

Daubigny

*Drawings for the  
Voyage en Bateau*



# Charles F. Daubigny

*Drawings for Le Voyage en Bateau*

IN ASSOCIATION WITH  
THOMAS FRENCH FINE ART

Catalogue by Madeleine Fidell-Beaufort

**Jill Newhouse Gallery**

4 East 81st Street New York, NY 10028

Tel (212) 249-9216

email: [maildrop@jillnewhouse.com](mailto:maildrop@jillnewhouse.com)

[www.jillnewhouse.com](http://www.jillnewhouse.com)

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**C**HARLES-FRANÇOIS DAUBIGNY (1817–1878) was a member of the Barbizon school of painters whose work is often considered a precursor to Impressionism. Best known for his painted views of the riverbanks and coastlines of France, Daubigny survived for many years as a graphic artist, illustrating books, magazines and travel guides for publication.

The mid 19th century was a pivotal period in the development of the graphic arts in France. While the first half of the century was dominated by the invention of lithography and the spread of commercial and reproductive print making, by 1860 many artists began to return to etching as the more creative medium. Artists sought to redefine themselves as painter-printmakers, and were more attracted to etching and to methods of printmaking based on Old Master techniques. Known as the Etching Revival, this movement was supported early on by the publisher Alfred Cadart (1828–1875) who in 1862 formed an official society called the Société des Aquafortistes, intended to promote etching to fellow artists as well as to the general public. Cadart gave the market for etching an international scope by bringing etching and materials for making etchings, as well as contemporary French painting, to the United States. He helped to establish etching schools in New York City, Boston and Philadelphia. Cadart published numerous albums of prints which he marketed and sold in an effort to promote his cause. Among these was C. F. Daubigny's album published in 1862 called *Le Voyage en Bateau, croquis à l'eau forte*.

These 31 drawings, 23 of which relate to the *Voyage* print album, are exhibited here for the first time and range in date from 1849 to 1875. Previously owned by

the family of Maurice LeGarrec, partner in the eminent gallery Sagot LeGarrec in Paris, they have been kept together as a group since the 19th century, descending in the same family. These works are for the most part transfer drawings, meant to be used to transfer the image of a painting or drawing either to an etching plate, a woodcut, or to make reproductive illustrations. As such, they are truly working drawings, and show us the vigor, skill and inventiveness of the artist's draughtsmanship. These rare works give us an unusual insight into the creative working methods of an important mid-19th century French landscape painter.

As always, many people have helped us with this exhibition and we would like to thank Madeleine Fidell-Beaufort for sharing her deep knowledge of the work of Daubigny; Marie-Pierre Salé; Dominique de Font-Reaulx; James Reed, Milestone Graphics, Loic Cozic, Ruth K. Meyer, Maud Nicolas; Thomas and Audrey French; and Christa Savino in the gallery.

—J.N.

## Charles-François Daubigny at Work

Madeleine Fidell-Beaufort

In 1862 Alfred Cadart decided to make Daubigny's print album *Voyage en Bateau, croquis à l'eau forte* the first publication of his newly formed Société des Aquafortistes. Daubigny's paintings were already familiar to the Salon going public; by 1859, he had won three first class medals and had been awarded a Legion of Honor. He was also already an experienced printmaker, having made etchings and illustrations for wood engraved images for twenty-four years.

The publication of *Voyage* represented a serious financial commitment for Cadart, who had in fact just become a print publisher. Cadart hoped that the publicity generated by the album would make the expense worthwhile and would continue to create a dynamic image of the craft of etching.

These newly discovered drawings for the *Voyage en Bateau*, on a special "calque" or a tracing paper support, present auto-biographical incidents recounting excursions made on his floating studio, called *Le Botin*. Daubigny purchased the boat in 1857, and lived and painted on it while navigating along the Seine, Oise, and Marne rivers. While not the first to consider the advantages of working from a boat, Daubigny was the first to turn the concept into a reality.<sup>1</sup>

The spelling of the name of the boat in Daubigny's drawings and prints, *Le Botin* or *Le Bottin* is not consistent. This might be explained by Daubigny's formal education, which was limited to a short period when he attended elementary

school. Accounts of how the boat was named vary as well. Frédéric Henriet (1826–1918), a close friend and the author of the introduction to the print album, said that laundresses washing clothes along the banks of a river taunted “Captain” Daubigny and his “cabin boy son” because the shape of the boat resembled a little box.<sup>2</sup> Another story describes a heated argument between sailors on a barge and Daubigny’s crew. The cabin boy was defending their vessel and the sailors heckled him saying “He will drive us crazy with his *botin*” [little boat]. Daubigny and his cabin boy son found the name funny and adopted it.<sup>3</sup> The first *Le Botin* was replaced with a similar vessel some ten years later.

Daubigny’s first set of drawings of life on the floating studio, today in the Louvre Cabinet des Dessins, were originally in a small sketchbook that was taken apart, perhaps by Daubigny himself.<sup>4</sup> Interestingly enough, the top edges of the drawings (11 x 16.2 cm) have an uneven dark orange stain, indicating that the binding of the sketchbook bled when it got wet on board *Le Botin*.

Daubigny bought his boat in 1857. According to Henriet, the first excursion took place in November of that year. The abundant vegetation depicted in the sketches would date from the spring or summer of 1858 or even the following year. Karl Daubigny, born June 9, 1846, would have been 12 or 13 years old. Daubigny’s youngest son, Bernard, was born November 18, 1853. He would have been the age of the gang of children who appear in the scenes of moving furnishing to the *Botin* in the *Heritage de la voiture* (cat. no. 4).<sup>5</sup>

The artist learned the elements of his art within his own family. His father, Edmé François Daubigny (1789–1843) was a professional painter. Louis Joseph



Joseph Trimolet, *The Combat Between Rats and Frogs*, 1841

Trimolet (1812–1843), also an artist, married Charles-François's sister, Rolande, in 1834, but died young. Daubigny had begun very early to help his 17 year old brother-in-law to find commissions for illustrations for wood engravings. Darting dragonflies, inspired by one of Trimolet's woodcuts and thus perhaps a posthumous tribute to him, appear on the title page of the *Voyage* album (cat. no. 1). The drawings shown here are more fully worked than the ones in the Louvre sketchbook in the way they abound with wildlife: birds in flight, swimming ducks, a very large population of eels, fish and frogs and even a tawny owl.

Frederic Henriet was a good friend of Daubigny's and sometimes a passenger on board the *Botin*. His Preface for the *Le Voyage* prints is a first hand account. Henriet felt a little guilty that he was forced to reveal the artist's identity in his preface.<sup>6</sup> The drawings were not intended to be shown to a wider audience, but rather to amuse Daubigny's family, and close friends, the audience that gathered around the chimney on winter nights to see and hear some of the amusing incidents that took place daily aboard the *Le Botin*.

Even when depicted in a humorous light, Daubigny's mastery of landscape subjects is impressive. With a few simple lines the summary views of shorelines range from limpid landscapes with clear horizons to views of villages that stretch along the edge of the water or are perched picturesquely on sloping hillsides.<sup>7</sup> Numerous islands in the middle of the rivers appear with rampant foliage. Certain critics thought that Daubigny simply copied what he saw with no need to edit the composition, but this is not the case. The artist worked very hard and made numerous studies. He returned to Paris from his excursions on the *Le Botin* with a great number of small canvases and paintings on wooden panels (cat. no 12). They hung on the walls of Daubigny's successive studios and were used for future reference. He used these studies to make into larger paintings to be shown at the Salon. Clients could also refer to these painted sketches to commission work. Financial considerations had led to Daubigny's working as an illustrator, but as his reputation as a fine artist grew, he took fewer and fewer commissions for illustrations. The motivation for and volume of Daubigny's independent etchings however continued, although his etchings were not primarily intended to be a lucrative venture.<sup>8</sup>

## ENDNOTES

- 1 Champfleury's short story, *Chien Caillou*, *Fantasies d'Hiver* (1847), based on the life of the print maker Rudolphe Bresdin, discusses the appeal of living and etching on a small boat. See Anna Arnar, p 45.
- 2 Henriet, 1862.
- 3 It seems unlikely that the name was a reference to Sebastien Bottin, an eighteenth-century editor
- 4 Etienne Moreau-Nélaton donated the drawings to the Louvre in the 1927. They appeared in *Catalogue d'une Exposition de l'Oeuvre Gravé de C. Daubigny*, 15–31 Dec. 1921 held by Maurice le Garrec Succesor of Ed. Sagot as number 107 which consisted of 31 drawings in pencil or pen (plume) and ink.
- 5 Bernard also appears in a two drawings for *Voyage* that were not turned into etchings. The artist's daughter, Cecile, born 23 July 1843, appears as a tall adolescent about 15 years of age in a drawing in the Louvre Cabinet des Dessins called "Telling about his Adventures" ("Le Récit des Exploits"). It appears in Fidell-Beaufort and Bailly-Herzberg, *Daubigny* as figure 201, p. 224.
- 6 Henriet, 1862.
- 7 Henriet, 1862.
- 8 In Cadart's Catalogue for 1865 the price for fifteen bound etchings in the *Album of the Voyage en Bateau* was twenty francs. The price went up to forty francs in the 1874 catalogue and reached sixty francs in 1876.

## A note on the purpose and use of these drawings in Daubigny's print making

Daubigny used the drawings in this exhibition to make tracings of the sketchbook drawings now in the collection of the Louvre. He used ink on *papier calque* so that the new drawing would be visible from both sides of the paper. As is evident, these tracings gave him the opportunity to change and often embellish the original. Our drawings, seen in the context of the Louvre drawings and the etchings, give us a unique view of the artist's creativity and skillful working methods. To make the etching, a piece of carbon paper was put face down on a copper plate which had been coated with wax. The drawing on *papier calque* was then placed face down on top of the carbon paper, and the lines of the drawing were redrawn in graphite. The pressure of the graphite on the carbon paper transfers the lines to the wax ground. The drawing on calque is then removed and put aside. The plate with the wax coating was then put into an acid bath. The acid funnels into the incised lines in the wax and eats away the plate where the lines were drawn. The wax is then removed with solvent. The plate is then inked and paper is put down on it to make the print, which comes out in reverse, or in the same direction as the original drawing.

—J. N.



Drawings for  
*Voyage en Bateau*

I

*Frontispice de l'album du voyage en bateau*

*Frontispiece for the Album Voyage en Bateau*

Two drawings for the frontispiece

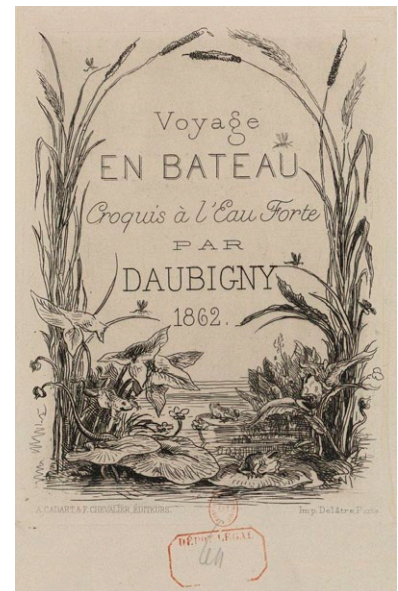
Pencil on *papier calque*

A) 8 $\frac{3}{4}$  by 6 $\frac{1}{4}$  inches (22.3 by 15.8 cm)

B) 8 $\frac{15}{16}$  by 6 $\frac{3}{16}$  inches (22.7 by 15.7 cm)

These two drawings are Daubigny's first thoughts for a title page. They were designed well after the compositions now in the Louvre album, as Daubigny had not then anticipated turning the suite of drawings into an album of etchings. For the subject matter, Daubigny may have been inspired by an etching by his brother-in-law Louis Joseph Trimolet (1812–1843) illustrating a scene from a parody of the *Illiad* attributed by the Romans to Homer.<sup>1</sup> Titled *Le Combat des rats et des grenouilles*, it was published by Léon Curmer (1801–1870) in 1841 (see illustration page 9). Daubigny often made drawings which were turned into wood engravings for Curmer's high quality editions.

I An alternate theory suggests that *The Combat between the Rats and the Frogs* may have been written by an anonymous poet who lived during the time of Alexander the Great.



Etching, Delteil 99





2.

### *Le déjeuner du départ à Asnières*

#### *Lunch at Asnières Before Departing*

Pen and ink on *papier calque*, 4<sup>5</sup>/<sub>8</sub> by 7 inches (11.8 by 18 cm)

Redrawn in pencil on verso

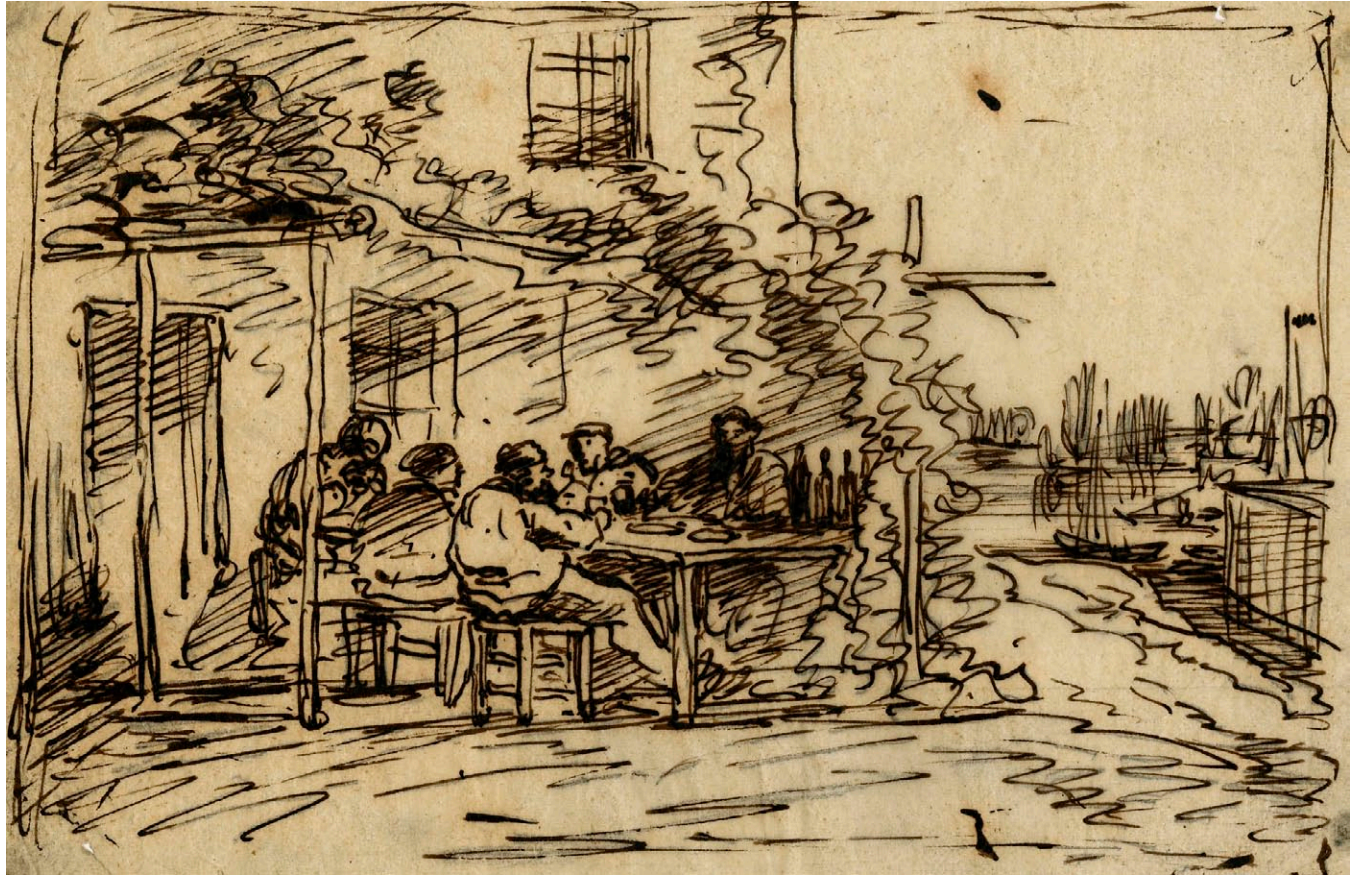
Asnières is northwest of Paris and it was here that Daubigny purchased *Le Botin*. He had the boat re-fit by a local man named Monsieur Bailly, who is probably one of the figures seen grouped around the shaded table under the rustic pergola. *Le Botin* is moored to the right of the diners. Karl Daubigny, the artist's son, born in 1846 and known as the cabin boy or *mousse*, sits at the extreme left. Daubigny himself can be seen, smoking his pipe, at Karl's right. We can only speculate about the identity of the other three figures. Daubigny's close friend, Camille Corot, called the Honorary Admiral, did not actually travel on *Le Botin*, but attended departures and return feasts. It is interesting to note that the three bottles of wine seen in the drawing on the table lie empty on the ground in the etching.



Drawing, Musée du Louvre RF5312



Etching, Delteil 100





3.

*L'emménagement au Bottin (Le mobilier du bateau)*

*Moving into "Le Botin" – The Ship's Furnishings*

Pen and ink on *papier calque*, 4¾ by 7 inches (12 by 17.9 cm)

Redrawn in pencil on verso

This episode took place in Auvers where Daubigny bought property in 1857. An inscription on the Louvre drawing indicates that this is the last trip to *Le Bottin* (sic). Instead of using a professional mover, Daubigny accepted the help of a group of enthusiastic children from the village and Karl is depicted pulling the wagon loaded with a mattress. It is possible that the woman depicted is Madame Daubigny, seen carrying two toddlers and following the wagon. The boat itself is moored on the Oise and is seen at the left side of the drawing.



Drawing, Musée du Louvre RF5313



Etching, Delteil 101





4.

*L'Héritage de la voiture (les enfants à la voiture)*

*Taking Over the Cart or Children with the Cart*

Pen and ink on *papier calque*, 4<sup>3</sup>/<sub>4</sub> by 7<sup>3</sup>/<sub>8</sub> inches (12 by 18.8 cm)

Redrawn in pencil on verso

The children have played their game successfully and are leaving with their loot, i.e. the wagon. Daubigny is seen on board the boat to the left. The woman, possibly Madame Daubigny, holds a basket in her right hand and with her left hand holds the hand of a child, probably her youngest son Bernard, born in 1854.



Drawing, Musée du Louvre RF5314



Etching, Delteil 102





5.

*Le mousse tirant le cordeau (Le triage à la corde)*

*Cabin Boy Hauling the Tow—Rope or Hauling by Rope*

Pen and ink on *papier calque*, 4 $\frac{1}{8}$  by 7 $\frac{3}{8}$  inches (12.5 by 18.8 cm)

Redrawn in pencil on verso

In the Preface to Cadart's 1862 album of prints *Le Voyage en Bateau*, Frédéric Henriet called this image "*où le mousse se rend utile*" (where the cabin boy makes himself useful). The *botin* belonged to a category of boats known as *gabares* which had flat bottoms and drew very little water. It could be rowed, sailed, or towed, as seen in this image. Rivers in France usually had tow paths along the shore. Teams of horses, oxen, or men pulled on the tow rope to move the craft along. In our drawing, the reflections in the water of the trees and the village are developed further than in the drawing in the Louvre album. In both works and in the print, Daubigny is seen working inside his floating studio.



Drawing, Musée du Louvre RF5315



Etching, Delteil 103





Le manne au cordeau

6.

*Avallant (Le déjeuner dans le bateau)*

*Guzzling or Lunch on the Boat*

Pen and ink on *papier calque*, 5<sup>7</sup>/<sub>16</sub> by 7<sup>5</sup>/<sub>16</sub> inches (13.8 by 18.6 cm)

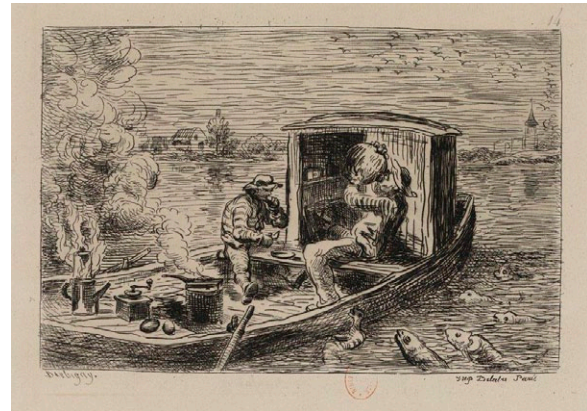
Redrawn in pencil on verso

Daubigny and his son share a casual meal on board *Le Botin* in the middle of the river. They sit astride a wooden bench which also serves as their table. A coffee grinder and pot, as well as food in the frying pan in the stern generate a great deal of smoke. Fish and an eel are attracted by the odor and come to the surface to investigate. Being able to cook on the boat liberated Daubigny from the constraints of mealtimes. Henriët commented that the food that was made might have left a bit to be desired, but that it was consumed with great appetite.<sup>2</sup>

<sup>2</sup> Henriët, 1862



Drawing, Musée du Louvre RF5317



Etching, Delteil 104





7.

### *Le mot de cambronne (L'Apostrophe)*

#### *The Slang Match*

Pen and ink on *papier calque*, 5<sup>1</sup>/<sub>8</sub> by 7<sup>5</sup>/<sub>16</sub> inches (13 by 18. cm)

Redrawn in pencil on verso

According to Bonnie L. Grad, this image is a record of a raucous skirmish between the boat's crew and two natives on shore.<sup>3</sup> One of the men has lowered his pants for the boaters while the other thumbs his nose at them. Karl rises to the occasion by shouting, as the title announces, Cambronne's word, the scatological expletive that Napoleon's General Vicount Pierre-Jacques-Etienne Cambronne, (1770–1842) was said to have shouted at Waterloo in 1815 when asked by his opponents if he were ready to surrender his unit.<sup>4</sup>

3 Grad, 1980 p. 125

4 The expletive is *merde*. <http://napoleon.1er.perso.neuf.fr/Mot-de-Cambronne.html> [13 November 2014]



Drawing, Musée du Louvre RF5318



Etching, Delteil 105





8.

*La recherche d'une auberge*

*The Search for an Inn*

Pen and ink on *papier calque*, 4<sup>7</sup>/<sub>16</sub> by 7<sup>1</sup>/<sub>4</sub> inches (11.3 by 18.4 cm)

Redrawn in pencil on verso

On a dark night, a man carrying a lantern is followed by a small boy. They are headed toward the houses seen on the right which are only dimly lit, and the cabin of *Le Botin* appears on the left. Henriët explains that apparently Daubigny's sleep on the boat was disturbed at times by the nocturnal frolicking of the fish. In addition he sometimes found himself sharing his mattress with inconvenient guests—amphibious rodents.<sup>5</sup>

5 Henriët, 1862



Drawing, Musée du Louvre RF5320



Etching, Delteil 106





9.

*Intérieur d'une auberge (Le corridor d'une auberge)*

*Interior of an Inn or The Corridor of an Inn*

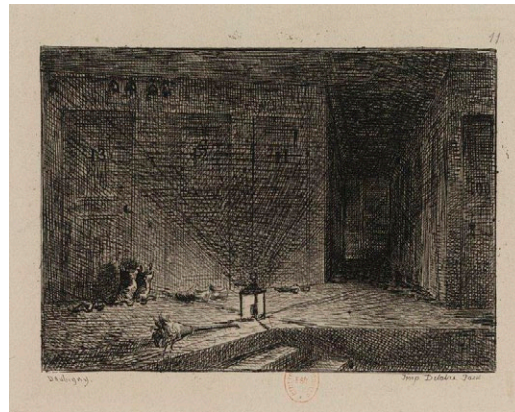
Pen and ink on *papier calque*, 5 $\frac{1}{8}$  by 7 $\frac{3}{4}$  inches (13 by 19.6 cm)

Since there was only room for one mattress in *Le Botin's* cabin, it meant that friends who came to visit had to stay at an inn. Henriette was a first hand witness and reported that Daubigny preferred the insects at the inn to the amphibious rodents on the boat. In this drawing, a feather duster at the top of the stairs and the shoes outside the rooms to be cleaned, are both signs that even the humble inn had laudable standards. In our drawing, the corridor with the individual doors marked by room numbers is clearly depicted, but in the Louvre drawing and in the final etching, the light is more dramatic and becomes the main subject. The lantern that lights the dark corridor is included in the final etching but not present in either of the drawings. In the etched image, Daubigny was more interested in creating a study of subdued light than in referring to a specific incident.<sup>6</sup>

6 Grad, 1980

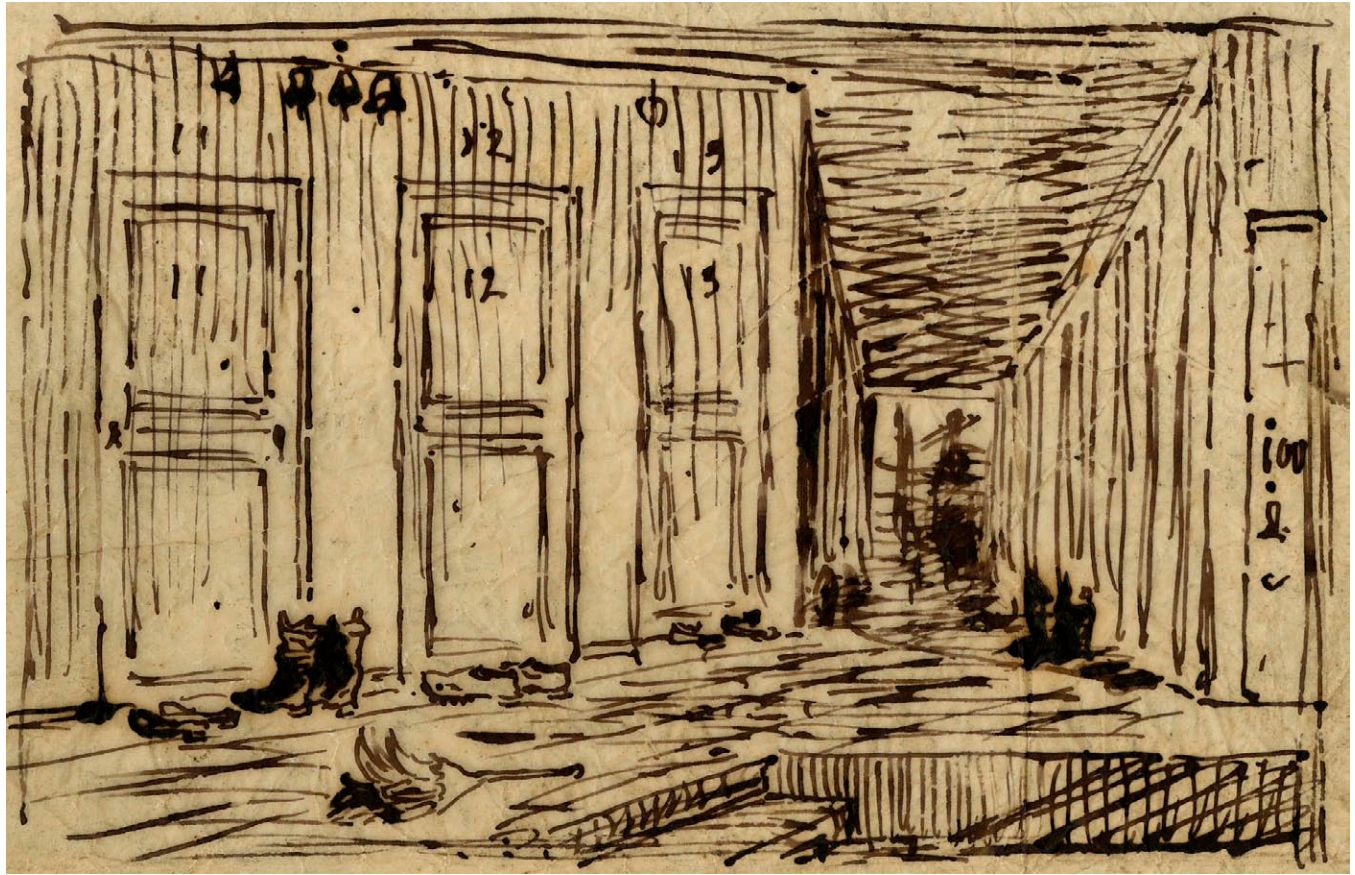


Drawing, Musée du Louvre RF5321



Etching, Delteil 107





10.

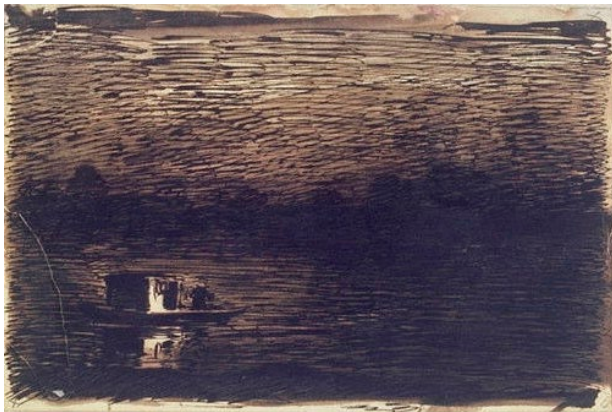
*Voyage de nuit ou La pêche au filet*

*Night Voyage or Net Fishing*

Pen and ink on *papier calque*, 5¼ by 7¼ inches (13.3 by 18.5 cm)

Redrawn in pencil on verso

Henriet describes this image as depicting fishing by night using a lantern, which attracts and blinds the fish, and was illegal.



Drawing, Musée du Louvre RF5322



Etching, Delteil 107





11.

*Le mousse à la pêche (la pêche à la ligne)*

*The Cabin Boy Fishing or Line Fishing*

Pen and ink on *papier calque*, 5 $\frac{1}{8}$  by 7 $\frac{5}{8}$  inches (13 by 19.4 cm)

Redrawn in pencil on verso

Karl Daubigny apparently took his role as quartermaster of *Le Botin* quite seriously and was responsible for catching fish. In fact, in this image they seem eager to sample Karl's bait. A hunter, on the opposite shore, is shooting at a bird.

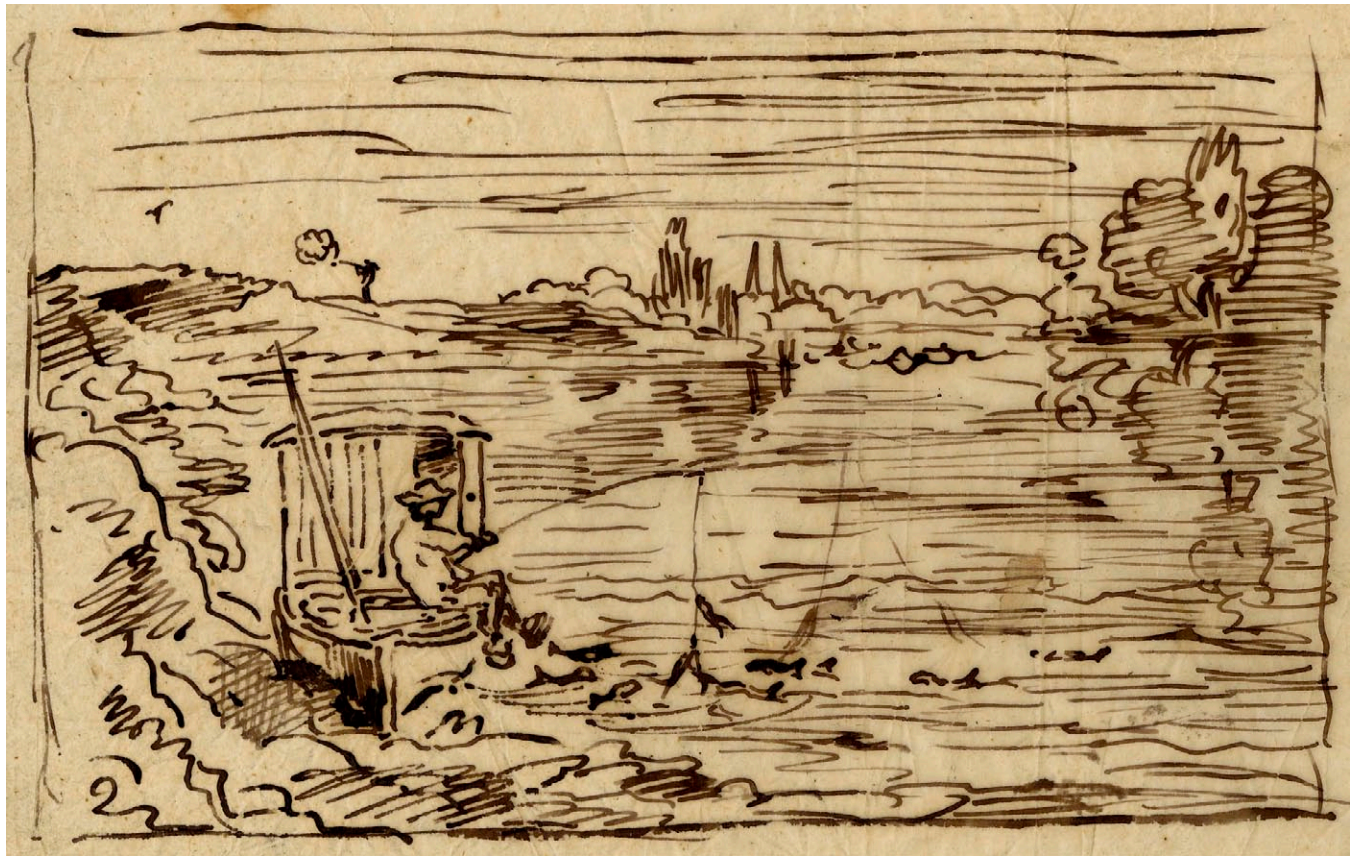


Drawing, Musée du Louvre RF5325



Etching, Delteil 110





12.

## *Le Bateau Atelier*

### *The Studio on the Boat*

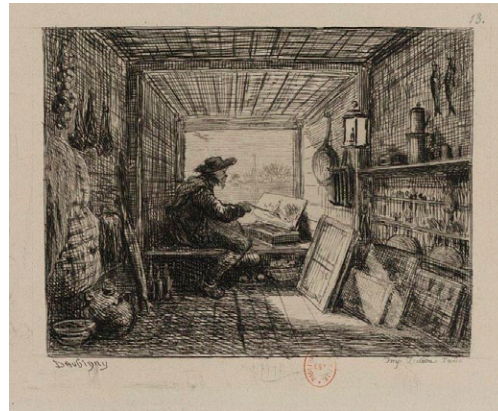
Pen and ink on *papier calque*, 4½ by 6¾ inches (11.4 by 16.3 cm)

This is the most memorable image in *Le Voyage en Bateau* album. It makes several statements about the artist's objectives in painting from a boat. By painting from the moored *Botin*, Daubigny could create more interesting compositions and better observe the light and the landscape from dawn to dusk. In the etching, Daubigny hid messages inscribed on the back of the canvases stacked on the right side of the composition. "*Le travail tient l'âme en joie*" ("Work makes the soul joyous") gives us insight into Daubigny's working habits;<sup>7</sup> *Realisme* may be a response to critics who praised Daubigny's skillful rendering of water. In fact, the cartoonist Félix Nadar, who purchased Daubigny's 1859 painting *Les Bords de l'Oise* (now in Bordeaux) made a cartoon that year showing a man standing in front of it at the Salon. The man had taken off his clothes and was in his shorts, preparing to dive into the picture for a swim.

7 Henriot, 1862



Drawing, Musée du Louvre RF5328



Etching, Delteil 111





13.

*Les bateaux à vapeur (Gare aux vapeurs)*

*The Steamboats or Watch Out for the Steamers*

Pen and ink on *papier calque*, 5<sup>1</sup>/<sub>8</sub> by 7<sup>5</sup>/<sub>16</sub> inches (13 x 18.6 cm)

Redrawn in pencil on verso

In the visual arts at the middle of the nineteenth century representations of steamships often indicated the idea of progress. Daubigny's encounters with steam boats along the rivers of France did not have such a positive association; the waves made by the larger boats cause problems for *Le Botin*.



Drawing, Musée du Louvre RF5329



Etching, Delteil 112





14.

*Coucher à bord du bottin (La nuit en bateau)*

*Bedding Down Aboard the Botin or Night on the Boat*

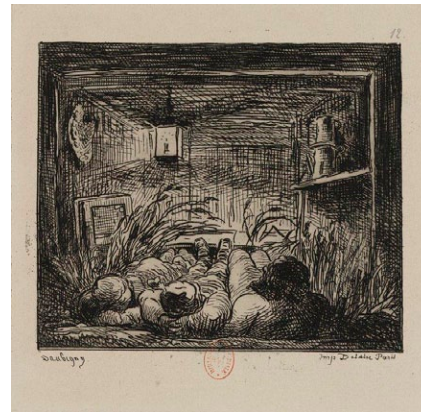
Pen and ink on *papier calque*,  $4\frac{13}{16}$  by  $5\frac{5}{8}$  inches (12.2 by 14.2 cm)

Redrawn in pencil on verso

Daubigny appears on the right and Karl seems to be the figure lying on his stomach on the left. The identity of the middle figure is not clear. The Louvre drawing of this subject bears the inscription "How well we are since Lavoignat has left." Hippolyte Lavoignat (1813–1896) made many wood engravings after Daubigny's illustrations.

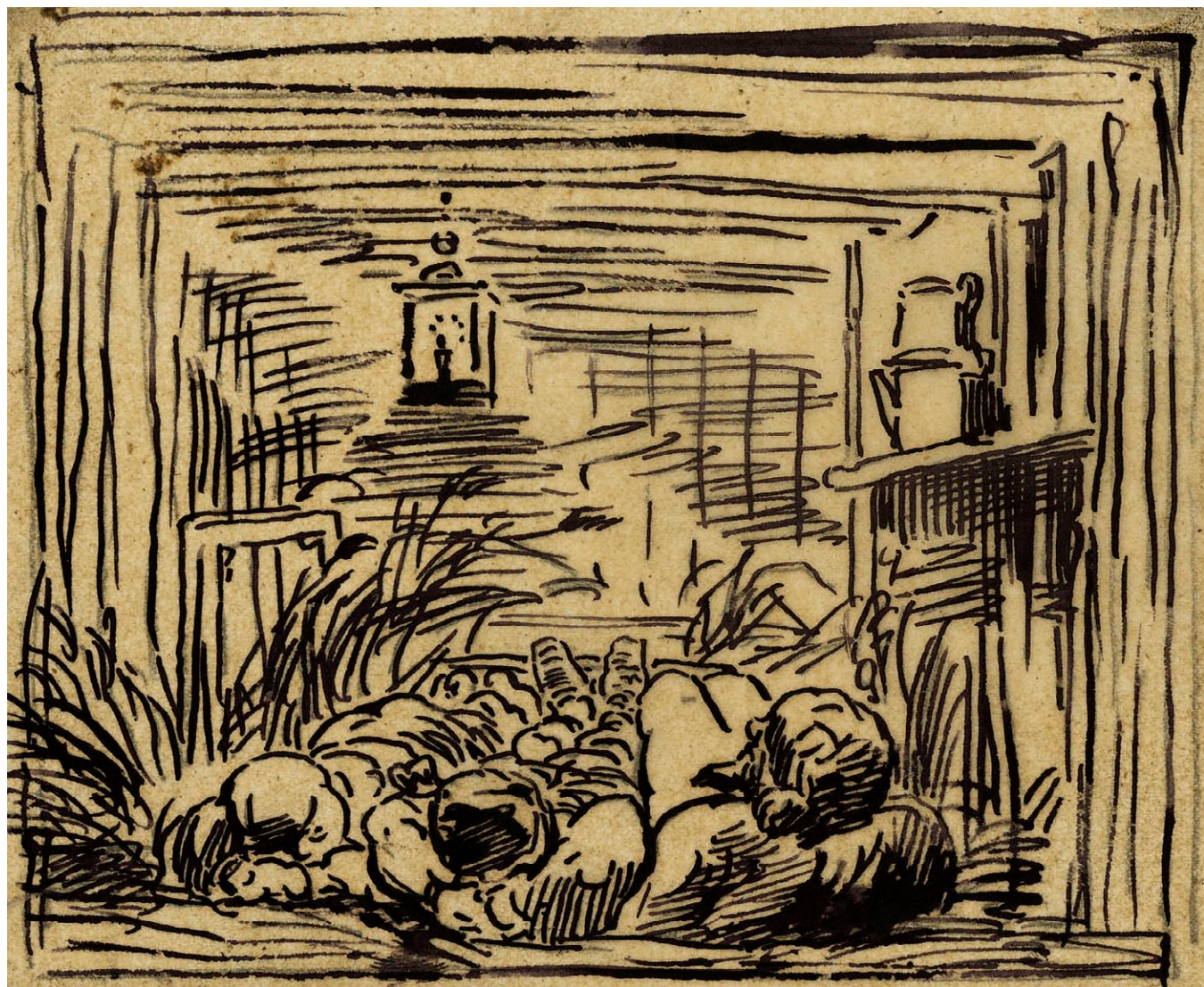


Drawing, Musée du Louvre RF5331



Etching, Delteil 113







15.

*Réjouissances des poissons du Départ du mousse (Les poissons)*

*Rejoicing of the Fish at the Departure of the Cabin boy*

Pen and ink on *papier calque*, 4 $\frac{7}{16}$  by 7 $\frac{7}{8}$  (11.3 by 20 cm)

Redrawn in pencil on verso

The gleeful fish are given human expressions as they celebrate Karl Daubigny's departure.



Drawing, Musée du Louvre RF5332



Etching, Delteil 114



16.

*Le départ (Le retour)*

*The Departure or The Return*

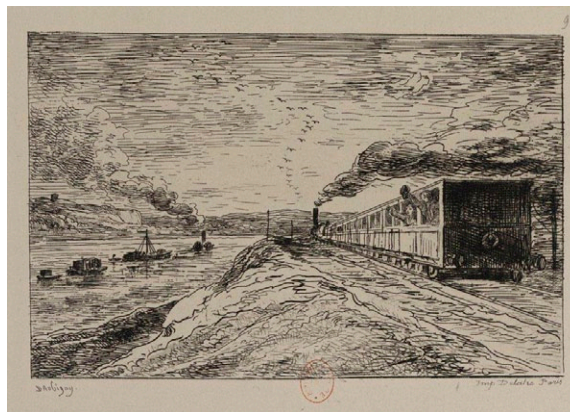
Pen and ink on *papier calque*, 4<sup>15</sup>/<sub>16</sub> by 7<sup>1</sup>/<sub>2</sub> inches (12.6 by 19.1 cm)

Redrawn in pencil on verso

The Captain and the Cabin boy appear at the window in the last car of the train and seem to look down at the heavy river traffic. A steam boat leads the way.

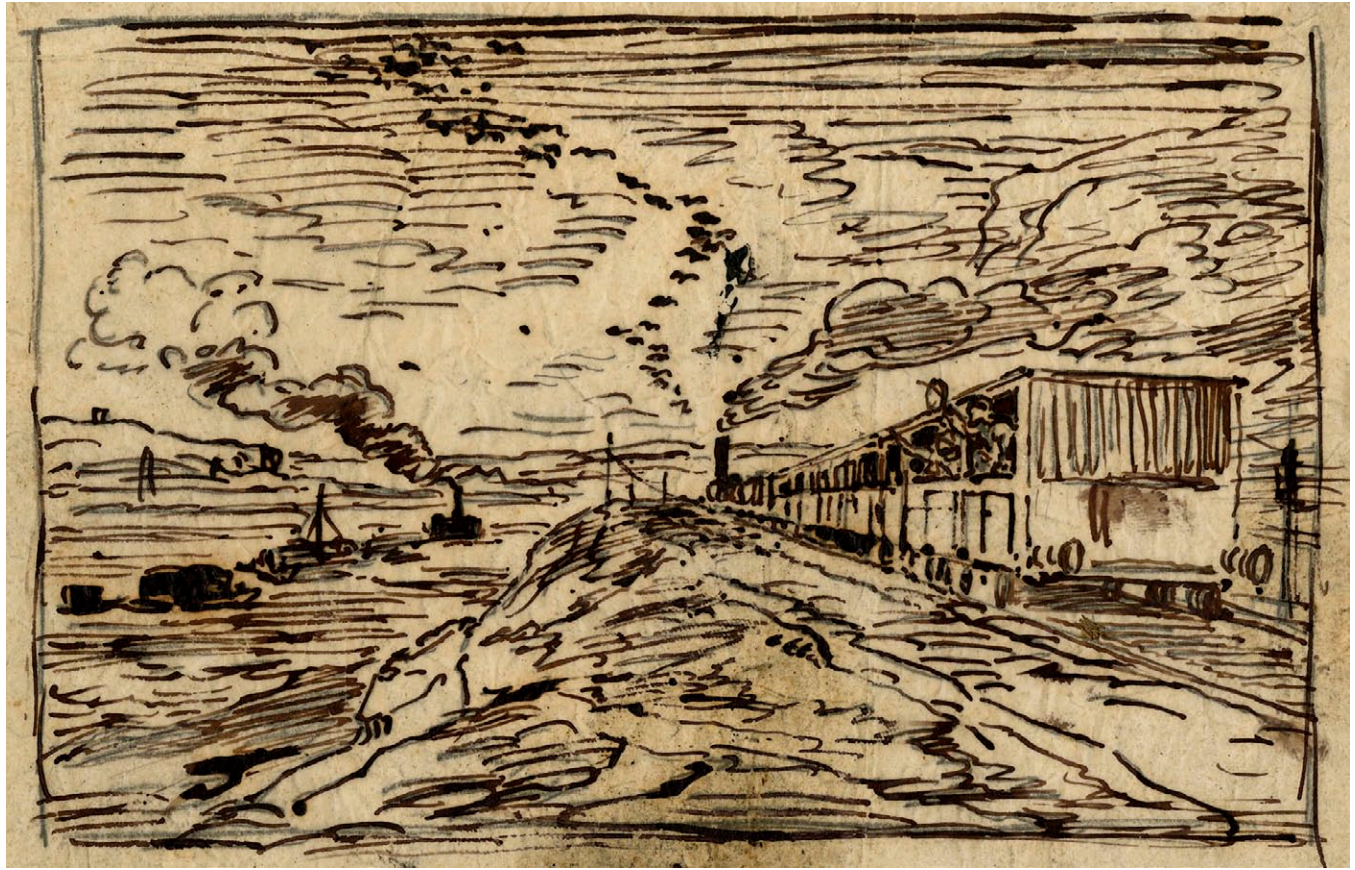


Drawing, Musée du Louvre RF5333



Etching, Delteil 115





17.

*Le botin amarré sous un arbre*

*The Botin Moored under a Tree*

Pen and ink on *papier calque*,  $4\frac{15}{16}$  by  $6\frac{3}{16}$  inches (12.6 by 15.7 cm)

This drawing adds many more frogs as well as a tawny owl to the animal population in the Louvre drawing. The gnarled tree has a life of its own. The anecdote or story behind this image is not clear. In the Louvre drawing, *Le Botin* is more clearly visible under the tree. This drawing was not made into an etching for the published album of prints.



Drawing, Musée du Louvre RF5335







18.

*La chasse aux oiseaux: le mousse faisant peur au oiseaux*

*Hunting for Birds: The Cabin Boy Scares the Birds*

Pen and ink on *papier calque*, 4<sup>3</sup>/<sub>4</sub> by 7<sup>1</sup>/<sub>8</sub> inches (12 by 18.1cm)

Perhaps hoping to be as good at bird hunting as he was as fishing, Karl takes aim and shoots at the birds with a pistol in each hand. The artist appears to watch the event from the safety of his floating studio. This drawing was not made into an etching for the published album of prints.



Drawing, Musée du Louvre RF5578



19.

*L'aviron cassé*

*The Broken Oar*

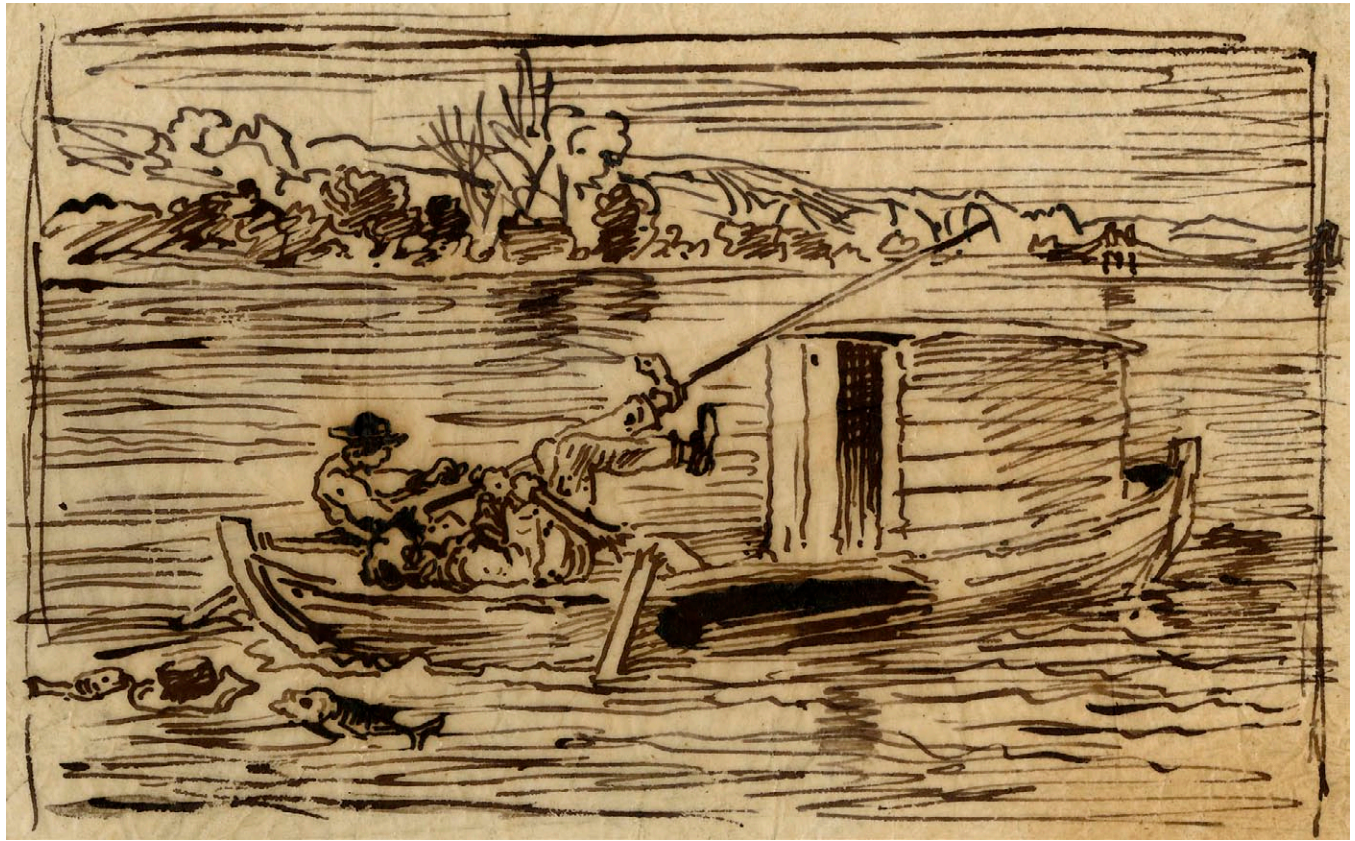
Pen and ink on *papier calque*, 5 $\frac{1}{8}$  by 7 $\frac{1}{4}$  inches (13.1 by 18.4 cm)

Depicting another amusing scene, the painter seems to have fallen over backwards on the deck when his oar broke. His hat fell into the river and two fish swim around it. This drawing was not made into an etching for the published album of prints.



Drawing, Musée du Louvre RF3313





20.

***La Forge***

*Stirring the Pot*

Pen and ink on *papier calque*, 5 by 6<sup>13</sup>/<sub>16</sub> inches (12.5 by 17.3 cm)

This interior with two figures probably relates to the repair of the broken oar in cat. no. 19. The drawing in the Louvre Album has dark washes which dramatize the scene and highlight the bright fire. This drawing was not made into an etching for the published album of prints.



Drawing, Musée du Louvre RF5586







21.

*La Grèle*

*Gleaners in the Hail*

Pen and ink on *papier calque*, 4<sup>11</sup>/<sub>16</sub> by 7 inches (12 by 18 cm)

Two figures appear to be collecting hail which is falling on a field near a village with a church spire. *Le Botin* is moored on the shore at the left. This drawing was not made into an etching for the published album of prints.



Drawing, Musée du Louvre RF5340



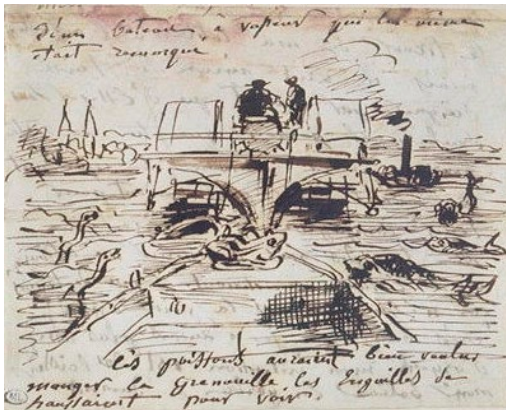
22.

*L'avant du Botin, avec une grenouille, précédé d'un autre Bateau*

*The Bow of Le Botin, with a Frog*

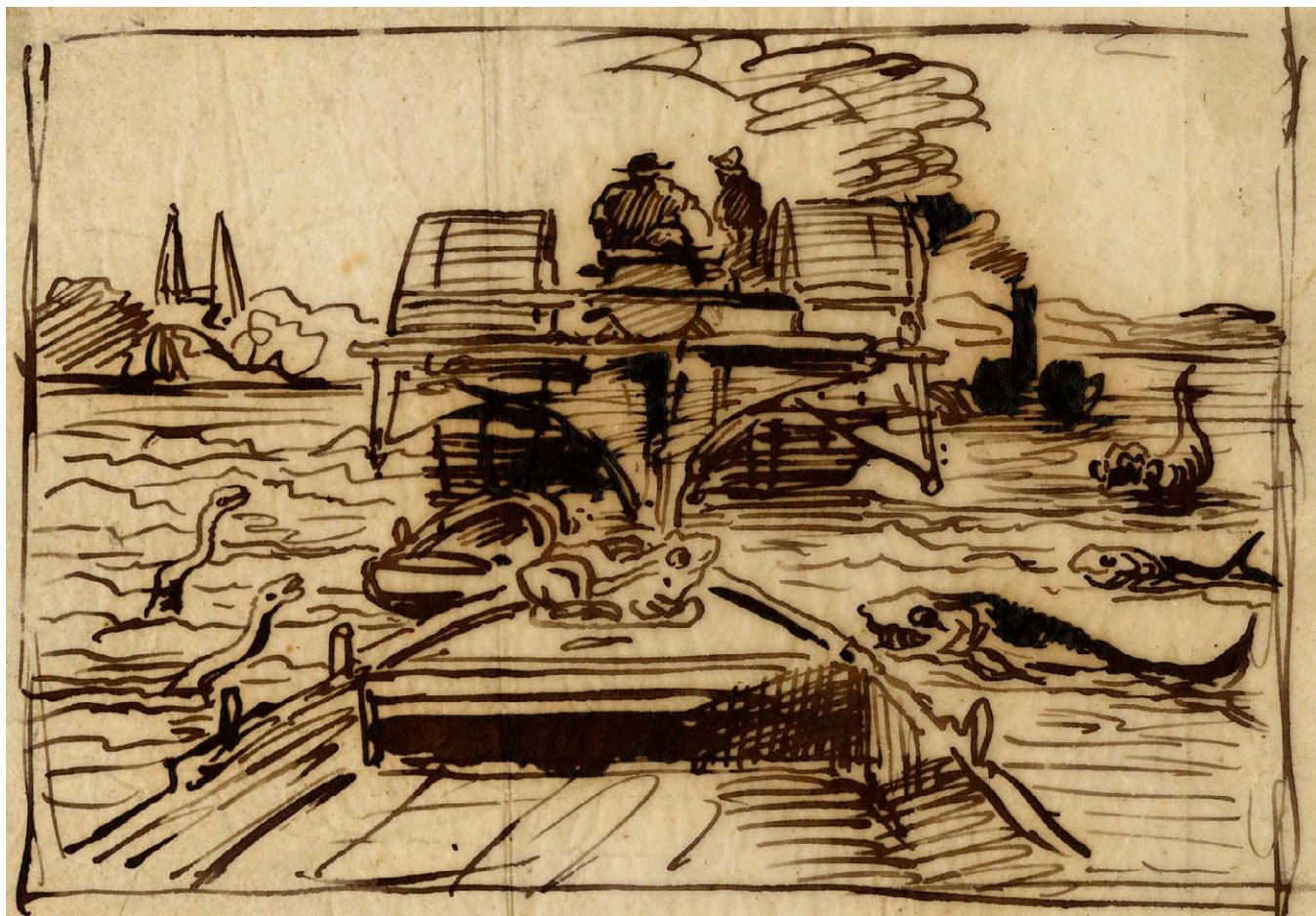
Pen and ink on *papier calque*, 4<sup>9</sup>/<sub>16</sub> by 6<sup>3</sup>/<sub>4</sub> inches (11.6 by 17.1 cm)

A sidewheeler is towing *Le Botin* back to Paris. The bow of *Le Botin*, is in the foreground, just behind the boat which is towing it. A giant frog sits on the bow. Several fish seem eager to eat the frog. Two eels, on the left, hoist themselves halfway out of the water to watch what will happen. The Louvre drawing is inscribed: "*Les poissons auraient bien voulu manger la grenouille, les Enguilles (sic) se haussaient pour voir*" (*The fish would have liked to eat the frog. The eels rise up to watch.*) This drawing was not made into an etching for the published album of prints.



Drawing, Musée du Louvre RF5584











23.

*Un vue dans le bois de Morvan, 1849*

*View in the Morvan Woods*

Pencil with white heightening on *papier calque*, 8¾ by 6¼ inches (22.1 by 16 cm)

Redrawn in pencil on verso

The Morvan is a mountainous region to the northeast of the Massif Central, which had great forests in the nineteenth century. Daubigny visited there for the first time in 1847. This drawing is preparatory for a wood engraving published in *Le Magazine Pittoresque* (fig. 1; June 1849, p. 169) to illustrate a story on the region. A similar view is depicted in a painting titled *Le Charroi des Billes de Bois en Automne*, c. 1850 (fig. 2; Hellebranth 486, Rosenbach Foundation, Philadelphia). Henriot notes a Salon entry for 1848 called *Les Souches; vue prise dans le Morvan* which may also relate to this work



Fig. 1



Fig. 2





24.

*Soleil couchant, 1859*

*Sunset*

Pen and ink on *papier calque*, 6½ by 10¼ inches (16.5 by 26.1 cm)

Redrawn in pencil on verso

This drawing is related to the Salon painting of 1859 titled *Paysan abreuvant son âne* (fig. 4; Moreau-Nélaton, fig 51) from which Daubigny made a print published in *Gazette des Beaux-Arts*, 1859, vol. II, celebrating that year's Salon (fig. 3; Delteil 95). Our drawing is the same size as the print and was probably used in the preparation of the printing plate.

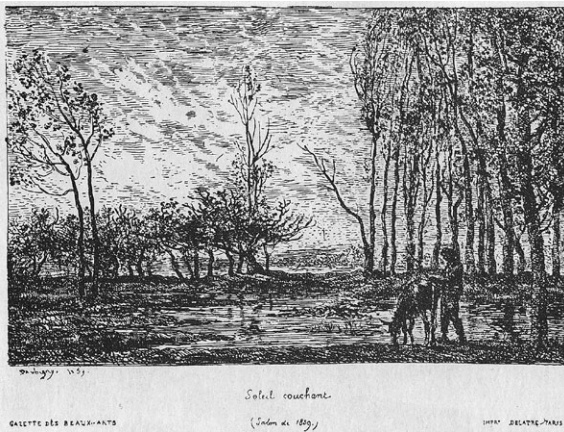
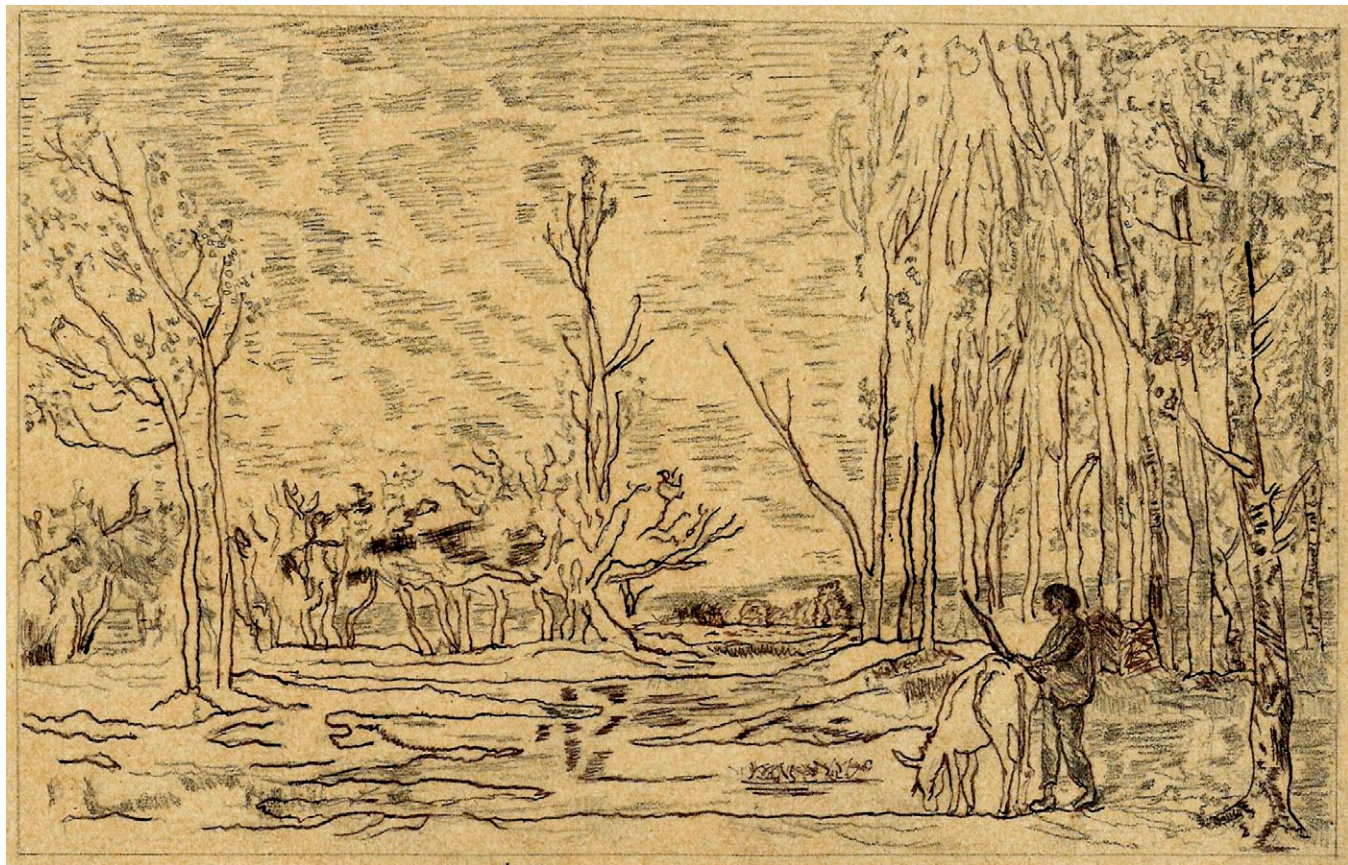


Fig. 3



Fig. 4





25.

***Rochers à Villerville, 1864***

*The Rocks at Villerville*

Pencil on *papier calque*, 7<sup>7</sup>/<sub>8</sub> by 11<sup>1</sup>/<sub>2</sub> inches (20 by 29.3 cm)

Redrawn in pencil on verso

Daubigny painted this view several times but our drawing is closest to *Rochers à Villerville* (fig. 6; Hellebranth 607) shown in the Salon of 1864. A print illustrating this work was reproduced in *L'Autographe au Salon de 1864* (fig. 5) and in Moreau-Nélaton pl. 126.

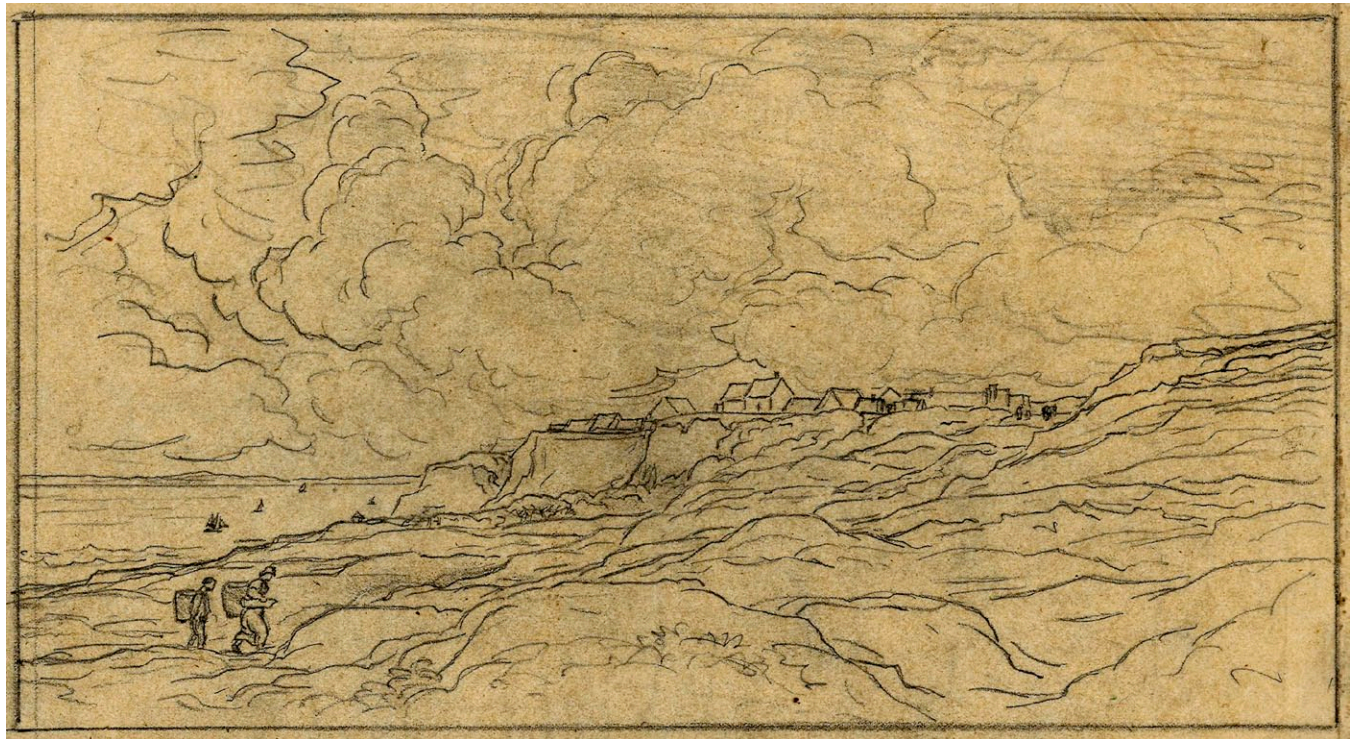


Fig. 5



Fig. 6







26.

## *Effet de lune*, 1865

### *Moon Light*

Pen and ink on *papier calque*, 4<sup>11</sup>/<sub>16</sub> by 8<sup>1</sup>/<sub>8</sub> inches (11.9 by 20.7 cm)

Redrawn in pencil on verso

This drawing relates to 3 prints of the painting *Effet de lune* which was exhibited in the Salon of 1865. The prints were reproduced in *l'Autographe au Salon de 1865* (fig. 6), *Le Monde Illustré*, April 29, 1865 (fig. 7), and *Gazette des Beaux-Arts*, vol. XIX, pl 19 (fig. 8).

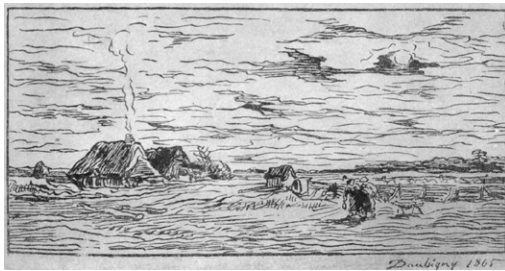


Fig. 6



Fig. 7

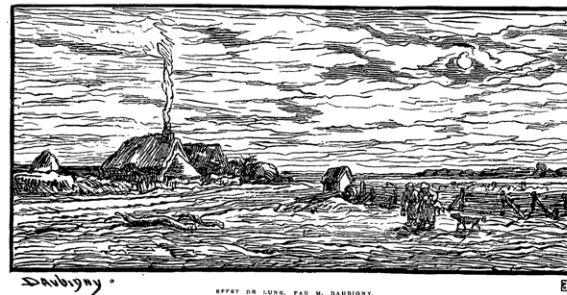


Fig. 8



27.

***Le tonnelier, 1872***

*The Barrel Maker*

Pencil on *papier calque*, 8½ by 11⅜ inches (21.5 by 28.8 cm)

Redrawn in pencil on verso

This drawing records a painting exhibited in the Salon of 1872 (fig. 9; Private collection, courtesy Schiller and Bodo). According to Henriët, Daubigny prepared the print for *Le Monde Illustré*, but it was not published. However, Moreau-Nélaton reproduces a print similar to our drawing in his book on Daubigny (fig. 10; Moreau-Nélaton, fig. 91).



Fig. 9



Fig. 10





28.

*Les Graves de Villerville, 1875*

*The Graves of Villerville*

Pen and ink on *papier calque*,  $6\frac{3}{4}$  by  $10\frac{5}{8}$  inches (17 by 27 cm)

Redrawn in pencil on verso

In 1854, Daubigny visited Villerville with his family and began painting the park Les Graves. He returned frequently, painting repeated and varied views from this park by the sea, two of which were exhibited in the Salons of 1859 and 1870. There are at least 14 paintings and one etching (Delteil 124) with this subject. Our drawing seems to be closest in composition to *Les Graves de Villerville, 1875* in the L'Hermitage, Russia (fig. 11; Hellebranth 631).



Fig. 11







29.

*La Seine à Port-Maurin (Eure), 1876*

*The Seine at Port Maurin (Eure)*

Pencil on *papier calque*, 6 $\frac{1}{8}$  by 8 $\frac{5}{8}$  inches (15.5 x 21.8 cm)

Redrawn in pencil on verso

This drawing is in preparation for the print after the painting *Les Bords de l'Oise* (fig. 12; Hellebranth 423, Delteil 125). Our drawing is the same size as the print and was most likely used in the preparation of the printing plate.

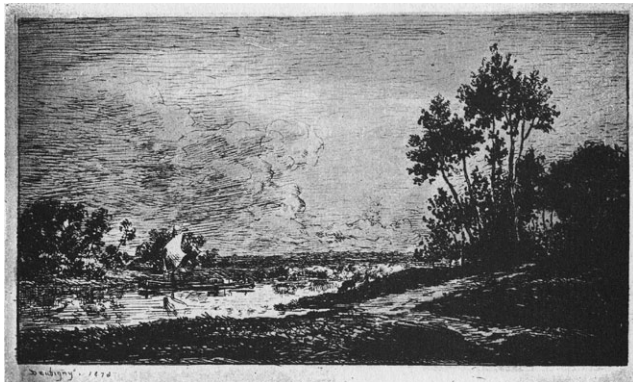


Fig. 12

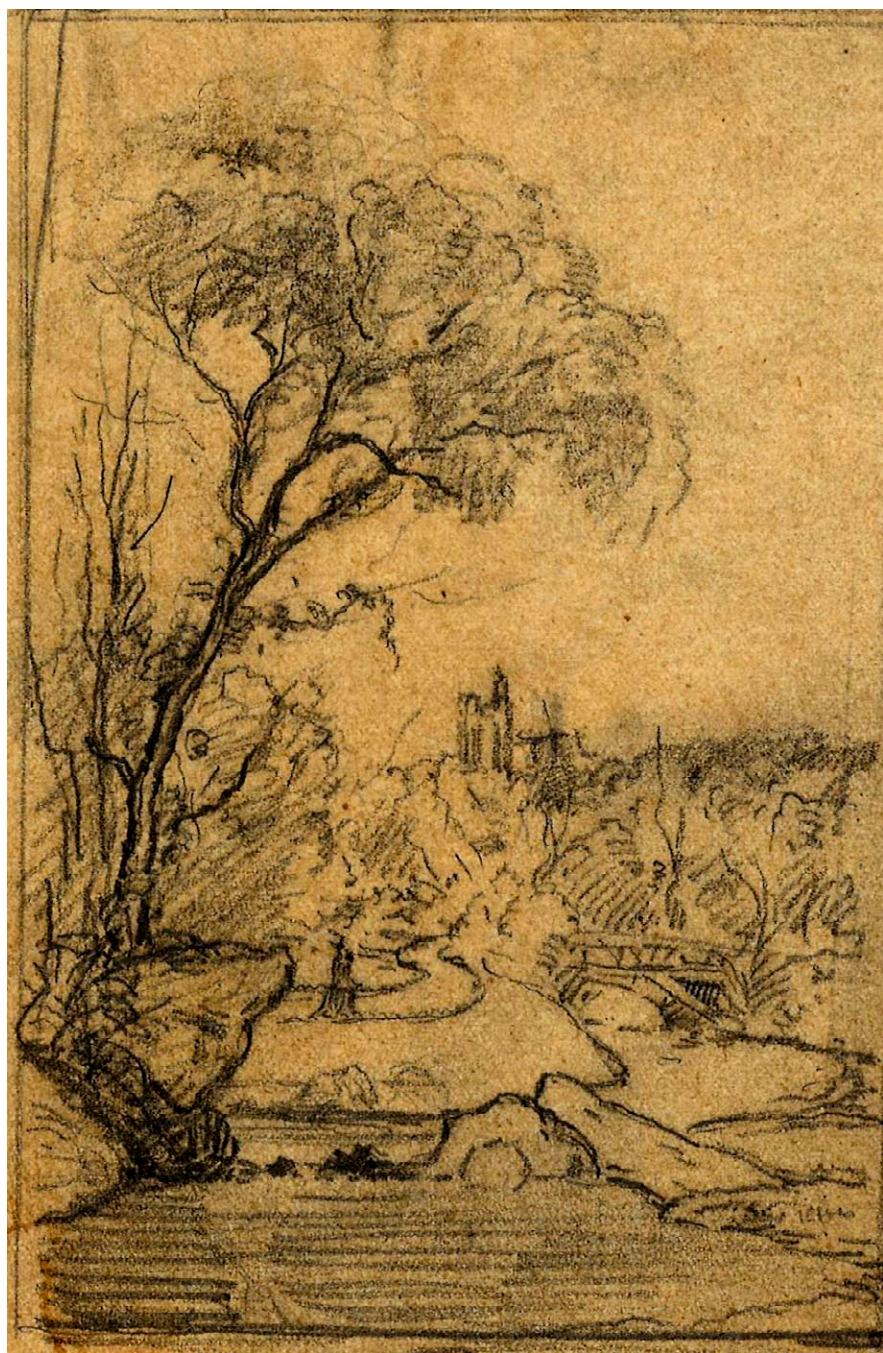


30.

*Untitled (Landscape with Cathedral)*

Pencil on *papier calque*, 5 $\frac{7}{8}$  by 3 $\frac{7}{8}$  inches (14.8 by 9.9 cm)







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# Jill Newhouse Gallery

4 East 81st Street New York, NY 10028