
Jacque, Charles(-Emile)

(b Paris, May 23, 1813; d Paris, May 7, 1894).

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French painter, printmaker and illustrator. In 1830 he worked briefly for an engraver who specialized in cartography, and in that year he produced his first etching, a copy of a head after Rembrandt. From 1831 to 1836 Jacque served in the infantry, seeing action in the siege of Antwerp in 1832. During military service he found time to sketch scenes of army life and is reputed to have submitted two works to the Salon of 1833 in Paris. In 1836 he went to London where he found employment as an illustrator. He was back in France in 1838 and visited his parents in Burgundy, where he became enamoured of the countryside.

Jacque's graphic works in the early 1840s include caricatures published in *Le Charivari* in 1843 and a number of vignettes and illustrations that appeared in the publications of the firm Curmer. More significant, however, are his etchings; this medium was beginning to undergo a revival in popularity at the time (*see* Etching, §V), to a large extent through Jacque's efforts. Working in etching and drypoint, he produced numerous small prints of rustic life, beggars, farm animals, cottages and landscapes. An auction of the works of Georges Michel in 1841 profoundly influenced Jacque, who began to emulate the older master, painting landscapes with windmills at Montmartre and later on the Clignancourt plains (e.g. *Herd of Swine*; priv. col., *see* Miquel, p. 547).

By 1843 Jacque was closely associated with the Realist movement. Although he had previously exhibited only prints at the Salon, in 1846 the State commissioned a painting showing a herd of cattle milling about a pond at twilight, *Herd of Cattle at the Drinking Hole* (Angers, Mus. B.-A.). Meanwhile, he had befriended Jean-François Millet (ii), and in the spring of 1849 the two artists, seeking to avoid an outbreak of cholera in the capital, moved their families to adjoining properties in Barbizon. Thereafter Jacque divided his time between Barbizon, by then an established artists' colony (*see* Barbizon school), Montrouge, where he maintained another studio, and Paris. He increasingly concentrated on painting, treating his rustic subjects, barnyard scenes and images of grazing livestock with an unerring though more descriptive realism than that of Millet. The works of this period are often small and painted on panel, such as the barn scene, *The Sheepfold* (1857; New York, Met.), and *Poultry* (Amsterdam, Hist. Mus.), one of many similar compositions in which fowl with brightly coloured plumage are shown against sunlit masonry walls. In the 1850s and 1860s Jacque continued to produce prints, often working in a larger format as in the etchings *The Sheepfold* (1859), *The Storm* (1865-6) and *Edge of the Forest: Evening* (1866).

In addition to his artistic endeavours, Jacque pursued numerous speculative ventures: he raised poultry and in 1858 published *Le Poulailleur: Monographie des poules indigènes et exotiques*; he cultivated asparagus; and he invested in real estate. In the course of these activities Jacque alienated his fellow artists in Barbizon and still failed to attain financial security. In the 1870s he became involved with a factory at Le Croisic that produced Renaissance- and Gothic-style furniture, utilizing fragments of original pieces. Although he did not regularly participate in the Salon after 1870, he continued to paint, relying on various dealers for sales. He treated the same subjects, working in thicker impasto and relying increasingly on his palette knife. Many of his later works, including *Forest Pastures near Bas Bréan* (Montreal, Mus. F.A.), are marked by a sombre note bordering on pathos.

Jacque's position improved in his last years: he received a gold medal at the Exposition Universelle in 1889 and, outliving his Barbizon colleagues, he benefited from the Anglo-American vogue for landscape in the late 19th century. Working in Jacque's immediate circle were a brother, Léon Jacque (b 1828), and two sons, Emile Jacque (1848-1912) and Frédéric Jacque (b 1859).

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