AN EXHIBITION OF ETCHINGS BY EDGAR DEGAS
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FOREWORD BY JOHN REWALD · INTRODUCTION AND NOTES BY PAUL MOSES

THE RENAISSANCE SOCIETY AT THE UNIVERSITY OF CHICAGO AND THE DEPARTMENT OF ART

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It is an open secret that a good deal of printmaking today is accomplished by artists who leave the more technical aspects of engraving and printing to specialized craftsmen. While the results may be impeccable, their interest as a mirror of the author's individuality is greatly lessened. Indeed, etchings and lithographs are not merely products of multiplying processes, they represent media which offer great and original possibilities to those who do not shrink before the difficulties inherent in the various graphic techniques. These difficulties are obviously compensated by joys, and, if Degas devoted so much time and care to etching, it was precisely because it rounded out the different modes of expression—drawing, painting, modeling—in which his genius manifested itself.

Etching was a medium in which Degas excelled from his youth, to which he returned periodically, and which he approached with dedication and real passion. He even owned a printing press so as to be able to pull his own proofs, since this is indispensable for any etcher who wishes to control the progress of his work through its successive stages until the final state emerges, a result of patient care as well as technical proficiency. This press he also made available to such friends as Camille Pissarro, Mary Cassatt, and, later on, Suzanne Valadon, whom he initiated into the secrets of drypoint, etching, and aquatint, as well as their occasional combination. In still another field, that of the monotype, Degas was to become a true pioneer whose resourcefulness has not been surpassed to this day.

Not content to exercise the art of etching in the conventional sense, Degas loved to experiment with this medium and to exploit its possibilities with the same spirit of adventure that was to characterize a little later Lautrec's approach to lithography. It is through this mixture of ingenuity and technical know-how, of daring combined with submission to the essential laws of a difficult craft, that the etchings of Degas are such astonishing and beautiful achievements.

Since Loys Delteil compiled his catalogue of Degas' graphic output, forty-five years ago, there has been no consequent investigation of this highly specialized subject, except for M. Guérin's *Additions et rectifications...* an unpublished manuscript in the Bibliothèque Nationale in Paris. Paul Moses has had the courage to undertake the necessary revision of Delteil's work, a task which could scarcely result in any shattering revelations yet which was bound to yield many valuable precisions. Co-ordinating his own findings, based on minute examination of the various states of Degas' etchings, with such recent publications as Lemoisne's catalogue that provides a full documentation of the artist's paintings and pastels, he not only brought Delteil's study up to date but also related Degas' prints more closely to his other works. From preparatory drawings and earliest proofs to the final state and even the canceled plate (of which many came to light only a few years ago), Paul Moses was able to retrace closely the intricate artistic process that made Degas such an outstanding etcher.

The present exhibition is the result of Paul Moses' scholarly exploration and labor of love. By assembling prints in their various stages, he offers us an opportunity to follow step by step the creation of Degas' individual etchings, and by accompanying each of them with exhaustive notes he shares with us the results of his patient research. Thus, after a long period of neglect, one of the many fascinating aspects of Degas' work now stands fully revealed.

JOHN REWALD

The University of Chicago
February 1964
INTRODUCTION

Both critics and scholars alike have been slow to cede Edgar Degas a place in the history of printmaking in the nineteenth century. In April of 1880, for the first and only time, Degas exhibited etchings at one of the Impressionist shows. He grouped his prints under one entry and designated them simply as item 44, "Essays and states of the plates," whereas Camille Pissarro, who likewise never showed any of his prints at other Impressionist exhibits, labeled his entries considerably more elaborately. The first of the etchings, item 139, was listed as follows: A frame containing four states of the landscape which is included in the first edition of the publication: "Le Jour et la nuit." For another entry, Pissarro went so far as to indicate that one state of a print was in drypoint. Despite the fact that both men, along with Mary Cassatt and others, had collaborated on this publication which was to be a periodic magazine featuring their original prints, Degas remained curiously silent about the subjects and technical aspects of his etchings when he made his catalogue entry.

The critics apparently did not notice Degas' prints at all, even though one journalist did commend Pissarro for his landscape. In his article in La République Française, a friend of Degas and an eminent connoisseur of prints, Philippe Burty, remained quiet about Degas' and Pissarro's etchings although he did praise some skillful but comparatively unimaginative prints by Félix Bracquemond. The irony of this conspiracy of silence rests in the fact that Degas was probably showing some of the finest work he was ever to do in the print medium: the exquisitely atmospheric aquatint of Mary Cassatt in the Etruscan Gallery (exhibit #30), the richly colorful Mary Cassatt in the Painting Gallery (exhibit #31) with its virtuoso manipulation of a variety of print techniques to produce a design which in itself is a breathtaking tour de force on the decorative Japanese prints, and the incredibly fine Actresses in Their Dressing Rooms (exhibit #32). Moreover, the fact that these works were of a technical daring beyond the abilities of his most gifted contemporaries compounds the scope of the critical oversight.

Six years later, in 1886, when Henri Béraaldi published the fourth volume of Les Graveurs du XIXe siècle (Engravers of the Nineteenth Century), he commented on Degas' experimenting with diverse techniques, including the monotype. He only cited a few of Degas' etchings by name, the three portraits of the painter Edouard Manet (exhibits #13, #14, and #15), Leaving the Bath (exhibit #35), and one of the Mary Cassatt duo which he entitled Young Lady Visiting the Louvre. The section on Degas concluded with a brief paragraph that seems to question the sincerity of Degas' inventions.

Degas, an intransigent, attempts intransigent printmaking. But do you know what the prints are that he looks at for his own personal satisfaction? Well, they are quite simply those of Marc Antonio Raimondi.†

Béraaldi's few words constituted the first critical appraisal of Degas as a printmaker. Subsequent estimates of his graphic art were rare until the sale of his prints after his death when Degas came to the attention of the public as a printmaker. In the interim there was some scant awareness of Degas' graphic work. At least A. M. Hind could write, in 1908, a brief paragraph on Degas in A Short History of Engraving and Etching. Certain prints of Degas' were in circulation, for instance, the portrait of Joseph Tourny which had even been reproduced in fac-


† Of the three etchings, only exhibit thirty was surely shown at this time. However, it is highly likely that the other etching of Mary Cassatt was also included and quite possibly this third piece.

‡ An Italian Renaissance engraver.
simile before Degas' death as was the etched portrait of his sister. His self-portrait of 1857–58 was known to connoisseurs. The soft-ground etching On Stage (exhibit #23) appeared in auction sales long before Degas' death; The Program (exhibit #36) was shown in 1891 in its lithographic version by A. Bouvenne against Degas' will; Paul Gauguin mentioned a Degas print in one of his letters; several were at auction in 1891 in the sale of Philippe Burty's collection; and there were a number in the Roger-Marx sale in 1914. The Atelier Sale was a dramatic revelation of Degas' scope as a printmaker. Arsène Alexandre's article on Degas' prints in Les Arts made much of this unknown side to Degas' talent; so did an article by Curt Glaser in Kunst und Künstler.

Since Loys Delteil's invaluable catalogue raisonné of 1919, little has been published on Degas' etchings. The little that has appeared has depended heavily and often without question on the data that Delteil presented and on the conclusions that he reached. During the last twenty years, however, several critics have offered fresh observations about isolated aspects of the prints. In 1945 Denis Rouart published some penetrating pages on the technique of the prints; in 1946 Paul-André Lemoine corrected Delteil on a few points; and, in 1958 Miss Jean Boggs uncovered data based on newly studied material. Only Marcel Guérin in Additions et rectifications au catalogue de Loys Delteil des gravures de Degas, unpublished typescript in the Bibliothèque Nationale, Paris, attempted a full-scale revision of his graphic work. Much remains to be examined. Nonetheless, the tide of critical and scholarly opinion has turned to the extent that it can entertain the judgment by Miss Elizabeth Mongan that in time Degas would emerge as the major figure in the graphic art of France during the second half of the nineteenth century.

Stylistically, Degas' etchings seem to fall into three phases. The earliest phase is characterized by a preoccupation with elements of draughtsmanship. During this period, which extends through 1857–58, Degas wrestles with the classical problem of fine and distinct delineation of objects and with the Baroque problem of dramatic and psychologically expressive chiaroscuro. The outstanding single influence on this phase is Rembrandt. The middle phase is distinguished by a seemingly spontaneous and sketchy drawing. At this time, under the spell of the etching manner of the 1860's and in particular of Manet, there emerges an interest in the character of the individual line and in the suggestive juxtaposition of broadly generalized areas. This middle phase extends from 1859 through 1865. The third and final period, 1875 to 1892, is most characteristically Degas. Formally, his concerns are in the activation of the entire pictorial surface by means of decorative patterns. Technically, he is involved with experiments in the expressive possibilities of the medium. Whereas he was concerned mainly with portraiture in the two earlier phases of his development, in the third phase he is largely occupied with compositions of two or more figures whose unifying theme is usually either the theater or the toilette. Dominating the visual concepts of this period are the formal principles underlying Japanese prints.

This exhibition of Degas' etchings is a modest but serious effort to present the art of Degas' etching to the general public and to initiate scholarly inquiry into this aspect of his genius so that we may arrive at a firmer understanding of it. Hopefully, many points will come to light because of the comparisons possible among works which were widely scattered before. Hopefully, our present knowledge will be refined and the new material presented in this catalogue developed further.
The Renaissance Society gratefully acknowledges the cooperation of the Department of Art in planning and presenting this exhibition of The Etchings of Edgar Degas; Mr. Edward A. Maser, Professor and Chairman of the Department of Art, with Mr. Paul Moses, Instructor in Art and in Humanities, Department of Art and the College, have guided and directed the exhibition from its inception.

Mr. Moses contributed generously of his knowledge and energy, both in determining the nature and content of the exhibition and in preparing this catalogue.

The Society wishes to thank the lenders to the exhibition whose ready response made it so complete and so excellent: The Achenbach Foundation for Graphic Arts, San Francisco, California; The Baltimore Museum of Art; The Boston Public Library; The Brooklyn Museum; Mrs. George H. Bunting, Jr., Shawnee Mission, Kansas; The Cleveland Museum of Art; The Art Institute of Chicago; The Detroit Institute of Arts; Monsieur Charles Durand-Ruel, Paris; The Los Angeles County Museum of Art; The Museum of Fine Arts, Boston; The Metropolitan Museum of Art, New York; The National Gallery of Art, Rosenwald Collection, Washington, D.C.; The New York Public Library; Mr. and Mrs. Alexander J. Oppenheimer, San Antonio, Texas; The Philadelphia Museum of Art; Mr. and Mrs. John Rewald, Chicago, Illinois; The City Art Museum of St. Louis; Stanford University; and The Yale University Art Gallery.

Furthermore, our gratitude is extended to those persons who assisted in assembling the exhibition: Dr. Harold Joachim, Curator of Prints and Drawings, The Art Institute of Chicago; Dr. Richard Fields, Assistant Curator, Alverthorpe Gallery; Mrs. Betsy G. Fryberger, Assistant Curator of Prints and Drawings, The Art Institute of Chicago; to Mr. John Rewald, Professor, Department of Art, for the Foreword to the catalogue; to Miss Marion E. Roberts and Mr. José A. Arguelles, students in the Department of Art, who contributed entries to the catalogue; to Dr. Bertha H. Wiles, Associate Professor Emeritus, Department of Art, and Dr. Alice Benston, Instructor in Humanities, The College, The University of Chicago, who read the manuscript of the catalogue; and to Ruth Philbrick, Curator, The Max Epstein Archive, The University of Chicago, for invaluable assistance in preparing the exhibition.

In addition, the Society is grateful to Mr. Robert E. Streeter, Professor of English and Dean of the Division of the Humanities; to Mr. Alan Simpson, Professor of History and Dean of the College; and to Mr. Maser, for making available supplementary funds needed to enhance this catalogue.

Harold Haydon, President
Although other publications were used and are cited within the body of the text in the appropriate places, the following works were most consistently utilized in compiling this catalogue. In the notes to individual prints they will be referred to by the author's name.


Catalogues des tableaux, pastels et dessins par Edgar Degas et provenant de son atelier ... Paris. Galeries Georges Petit, 6–8 May 1918; 11–13 December 1918; 7–9 April 1919; 2–4 July 1919. (These four sales, plus the sale of prints by Degas listed in the catalogue, will be referred to as the "Atelier Sales." The sale of Degas' collection of paintings and prints done by other artists will also be referred to as an "Atelier Sale.")


LOYS DELTEIL. Edgar Degas: Le peintre-graveur illustré (XIX et XX siècles), Vol. IX. Paris, 1919. (This catalogue raisonné is the basis for any serious study of this artist's etchings and lithographs.)

MARCEL GUÉRIN. Additions et rectifications au catalogue de Loys Delteil des gravures de Degas. 1942. (Unpublished text in the Cabinet des Estampes of the Bibliothèque Nationale, Paris.)

PAUL-ANDRÉ LEMOISNE. Degas et son œuvre. Paris, 1946–49. (This four-volume catalogue raisonné of Degas' paintings and pastels is a basic book in the study of this artist's works.)


The measurements of the etchings are calculated as closely as possible from the plate marks with the height preceding the width in all instances.
1. THE INLET: A GRECIAN LANDSCAPE. Early 1856?

Etching. 72 mm. × 60 mm. Single state. Delteil 10.

Loys Delteil stated that this etching was done at the suggestion of Prince Soutzo, a Greek artist and friend of the family who gave Degas some of his earliest lessons in printmaking. Apart from this bit of information there is practically no documentary evidence to help situate this print historically. One impression of this etching was pasted on page 105 of a sketchbook of Degas' housed in the Cabinet des Estampes of the Bibliothèque Nationale in Paris. This sketchbook is catalogued number 1 by that library and is listed as B VII by Miss Jean Boggs, who has dated it to 1860–61, positing that its contents may have been executed "over an extended period." From the formal aspects of the print, it seems unreasonable to date this etching quite so late as 1860–61.

Stylistically it is the most dryly schematic of all of Degas' prints. A system of parallel lines, more like the engraver's technique than the etcher's, defines objects by patterns of dark and light, although within this system there is little manipulation of the width and strength of lines to show gradations. Masses are further defined by crude contours; and, in the case of the foliage, by a rather indifferent cursive scallop. Therefore, when compared with the Portrait of Joseph Tourny (exhibit #8) or An Elderly Lady (#10), both fairly securely dated to 1857 and 1859, respectively, the gracelessness of The Inlet would militate for a very early date among Degas' prints. His close association with Prince Soutzo in the first few months of 1856 and his copy, dated 15 February 1856, of one of this Greek artist's landscapes are documented by notebooks 13 and 11 (Miss Boggs' listing A VI dated to January 1856 and A VII dated to February–April 1856). This circumstantial data and the style would tend to support a dating early in 1856. The etching itself may have been inserted in the 1860–61 notebook as a reminder of what Degas had already done in landscape and as a stimulus for improvement.

Impression from the canceled plate. Private Collection.
2. THE SPORTSMAN MOUNTING HIS HORSE.  
*Circa 1856.*

*Etching. 84 mm. × 74 mm. Five states. Delteil 9.*

Delteil did not venture a date for this landscape, and the documents are equally mute on the subject. Stylistically it is quite close to *The Inlet* (exhibit #1), although its greater complexity and increased sureness would indicate a slightly later date. The botched condition of the canceled impression and the difficulties in reading it point to the problems Degas faced in this print and did not resolve.

*Impression from the canceled plate. Private Collection.*

3. HEAD OF A YOUNG GIRL IN PROFILE. *Circa 1856.*

*Etching. 81 mm. × 71 mm. Single state. ? Delteil 45.*

Mr. Denis Rouart in *Degas à la recherche de sa technique,* published in Paris in 1945, dismissed the idea that this print was an experiment with the *crayon électrique* as Delteil had stated. Rouart suggested, though, that this print and the etching *The Lovers* (Delteil 44) are two states of the same plate, the canceled impression indicating this as the second state of the two. As listed by Delteil, both etchings have exactly the same measurements; and many aspects of the profile give signs that this may be a reworking of *The Lovers.* Close examination shows that none of the details is exactly alike. Stylistically, *Head of a Young Girl in Profile* is allied to *The Inlet* (exhibit #1) and *The Sportsman* (#2).

*Impression from the canceled plate. Private Collection.*  
*Copperplate. Mr. and Mrs. John Rewald, Chicago.*
4. AUGUSTE DE GAS, FATHER OF THE ARTIST.
1856.

Etching and drypoint. 130 mm. × 107 mm. Single state known. Delteil 2.

Auguste de Gas was born in Naples in 1807 and like his father became a banker. He married Célestine Musson in 1832, and in 1834 she gave birth to Edgar, the first of their seven children. During his career the artist did a number of portraits of his father. This etching is associated with a small oil listed as #33 in Paul-André Lemoisne's catalogue of Degas' paintings and pastels. The downcast glance in the etching is explained by the oil in which the father is reading a newspaper that he props against a table. There is an even closer relationship between this etched portrait and a portrait of the father identified as a drawing in sanguine that appears framed in the background of the famous portrait of the Bellelli family in the Louvre (Lemoisne. 79). Except for the little head in the upper-left corner of the etching, the two are identical.

Loys Delteil, the catalogue of Degas' prints, reports that this etching was made in Naples in 1856. An impression in the Bibliothèque d'Art et d'Archéologie in Paris is marked: Naples 1857. On the basis of style and technique 1856 seems the more acceptable dating. The craftsman- ship is tight, hesitant, and conventional, although Degas' unusual sensitivity does shine through. Stylistically it is not credible that this portrait should have been conceived later than that of René de Gas, which is datable to the early months of 1857.

In the upper-left corner of this etching is a croquis of a woman that is freely sketched, simple and full of character in Degas' drawing manner of the mid-seventies. Therefore it seems probable that the etching, as we know it, was printed in the mid-seventies at the earliest. Further, the use of two techniques, pure etching in the father's portrait and dry point in the woman's, indicate two different conceptions if not two different periods of execution. The critic Manson suggested that this etching was unfinished, an additional reason for not printing an edition when it was first etched. No impressions of this plate appeared in the sale of prints left in Degas' studio when he died. The few impressions known suggest that they may have been gifts from the artist for they have proveniences direct from the family or from close friends. From these rather tenuous hypotheses, one further possibility emerges that Degas printed this plate as a type of commemorative edition for his father, who died in 1874.

The Art Institute of Chicago. Stickney Collection.

5. PORTRAIT OF RENÉ DE GAS. 1857.

Soft-ground etching. 87 mm. × 71 mm. Single state. Delteil 3.

René, a younger brother of Edgar, was born in Paris in 1845. Prior to this etching, Degas had executed a painting of his younger brother, now in the Smith College Museum of Art. In addition, we know of a sketch of René, probably preparatory to the painting, which is now in the collection of Mr. and Mrs. Richard M. Davis, Wayzata, Minnesota. Both the sketch and the painting are dated about 1855, when the subject would have been ten years old. From this knowledge alone, one could date this etching at least two years later, in 1857, when the sitter would have been about twelve years old and approaching early manhood. To substantiate further the dating of this print is the following anecdote related by Lemoisne, and which took place in the first months of 1857: "Fifty years later René could still smell the sharp odor of the acid filling the apartment when Degas, under the direction of Soutzo, was etching his copperplates in the kitchen!" Implicit in this statement is the fact that it was under the tutelage of the mysterious Soutzo and not, as Delteil has stated, under Tourny, that Degas was first initiated into the art of etching.

This particular print is a soft-ground etching, a type of etching wherein the line has something of the quality of a lead pencil, a kind of line whose softness and warmth enhance in a most direct manner the over-all quality of this print.

Contributed by José Arguelles.

The Art Institute of Chicago. Given in Memory of Pauline K. Palmer by Mr. and Mrs. Arthur Wood.
6. YOUNG MAN IN A VELVET CAP AFTER REMBRANDT. Late 1857.

*Etching 105 mm. × 95 mm. Single state. Delteil 13.*

The only other known copy after Rembrandt occurs in notebook 25 of the Bibliothèque Nationale in Paris (Miss Boggs' listing A XI and dated to November, 1857). Since the so-called *Self-portrait* (Delteil 5), an etching patently in the Rembrandtesque mode, is dated 8 Nov. 57, it seems reasonable to date this print to late 1857.

*Impression from the canceled plate. Private Collection.*

7. DANTE AND VIRGIL. Winter 1857.

*Etching. 116 mm. × 086 mm. Two States. Delteil 11.*

This little etching was mistakenly dubbed *Dante and Beatrice* by Delteil. Although Mr. Marcel Guiot recognized as early as 1933 that the figure in lighter clothing was Virgil, he rectified the title without giving reasons. Except for Marcel Guérin, the few critics who have referred to it have persisted in using the old name. The impression with the subscript

> Per me si va nella città dolente . . .

*Lasciate ogni speranza voi ch’entrare.*

quotes lines of the third canto of *the Inferno* when the two poets read the ominous inscription over the Gates of Hell. Hence there can be no doubt that this is the Latin poet.

Furthermore, there are two states to this etching rather than a single one that Delteil knew. The first state, which is in the Cabinet des Estampes of the Bibliothèque Nationale in Paris, does not have the quotation. It does not have the darkening of areas of the grotto, nor the cracks on the right side of the lintel nor the two darker areas in the upper right corner.

Stylistically, this etching falls into the group of those done in the winter of 1857–58. To build up the patterns of dark and light, it uses the same pattern of diamond crosshatchings which in the earlier states have a slight feeling of the delicacy of silverpoint and recall the regularized interlaced lines of engraving. Thematically, it is allied to the Dantesque heads of the etched portrait of Joseph Toury, while it is closer still to an oil sketch of the head of Toury as Dante (Lemoisne. 26) signed and dated “Rome 1857.” In addition, there are a number of studies of the Dante theme in the November, 1857, sketchbook. All of these facts militate for a dating in the winter of 1857–58.

Etching. 228 mm. x 143 mm. Single state known. Delteil 4.

In these early years Joseph Gabriel Tourny (1817-80), a watercolorist and an engraver, was a close friend of Degas and probably one of his mentors in printmaking. After Tourny had won a first prize in engraving in the Prix de Rome competition of 1847, he became resident fellow in engraving at the French Academy in Rome. With considerable experience at his command, Tourny was eminently qualified to advise Degas in the making of prints. In this etching there is a clarity of conception and of execution which also characterizes both Tourny's prints and his watercolors. Notwithstanding the fact that Tourny was doing copies after Michelangelo at this time, Degas modeled his portrait of Tourny after Rembrandt's etched Self-portrait at an Open Window. (Bartsch. 22).

Thus Degas continued his study of Rembrandt of which his copy of a Rembrandt etching of a young man (Bartsch. 268) and his so-called self-portrait (Delteil 5), dated 8 November 1857, are an important part. This Rembrandtesque affinity places the portrait of Tourny clearly among the prints done during the winter of 1857, while the heads of clerics in the lower margin corroborate this dating because of their close alliance to the Danteguesque themes of this period.

VARIANTS

There are at least four variants on this etching. Since there are no data on them, it is difficult to arrive at any definite conclusions about their time of execution and their purpose. Variant A in the Lessing J. Rosenwald Collection, which may be the "partial proof" listed in the Atelier Sale, is a simple truncation of the image apparently to see how the altered composition functions. As it was originally conceived, Tourny's knees would have to be shown. Because this would have been an awkward termination to the print, other adjustments would certainly have had to be made in order to preserve the attention on the face and the resultant focus on the psychological study. Curiously, this altered composition is closer to the Rembrandtesque prototype.

Variant B, in the Metropolitan Museum, New York, is more like the other variants which emphasize Rembrandtesque chiaroscuro effects. To produce them, the
plate was first heavily inked and then selectively wiped to attain broad, painterly tonal areas. Delteil mentioned a similar variant, Variant C, reproduced on the cover of a catalogue of a sale at the Hotel Drouot on 16 December 1908. Mr. Peter H. Deitsch reproduced Variant D in his gallery's Catalogue Supplement B—1 June 1957.

The technique of these three variants is virtually identical to what the Count Lepic created as the eau-forte mobile, the variable-etching. In order that the printmaker not be limited to the single representation that a given state affords, Lepic capitalized on the many possible variations that could be attained by different wipings of that plate. In his treatise Comment je devins graveur à l'eau-forte, published in 1876, he boasted that he had obtained some eighty different impressions from one plate. Although his book appeared in the seventies, Lepic probably practiced the eau-forte mobile as early as 1868.

Degas and Lepic were close friends and must have exchanged ideas on matters of art. In the Rosenwald Collection are two monotypes, both signed by the two of them, a testimony to their collaboration. The similarity of these variants on the Tourny etching to Lepic's technique may indicate that Degas, influenced by the Count, tried his hand at the eau-forte mobile sometime in the mid-seventies at the same time it is generally assumed that Degas began work on his monotypes.


Etching. 230 mm. x 144 mm. Five states. Delteil 1.

Degas probably etched this self-portrait after a crayon drawing now in the Walter C. Baker Collection in New York. In all the details the two are virtually identical except that the figure in the etching faces in the opposite direction from the figure in the drawing. From the first state of the print to the last it is possible to follow Degas' steps in approximating the chiaroscuro effects of the drawing. The first state, of which only two proofs are known, is done solely in the characteristic basket-weave crisscrosses of this period. The effect is one of lightness and delicacy and of complete visual logic, even though certain facial features are weakly indicated. The acid tint introduced in the second state imparts greater contrast, although it confounds the rationale of the purely linear etching. In the dramatic third state, the acid tint almost completely obfuscates the linear elements going as far beyond the chiaroscuro effects of the drawing as it timidly missed equaling them in the second state. The black tones endow the figure with a mysterious, almost defiant feeling. By the fourth state, though, these excesses have been tamed somewhat by being burnished out in the background. In the fifth state, certain facial features have been strengthened, notably the eyes, the nostrils and the mouth. Marcel Guérin has suggested that this last retouching of the plate may have been by another hand. Since the copperplate remained in Degas' possession throughout his life and since proofs with these retouchings were in his studio at the time of his death, it seems unlikely that these additions were done by someone other than Degas.

Delteil mistakenly read the date 1855 on an impression of the third state in the Fondation Doucet. It is clearly inscribed: Degas 1857. There is still another impression in the Doucet, this one of the fifth state, which has a notation in a script other than Degas': "... Florence 1857." On the basis of the greater skill in handling his medium and the degree of assimilation of Rembrandtesque characteristics, this etching certainly was done after 8 November 1857, the date of the other so-called self-portrait. Our print, listed in the atelier sale of Degas' prints as item #3, and erroneously designated the third state although actually the fifth, is there said to be of 1858.
Reconciling these discrepancies of dating, it seems probable that this print was done during the winter of 1857–58 while Degas was still in Italy.

Copperplate. The Los Angeles County Museum of Art.

10. AN ELDERLY LADY. 1859.

Etching. 101 mm. × 74 mm. Two states. Delteil 6.

Loys Delteil cited a drawing of a woman sewing, dated 16 August 1859, which he identified as the same person as in this etching. The date on the drawing fixes fairly securely the place of this etching in Degas’ chronology. Although its delicacy of line and the sketchy treatment on the torso have certain echoes of Ingres’ style, this print reveals that Degas was alert to contemporary trends in printmaking and partially revised his style because of them. In many respects, An Elderly Lady is akin to Félix Bracquemond’s original etched portraits of this period, like the one of Charles Meryon seated of 1853 or akin to James McNeill Whistler’s powerful portrait of Drouet done in 1859 or akin to certain of Alphonse Legros’ portraits. In all four men, the more detailed treatment of the head with a loose and open network of lines suggests features and character rather than defines them specifically. Contrasted with a summary indication of the torso, this treatment concentrates attention on the head which then becomes the focal point of the composition.

Etching. 103 mm. × 075 mm. Single state. Delteil 7.
(See exhibit #12.)
Impression from the canceled plate. Private Collection.

Etching. 105 mm. × 76 mm. Second state. Delteil 8.
This impression is taken from the second state of the second plate of this etching commemorating the unknown Mlle Wolkonska. The name “Wolkonska” apparently first appears in Delteil’s catalogue and has been used ever since. Miss Boggs has suggested that Mlle Wolkonska was a relative of Degas’ uncle, the baron Bellelli, and that Degas executed this on a trip to Italy in 1860. Whether Mlle Wolkonska is related to the Bellellis or not, the date of this print—about 1860—does correspond to the time when Degas was involved in the painting of his early masterpiece, the Portrait of the Bellelli Family, now in the Louvre. More specifically, Mlle Wolkonska’s facial type most resembles that of Giovanna Bellelli, the young girl on the left in the famous group portrait, particularly as seen in the earlier studies of her. The severe style, the manner of dress—cap and jumper and drawn-back hair—all relate Mlle Wolkonska to a type of young girl immortalized by Degas in the Portrait of the Bellelli Family.
As stated above, this impression is from the second state of this etching. The first state lacks the flowers and the background shading, and the figure generally is not so well defined. Proofs from the first plate also have an indication of flowers in the background, but neither in the profusion nor in the detail that we see them here. The flowers do not seem to be spatially related to the figure, who is seated in a three-quarter pose but not looking at the viewer. The whole effect is one of a photograph taken after a first communion in one of those stuffy little studios that are filled with stage props and an overabundance of paper flowers. Marcel Guérin has, in fact, stated that this etching is after a daguerreotype.
Contributed by José Arguelles.

Etching and aquatint. 130 mm. × 106 mm. Four states. Delteil 14.
In the print medium Degas did three etched portraits of his friend, the painter Edouard Manet, as well as a lithographic portrait unknown to Delteil and published in Marcel Guérin’s catalogue raisonné of Manet’s prints. According to an anecdote, their friendship began when the two artists met for the first time at the Louvre. Degas was standing before Velázquez’s portrait of the Infanta Isabella sketching directly onto the copperplate. Manet, the elder of the two, was so taken aback by Degas’ temerity that he approached the younger artist, who was unknown to him, exclaiming, “You’re quite daring to etch this way without a preliminary drawing. I would never venture to do as much!”
It is unknown exactly when the two men met, just as it is unknown precisely when this portrait was done. The meeting is generally thought to have been late in 1861, whereas the dating for the portrait is generally conjectured to be between 1864 and 1866. In any event, in this portrait Degas has clearly come under the influence of the style propagated by Manet and other leading members of the Société des Aquafortistes which was founded in 1862. The brusqueness and spontaneity of line recall Manet’s prints; the more finished head and the lightly sketched body, Legros’ use of Van Dyck’s portrait style; the leonine aspect of the face patently reflects Whistler’s portrait of Drouet; the aquatint, that laid by Bracquemond for Manet’s Olympia. However, Degas’ lightness and clarity of touch plus his psychological insight make the concept completely his own and not a pastiche.
From a close comparison of the fourth state of this etching with the copperplate there seems to be no justification for the inclusion of a fifth state, as Delteil has done. Of this fourth and final state, we have a rare and beautiful impression in sepias.

First state. The Art Institute of Chicago. The Joseph Brooks Fair Collection.
14. MANET SEATED AND FACING LEFT.
Circa 1865.
Etching. 171 mm. × 120 mm. Two states. Delteil 15.
Second state. Boston Public Library.

15. MANET SEATED AND FACING RIGHT.
Circa 1865.
Etching. 193 mm. × 128 mm. Four states. Delteil 16.
Judging from the more personal style as well as the increased familiarity and intimacy with the subject, it is probable that this is the last executed of the three portraits of Manet, the bust (Delteil. 14) being the first.
First state. The Museum of Fine Arts, Boston.
Second state. The Detroit Institute of Arts.
Third state. The Art Institute of Chicago. Charles F. Glore Collection.

*Etching, 117 mm. × 88 mm. Four states. Delteil 17.*

This print is certainly the most tender in sentiment of all of Degas' etched portraits, and appropriately so, if it is an engagement portrait, as Delteil proposes. Because of his increased skill with the etcher's needle and the greater freedom of the etching line that evolved in the 1860's in France and England, Degas now orchestrates broad planes of differing values and contrasts of areas of varying linear patterns such that he produces a dynamically resonant and colorful ensemble. So adept is he now that he can conjure up lines as fine as a 'snail's hair's breadth' and tones that are just as delicate.

In his *Additions et rectifications au catalogue par Loys Delteil des gravures de Degas* Guérin notes that there are five states to this etching although he does not mention what constitutes the additional state.

*First state. Anonymous loan, Paris.*

*Third state. National Gallery of Art, Rosenwald Collection.*
17. ALPHONSE HIRSCH. 20 February 1875.
Drypoint and aquatint. 112 mm. × 60 mm. Two states. Deltell 19.

On the twentieth of February 1875,* Degas apparently met with his friends Marcellin Desboutin, who was well known as a playwright and as a portraitist in drypoint; Giuseppe de Nittis, who was a fashionable painter both in Paris and in London; and Alphonse Hirsch, a painter and an etcher. These men, with the possible exception of Hirsch, did drypoints of one another in a remarkably similar manner. Without any examples of Hirsch's work, it is difficult to say whose manner prevailed, although it was certainly not Degas'.

The second state of this print is characterized by a rich and fibrous aquatint that forms the tie and the jacket. The broadness and looseness of the tones are suggestive of Goya's later aquatints and of those Bracquemond did for Manet. Most important, though, is that this is the first time in Degas' prints that he uses this tonal process not merely to render effects of dark and light, but primarily to represent a decoratively patterned surface.


* In the Cabinet des Estampes of the Bibliothèque Nationale the impressions of the portraits by de Nittis and Desboutin have annotations in the handwriting of Philippe Burty indicating that this is the date when they were done. It is probable that the aquatint of Degas' print was not added at that session, inasmuch as none of the others experimented with it in his prints.
Aquatint and drypoint. 159 mm. × 118 mm. Single state.
Delteil 21.

This essay in the use of white highlights on a dark ground was handled rather delicately. A fine resin ground may account for the over-all tonality. Acid damage apparently caused dark striations above the globe, and black spots behind the figure. A burnisher was used for the vertical striations of the curtain and for the globe, the shadow around its edges revealing a pattern of hatched lines. The figure was sketched with both drypoint and burnisher. The right arm of the figure seems to have been drawn first in “white,” corrected with drypoint, then modeled again. Although there is only one state for this print, comparison of impressions shows some minor additions in drypoint to this proof.

Contributed by Marion Roberts.

Aquatint and drypoint. 159 mm. × 118 mm. Single state.
Delteil 22.

Unique in the graphic work of Degas are two aquatints that simulate the light lines of pastel or chalk drawings. The technical process is not easily deciphered. Apparently aquatint was used to lay out the large tonal areas—the mottled texture at the upper right indicates an uneven ground. The white striations and chalky patches were probably achieved with a burnisher. After sketching initially with the burnisher, the artist added dark lines and accents with drypoint. Corrections apparent in the upper torso of the standing figure suggest that the artist composed directly on the plate. In the upper right corner two lines of reversed print reveal the word “Berlin,” indicating perhaps the source of manufacture of the plate. A similar marking appears on the companion print.

Contributed by Marion Roberts.
20. TWO DANCERS IN THE WINGS. Circa 1877-78.

Crayon électrique. 112 mm. x 110 mm. Two states.
Delteil 23.

Delteil dates this print around 1875; Messieurs Adhémar and Lethevé in the Inventaire du fonds français après 1800 (Paris: Bibliothèque Nationale, 1953, Vol. VI) adopt the same dating; Lillian Browse in Degas Dancers (Boston, n.d.) dates it around 1875-80. Around 1877-78 seems a more reasonable dating to us. The freedom of facture and concept suggests a date later than 1875. The use of the crayon électrique also suggests a later date inasmuch as three of the other works* in which he uses this tool extensively are securely datable to 1879-80. However, here there is not the coloristic treatment of line and patterns that typify that particular trio as well as works posterior to them.

Second state. Mr. and Mrs. Alexander J. Oppenheimer, San Antonio, Texas.
City Art Museum of St. Louis

22. A SINGER. Circa 1877.

Aquatint and soft-ground etching. 160 mm. x 119 mm. Three states. Delteil 25.

Delteil proposed no date for this print which we feel was done probably around 1877 for reasons similar to those set forth for The Singer in Profile (exhibit #21).

Third state. City Art Museum of St. Louis.
Impression from the canceled plate. Private Collection.

23. ON STAGE (Second Plate). 1877.

Soft-ground etching. 100 mm. x 128 mm. Five or six states.
Delteil 32.

The final state of this plate was published in the Livret du Salon de 1877 of the Amis des Arts de Pau, which fact makes this print a historically crucial one for this period in Degas' career.

In the catalogue of the fourth Atelier Sale a scene identical to this is reproduced under item 137b and is entitled Au théâtre: Le ballet. It is described as an ink sketch, although in reproduction it looks much more like a drawing or a soft-ground etching. Its dimensions, given in centimeters, are 10 x 13, very close to those of this etching. Inasmuch as this scene was framed and under glass with another work at the time of the sale, both the description of the technique and the measurements should be taken tentatively and not definitively. Therefore, although it is impossible to make this statement with absolute certainty, this work designated as an ink sketch seems to be our etching in a state anterior to Delteil's first state which he reproduces. Everything found in this reproduction is present in the impression of the Bibliothèque Nationale in Paris catalogued according to Delteil as the first state. However, this so-called ink sketch lacks, among many other things, the broad heavy lines of the upper corners of the scenery, the white rondel of the cello, and the two lines delimiting the skirt of the ballerina on the extreme left.

Fifth state printed in black ink. The Art Institute of Chicago. Gift of Mr. and Mrs. Joseph R. Shapiro.


* Ellen Andrée (exhibit #26); the two of Mary Cassatt (exhibits 28 and 29).
23. Fifth state printed in black ink
24. ON STAGE (Third Plate). 1877.

Soft-ground etching. 120 mm. × 160 mm. Four states.
Delteil 33.

Like On Stage (Second Plate) (exhibit 23), this etching was probably also done for the Livret du Salon de 1877 of the Amis des Arts de Pau, although this one was not published.


25. AUX AMBASSADEURS. Circa 1877–78.

Etching, aquatint and drypoint. 266 mm. × 296 mm. Three states. Delteil 27.

The bold surface patterns of this print proudly proclaim their indebtedness to Japanese prints as well as herald aspects of the great poster movement that was to burst into full flower in the latter part of the eighties and the early nineties with Bonnard, Toulouse-Lautrec, and Félix Vallotton. Stylistically, this print manipulates broad decorative patterns like the Mary Cassatt at the Louvre, which is datable to 1879–80. For this reason Aux Ambassadeurs should be dated later than the 1875 dating Delteil offers. In any event, it is before 1885, when Degas worked in richly colored pastels over an impression of this print now in the Louvre.

Marcel Guérin in his Additions et rectifications ... suggests that there may be five states to this print instead of three. He provides no supporting material for this suggestion.

26. DANCERS IN THE WINGS. Circa 1878–79.

Etching and aquatint. 140 mm. × 103 mm. Nine states.
Delteil 26.

In *Additions et rectifications...* Marcel Guérin describes an additional state which occurs between the third and fourth states as given by Delteil. In this new fourth state, the fourth dancer is completed before the addition of the fifth dancer.

The date Delteil assigns to this etching is “around 1875,” which does not hold stylistically. Because of the coloristic use of the aquatint, it should be dated close to the important Mary Cassatt series of 1879–80.


*Former eighth state.* Achenbach Foundation for Graphic Arts, San Francisco.

27. WOMAN WITH A SHAWL. Circa 1878–79.

Aquatint. 160 mm. × 118 mm. Single state. Delteil 43.

No uncanceled impressions are known of this etching.

*Private Collection.*
28. ELLEN ANDRÉE. Circa 1879.
Crayon électrique. 114 mm. × 79 mm. Delteil 20. Two states.

Ellen Andrée . . . lovely, fragile and alert!

What a contrast to the sodden and dissipated character Degas gave her in the painting The Glass of Absinthe.

Here Degas has portrayed the actress with the allure of a modest shopgirl out for a stroll. In this pictorial type he has followed the tradition of the lorette, the grisette and the midinette, well established by Henry Monnier and Gavarni in the 1820's and 30's and continued by Renoir later in the century.

Since the pose and the basic costume of Ellen Andrée are almost identical to those in the painting Designs for Portraits in a Frieze (Lemoisne, 532), exhibited in the Fourth Impressionist Show in 1879, it is probable that this print was also done around this time. The silvery tonality of the lines is a characteristic of the crayon électrique, an instrument Degas used on several occasions toward the end of the seventies and the beginning of the eighties. The full name of this tool is crayon de charbon de lampe électrique (pencil made of carbon from an electric light).

In an article in Les Arts in 1918, Arsène Alexandre singled out this little print for special praise, saying, "It is only a trifle, but a trifle that's perfect and exquisite."

First state. The Metropolitan Museum of Art, New York.

29. HEAD OF A LADY. Circa 1879.
Aquatint. 110 mm. × 110 mm. Delteil 42. Single state.

According to an annotation made by Mary Cassatt directly on the impression, this is the unique proof. Although she also describes the medium, "essai à l'essence, grain liquide," what Degas actually did remains something of an enigma. However, given the fact that the etching is patently experimental, that it is concerned almost exclusively with tonality and finally that Mary Cassatt possessed the sole proof, the engraving was probably done around 1879 when the two artists were collaborating on prints.

The Metropolitan Museum of Art, New York.

Etching, aquatint and crayon électrique. 270 mm. X 237
mm. Six states. Delteil 30.

In 1879 Degas, Félix Bracquemond, Mary Cassatt, Marcellin Desboutin, Camille Pissarro, and Jean-François Raffaelli banded together to produce a magazine of prints entitled Le Jour et la nuit. Gustave Callebotte was to finance this project which apparently never materialized. Yet, it had progressed so far that the artists had selected a printer for the mass production of their works, Monsieur Salmon on the Rue St. Jacques. References to this journal in Degas' letters show that this was a serious affair with him. In fact, he went so far as to begin a private publicity campaign to promote the magazine. He engaged in considerable correspondence about it, most of which was with Bracquemond, who was acknowledged the technical wizard of the group. Time and again Degas mentioned to Bracquemond how much he, Pissarro, and Mary Cassatt needed Bracquemond for advice on laying the aquatint, for evidently it had been concluded among them that this tonal scheme would be the major graphic device. Over and over, Degas entreated Bracquemond to spend some time with him and the rest of the group to discuss technique or to plan the program of the magazine. If Degas' correspondence presents an accurate picture, this journal failed largely because of Bracquemond's halfhearted commitment to the project.

By contrast, though, Mary Cassatt and Pissarro were enthusiastic devotees to the enterprise. Along with Degas, they worked hard on the technical problems of laying the aquatint and pulling the proofs, which Degas did mainly on his press, since neither of the other two owned one. There are numerous proofs of Pissarro's prints which bear the notation, "Degas imp.", meaning that Degas printed them. In a letter Degas commented on the results of his printing a Pissarro plate:

**My dear Pissarro,**

I congratulate you on your fervor; I ran to Miss Cassatt's with your package. She extends the same compliments to you as I.

Here are the proofs: the generally blackish tone, greyish rather, comes from the zinc plate which is oily in itself and holds the printer's black ink; the plate has not been adequately smoothed down. I suspect that at Pontoise you don't have as many facilities for that as on the rue de la Huchette. Still you need something smoother.

Nonetheless you can see how many possibilities this medium has. You also have to practice laying the aquatint, in order, for example, to have a sky with a grey that is uniform and fine. It's very difficult according to Bracquemond. If you only want to make original, creative prints, it's perhaps easy enough.

Also try something more finished. It would be delightful to see the contours clearly defined. Remember that we have to begin with one or two very very beautiful plates of yours.

No need to compliment you on the artistic quality of your vegetable gardens.

Only as soon as you feel a little experienced, try something larger and more finished.

Keep your spirits up.**

DEGAS

It is clear from the tone of this letter that Degas had become mentor of the group. It is equally clear from their prints that Pissarro and Mary Cassatt did at this time come under the influence of Degas. If up to this time Degas, as a printmaker, had followed the lead of other printmakers, he had now evolved a style distinctively his own, which in turn extended its influence over others.

**At the Louvre: Mary Cassatt in the Etruscan Gallery** is probably the etching which Degas planned most carefully in advance, undoubtedly because it would mark his public debut as a printmaker and as a publishing venture. In the fourth Atelier Sale there were at least four preparatory drawings for this print, drawings 249a, 249b, 250a, and 250b. The last drawing includes only the two figures of the women which have been blocked off into squares probably for easier transfer to the plate. In addition to these drawings, there are pastels intimately connected with this and the next entry.

**Second state. The Art Institute of Chicago. Given in Memory of Carter H. Harrison by Mrs. Sterling Morton.**

**Third state. The Metropolitan Museum of Art, New York. The Rogers Fund, 1919.**

**Fourth state. The Cleveland Museum of Art. The Charles W. Harkness Endowment Fund.**

**Fifth state. The Brooklyn Museum.**

**Sixth state. ? The Art Institute of Chicago. The Albert Rohlur Memorial Collection.**

* Excerpts from Letter XXV. Guérin Ed., 1945.
31. AT THE LOUVRE: MARY CASSATT IN THE
PAINTING GALLERY. 1879–80.

Etching (hard and soft-ground), aquatint, drypoint, crayon
electrique. 301 mm. × 125 mm. Twenty states? Del
teil 29.

This etching, technically the most complex and stylistically
one of the most important in Degas’ œuvre, is also his
most problematical print. For the Atelier Sale of Degas’
prints, the catalogue listed fifteen states. Even though
Deltell, with greater precision, listed twenty states for this
etching, there have been many difficulties in co-ordinating
actual impressions with his descriptions of specific states.
As yet there is no solution to this dilemma, although re-
search has indicated that there are more states than those
described by Delteil and, further, that the order of these
states is surely different.

Third state. Yale University Art Gallery.

Fourth state. Mrs. George H. Bunting, Jr., Kansas City.

Seventh state. The Cleveland Museum of Art. Leonard C.
Hanna, Jr. Collection.

Tenth state. The Philadelphia Museum of Art.

Eleventh state. The Baltimore Museum of Art.

Thirteenth state. The Cleveland Museum of Art. The
Charles W. Harkness Endowment Fund.

Fifteenth state. The Art Institute of Chicago. Gift of Walter
S. Brewster.

Eighteenth state. National Gallery of Art. Rosenwald Col-
lection.

Twentieth state. Boston Public Library.

New York Public Library. Avery Collection.

Variant in pastel. The Art Institute of Chicago. Gift of
Kate L. Brewster Estate. (These states are entered as
they have been catalogued by the individual museums.)
31. Eighteenth state

31. Twentieth state
32. ACTRESSES IN THEIR DRESSING-ROOMS.
Circa 1879–80.

Etching and aquatint. 160 mm. × 212 mm. Five states?
Delteil 28.

This is certainly one of the masterpieces of Degas’ œuvre.
It falls stylistically in the Mary Cassatt group with the
abundant experimentation with aquatint and the complex
decorative and spatial arrangements. There are certain
complications with the states as Delteil gives them. What
he describes as state three is not what he reproduces as
that state. From perusal of many impressions of this
etching there seem to be more states than Delteil accounts
for.

Second state. The Art Institute of Chicago. The Albert H.
Wolf Memorial Collection.

(Reproduced on cover of this catalog.)

Fifth state. Stanford University.
33. THE LAUNDRESSES. Circa 1882.

Etching and aquatint. 118 mm. × 160 mm. Four states.

Delteil. 37.

35. LEAVING THE BATH. Circa 1882.

*Crayon électrique, etching, drypoint and aquatint. 127 mm. X 127 mm. More than Seventeen states. Delteil 39.*

There is an anecdote traditionally told about this etching. One evening when Degas was dining at his friend’s, Alexis Rouart, there was a heavy sleet storm that kept Degas from going home. The following morning when he awoke, he asked for a copper plate and a *crayon électrique*. He sketched the beautiful first state on the plate and exclaimed, “Our friend, Mme X..., probably looks like this when she gets out of the bathtub.” Letter XXXII in the Guérin edition probably refers to the printing of this etching.

Delteil counted seventeen states to this etching. Since 1939, however, a number of intermediate states have turned up, completely upsetting the original listing. It has been proposed that Delteil knew of the minute intermediate states and simplified the cataloguing process by making seventeen groupings instead. In the Atelier Sale alone there were 43 impressions listed.

*First state. The Art Institute of Chicago. The Albert Roulleir Memorial Collection.*

*Fourth state. The Art Institute of Chicago. The Clarence Buckingham Collection.*

*Seventh state. Museum of Fine Arts, Boston.*


*Impression from the canceled plate. Private Collection.*
36. PROJECT FOR A PROGRAM. 1884.
Etching. 248 mm. × 312 mm. Four states. Delteil 40.
This etching was used for the lithograph that was printed into the program for the Lycée at Nantes, in 1884.
*Impression from the canceled plate. Private Collection.*

37. DANCER PUTTING ON HER SHOE. Circa 1890.
Etching. 179 mm. × 117 mm. Single state. Delteil 36.
The Art Institute of Chicago.

38. DANCER ON STAGE. 1892.
Soft-ground etching and aquatint. 170 mm. × 114 mm.
Two states. Unlisted by Delteil.

In the archives of Jean Cailac, a picture dealer and secretary of Loys Delteil with whom he collaborated on several catalogues, appears the following note:

When the Durand-Ruel Gallery left the Rue Lafitte in 1925 as a result of the expropriation of their premises because of the extension of Boulevard Haussmann, there was found during the moving a folder containing the proofs mentioned above [Dancer on Stage. First state; and, Horses out to Pasture, First state—both in a sale on the ninth of December 1925] accompanied by a letter from Degas handing over to Durand-Ruel these two prints which he had done for the book of Monsieur G. Lecomte.*

Although the letter has since disappeared, the etchings in Georges Lecomte’s book L'Art impressioniste d'après la collection privée de M. Durand-Ruel (Paris, 1892) bear witness to the fact. These etchings are both done after Degas’ own paintings.

First state. Before the aquatint and before the lines added to the dancer and added on the floor at the right.
Second state. With the aquatint and the lines as noted above.

* These notes were kindly shown to me by Miss Paule Cailac.
HORSES OUT TO PASTURE. 1892.

Soft-ground etching. 139 mm. × 147 mm. Three states.
Deleil 66.

Delteil doubted that this was an authentic piece by Degas, although it reproduces fairly faithfully a painting by him (Lemoisne. 289), signed and dated 1871. However, like Dancer on Stage (exhibit #38), it was done for Georges Lecomte's L'Art impressionniste of 1892. According to Guérin, Additions et rectifications..., these etchings were originally done by Lauzet, but Degas, dissatisfied with them, did them over. This may, in part, account for much of the stiffness that characterizes this work.

First state. Pure soft-ground etching. There are marks in the sky.

Second state. The marks have been removed. Quite a bit of work has been done on the hill in the back and on the field in the foreground. Etching introduced.

Third state. The plate has been brightened up. Some new horizontal lines on the ground at the right cross the branch and reach the left horse's hoofs. Two verticals in the sky on the left touch the upper border. State published in L'Art impressionniste.*


* Descriptions of the states come from Jean Cailac, who noted three and from Marcel Guérin who noted only two.
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