ETCHINGS • LITHOGRAPHS • DRAWINGS
BY RODOLPHE BRESdin
THE ART INSTITUTE OF CHICAGO 1931
EXHIBITION OF
ETCHINGS
LITHOGRAPHS AND
DRAWINGS
BY
RODOLPHE BRES Din
(CHIEN-CAILLOU)
1822–1885

THE ART INSTITUTE
OF CHICAGO
1931
108. PORTRAIT OF BRESDIN BY ALPHONSE LEGROS
RODOLPHE BRESDIN

RODOLPHE BRESDIN was well known to art critics and amateurs of his time; Baudelaire, Banville, Odilon Redon and Robert de Montesquiou all admired him and Courbet and Victor Hugo interested themselves in trying to help him, but he seems to have been almost entirely forgotten by the succeeding generation of his countrymen or remembered only as the teacher of Redon. Through a revival of interest and appreciation much has been written about him of late in magazines, particularly in Holland, and this genius has emerged from the obscurity in which he was so long enshrouded so that Redon's prophesy in his closing words on Bresdin in *À Soi-Même*, seems nearing fulfillment: "There are, however, quite a few serious amateurs who did not hesitate long before appraising his interesting personality at its just value. We are strongly inclined to believe that the esteem in which he is held is a guaranty of a more just appreciation in the future."

Bresdin was born in Montréal, Loire-Inférieure, the 12th of August, 1822, the son of Denis Bresdin and Geneviève-Françoise Buisson. Redon says that his father was a tanner and metal-polisher, that his mother was of the nobility, and suggests that his temperamental peculiarities may be accounted for by his mixed origin. No record of any early training in drawing or of his first essays in the graphic arts have come down to us; merely that "he drew well as a child"; that he was encouraged in this talent by the village shepherd, and Redon's word (perhaps the word of Bresdin himself) that his etching had its inception in scratching designs upon copper utensils brought to his father for repair.

As he was not in the least consistent in signing or dating his plates it is impossible to set a definite date for
his earliest work in prints. "St. Anthony in Prayer" (No. 59), bears the date, "1837" but it is too sophisticated for a child of fifteen and the inference is that he has reversed the last two figures and that the plate was executed in 1873. Undoubtedly some of the small, confused and cluttered compositions are his early ones, when he was feeling his way in both technique and design.

When he left his native province for Paris is not definitely known and there is little record of his stay there. In 1848 he journeyed on foot from Paris to Toulouse, carrying a rabbit with him. This animal (sometimes featured in his designs)\(^1\) was his only companion when Alcide Dusolier found Bresdin living in a rude hut in Toulouse and practising his art with the simplest rudimentary tools. The only object of beauty in these miserable surroundings was an authentic Rembrandt print from which he drew inspiration. It is not surprising that an analysis of the mediums used in his prints is sometimes baffling since the means of their execution were not the usual ones. It is said that he even pulled prints by inking his plates with shoe-blacking, using a shoe-brush for a dauber. "Departure for the Chase" (No. 107), may have been printed in this manner and coated over with shellac.

Next he appeared in Marseilles and in 1861 he was again in Paris. It was during this year that he made the illustrations for the *Revue Fantaisiste*, a literary and art review. In 1864 during a sojourn in Bordeaux he met Redon. Then he dropped out of sight for several years, next to appear suddenly about 1876 in Paris with a wife, six children and a negro boy brought with them from America. Victor Hugo had helped to furnish the money for their return after an unsuccessful adventure in Canada. No record of any work done during his stay in this coun-

\(^1\) Hence known as the ""Maître du Lapin.""
try has yet been found. A contest for a bank-note design\(^1\) which he had won and went to Canada to execute is the only surviving evidence of this period. His lithographic technique was appropriate to a method used in bank-note engraving and undoubtedly he came to America hoping to find a commercial outlet and better remuneration for his work. The name "Chien-Caillou" is a French adaptation of James Fenimore Cooper's "Chingachgook," the Indian chief in The Last of the Mohicans. We know that Bresdin was interested in this novel from the fact that as early as 1850 he had made a plate, "The Death of Uncas" (No. 86), illustrating in an imaginary way an episode from the work.

When Bresdin died in Sèvres in January 1885, he was away from his friends and family, and was discovered dead in a cold garret room lying upon the white wooden bed that he himself had made. Bracquemond, Champfleury, Bouvenne and Cladel followed him to his grave in the little cemetery at Sèvres, as Henri Boutet relates in his preface to Champfleury's Chien-Caillou.

Bresdin's end is characteristic of his strange temperament and even stranger existence. A nomad by nature he lived like a hermit in the midst of Paris and all his life was extremely poor, sometimes enduring the utmost privation. The sordid life that bound him he escaped by creating realms of free fantasy. Born at the very beginning of the Romantic period, he was a typical dreamer of the time, in the truest sense of the word a "romanticist." We do not know what influences, either from art or literature, touched his youth; it is enough to explore his creations and to admit their power and originality. As far as we know he expressed himself in but three mediums, etching, lithography and drawing. If he painted, no work has survived.

\(^{1}\)See Maandblad voor Beeldende Kunsten, VI (1929), opp. 363.
The nucleus of the Art Institute Collection of Bresdin's work was acquired early in 1923. It comprises the prints and drawings gathered together by Robert de Montesquiou, the notable French collector and critic, and after his death was purchased from his estate for the Department of Prints by Walter S. Brewster. Thus, as Claude Roger Marx observes, the Art Institute of Chicago possesses a more complete and representative collection of the work of Rodolphe Bresdin than does the Bibliothèque Nationale of Paris. Since the first gift, Mr. Brewster has made other additions to the collection, including Volume II (May-August 1861) of the *Revue Fantaisiste*, in contemporary binding, which contains the seven etched illustrations by the artist, in perfect condition; and twelve important drawings from the group recently come to light through the efforts of D. G. Santée Landweer who met Bresdin's son while traveling in France and gained knowledge of the drawings. These examples are without doubt those spoken of by Robert de Montesquiou as being in the possession of Bresdin's daughter, Rodolphine, and passed to her brother upon her death. They bear the embossed mark "RB f-t" enclosed in an oval. From the same donor comes the interesting volume of Champfleury's *Chien-Caillou*, shown in a case.

The present exhibition of Bresdin is made up of the Walter S. Brewster Collection belonging to the Art Institute, together with important loans of prints and drawings from J. B. Neumann of New York and N. Eisenloeffel of Amsterdam, and may safely be called the largest showing of the artist's work yet attempted. Among the prints exhibited are many of Bresdin's most famous compositions, which have had a direct influence on later artists. Over and over again he repeated lone knights on horseback in fantastic mountain landscapes or legions of soldiers in similar settings. Redon followed him closely
in these subjects and renderings in his early etched work, but though Redon also learned the process of lithography from Bresdin, he soon developed his own lithographic technique. Redon’s “Tree” (Mellerio 120), however, is strongly reminiscent of Bresdin’s etching of the same subject (No. 106). Other favorite themes are taken from the Bible, among them the artist’s greatest achievement, “The Good Samaritan” (No. 30, illustrated on the cover), a lithograph which takes rank as a masterpiece of composition and imaginative design. Here even in the most meticulous rendering of detail the grandeur of conception and scale is splendidly maintained. The lithograph, “Rest on the Flight into Egypt” (No. 32) is much smaller in size and more simple. The lowly group is placed beside a rushing brook in a landscape of refined beauty. The effect is intimate, quiet and restful. Variations on the same theme furnish subjects for several other of his most important works.

Among the drawings are many examples similar to one in the Brewster Collection (No. 156), which shows a number of small studies suggested by the life of Christ, combined with figures of horsemen and soldiers. In these Bresdin’s creative imagination carries him on from figure to figure, building one form on another, all of them minutely drawn in his characteristic open line. A few drawings coincide exactly with subjects in his graphic work; for instance, the “Old Houses” (No. 149) and “Gothic Cathedral” (No. 134) in the Brewster Collection. According to Landweer the etchings of these subjects are reproduced by Champfleury. “Rider” (No. 154) is related to the etching, “Rider” (No. 73), while others are very close to known etchings and future discoveries may bring to light the very prints for which they serve as patterns. “The Convalescent” (No. 124) and “The Captive” (No. 117) suggest illustrations and
may have been made for use in some book. Redon makes an allusion to a set of "illustrations" in À Soi-Même, while other drawings like "Caucasian Landscape" (No. 120), "The River Gave" (No. 155) and the Brewster "Mountain Village" (No. 146), cannot be definitely assigned to any graphic work; they serve as a key to the way in which the artist builds up masses of rock—a motif recurring often in his prints.

In "For a Revue" (No. 133), Bresdin comes very close to Beardsley as an ornamentalist, in the charming bit of decorative foliage. "Nightmare" (No. 148), the only drawing in the exhibition in which he has attempted an effect of chiaroscuro, depicts a spectacle as hideous as one of Goya's "Caprices". "The Hunt" (No. 138) is an attractive bit of animal drawing, reminiscent of a French sporting-print, while "Chateau" (No. 123) shows his interest in architectural detail. Two charming little figure-drawings included in the Brewster Collection are "Conversation" (No. 125) and "The Bathers" (No. 113), the latter very similar in pattern to passages in several of the prints.

The drawings are mostly in open line on thin transparent paper (papier-peleure) and were meant to be transferred to copper plates. They have been pasted down and brushed over with some chemical, giving them a brownish tone; many are clipped to oval or octagonal forms, probably by his daughter. Throughout all his work, whether in etching or lithography, Bresdin kept to a fine, careful rendering of detail. His lithographs are literally pen-drawings on stone, and his etchings, by their technical mastery of small essentials, give him a high place on the list of accomplished etchers of the nineteenth century.

Unfortunately there is no catalogue raisonné of Bresdin's graphic work. In the autumn Salon of 1908, thirty
items were exhibited. The catalogue by Aglaüs Bouvenne listed only sixty-one prints. J. B. Neumann has been working on a catalogue and in 1929 issued an illustrated check-list in which, though he assigned no titles, the Bouvenne list is followed up to Number 61 and then continued through Number 121. In Neumann’s loans to the present exhibition there are many additions to his 1929 list, to which he has assigned numbers beyond 121. For the sake of uniformity, the arrangement and numbering in this catalogue repeat Bouvenne and Neumann. As far as possible the titles are those already established, if these titles seem consistent with the subjects of the prints. Others are here titled for the first time. In the case of the drawings, where suitable titles appear on the mats (presumably written by Rodolphine Bresdin), these have been followed; others are purely descriptive. Since this is a pioneer effort to establish a catalogue of Bresdin’s prints and to classify their media, any comment or correction is invited. Mildred J. Prentiss

113. THE BATHERS
16A. THATCHED COTTAGES (REVUE FANTAISISTE)
THE ETCHINGS AND LITHOGRAPHS OF RODOLPHE BRES DIN

Measurements are of engraved surface except where preceded by "pl." meaning plate mark.

The letter and numeral following the title refers to J. B. Neumann’s illustrated check-list of 1929.

In the descriptions, the following abbreviations are used:

R. Right  U. Upper
L. Left    Lr. Lower
C. Center

1. THE HARBOR. N. 8.
   Etching, 3x2 7/8 inches (clipped).
   Lr. C. "Bresdin 1841".
   Lent by J. B. Neumann.

2. FISHERMEN. N. 12.
   Etching, 3x4 7/8 inches (clipped).
   Lent by J. B. Neumann.

3. WAYFARER IN A FOREST. N. 15.
   Etching, pl. 2 15/16x1 15/16 inches (arched top).
   Lr. R. "Bresdin".
   Lent by J. B. Neumann.

4. TITLE PAGE OF "REVUE FANTAISISTE" N. 17.
   Etching. Chine collé.
b. (N. 17) pl. $8\frac{3}{4}\times 5\frac{3}{8}$ inches. With lettering added across top and down sides extending to pl. mark. "Delâtre . . ." taken out. Lent by J. B. Neumann.

Etching, pl. $3\frac{1}{2}\times 6\frac{3}{4}$ inches. Chine collé.
Walter S. Brewster Collection.

Etching, pl. $4\frac{1}{4}\times 3\frac{9}{16}$ inches. Chine collé. Plate corners rounded. U. L. "16 Livraison". U. R. "1er Octobre 1861". Lr. L. "Rodolphe Bresdin fecit 1861". Lr. R. "Imp. Delâtre Paris".
Walter S. Brewster Collection.

7. Horses Drinking (revue fantaisiste). N. 19A.
Etching, pl. $4\frac{3}{4}\times 3\frac{5}{8}$ inches. Chine collé.
Lr. C. "Rodolphe Bresdin fecit 1861".
Walter S. Brewster Collection.

Etching, pl. $6\frac{3}{16}\times 4\frac{5}{16}$ inches. Chine collé.
U. L. "15 Octobre 1861". U. R. "17e Livraison".
Lr. L. "Bresdin Rodolphe 1861". Lr. R. "Imp. Delâtre Paris".
Walter S. Brewster Collection.

Etching, pl. $6\frac{7}{8}\times 4\frac{5}{16}$ inches. Chine collé.
Walter S. Brewster Collection.
See No. 28.
Etching, pl. 9x5 3/16 inches. Chine collé.
A. Lr. L. below engraved surface "Rodolphe Bresdin".
B. Roulette work added all over plate.
Walter S. Brewster Collection.

11. Horsemen and Captives (Revue Fantaisiste). N. 23B.
Etching, pl. 3 5/8x5 3/16 inches. Chine collé.
Lr. L. "Rodolphe Bresdin 1856 Chincahuacouk".
Lr. C. "...... 1856". Lr. R. "Imp. Delâtre Paris".
Walter S. Brewster Collection.

Etching, pl. 5 1/2x3 3/16 inches. Chine collé.
Lr. L. "1861". Lr. R. "Rodolphe Bredin". Lr. L. below engraved surface "Imp. Delâtre Paris".
Walter S. Brewster Collection.

Etching, pl. 6 3/4x4 7/8 inches. Chine collé.
Lr. R. "Rod ... Bresdin 1861". Lr. L. below engraved surface "Imp. Delâtre Paris".
Walter S. Brewster Collection.

Etching, pl. 4x2 1/2 inches. Chine collé.
ETCHINGS AND LITHOGRAPHS

Across top "Dolphe Bresdin fecit Delâtre imprimeur Rasht. . . ."
Walter S. Brewster Collection.

Etching, pl. \(5\frac{3}{16}\times3\frac{3}{8}\) inches. Chine collé.


B. \(4\frac{1}{4}\times2\frac{3}{8}\) inches. Lr. L. "Rodolphe Bresdin 1857 fecit. . . ." Lr. R. "Imp. Delâtre Paris". Clouds obliterated. Added work on tree with owl, little bird on right branch. Added work in lower right corner.

c. Bushy trees entirely gone. Vertical lines added in water Lr. L.
Walter S. Brewster Collection.

Etching, pl. \(8\frac{3}{8}\times5\frac{3}{8}\) inches. Chine collé.


B. (N. 29A.) Plate entirely reworked, especially upper right, gable raised and thatched roof added. Sky reworked. Carriage removed from bridge. White horse in mid-stream replaced by punt with three people in it. More work L. R. corner. Plate corners rounded. Lr. R. "Bresdin Rodolphe
1861”. Lr. L. “R B”.
Walter S. Brewster Collection.

Etching, 8⅛x5⅞ inches (clipped).
Walter S. Brewster Collection.

See No. 76.
Etching, pl. 7⅞x4⅞ inches.
Lr. C. “Rodolphe Bresdin 1865 Amen” (in reverse).
Lent by J. B. Neumann.

19. The Stream. N. 35B.
Etching, pl. 7⅛x9⅞ inches.
Lr. L. “Rodolphe Bresdin 1880”.
Lent by J. B. Neumann.

Etching, pl. 5⅞x6⅞ inches. Chine collé.
Lr. L. “Rodolphe 1817”. Lr. R. “Bresdin 1871” in reverse. Lr. C. “Rodolphe Bresdin 1880 fecit”.
Walter S. Brewster Collection.

Etching, pl. 5⅜x8⅛ inches. Chine collé.
Lr. L. C. “Rodolphe Bresdin 1883 fecit”.
Walter S. Brewster Collection.

22. Rider Meeting Death. N. 38B.
Etching, pl. 7x9½ inches.
Lent by J. B. Neumann.

Etching, 9x6 inches (clipped)
20  

**RODOLPHE BRESdin**

Lr. R. "1880 Rodolphe Bresdin". Lr. C. monogram.
Walter S. Brewster Collection.

24. **THE EMBARKATION. N. 40.**
Etching, pl. 8½x5½ inches.
Lr. R. "Rodolphe Bresdin 1883". Lr. C. on sail "R B".
Walter S. Brewster Collection.

25. **THE ENCHANTED CASTLE. N. 42.**
Etching, pl. 7¼x9¾ inches.
On lower cornice at left of balcony "Rodolphe", on right of balcony "Bresdin 1871".
Lent by J. B. Neumann.

26. **THE ENCHANTED CASTLE. N. 42.**
Lithograph, 6¾x9½ inches. Chine collé.
Lr. C. signed in pencil "Bresdin". On lower cornice at left of balcony "Rodolphe" and to right of balcony "Bresden 1871".
Walter S. Brewster Collection.

27. **THE COMEDY OF DEATH. N. 44.**
Lithograph, 8¾x5¾ inches.
Lr. L. "In Lemercier Paris". Lr. C. "Deposé".
Lr. R. below engraved surface "Rodolphe Bresdin fecit".
Walter S. Brewster Collection.

28. **FLEMISH INTERIOR. N. 47.**
See No. 10.
Lithograph, 7¼x4½ inches.
Walter S. Brewster Collection.

29. **TITLE PAGE. N. 48.**
Lithograph.
Lr. L. "Rodolphe Bresdin inv. et fecit". Lr. R. "1868 possedux Sions BorDeoux". Lr. C.
"Imp. G. Chariol, Bordeaux".
Lent by J. B. Neumann.

b. (N. 48.) 9x7½ inches. Printing on stone removed and replaced by "1878 Le porte celto pierre depuis 50 ans". Monogram. Oval stamp: "Rodolphe Bresdin fecit" in red letters.
Walter S. Brewster Collection.

30. THE GOOD SAMARITAN. N. 49. (See Cover.)
Lithograph, 22¼x17¾ inches.
Lr. L. "Rodolphe Bresdin 1868" in reverse. Lr. C. below engraved surface "Imp Lemercier Paris".
Walter S. Brewster Collection.

31. HUNTER WITH TWO DOGS. N. 52.
Lithograph, 63¼x315/₁₆ inches.
Lr. L. "Rodolphe Bresdin 1868".
Walter S. Brewster Collection.

32. REST ON THE FLIGHT INTO EGYPT. N. 53.
Lithograph, 813/₁₆x613/₁₆ inches. Top corners rounded, lower corners clipped. Lr. C. "Rodolphe Bresdin 1835".
Walter S. Brewster Collection.

33. HOLY FAMILY. N. 54.
Lithograph, 10¾x7⅛ inches.
Lr. R. "R B". U. R. "Rodolphe Bresdin 1868".
A. Chine collé. Before work described in b.

b. Light spaces between trees darkened by new work. Halos added.
Walter S. Brewster Collection.
134. GOTHIC CATHEDRAL
34. **Rest on the Flight Into Egypt.** N. 55.
   Lithograph, 9 7/8 x 7 7/8 inches.
   Lent by J. B. Neumann.

35. **Rest on the Flight Into Egypt.** N. 55B.
   Etching, pl. 11 3/8 x 8 15/16 inches.
   Lent by J. B. Neumann.

36. **Moldavian Interior.** N. 56B.
   See No. 68.
   Probably lithographic offset from N. 104. 5 15/16 x 4 3/8 inches. On chimney “Rodolphe Bresdin”.
   Lent by J. B. Neumann.

37. **Pool in the Woods.** N. 58.
   Lithograph, 14 1/16 x 10 1/4 inches.
   Walter S. Brewster Collection.

38. **The Castle in the Mountains.** N. 59.
   See No. 75.
   Lithograph, 6 1/2 x 4 3/8 inches.
   Lr. L. “Rodolphe Bresdin fecit inv”. Lr. R. “Delinovit & exocudit 1868”. At top over butterfly “Rodolphe 1868 Bresdin”.
   Walter S. Brewster Collection.

39. **Prisoners of War.** N. 60.
   Lithograph, 6 1/8 x 8 1/2 inches. Chine collé.
   Walter S. Brewster Collection.

40. **Law.** N. 61.
   Lithograph, 7 3/4 x 5 3/8 inches.
   Lr. C. “BR 1883”.
   Walter S. Brewster Collection.

41. **Oasis.** N. 62A.
   Etching, 2 1/4 x 1 3/4 inches (clipped and corners cut).
   Lent by J. B. Neumann.
42. Woodland Scene. N. 63.
   Etching, 2 3/8 x 1 7/8 inches (clipped).
   Lr. L. “B D” and “Bresdin 1840” (?) (clipped).
   Lent by J. B. Neumann.

43. Landscape with Blown Tree. N. 66.
   Etching, 5 x 7 5/8 inches (clipped). Chine collé.
   Walter S. Brewster Collection.

44. The Watering Place. N. 67.
   Etching, pl. 2 1/16 x 1 1/2 inches.
   Lr. L. “Br 1840” (?) (clipped).
   Lent by J. B. Neumann.

45. Nativity. N. 70.
   Etching, 2 3/4 x 2 5/16 inches (clipped).
   Lent by J. B. Neumann.

46. Interior. N. 71.
   Etching, pl. 1 3/4 x 2 inches.
   Lr. L. “R B” in reverse. “1848”.
   Walter S. Brewster Collection.

47. Sybarite. N. 72.
   Etching, 2 1/2 x 2 1/2 inches (clipped).
   Lent by J. B. Neumann.

48. Hunters at Rest. N. 74.
   Etching, 1 7/8 x 2 3/8 inches (clipped).
   Lent by J. B. Neumann.

49. A Trappist Monk. N. 76.
   Etching, 1 7/8 x 1 7/8 inches (clipped).
   Lent by J. B. Neumann.

50. Holy Family. N. 77.
   Etching, pl. 2 x 1 3/4 inches.
   Dated Lr. C. but illegible.
   Lent by J. B. Neumann.
51. Hermit. N. 78.
   Etching, 1\(\frac{1}{16}\)x1\(\frac{3}{8}\) inches (clipped).
   Lent by J. B. Neumann.

52. Holy Family. N. 80.
   Etching, 2\(\frac{3}{8}\)x2\(\frac{9}{16}\) inches (clipped).
   Lent by J. B. Neumann.

53. The Carpenter Shop. N. 81.
   Etching, 1\(\frac{7}{8}\)x1\(\frac{3}{8}\) inches (clipped).
   Lent by J. B. Neumann.

   Etching, 1\(\frac{15}{16}\)x2 inches (clipped).
   Lent by J. B. Neumann.

   Etching, 2\(\frac{5}{16}\)x4\(\frac{3}{8}\) inches (clipped).
   Lr. L. "Bresdin".
   Lent by J. B. Neumann.

56. Small Landscape. N. 90.
   Etching, pl. 1\(\frac{3}{4}\)x3\(\frac{3}{8}\) inches.
   U. L. "R Bresdin 1849".
   Lent by J. B. Neumann.

57. Woodland Scene. N. 91.
   Etching, pl. 2\(\frac{1}{2}\)x5\(\frac{3}{8}\) inches.
   U. C. "R Bresdin 1849".
   Lent by J. B. Neumann.

   Etching, 2\(\frac{3}{8}\)x6\(\frac{1}{16}\) inches (clipped).
   Lr. C. "Rodolphe Bresdin 1865".
   Walter S. Brewster Collection.

   Etching, pl. 1\(\frac{5}{16}\)x4\(\frac{3}{8}\) inches. Chine collé.
   Lr. L. "Rodolphe Bresdin 1837".
   Walter S. Brewster Collection.
60. **Mountain Lake** (revue fantaisiste). N. 95.
Etching, pl. $5\frac{5}{8} \times 3\frac{1}{16}$ inches. Chine collé.
Walter S. Brewster Collection.

61. **The Spire**. N. 96.
Etching, pl. $6\frac{1}{2} \times 4\frac{5}{16}$ inches.
Lr. L. “Rodolphe Bresdin 1856 fecit”.
Walter S. Brewster Collection.

62. **Houses Near the Water**. N. 98.
Etching, pl. $6\frac{3}{4} \times 3\frac{5}{8}$ inches.
Lent by J. B. Neumann.

63. **Bathers in a Rocky Pool**. N. 99.
Etching, pl. $7\frac{1}{16} \times 9\frac{7}{8}$ inches. Chine collé.
Walter S. Brewster Collection.

64. **The Bathers**. N. 100.
Etching, pl. $5\frac{1}{16} \times 5\frac{9}{16}$ inches. Chine collé.
Lr. C. “Rodolphe Bresdin 1871”. R. C. on rock “BR”.
Walter S. Brewster Collection.

Etching, $4\frac{3}{16} \times 4\frac{1}{2}$ inches (clipped).
Lent by J. B. Neumann.

Etching, pl. $5\frac{1}{2} \times 6\frac{5}{8}$ inches. Chine collé.
Walter S. Brewster Collection.
67. The Mill. N. 103.
   Etching, $5\frac{3}{8} \times 3\frac{3}{8}$ inches (clipped).
   Over window C. "R Bresdin 1866". Over window in upper gable "R B".
   Lent by J. B. Neumann.

68. Moldavian Interior. N. 104.
   See No. 36.
   Etching, pl. $7\frac{3}{8} \times 5$ inches.
   Walter S. Brewster Collection.

69. The Knight. N. 105.
   Etching, pl. $3\frac{3}{8} \times 6\frac{3}{4}$ inches. Chine collé.
   Lr. C. "Rodolphe Bresdin 1871".

a. (N. 105A.) Horse entirely white and horse and rider entirely in outline. Rolling clouds in center sky. Rocks to left white.

b. (N. 105.) Horse and rider shaded with roulette work. Central sky reworked. Rocks to left shaded with roulette work.
   Walter S. Brewster Collection.
70. A River Town. N. 106.
   Etching, pl. 63/16x93/8 inches.
   A. (N. 106.) Lr. R. on boat canopy "Rodolphe Bresdin 1860".
   B. (N. 106A.) Building and trees added at left, also trees at right of center. Two ducks added on bank in foreground. Signature covered by trees.
   Walter S. Brewster Collection.

   Etching, 3x53/8 inches (clipped).
   Lent by J. B. Neumann.

   Etching, pl. 113/16x(83/8 inches clipped).
   Lr. L. below engraved surface "Rodolphe Bresdin invent Delinavit Sculpit aqua forti 1866". Lr. R. "Rodolphe Bresdin fecit et imprime ..."
   Lr. C. "Bordeaux posse. . . ."
   Walter S. Brewster Collection.

73. Rider. N. 110.
   Etching, pl. 61/2x41/4 inches (rounded corners).
   Lr. R. "Rodolphe Bresdin fecit". Lr. C. "... ques 255... Amis et Cie".
   Lent by J. B. Neumann.

74. Landscape with Marsh. N. 111.
   Etching.
ETCHINGS AND LITHOGRAPHS

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Walter S. Brewster Collection.

75. THE CASTLE IN THE MOUNTAINS. N. 113.
See No. 38. Similar but with added work along both sides.
Lithograph, 7 9/16 x 6 3/8 inches. Chine collé.
Walter S. Brewster Collection.

76. THE BRIC-A-BRAC MERCHANT. N. 114.
See No. 18.
Lithograph, 6 1/2 x 4 3/8 inches.
Lr. C. "Rodolphe Bresdin 1865 Amen" (in reverse).
Walter S. Brewster Collection.

77. FISHING NEAR A VILLAGE. N. 116.
Etching, 4 11/16 x 2 3/16 inches (clipped).
Lent by J. B. Neumann.

78. SHIPS IN PORT. N. 117.
Lithograph, 19 x 12 3/16 inches (clipped).
Lr. C. "Rodolphe Bresdin 1883".
Walter S. Brewster Collection.

79. PENELOPE. N. 121.
Cliché verre, 5 3/8 x 3 5/8 inches.
Lr. R. "R B".
Lent by J. B. Neumann.

80. LANDSCAPE WITH A LAKE. N. 122.
Etching, 1 3/4 x 2 3/4 inches (clipped and corners cut).
Lent by J. B. Neumann.
81. Landscape with Bridge. N. 123.
   Etching, 13/4 x 23/4 inches (clipped and corners cut).
   Lent by J. B. Neumann.

82. Small Landscape. N. 124.
   Etching, 15/8 x 21/2 inches (clipped and corners cut).
   Lent by J. B. Neumann.

83. Landscape with a Mill Wheel. N. 125.
   Etching, 13/4 x 25/8 inches (clipped and corners cut).
   Lent by J. B. Neumann.

84. Interior. N. 126.
   Etching, 31/4 x 213/16 inches (clipped).
   Lent by J. B. Neumann.

85. Fauns. N. 127.
   Etching, 5 x 215/16 inches (clipped).
   Lent by J. B. Neumann.

86. The Death of Uncas. N. 128.
   Etching, 31/2 x 515/16 inches (clipped).
   L. C. "Bresdin" (in reverse). Signed in pencil "Rodolphe Bresdin".
   Lent by J. B. Neumann.

87. Joseph the Carpenter. N. 129.
   Etching (unfinished), 31/2 x 7 inches (clipped).
   Lent by J. B. Neumann.

88. Old Stone Arch. N. 130.
   Etching, 41/16 x 23/4 inches (clipped).
   Lent by J. B. Neumann.

89. Boy Fishing from a Bridge. N. 131.
   Etching, 25/16 x 33/8 inches (clipped).
   Lent by J. B. Neumann.

90. Fisherman on a Bridge. N. 132.
   Etching, 25/8 x 43/8 inches (clipped).
   Lent by J. B. Neumann.
91. **Crucifixion.** N. 133.
   Etching, $3\frac{3}{16} \times 3\frac{7}{8}$ inches (clipped).
   Lr. R. "B D 1889".
   Lent by J. B. Neumann.

92. **Boy on a Hillock with a Donkey.** N. 134.
   Etching, $1\frac{3}{8} \times 2\frac{3}{4}$ inches (clipped and corners cut).
   Lent by J. B. Neumann.

93. **Interior.** N. 135.
   Etching, $2\frac{9}{16} \times 4$ inches (clipped).
   Lent by J. B. Neumann.

94. **Interior of Poor Man's Hut.** N. 136.
   Etching, $3\frac{7}{8} \times 3$ inches (clipped).
   Lent by J. B. Neumann.

95. **Evening of Battle.** N. 137.
   Etching, $2\frac{7}{16} \times 3\frac{1}{2}$ inches (clipped).
   Lent by J. B. Neumann.

96. **Interior of Fisherman's Cottage.** N. 138.
   Etching, $1\frac{3}{16} \times 2\frac{1}{8}$ inches (clipped).
   Lent by J. B. Neumann.

97. **Christ and the Woman of Samaria.** N. 139.
   Etching, $2\frac{15}{16} \times 3\frac{3}{8}$ inches (clipped).
   Lent by J. B. Neumann.

98. **Holy Family.** N. 140.
   Etching, $1\frac{3}{4} \times 3\frac{9}{16}$ inches (clipped).
   Lent by J. B. Neumann.

99. **Descent from the Cross.** N. 141.
   Etching, $1\frac{5}{16} \times 1\frac{3}{8}$ inches (clipped).
   Lent by J. B. Neumann.

100. **Battle.** N. 142.
   Etching, $1\frac{11}{16} \times 3\frac{1}{8}$ inches (clipped and corners cut).
   Lent by J. B. Neumann.
ETCHINGS AND LITHOGRAPHS

101. **Battle Scene. N. 143.**
Etching, $1\frac{5}{8} \times 4\frac{7}{8}$ inches (clipped).
Lent by J. B. Neumann.

102. **Figure Under Trees. N. 155.**
Etching, $4\frac{1}{8} \times 1\frac{5}{8}$ inches (clipped).
Lr. L. "R. Bresdin".
Lent by J. B. Neumann.

103. **Cascades. N. 156.**
Etching, pl. $3\frac{3}{8} \times 3\frac{1}{8}$ inches.
Lr. L. "Bresdin 18..." (in reverse).
Lent by J. B. Neumann.

104. **Village with Gothic Clock Tower. N. 157.**
Etching, pl. $7\frac{1}{8} \times 5\frac{5}{16}$ inches.
Lr. R. "1837".
Lent by J. B. Neumann.

105. **Town Near the Water. N. 158.**
Etching, pl. $8\frac{9}{16} \times 5\frac{7}{16}$ inches.
Lr. R. "Rodolphe Bresdin 1883".
Lent by J. B. Neumann.

106. **Olive Tree.**
Etching (retouched), $4\frac{11}{16} \times 2\frac{13}{16}$ inches (clipped).
Lent by J. B. Neumann.

107. **Departure for the Chase.**
Etching (shellacked), $10 \times 13\frac{1}{2}$ inches.
Lr. L. "1869 Bresdin Rodolphe".
Walter S. Brewster Collection.

108. **Portrait of Bresdin by Alphonse Legros (frontispiece).**
Lithograph, $8\frac{3}{4} \times 6$ inches.
Lr. R. "Revue Méridinale". L. C. "R. Bresdin".
Lent by J. B. Neumann.
109. **PORTRAIT OF BRES DIN** by Aglaüs Bouvenne.
   Etching.
   Lent by J. B. Neumann.

110. **PORTRAIT OF BRES DIN** by Paul Guignebault.
   Etching. Frontispiece to Champfleury's "Chien-Caillou" after a drawing made by the Portuguese painter Ernesto Condeixa (son-in-law of Bresdin) about 1874.
   Lent by J. B. Neumann.
DRAWINGS

All the drawings are on thin paper unless otherwise described. Where shape is not rectangular, greatest measurements are given.

111. AFRICAN LANDSCAPE.
    Pen and ink, 3\(\frac{3}{8}\)x5\(\frac{3}{4}\) inches.
    Walter S. Brewster Collection.

112. AFTER THE BATTLE.
    Pen and ink, 2\(\frac{1}{8}\)x3\(\frac{3}{8}\) inches.
    Lent by J. B. Neumann.

113. THE BATHERS.
    Pen and ink, 1\(\frac{9}{16}\)x1\(\frac{5}{8}\) inches.
    Walter S. Brewster Collection.

114. BOATS ON A VILLAGE SHORE.
    Pen and ink, 6\(\frac{15}{16}\)x4\(\frac{1}{2}\) inches (corners cut).
    Signed Lt. R. "Rodolphe Bresdin".
    Lent by J. B. Neumann.

115. BRETON VILLAGE.
    Pen and ink, 2x4\(\frac{3}{4}\) inches.
    Lent by N. Eisenloeffel.

116. THE BRIDGE.
    Pencil, 3\(\frac{3}{4}\)x3\(\frac{15}{16}\) inches (top arched).
    Lent by N. Eisenloeffel.

117. THE CAPTIVE.
    Pen and ink, 4\(\frac{1}{2}\)x4\(\frac{1}{4}\) inches.
    Walter S. Brewster Collection.

118. CASTLE ON THE ROCKS AND CATHEDRAL.
    Pen and ink, 3\(\frac{3}{16}\)x4 inches.
    Walter S. Brewster Collection.

119. CATHEDRAL AND TOWN BY A LAKE.
    Pen and ink, 1\(\frac{3}{16}\)x3\(\frac{3}{16}\) inches.
    Walter S. Brewster Collection.

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120. **Caucasian Landscape.**
   Pen and ink, 4\(\frac{5}{8}\)x6\(\frac{7}{8}\) inches.
   Signed Lr. R. "Bresdin".
   Lent by J. B. Neumann.

121. **Cavaliers.**
   Pencil, 3\(\frac{3}{8}\)x4\(\frac{1}{2}\) inches (clipped corners).
   Lent by N. Eisenloeffel.

122. **Cavaliers.**
   Pencil, 5\(\frac{1}{4}\)x4\(\frac{1}{4}\) inches.
   Lent by N. Eisenloeffel.

123. **Chateau** (architectural study).
   Pen and ink, 7\(\frac{1}{8}\)x6\(\frac{1}{2}\) inches.
   Lent by J. B. Neumann.

124. **The Convalescent.**
   Pen and ink, 3\(\frac{5}{8}\)x4\(\frac{3}{4}\) inches.
   Lent by J. B. Neumann.

125. **Conversation.**
   Pen and ink, 1\(\frac{1}{16}\)x1\(\frac{15}{16}\) inches.
   Walter S. Brewster Collection.

126. **The Crevasse.**
   Pen and ink, 4\(\frac{3}{4}\)x3\(\frac{1}{4}\) inches.
   Signed Lr. R. "R.B."
   Lent by J. B. Neumann.

127. **Departure for the Chase.**
   Pen and ink, 6x4\(\frac{1}{4}\) inches.
   Lent by J. B. Neumann.

128. **Design for Stained Glass Window.**
   Pen and ink and water colour on thick paper, 3\(\frac{7}{8}\)x2\(\frac{3}{4}\) inches.
   Signed Lr. C. "Bresdin". Lr. R. "R.B."
   Lent by J. B. Neumann.

129. **The Eyrie.**
   Pen and ink, 3\(\frac{3}{8}\)x6\(\frac{3}{8}\) inches (upper corners rounded).
   Lent by J. B. Neumann.
130. The Farm.
   Pen and ink, 2\(\frac{13}{16}\) x 5\(\frac{3}{8}\) inches.
   Lent by J. B. Neumann.

131. Fishermen Drawing Nets.
   Pen and ink and wash on white paper, 4\(\frac{1}{16}\) x 2\(\frac{1}{8}\) inches (corners rounded).
   Lent by J. B. Neumann.

132. Fishing Near a Village.
   Pen and ink, 5\(\frac{1}{2}\) x 6 inches.
   See etching No. 77.
   Lent by N. Eisenloeffel.

133. For a "Revue".
   Pen and ink on thick paper, 8\(\frac{5}{16}\) x 6\(\frac{3}{16}\) inches.
   Lent by J. B. Neumann.

134. Gothic Cathedral.
   Pen and ink 5\(\frac{7}{8}\) x 5\(\frac{3}{8}\) inches.
   Walter S. Brewster Collection.

135. House in the Country.
   Pen and ink, 5\(\frac{5}{16}\) x 4 inches.
   Signed Ltr. R. "Rodolphe Bresdin 1850".
   Lent by J. B. Neumann.

136. House with Thatched Roof.
   Pen and ink, 3\(\frac{3}{8}\) x 6\(\frac{3}{16}\) inches.
   Lent by N. Eisenloeffel.

137. Houses by a Mountain Lake.
   Pen and ink, 1\(\frac{13}{16}\) x 2\(\frac{15}{16}\) inches.
   Lent by J. B. Neumann.

138. The Hunt.
   Pen and ink, 4\(\frac{3}{8}\) x 6 inches.
   Lent by J. B. Neumann.

139. Indian.
   Pen and ink on thin board, 6\(\frac{5}{8}\) x 5\(\frac{3}{8}\) inches.
149. OLD HOUSES AND BOATS
Signed near centre: "Bresdin Rodolphe 1878".
Walter S. Brewster Collection.

140. **The Inn.**
Pen and ink, 6x3½ inches.
Lettered "Rodolphe Bresdin Chingaghgouk bon vin tout(?) a boire et a manger".
Lent by J. B. Neumann.

141. **A King.**
Pen and ink, \(4\frac{1}{16}\times2\frac{15}{16}\) inches (corners cut).
Lent by J. B. Neumann.

142. **Lake in the Mountains.**
Pen and ink, 2\(3\frac{1}{4}\times4\frac{1}{16}\) inches.
Lent by N. Eisenloeffel.

143. **Law.**
Pen and ink, 6\(\frac{3}{8}\times4\frac{1}{4}\) inches (upper corners rounded).
Lent by N. Eisenloeffel.

144. **Mountain.**
Pen and ink, 3\(\frac{1}{2}\times5\frac{5}{8}\) inches.
On rocks, L.C. "plus foncé".
Lent by J. B. Neumann.

145. **Mountain Town and Figure Studies.**
Pen, sepia ink and pencil, 5\(\frac{7}{8}\times4\frac{1}{2}\) inches.
Walter S. Brewster Collection.

146. **Mountain Village.**
Pen and ink, 6\(\frac{1}{2}\times4\frac{3}{8}\) inches.
Walter S. Brewster Collection.

147. **Muscovite Riders.**
Pen and ink, 4\(\frac{1}{2}\times3\frac{1}{2}\) inches (upper corners cut).
Lent by J. B. Neumann.

148. **Nightmare.**
Pen and ink and brown wash on heavy paper, 7x4\(\frac{11}{16}\) inches.
168. STUDIES. HORSES AND HUNTING DOGS
DRAWINGS

Signed Lt. R. "R B."
Lent by J. B. Neumann.

149. OLD HOUSES AND BOATS.
Pen and ink, 6⅜x4¾ inches.
Walter S. Brewster Collection.

150. OLD TOWN.
Pen and sepia ink, 2¼x3¼ inches.
Lent by N. Eisenloeffel.

151. OLD TOWN WITH ROMAN BRIDGE.
Pen and ink, 3¼x4⅞ inches.
Lent by N. Eisenloeffel.

152. ON THE BANKS OF THE SEINE.
Pencil on deep cream paper, 3⅛x6 inches.
Signed Lt. R. "R B".
Lent by J. B. Neumann.

153. A PORT.
Pen and ink, 3¾x5⅛ inches.
Signed U.R. "Rodolphe Bresdin 1869". Lt. R.
"Rodolphe Bresdin 1869".
Lent by J. B. Neumann.

154. RIDER.
Pen and ink, 6¼x5 inches.
Study for etching No. 73.
Lent by J. B. Neumann.

155. THE RIVER GAVE.
Pen and ink, 7½x6⅞ inches.
Lent by J. B. Neumann.

156. STUDIES—BIBLICAL SUBJECTS.
Pen and sepia ink, 8¾x4⅞ inches.
Walter S. Brewster Collection.

157. STUDIES—BIBLICAL SUBJECTS.
Pen and sepia ink, 6¼x4¼ inches.
Lent by N. Eisenloeffel.
158. STUDIES—BIBLICAL SUBJECTS.
   Pen and sepia ink, 4\(\frac{3}{4}\)\(\times\)7 inches.
   Lent by N. Eisenloeffel.

159. STUDIES—BIBLICAL SUBJECTS.
   Pen and sepia ink, 9\(\times\)4\(\frac{3}{4}\) inches.
   Lent by N. Eisenloeffel.

160. STUDIES—BIBLICAL SUBJECTS.
   Pen and sepia ink, 4\(\frac{13}{16}\)\(\times\)4\(\frac{3}{8}\) inches (corners rounded).
   Lent by J. B. Neumann.

161. STUDIES—BIRDS, FLOWERS, LANDSCAPES.
   Pen and ink, 3\(\frac{3}{16}\)\(\times\)6\(\frac{5}{16}\) inches.
   Lent by J. B. Neumann.

162. STUDIES—DANCERS, RIDERS, HORSES, ELEPHANTS.
   Pen and ink, 4\(\frac{1}{2}\)\(\times\)7\(\frac{1}{4}\) inches.
   Lent by J. B. Neumann.

163. STUDIES—FIGURES.
   Pen and sepia ink, 5\(\frac{1}{4}\)\(\times\)4\(\frac{7}{8}\) inches.
   Lent by N. Eisenloeffel.

164. STUDIES—FIGURES.
   Pen and sepia ink, 6\(\frac{5}{16}\)\(\times\)4\(\frac{3}{4}\) inches (arched top, lower corners rounded).
   Lent by J. B. Neumann.

165. STUDIES—FIGURES AND FISHING VILLAGE.
   Pen and ink and pencil, 7\(\frac{5}{16}\)\(\times\)6\(\frac{5}{8}\) inches (upper corners rounded).
   Lent by N. Eisenloeffel.

166. STUDIES—FIGURES AND THE FLIGHT INTO EGYPT.
   Pen and sepia ink, 8\(\frac{3}{4}\)\(\times\)4\(\frac{9}{16}\) inches.
   Lent by N. Eisenloeffel.

167. STUDIES—FIGURES, HOUSE AND ROCKS.
   Pen and ink on thick paper, 2\(\frac{9}{16}\)\(\times\)3\(\frac{11}{16}\) inches (corners cut).
DRAWINGS

Signed Lr. C. "RB 1839".
Lent by J. B. Neumann.

168. STUDIES—HORSES AND HUNTING DOGS.
Pen and ink, 5 3/4 x 4 3/8 inches (clipped to octagonal shape).
Walter S. Brewster Collection.

169. STUDIES—LANDSCAPES, BUTTERFLY, ETC.
Pen and ink, 3 5/8 x 5 7/8 inches.
Lent by J. B. Neumann.

170. STUDIES—LIONS, DOGS AND WILD BOAR.
Pen and ink and pencil, 3 5/8 x 4 3/4 inches (upper corners rounded).
Lent by N. Eisenloeffel.

171. STUDIES—MEN ATTACKED BY LIONS, TOWN.
Pen and sepia ink, 5 3/4 x 4 7/16 inches.
Lent by N. Eisenloeffel.

172. STUDIES—ROCKS, YOUNG GIRL.
Pen and ink and pencil, 1 7/8 x 3 3/4 inches.
Lent by N. Eisenloeffel.

173. STUDIES—SCENES FROM THE LIFE OF CHRIST.
Pen and sepia ink, 5 3/4 x 4 3/8 inches.
Lent by J. B. Neumann.

174. STUDIES—YOUNG GIRL, TURK.
Pen and ink and pencil, 4 1/8 x 3 1/4 inches (corners rounded).
Lent by N. Eisenloeffel.

175. SUNSET.
Pen and ink, 2 3/16 x 3 3/4 inches.
Lent by N. Eisenloeffel.

176. TOWN BY A LAKE.
Pen and ink, 1 11/16 x 3 3/8 inches (upper corners rounded).
Lent by N. Eisenloeffel.
156. STUDIES. BIBLICAL SUBJECTS
118. CASTLE ON THE ROCKS AND CATHEDRAL