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MODERN
FRENCH
ENGRAVERS

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Exhibition of French Engravings

FOREWORD

under the auspices of

La Direction Générale de Relation Culturelle
L'Association française d'Action Artistique

with the co-operation of

Madame Maurice Le Garrec

organised by

Léon Masson

MONTREAL ***** 1946



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F R E N C H
E N G R A V E R S

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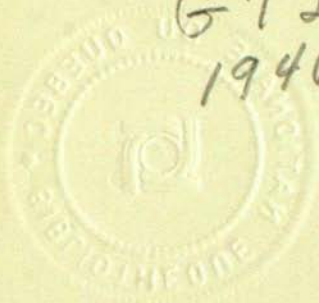
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FOREWORD

HERE

is no art more subtle than engraving. The painter who sets out his colours on canvas and the sculptor who models his figures speak clearly. The engraver does not express himself fully but his message for the initiated is singularly forceful. Through the magic of black and white he carries them into a world of mystery where life appears as in a dream. The painter and the sculptor may be tempted to rival Nature, whereas the engraver is content to suggest or define it. He conveys the idea through other means. Some of his prints resemble the drawings with which cavemen used to adorn their walls. The spectator could not forget the world to which he belongs; he needs must leave this realm of shadows and reconstruct the universe. The engraver, more than any other, lets his public share in the joys of creation.

Drawing may offer as full an enjoyment and the pencil that travels over the sheet of paper still retains the pulsating of life. But in art itself feeling is not everything. When the tool of the engraver transfers it to the plate, this quivering stroke of the black lead or charcoal becomes incomparably more impressive.

A wood-cut does not stoop to empty virtuosity. No art requires more candour and restraint. The knife cuts a tiny furrow on either side of the line that will remain untouched and the gouge removes large shavings. When the inked pad or roller has been applied, the sharp relief of the line is transmitted with unequalled authority and the hollows of the plate, which respect the pearly whiteness of the paper, make it appear more black. This bold line harmonizes with typography and lends itself excellently to the exigencies of illustration. It also makes for the naive charm of the incunabula, the living beauty of books of the 16th century, and the wood-cut designs of Philibert Delorme or Jean Goujon are set in a text like the ancient bas-relief on a monument. When the engraver abandons the knife to exercise with other tools a more skilful art, the wood technique demands no less neatness and decision.

The spirit of engraving on copper proves infinitely more subtle. The artist cannot, nevertheless, indulge in fancy. He must have his plan well thought out before taking up the burin. This bevelled steel blade in a short handle, which is pushed with the hollow of the hand, lying flat on the copper, traces in the metal a groove that nothing can erase. The artist need only remove with the aid of a burnisher, the minute filings of copper, the burr, which his tool has raised and which would hold the ink.

The burr of the dry-point is finer, like the cuts made with this sharp stylus; rather than removing it, the engraver often uses it to produce beautiful velvety blacks. The resources of etching are even more varied. The artist covers the plate with a varnish, draws his design with a needle, then plunges the copper into a bath of acid which attacks the exposed parts. Consequently, he can take up his work again; but the strength of this boiling acid, the degree of the biting, prepare unknown surprises for the engraver employing the dry-point or the burin.

In each case, the printing from a copper plate demands great caution. When the plate has been inked it must be carefully wiped, first with

a piece of gauze, then with the palm of the hand. The ink lodges in the hollow of the cuts and it is there the moist paper seeks it out under the action of the press. Thus the ink forms zones of shadows varying from dense to transparent which give to the intaglio engraving its true value. The xylographs of our old masters, with their sharp or bold strokes, were meant for the wall. In order to appreciate an etching fully, one would need to remove it from the frame that protects it, take it over to the window, and incline it to the caress of the soft light of day. The level light that catches on to these imperceptible ink reliefs sends a tremor across the print as on human skin.

The engraver is greatly tempted to abuse these powers of enchantment. Bent over his mirror-like copper plate for many long hours, he may not be able, like Narcissus, to tear himself from the spectacle of his own virtuosity. He remains tangled in the very network of gleaming threads his tool has spun. Originally, and in the hand of a master, the burin and the dry-point retain the precision and severity that work in metal requires, and the history of engraving contains the names of more than one goldsmith. But the day comes when the engraver, forgetting the law of his art, wants to imitate the effects of painting. Most certainly, we still have room for a Callot, a Claude Mellan or a Claude Lorrain. As early as the 17th century, the learned and accomplished Nanteuil felt compelled to recommend that one should engrave nothing without tenderness. The following period is called, quite justly perhaps, the golden age of French engraving; but besides the unequalled masters such as Watteau, Fragonard, Boucher or Gabriel de Saint-Aubin, Cochin or Moreau, Jr., it has given chiefly the admirable pleiad of experts occupied in reproducing others' paintings. It is not simply by chance that one sees the birth of the techniques of facsimile: crayon, pastel, stippled, or colour engraving. The mezzotint is still the most used. The artist either attacks the copper directly, applying the acid with a fine brush, or else he copies his ink drawing onto the plate which he sprinkles lightly with salt before covering with varnish; by the action of water the salt is dissolved and the varnish removed. The acid then attacks the copper through a close mesh of small dots which give the half-tones. This method produces the effects of water-colour and wash-tints remarkably well.

Another process is soon to make it possible to reproduce drawing in all its freshness; that is, lithography. Sennefelder, an impecunious writer, who had been trying for a long time to set himself up as a publisher, discovered the principle in 1796. The artist traces the drawing to be reproduced with a greasy ink or pencil onto a carefully polished calcareous stone. He puts the stone in acid which respects the parts protected by the ink or pencil but bites slightly into the rest. On the other hand, when the inked roller is passed over the wetted stone, the ink clings only to the greased parts. Before becoming the favourite technique, not only of a number of artists attracted by its simplicity, but also of such as Gavarni and Daumier, lithography is used in making reproductions and facsimiles.

A curious coincidence: About the same time, Wedgewood in England and Niepce in France carry out research which is to lead to photography. The new art soon claims to be the auxiliary of engraving. It makes it possible to transfer to the wood block a portrait, landscape, or document of current interest, whose lines the engraver accentuates with his tool. But this means the renouncing of the sharp contrast of black and white in favour of colour. The reign of photo-engraving is not long in asserting itself.

From the rôle of servant, photography has now risen to that of rival. And since it is impossible for engraving to compete in the field of objective reproduction, the artist soon takes refuge in the domain which remains his exclusive sphere — that of original composition. It is here that engraving, with Meryon or Corot, Lautrec or Degas, comes into its own.

The "Subject" is henceforth of little account; the approach (and in this the engraver takes a lesson from photography) and above all the treatment are of greater importance. Because the true value lies only in the personality of the artist and in the message he conveys, he bares his soul and acknowledges his hesitation, reticence, and repentance. In his eyes the tricks of the trade remain secondary and he experiments with all the techniques. From the strong wood-cuts of Gauguin or Emile Bernard to the very subtle lithographs of Bonnard and Vuillard, of Roussel and Maurice Denis, from the etchings of Matisse and of Picasso, in which purity of line alone is rendered, to those of Boussingault or

Dunoyer de Segonzac, all alive with quick and serried strokes; this represents the history of contemporary painting reflected in prints — Symbolism, Nabism, Fauvism and Cubism — and indeed not the history of painting alone as we see a sculptor such as Maillot trying his hand at lithography or wood-engraving.

Lithography, wood-engraving and even etching had just been brought back to life by painters but it required an engraver with a mastery of the difficulties of the process to awaken the burin which was lying dormant in the hands of reproduction engravers and in the studios of *L'Ecole des Beaux-Arts*.

J. E. Laboureur combined with a very skilful technique, a sense of poetry, of elegance and of humour. His influence was considerable, first, quite naturally, among the burinists, but also among etchers and wood-engravers, both because he was accomplished in all types of engraving and because of his conception of his art. He opened the eyes of his very diligent students and reminded the others that inspiration is not sufficient in itself. He is one of those who have shown the way for our modern school of engraving to frankness, intelligence and sensibility.

This is one of the richest and most varied schools that France has ever seen blossom forth. The twenty or so who have decided of their own accord to show their works in Canada do not pretend to be representative of the whole, no more than the foreign engravers, who have joined the group, claim to bear proof of the radiance of French art. Despite the wide diversity of personalities, these artists have common tendencies. The types they cultivate give proof. Black and white stand uncontested and if wood-engraving is still suffering from the discredit cast on it by excessive simplifications, lithography has lost to soft-point some of its followers. As to the themes treated by our artists, they show a growing taste for landscape.

Thus our Canadian friends will be able to admire not only the work of our engravers but also the multiple aspects of our country — from the Alps of Savoy to the coast of Brittany, and from country interiors to the old sections of Paris. These two lands have come to understand, twice in half a century, the value of their staunch friendship.

ADOLPHE MEAUME

CATALOG

1. The Adventures of the Wise Men	20 100	(Folio)
2. The Duc de	40 50	(Folio)
3. The Royal Household and Table	4 70	(Folio)
4. The March of	20 30	(Folio)
5. White Ducal, The Ducal Coat	0 75	(Folio)
6. The Ducal in	2 5	(Folio)

ADOLPHE BEAUFRERE

Adolphe Beaufrère was born in Brittany (at Quimperlé, Le Finistère, March 24, 1876); he spent most of his life there and certain of his engravings show the love he had for the moors, the Atlantic coast, and the rugged life of seafaring people. ("At Douëlan").

Like so many writers and artists born in this land of sailors and foggy skies, he had a longing for the blazing sun and a taste for travel. It may be that Gustave Moreau's teaching, both broad and lofty — which a painter like Rouault extols so gladly — developed in him the taste for exoticism. It seems to be in North Africa that Beaufrère found his most suitable climate; in 1911 he obtained a travelling scholarship to Algeria and from there he brought a number of studies done from life and which owe nothing to studio secrets. The subjects which he has treated allow us to judge more accurately the distance that separates him from Gustave Moreau. There is a wide stride from the mythological reveries of *Orphée* or from the late romanticism of *Le Cantique des Cantiques* (The Song of Songs) to the sentiment which animates plates such as *The Adoration of the Wise Men* or *The Angel Raphaël and Tobias*.

1. <i>The Adoration of the Wise Men</i>	21/100	(Etching)
2. <i>At Douëlan</i>	40/50	(Etching)
3. <i>The Angel Raphaël and Tobias</i>	4/30	(Etching)
4. <i>The Moorish Shepherd</i>	20/30	(Etching)
5. <i>Ouled Djellal, The Dancing Girl</i>	5/55	(Etching)
6. <i>The Road to Maizy</i>	2/9	(Dry-point)

CAMILLE BERG

For some engravers, a stay at the Villa Medici is a reward for success, sometimes a limit they never surpass. For Camille Berg it was a starting point. She had studied painting in Paris. When she was offered the chance to go to Rome accompanying her husband, Robert Cami, who had just been awarded the grand prize in engraving, she did not hesitate to take up the copper plate. She soon acquired an integrity and stability of technique as is shown in her first engravings that earned for her in 1934 the Blumenthal prize for French thought and art, which she shared with Cami.

Camille Berg has never lost this taste for a fine technique. She still prefers the sharpness of the burin and dry-point to the subtleties of etching and lithographing which she does use, however, on occasion. But she now tries, more than in the past, to express with the delicateness of greys and half-tones, the soul of a landscape (*Pictures of Paris, The Screen of Trees*), manifesting a sensibility which is truly French but which sometimes betrays the artist's ancestry. It is to her Nordic forefathers, no doubt, that Camille Berg owes that propensity, so clearly defined in her, to see beyond the real. It sometimes leads her to seize the caricatural side of things and people, without excluding the aspect of tragedy (*The Little Snake-bar, The Barricade in de Lagny Street*) — and then her needle becomes sharp and cutting. Or else she puts the artist into another world and then neither the burin nor the needle suits her purpose: when it is a matter of translating visions inspired by "*Les Campagnes Hallucinées*," she resorts to the deep blacks and mysterious greys of the mezzotint to engrave the compositions which will most surely hold the reader spellbound and will lead him into the land of bitterness and folly.

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| 11. <i>The Little Snake-bar</i> | 16/40 | (Line Engraving) |
| 12. <i>The Barricade in de Lagny Street</i> | 16/40 | (Etching) |
| 13. <i>Fog over Paris</i> | 20/40 | (Etching) |
| 14. <i>Eiffel Tower</i> | 10/40 | (Etching) |
| 15. <i>The Screen of Trees</i> | 16/40 | (Etching) |

JACQUES BEURDELEY

Landscape has always been one of the subjects dearest to the French artists. Jacques Beurdeley cultivated it to the exclusion of all other. This man of the city (he was born in Paris, March 3, 1874) has an eye for Nature alone. His first etchings represent some aspects of the capital; but what he saw of the city was not the crowd that rushes to work or that bustles in Montmartre; nor was it even a wharf on the Seine or the picturesque quarters; it was the view of a street lined with trees or a boulevard deserted in the peace of early morning. Some years ago the engraver moved to the country — to La Brie, a quiet and sober spot where the sky-line is restricted. Since then he has been contemplating all its aspects without tiring. He goes through the woods with his plate and there, out in the fresh air, he sketches directly onto copper, just like the Impressionists who used to set up their easel in the bend of a path. An impression is simply what he means to imprint on his plate. It is what he felt, or what any other taking the same walk would feel, as he left the house early in the morning, approached a village, or passed behind the chevet of a country church, as he looked on the poplars quivering in the breeze, or listened to the silence of the fields where a roof-top is the only reminder of man's presence.

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| 21. <i>Lisine Church</i> | 3/70 | (Etching) |
| 22. <i>The Chevet of the Church</i> | 30/75 | (Etching) |
| 23. <i>Autumn</i> | 16/55 | (Lithograph) |
| 24. <i>The Poplar Drive</i> | 38/75 | (Etching) |
| 25. <i>The Foot-bridge at the Wash-house</i> | 2/75 | (Etching) |
| 26. <i>Trees and a Mill</i> | 2/75 | (Etching) |

JACQUES BOULLAIRE

Painter and engraver, Jacques Boullaire (born in Paris, December 20, 1893) has never frequented the academies but is responsible for his own formation. It would seem, however, that the books illustrated by his friend, Simeon, have held a fascination for him and that he owes to them his awareness of his bent. It is indeed his work as an illustrator that earned recognition for Jacques Boullaire in France. One does not fail to notice his partiality for Musset (*Frederick and Bernerette*), for Balzac (*Caesar Birotteau*) and for Flaubert (*Madame Bovary*) nor to see that Jacques Boullaire, like the Romantic artists, showed a marked preference for the wood-cut, although he did engrave on copper at times. Romantic too is this taste that led him to explore the most picturesque and least known quarters of Old Paris (*Saint-Germain de Charonne Church*). But it was also his love of discovery that made him seek adventure. He soon left France to spend ten years of his life in travel: in Belgium, Finland, Sweden, Italy and Egypt, and also America and Oceania. He stayed a whole year in Tahiti. From there he brought back illustrations of a hitherto unknown vein, for the books of two great travellers who were similarly charmed by that happy island: Pierre Loti (*Le Mariage de Loti*) and Victor Ségalen. In June 1940, when the armistice came, he left for Provence. The South suggested to him illustrations for a new book, decorated with large plates and fine wood-cut vignettes (*Les Rocassiers*) and also some colourful and sunny copper engravings (*Scenes of Toulon*). It is to copper too that he committed the best of his impressions when he rediscovered the Paris of his childhood, the big trees and the old homes of Ile Saint-Louis (*The Quai d'Anjou*).

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| 31. Old Paris. St. Germain de Charonne Church | 12/66 | (Wood-cut) |
| 32. The Cross at Buspins (Eure) | 19/20 | (Dry-point) |
| 33. Tahiti (Out of Print) | 28/60 | (Dry-point) |
| 34. Hyères | 7/45 | (Line Engraving) |
| 35. Toulon, rue Alezard | 11/60 | (Line Engraving) |
| 36. Toulon, rue Chevalier Paul | 1/60 | (Line Engraving) |
| 37. Paris, Quai d'Anjou | 2/7 | (Dry-point) |
| 38. Délice Zonzon, de Case-Pilote | 19/35 | (Dry-point) |
| 39. A Little Girl | 23/50 | (Line Engraving) |
| 31a. "Le Mariage de Loti" — 70 Wood-cuts. | | |
| 32a. "La Toison d'Or" by Théophile Gautier. (2 Line Engravings.) | | |
| 33a. "Les Rocassiers," Tales of Provence, by Marie Mauron. | | |

ROBERT CAMI

When Robert Cami was going to decorate the bronze doors of the Grand Salon at the French Legation in Ottawa, he chose to carve in relief, line by line, large symbolic figures, *The Family, Faith, A Memory of France, Work*, personifying the qualities of the soul of Canada. As one looks at these engravings, one realizes that the artist enjoyed treating this sort of subject. It is something of the French characteristics that show through (not so very different) in the picture of *The Blessed Mary Chapel* and in *A Provincial Bedroom*, out-of-date and sober, in this country interior, as quiet as a church sanctuary.

Robert Cami spent his youth in a provincial town (in Bordeaux where he was born in 1900); as a child he used to spend his holidays in Dordogne, a country, as one might say, made for man's use. He only came to Paris to take prizes ("Premier Grand Prix de Rome" in 1928; the Blumenthal Prize in 1934) before travelling in Italy. It was after that he settled in Paris as professor of soft-point at the École Nationale des Beaux-Arts. The poetic beauty of the country seems to have held more charm for him when it became a memory. He was not the first among us to express that beauty. Whereas the "intimistes" preferred the lithograph and sought after the effects of obscure light, the originality of Robert Cami, a man of latin temperament who has studied the master-pieces of the 16th century, lies in his manner of engraving. In his hand the burin or dry-point attains sensibility and strength, simplicity and vivacity without losing sight of realism.

41.	<i>The Old Mill</i>	17/40	(Etching)
42.	<i>A Provincial Bedroom</i>	34/40	(Line Engraving)
43.	<i>A Country Bedroom</i>	35/40	(Line Engraving)
44.	<i>The Blessed Virgin's Chapel</i>	20/40	(Line Engraving)
45.	<i>The Bouquet</i>	4/10	(Line Engraving)
46.	<i>Winter in Dordogne</i>	24/40	(Etching)

MICHEL CIRY

Michel Ciry is not yet thirty (he was born at La Baule, Loire Inférieure, in 1919) and already his young talent has been rewarded with success; admitted at an early date to several Salons, and granted a travelling scholarship in 1941, he won the National Prize in 1944. What is more, he has behind him an important set of works. Landscape, portrait, study of customs (not to mention the widely varied books he has illustrated — from Fromentin to Montherlant, from Gérard de Nerval to Francis Jammes), Michel Ciry tries them all. He chooses a subject not so much for itself as for the atmosphere that envelops it. He shows the play of light and shadow, and makes us feel the denseness of the foliage that shades a garden (*The Cat*), the heat of a summer afternoon about a peaceful house (*The Presbytery Garden*), and lets us finger the material of his objects (*Eggs*). Etching, with its infinite resources, gives him these effects, but is still inadequate and he often combines with it the black manner. In Michel Ciry's work these efforts are not sterile virtuosity. Let us look at his self-portrait (*The Young Man in Furs*). This tall, pale-faced young man, who raises his eyes from his book a moment, sees beyond the obvious to a reality over which he ponders, a secret presence that he is able to make us perceive.

51. <i>The Nuns</i>	22/25	(Lithograph)
52. <i>The Young Man in Furs (Self-portrait)</i>	31/40	(Etching)
53. <i>St. Jerome</i>	12/40	(Etching)
54. <i>The Presbytery Garden</i>	41/45	(Dry-point)
55. <i>Eggs</i>	27/30	(Etching)
56. <i>The Road</i>	28/35	(Dry-point)
57. <i>Cats</i>	34/40	(Dry-point)

ANTONI CLAVÉ

Antoni Clavé is a Spaniard. He was born in Barcelona, April 5, 1913, and it was in the school of fine arts of his native city that he first studied the rules of painting and commercial art. He moved to Paris only a few years ago (1939), and already his work has identified him with the French School.

His first canvases, rich in colour and of a fine pictorial quality, are associated with the French through the influence of Bonnard, of which they show proof, but in his more recent paintings Clavé has freed himself from the hold of this great master. In his lithographs Clavé gives more evidence of his origin. Whether it is a question of illustrating *The Letters from Spain* by Prosper Mérimée or of sketching a series of engravings like the *Toreadors*, the artist's theme contains a definite meaning. Antoni Clavé shows in his compositions an enthusiasm that betrays his race; but this painter, who has a keen sense of colour, as he has proved in illustrating *The Letters from Spain*, prefers to keep to black and white when he comes to use lithography. This is a taste that a number of French contemporary artists have raised again to a place of honour, after some years' reign of riotous colours; the way in which Clavé distributes his light draws him close to some of these men, to one such as Boussingault, for example, whose disdain for facility Clavé shares.

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| 61. | <i>The Champs-Élysées</i> | 5/10 | (Lithograph) |
| 62. | <i>Two Toreadors. Artist's Proof.</i> | | (Lithograph) |
| 63. | <i>The Arena. Artist's Proof.</i> | | (Lithograph) |
| 64. | <i>The Grand Toreador</i> | 7/10 | (Lithograph) |
| 65. | <i>The Horse and the Bull</i> | 3/10 | (Lithograph) |

GERMAINE DE COSTER

Germaine de Coster possesses a technique of engraving on wood which no one in France has employed since the disappearance of Jules Chadel; he had learned it from a Japanese artist and handed it down to his pupil at the time she was taking courses at the National School of Decorative Arts.

Like any other wood-engraver, she makes a drawing, traces as many copies as are required by the different values and colours (10 or 12 sometimes) each cut in a separate plate with a knife that leaves in relief whatever is to be printed, she then inks a plate and takes an impression, then applies the same sheet to the next plate. But where else can one find the pearly transparence of Japanese vellum, the velvety blackness of Indian ink, the fluidity of these water-colours known only to the Japanese? These qualities, which captivate lovers of engraving, would disappear, perhaps, if it were not for the skill in printing. With the Japanese "baren," a disk of plaited string covered with a leaf of bambou, one is able to get an over-impression, an embossed effect, that gives real life to the cut. But that is just the start. No sooner has the print been made than the artist examines it, takes up her plate again, re-inks this part of the wood, accentuates that line, decides that this patch of sun, shining through the foliage onto the water, should be more striking. It is not enough that the artist have a quick and exceptionally steady hand; in order to observe these values, her sensibility must always remain alert.

There is still more. When engraving Germaine de Coster works from a brush sketch done, all in one try, on a special paper which permits of no changes. It is not just a matter of dexterity, she must have full mastery of her subject. Her metier demands that the artist be impregnated with the poetry of her native Paris before she translates its subtleties, that she find out the mood of "ces bêtes qu'on appelle sauvages" before she reveals it. In other words, she must first round out her thought, ponder over her design, even stylise it, before putting it on paper.

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| 71. <i>Saha I — The Cat.</i> | | (Wood-cut) |
| 72. <i>The Bear. Artist's Proof.</i> | | (Wood-cut) |
| 73. <i>The Point of Ile St. Louis, Paris.</i> | 20/50 | (Wood-cut) |

JEAN-GABRIEL DARAGNES

Daragnès, (born April 2, 1886 at Géthary, Basses Pyrénées), seemed to have dedicated his life to painting when he made his debut as illustrator on the eve of the War of 1914-1918. Soon the book won him over completely. To answer the demands of his inspiration, he used the most varied techniques, one after another. Wood-engraving in two tones established his reputation (Paul Verlaine, *Women*, 1914; Oscar Wilde, *Reading Gaol*, 1918), and Daragnès came back to it in his latest books (Jules Renard, *Poil de Carotte*, 1939; *Passion*, 1945). But he was more highly praised for his wood-cuts in colour by book lovers who appreciated the value of his composition as well as the difficulties in printing, which sometimes requires, to obtain a single tone of blue or green, the use of ten to fifteen plates (*Tristan et Yseult*, 1928; *Holy Week*, 1931, *The Glory of Don Ramire*, 1935; *Terres Chaudes*, 1940). At the same time Daragnès resorted occasionally to lithography (Jean Cassou, *Bayonne*, 1937; *Pictures of Paris*, 1937) and to intaglio engraving, using with equal mastery etching in black (Pierre Loti, *Pêcheurs d'Islande*, 1922) or in colour (Giraudoux, *Suzanne and the Pacific*), line-engraving (Mac-Orlan, *Marguerite de la Nuit*, 1925; Francis Carco, *The Bohemian Girl and my Heart*, 1929) dry-point (Francis Carco, *Suite Espagnole*, 1931) or mezzotint (Oscar Wilde, *The Ballad of Reading Gaol*, 1944).

But for Daragnès it was not enough to know all the techniques of illustration. In order to be of greater service to the book, he became typographer, printer and publisher. Just after the First Great War he directed the *Editions de la Banderole*, in which a number of artists, who are now celebrated, made their debut. Thus he acquired a knowledge of the book which permitted him to choose accurately the type and to establish the page-setting in relationship with the text to be published and with his illustrations. Above all, he realized that in order to have engraving — and coloured engraving — fit in with the text, ornamental capitals must be given an important place. The ones he drew himself are not a negligible part of his work and they give to the books which leave his press a special character. Daragnès has more than a hundred to his credit and by the diversity of his work and the gravity of his inspiration he has risen to prominence in the realm of the French book.

81. *A Woman Sleeping, Poems.*
82. "Mimes" by Marcel Schwobb.
83. "Semaine Sainte" (*Holy Week*) Translation by Valéry Larbaud.
84. "Semana Santa" (*Holy Week*) by Gabriel Miro.
85. "La Chanson de Roland."
86. "The Glory of Don Ramire" by Enrique Lureta.

HERMINE DAVID

At the age of 17, when she had just left the Académie Jullian and the Ecole des Beaux-Arts, Hermine David (born in Paris, 1886) was admitted to the Salon des Artistes Français and to the Salon des Femmes Peintres et Sculpteurs. But like all artists convinced of the dignity of art, she estimates what she must learn. She will learn it alone before her canvas and her copper.

She paints a lot, chiefly in the outskirts of Paris which will attract her for a while and later will make her sad, but also in the provinces, in the district of Orleans, the native country of her mother, in the South-West and on the Mediterranean coast. She even undertakes a trip to the Balearic Isles and brings back several pictures. For this Parisian, who is attached to the capital by so many sentiments, the countryside is always a source of emotion and new discoveries.

The engravings which she is exhibiting this time show this variety of inspiration. And they also show the artist's preferences. Hermine David sometimes uses lithography (*In the Vesubie Valley, Utelle*), but her pencil seems to move too easily over the stone. She generally employs intaglio engraving. Not line-engraving, which is too hard for her liking, nor etching, whose secrets appear to her more like tricks, and in which the unforeseen effects of the biting often thwart the artist's wishes. It is the dry-point that she prefers to the others. It suits the temperament of Hermine David, and her taste for a certain freshness and elegance. (It is not mere chance that men and women who produce works like *Grape-gathering* are still in their youth.) The needle allows her to express a poetry that is both transparent and light yet mysterious and which attracts her to Verlaine (*Sagesse, Romance sans paroles*), as well as to Toulet (*La Jeune fille verte*), to Alain Fournier (*le Grand Meaulnes*), — the same poetry that she displays at the gates of Paris, in the banalities of the excentric quarters and which only a sensitive and delicate artist can discover through the trees of *Lake Daumesnil*.

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| 87. <i>Lake Daumesnil</i> | 19/60 | (Dry-point) |
| 88. <i>Grape-gathering</i> | | (Dry-point) |
| 89. <i>In the Vesubie Valley</i> | 49/50 | (Litograph) |
| 90. <i>Utelle, Maritime Alps</i> | 47/50 | (Lithograph) |

ALBERT DECARIS

At the age of 14 Albert Decaris decided to be a painter. He was born in a provincial town, (Sotteville-les-Rouen, May 6, 1901), but at an early date he follows his family to Paris and he is spared a trial-and-error beginning. The Ecole des Beaux-Arts is near at hand. However, he is too young to enrol there so he goes to the Ecole Estienne. There he learns the technique of line-engraving, which is to remain his metier. At 18, when his dream is about to be realized, Decaris hastens to rue Bonaparte. He stays there six months, just long enough to win the "Premier Grand Prix de Rome" for engraving. He soon left on the journey that the remainder of his career will never regret. At 42 he takes his place in the Institut de France among the masters who once before sent him to Rome.

His stay at the Villa Eternelle will be decisive for him. Others enjoy the picturesqueness of the street, the Carnaval and the guitar players. The majesty of ancient ruins or of Saint Peter Cathedral, the violent contrast of light and shadow are more fascinating to this burinist. These things suit his taste for the tragic and the magnificent which he will satisfy later in Toledo, and which explains his choosing to illustrate *Les Lettres sur Rome* from the works of Chateaubriand, and *Les Discours des Misères de ce Temps* from Ronsard. Then come years of war displacement and bombing for his country. Decaris will not fail to express all the horror (France, 1941).

But the artist remains sensitive to the play of light, and attentive to the change of season; he loves plants, large trees, and beautiful figures, *Eve* or *Narcissus*, it doesn't matter, so long as they glorify form. Because, of a landscape or a view of Paris, (*Pont-Neuf*), or even of a portrait (*Racine*), Decaris seeks to make a decorative composition. He also takes pleasure in painting large frescoes (*Palais de bois*, at the International Exposition of 1937. — *Chapelle à Mègeve*, Town Hall of Vessoul.) As a result, his engravings are becoming more and more monumental in style and dimensions, and are made for walls. And because the fresco and line-engraving do not permit the artist to change his mind, they require in him a steady hand and a resolute mind. And certainly Decaris lacks neither. So young in commencing his career but always with the ultimate goal in view!

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| 91. <i>Beatrice</i> | 7/100 | (Wood-cut) |
| 92. <i>Toledo, San Martin. Artist's Proof.</i> | | (Line Engraving) |
| 93. <i>A Portrait of Racine</i> | 89/112 | (Line Engraving) |
| 94. <i>Rome, Constantine Arch</i> | 7/100 | (Line Engraving) |
| 95. <i>Paris, Pont Neuf</i> | 13/100 | (Line Engraving) |
| 96. <i>France, 1941</i> | 29/100 | (Line Engraving) |
| 96 bis. <i>Flight into Egypt</i> | | (Line Engraving) |
| 97. <i>Ronsard, "Discours des Misères de ce Temps."</i> | | |
| 98. <i>David and Solomon. Les Cent Bibliophiles Edition.</i> | | |

PIERRE DUBREUIL

If one were to thumb through the complete works of Pierre Dubreuil, one would find landscapes, seascapes, nudes drawn in free lines, but also strange studies in still life: the artist groups together the most incongruous things, not to make the spectators wonder at the ease with which he lets them feel the very quality of these different objects, but rather to surprise them with the strangest combinations, which leave an impression of vague and mysterious disquietude. Plates such as *The Oyster-bed Tenders* truly show that the artist disdains easy effects. What strike him most, and what he intends us to admire, are the fairy-land enchantment of light and the grandeur of strips of varying shade.

Pierre Dubreuil, (born at Quimper, September 8, 1891), soon left the provinces to enrol at the Ecole des Beaux-Arts. But he quickly tired of formal instruction and he went to Matisse for lessons. This was a happy encounter, if one is to judge from the intensity of colour and decorative sense which are apparent in his paintings and even more in the tapestries done by Gobelins from his sketches, a work that won for him a commission to renew, with Gromaire and Lurçat, the art of Aubusson. In Matisse's studio Pierre Dubreuil studied sculpture besides. This fact may explain his producing works of such sharp relief (*The Pond*) and his preference for the restraint of the burin to the freedom of the lithographic pencil and the dry-point; a preference that can be observed in his etchings and which corresponds, no doubt, to a deep-rooted instinct of his nature and to the inspiration of his art — an art that eliminates more than it transposes and that leaves no room for chance.

99. *The Trout Fisherman. Artist's Proof. (Etching and Line Engraving)*
113. *The Oyster-bed Tenders. Artist's Proof.*
(Etching and Line Engraving)
114. *Fishing in a Pond. Artist's Proof. (Line Engraving)*
115. *The Vale. 2nd Stage. 2/2 (Etching)*
116. *A Landscape with a Dead Tree. 3/40 (Line Engraving)*
117. *Harvest-time in Brittany. 6/26 (Etching and Line Engraving)*

JEAN FRELAUT

Jean Frelaut was born in a mountainous country, at Grenoble (Isère), July 17, 1879. But he established his home in Brittany, and it is to Brittany that he owes the best in his inspiration. He portrays the habits and humble faith of the natives — their "pardons," well-known throughout France. These are pilgrimages made by women in their ancestral costume and by sailors carrying on their shoulders a miniature ship, a replica of the one saved from shipwreck by the Virgin Mary. As a votive offering to Her, they hang this ship from the vaulted ceiling of the chapel. But it is the countryside more than the study of man that attracts Jean Frelaut. This land-lubber has described chiefly the sunken roads of Brittany, its trees deformed by storms, and its low houses tarnished by fogs. His needle, both emphatic and sensitive, is not afraid to scratch the copper. He uses his tool with surprising delicacy and refinement when he comes to represent, in a small space, by means of alternating bands of light and shade, the vast extents broken by occasional groves and saturated with moisture, where Brittany raises its horses. This artist, a friend of Nature, has probably interpreted as well as any other the poetry of La Fontaine. In the edition of the Fables which he illustrated, the book itself and the etchings are just the normal size for these little masterpieces, and still his plates contain the light touch and clarity of poetry in all its shades of meaning.

101.	<i>Wind in the Trees</i>	24/30	(Dry-point)
102.	<i>The Village Lane. Staging Proof.</i>		(Etching)
103.	<i>The Quarry</i>	11/30	(Etching)
104.	<i>In the Distance</i>	23/35	(Etching)
105.	<i>The Religious Procession</i>	27/50	(Etching)
106.	<i>The Approach to the Village</i>	14/35	(Etching)
107.	<i>La Fontaine's Fables. Publisher Le Garrec.</i>		

Plate 5. *The Heron.*

" 6. *Apollo and the North Wind.*

" 9. *The Pot of Iron and the Pot of Clay.*

" 10. *The Hare and the Tortoise.*

DEMETRIUS GALANIS

It was in 1900 that Démétrius Galanis moved to Monmartre, to the studio that he still occupies to-day. He arrived from Athens to take a course at the Ecole des Beaux-Arts. Paris soon adopted him and soon inspired him too. Galanis was a French artist before gaining national status. He now teaches the techniques at the Ecole des Beaux-Arts where he first registered over forty years ago. He was recently invited to sit in the Institut de France (October 30, 1945).

Of all the painter-engravers, Galanis pays the most exceptional attention to questions of technique. Rather than just making cuts that will fill with ink, he furrows with the multiple-point engraving needle the parts of the plate where he wishes to attain varying degrees of light. His compositions seem to loom out of the night and thus acquire a dramatic value. In the same way, when he resorts to etching, he is not content to do as other artists and get his darker effects by deepening the cuts with the assistance of stopping-out varnish; he engraves the blacks first, plunges the plate in the acid bath, then engraves the lighter parts and again plunges the copper in the bath, thus submitting the blacks to the repeated action of the acid. This is a process that gives to his prints a special accent.

One supposes that such an artist has a great love for the old books. He must know them well in order to illustrate with such skill not only Ronsard, but also *Les Louanges et Bénédiction*s composed by Martial de Brives in the 17th century and ornamented with large initial capitals by Galanis in a manner that is both classical and decorative. In this work the artist shows a feeling for the vignette which is very rare among the present-day illustrators. In addition, his inspiration led him into many varied fields and texts as different as *Carmen* and *Les Nourritures Terrestres* were equally attractive to him.

111. "*Les Amours de Marie*" by P. de Ronsard (Etchings)
Société du Livre d'Art.
112. "*Les Louanges et les Bénédiction*s" from *Le Parnasse*.
"*Séraphique*" by Martial de Brives (Wood-cuts)
Publisher, Robert Laffont.

EDOUARD GOERG

Edouard Goerg was born June 9, 1893 in Sydney, Australia, of French parents. It was two French artists who encouraged him at the outset of his career. It would be difficult to find two temperaments more different than those of Maurice Denis, who was his painting master, and J. E. Laboureur, who advised him to take up engraving. Indeed, the apocalyptic visions of Edouard Goerg as well as the visions aroused in him by the horrors of the war years are as far from the paradisaic dreams of Maurice Denis as they are from the humour and atticism of Laboureur. But at the very time his vocation as painter was clearly asserting itself, Edouard Goerg was being attracted to the black and white. "Engraving," he has written, "permits a painter to treat subjects which are beyond the means and scope of painting. With colour on the one hand and black and white on the other, the painter-engraver can approach all themes suitable to the translation of his emotions. Engraving can interpret, without endangering its authority, an anecdote as well as an inspired subject, daily life and observation as well as spiritual life and imagination. Where painting must leave off, engraving can set out on any and all adventures. It is for the artist to decide which are worth the risks to be run." The risks he has been willing to take, the books he has illustrated — Boutet's *A Picture of the Beyond*, *The Tales of Hoffmann* — show in Edouard Goerg one of the strongest personalities of the French School of Engraving.

131. *The Dead Rise Up*. Artist's proof. (Litograph)
132. *Walking with a Parasol*. Artist's proof. (Etching)
133. *The Champs Elysées*. Artist's proof. (Etching)
134. *Frontispiece for a Book, Published by Les Postiers Résistants*.
Second Stage,
3/50 (Litographs)
135. *The Book of Job*. — Seuil Edition. 5th Stage
3/4 (Etchings)
136. *The Revelation of St. John*, Jacques Haumont, publisher,
Plate XIV Lithograph.

GRAU - SALA

It is to his Spanish origin perhaps (he was born in Barcelona in 1911) that Grau-Sala owes the innate sense of colour that characterizes him. It is not, strictly speaking, the violent colour of La Sierra which identifies so many masters of his country, but rather the fresh and cheerful tints of a happy Nature and of gardens. This sense of colour dashed onto canvas with extraordinary spirit won him immediate favour in Paris. In addition, because of certain subjects which he treats, his fondness for figures of lively and graceful women, the attention he so willingly pays to the setting and to details of dress, he has been considered one of the most "Parisian" of our painters. These qualities which have attracted notice to his oils at recent exhibitions are to be found too in his plates which are mostly lithographs. One detects the same characteristics too in his coloured wood-cuts and, because of the demands of this technique, perhaps, they take on in these works a more unusual stress.

141. *The Child on the Tricycle. Artist's Proof.* (Lithograph)
142. *Girls* 3/8 (Lithograph)
143. *The Woman with the Veil. Artist's Proof.* (Lithograph)
144. "Ten Short Poems in Prose" by Charles Baudelaire.
Published by Le Cheval de Bois. (Lithographs)
145. "Pomme d'Anis" by Francis Jammes,
To be published by Le Cheval de Bois. (Wood-cuts)

REMY HETREAU

Rémy Hétreau, (born at Patay in Loiret), is thirty-three years of age. Having finished his classical studies, he enrolled at the Ecole Boule, which produces decorators and craftsmen. But engraving attracted him: he learned the rudiments of this art at the side of his compatriot L. J. Soulas with whom he shares a love of the land. (As a proof — *The Plough* engraved out in the fields one Christmas Day). But he also frequented the studio of a soft-point printer where he saw copies being made from the plates of Rouault, Matisse and Picasso. It may be that the works of these masters gave the impetus to his imagination which sometimes follows the real (*The Boat*) but more often avoids it. Judging from the wide variety of works he has illustrated within a few years, (*Lanza del Valto*, *la Marche des Rois*, Eugène Dabit, *l'Hôtel du Nord* — Comte de Gobineau, *le Mouchoir Rouge*, etc.), this young artist shows a wealth of imagination.

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| 151. Villeneuve | 5/10 | (Dry-point) |
| 152. The Lamp | 10/15 | (Dry-point) |
| 153. The Boat | | (Dry-point) |
| 155. The Garden | | (Dry-point) |
| 156. The Plough | | (Dry-point) |
| 157. "Hôtel du Nord" by Eugène Dabit. Denoel, Publisher. (Etching) | | |

ANDRE JACQUEMIN

As far back as one can go in the history of books and engraving, one finds in Lorraine, from Jean Pélerin to Jacques Callot and Sébastien Leclerc, a pleiad of artists who rank among the greatest France has ever known. These men of the East have a simplicity and sometimes severity of stroke along with a grandeur of inspiration which answer the demands of etching and wood-engraving.

André Jacquemin, (born in Epinal, September 3, 1904) might well lay claim to kinship with artists of this calibre. One is always too quick to label a man or an artist; his portraits of women and children, his studies of animals, or of books as varied as *La Colline Inspirée* by Maurice Barrès and *Naissance du Jour* by Colette, all successes, prove that Jacquemin, far from being tied down to one formula, will give expression to any inspiration, and that his range is wide — he has a sense of matter, of space and of composition. One cannot help feeling that he is expressing himself most freely when he is portraying the horizon of his Lorraine, an old knotted elm, the desolation of a dead cherry-tree standing out against a background of vineyards, or the black sky bearing down on snow-covered hills.

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| 161. | <i>The Old Elm</i> | 4/42 | (Etching) |
| 162. | <i>The Dead Cherry-tree</i> | 15/40 | (Etching) |
| 163. | <i>The End of a Day in April</i> | 14/60 | (Etching) |
| 164. | <i>The Dead Tree</i> | 26/40 | (Etching) |
| 165. | " <i>La Colline Inspirée</i> " by Maurice Barrès. | | (Etchings) |
- Publishers, Les Bibliophiles franco-suisses.

ANDRE LEBOIS

Painter, engraver, and more precisely lithographer, André Lebois, (born in Paris, 1905), first attended the Ecole Estienne, where they teach typography, decorative art, illustration, book-binding, and advertising. However, the artist first turns to music, not to the book. His participation in a string quartette and his studies in harmony and counter-point may explain in part his special fondness for designs of geometric lines, those vibrations of colour which are manifest in his most recent paintings. But above all one distinguishes in such works the mark of a troubled man, preoccupied with philosophy, bound up in his own thoughts, and who breaks down forms just as he analyses ideas.

The only book that he has illustrated is of a sober, classical mood; yet even here one finds these vibrations that the painter loves. It is worthy of note that, in making his debut as illustrator, André Lebois has chosen a work of Alfred de Vigny and is now tackling "*Les Destinées*."

171. "*Poèmes Modernes*" by Alfred de Vigny (Lithographs)
At the illustrator's. To appear.

LEON MASSON

At the age when other artists are learning in schools the rudiments of drawing and painting, Léon Masson, born in Simiane, Les Bouches du Rhône, June 5, 1911, was attending The National School of Modern Oriental Languages in Paris. When he felt the desire to paint and engrave, he did not study the rules of art in a studio, but alone, or at least in contact with the old masterpieces, for which he never hides his admiration. The literary curiosity which took him to the school of languages quite naturally led him to illustrate books. A taste for the exotic and unknown, which seems to correspond to his love for travel, (he has made extended visits to the countries of Central Europe and Eurasia as well as to the Nordic countries) is responsible for his choice of works of fantasy and marvel. (Léon Daudet, *Shakespeare's Travels*; Baudelaire, *Les Fleurs du Mal*; *Tales of Hoffmann*.) As in the case of all engravers, anxious to test the possibilities of their skill, he has found that each of the books he has illustrated and many of his prints have presented opportunity for new investigations, of which one of the most interesting led him to draw on coloured paper, like the old masters, and engrave these cameos (for *The Opium-eater*). In this composition he represents the strange character with branches and bark for limbs according to the very words of Baudelaire: "As for the opium-eater, his childhood sorrows threw out roots which will grow to trees, and these trees cast a dismal shadow over everything."

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| 181. | The Two Sisters. 1st, 2nd, 3rd and 4th staging. | (Etching) |
| 182. | A Face in a Dream | 2/45 (Etching) |
| 183. | The Heavenly Portals | 2/35 (Etching) |
| 184. | Good Friday | 3/18 (Etching) |
| 185. | The Philosopher | (Etching) |
| 186. | A Renaissance Portrait | 16/70 (Mezzotinto) |
| 187. | "Of such stuff dreams" | (Etching) |
| 188. | Atomic Nightmare | (Etching) |
| 189. | "An Opium-eater" by Charles Baudelaire.
(Wood-cuts in colour) Publishers, La Mandragore. | |
| 190. | Les Fleurs du Mal, by Charles Baudelaire.
Publisher, Henri Colas. | (Etchings) |

FRANCIS MONTANIER

After the First World War the art gallery of Lyon had at its head a curator who was more than a very shrewd historian of art. The son of an engraver, Henri Focillon was the author of some fine books on engraving and did etchings himself. It was he who put the engraving tool into the hands of Francis Montanier, twenty-three years of age when he returned, upon demobilisation, to the school of fine arts of his native city to continue his study of painting. Later it was Henri Focillon who encouraged the young painter, now his friend, to enter the "Concours de Rome."

Francis Montanier won the first prize for engraving and his stay at the Villa Medici was to have the most favourable consequences in the development of his art. Italy removed from his palette the greys of the Lyon school and, without destroying his taste for vigorous lines, gave him a sense of pictorial material. His colour has become richer and richer, and in his most recent paintings "elle déborde les cadres linéaires" (Waldemar George). His engravings have evolved along the same lines, which is not surprising in an artist attracted first to painting. They still contain as much sensibility as when he engraved *The Market, Dieppe*, and freely treated as the scene of *Cefalu* or *The Taormina Terrace*, they show a well-developed decorative sense (*A Nude in Black Arabesque*), and as in his canvases, the line is inadequate to define the relief. (*A Woman lying down*).

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| 191. | <i>Cefalu</i> | 14/35 | (Etching and Line Engraving) |
| 192. | <i>The Taormina Terrace</i> | 11/35 | (Etching and Line Engraving) |
| 193. | <i>A Nude in Black Arabesque</i> | 3/45 | (Dry-point) |
| 194. | <i>Black Trees</i> | 6/45 | (Dry-point) |
| 195. | <i>A Woman Lying Down</i> | 3/30 | (Line Engraving) |
| 196. | <i>Pépée and the Rabbit</i> | 11/35 | (Etching) |
| 197. | <i>The Market, Dieppe</i> | 11/35 | (Etching) |

LOUIS-JOSEPH SOULAS

Most of the engravings of Soulas sing his love for the land, the immensity of the Beauce, and the wheat-fields with their high stooks, dominated by the distant Notre-Dame de Chartres, "La flèche irréprochable et qui ne peut faillir" (Péguy). This is his native country; Lignerolles is the hamlet where the family house stands; the mill the artist wanted to purchase, wishing to save it from destruction; the city with churches and bridges reduced to ruins in the war, the city which is Orleans where he was born forty years ago (in 1905) and where he returned, after his studies at the Ecole Estienne in Paris, to take over the direction of the regional school of fine arts (1959).

One should look for nothing more. It is the sincerity of their inspiration that makes his plates so stirring. On copper as on wood, in isolated prints as in illustrated books (Eugène Le Roy, *Jacquou le Croquant*, 1924; *Le Moulin du Frau*, 1927; Maurice Genevoix, *Rabotiot*, 1928; François Mauriac, *Thérèse Desqueyroux*, 1928; Fromentin, *Dominique*, 1929) the burin speaks a simple language, rich in contrasts, and which lacks neither in strength nor in ruggedness. Like the peasants of his native Beauce, Soulas expresses himself discreetly and avoids effusiveness. He suggests more than he says (see the wheat-field in the foreground of *The Road to the Farm-houses*). But his sobriety gives a singular value to the details he chooses; he isolates them as a poet does his metaphors (and Soulas himself has composed some poems, *La Gerbe Noire*, of a rather free treatment); he is not afraid to give them a special stress in which he resembles his compatriot, Péguy, who is rightly said to verge on lyricism.

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| 201. | A Portrait of Charles Baudelaire, Artist's proof. | (Wood-cut) |
| 202. | A Tree and a Mill | 20/60 (Wood-cut) |
| 203. | Entrance to a Village | 16/60 (Wood-cut) |
| 204. | The Cart in the Road | |
| 205. | St. Paul Church, Orleans | 16/75 (Line Engraving) |
| 206. | A Pond in Spring | 26/70 (Line Engraving) |
| 207. | La "Grenouillère." Artist's proof. | (Line Engraving) |
| 208. | Le Pont Royal, Orleans | 17/75 (Line Engraving) |
| 209. | The Mill at Lignerolles. Artist's proof. | (Line Engraving) |
| 210. | The Path to the Farm-houses. Artist's proof. | (Line Engraving) |

SUZANNE TOURTE

Everything in the work of this artist acknowledges good health, equilibrium in the Nature of Champagne, confidence in life, simplicity of heart. Everything, but above all spontaneity, boldness of the drawing and vividness of colour, and also the subjects that Suzanne Tourte contemplates: a world of fantasy (*The Ornamental Pond*) where trees grow like large flowers, a couple joined in an embrace (*Duet*), young people singing as they go along the road (*The Group*), — her engravings display, without her realizing, perhaps, the artist's inmost aspirations. Much is to be said for the pure interpretation she has given in the illustration of certain works (Marcel Arland, *Strange Lands*; Longus, *Daphnis and Chloe*); let us remember only her love for travel (Suzanne Tourte took a trip through Central Europe after winning the Blumenthal prize for engraving in 1932), and her taste for music that often leads her to take up her pipes.

One scarcely needs a commentary in order to appreciate prints of this sort. But the works of certain engravers can be better understood through an acquaintance with their canvases. Suzanne Tourte works with special care on the background of her pictures and, to give authority to certain figures or motives, she surrounds them in a ring. We find this in her most recent works; it gives them a particular value. She is one of those artists who believe that the essential thing in life is to paint. It is unfortunate that the plan of this exhibition allows her to show only her black and whites to the exclusion of her lithographs in colour, which share the qualities of her gouach, and that represent the best part of her work.

211.	"Noas"	2nd Stage.	2/2	(Etching)
212.	The Couple in White		1/35	(Lithograph)
213.	A Duet		39/40	(Line Engraving)
214.	An Eclogue		50/50	(Line Engraving)
215.	Ornamental Pond	4th Stage.	1/2	(Etching)
216.	The Gate	2nd Stage.	3/4	(Etching)
217.	The Group		29/55	(Etching)

ROGER VIEILLARD

Whatever the artist may think, he cannot separate himself from the scientific preoccupations of the times: they influence his conception of beauty. For men of the Renaissance the study of antiquity was not limited to the unearthing of old statues, nor was the knowledge of anatomy the privilege of surgeons. We have a fair conception of the philosophic, social and religious ideas of the century of Greuze and Fragonard. What about the craze for archeology among the contemporaries of Piranèse, himself an archeologist and architect?

Roger Vieillard is also a dreamer carried away by the delirium of perspective. However, he is a man of his times by his exclusive taste for the purity of the burin, and by the frank and penetrating style of his engravings or the subject they treat (*The Palace of the Lake, Planned Economy, Scaffolding*). And it is a question of definite subjects, not simply free compositions of lines, — for example, the way in which Roger Vieillard has illustrated *The Fable of Phaethon*, translated from Ovid (1939) and *Hommage to Rimbaud* (1945). Most often the artist is inspired by themes from the realm of thought; but, without seeking to do so, he alternates these with subjects taken from reality (*The Olive-grove, The Well in Provence*). When treating the latter, the artist has no hidden motive. He went day after day to the *Pont Saint-Michel* to study the architecture of the site, before engraving it from memory in his studio. He admits this to be a difficult exercise, but one that proves its worth when the artist comes to other subjects, in which he must follow his imagination.

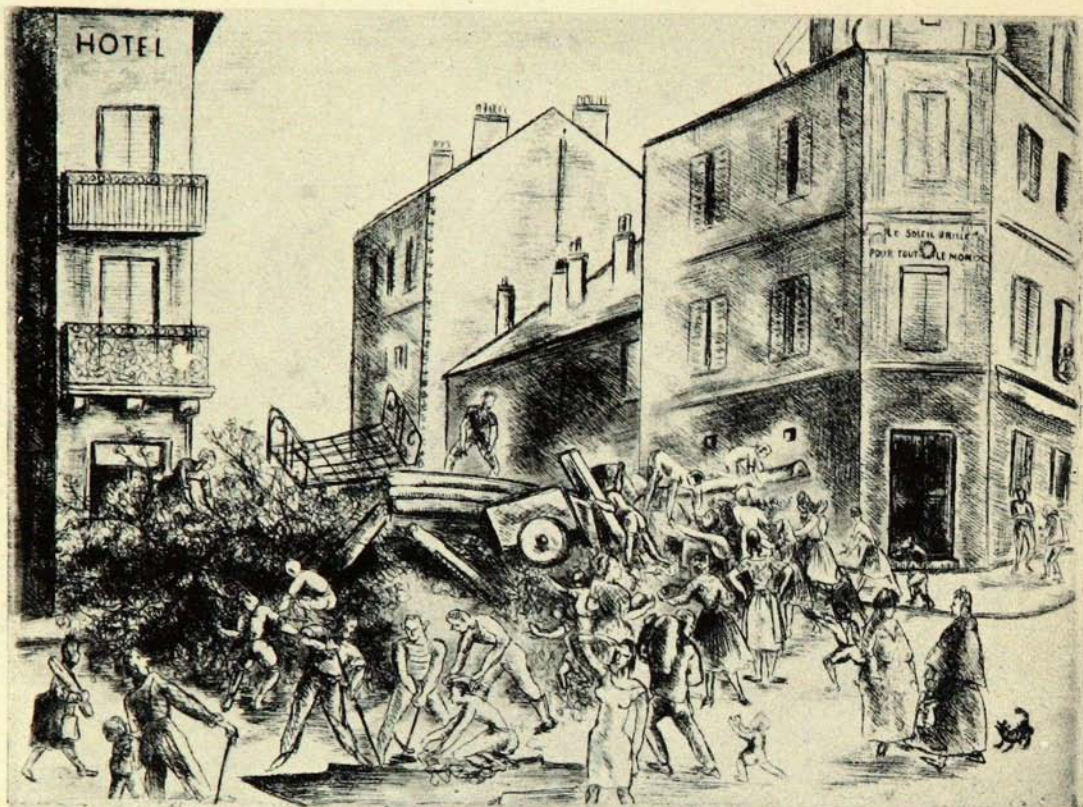
It is of little importance to know that Roger Vieillard was born in Mans (in 1907), and indeed it was just a stroke of chance, for his family had been in Paris for many centuries. But it is worth noting that, before marrying an American artist, Anita de Caro, Roger Vieillard had spent much time in the foreign quarter of Paris, and that J. W. Hayner and Joseph Hecht have been the favourite masters of this engraver, one of the most personal of our time.

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| 221. | <i>Le Pont St. Michel, Paris. Artist's proof.</i> | | (Line Engraving) |
| 222. | <i>The Olive-grove</i> | 10/40 | (Line Engraving) |
| 223. | <i>A Well in Provence. Artist's proof.</i> | | (Line Engraving) |
| 224. | <i>The Palace of the Lake. Staging proof.</i> | | (Line Engraving) |
| 225. | <i>Planned Economy</i> | 33/40 | (Line Engraving) |
| 226. | <i>Scaffolding</i> | 2/40 | (Line Engraving) |
| 227. | <i>Hommage to Rimbaud. Seuil Edition.</i> | | (Line Engraving) |

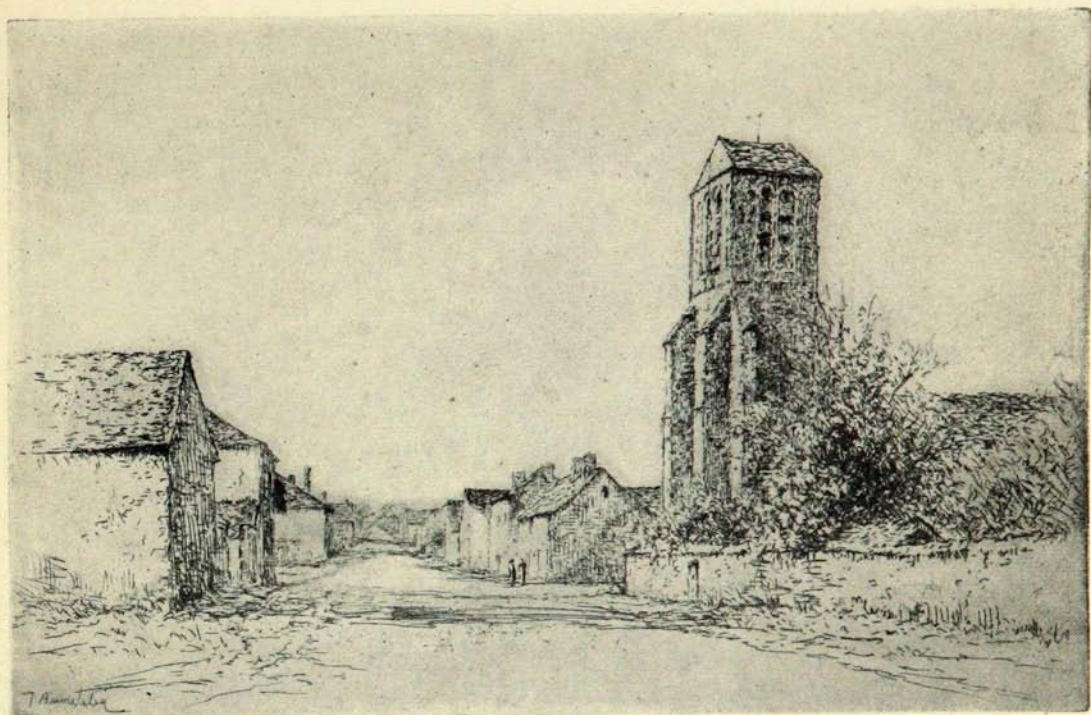
20 ILLUSTRATIONS



5. ADOLPHE BEAUFRÈRE. — *The Angel Raphael and Tobias.* 6.5 x 7.75 inches etching

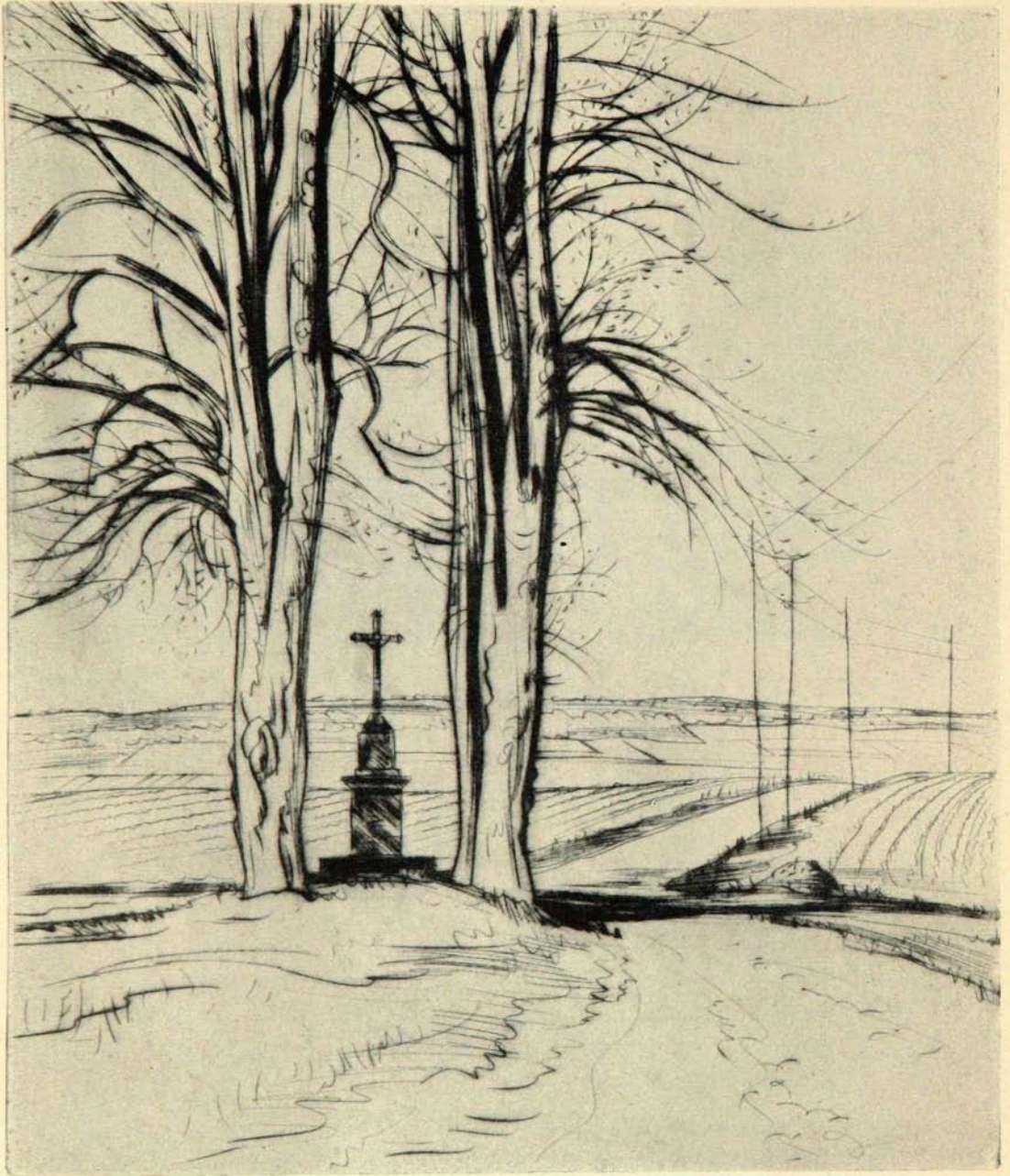


12. CAMILLE BERG. — *The Barricade in de Lagny Street.* 7 x 9.25 inches etching

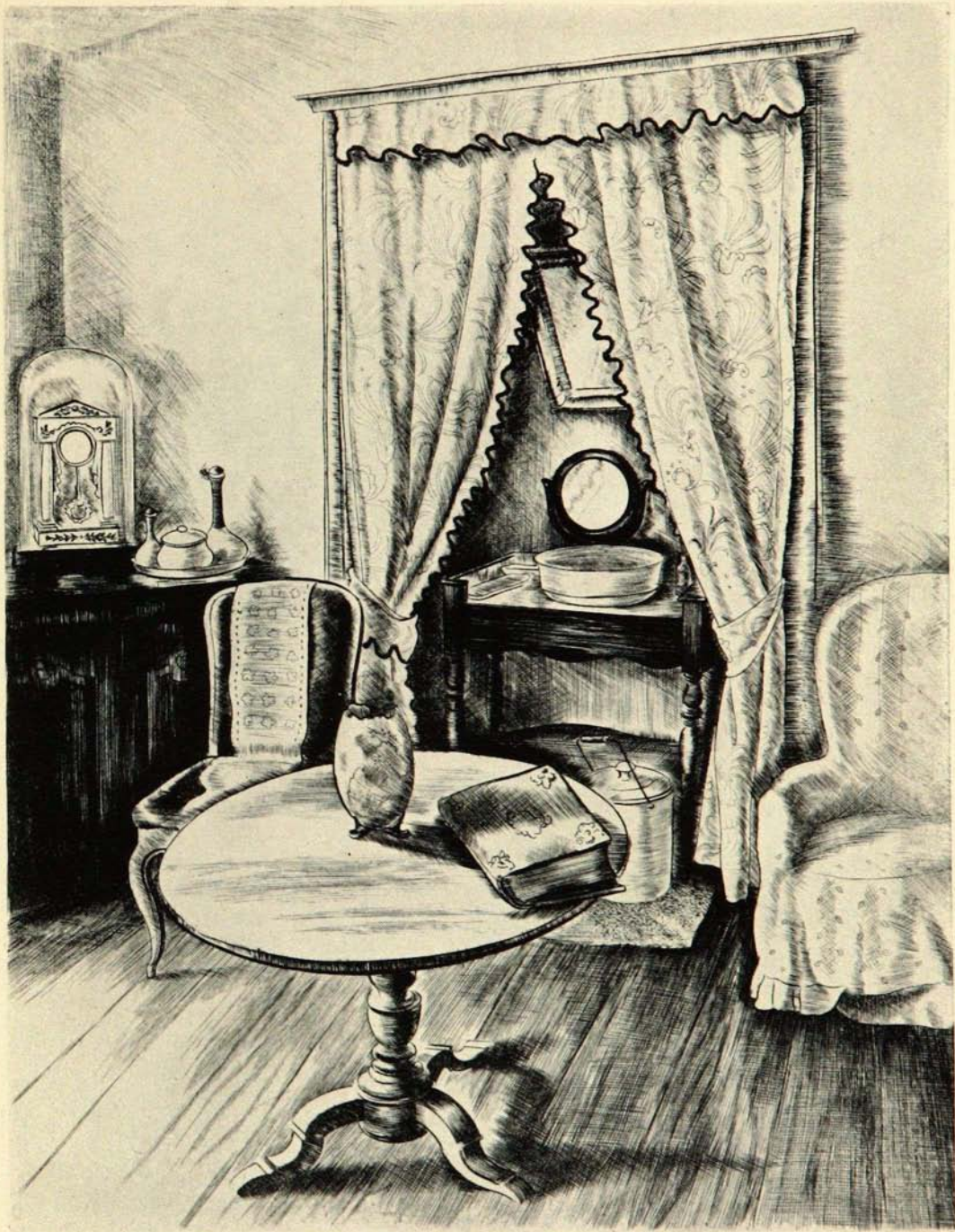


21. JACQUES BEURDELEY. — *Lisine Church.*

7.75 x 12 inches etching



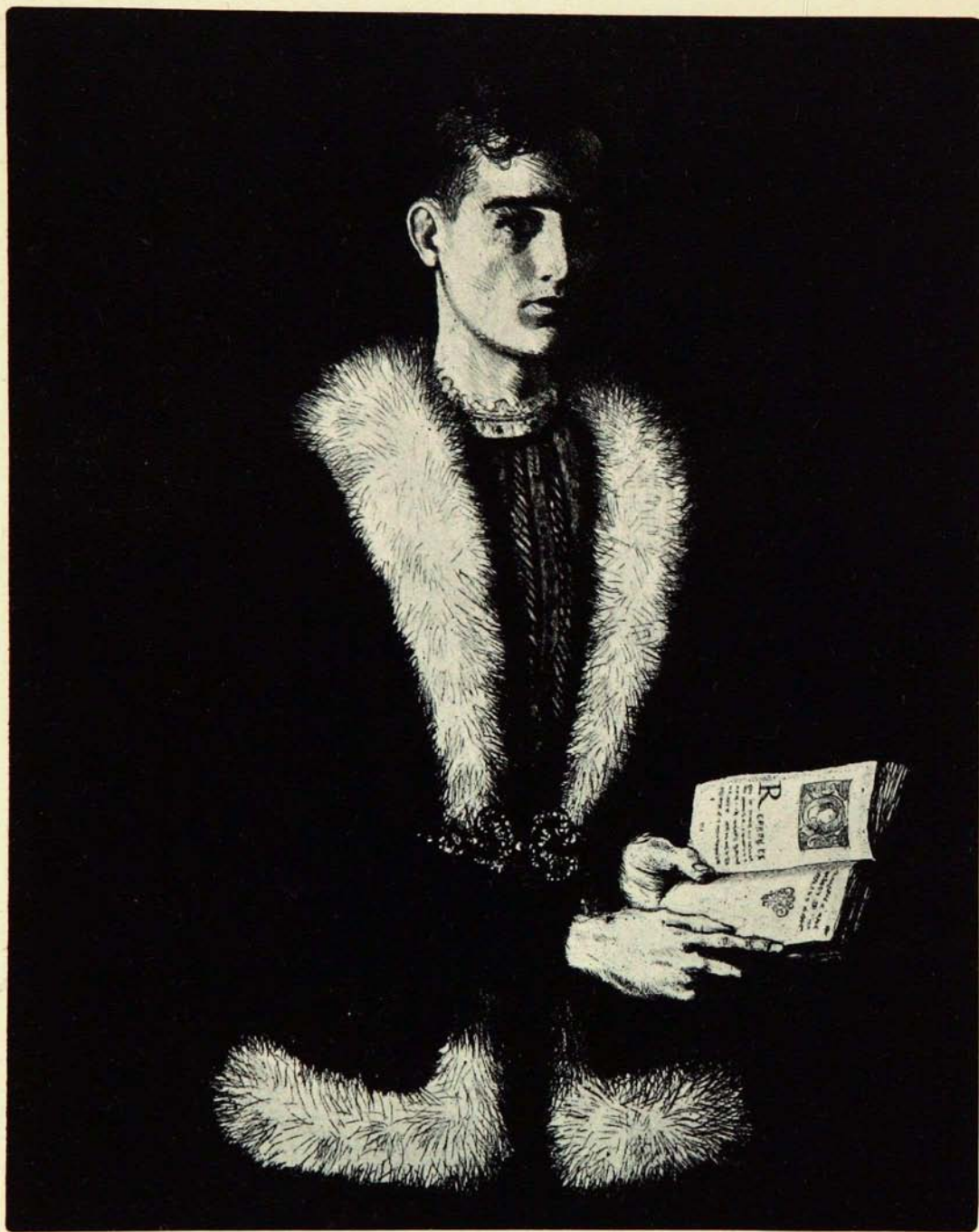
52. JACQUES BOULLAIRE. — *The Cross at Buspins (Eure)*. 6.25 x 7.5 inches dry-point



42. ROBERT CAMI. — *A Provincial Bedroom.*

9.5 x 12 inches

line-engraving

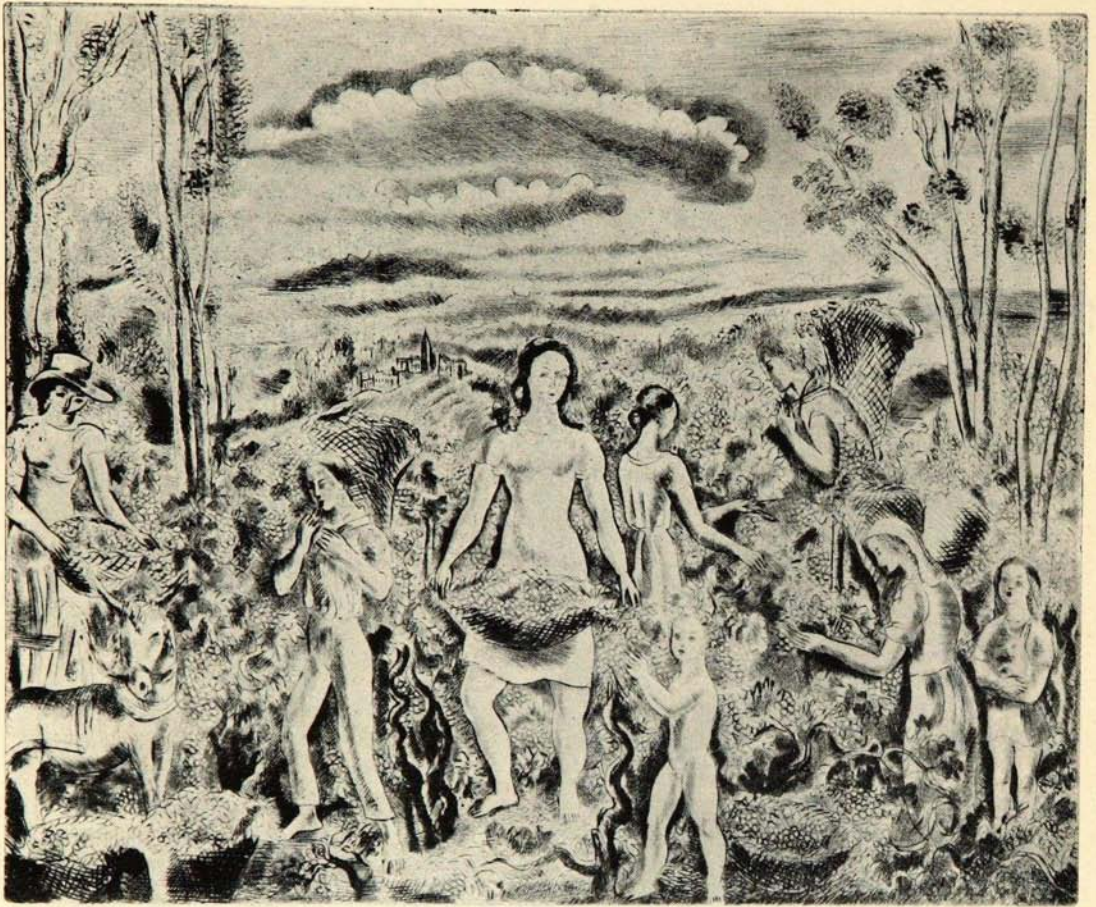


52. MICHEL CIRY. — *The Young man in Furs (self-portrait)*. 7.75 x 9.75 inches etching



72. GERMAINE DE COSTER. — *The Bear.*

8.25 x 11.5 inches wood-cut

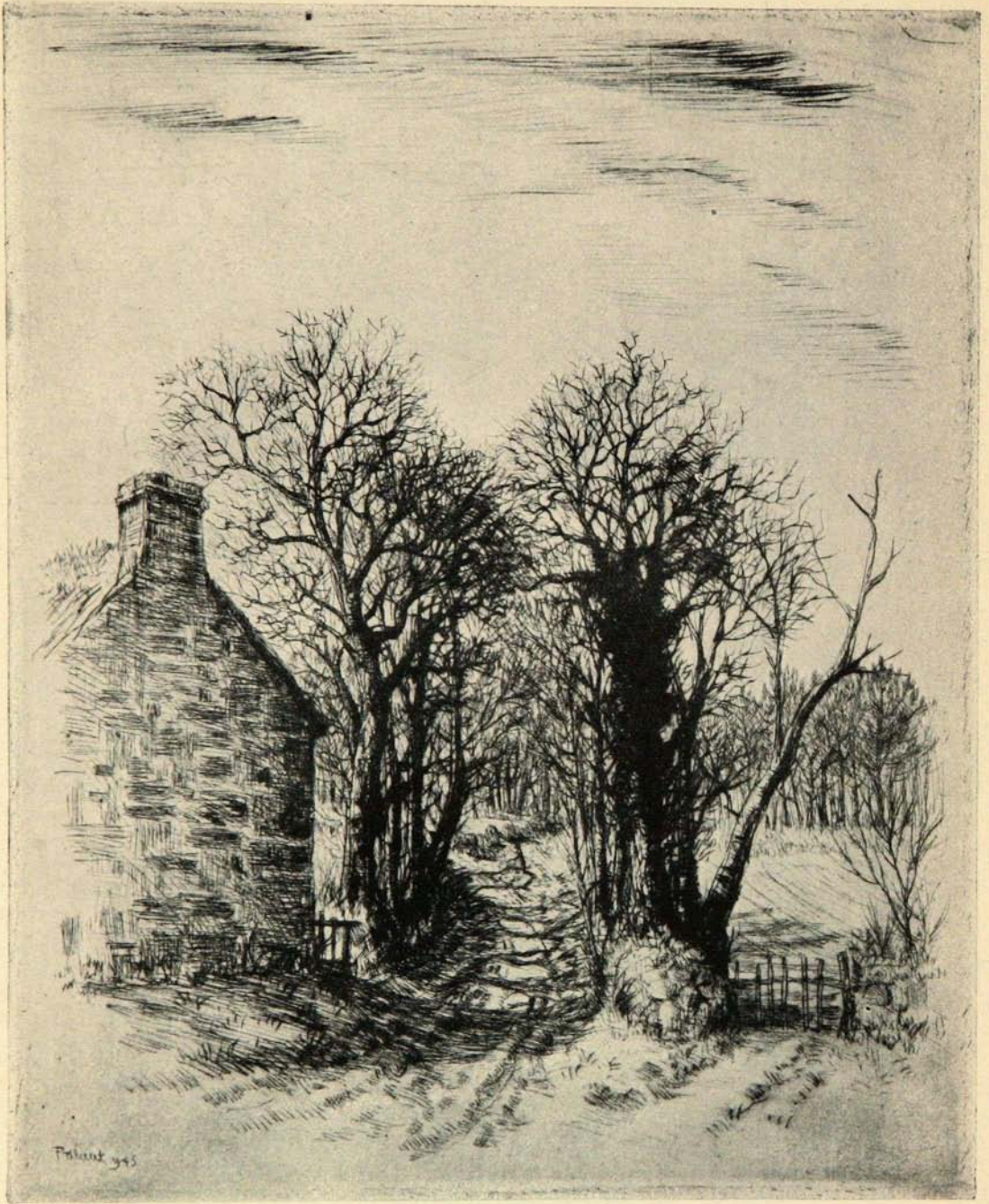


88. HERMINE DAVID. — *Grape-gathering.*

8.75 x 10.5 inches dry-point

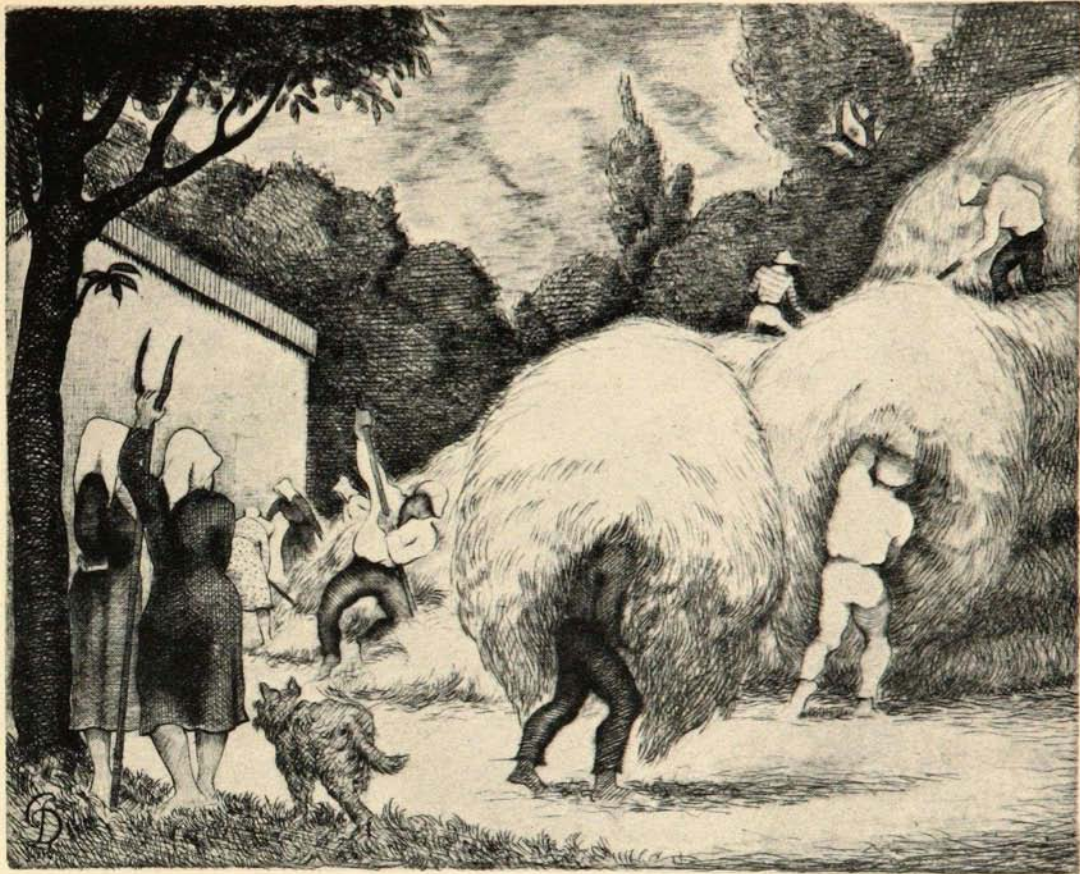


96 bis. ALBERT DECARIS. — *Flight into Egypt.* 7 x 10.58 inches line-engraving



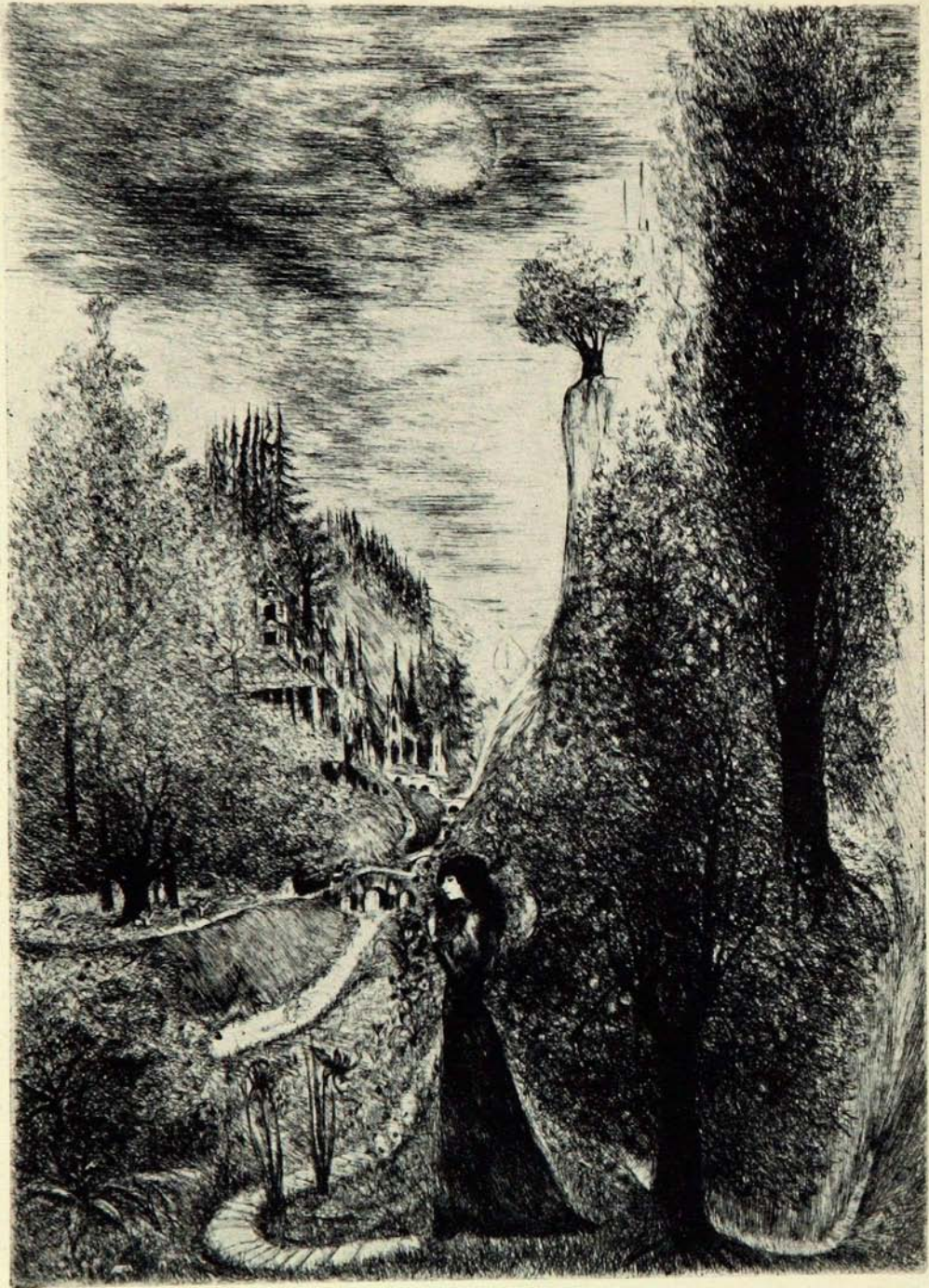
102. JEAN FRELAUT. — *The Village Lane.*

7.75 x 9.75 inches etching



117. PIERRE DUBREUIL. — *Harvest-time in Brittany.*

7 x 8.5 inches etching

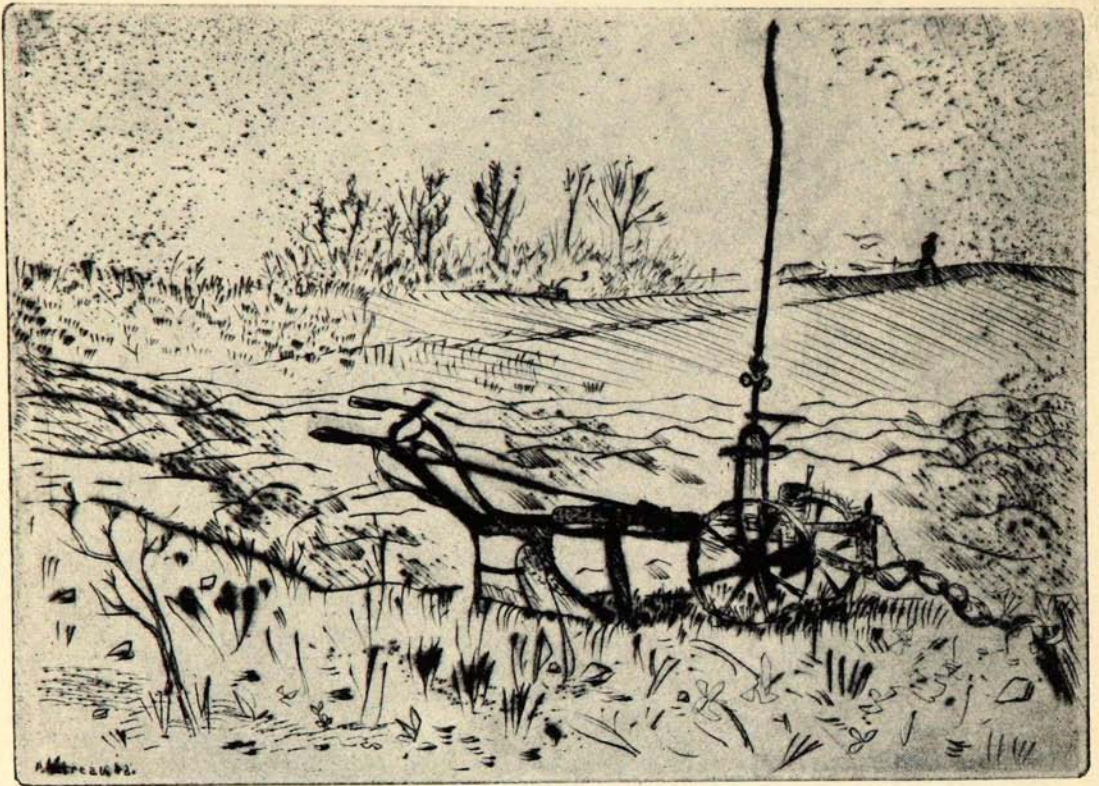


152. EDOUARD GOERG. — *Walking with a Parasol*. 7.75 x 11 inches etching



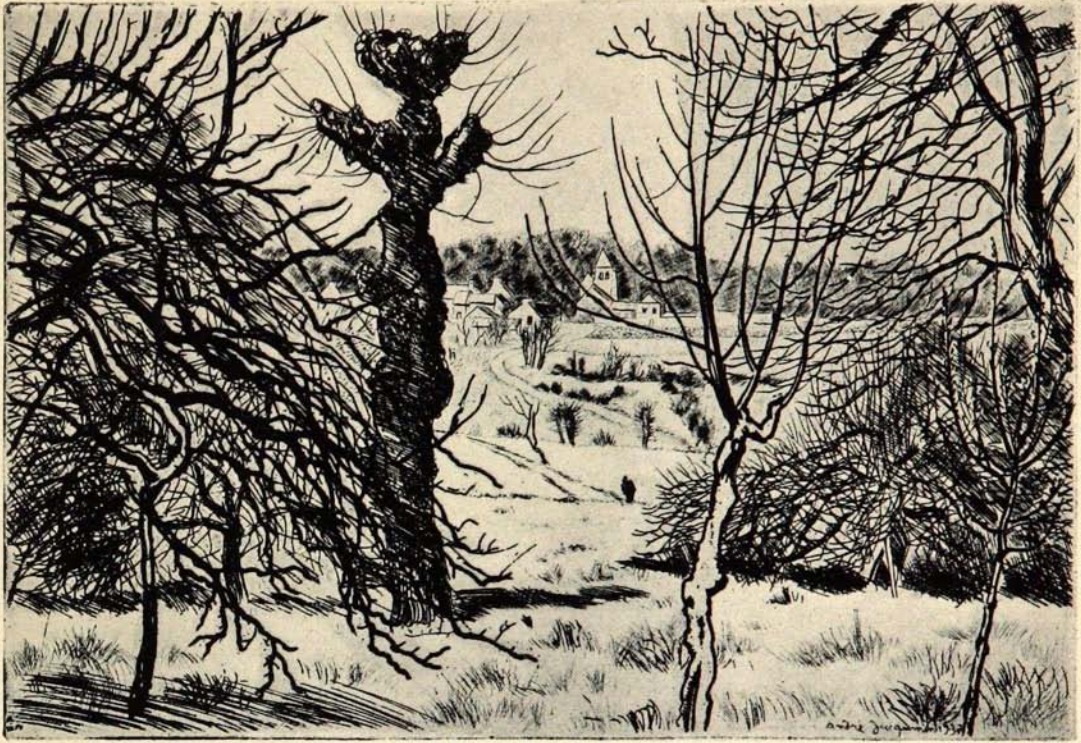
142. GRAU-SALA. — *Girls.*

8.5 x 11.5 inches lithograph



156. RÉMY HETREAU. — *The Plough.*

5 x 7 inches dry-point



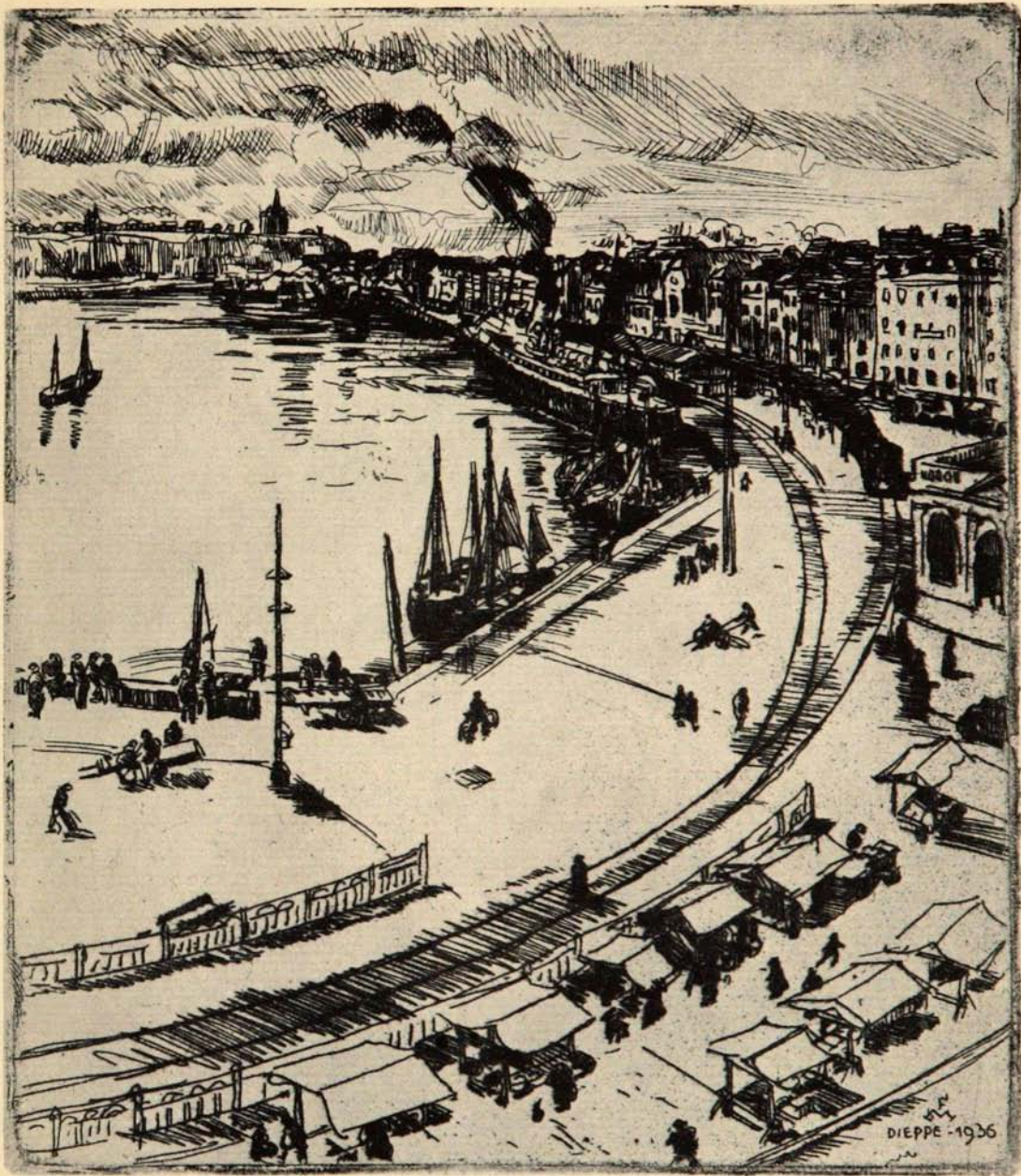
161. ANDRÉ JACQUEMIN. — *The old Elm.*

4.25 x 6.25 inches etching



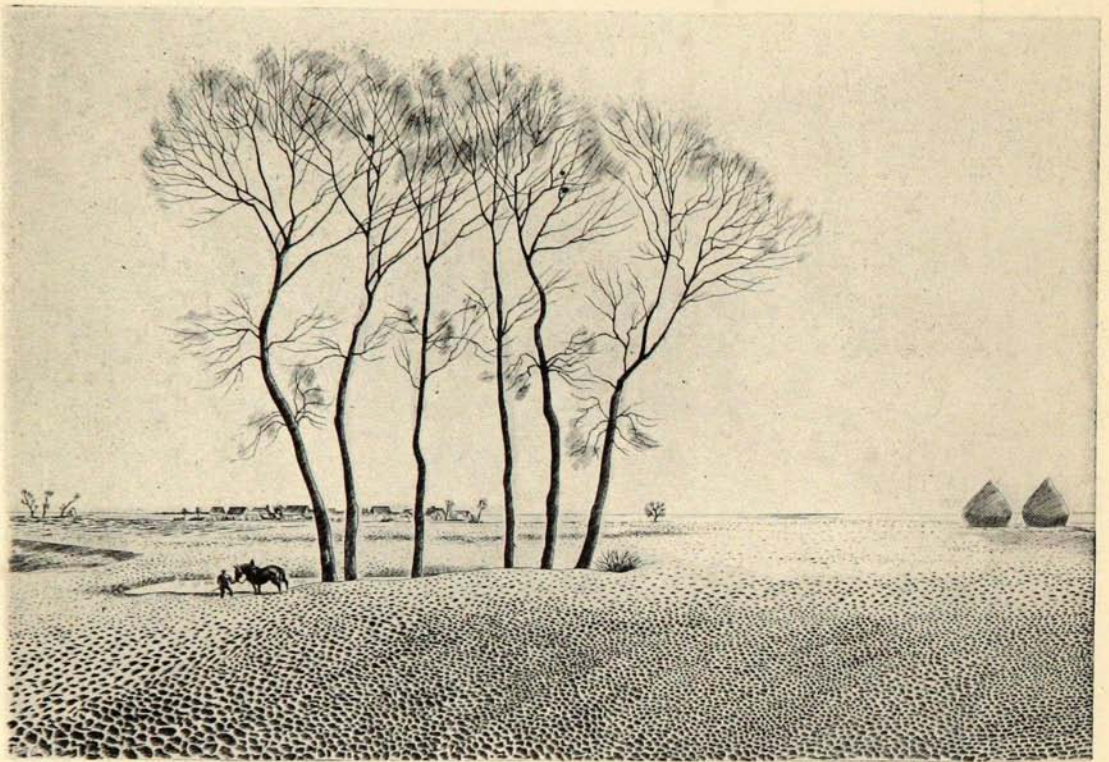
187. LÉON MASSON. — "Of such stuff *Dreams.*"

6 x 8 inches etching



197. FRANCIS MONTANIER. — *The Market, Dieppe.*

5.5 x 6.25 inches etching

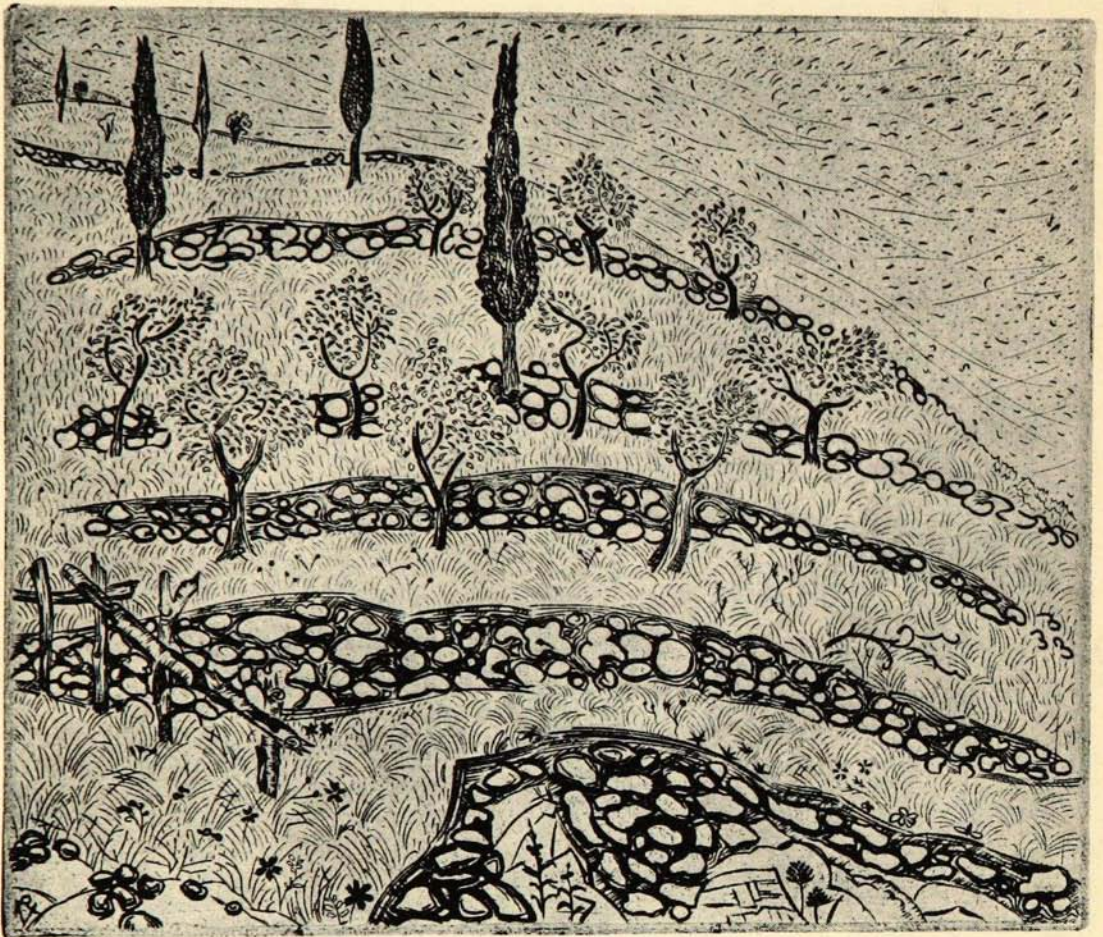


207. LOUIS-JOSEPH SOULAS. — La "Grenouillère." 9.25 x 13.5 inches line-engraving



215. SUZANNE TOURTE. — *A Duet.*

6.5 x 8.5 inches line-engraving



222. ROGER VIEILLARD. — *The Olive Grove.*

4.75 x 5.5 inches

line-engraving

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