. P. |
| | 171. | Rochester Bridge. | " |

Hook, J. C., R. A.

Hook relies much upon texture and less upon line; and the quality of his work is always painter like. His great plate is the *Egg Gatherers*.

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|---------------------|------|--------------------|--|
| Dr. J. G. Adami | 172. | Dort. | |
| | 173. | Sea Urchins. | |
| H. Wunderlich & Co. | 174. | The Egg Gatherers. | |

Lent by

Israels, Josef, 1824.

Born at Amsterdam, and studied there and at Paris, under Picot; now a resident of the Hague.

His sympathy with his subject is such that it at once appeals to his audience without any attempt at sentiment, other than that actually found in the often commonplace surroundings.

Mrs. Bolster	175. The Smoker.	S. P.
	176. The Fisherman.	"
	177. Girl and Boy with Boat.	P. B. L.
James Ross	178. Head of Girl.	S. P.
W. Heaton	179. Children of the Sea.	"
	180. On the Sands.	"
	181. The Cradle.	"
	182. Waiting.	"
	183. Child Sitting in Chair.	"
	184. The Old Couple.	"
	185. Old Mary.	"
	186. Little John.	"
	187. The Distant View.	"
	188. Study of My Wife.	"
	189. Interior.	"
Mrs. Bolster	190. Supper Time.	"

Jacque Charles, 1813-1894.

Rustic life in all its picturesqueness is found to perfection in Burgundy, and there Jacque, the great painter of rural scenery, found the material for his best etchings. His greatest skill is shown in drawing sheep and pigs. A number of his plates will compare favourably with the best work of the past, and he will always be remembered among the great etchers of our time.

F. C. Morgan	191. Maison des Paysans.	
	192. Troupeau des Porcs	1845.
Mrs. W. McLennan	193. Peasants.	

Lent by

Jacquemart, J. F., 1837-1880.

Mrs. Bolster

194. A Corner of Old Paris.

Jongkind, Johann Barthold, 1819-1891.

Jongkind is invaluable to the student of etching as an example of simple line work pushed to its extreme. He gives as few lines as possible, never attempting any shade or gradation that would require much skill in biting in. He is always careful in economising his shading for fear of spoiling the vivacity of his work.

Sir W. C. Van Horne

195. Belgeries, Soleil Couchant.

196. The Port of Antwerp.

197. Entrée du Port.

198. La Havre.

H. Wunderlich & Co.

199. Port au Chemin de Fer à Honfleur.

200. Quai Honfleur.

Lalanne, F. Maxime.

No one ever etched so gracefully as Lalanne. This merit of gracefulness is what chiefly distinguishes him. There have been many etchers of greater power, but none equal to him in a certain delicate elegance.

H. Wunderlich & Co.

201. Quimper.

202. Souvenir de Trouville.

Law, David.

Mrs. Bolster

203. Venice.

S. P.

204. Old Mill at Ambleside.

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Lent by

Legros, Alphonse, 1837.

Professor of the Slade School of Art in London, and has been styled "an old master belated."

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|--------------|------|------------------------------------|
| Dean Bovey | 205. | Portrait of Charles Fisher Unwins. |
| Scott & Sons | 206. | Fishing. |

Leyden, Lucas Van, 1494-1533.

This extraordinary artist (also known as Jacoby) was an expert engraver at nine years of age. Good impressions of his prints are extremely rare, and proportionately valuable.

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|----------------|------|----------|------|
| W. J. Learmont | 207. | Lazarus. | 1 S. |
|----------------|------|----------|------|

L'Hermitte, Leon.

This great modern French painter and distinguished worker in pastels, has, like many other artists of high merit, devoted much time to etching, and has produced many brilliant pieces.

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|--------------|------|----------------|-------|
| Mrs. Bolster | 208. | The Haymakers. | S. P. |
|--------------|------|----------------|-------|

Maris, Matthew.

Matthew Maris, has imbued his etchings with the same exalted and suggestive feeling as his paintings; and, in reproducing the work of other artists, has entered so intimately into the spirit of his originals, that his work is more than a mere transcription of the subject.

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|---------------------|------|-------------------------|
| Sir W. C. Van Horne | 209. | The Sower—after Millet. |
| James Ross | 210. | Fairy Subject. |

Mempes, Mortimer.

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|---------------------|------|--------------|
| H. Wunderlich & Co. | 211. | Brush Maker. |
|---------------------|------|--------------|

Lent by

Meryon, Charles, 1821-1868.

The case of Charles Meryon is one of those painful ones, ever recurring, which proves the fallibility of the popular judgment. Meryon was one of the greatest and most original artists who have appeared in Europe; but public and national indifference, sickness and dire poverty tried him so sorely that in a moment of discouragement he destroyed the most magnificent series of his plates. The enlightened Committee of the Salon refused admission to these superb works; the wealthy publishers would not touch them. His *Abside de Notre Dame* was shewn by him to an old printer, Beillet, whom he asked to print two proofs, for the printing of which he would pay him when they were sold. The printing cost ten cents, which poor Meryon could not pay! Misfortune followed him, and at last his mind succumbed, and he died in an asylum on February 14th, 1868.

The art of Meryon stands alone. Like the work of every true genius, it resembles in no one feature the work of any one else. His treatment was broad, simple and concentrated, and he never lost sight of the poetical motive in his work. While the renown of Meryon must always rest upon the twelve principal plates of the "Paris Set," yet his personality—if not his great art—is maintained in several prints of fantastic verses, composed as well as etched by himself.

Among the examples shewn, that of *Le Ministère de la Marine* was etched after his mind had given way under his misfortunes.

E. B. Greenshields	212.	L'Abside de Notre Dame.	2 s.
James Ross	213.	L'Abside de Notre Dame.	"
F. C. Morgan	214.	La Pompe, Notre Dame.	"
	215.	Le Petit Pont, 1850.	
	216.	Tour de l'Horologe.	
	217.	Le Ministère de la Marine, 1865, Lettered.	
F. Keppel & Co.	218.	College d'Henri IV.	

Mertz, A. G.

H. V. Meredith	219.	A Cavalier.
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Lent by

Millais, Sir John Everett.

Dr. J. G. Adams

220. Going to the Park.

221. The Baby House.

Millet, Jean Francois, 1814-1875.

Few artists are better known to the lover of modern etchings than Jean François Millet, both through his original work and through the translations of his paintings by such men as Maris, Waltner, Damman and others. Like so many of the famous Frenchmen of the earlier part of this century, his life was a hard, unceasing struggle for recognition and existence; and, like many another, the recognition came too late to reward the undaunted toiler. His friend, Alfred Sensier, who fully recognized his genius, was a faithful supporter and encourager, and when the struggle was over forever, an enthusiastic chronicler of the life of his friend. His etchings are nearly all rare, and many of them are unique, and all are strongly characteristic of the artist and his love for nature.

Mrs. Bolster

222. Les Bêcheurs. *Proof on parchment.*

E. B. Greenshields

223. La Grande Bergère. *Only State.*

F. Keppel & Co.

224. Peasants Going to Work. S. P.

225. Wool Carder. “

226. Two Men Digging. “

227. The Sower. Litho.

R. G. Matthews

228. Study in Charcoal.

Moran, Mrs. Mary Nimmo.

Mrs. Moran is a member of the London Society of Painter-Etchers.

Miss Abbott

229. The Bayou.

230. The Ferry.

Lent by

Moran, Peter, 1842.

Peter Moran, although born in England, has passed the greater part of his life and produced his work in America.

Mrs. Bolster

231. The Nearest Way Home.

232. Return of the Herd.

Moran, Thomas, 1837.

An elder brother of the preceding and President of the Philadelphia Painter-Etchers' Society.

Miss Abbott

233. The Breaking Wave.

Ostade, Adrian Van, 1610-1685.

This artist was born at Lubeck, and was a pupil of Frans Hals, together with Adriaen Brouwer. He has been characterized as a "familiar Rembrandt and a serious Teniers." Remarkable for wonderful chiaroscuro.

Mrs. W. McLennan

234. Cottage with Woman Suckling a Child.

Palmer Samuel, 1805-1881.

This really great English etcher has left only half a dozen plates, having devoted his life to painting in water colours, as little encouragement was given to etching in his early years. But it is by these few plates that he will live, and a future generation will marvel that a man of his genius should have left so few works behind him in an art in which he so greatly excelled. He possessed a peculiar and original style; there is a great deal of line in his work, but so intricate are the lines and so beautiful the details, that an outline can hardly be discovered.

Dr. J. G. Adami

235. The Morning of Life.

Park, John.

Mrs. Bolster

236. Gillingham Church. S. P.

Lent by

Parish, Stephen.

In the work of Stephen Parish we have the rare example of a man, who, after devoting his early years to business, found himself ruined by a sudden fluctuation of trade, and, comparatively late in life, turned his attention to art, and made his mark as an etcher.

A. B. Macfarlane	237.	His First Etching.	S. P.
Mrs. Bolster	238.	Fishery on the Dee.	"
	239.	London Bridge.	"
	240.	Greenwich Hospital.	"
	241.	Low Tide—Bay of Fundy.	"
	242.	Fishermen's Houses, Cape Ann.	"
	243.	Evening.	"
	244.	Gloucester Ferry.	"
	245.	Market Place, Grotot.	"
	246.	The Upper Delaware.	"
	247.	Drought on the Schroon.	"
	248.	A Northern Moorland.	"
	249.	Hastings.	"
	250.	Getting Under Way.	"
	251.	Normandy Cottages.	"
	252.	On the Dee, Chester.	"
	253.	Belleville on the Passaic.	"
	254.	In Port, Gloucester.	"
	255.	Old Acadian Inn Yard.	"
	256.	In Cornwallis Valley.	"
	257.	Marblehead.	"
	258.	In the Meadows.	"
	259.	Lobster Cove, Annisquam.	"
	260.	A Farm Near the Sea.	"
	261.	On the Canal, Trenton, N.J.	"
	262.	Rocks of Cape Ann.	"
	263.	On the Annisquam.	"
	264.	Mills on the Schroon.	"

Lent by

Pennell, Joseph.

In Pennell's etchings, as in his lithographs and pen drawings, there is ever a fine comprehension of his subject and assured drawing. His industry is remarkable, and the swiftness with which he seizes upon and delineates the characteristics of such different subjects as the roof of Notre Dame, the streets of New York, or a quiet Dutch scene, shows his versatility and great ability.

Scott & Sons	265. Westminster.	S. P.
	266. St. Pauls.	"
F. Keppel & Co.	267. Bridge of Alcantara.	"
	268. The Clock Tower.	"
	269. Hampton Court.	"
	270. Golden Cornice.	"
F. C. Morgan	271. British Museum.	"
Mrs. C. F. Shaw	272. Broadway.	"
F. R. Heaton	273. Broadway.	"
Rev. W. S. Barnes	274. Ponte San Trinita.	"

Piranesi, Giambattista, 1720-1798.

A famous Italian etcher and architect, whose work is strong and picturesque. Although more successful with antique buildings, his etchings of more modern buildings were well and firmly drawn, giving dignity to the subject.

A. F. Riddell	275. View in Rome.
	276. Street in Rome.
	277. Arch of Constantine.
	278. Arch of Severus.
Dr. F. J. Shepherd	279. Isola Tiberina.

Lent by

Platt, C. A., American.

Mrs. Bolster	280. Providence, Rhode Island.	S. P.
	281. Old House, Windsor, Nova Scotia.	“
	282. Providence, Rhode Island.	“
	283. Windsor, Nova Scotia.	“
	284. Craft at Low Tide.	“
	285. Bangor, Maine.	“
	286. Old Mill.	“
	287. Annapolis River, Nova Scotia.	“
	288. Thames Street, Newport, Rhode Island.	“
	289. Mill River.	“
	290. Market Slip, St. John, New Brunswick.	“
	291. High and Dry.	“

Prestel, F. G., 1739-1808.

R. Harris, C.M.G.	292. Laocoon and His Sons.
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Propert, Dr. John Lumsden, 1834-1902.

H. Wunderlich & Co.	293. Richmond.
Mrs. Bolster	294. San Giorgio.

Redgrave, Richard, 1804-1888.

H. Wunderlich & Co.	295. At the Fountain.
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Lent by

Rembrandt Van Ryn, 1606-1669.

Although not the inventor of the art, Rembrandt has always and justly been regarded as the Father of Etching. The generally received story of his father being a miller, must be placed with many other pleasing myths, for it is now known that he was a substantial burgher at the time of Rembrandt's birth, in 1606. Our artist was intended for one of the learned professions, receiving a good classical education at Leyden, but when he turned his attention to art, his father agreed and placed him under the best local masters.

His genius as a painter is undoubted, but perhaps his greatest merit is the recognition of the possibilities of the art of etching, all previous efforts in which had so far only been tentative. His genius not only revealed to him the possibilities, but, perhaps, even more wonderful, as clearly indicated the limitations of the art; so that his effects and the methods by which he produced them were always legitimate, and to a surpassing degree effective. His plates evince the most extraordinary facility of hand and display the most consummate intelligence of the effect of light and shadow; his most admirable productions are his portraits, which are executed with a finesse and expression that are unequalled. Bartsch has satisfactorily determined the date of his death as 1665.

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|--------------------|------|-----------------------------------|--------------------------------------|
| E. B. Greenshields | 296. | Portrait of Rembrandt and Saskia. | 1636. |
| Sir Geo. Drummond | 297. | The Presentation in the Temple. | |
| Dr. J. G. Adami | 298. | The Hundred Guilder Piece | <i>Cap. Bailey's Imp.,</i>
[1804. |
| F. C. Morgan | 299. | Travelling Musicians. | |
| Mrs. McLennan | 300. | Four Etchings. | |
| A. F. Riddell | 301. | Four Etchings. | |

Robertson, H. R.,

- | | | | |
|--------------|------|----------------|-------|
| Mrs. Bolster | 302. | Ave Maria. | R. P. |
| | 303. | The Shrimpers. | R. P. |

Lent by

Rogger, Groo' Van.

- Dr. J. G. Adami 304. Windmill.
Dr. F. J. Shepherd 305. Dutch Canal.

Ruisdael, Jacob Van.

Ruisdael's etchings, like his paintings, have mystery and suggestiveness, and his forest scenes are full of wild and rugged character.

- F. C. Morgan 306. Woodland.

Short, Frank.

- Scott & Sons 307. Horse Power per Hour. S. P.
 308. Timber Raft on the Rhine. "
 309. Wensleydale. *Messotint.*

Sandham, Henry,

- Mrs. Bolster 310. Old Canadian Homestead. S. P.

Slocombe, Edward.

- Mrs. Bolster 311. Chalfont St. Giles. S. P.
 312. Milton's Cottage. "
 313. Andromeda. "

Lent by

Slocombe, F.

- | | | |
|--------------|------------------------------|-------|
| Mrs. Bolster | 314. The Rookery. | S. P. |
| | 315. Ivor Bridge. | " |
| | 316. Ford in the New Forest. | " |

Smythe, Lionel,

- | | | |
|--------------|-----------------------------|-------|
| Mrs. Bolster | 317. Sweethearts and Wives. | S. P. |
| | 318. Boulogne Shrimpers. | " |

Strang, William,

One of the most powerful of the modern English etchers.

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|----------------|------------------------------|-------------------|-------|
| Mrs. Bolster | 319. Study of a Female Head. | <i>Dry point.</i> | S. P. |
| | 320. Peasant's Head. | | " |
| | 321. The Peddler. | | " |
| | 322. A Woodcutter. | | " |
| R. G. Matthews | 323. The Sower. | | |

Silvestre, Leon.

- | | | |
|---------------|---------------------|--|
| A. F. Riddell | 324. Five Etchings. | |
|---------------|---------------------|--|

Lent by

Swanevelt, Herman Van, 1620-1690.

A. F. Riddell 325. Six Etchings.

Taylor, R.

Mrs. Bolster 326. Going to the Meet.

Testa, Pietro, 1617-1657.

This famous painter and engraver, born in Lucca, and called "Il Lucchesino," was unfortunately drowned in the Tiber when only forty years of age. As an engraver this artist holds a high position, and his work is much sought after.

R. Harris, C.M.G. 327. St. Jerome.
 328. Monk with Angels.

Tissot, B.

Wunderlich & Co. 329. Tissot's Home.
 330. The Encampment.
 331. Resting.
H. V. Meredith 332. Etude.
 333. La Japonaise.

Unknown. —

Dr. J. G. Adami 334. The Three Trees, *after Rembrandt.*

Lent by

Queen Victoria and Prince Albert.

- Sir Wm. C. Vsn Horn 335. A collection of twenty-eight etchings by Her late Majesty Queen Victoria and the late Prince Consort.

The greater part of this charming series consists of copies of her master Landseer's work by Her Majesty, beautifully clear and decided in line. The original etchings are full of interest, as sketches of her daughters and friends in their youth. The work by the late Prince Consort is chiefly of scenes from operas, fanciful sketches and drinking parties in German mediæval costume.

Voruz, E.

A pupil of Luminais, now residing in Barbizon.

- Prof. Lafleur 336. Portrait. P. B. L.
337. Glade in the Forest. “

Washburn, W.

- Sir W. C. Van Horne 338. Arab Head.
339. Moorish Scene.
340. Cuban Temple.
341. In Japan.
F. Keppel & Co. 342. Casa Cecchino.
343. On the Grand Canal.

Lent by

Whistler, James McNeil. 1837-1903.

The great etcher of the Thames and of Venice is of American extraction and studied in Paris. In painting he is celebrated for his harmonies of colour, and Hamerton calls his etchings "notes of strange concurrences of time." His fame rests chiefly on his etchings of the wharves, shipping and bridges of the Thames and the canals and gardens of Venice, but he has done some beautiful figure pieces as well, among the best of which are *The Kitchen* and an *Old Rag Woman*.

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|---------------------|------|----------------------------|
| E. B. Greenshields | 344. | The Kitchen. |
| | 345. | Portrait of a Lady. Litho. |
| F. Keppel & Co. | 346. | Black Lion Wharf. |
| | 347. | Billingsgate. |
| | 348. | Adam and Eve Tavern. |
| | 349. | The Forge. |
| | 350. | Becquet. |
| Sir W. C. Van Horne | 351. | On the Thames. |
| | 352. | Venetian Scene. |
| F. C. Morgan | 353. | Bibi l'Alouette. |
| | 354. | The Rag shop. Litho. |
| Scott & Sons | 355. | Vauxhall Bridge. |
| R. B. Angus | 356. | San Giorgio. |
| | 357. | Nocturne, Venice. |
| | 358. | Market Place, Bruges. |
| | 359. | Amsterdam. |
| F. R. Heaton | 360. | Annie Seated. |
| | 361. | Annie Standing. |
| W. J. Learmont | 362. | Billingsgate. |
| R. G. Matthews | 363. | Chelsea Bridge. |
| Mrs. Bolster | 364. | Putney. |

Lent by

Witzen, W.

Sir W.C. Van Horne 365. Four Etchings.

Wickenden, R.

A Canadian artist now residing in New York.

F. C. Morgan 366. Study of a Head. Litho.

W. Brymner 367. Sheepfold. “

Wyllie, W. L.

Mrs. Bolster 368. The River of Gold. S. P.

369. Toil, Glitter, Grime, &c. “

Yon, Edmond,

Mrs. Bolster 370. Le Bas de Montigny. S. P.

Lent by

Zilchen, P.

- H. Wunderlich & Co. 371. Moorish Arch.
 372. Moorish Street.

Zorn, G.

- Mrs. Bolster 373. Spanish Cousins. S. P.
 374. Sisters. “

Zwart, W.

- H. Wunderlich & Co. 375. Amsterdam.

