

On Marion's right, a robust man, holding a club which he has hidden behind himself, draws back to give free passage to the blow which brushes past him.—On his left, a short distance away, a cabin-boy with Marion, and a small girl with whom he has been playing just before; the small girl sees the arm raised, moved by fear and curiosity, moves forward suddenly—Simultaneously, the cabin-boy alerted, makes with his still-crouching body a movement as if to flee. Almost in the middle-distance, turning his back to the scene, a crazy black, thin (like I am) dances in a grotesque and ferocious manner.

In the middle distance, at the left of the picture (which is oblong, 2m x 1) you can see fleeing with a young native girl who drags him away, one of the two officers who accompanied Marion. All the other sailors, apart from those you can see in the distance cooking on the beach, are supposed to have gone off into the neighbouring huts, taking into consideration the facility of the women.—Several natives, on the point of throwing themselves on Marion, and on the officer and cabin-boy, the only friends present at the scene, are hiding under a storehouse with four pillars, which takes up a rather large part of the picture. In the foreground, a group of primitive objects, which have been given as gifts to the French captain, all the more numerous since they will be recuperated presently. In this group can also be seen Marion's sword and cloak, which he placed down in all confidence. The scene takes place in the evening, after a fishing expedition, of which the results, and the gear can be seen in the right corner. It is on a rise, about 20 feet above the sea. The beach is half a mile away; the ship's boat can be seen moored a short distance from the shore. On the left, in opposition to the storehouse, a cabbage tree; beneath, some ferns and a large clump of flax. That's all; I've no need to tell you your criticisms have hit the nail on the head; that's to say that this drawing fails chiefly in the anatomical forms. But that's enough on this subject; let's move on.—

(As the final statement makes it obvious that Foleÿ had seen the drawing, one wonders why Meryon described it in such detail and at such length.)

The melodrama which is apparent in Meryon's description, is also part of the composition. The diagonal construction, with its marked contrast between the moment of violence in the right foreground, and the tranquility of the pastoral idyll and the group on the shore, to the