



# CATALOGUE \*

THE PHILADELPHIA SOCIETY  
OF ENGRAVERS AND ETCHERS  
EXHIBITION  
OPEN FROM DECEMBER 27 1882  
TO 3 FEBRUARY 1883.

CATALOGUE

OF THE

FIRST ANNUAL EXHIBITION

OF THE

PHILADELPHIA SOCIETY OF ETCHERS,

HELD AT THE

PENNSYLVANIA ACADEMY OF THE FINE ARTS,

*December 27, 1882—February 3, 1883.*

ILLUSTRATIONS BY

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PHILADELPHIA:

1882.



## INTRODUCTION.



THE present exhibition is devoted exclusively to painters' etchings, that is to say, all the works here shown were executed by the artists who conceived them, without the intervention of an engraver. They are, in fact, original works of art, quite as much as the oil paintings and water-colors, which graced these walls a month ago, although executed in a different medium,

and, owing to the nature of this medium, capable of almost indefinite multiplication.

The charm of the painters' etching lies in this originality. It allows us to see the individuality of the artist without obscuration of any sort; it admits us into his intimacy without the restraint of conventional forms; it puts us into direct communication with him, thus removing all fear that his utterances may have been misrepresented. Whatever it gives us is all the artist's own, for he cannot, if he would, add that which is not in him. This is the difference between engraving, (or even etching, as usually practised by professional engravers), and painters' etching. The professional engraver is a translator. If he is very skilled, if his powers of analysis or his intuitive insight are very great, if he is himself a poet, he may succeed in so interpreting his original as to give us all its essential qualities. But there is always a danger in this passing of an artist's ideas through another brain, to be there taken to pieces, so to speak, and then to be put together again by other hands. There is ever a lurking fear that the translator may after all have missed it here and there in spite of his skill, and that foreign elements may have crept into the original creation, which may have warped it from its true tendency. Whoever can read Shakespeare in his native tongue, will prefer the English version to even Schlegel's translation. And as it is in literature so is it in art. Without in the least, therefore, desiring to lower the rank of the reproductive engraver, to whom the world owes a large debt of gratitude, and whose peculiar talents are as rarely found in an approach to perfection as any other kind of talent, it may still be said with truth that painters' etching, while it often lacks the elegance and finish of the work of the engraver, yet offers in the element of personality which it contains an advantage quite sufficient to offset the apparent rudeness of unskilled execution.

A short explanation of the technical peculiarities of etching may appropriately find a place here, as these peculiarities must be clearly understood if the true character of the art is to be grasped. The press and the case

with tools and materials exhibited in Gallery F will enable even those visitors to whom the subject may be entirely new to follow this explanation without difficulty.

The practical aim of etching is to produce a design on a metal plate so that an impression can be taken from it on the roller press. This aim it shares with line engraving and similar processes, but the means it employs are different. To be able to get an impression from a metal plate it is necessary that the design should be incised upon it, so that each line forms a furrow, each dot a pit, sunk below the surface of the plate. These furrows and pits are then filled with printing ink, after which the surface of the plate is cleaned, care being taken not to disturb the ink in the furrows and pits. The plate thus charged is placed on the table or bed of the press, a sheet of moist paper is laid upon it, this again is overlaid with several thicknesses of flannel, technically called the blankets, and the whole is pulled through between the rollers. The moist paper, as a matter of course, is pressed into the furrows and pits in the plate, so that the ink adheres to it, and the result is an impression.

In engraving proper all the incisions are made by the burin or graver, a steel instrument guided by the hand of the artist. This requires the application of some force, and of an immense amount of labor, directed by great skill, which can be acquired only by long and assiduous practice. It follows from this that engraving is not available for the creative artist who desires to fix a sketch on a sudden inspiration upon the plate. He needs a more facile process, a process less hampered by mechanical difficulties, and this he finds in etching, in which the graver is replaced by a chemical agent. The **process of etching** may be summarily described as follows: If an acid, called a mordant in technical parlance, is brought into contact with metal—copper, zinc, steel—it corrodes the latter, and finally eats it up altogether; if it is brought into contact with wax or resinous substances no action ensues. Therefore, if we cover a plate of copper or other metal with a thin coating of a ground or varnish composed of wax or resinous substances, and draw lines upon this ground with a steel point or needle, so that each stroke of the point lays bare the metal, we shall have a drawing in lines of metal, which are affected by acid on a surface of varnish which is not so affected. If now we expose the plate to the action of a mordant, we shall find, upon removing the ground by means of benzine or spirits of turpentine, that the design has been bitten into the plate, so that each line forms a furrow. The depth and breadth of the lines, and consequently their value in the impression, can be regulated at will by the size of the points used and the time of exposure to the acid. Lines that are to be very faint are exposed only a short time, and are then stopped out, that is to say, protected against the further action of the acid by a covering of varnish laid on with a brush. The lines that are to be darker are again

exposed to the acid, and so on to the end, until the etcher has obtained all the gradations he desires.

Numerous variations of this process have been invented and developed by individual etchers, but the principle involved in all of them is the same, namely, the susceptibility of metal to the action of acid, and the indifference to the latter of wax and resinous substances.

Results of a peculiar kind, resembling pencil drawings, are obtained by **soft ground etching**. The ground used for the protection of the plate in the production of these etchings is softened by an admixture of tallow. On the plate covered with this ground a piece of paper with a texture is laid, and on it the drawing is executed with a pencil. According to the pressure used more or less of the ground adheres to the grain of the paper, and is removed from the plate upon the lifting of the sheet. The design is then bitten in as usual.

The name of **dry point etchings** is given to drawings executed upon the bare copper by scratching with a sharp point, without the intervention of ground or acid. The peculiarity of such plates is the *bur*, that is to say, the ridge of metal which the point throws up as it ploughs through the copper, and which retains the ink in printing. Very rich effects, as velvety as mezzotint, can be produced in this way. The term "etchings" is rather inappropriately applied to such plates, as etching, that is to say, corrosion, is not used in producing them. The term has, however, become so well established by long usage that it will hardly be possible to eradicate it, more especially as the dry point is employed by nearly all etchers in giving the last delicate touches to their plates. (For specimens, see Nos. 167 and 375.)

Mezzotint and aquatint are occasionally used by painter-etchers in connection with ordinary etching. **Mezzotint** is produced by treating the plate with a rocker, an instrument which the visitor will find in the case before alluded to. It is carried across the plate in various directions with a rocking motion, so that the sharp teeth with which its edge is garnished produce a series of little pits which retain the ink. A plate evenly and closely mezzotinted all over produces a perfectly even, intensely black impression. The grain of the plate, that is to say, the minute ridges of metal left standing between the pits can, however, be reduced by scraping (see a mezzotint scraper in the case), and the most delicate gradations may thus be produced. (For combination of mezzotinting with etching, see Huson, No. 395, and Turner, 929, 930.) **Aquatint**, which is more particularly adapted to the production of flat tints, something like India ink washes, is not easily explained in a short paragraph. It is an etching process, but the ground used, instead of being continuous, is perforated by innumerable little holes, or torn up by almost microscopic fissures, through which the acid is allowed to bite. The depth of tone is regulated by length of exposure.

Various other devices are resorted to for the production of tints, such as roughening the plate by pouring acid upon the bare copper, etc., but these cannot be described here in detail. Of the instruments other than the point occasionally used by painter-etchers, the roulette, a little movable wheel set with teeth (see case) is the most important.

A great deal of the effect of an etching depends upon the printing. Engravings, as a rule, are wiped clean in the printing, that is to say, the plate, after the lines have been filled, is freed from every trace of ink on its surface. Some etchers prefer this style of printing, and finish their plates accordingly, while others do not hesitate to avail themselves of all the artifices at the command of a skilful workman. The artifice principally re-

sorted to is to leave a very thin film of ink upon the surface of the plate, which is accomplished by wiping it with a rag only instead of using the hand upon it, as in ordinary printing, or by depositing still more ink in the spaces between the lines, by a process called "**retroussage**." No. 261 shows the extraordinary difference which may be produced in this way. Both these impressions are taken from the same plate, by the same printer, with the same ink, on the same paper. One, however, has been clean wiped, while the other is printed artificially, or, to speak more correctly, artistically. A good deal of controversy has been aroused by this question of printing, some artists maintaining that the only proper method is clean wiping. It is difficult to see, however, why such an admirable aid should be rejected, provided it is used intelligently. As a matter of course **retroussage**, like all other things, is often abused. But when an etcher purposely leaves his plate in a certain state of incompleteness, and when the use of **retroussage** is embraced in his plan from the beginning, in the knowledge that the precise effect desired cannot be obtained in any other way, it is as legitimate as any of the technical processes known to art. All means are legitimate in art, if they lead to the attainment of a legitimate end, which end is the expression of either a sentiment or an idea.

The artificial method of printing has led to the production of a species of works which have lately attracted some attention, and have been introduced to the public as **monotypes**. (For specimens, see Nos. 170-180, 350.) Although prints, these monotypes are neither engravings nor etchings, and the fact that they are seen in this exhibition, which claims to be devoted to painters' etching, is defensible only on the ground that they grew out of etching, and are produced, for the present at least, by painter-etchers only. They are made either by covering a smooth plate with ink and then developing a subject upon it by wiping with the finger, a rag, sticks, brushes, or whatever else may come handy, or by painting a picture upon the plate in printer's ink, in much the usual manner of painting, and then transferring it to paper by printing on the roller press. The fact that only one impression can be taken suggested the name. The advantages of the process are, the ease with which a picture in light and shade can be produced with only one color on the smooth plate, the peculiar textures that can be obtained, and the facility of picking out lights and making corrections.

From the slight outline of the etching process given above, it will have become apparent that one of the great advantages which it offers to the artist is the minimum of labor to which the production of a printable plate is reduced. This would not, however, be in itself sufficient to explain why it has found such favor with painters. Lithography offers still greater facilities for the production of original works, and it was, indeed, used quite extensively for this purpose by some of the greatest artists in France during the first quarter of this century. Nevertheless, upon the revival of etching, it fell rapidly into disuse, and has now been abandoned altogether. The technical characteristics of etching, upon which its artistic capabilities depend, may be summed up as follows: 1. Absolute freedom of line, as the point, if rightly used without too much pressure, plays upon the ground with even less friction than the pencil does upon paper. 2. A warmth of line, and consequently a possibility of indicating color, far beyond that attainable in line engraving. (To understand this statement, it will be well to remember that the burin line, comparatively speaking, is sharp and clean cut, and that it is this quality which mainly produces the cold, metallic effect so often complained of in works executed entirely with the graver. The etched line, on the contrary, is jagged along its edges, and this imparts warmth and life to it.) 3. A range of color, varying from

the faintest gray to the deepest velvety black, such as no other process offers, with the exception of engraving, which, as we have seen, is not within reach of the creative artist.

The exhibition shows how extensively and how variedly these advantages have been utilized by artists of the most opposite temperaments, thus practically illustrating the great versatility of the art, and the free play given by it to that personal element which has before been spoken of as one of its charms. For this reason the attempt occasionally made to limit its scope, by declaring this or that method of working the only legitimate one, is to be deprecated. To proclaim the rapid sketch as the only manifestation worthy of the painter-etcher is as one-sided as the refusal to see art in a work which is not carefully finished. That a great mind can find satisfaction in both directions is apparent from the example of Rembrandt, whose varying moods sought expression in works which range from a slight indication to the extreme of elaboration. While the individuality of one artist leads him to revel in the delicate refinements of tone, another prefers the strong, undisguised, almost brutal line, a third the vivid effects of opposing contrasts. But whatever the tendency, etching offers a ready means for its expression, limited only by the fervor of the inspiration, the intelligence of the brain, and the skill of the hand which guides the point.

This extreme sensitiveness, this ready subserviency to the personality of the artist, is apparent also, and in a measure explains the history of etching. It is not without reason that the art flourished in the days of Rembrandt, and that it flourishes again in our own day. The primitive artist is impersonal; with him the subject is everything. But with the decline of interest in the subject the individuality of the artist gains in importance; and hence the value of etching during these periods, as the most personal of the multiplying arts. Again, as the importance of the subject declines, more attention is paid to the pictorial qualities of art,—to color and to effects of light and shade. To the early etchers, such as Dürer and Parmigiano, the etched line was simply a substitute for the engraved line, which answered their purpose quite well, as their aim was mainly intellectual. But with the change that came over art in the seventeenth century, especially in Holland, etching not only likewise exper-

enced a change,—it suddenly rose to a position which it could not have occupied before, and which it was destined to lose again shortly.

With the rise of the romantic school and of the modern school of landscape art in France, based as they are upon the development of individualism and a better understanding of the charms of color and chiaroscuro, the conditions were favorable once more to the advancement of etching, and the result was the revival, which began in France, and thence spread, and is still spreading, to the other nations of the world. It is quite natural that we should have been among the latest to experience its influence. There were, indeed, pioneers among us, who, during the last ten or twelve years, worked enthusiastically, although in solitude and without reward. The collection now brought together on the walls of these galleries shows that they have since been joined by a goodly company, and the recognition which American etchers have won in Europe, bears testimony—if such outward evidence should be needed in the presence of their productions—that they are working in the right spirit.

This introduction must not be brought to a close without adding a few words of caution, so as to preclude the possibility of a misunderstanding of certain of the statements made in it. It would be a mistake to suppose that the production of a good etching is an easy matter. Technically speaking, the difficulties are, no doubt, *comparatively* small. But only an artist of the very highest rank can make a really fine etching. Any one can scratch lines in the ground on a metal plate, and can bite these lines with the aid of some mordant; and no one can deny that the result is "an etching." But whether the proofs will be worth looking at will depend entirely upon the artistic qualities of the etcher. No case is on record of a really bad artist having made a good etcher. There are instances of artists who have given their attention entirely, or almost entirely, to this art, so that their other productions are as good as unknown. As a rule, however, it will be found that a good original etcher excels also in other branches of art, and that the very few etchers of the past, such as Rembrandt and Claude Lorrain, who truly deserve the epithet of *great*, were also great painters.

S. R. KOEHLER.



# FIRST ANNUAL EXHIBITION

OF THE

## PHILADELPHIA SOCIETY OF ETCHERS.

### WORKS BY AMERICAN ETCHERS.

**Bauer, W. C.**—1145 Elizabeth Avenue, Elizabeth, N. J.

1. *In the meadows.*
2. *Early autumn.*

**Bellows, A. F.**—337 Fourth Avenue, N. Y.

3. *The riverside inn.*
4. *The romance.*
5. *The wayside inn.*
6. *The path.*
7. *The messenger.*
8. *The dark entry, Canterbury Cathedral.*
9. *Old Stratford, Conn.*
10. *Skaneateles Lake, N. Y.*
11. *Old mill at Oyster Bay.*

**Cariss, H. T.**—1328 Chestnut Street.

12. *Mexican water-carrier.*
13. *Character study.*

**Chase, Harry**—58 W. 57th Street, N. Y.

14. *On the Cliff at Nonquitt.*
15. *Dutch fishing-boat.*
16. *United States Frigate Constitution.*
17. *Windmill at Dordrecht.*
18. *Ice-house at Quisset.*
19. *French fishing-smack.*

**Church, Frederick S.**—58 E. 13th Street, N. Y.

20. *A pastoral (upright).*
21. *A pastoral (oblong).*
22. *Meditation.*
23. *The witch's daughter.*
24. *The rehearsal.*
25. *Out for a morning bath.*
26. *The skate.*
27. *The tune teller.*
28. *Autumn.*
29. *Rose and the mummy.*
30. *The Miller crab.*

The plates of these  
etchings have been  
destroyed.

31. *A bit from nature.*

32. *Silence.*

33. *A chilly day.*

34. *The souvenir (illustration).*

**Dillaye, Blanche**—1334 Chestnut Street.

35. *Salt marsh.*

**Faber, Hermann**—524 Walnut Street.

36. *Lions after supper.*

37. *Illustrations of past years.*

**Falconer, J. M.**—110 St. Felix Street, Brooklyn, N. Y.

38. *Cole's studio (the small plate).*

39. *On the Erie Canal, New York.*

40. *Kitchen, "Home, Sweet Home."*

41. *Boston stone.*

42. *59 Cross Street, Boston.*

43. *78 Cross Street, Boston.*

44. *Washing morning, down South.*

45. *Demolition.*

46. *Home no longer.*

47. *By the sea.*

48. *Cole's first studio, at Catskill, New York (the large plate).*

49. *Old block house, Long Island.*

50. *North Dutch Church, N. Y., July, 1875.*

**Farrer, Henry**—51 W. 10th Street, N. Y.

51. *On the East River.*

52. *Evening, New York Bay.*

53. *The windmills, Long Island (illustration).*

54. *Twilight.*

55. *In New York Harbor, sunset.*

56. *On Buttermilk Channel, N. Y.*

57. *On the shore, Staten Island.*

58. *Gowanus Bay shore.*

59. *Sunset off shore.*

60. *Evening near a fishing station.*

61. *The old ferry bell.*



62. *Sunset, Gowanus Bay.*  
 63. *December.*  
 64. *The boatman's home, Red Hook.*  
 65. *"The last walk in autumn."*  
 66. *"The twilight is sad and cloudy."*

**Ferris, Gerome**—1523 Chestnut Street.

67. *Cottage yard, after Hervier.*  
 68. *Card players, after Meissonier.*  
 69. *Spanish water-carrier.*  
 70. *Spanish gypsy.*  
 71. *Egyptian water-carrier.*  
 72. *Mandolin player, after Fortuny.*  
 73. *Bullfighter, after Fortuny.*

**Ferris, Stephen J.**—1523 Chestnut Street.

74. *Portrait of Fortuny, on glass.*  
 75. *Portrait of Fortuny.*  
 76. *Spring, or The first walk.*  
 77. *Chariot race, after Wagner. (Etched by P. Moran and S. J. Ferris.)*  
 78. *The antechamber.*  
 79. *The amateurs, after Fortuny.*  
 80. *The schism, after Vibert.*  
 81. *The amulet seller, after Semiradski.*  
 82. *The bather, after Perrault.*  
 83. *Fortuny dead. (Illustration.)*  
 84. *Portrait of Thomas Moran.*  
 85. *Portrait of William S. Baker.*  
 86. *Portrait of Charles Henry Hart.*  
 87. *Portrait of S. J. Ferris.*  
 88. *Portrait of Mrs. S. J. Ferris.*  
 89. *Portrait of James E. Murdock.*  
 90. *Halberdier, after Meissonier.*  
 91. *Velasquez after Fortuny, after Velasquez.*  
 92. *The ambush, after Schreyer.*  
 93. *Portrait of Miss Astor, after Huntington.*  
 94. *The refugees.*  
 95. *Portrait of Miss Nicklin.*  
 96. *The Devil's Street, Algiers.*  
 97. *Florentine poet, after Cabanel.*  
 98. *The cooper shop, after Frère.*  
 99. *Washington, after C. W. Peale.*  
 100. *Street crier, Cairo, after Gerome.*

**Gaugengigl, John**—Boston.

101. *Summer. (Proof on parchment paper. Loaned by Charles Henry Hart, Esq.)*

**Gifford, R. Swain**—152 W. 57th Street, N. Y.

102. *On the lagoon, Venice.*  
 103. *Padanaram salt-vats.*  
 104. *The hillside.*  
 105. *Coal pockets.*  
 106. *An October afternoon.*  
 107. *Nonquitt Swamp.*  
 108. *Hudson River tow.*

**Hopkins, George E.**—Pike's Building, Cincinnati, O.

109. *A ferry on the Grand Canal, Venice.*  
 110. *A couple of idlers.*

**Kotz, Daniel**—South Bend, Ind.

111. *The meadow.*  
 112. *Evening.*  
 113. *November.*  
 114. *The hillside road.*

**Lauber, Joseph**—232 Fifth Street, N. Y.

115. *Head of an old woman. (Monotype.)*  
 116. *Oyster market at Canarsie, L. I.*  
 117. *View from a street in Yorktown, Va.*

**Le Fevre, W. J.**—1334 Chestnut Street.

118. *A portrait.*  
 119. *Cow's head.*  
 120. *At the watering place.*  
 121. *Landscape in winter.*  
 122. *Going to the mill.*  
 123. *Returning from the mill.*  
 124. *Cattle in a meadow.*  
 125. *Gratitude.*  
 126. *Hauling wood.*  
 127. *Cow in landscape.*  
 128. *Driving home the cows.*  
 129. *Evening.*  
 130. *New Jersey landscape.*  
 131. *Foddering sheep.*  
 132. *Leaving the pasture.*  
 133. *Landscape.*

**Lovewell, R.**—39 Walnut Street, Chelsea, Mass.

134. *Steamboat wharf, Nahant.*  
 135. *Shipping.*  
 136. *Coasters at anchor.*  
 137. *Coal barges, Charlestown, Mass.*  
 138. *A spar yard, East Boston.*



**Mansfield, John W.**—100 W. 56th Street, N. Y.

139. *Portrait of Longfellow.*  
 140. *Autumn in the Adirondacks.*  
 141. *Study of moonlight.*

**Moran, Emily**—1322 Jefferson Street.

142. *Views on the Schuylkill—five etchings.*  
 143. *York Beach, Maine.*

**Moran, P.**—1322 Jefferson Street.

144. *Burro train, New Mexico (illustration.)*  
 145. *Evening.*  
 146. *The Church of Our Lady of Guadalupe, Santa Fé.*  
 147. *On the Neshaminy Creek.*  
 148. *Winter.*  
 149. *Wolves on the trail of the buffalo.*  
 150. *The return of the herd.*  
 151. *A corner in Spanish Taos.*  
 152. *North Pueblo of Taos, N. M.*  
 153. *South Pueblo of Taos.*  
 154. *A road in the Park.*  
 155. (a) *Country smithy*; (b) *Stream by the willows.*  
 156. (a) *Spring*; (b) *Summer*; (c) *Winter.*  
 157. (a) *On the commons*; (b) *In the meadow.*  
 158. *San Miguel Church, Santa Fé.*  
 159. *Near the sea.*  
 160. *Summer.*  
 161. *Crossing the stream.*  
 162. *Old lady reading. (Dry point.)*  
 163. *The noonday rest.*  
 164. *The nearest way home.*  
 165. (a) *Cows at the pool*; (b) *A showery day*; (c) *Donkeys*; (d) *Source of the stream*; (e) *Under the willow*; (f) *A dusty road.*  
 166. *Low tide on the Schuylkill. (Only one impression.)*  
 167. *Young lady reading. (Dry point.)*  
 168. *Pueblo, Shemopave, Arizona. (Impression of plate four below. Only ten copies for sale.)*  
 169. *Four copper plates, illustrating the progress of an etching.*

1. *Plain.*
2. *Smoked.*
3. *Drawn upon.*
4. *Bitten in and printed from.*

(Property of the Smithsonian Institution.)

## MONOTYPES.

170. *A road to the Schuylkill.*  
 171. *A street in old Albuquerque.*  
 172. *The sheepfold.*  
 173. *A sunset.*  
 174. *A house in New Mexico.*  
 175. *Study for a picture.*  
 176. *On League Island.*  
 177. *The Downs, York Harbor, Maine.*  
 178. *In the Park.*  
 179. *A street in the Pueblo of Zuni, New Mexico.*  
 180. *Outskirts of Bernello. (Loaned by James Simpson, Esq.)*  
 181. *League Island. (Roulette work.)*

**Moran, M. Nimmo**—Booth's Building, 6th Avenue & 23d Street, N. Y.

182. *A willowy brook.*  
 183. *An old homestead, Easthampton.*  
 184. *Oaks on the Long Island Coast.*  
 185. *Tenth Avenue and Fifty-sixth Street, New York.*  
 186. *On the St. John's River, Florida.*  
 187. *Mt. Parnassus, Easton, Pa.*  
 188. *Conway Castle, North Wales.*  
 189. *Twilight, Easthampton.*  
 190. *A glimpse of Conway, North Wales.*  
 191. *Cochran's of the Craig, Scotland.*  
 192. *Bridge over the Delaware at Easton.*  
 193. *Solitude.*  
 194. *Diverging paths.*  
 195. *Old country bridge.*  
 196. *Bushkill Bridge, Easton, Pa.*  
 197. *Evening at Easthampton.*  
 198. *A goose pond.*

**Moran, Thomas**—Booth's Building, 6th Avenue & 23d Street, N. Y.

199. *Montauk Point.*  
 200. *The rainbow.*  
 201. *Montauk Ponds.*  
 202. *Three Mile Harbor, Long Island.*  
 203. *Bridghampton Road.*  
 204. *Sand hills on the coast, Long Island.*  
 205. *The sounding sea.*  
 206. *Tower Falls, Yellowstone Park (illustration).*  
 207. *In the marsh, Newark.*  
 208. *A southerly wind.*  
 209. *A bazaar.*

210. *A sassafras grove, Easthampton.*  
 211. *Church of San Juan, New Mexico.*  
 212. *Noon, Easthampton.*  
 213. *Study of willows.*  
 214. *Morning, Easthampton.*

**Neely, J., Jr.**—1859 Van Pelt Street.

215. *Five etchings.*  
 216. *Etching, after Oberlander.*

**Nehlig, Victor.**

217. *Dispute at cards.*  
     *Loaned by H. G. Statzel, Esq.*  
 218. *Sentinel under Charles IX.*  
     *Loaned by James L. Claghorn, Esq.*

**Nicoll, J. C.**—51 W. 10th Street, N. Y.

219. *From Liberty Street, N. Y.*  
 220. *Marine.*  
 221. *Moonlight.*  
 222. *Building an elevator.*  
 223. *Two etchings.*  
 224. *Low tide.*  
 225. *On Grand Menan.*  
 226. *In early spring.*

**Osborne, Miss H. Frances**—5 Holton Street, Peabody, Mass.

227. (a) *Street in Salem*; (b) *The musicians*; (c) *Windy afternoon.*  
 228. *Pennsylvania Pier, Salem, Mass.*  
 229. *Moonlight.*

**Parrish, Stephen**—1334 Chestnut Street.

230. *Spring day in an old suburb.* *On vellum.*  
 231. *Low tide, Bay of Fundy.* “  
 232. *Gloucester Ferry.* “  
 233. *Acadian Inn yard.* “  
 234. *Old farm near the sea.* “  
 235. *Fishermen's houses, Cape Ann.* “  
 236. *Portsmouth, N. H.* “  
 237. *Northern moorland.* “  
 238. *On the St. John River, N. B.* “  
 239. *Gloucester Harbor.* “  
 240. *Coast of New Brunswick.*  
 241. *In port.*  
 242. *The upper Hudson.*  
 243. *Rocks of Cape Ann.*  
 244. *East Gloucester, Mass.*  
 245. *Annisquam.*

246. *Sunset, Gloucester Harbor.*  
 247. *Gloucester Harbor, morning.*  
 248. *The upper Delaware.*  
 249. *On the canal, Trenton.*  
 250. *Evening on the Schroom.*

**Pennell, Joseph**—Germantown, Philadelphia.

251. *Mermaid Inn.*  
 252. *Norris House.*  
 253. *Old bridge.*  
 254. *Germantown Academy.*  
 255. *Roberts Mill.*  
 256. *Stenton.*  
 257. *Rising Sun Inn.*  
 258. *Fisher's Mills.*  
 259. *Foxchase Inn.*  
 260. *Little Wakefield.*  
 261. *Frame showing clean compared with artistic printing; also, a wood engraving from etching and a process print from the same.* *Subject of plate: Pilot town.*

Property of the  
Historical Society  
of  
Pennsylvania.

262. *In the twilight.*  
 263. *An American Venice.*  
 264. *At Lynchburg.*  
 265. *Madame Delphine's House.*  
 266. *The Grandissimes.*  
 267. *Sieur Georges.*  
 268. *The organ grinders.*  
 269. *Café des Exilés (illustration).*  
 270. *At Chestnut Street Bridge.*  
 271. *Callowhill Street, Schuylkill.*  
 272. *Public Buildings from my window.*  
 273. *Water Street, old stairs.*  
 274. *Plow Inn Yard.*  
 275. *Momie Sauerkraut's row.*  
 276. *Old houses, Queen street.*  
 277. *Red Horse Inn Yard.*  
 278. *Below Atlantic City.*  
 279. *Coal wharves, Schuylkill.*  
 280. *Chancery Lane.*  
 281. *On the levee.*

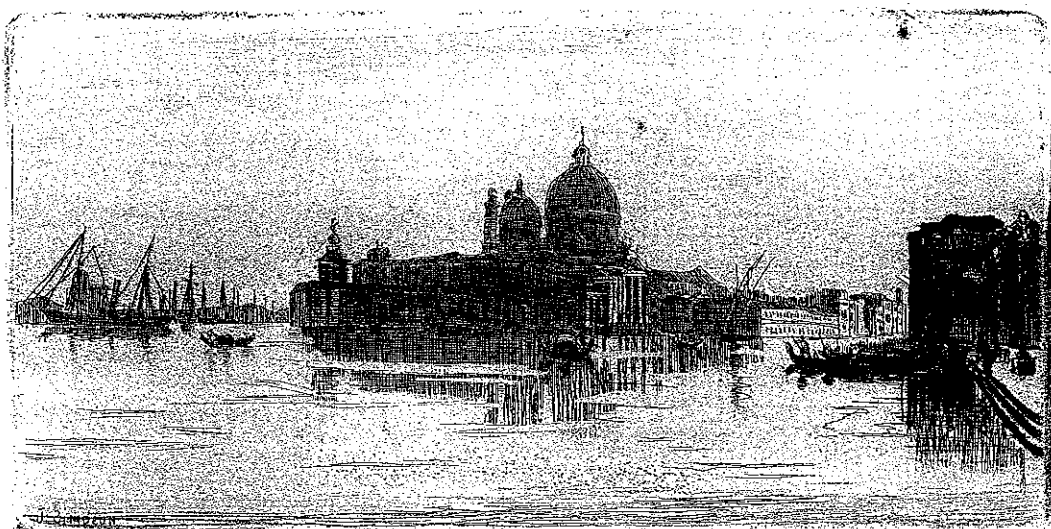
Illustrations of  
G. W. Cable's  
Stories.

**Philadelphia Society of Etchers.**

282. *One set of proofs of catalogue illustrations.*

**Platt, C. A.**—90 Lexington Avenue, N. Y.

283. *High and dry.*  
 284. *Old fish houses.*  
 285. *Eastern Point.*



## WORKS BY EUROPEAN ETCHERS.

**Armstrong, Miss**—Care M. L. Menpes, Osborn Lodge, Falham, London, England.

357. *A Breton peasant.*

**Ball, Wilfrid**—39 Old Bond Street, London, England.

358. (a) *Dolbadarn Tower*; (b) *Caernarvon Castle*; (c) *At Capel Curig.*

359. (a) *Greenwich*; (b) *Off Woolwich*; (c) *London Bridge.*

360. *Rye, Sussex.*

**Ballin, A.**—St. Andrew's, Boston Road, Brentford, London, England.

361. *The song of the skylark.*

362. *Putting in commission.*

363. *Edward the Confessor's Chapel, Westminster.*

364. *Poaching.*

365. *Ancient and modern marine.*

366. *Greenwich.*

367. *Woolwich.*

**Farren, Robert**—43 Hills Road, Cambridge, England.

368. *Great Gateway, Trinity College, Cambridge.*

369. *Ely Cathedral, South Transept.*

370. *A flood in the fens, near Ely.*

**Haden, Francis Seymour.**

371. (a) *Mytton Hall*; (b) *Egham.*

372. (a) *Kensington Gardens*; (b) *The two asses.*

373. (a) *Battersea Reach*; (b) *Whistler's house, Old Chelsea.*

374. (a) *Sunset in Ireland*; (b) *Out of study window.*

375. (a) *Railway encroachment*; (b) *The towing path.*

376. (a) *Sunset on the Thames*; (b) *Little Calais Pier.*

377. (a) *Old Willesley house*; (b) *Harry Kelly's, Putney.*

378. *Erith marshes.*

379. (a) *Study of firs*; (b) *The three sisters.*

380. (a) *The inn, Purfleet*; (b) *Wareham Bridge.*

381. *Scotch firs, Inveroran.*

382. (a) *Nine Barrow Down*; (b) *The keep.*

383. (a) *The sluice*; (b) *Dusty millers.*

384. *The Agamemnon.*

385. *Windsor.*

386. *Greenwich.*

387. *A Lancashire river.*

388. *Thames fisherman.*

389. *Shere millpond.*

390. *Encombe Woods.*

391. *The willows (with lambs).*

**Hall, A. Brames**—Ravenswell, Kingswear, S. Devon, England.

392. *A Japanese bronze incense-burner.*

393. *A Japanese bronze "Yebis," the fisherman's god.*

394. *Carlyle.*

**Huson, Thomas**—Waterloo, near Liverpool, England.

395. *A set of six landscape mezzotints.*

**May, William Holmes**—Nutfield House, Balham, London, England.

396. *The terrace, Haddon Hall.*

397. *The Thames at Pangbourne.*

**Menpes, Mortimer L.**—Osborn Lodge, Fulham, London, England.

398. *Breton studies* { *Out of reach.*  
*Sea shells.*  
*Interested.*

399. *Street scenes, Pont Aven* { *Gossip and traffic.*  
*The shop window.*

400. *Subjects in Brittany* { *The beggar.*  
*Church porch.*

401. *Studies of Breton character* { *A philosopher.*  
*The old cobbler.*

402. *Old Nanette and Babette. (Two studies.)*

**Poulter, J. A.**—The Home Close, Bury, Huntingdonshire, England.

403. *Break of day.*

404. *View of Bury Church, Huntingdonshire.*

**Storm, van 'Gravesande, Ch.**—195 rue du Trône, Brussels, Belgium.

405. *The old Flushing harbor.*

406. *The moors at Wolfhesen.*

407. *Sawmill at Dordrecht.*

408. *Old Oaks near Wolfhesen.*

409. *Druidic stones in Brittany.*

410. *Dordrecht—the ferry.*

411. *On the Maas.*

412. *Dordrecht—canal.*

## LOANED BY JAMES L. CLAGHORN, ESQ.

**Abraham, Tancrede.**

413. *Brook and Chapel, St. Philibert.*

**Aman.**

414. *The Secret.*

**Anderson, A.**

415. *On the beach.*

**Appian, A.**

416. *Frignon pond.*

417. *Environs of Rix—two plates.*



418. *Boat landing at rocky shore.*  
 419. *Fishing barque putting in at Collioure Rocks.*  
 420. *Inundation at Venice, Oct., 1875.*  
 421. *At Bordiguier.*  
 422. *Evening, banks of the Rhone, Ain.*  
 423. *Coast view.*  
 424. *Fishing huts.*  
 425. *Brookside at Rossillon.*  
 426. *At Valromey, Ain.*  
 427. *A canal.*  
 428. *Marsh in La Burbanche.*  
 429. *Road to Frignon Pond.*  
 430. *The pool.*

**Ardy, Barthelemy.**

431. *Evening.*

**Aufroy de Roc Bhian.**

432. *The storm.*  
 433. *Evening on the river.*  
 434. *Evening in the forest.*

**Balfourier, A.**

435. *Iron works at Cau, Var.*

**Ballin, A.**

436. *Champigny, dawn of Dec. 6, 1870.*  
 437. *The Thames.*  
 438. *Portsmouth.*  
 439. *Striking sail, 1800.*

**Barillot, L.**

440. *Master Hiborou.*  
 441. *The ford.*  
 442. *Corner of St. Simeon farm, Honfleur.*  
 443. *An orchard in the spring.*  
 444. *Return from the fields.*

**Bastien-Lepage, Jules.**

445. *Mowers at Damvillers.*  
 446. *Return from the fields.*

**Beaumont, P. de.**

447. *Landscape.*

**Beuvearie, C. J.**

448. *Stairway, Laroche Lambert, Velay.*  
 449. *Les blés.*  
 450. *Rising Sun Inn.*  
 451. *Valley of Optevos, Dauphiny.*

**Beuzeral, A.**

452. *Forest brook.*

**Begas.**

453. *Sermon on the Mount.*

**Bellée.**

454. *A clearing.*

**Berne-Bellecour, E.**

455. *Japanese lady.*

**Bernier, C.**

456. *Waste lands.*  
 457. *Cows at the riverside.*

**Besnus, A.**

458. *Father Vincent's horses.*

**Blanchi, Mosé.**

459. *A miracle.*  
 460. *Church interior, Milan.*

**Blzeau, A. de.**

461. *Forest road in winter.*

**Bollvin, E.**

462. *Agacerie.*

**Bonnat, L.**

463. *Leon Cogniet.*  
 464. *Jacob wrestling with the angel.*

**Bonvin, François.**

465. *Still life (etching materials, etc.).*  
 466. *Spinning.*

**Bougourd, A.**

467. *Street in Caudebec.*

**Boulard, fils.**

468. *Fishing-boat putting out to sea.*

**Bracquemond, Felix.**

469. *Legras.*  
 470. *Hunting the hare.*

**Bradley, J. H.**

471. *Venice—the Giudecca.*  
 472. *Canal La Vena, Chioggia.*  
 473. *The quay, Chioggia.*  
 474. *Morning on the Arno.*



**Brendel, A.**

475. *A sheepfold.*  
476. *The shepherd and the sea.* (*La Fontaine's Fables.*)

**Brissot, F.**

477. *Sheep at pasture.*  
478. *Ox-team in Normandy.*  
479. *Sending out the flock.*

**Brown, John Lewis.**

480. *Washington.*  
481. *The halt.*

**Browne, Mme. Henriette.**

482. *The comforter.*

**Brunet-Debaines, Alfred.**

483. *The sunken road.*  
484. *River view.*  
485. *Banks of the Seine at Andelys.*

**Buhot, Felix.**

486. *The wharf.*  
487. *At the Palace of the Champs Elysées, March 20th,*  
    *6 P. M.*  
488. *Winter morning on the Quay of L'Hotel Dieu.*  
489. *Winter in Paris, 1879.*

**Burnand, Eugene.**

490. *Head of old man.*  
491. *Drove of oxen in Camargue.*  
492. *At the convent.*

**Butin, Ulysse.**

493. *Central group from "Burial of a Sailor."*  
494. *Waiting—Saturday at Villerville.*

**Calame, A.**

495. *Study of trees.*  
496. *Landscape.*  
497. *Storm in the mountains.*  
498. *Landscape, with two figures.*  
499. *Roman ruins.*  
500. *Landscape. (Large plate.)*

**Carolus-Duran, Emile Auguste.**

501. *Sketch in the country.*

**Casanova, A.**

502. *Andalusians.*  
503. *A prince's marriage.*

504. *Teaching the bird.*

505. *The deaf gentleman.*

**Chabry.**

506. *Landscape.*

**Chaigneau, F.**

507. *Landscape, with sheep.*  
508. *Woman minding sheep.*

**Chaplin, C.**

509. *Fishing.*  
510. *May roses.*

**Charnay, Armand.**

511. *The last fine days.*

**Chattock, Richard Samuel.**

512. *Two landscapes.*  
513. *Two landscapes (one showing Ulpha Bridge).*  
514. (a) *Birks Bridge*; (b) *The Duddon at Boughton.*

**Chauvel.**

515. *Road to Antwerp.*

**Chiffart, F.**

516. *The past.*

**Coindre, Gaston.**

517. *View in Old Bensancon.*

**Coleman, W. S.**

518. *The swing.*  
519. *Plucking flowers.*  
520. *Happy as the day.*  
521. *Maid and magpie.*

**Combs, Ch.**

522. *Village life (2 plates).*

**Constant, Benj.**

523. *Souvenir of Tangiers.*  
524. *In sight of Tangiers.*  
525. *Thirst.*

**Constantin, Aug.**

526. *Mill near Domremy-la-Pucelle.*  
527. *Market at Caen, Calvados.*

**Corot.**

528. *Landscape.*

**Cortazzo, O.**

529. *The drinkers.*

**Couturier, Leon-Lucien.**

530. *The patrol, sharpshooters of Ternes at Reuil.*

**Cuisinier.**

531. *The news.*

532. *On the eve of the election.*

**Daubigny, Charles François.**

533. *Landscape.*

534. *Shore.*

535. *In the fields.*

536. *Old apple tree.*

537. *Spring.*

538. *The shepherds.*

539. *The vintage, Morvan.*

540. *The ford.*

541. *The great sheepfold.*

542. *The tree of the crows.*

543. *Banks of the Cousin, evening.*

544. *Cows in the swamp.*

545. *Autumn, souvenir of Morvan.*

546. *The swamp of the storks.*

547. *The storm.*

548. *Bezons ferry.*

549. *Shepherd and Shepherdess.*

550. *Woodland lake.*

**Deiters, H.**

551. *The mourner.*

552. *Wood road.*

**Delacroix, Eugène.**

553. *Ecce Homo.*

554. *Arabs of Oran.*

555. *Jewess of Algiers.*

**Delaunay, Alfred Alexandre.**

556. *Landscape, with cattle.*

557. *Lake shore.*

558. *Forest interior (upright).*

559. *Forest interior (oblong).*

560. *Evening.*

561. *Farm house.*

562. *Lake shore (first state).*

563. *The same (finished proof before letter).*

564. *Paris from the Bridge of Austerlitz.*

565. *Landscape, with cattle.*

**Desboutin, Marcelin.**

566. *Portrait of Mme. de Callias (dry point).*

567. *Baby's promenade (dry point).*

568. *The artist (on zinc).*

**Desbrosses, L.**

569. *The wood on the rocks.*

570. *In the edge of the forest.*

**Detaille, Edouard.**

571. *Uhlán.*

572. *Trumpeter.*

573. *Cavalryman.*

**Dillis, Georg von.**

574. *In the English garden at Munich.*

**Drouyn, Leo.**

575. *Cathedral at Bordeaux.*

**Douboucq.**

576. *Throwing light upon the subject.*

577. *Woman with chicken cage.*

578. *Tree.*

579. *Landscape, with fallen tree trunk.*

**Dücker, E.**

580. *On the shore.*

581. *Harvest field.*

**Dumaresq, Armand.**

582. *Dismounted dragoon.*

**Eckenbrecher, Th. von.**

583. *Marine.*

**Edwards, Edwin.**

584. (a) *Ship canal, Gloster*; (b) *Twilight vale.*

585. *The fair.*

586. *Winter.*

**Fahrbach, G. L.**

587. *The road.*

**Fath, R.**

588. *Summer.*

**Fechner, C.**

589. *Little girl.*

**Feyen-Perrin, Auguste.**

590. *After the bath in the pool.*

591. *Female figure, with landscape.*

592. *Melancholy.*

593. *Female wreckers of Cancale.*

594. *Herborizing.*

**Flscher, E.**

595. *By the Danube.*

**Flameng, Léopold.**

596. *Portrait of F. Seymour Haden.*

597. *The public house.*

**Flanders, Countess of.**

598. *View in Treves.*

**Fortuny, Mariano.**

599. *Arab seated against a wall.*

600. *Perplexed.*

601. *The mourner.*

602. *Dead Arab.*

603. *Shepherd boy.*

604. *Arab family.*

605. *In the stable.*

606. *Portrait.*

607. *Arabs reposing.*

608. *Portrait sketch, addressed to Zamacois.*

609. *Figure in court dress against garden wall.*

610. *In the garden.*

611. *Desolation.*

612. *Masquerade.*

**Foster, Birket.**

613. *Three landscapes and one interior, with figures.*

614. *Old mill.*

**Français.**

615. *Sacred grove.*

**Frère, Pierre Édouard.**

616. *Interior of kitchen.*

617. *Carding wool.*

618. *Around the stove.*

619. *School.*

**Gallait, L.**

620. *The orphans. (Hugo's '93?)*

**Gauermann, Fritz.**

621. *Wounded deer.*

622. *Boar attacked by wolves.*

623. (a) *Dead deer*; (b) *Goatherd and goats.*

**Gautier, A.**

624. *Labor. (Two plates.)*

**Gautier, Lucien.**

625. *The Seine—winter.*

**Geist, August.**

626. *Wildenburg.*

**Gerome, J. L.**

627. *Woman of the Hedjaz.*

628. *Turk smoking.*

**Gesne, H.**

629. *Communion at the Church of the Trinity.*

**Gilli, Alberto M.**

630. *Two figures at entrance of a building, with tablet.*

*"Proli incertorum patrum educandæ."*

**Gonzalez, Juan A.**

631. *Listening.*

632. *At the impresario's.*

**Grefe, C.**

633. *The village linden.*

**Grob, K.**

634. *The mousetrap.*

**Guillon, Adolphe.**

635. *Figure.*

636. *Evening.*

**Habenschaden.**

637. (a) *Two sheep*; (b) *Rest from ploughing.*

638. *Alpine farm-house.*

**Halg, Axel Hermann.**

639. *The morning of the festival.*

640. *The quiet hour.*

**Halauska, L.**

641. *In the Bavarian highlands.*

**Hardy, Heywood.**

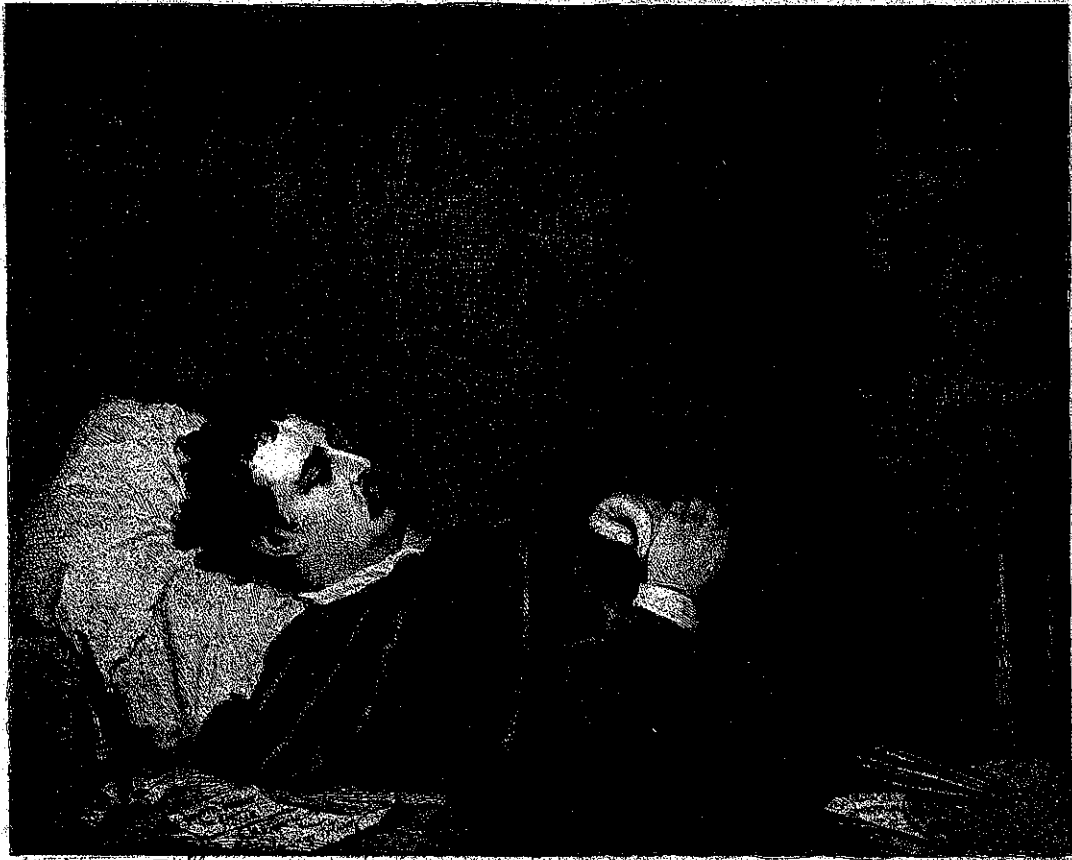
642. *Protected.*

643. *Lion and keeper.*

**Héreau, Jules.**

644. *Old fisherman.*

645. *The pasture.*



*Philadociti of Cichon Officis in et aqua fatis.*  
1852

**Herkomer, Hubert**646. *Welsh woman.*647. *In the window.***Herson.**648. *Fishing vessel just unloaded.***Hervier, Adolphe Louis.**649. *The village.***Heseltine, J. P.**650. *Venice from the Lido.*651. *Beer Head, Devon.***Hess, Peter.**652. *The painter in the Alps—interior.***Hoff, C.**653. *The mill.***Hoffman, Oscar.**654. *Interior, with three figures.***Hook, J. C.**655. *Brimming Holland.***Huet, Paul.**656. *Forest stream.*657. *Farm-house.*658. *Bridge.*659. *Castle.*660. *Landscape.*661. *Hunters in the forest.*662. *The ferry.*663. *The marsh.***Hummel, C.**664. *Landscape.*665. *The hut.***Irmer, C.**666. *Wood road.*667. *Edge of forest.***Israels, B.**668. *Artisan's breakfast.*669. *At Scheveningen.***Jacomín, Marie F.**670. *Hut in the forest.***Jacque, Charles Emile.**671. (a) *Plough and team in field*; (b) *Peasant woman and pigs*; (c) *Farm-house on hillside.*672. (a) *The smith*; (b) *Landscape*; (c) *Woman washing.*673. *Corner of farm—woman churning (?)*674. *Cattle drinking—evening.*675. *Shepherd and child with bird.*676. *Ploughing.*677. *Shepherd and shepherdess.*678. *Taking a ride.*679. *Roadside.*680. *Pifferari.*681. *Flock of sheep entering stable.*682. *Farrier's shop.*683. *Cottage in Burgundy.*684. *The bird's nest.*685. *Evening.*686. *The angler.*687. *Return to the farm-house at evening.*688. *Sheep in stable.***Jacque, Léon.**689. *Mill at Charenton, after the war.***Jacquemart, Jules Ferdinand.**690. *Before the ball.*691. *Punishment of a Japanese assassin, 1867.*692. *Remains of the Abbey at Fécamps.*693. *Still life.***Jäger, G.**694. *Motive from Bavarian highlands.***Jettel, E.**695. *The flock at evening.***Johannat, Tony.**696. *Girls at the window.***Jongkind.**697. *Street in Paris.*698. *Port of Antwerp, sunset.***Jutz, Carl.**699. *A mystery in the poultry yard.*700. *Family of ducks.***Kröner, G.**701. *Landscape with figures.*702. *Boars at the pool.***Lalanne, Maxime.**703. *Trocadero, Univ. Exhibition, Algiers.*704. *Fire in the port of Bordeaux, 1869.*705. *Canal, St. Martin.*

706. *Old port, Normandy, low tide.*

707. *In the environs of Paris.*

708. *Evening.*

709. *In the fields, Cérion.*

710. *At Zaandam, Holland.*

711. *Banks of the Thames.*

712. *At Haarlem.*

**Lalauze, Ad.**

713. *Baby.*

714. *A frugal meal.*

**Lambert, L. Eugene.**

715. *Is he dead?*

**Langon, A.**

716. *Storks in the Garden of Acclimation.*

717. *Cochin China tiger.*

718. *Nubian lion.*

719. *Egyptian lioness.*

720. *Lion (Jardin des Plantes).*

721. *Lioness of Senegal.*

722. *The quarries.*

**Landseer, Sir Edwin.**

723. *The beggar.*

724. *Low life.*

725. *The warren.*

726. *Highland shepherd's dog.*

727. *The eagle.*

728. *Return from deer stalking.*

**Laurens, Jean Paul.**

729. *Victor Tranchart.*

**Laurens, Jules.**

730. *Street in Tauris.*

731. *Magpies in the woods.*

732. *Lake Nemi, Italy.*

**Law, David.**

733. *Moonlight in port.*

734. *Moonlight in port.*

735. *On the Orley.*

736. *Windy day.*

737. *Iffley mill.*

738. *Abingdon, moonlight.*

739. *Swan Inn, Streatley.*

740. *Pangbourne weir.*

741. *Henley from above the bridge.*

742. *Sonning.*

743. *Marlow.*

744. *Cliveden.*

745. *Eton College.*

746. *Windsor, from the river.*

**Le Couteux, Lionel.**

747. *Head.*

748. *During the sermon.*

**Leenhoff, F.**

749. *My grandmother.*

**Lefebvre, Jules.**

750. *Pascuccia.*

751. *The dream.*

**Legros, A.**

752. *English beggars.*

753. *Death and the old man.*

754. *Two figures, with landscape.*

755. *Old man.*

756. *Death and the woodcutter.*

757. *The conflagration.*

**Leister, J.**

758. *Accommodation.*

759. *Interior, with two figures and two dogs.*

**Lemaire, Louis.**

760. *Vase of flowers.*

**Le Page. See Bastien-Lepage.**

**Le Pic, Vicomte.**

761. *Burning of the mill.*

762. *Moonlight among the willows.*

763. *Moonlight.*

764. *Sunrise.*

765. *The willows.*

766. *Chateau d'Aix, Saxony.*

**Le Rat, P.**

767. *Too hot.*

**Leys, Baron Henri Jean Augustin.**

768. *Faust and Wagner.*

769. *Meeting in Luther's house.*

**L'hermitte, L.**

770. *Pilgrimage to the Virgin of Kersant.*

771. *The vintage.*

772. *Fish market.*

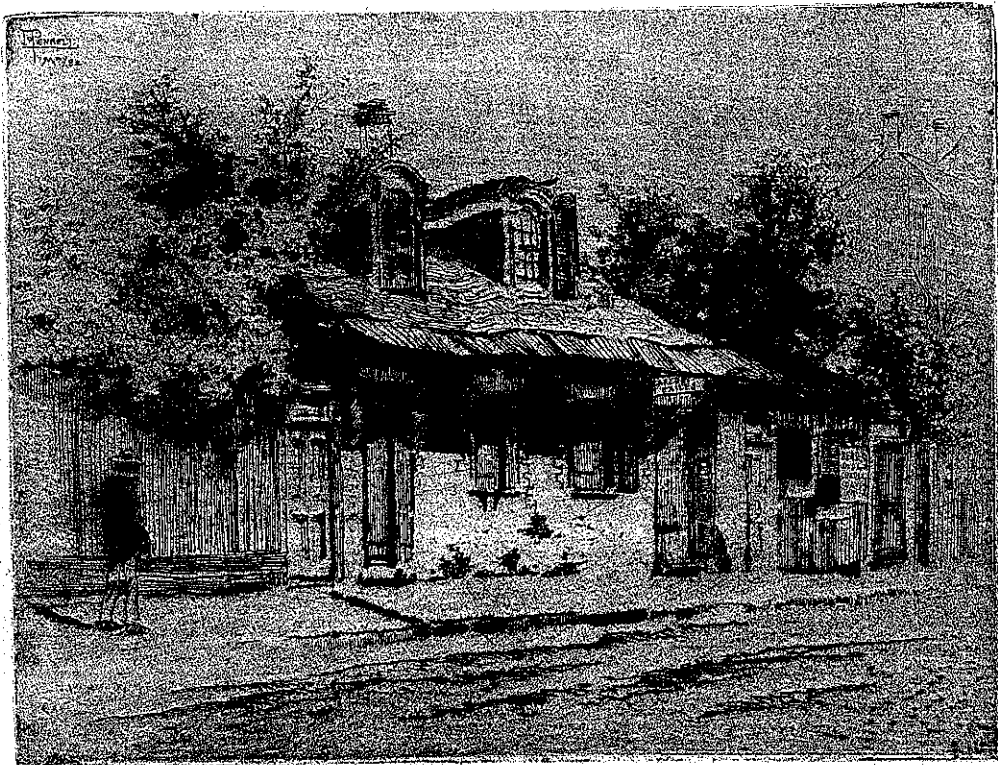
} All printed by  
the etcher himself,  
from the same  
plate.



**Linnig, W.**773. *The peddler.***Lira, P.**774. *Stonemasons.***Litoux, J. R.**775. *Entrance of Ducal Palace, Venice.*776. *Street scene in Vitré, Brittany.***Los Rios, Ricardo de**777. *Landscape, with cattle.***Luminais.**778. *Return from hawking.*779. *Despair.***Macbeth, R. W.**780. *Potato harvest.*781. *Landing sardines at low water.*782. *The willow peeler.***Maccari, C.**783. *Church interior, with figure.*784. *Head.*785. *Good Samaritan.***Mac Whirter, J.**786. *Cock-crow.***Malardot, Ch.**787. *Edge of forest.***Marak, J.**788. *Woodland.***Martial, A. P.**789. *Forest interior.*790. *Group of trees.*791. *Old oaks.***Marvy, Louis.**792. *Old gateway.*793. *Landscape, with four horsemen.*794. *Storm.***Meissner, G.**795. *The windmill.***Meissonier, Jean Louis Ernest.**796. *Sergeant dictating a letter.*797. *The singing soldiers.*798. *The smoker.*799. *Punch.***Menpes, Mortimer L.**800. *The cooper.*801. *Fisherwoman, Boulogne.*802. *Market.*803. *Brushmaker.*804. (a) *Old Scotchman*; (b) *Fountain.*805. *Mother Giraud.*806. *Lizette.*807. *Boulogne Quay.*808. *In the Basin, Boulogne.*809. *The cockle gatherers.*810. *Brushmakers.*811. (a) *Fishing vessels moored*; (b) *Street in Boulogne.***Meryon, C.**812. *The Morgue.*813. *The waterworks.*814. *The little bridge.*815. *Bird's eye view of a city.*816. *Apsis of the Cathedral of Notre Dame.*817. *Le Pont au Change.***Meyer von Bremen, J. G.**818. *The baby.***Michelin.**819. *Landscape.*820. *Willows.***Millet, J. F.**821. *The nurse.*822. *Two peasants digging.*823. *Shepherdess knitting.*824. *Woman churning.*825. *Woman sewing.*826. *Going to work.*827. (a) *Laborer resting on spade*; (b) *Gleaners.***Montbard, G.**828. *Sailor striking with axe.*829. *The honeymoon.***Montefiori, G. L.**830. *St. James Church doorway, Orleans.***Monzies, Louis.**331. *The model's opinion.***Morgenstern, C. F.**832. *The anglers.*



- Moyse, E.**  
833. *The Inquisition.*
- Mücke, H.**  
834. *Angels bearing the body of St. Catherine.*
- Munger, Gilbert.**  
835. *Herring fleet.*
- Neureuther, Eugen.**  
836. *Anniversary of the ennoblement of art.*
- Neuville, A. de.**  
837. *In the trenches, siege of Paris.*
- Nicolle, E.**  
838. *Church of St. Etienne des Tonneliers, Rouen.*
- Niel, G'lle.**  
839. *Street in Genoa.*
- Normann, R. v.**  
840. *Meyeringen, Switzerland.*
- O'Connell, Madame.**  
841. *Head.*  
842. *Roman woman.*
- Pagliano, E.**  
843. *Washerwoman, Lake Maggiore.*  
844. *St. Martin's summer.*
- Palizzi.**  
845. *Shepherdess and sheep.*  
846. *Cattle at the fountain.*
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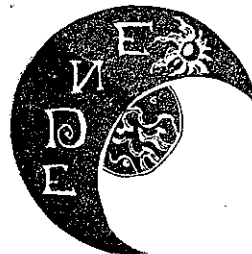
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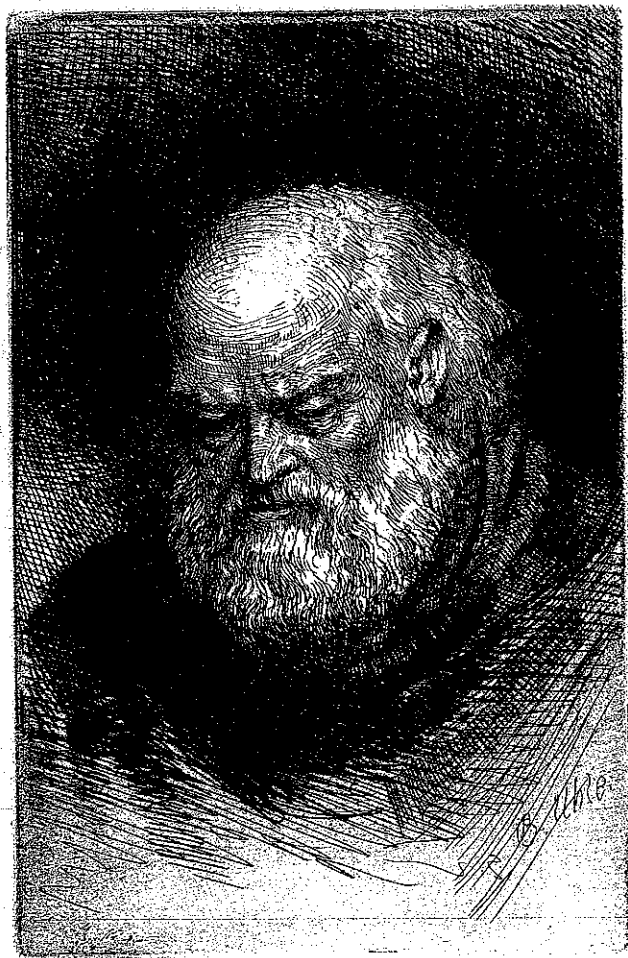
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