

The Printseller

~ ~ AND PRINT COLLECTOR.

Edited by **STANLEY ELSTON AUSTIN.**

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Occasional Notes.

THE first plate published after R. Caton Woodville was "Kassassin," issued in 1884. Since then twenty-four plates have been engraved after this famous battle painter, including the well-known equestrian portrait of the King.

ABOUT twenty-six large plates have been published after Peter Graham, R.A. The first was "Spate in the Highlands," issued in 1886.

LANDSEER'S picture of "A Roebuck and Doe," so well known by the celebrated engraving by J. B. Gatt, first received its title of "The Honey-moon," at the Sports Exhibition at the Grafton Gallery, where it was exhibited prior to the dispersal of the Wells Collection.

ONE of the most popular plates ever published—"The Chorister Boys," after Henry Barraud, who died in 1874—was offered in 1848 by the engraver, Mr. Davey, to nearly every publisher of note, without finding a purchaser. When ultimately issued, the sale was so great that it became necessary to engrave a second plate within three months.

PHOTOGRAPHY is responsible for the dearth of engraved portraits and sporting groups in the present day. Fifty years ago most of the important Hunts were painted and engraved, and a plate of nearly every well-known character appeared in due course. Now the public will not wait for portraits of their favourites being properly engraved, but are contented with photographs that can be obtained quickly, and often of framing size. The only engraved portraits now certain of success here are those of Kings, Queens, and Prime Ministers of England.

MR. BARRINGTON NASH, who brought to light many of the beautiful portraits in the recent Romney Exhibition, and is a recognised authority upon matters concerning Lady Hamilton's pictorial presentments, informs us that the portrait of the "Sempstress," included in our first issue, is not that of Lady Hamilton, but of Lucy Vernon. He possesses several letters from Lady Wentworth and other members of the family concerning this portrait. It, alas! no longer exists, for it was burnt in the fire at Stoke, when in the possession of Mr. Bertie Wentworth-Vernon.

THE demand for Line Engravings has become more marked during the last two or three months, especially for those of the French School, and the leading Printsellers are beginning to give some attention to a branch of engraving which has been somewhat neglected for a considerable period. Many collectors have learned to appreciate the charm and delicacy of "The French Line Print," and have added representative specimens to their portfolios, while others, who have found the acquisition of Mezzotint or colour prints rather beyond them, are turning their attention to this particular school of engraving while prices are within the bounds of moderation, and which promises to become very popular in the near future.

It is interesting to note the rapidity with which all prints and caricatures of "horseless carriages" have come to the front, since the advent of the fashionable pastime of motoring. Many people who own motor-cars have commenced collecting these old prints, and consequently they have experienced a considerable rise in value, and many, which a year or two ago commanded but a few shillings, fetch now as many pounds.

WILLIAM JOHN MÜLLER, the famous artist, who died in 1845, at the age of thirty-three, and whose works now fetch such fabulous prices, was not much appreciated during his life, if one may judge by the prices realized at his sale in April, 1846, the highest price being 123 guineas for his "Rock Tombs," at Floss, Lycia; the next highest 72 guineas for a "View of Augiers," in Normandy.

DR. MONRO, at whose house Turner, Girtin, and other young water-colour artists, used to meet towards the end of the eighteenth century, died about 1833; and in his sale in June, 1833, there were no less than 600 drawings by Turner, and 80 by Girtin, besides numbers by such artists as Bonington, Hearne, Barrett, Dayes, Cozens, Neale, Alexander De Wint, and William Hunt. The doctor's hospitality to the young artists of the day must have proved a profitable speculation.

THE recently published plate, by Mr. Appleton, of Romney's famous picture of Lady

Hamilton as a "Bacchante," has led to some comment on the differences that exist between the picture from which it was engraved and the old plate by Knight, engraved in 1797. This plate has no drapery over the upper arm, and the lady is leading a goat, whereas in the Appleton plate there is drapery over the arm, and she is trailing a straw hat. A reference to the June Romney sale in 1894 shows that there was an unfinished picture—50 by 40 in size—exactly like the Knight engraving, and there is a note in the catalogue stating that the one which was sent out to Sir William Hamilton, at Naples, was believed to have been lost at sea. This looks as though Romney had painted a completed picture from the sketch, and that Knight had engraved it before it was sent to Naples. This second picture may really have been lost, or it may still be hiding away somewhere in Italy. The large sketch of "Bacchante" was bought in at Romney's sale on April 27th, 1807, Lot 95. It was put up again at the Rev. John Romney's sale on May 9th, 1834; and must have remained in the Romney family until 1894.

IF rumour be correct artistic Paris is likely to benefit largely by some almost incredible Italian bungling. In 1874 the Duchess of Galliera bequeathed Art treasures including paintings by Titian, Rubens, Rembrandt, Murillo, Velasquez, and Dürer to the Municipality of Gênes, with the stipulation that if any of the pictures were damaged by the hand of the restorer the collection, valued at £800,000, should pass to Paris. It is stated that damage has been caused in the manner suggested by the Duchess, and steps are being taken to have the condition of the will fulfilled. Great as the loss would be to Italy it appears certain that these treasures would be better cared for at Paris than at Gênes, and this being so, it is difficult to regret the clumsy handling of some, assuming that the statements made are substantially correct.

A VERY interesting book by Charles H. Caffin is published by Grant Richards, entitled "American Masters of Painting." The fact that their names are mostly unfamiliar does not detract from the pleasure which the volume gives; for America has given great painters to the world, although such

well-known artists as Mr. Whistler and Mr. Sargent have done all their best work in England, and the latter was not even born on American soil. But we like to hear about such painters as de Forest Brush, Dwight W. Tryon and Horatio Walker, and can forgive the evident patriotic bias of the writer even when he subordinates his judgment to his love of country.

THE Question "Shall Artists be trained in

Universities?" is ably argued in "Scribner's Magazine," but the argument does not seem to advance matters much. Of course, training is of the utmost value, but a born artist will make his genius felt, like Giotto, no matter what his educational advantages may be. There is danger in being over-schooled, which is as great as not being schooled at all, and it would be sad indeed if pedantry and un-elastic rule should be allowed to stifle Art. Still there is much to be said on both sides.





TOM LANDSEER.

Engravers that I have known.



By Algernon Graves, F.S.A.



Thomas Landseer, A.R.A



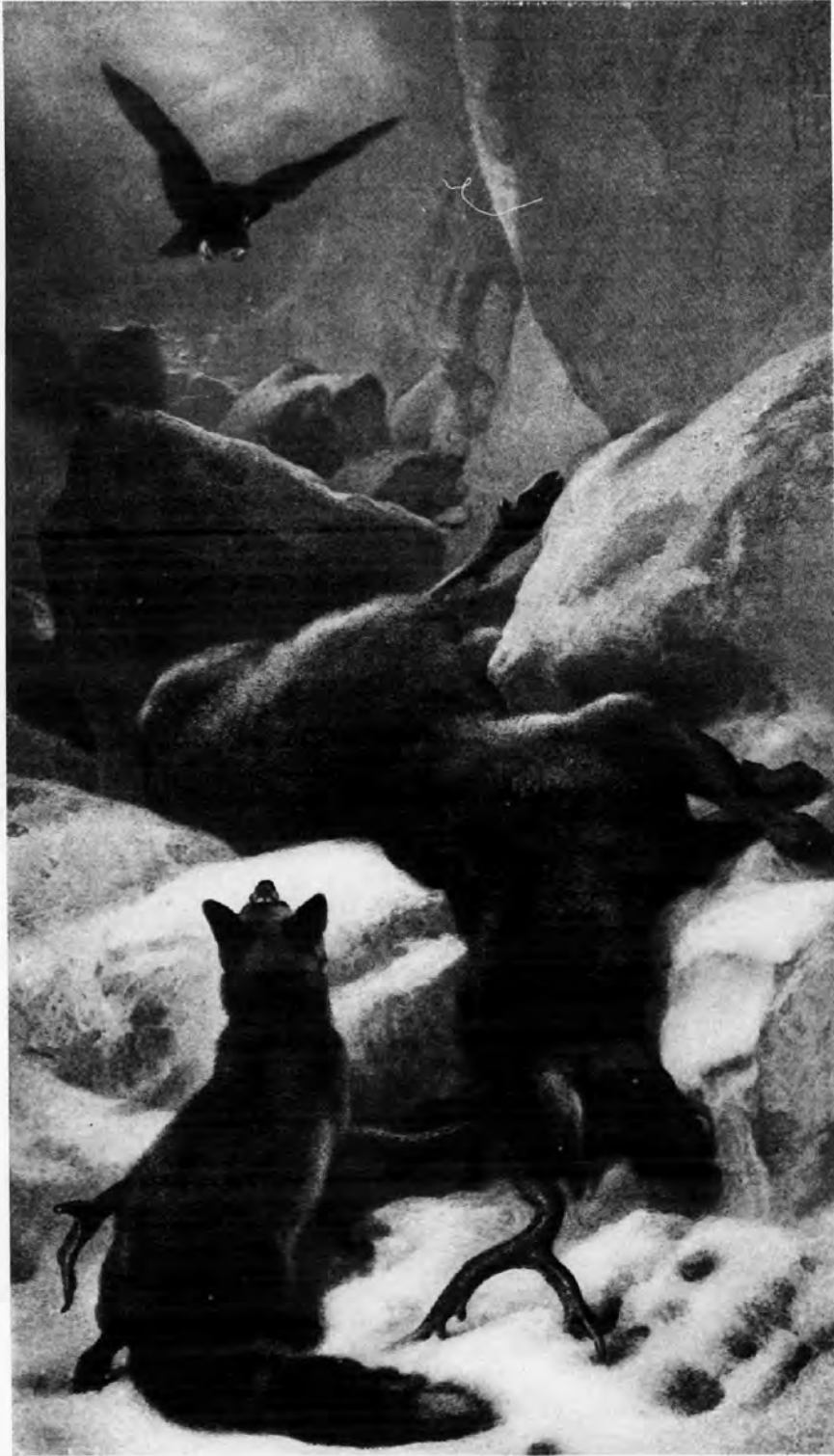
OF all the engravers of the last century, Tom Landseer was the one I knew best, and for the longest time, as, with the exception of a few plates engraved during the latter portion of his career for Messrs. Agnew, he was mainly employed in engraving his still greater brother's work for my father. Cosmo Monkhouse in the "D.N.B." says: "He may be said to have invented a style in order to render more faithfully and sympathetically the works of his brother."

Born in 1795, he was seven years older than his brother, Sir Edwin, and was brought up as an engraver by his father, John Landseer, A.R.A., he also studied under B. R. Haydon with John Hayter, the brother of Sir George Hayter. He started etching plates after his brother in 1809, with a head of a tiger on the same plate on which Edwin had engraved the head of a lion; there is more vigour in the tiger and more delicacy of touch in the lion. His next plate was that of a bull marked "T.W.," this series of plates by the two brothers remained unpublished until 1852. His first important plate was an Alpine Mastiff in 1818, a superb specimen of drawing, followed after a long interval devoted to small plates by "Sleeping Bloodhound" in 1837. This was followed by "Cain," (1839); "Distinguished Member of the Humane Society," (1839); "Dignity and Impudence," (1841); "Laying down the Law," (1843); "Not Caught Yet," (1845); "Stag at Bay," (1845); "Drive of Deer," (1852); "Monarch of the Glen," (1852); "Deer Pass," (1855); "Night and Morning," (1855); "Children of the Mist," (1856); "Highland Nurses," (1858); "Bramar," (1859); and "The Marmosettes," (1858); the most highly finished plate he ever engraved. About 1851 Sir Edwin commenced his series of "The Forest," and he employed his brother and C. G. Lewis to engrave most of the plates. This

series of twenty plates were originally intended to have been published by Sir Edwin himself, but as he had found himself quite unable to carry out the business part of it, his friend and devoted agent, Mr. Thomas Hyde Hills approached my father in 1867 with a view of selling him the plates. On December 4th, 1867, Sir Edwin writes to my father, "In reply to your question about the Deer Stalking work, I desire to know from yourself in writing what your scheme is, or your intentions as to turning it to a profitable speculation, etc. The Work is ready, all the Plates paid for (twenty subjects), I have only to repeat that in my transactions with you, I sincerely desire that you should be well rewarded for your enterprise . . . all I now ask is, let me know exactly what you propose, and exactly what your intentions may be." The negotiations lasted a long time, as the painter insisted on so many conditions that it was impossible to carry out. In the end he agreed to sign the first hundred sets, and the condition that the plates were not to be sold separately was abandoned. I took to Sir Edwin the hundred sets amounting to 2,000 impressions. I shall never forget the rage he went into; he said he would sooner throw over the whole transaction than sign his name so many times. After many attempts to pacify him, we arranged a compromise which was afterwards carried out. He agreed to sign one plate in each set, and he handed me his signet ring, telling me to have a die cut from it, and stamp the remainder, which I did personally. Another incident in the life of Tom Landseer that occurred before I knew him, I had related to me by my father. Her Majesty Queen Victoria and the Prince Consort wished to learn etching, and my father was consulted in the matter, the result was that a small printing press was set up in Buckingham Palace in 1841, and Sir Edwin showed Her Majesty how to etch, Tom did the biting in, and Mr.

Holdgate, the printer of Tom Landseer's plates, took off the impressions, my father being a sort of

The plate remained the property of Her Majesty. Eight plates were etched by Her Majesty from



EVENT IN THE FOREST.

general manager. Sir Edwin etched the plate of "Islay Begging" in half an hour, on July 2nd, 1842, and Tom "bit it in" in the presence of Her Majesty.

1841 to 1843, and four by the Prince Consort, all after drawings by Sir Edwin Landseer.

Tom Landseer in 1850 engraved the headings

for Her late Majesty's letter paper and note paper after drawings specially made for that purpose by his brother; the first is a Stag and Doe, and the second a Buck and Doe. These plates were printed for use at Balmoral only, and after the death of H.R.H. Prince Consort with a deep black border. A pair of these were afterwards given to my father by Her Majesty, on which was written: "For Mr. Graves, from Victoria R." I am sorry to say I have never seen these since my father's death.

My personal recollection of Tom Landseer dates back to the time when I was about five years old. I was born at 6, Pall Mall, and spent all my childhood there. Once when passing into the private house, a stout, genial old gentleman spoke to me, and

you and my unfortunate deaf brother. I wish to make any transactions I may enter into like those my late excellent friend J. Bell negotiated as laconic as possible, as rewarding the publisher as his hopes may desire, and as just to myself as the author." This letter was written between the time when Jacob Bell, who managed all the artist's affairs, had died, and before his successor Thomas Hyde Hills had undertaken them. The result of Sir Edwin managing his own affairs was by no means satisfactory to my father; when he bought the copyright, the picture represented a lovely calm lake scene, of the Sanctuary type, but after it was sent to Tom Landseer to engrave, the artist repainted it, making it into a wild storm. I



THE SANCTUARY.

producing a paper packet of sweets in the form of fishes somewhat melted, he said in the peculiar way a some deaf man has, "They are fishes in a per-spiration." This was my first introduction to this popular engraver. It was ten years later that I came into close touch with him during his many visits to my father. When I entered the business in 1860, Tom Landseer was engaged on "Geneva," painted nine years before in conjunction with David Roberts. Then Her Majesty wished to have engraved by T. Landseer the picture of "Chantry's Studio" that had recently been bequeathed to her by Lady Chantry. This was followed in 1862 by the "Hunted Stag." When my father bought the copyright in January 1861, Sir Edwin wrote saying that it was "desirable to have a fixed agreement in a business form drawn up between

remember my father's horror when he received an etching of quite a different picture to that for which he gave the commission. Sir Edwin did the same thing with the next plate his brother engraved, "The Hunter and Hounds," but fortunately he did not alter this until the plate was finished in 1863. When engraved, it was the interior of a stable, and it is now altered to the exterior of a stable during a snow storm, the horse and dogs being unaltered. The next picture I remember he engraved was "The Lost Sheep." This picture was painted in 1850 for Mr. Bicknell, and was purchased at his sale in 1863 by Sir John Pender. S. Cousins once told me he would give anything to engrave snow like Tom Landseer had done in this plate. When this was finished, Tom was without work, and one day Sir Edwin called upon my father

to complain how hardly his brother was treated. Sir Edwin very seldom painted pictures as companions, but my father said: "If you will paint a companion to 'The Lost Sheep,' I will buy the copyright and give Tom the plate." "Very well," said Sir Edwin, "I do not like being bound down to companions, but I will do so for once, if only to give

Colman, wishing it to be engraved, asked my father to publish it for him, and he paid all expenses.

The difficulty of finding work for poor old Tom increased. Sir Edwin was losing his well known faculty for painting saleable subjects, and Tom clamoured for a plate, so my father thought that in the arched top, "Defeat of Comus," could be



THE MONARCH OF THE GLEN.

my brother a plate." The result was—"An Event in the Forest" published in 1865 before the picture was exhibited. This picture was also bought by Sir John Pender. The next plate was "The Man Proposes, God Disposes," exhibited in 1864. My father had persistently declined to purchase this copyright, as he considered the subject painful and unsaleable, but the owner of the picture, Mr. E. J.

made square, that it might make a very good companion to "The Midsummer Night's Dream," although it had been painted in 1843 as a sketch for the Fresco in the summer house called "Milton Villa" in the garden at Buckingham Palace. To oblige Tom, my father gave him the commission which drew the following letter from the indignant painter on March 7th

1867. "The question of altering my composition which was made for a segment of a circle has never been put; had it been so suggested I should not have consented, as my arrangement for a square would have been quite different. I sketched in oil two heads for the corners of the segment, viz. (here follows a sketch) and they are important in the treatment of the subject. It appears that you jump to conclusions and don't consult me. Why do you speculate in a work by a well known author if there is a doubt of its success? I don't believe you would; why do you venture to make alterations in his arrangement and composition without consulting him, and then quote my poor dead friend (Jacob Bell) who was always guided by me in matters of art and taste? I was about to propose

his brother. "If any one has a right to the benefit of my signature, it is my brother, the engraver of your fortune; this you must be well aware of."

The next two plates were from pictures of the time "Wild Cattle and Red Deer of Chillingham," which Tom engraved in 1869. Previous to their being given out, the old cry began again—no work for Tom. I suggested to my father the re-engraving "The Challenge" and "Sanctuary," both early pictures, but I proposed that Tom Landseer should not see the old plates by Burnet and Lewis at all, but give his own rendering of the pictures. Sir Edwin fell in with the idea, and himself set about getting the permission from Her Majesty; the result is shown in the following letter, dated September 1867.



THE HUNTED STAG.

you engraving and publishing the whole set of Illustrations for Connes belonging to the Milton Villa, and now I find you playing tricks with Titania, and trying to get Comus to take her into his keeping. It is all bosh."

The plate at this time was nearly finished, and when his brother asked Sir Edwin to fill in the corners so that he could finish the plate, the whole mischief came out. My father was very disgusted at his philanthropic attempt to benefit poor Tom being frustrated, and the plate had to be published in the form the picture was, the result being a total failure. I find a letter that is not very understandable, as it is written to "Dear Tom" instead of "Dear Mr. Graves," and is dated 28th, 1827, instead of 1857, but as it was evidently written to my father, it illustrates how Sir Edwin always championed

"The Queen has graciously consented to lend the picture of the hart and wild duck entitled "The Sanctuary" for the purpose of re-engraving. An agreement must be entered into as to the time the picture will be required for the completion of a fine engraving. This I beg you to get drawn up and signed. If this note is presented to the proper authority, the picture will be given up for the object in view, I having received Her Majesty's permission to apply for it." Tom Landseer made a very fine plate, and it was published in 1869.

After the above permission, the Duchess of Northumberland very kindly lent the "Challenge," which was entirely different in effect from the earlier plate by John Burnet; the foreground is sand in the picture, and Burnet or Landseer had turned it into snow. This fine plate was published in

1872. In 1870 was exhibited a picture called "Deer," which my father felt would make a good companion to the famous "Monarch of the Glen," so he purchased the picture, gave it out to Tom, and it was published in 1871, as "The King of the Forest." The supply of pictures by the famous

very great to get it into Tom Landseer's house. This plate was published in 1873. The next plate was also an earlier picture of 1836, entitled "Death of the Wild Bull," which became a centre to the Chillingham pictures of 1867. This and the two subjects "The Font" and "The Arab Tent" that



RED DEER AT CHILLINGHAM.

painter now failing, it became necessary to go back again to an earlier work, so Mr. Wells was asked to lend the gigantic crayon drawing of "Browsing" made in 1857, when Sir Edwin was at Redleat for the benefit of his health. The drawing had never been out of the place, and the difficulty was

followed would never have been undertaken but from the necessity of providing work for poor Tom, for they were all three failures. "The Death of the Bull" was not published until 1874, after Sir Edwin's death.

The falling off in Tom Landseer's work after the

death of his brother in 1873 was not entirely due to old age, but much to the loss of the assistance and advice constantly given to him by his brother, who was, for touching proofs, the best artist who ever lived, with the possible exception of Turner. This has been told to me by all the engravers who worked

himself. Tom Landseer could not adequately render the moist tip of the stag's nose.

"The Font," exhibited in 1872, was painted for Her Majesty Queen Victoria. Some time after Her Majesty wished it to be engraved, and my father arranged to give it to another



WILD CATTLE AT CHILLINGHAM.

under him; in fact they often complained that he actually altered the effect of the picture so as to improve the plate, but in respect to his brother he sometimes actually worked on the plate himself. A case in point was the nose of "The Monarch of the Glen," which was engraved by Sir Edwin

engraver. When Sir Edwin heard of this, he wrote on September 28th, 1872: "Allow me to inform you that the "Baptismal Font" can not go into the engraver's hands without my sanction and permission; my eldest brother, Mr. Thomas Landseer will be chosen as the engraver; I have



THE DEFEAT OF COMUS.

written to Mr. White on the subject." In 1874 Her Majesty made a suggestion to my father through Mr. Loehlein, the private secretary, that he should publish a series after Sir Edwin of Her Majesty's favorite dogs as a companion set to that of "The Forest," and later, on May 3rd, 1874, Mr. Loehlein wrote: "I send you herewith the photographs of some of the dogs in Her Majesty's possession which are not yet engraved; please to select two to begin with, and I will send you the originals." It was intended that the plates should all be engraved by Charles Mottram, and the set called "Her Majesty's Pets," but it was afterwards decided that Tom Landseer should engrave one plate, that of "Islay." When Her Majesty saw

engraver's power was nearly gone. The picture is now in the Wallace collection.

Up to 1868 my father was, with few exceptions, the sole publisher of Tom Landseer's works. In that year he purchased the copyright of "Chevy," from Mr. Hills, but later on he received a letter that he could not have it unless he purchased also "The Rent Day in the Wilderness," a subject that no publisher would ever think of engraving with any chance of success. My father was very disappointed, but felt compelled to decline. The copyright of "Chevy" was afterwards purchased by Messrs. T. Agnew and Sons, who published Tom Landseer's fine plate in 1871, followed in 1872 by "The Deer Family," "To Ho" (1873) (both early



THE CHALLENGE.

the proof, it evidently caused disappointment, and the following letter was written by Mr. Loehlein on December 20th, 1874: "The Queen finds "Islay" a little feeble, but at the same time admires the work of the man eighty years old; the age of Mr. Thomas Landseer is to be mentioned on the prints which you promise for Christmas." This suggestion was carried out. The last plate engraved by Thomas Landseer for my father was that of the "Indian Tent" then the property of His Majesty when Prince of Wales. I have a letter from Sir Francis Knollys, dated February 18th, 1875, asking my father to send a case to Sandringham for the picture to come up in. The plate of this picture was very feeble, and showed that the

pictures), "Ptarmigan Hill" (1874); "Majesty, Pray Let Me Out," "Taking a Buck and Setter" (1875), and the "Lion and the Lamb in 1877."

Tom Landseer engraved very few plates after other artists than his brother; the chief ones were the "Horse Fair" (1856), and the "Stampede" (1875), both after "Rosa Bonheur."

I was very fond of old Tom, and visited him often. I quite won his heart when dining at his house by writing all the art news of the day on pieces of paper after dinner for his amusement, for he was so deaf that he could hear no conversation. Like Samuel Cousins, he used towards the end of his life to sign proofs of his works, and the fee my father paid was always a box of one hundred cigars

for one hundred signatures, and many a time have I passed the proofs over for him listening to his quaint remarks. When I first knew him he lived at 14, Cunningham Place, to be near his brother who lived at the corner in St. John's Wood Road. After Sir Edwin died, his brother moved to 11, Grove End Road, where he died January 20th, 1880, at the age of eighty-five. Some time before he died, he slipped on the banks of a river and rolled down towards it, giving himself a nasty wound on the head. I have often heard that this accident prolonged his life. Mrs. Tom Landseer I knew very well; she was a stout lady gifted with great energy. She acted as his business manager, and many a time brought down a half finished plate for my father to pass. She always made a long speech about it being the finest plate Tom had ever done before she opened the parcel; the invariable reply my father made was, "Tell Tom it is a very good first proof, and will be very fine when finished," then turning to me after she left, remarked, "she wants to get a new dress, and would like to draw the money before it is earned." When I saw Tom afterwards, he always said, "I have not half finished the plate."

Their son George who had spent a great portion of his time in India was a thin man, as different in appearance to jovial old Tom as two men could well be. When visiting at his house, I always met his favorite pupil, John Cother Webb, now a well known engraver.

Tom Landseer was made an Associate of the Royal Academy in 1868, and there was some talk of his being made a full academician, as a compliment during his last illness, but he did not live to receive it. From a letter now before me addressed to his brother on February 11th, 1853, it seems



ISLAY, BEGGING.

that he was a candidate when Lumb Stocks was elected an associate engraver. Sir Edwin writes:—"Dear Tom, I fully intended to leave that little note last eve, but went to Lady Granville's after the election, and lost my great coat, which I did not recover till half past one. Your house was closed. They all either were, or pretended to be greatly surprised by the result of the election. I believe the success much depended on a Kensington Gravel Pit Job. All the R.A.'s we know and value (I believe) voted for you. I am only very sorry you did not withdraw your name on the last, or, rather, the first meeting. Sir C. Eastlake spoke warmly of you, and said a new law about to be put in action would make amends to you for the apparent undervaluation of your justly acknowledged merits. To tell truth, I am out of humour with the littleness of the Institution; there are some very narrow, small minds amongst them (the members). I expect one or two of the crew here this eve; will you come in, and bring the young Ladies and George with his Eye in?"

I also knew Miss Jessica Landseer very well, as also Mrs. Mackenzie, formerly Miss Emma Landseer; the former kept house for Sir Edwin when I knew him. She etched two little plates after her brother's works "Vixen" in 1824 and "Lady Louisa Russell" in 1826. Mrs. T. Landseer also etched a little plate of a "Cat Asleep" in 1823. I have never been able to discover her maiden name; she died before her husband. Her son George whom I often met in Grove End Road, died shortly after, leaving a widow who was living in 1894. Mrs. Mackenzie survived all her brothers and sisters; she died a few years ago.

The History of Engraving:—III.

By Stanley Elston Austin.

A few more claims considered.



WHILE one writer of repute endeavours to give credit to the Venetians for the introduction of the art of engraving into Europe, Heineken as stoutly upholds the claims of Germany, and, singularly enough, pursues a similar line of argument to that adopted by Ottley with regard to Marco Polo. With a complacency which excites alike our envy and admiring wonder he argues that, "our total ignorance respecting the first engravers in wood is also a great argument for Germany. For if that art had been invented in any other country, the ancient writers of that country would not have failed to receive it." As if this surmise settled the matter for good and all, he further placidly observes that, "those who seek for it (*i.e.* the origin of engraving) out of Germany will lose their labour." This very bold assertion does not at all disconcert me, since Heineken is often marvellously illogical. Thus in another part of the "Idée Generale" he maintains that it is *proved* that playing cards were in use in Germany before 1376 because at that date they were known to be employed in France! No doubt it is pleasing to self-love and to legitimate national pride to imagine that all that is best emanates from the country to which we each belong, but art knows no country and has no frontiers to defend; it is universal, cosmopolitan, the embodiment of freedom, and argument that would place it within restricted areas for the sake of fictitious patriotism is about as foolish as it is worthless.

Writing in 1755 our own diarist Evelyn in his "Sculptura," favours the idea that we are indebted to China for the origin of the art. He says:—"Sculpture and Chalcography seem to have been of much ancients date in China than with us; where all their writings and printed records were engraven either on copper plates or cut in tablets of wood, of which some we possess, and have seen more, representing (in ill pictures) landskips, stories and

the like. Josephus Scaligen affirms that our first letters in Europe were thus cut upon wood, before they invented the *typas æneas*, metal types, instancing in a certain "Horologium B. Marie," which he says he had seen printed upon parchment a great while since; but Semedo (*History of China*) would make the world believe that the forementioned Chinese have been possessed of this invention about sixteen hundred years; some others affirm three thousand seven hundred. However, that they were really masters of it long before us is universally agreed upon; and it is yet in such esteem amongst them that the very artisan who compounds the ink for the press is not accounted amongst the mechanic professors; but is dignified with a liberal salary and particular privileges." I shall have much to say respecting the art of engraving in China later on, but at present must glance at other claims from other countries.

I will take that of Giorgio Vasari first, because the reply to it is ready to hand. He claims that the invention of engraving in Europe is due to one Maso Finiguera, a Florentine, who engraved plates of brass and took off impressions with moist paper and a rolling pin, and suggests that he was followed by Baccio Baldini, a goldsmith of Antwerp, who engraved "The Wise and Foolish Virgins," "The Crucifix" that Gerado copied, the extremely rare "Assumption of the B.V.M." and "The Temptations of St. Anthony" which Michael Angelo insisted upon washing. I am quite ready to, as lawyers say, admit the rolling pin, the moist paper and other accessories of Maso Finiguera, but it is not contended by his sponsor that he flourished before 1460 and, by the courtesy of the Director of the British Museum, I have already published an engraving representing Christ appearing before Herod which is supposed to date from 1380, and was certainly executed prior to 1400; it is, therefore,



THE JUDGMENT OF SOLOMON.

unnecessary to pursue this Italian claim further. Nor would any useful purpose be served by considering too closely the assertions of Meerman that Lawrence Coster or Laurent Janzoon of Haarlem was the inventor of the art of engraving as well as

Veteris atque Novi Testamenti" or "Biblia Pauperum," the "Historia Sen Providentia Virginis Mariæ ex Cantico Canticorum," the "Ars Moriendi" and the "Historia S. Jonnis Evangeliste Ejusque Visiones Apocalypticæ." The supporters of



THE ANNUNCIATION.

of printing from movable types. This worthy—whose very existence is far from certain—is credited by those who seek to obtain the honour of the discovery of engraving for the Dutch with having printed the first edition of the "Speculum Humane Salvationis" in Dutch, the "Figuræ typicæ

this strange story have the great fault of being too emphatic and too precise. Thus Seiz is good enough to date these works in the following order: "Biblia Pauperum" 1432, "Cantico Canticorum" 1433, "Apocalypse" 1434, and the "Speculum" in 1439. I am unable to find the slightest evidence

which justifies these dates, but even if I had been able to do so they about disprove the theory that Coster was the inventor of engraving. It is noted in the "Idée Generale" that a copy of the "Speculum" belonging to the city of Haarlem had at the commencement *Ex Officina Laurentii Jonnis Costeri Anno 1440*, but the inscription was admittedly modern

and by consequence of no value. Jackson, moreover, points out that the text of the "Speculum" in the first edition was printed from metal types, and regards it in the highest degree improbable that it was produced before 1460; and a supposed find of a note written by Pope Martin V., who reigned 1417-1431, in a copy of the "Apocalypse" does not rest upon trustworthy evidence. With every deference to the opinions of Meerman and Sotheby, I am inclined to think with Renouvier that the Coster stories are "a group of legends about the cradle of modern art, like those recounted of ancient

Craton, of Saurias, or of the daughter of Dibutades, who invented design by tracing on a wall the silhouette of her lover." Certain it is that the tales of Coster would be received with considerable indifference were it not for the fact of the claim made by Meerman that it was he who was the inventor of engraving in Europe. The

marvel to me is how anyone could have been found willing to credit such a statement even for an instant, since the dates alleged by its advocates negative its possibility. Admitting that Lawrence Coster lived and produced the "Speculum" in 1440, how is he the author of an art which was known in Europe in 1285? When this is explained,

the Dutch claims will be worthy of consideration, and not before.

As regards the art itself it is a matter of small moment who was the first engraver, just as it is a subject of indifference from what country he sprang; but for the curious there is an intense fascination in a question which is fenced round with obstacles, many of which have been created by rank carelessness. Take, for instance, the case of Mr. Horn, quoted by Dr. Dibdin in his "Bibliotheca Spenceriana." He tells us that Mr. Horn, "a gentleman long and well known for his familiar acquaintance with ancient books printed abroad," was in possession of a copy

of the "Biblia Pauperum," the "Ars Moriendi" and the "Apocalypse" bound in one volume, upon the cover of which was stamped *Hic Liber Relegatus fuit per Plebanum Ecclesie—Anno Domini 1428*. The last figure is uncertain, because Mr. Horn had broken up the volume and parted with the contents, and, presumably, destroyed the cover and had to



THE NATIVITY.

trust to memory alone, but although not certain about the figure 8 he was positive that the date was before 1430. Upon the strength of this, Dr. Dibdin dates the "Ars Memorandi Notabilis per Figuras" in the Spencer collection as before 1430 because it is apparently earlier than the "Pauperum,"

came to break up so valuable a volume, and to destroy evidence of date which he must have known to have been above price? In their precious cover the three books would have formed, as it were, evidence of incalculable worth, and their possessor would have been the envied of the Art world—



THE ADORATION OF THE MAGI.

and says that "the reader will not consider his conclusion a precipitate or unguarded one." But that is precisely what I do consider it to be. Once we allow the special qualifications of Mr. Horn as a judge of books and prints, upon which Dr. Dibdin insists, we cannot fail to ask how he, an expert,

without it they became or no greater value than the twenty-eight copies scattered about the globe, and not so valuable as the copy held by Corpus Christi College, Cambridge. It is incredible that such a thing should have occurred, because Mr. Horn was an authority on the subject,

and could not have committed so great a crime against Art unless he did so wilfully, if indeed he ever did it at all. Here then we have one of the greatest obstacles presented with which the enquirer has to contend. If we accept the evidence of Mr. Horn, and give credence to his treacherous memory,

though quite willing to believe that the "Biblia Pauperum," the "Ars Moriendi" and the "Apocalypse" were published prior to 1430, that the worthy curate bound them, and that the "Ars Memorandi" was of still earlier date than they, I do so because of the evidences of antiquity which they



THE TEMPTATION.

we become able at once to fix with considerable approach to accuracy the date at which the earliest block books were printed; but if we do not place reliance on his statements we must continue to grope on until, perchance, we see light. I must say I have no faith in evidence of such nature, and

bear, and not at all because I rely upon the recollection of Mr. Horn.

It seems, indeed, as if in this matter of engraving and its introduction into Europe we are destined to continue to grope for a more or less extended period, and yet I am inclined to think that when public

opinion is aroused upon the matter, and more than students and collectors take interest in the subject, that a flood of light will delight us with its radiance. There are few old houses, even among the middle-classes, where you will not find old prints of more or less value, and fewer still where you will not dis-

which shall repair the present breakage. Of course the wish is largely father to the thought in this case, although I firmly believe that hundreds of unsuspected treasures are packed away in the British Isles alone, yet it is unsatisfactory to traverse so much ground and have to arrive at so many



SAMPSON AND THE LION.

cover old books stored away as things of no worth. As time goes on, their possessors will awaken to the fact that what they hold may constitute a link in a broken chain, and experts will be granted the privilege of connecting the various parts of evidence

negative conclusions. For the present there is no choice but to pass on and possess our souls in patience, and so in the next issue I shall take up a pleasanter task than groping, and direct attention towards the ancient block books.

To be continued.



THE NORE.



David Lucas.  *By Louis Cecil, M.D.***His Genius, Character and Work.**

ONE of the most contradictory characteristics of our contradictory human nature is, that we are too often willing to recognise genius when dead and beyond our care, which, when living, we scorned and declined to honour and, as a set off, we are equally ready to exalt and even almost deify men and women whose claims to consideration are infinitesimal, even supposing that they exist at all. Examples of this perversity, not only among us but among other peoples, might be instanced with ease, for such cases, unhappily, are far from rare, and let it be plainly understood that I am not writing of self constituted genius or of ignorant pretension, but of men and women of rare talent who have been wilfully obscured, and of men and women exalted who have had no special talent of any kind.

Singular as many of these instances are, they fade almost into nothingness when we consider the case of David Lucas, the master of mezzotint, who placed the works of Constable within the reach of the Print Collector, executed with such rare excellence that, in some instances, the glory of the original is not only not impaired but its tempestuous beauty is harmonized and improved. Constable continually recognised the genius of his friend and fellow worker; his imperishable productions are not only with us but are well known; and yet, such is the fickleness of man, of David Lucas himself little or nothing is known, and in the lexicons of Art he is not even mentioned! Of his work and character we can learn from Constable's letters, but beyond the fact that he was a pupil of the famous mezzotinter, S. W. Reynolds, that he rendered rare service to Art, and that he died in 1882 we know nothing of him save that, for some inexplicable reason, those who should have spread his fame have chosen that he should be ignored. It has remained for Mr. C. H. Holmes, in his

recently published and excellent "Life of Constable," to throw some small light upon David Lucas, but only small, and I shall now endeavour to show what can be shown, in the earnest hope that the information may be supplemented from sources which are as yet unknown and unsuspected.

The Art history of David Lucas starts from the time when Constable conceived the idea of issuing landscape Engravings of English Scenery to be published by himself at 35, Charlotte Street, and sold by Messrs. Colnaghi, Dominic Colnaghi and Company, of Pall Mall, East. His project is clearly set forth in his preface, part of which runs as follows:—"The immediate aim of the author in this publication is to increase the interest for and promote the study of the Rural Scenery of England, with all its endearing associations, its amenities, and even in its most simple localities; abounding as it does in grandeur, and every description of Pastoral Beauty; England with her climate of more than vernal freshness, and in whose summer skies and rich autumnal clouds the observer of Nature may daily watch her endless varieties of effect." At the beginning the work of producing these plates was entrusted to S. W. Reynolds, and in writing in 1825 of "The Lock," Constable says, "Reynolds has got off a proof of my Lock: it looks most promising. As you say they cannot engrave any colour or evanescence, but they can the chiaroscuro and the form and with it most of my sentiment." At this time Reynolds was stricken with sickness, and Mr. Holmes tells us that this well praised and much prized Engraving was finished by his pupil—David Lucas.

However this may be, Lucas, who was then about thirty years of age, at once became a firm friend of the great landscape painter, and he subsequently engraved no less than fifty-three of

Constable's works, some of which he afterwards reproduced, some works of Gainsborough, one of **Hardings**, and the view of Jerusalem by David Roberts, of which only one other impression than that in the British Museum is known, but his heart's sympathy and the deftness of his hand is seen at its best only in his execution of the plates of Constable. Yet Constable must have been a

have been wearying to any but a devoted friend and a brilliant fellow worker in the cause of Art.

Seeing how little is known of David Lucas the man, as apart from David Lucas the engraver, I have had to largely draw upon the letters of Constable contained in Mr. C. R. Leslie's well known "Life," to find his due appreciation, and as a start, here is what the Master wrote of him:—



THE GLEBE FARM.

most exacting and trying employer,—although his largeness of heart and true sympathy was always extended to David Lucas when sickness or trouble attended him or his,—for he would have plates altered in detail or wholly re-engraved; finished plates he would reject for something else, and the colour of the wrappers in which the plates were issued would be varied and the dates changed so that they did not correspond with the title-page; and elements of confusion introduced, which would

“His great urbanity and integrity are only equalled by his skill as an engraver, and the scenes now transmitted by his hands are such as I have ever preferred.” This is a splendid tribute, but it is no higher praise than he bestowed personally upon Lucas as we shall presently see. Reynolds had been so much enraptured with “The Lock,” of which he said that since the days of Gainsborough and Wilson no landscape had been painted with so much truth and originality, so much Art



JERUSALEM (ONLY TWO IMPRESSIONS KNOWN).

and so little artifice, that he had undertaken to engrave it at his own risk, and Lucas gave a similar undertaking with respect to "The Cornfield," which elicited praise from Constable for "beautiful feeling and execution." He was not always so pleasant, for he constantly joked Lucas about his deep shades and half tones and his wonderful effects of sharp lines of light, and used to implore him to be sparing of the soot; though of "Hadleigh Castle" he was compelled to say:—"It is mighty fine, though it looks as if all the chimney-sweepers in

had all the appearance of a snow scene, and this Lucas sent to the artist as a curiosity, afterwards receiving the assurance that it was the best winter piece that he had ever seen.

Constable's Country, as the small area in which so many of his best works were done is generally called, is well seen in the specimens we reproduce. "The Glebe Farm" is at Langham, "Autumnal Sunset" is a view near East Bergholt and "Flatford Mill" speaks for itself. "The Nore" is said to be unique as it is without the man and dog, the hay-



AUTUMNAL SUNSET.

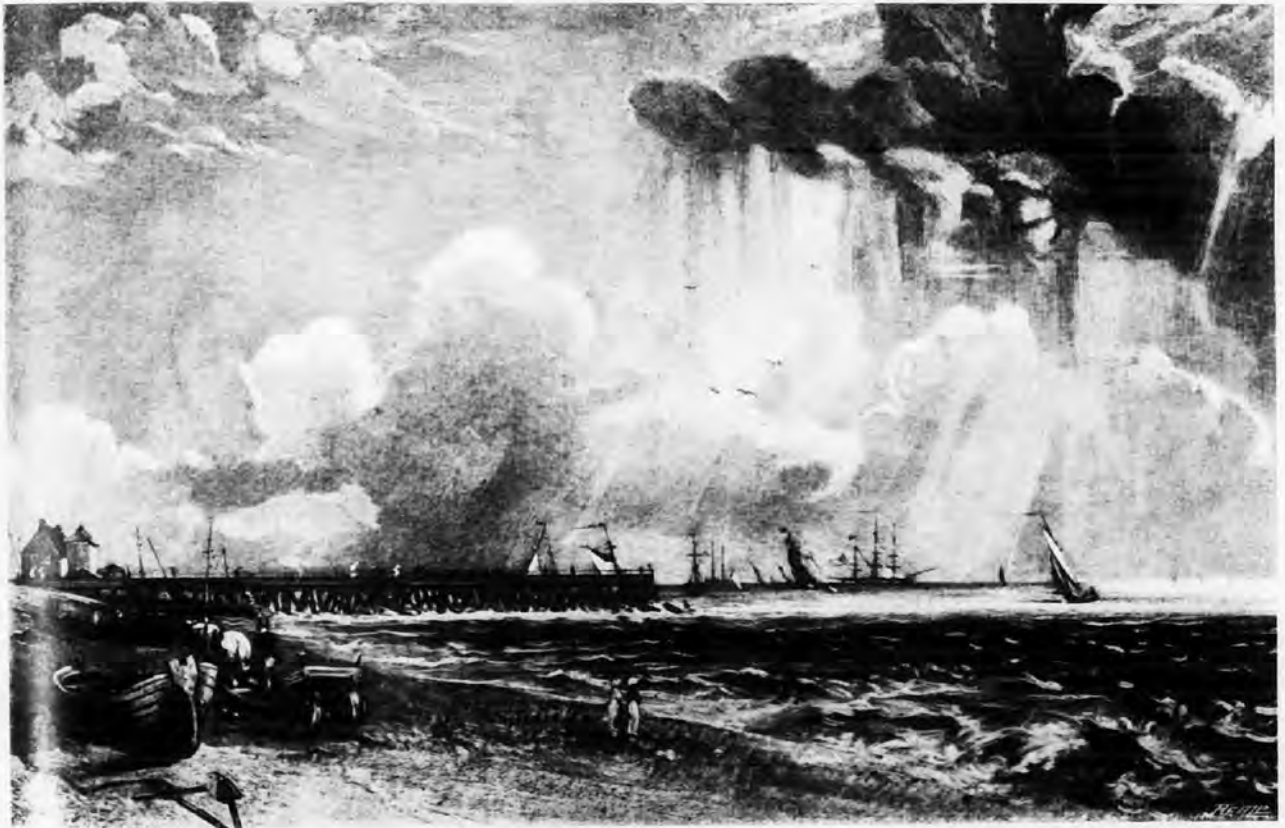
Christendom had thrown their soot-bags up in the air, though everybody likes it!" He chaffed the "Hadleigh," beautiful though it is, but when that magnificent example of engraving, "Salisbury Cathedral from the Meadows" was presented his criticism was silenced. He wrote to Lucas urging him to print off five or six copies if the printing would not spoil the plate, and added "It never can nor will be grander: it is awfully so." A good story is told by Mr. Leslie about this print which will bear repeating. It was at first imperfectly filled with ink, and an impression was produced which

makers or the ships, but written on the back is "J. Kenrick Fisher with J. Constable's compliments." The print of "Yarmouth" is well known, and the "Jerusalem" has been already alluded to. Many of Constable's best works, and of David Lucas' mezzotints are scenes from his charming district, as their titles convey, and other grand examples like "The Lock," "The White Horse," "The Haywain," "Willy Lott's House," and, of course, the various views of Dedham Church, which the painter would drop in upon scenes where it had no business, because it was not rightly

observable, are all to be found close to Flatford. Willyott was a farmer who lived to be eighty years of age, and who never slept more than three or four nights away from home in all that time. But while Constable was doubtless exacting with respect to scenes he knew and loved so well, it is scarcely conceivable that he was not enraptured with the masterly treatment by Lucas of "Old Sarum," the "wild desolate and dreary," of "Weymouth Bay," descriptive of Wordsworth's

gives Constable's work an air of solemnity which is not always evident in the paintings. The prints may be less bright, less showery, less breezy than Constable's sketches, but they are also less unquiet. Lucas, in fact, added to the painter's work one great quality in which it was sometimes deficient—the quality of gravity: and to that addition the unique excellence of his plates is due."

This is just criticism of David Lucas the artist, and we have seen what Constable thought of David

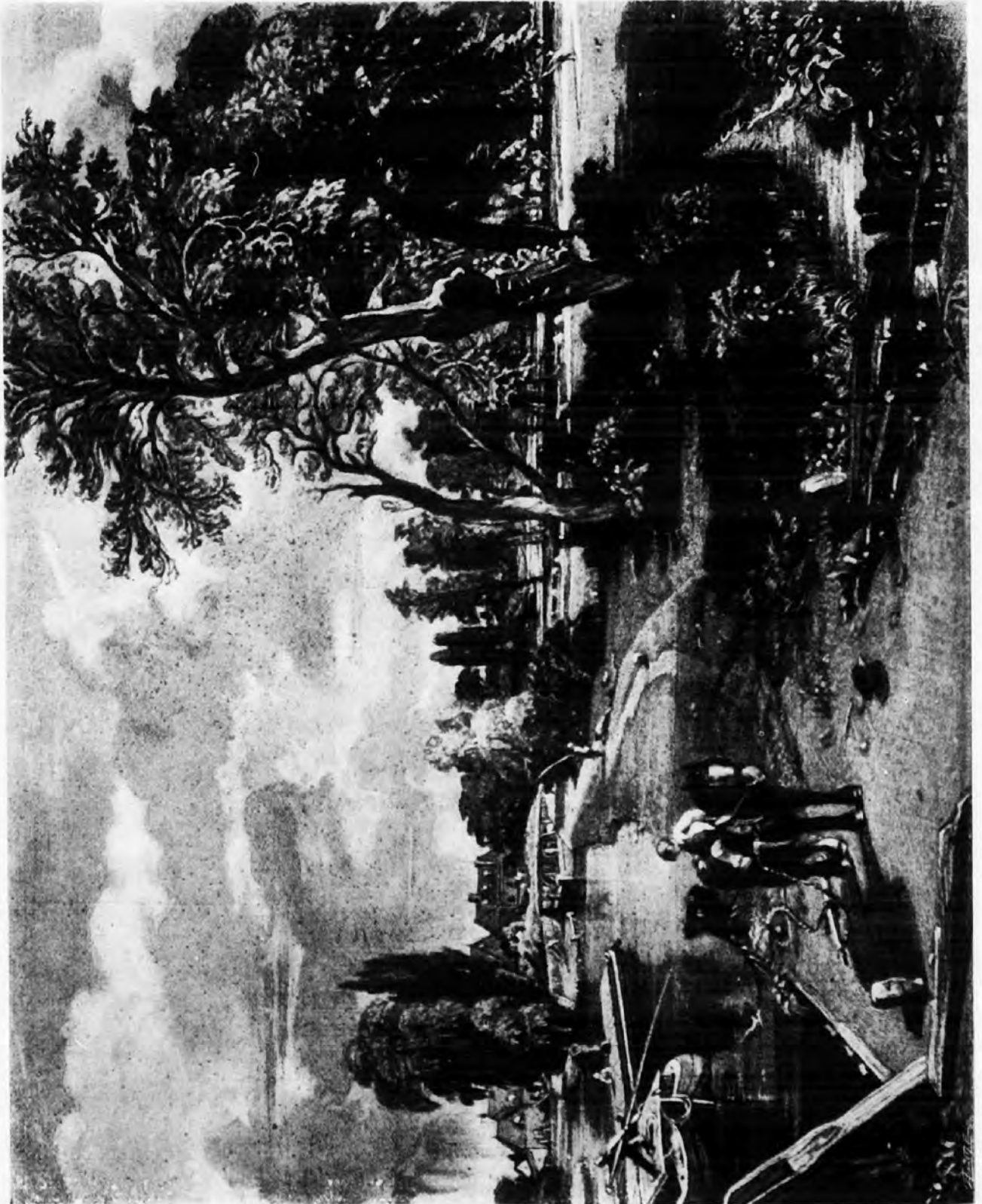


YARMOUTH PIER.

line, "his sea in anger and that dismal shore," or with the presentment of "The White Horse," which the artist considered to be the happiest effort of his life.

What was the secret of the unfailing success of David Lucas with regard to the work of John Constable? Mr. C. H. Holmes gives such a finished summing up that it is best given in his words. He says:—"By merging the painter's flickering lights in broad masses of half tone, Lucas

Lucas the man; what then is the cause of the ostracism to which he has been subject? If he had been vile he would none the less have been great, but we find that he was a man of integrity as well as skill. There is mystery somewhere, and for the credit of the biographers who fail to notice him it should be known. The following is a list of the works of Constable engraved by David Lucas:—"East Bergholt," "Spring," "Sunset," "Summer," "Noon," "Yarmouth Pier," "Summer, Morning,"



FLATFORD MILL.

"Summer, Evening," "Helmington Park,"
 "Hampstead Heath, storm approaching," "Stoke
 Church near Nayland," "Seabeach, Brighton,"
 "River Stour," "Lock on the Stour," "Mound of
 the City of Old Sarum," "A Summerland, rainy
 day," "Barges on the Stour," "Watermill, Dedham,"
 "Weymouth Bay," "Sunshine after shower,"
 "The Glebe Farm," "Hadleigh Castle," "Vignette
 of Hampstead Heath," "Porch of the Church of
 East Bergholt," "Gillingham Mill," "Sir R. Steele's
 Cottage," "Jaques and the Wounded Stag,"
 "Cornfields near Brighton," "Stonehenge," "Willy
 Lott's House," "A Cottage in a Cornfield,"

"Hampstead Heath, looking towards Harrow,"
 "Flatford Mill," "Castle Acre Priory" (worked
 up from a discarded "Glebe Farm,") "View on the
 Orwell," "Windmill near Colchester," "Arundel
 Mill and Castle," "Mill near Brighton," "View on
 the Stour," "Hampstead Heath," "Salisbury Cathed-
 ral," "Opening of Waterloo Bridge," "The
 Lock," "The Cornfield," "Dedham Vale," "The
 Rainbow," "Stratford Mill," "Hadleigh Castle,"
 "The Approaching Storm," "The Departing
 Storm," "A Shower," (only two proofs printed),
 "Spring," "A Cottage in a Cornfield," "View on
 a lake."



The Literature of Prints.

By V. de L. C.



IF anyone should assume from the above title that anyone, and least of all the writer, imagines that the Literature of Prints can be dealt with, or even feebly indicated, in a single article, he or she would be most woefully mistaken, and would also entirely misunderstand the purport of the present paper. The idea is not to grapple with so vast a subject, or to seek to instruct the practised Collector, but to give to those who long to enter upon the fascinating study of prints, some notion of the books to read, which will help them upon a difficult and thorny way. It is the daily experience of experts to be questioned as to how to ascertain this, and how to decide that, and whether this print is valuable, or that is a copy, simply because the applicant is at a loss to know where to find a guiding hand to direct him in the art he loves but has not mastered. This is no fault of his. Joseph Maberly, in the preface to his first edition of "The Print Collector," dated 1844, tells how when he first began collecting, he was totally ignorant of all that is to be learned on the subject; he had a love for works of art, but had seen nothing but what shop windows displayed, had no friend competent to instruct him, and, being conscious of his ignorance, was diffident of asking strangers. Reading did not help him much, for he could not apply the wholly technical information conveyed, and, as a consequence, he found, in a few years, when he had grown in knowledge, that he had amassed a multitude of prints, which were neither worthy of being kept nor capable of being disposed of, except at what he calls a comparative loss.

I quote this frank confession of an admitted expert for two reasons: first, because his experience is exactly similar to that which most beginners are finding out for themselves every day, and secondly, because it is a justification for the appearance of an article intended only to point out to beginners where they can obtain the information they require, and which will save them many heart burnings and much hard cash. As it would be obviously im-

possible to note all the works on the history of Engraving and concerning the Engraver's art, and as, moreover, many of these books are not, as Maberly found, of first help to the would-be collectors, I propose to deal chiefly with standard modern works, which can be purchased and studied at leisure, rather than with those which are seldom to be found except in public libraries or retailed at high figures by collectors of rare and valuable volumes. It may be assumed that all intending collectors are acquainted with such classics as Ottley's "History of Engraving," Bartsch's "Le Peintre Graveur," and Hieneken's "Idée Générale," with Evelyn's "Sculptura" and Dibdin's masterly "Bibliotheca Spenceriana" and "Decameron," with Jackson & Chatto's "History of Wood Engraving," and others equally well-known and rich in value; but these works are not usually available save at good public or private libraries or at collectors, and the student of Art has not, necessarily, a long purse or leisure for study away from business. He wants books that are modern; books up to date; books that he can, if he chooses, afford to buy; books that he can study with advantage at any and every odd hour, and find in them friends to whom he can refer in moments of emergency.

As mention was made at first of Joseph Maberly, the author of "The Print Collector" it is only fair to let him head the list, but though his work is valuable, it is not readily met with. There is an American edition, with large additions, edited by Robert Hoe, junr., which also contains Fielding's "Treatise on the Practice of Engraving," and this book was published as recently as 1880, by Dodd, Mead and Co., of New York. Maberly gives valuable hints to the intending collector; how to commence and to select specimens, information as to selection of prints, and the prices and cost thereof—though prices, it may be mentioned, are as variable as the wind—a chapter on books of all nations dealing with prints, and a

host of interesting and instructive matter. Excellent as this book is, it leaves much unsaid that would have been well mentioned, and it is not so readily procurable as some, so we may pass on to later and more easily purchasable volumes. Before, however, proceeding to the consideration of absolutely modern books, appreciative notice must be given to "An Introduction to the Study and Collection of Ancient Prints," by William Hughes Willshire, M.D. (London: Ellis and White, 1877), which is a standard work of reference, but which has the disadvantage of being too exhaustive and critical, from an historical point of view, to be quite an ideal guide to the young collector. There is in it an admirable chapter on "Advice to the Study and Collection of Ancient Prints," which deserves the closest attention; but Willshire devotes himself chiefly to the debatable points connected with the history of engraving, which he handles with rare ability, and although, from this standpoint, his work is indispensable, yet, for the beginner, it is too diffuse to be valuable for ready reference. Moreover, the print collector will find it advisable to study modern as well as ancient schools, and to keep his eye on the rising generation of artists, and he will find little to help him here in Willshire's manual, admirably argued and thoughtfully considered as it most undoubtedly is.

I turn, therefore, to the consideration of absolutely modern works designed for the use of those who, filled with a love of Art, are yet not experts, and who are groping in the mist of uncertainty. These are, as Tennyson puts it, much

"Like children crying in the night,
Like children crying for the light,
And with no language, but a cry."

To their rescue comes Mr. Alfred Whitman, of the Department of Prints and Drawings at the British Museum, with his "Print Collector's Handbook" (London: Geo. Bell & Sons, 1902), who starts by warning the intending collector of what he has to learn before ever he can be fitted to become a judge of prints. It is a formidable curriculum that he enunciates, one that shows that to become a master of this intricate subject, even after years of training, is about as easy as it is to win a Double First, or blossom out as Senior Wrangler. Mr. Whitman lays it down that the beginner must commence by acquiring a knowledge of the peculiarities of various styles of engraving, and learn whether a print is line, stipple, mezzotint, or

etching; must understand who painted the original; what were the personal and artistic peculiarities of the engraver or etcher; if the subject be a portrait, who was the person portrayed; and if a sacred representation, must know where the original is to be found. Here, then, is set forth the work of the true collector, who is as far removed from the person who approves an engraving because it is "nice," as is the North from the South Pole. The collector loves the Art for the Art's sake—the average buyer cares nothing for this, because he knows nothing about it. But there is more to be done. Next, according to Mr. Whitman, the beginner must learn all about the principal engravers, their style, and the kind of work they did, and where they lived; and then, when he has mastered these details, he will begin to find them sorting themselves into groups and schools, and will associate styles of engraving with the places where they were most practised—etching with Holland, line engraving with France and Belgium, and mezzotint with England. He lays down the golden rule that, "Not until a general rudimentary knowledge of the subject has been gained should purchases be made."

This point settled, Mr. Whitman insists that the student must collect with a definite purpose, and not buy prints haphazard. He must make choice of a branch of this entrancing subject, and decide, "shall he take a school, or a period; a class of prints, such as portraits; a method of engraving, as stipple; shall he select an engraver, and try to get together a complete collection of prints from the works he engraved; shall he take a painter and collect engravings after his pictures; shall he collect original work, as etching, or translated work, as line or mezzotint engraving; or shall he follow the fashion of the hour, and make a collection of prints in colour?" There is plenty of food for reflection in this paragraph, containing, as it does, sound, if unpalatable, advice, and the book is full of equally good matter. His chapter on "Hints to Beginners" is a masterly piece of work; all the rocks and pitfalls are enumerated and described; the differences in states and how to detect them are set forth; and the book deals separately with etching, line engraving, mezzotint, stipple and aquatint, woodcuts and lithographs, colour prints, collector's methods, the money value of prints, and describes the Print Room of the British Museum.

Another notable contribution to this subject is "Fine Prints," by Mr. Frederick Wedmore (London: Geo. Redway, 1897), in which the author lays down the axiom that, "Not one book, nor even a hundred books, can make an expert, can turn the tyro into a practical connoisseur." He is quite right, for experts, like poets, are born, not made; but whatever gift they may have at birth is only matured by practice and constant study. Sight, touch, smell—all are required of the print collector, together with historical knowledge and keen appreciation of those amiable weaknesses which would lead some men willingly to sell us new lamps for old. Mr. Wedmore's chapter on "The Task of the Collector" should be gripped by every student; it is replete with information, and is especially useful where he deals with the care and nursing of prints, which, in country places, at least, require as much attention as children—and often get more. The remainder of the book is brilliantly written, but I doubt if it is so valuable to the novice as to the expert, for whom it was apparently penned, for Mr. Wedmore has strong convictions, and expresses them freely, which pleases the connoisseur, but is not always good food for the tyro. The same author is responsible for "Etching in England" (London: Geo. Bell and Sons, 1895), a volume which is devoted to a survey of "such work as has been wrought in England of the fine and truer kind," and which, therefore, includes Mr. Whistler and Mr. Legros, who laboured so long amongst us. It is a studious, pleasing work, which does one good to read, and which should not be missed.

I have already insisted that it is impossible, within the limits of an article, to deal with this large subject in such a way as to adequately convey the merits and scope of works to those as yet unacquainted with the literature of this great subject; and it is so, but though only the fringe is ruined, it must be lifted higher, even though space forbids the detail I should like to give. Would the student learn of Colour Prints, let him turn to Mrs. Julia Frankau's volume of this name, published by Macmillan, 1900. Mrs. Frankau probably knows more about Colour Prints than any living authority, and though some affect to sneer at this branch of the Art, it has a charm which is all its own, and possesses the merit of antiquity to a marked degree. Colour Prints are the holders of secrets which many would like to

probe, and if they lack in grandeur, they at least constitute a school of the Art which it is wrong to try to ignore. "Collector's Marks," by L. Fagan (London, Field & Tuer, 1883), is a valuable manual, and the works on Etching are many and good. Of these perhaps the best are "Dutch Etchers of the xviiiith Century," by Laurence Binyon (Seeley, 1895), "Etching and Etchers" and "The Graphic Arts," by P. G. Hamerton (Seeley, 1882), and "Etching, Engraving and other methods of printing pictures," by H. W. Singer and W. Strang (Kegan Paul, 1897). A valuable work is "Etching and Mezzotint Engraving," by H. Herkomer (Macmillan, 1892), and high praise is deserved by "Histoire de la gravure en Manière Noire," by Léon de Laborde (Paris, 1899), while Alfred Whitman has another excellent contribution, "Masters of Mezzotint," (Geo. Bell & Sons, 1898). Students will also find "Drypoint, Mezzotint," by H. Paton (London, Raithby, 1895), of considerable service. Most of the prominent engravers have books devoted exclusively to them and to their works, which anyone can find for themselves by referring to their names, and if French prints are wanted, one has only to refer to "French Engravers and Draughtsmen of the xviiiith Century," by Lady Dilke (Geo. Bell & Sons, 1902), to find the most recent and masterly exposition of this school. Examples might continue to be quoted, but for the present these may suffice, but I may add that no student should be without Slater's "Art Sales of the Year," which is a mine of wealth to those who read it rightly.

With regret I leave this subject for a time, knowing that the task I essayed to accomplish is unfinished, wofully lacking and full of sins of omission for which only a volume can atone. As, however, the student of medicine has to commence with the dry bones of his profession before he is exalted to the inspection and diagnosis of disease, so must the student of Art, and especially one who makes a study of prints, begin at the beginning and work upwards to the light. Each volume I have mentioned will tell him of a dozen others, so that by reading one he will obtain fuller knowledge of the literature of prints. So, little by little, behind this slight scaffolding which I have reared, a majestic building may rise, worthy the labours of those who built it, and dedicated to the imperishable glory of Art.

Mezzotints: **By James and Thomas Watson.**

It was a happy thought of Messrs. P. and D. Colnaghi and Company, of 13 and 14, Pall Mall, to gather together some of the best works of these

collection consists of fifty-eight engravings, most of them first states, of which thirty-three are by James and twenty-five by Thomas Watson. It is

*Sir J. Reynolds.***POLLY KENEDY.***[Thomas Watson.]*

contemporaneous artists who gave to the world magnificent mezzotints of some of the leading examples of British and other masters. The

not a little strange that two such excellent mezzotint engravers should appear on the scene at almost the same time, and should bear the same family



CAROLINE, COUNTESS OF CARLISLE.

Colnaghi have given a representative selection of the artist's works, and formed a collection of considerable interest and value. James Watson died in 1790.

Thomas Watson was born in London three years later than his namesake and equal in art, and was apprenticed to an engraver on plate, and at first worked only on stipple, but afterwards became an expert of mezzotint. He was, for a time, partner with W. Dickenson in a shop in Bond Street, and singularly enough, he also exhibited at Spring Gardens in the same year as James Watson. He too was especially attracted by the work of Reynolds, but he has given us some excellent reproductions of Peter Lely, "The Beauties of Windsor," a set of six, being shown now at Messrs. Colnaghi's—and he engraved after Rembrandt, Correggio, N. Dance, D. Gardner, Kneller, F. Wheatley, R. Wright, Drouais, &c. Out of his twenty-five exhibits for the "Beauties of Windsor" set, although counted in the catalogue as one is more, examples of the work of six of these artists are to be found,

name, and yet be in no way related to each other. James Watson, who had the privilege of being both the father and tutor of Caroline Watson, engraver to Queen Caroline, was born in Ireland in 1740, and was a pupil of Macardell. Our information about either of the Watsons is singularly meagre, but we know that James lived by turns in Little Queen Street and in Fitzroy Square, exhibited at Spring Gardens in 1775, and was recognised as the chief exponent of the work of Reynolds. He engraved work after Van Dyck, Romney, Gainsborough, Cotes, Jordaens, and a few others as well; but Reynolds predominates so much so that his other work is apt to be overlooked. In the Colnaghi exhibition there are twenty-three Reynolds and only ten after others; but of these, one is after Netscher's "Duchess of Mazarin and Count Colbert"; one a portrait of "Richard, Lord Howe," after Gainsborough; "Anne, Countess of Cork," after H. D. Hamilton; "Annie Elliott," after Kettle; four first states or engraver's proofs, after F. Cotes; and examples after Willison and B. West. It will thus readily be seen that Messrs.



Sir Peter Lely.

Thomas Watson.

HENRIETTA, COUNTESS OF ROCHESTER.

and it will be apparent that lovers of mezzotints are provided with an exceptional opportunity of

because they lend themselves to reproduction well, which all do not, infinite nicety of detail being in



ST. EVREMONT AND DUCHESS OF MAZARIN.

obtaining pleasure. The works which we present are selected as representative of each artist, and also

some cases a rare obstacle, and compelling the presentment of beautiful, but less engrossing work.

Emma, Lady Hamilton.

Caricatures of the Attitudes.



One realizes a feeling of spite when comparing these with the graceful outlines of Rehberg, and wonder whether it be legend or fact that attributes their inception to Lady Nelson, who certainly never lost a chance of traducing the character of the "Divinity" when opportunity occurred. That Lady Hamilton became fully developed in form in her period of maturity is true, but she never was as these suggest, coarse and vulgar. A letter in the possession of the writer, and addressed to a mutual friend, in the holograph of Nelson's darling Horatio, speaking of her mother, in those latter dark Calais days, says: she was even then a "beautiful wreck," but still, beautiful.

As evidence of the cruelty, not to say wickedness

THE Caricatures of the "Attitudes" of Emma, Lady Hamilton, of which we reproduce six of the plates from a very rare, and what is believed to be a unique set, now housed by Mr. W. G. Elliot, at the Grafton Galleries, seldom appear in auction sales, excepting perhaps, and at long intervals, a stray plate from a mutilated copy torn from its cover. We shall have something to say in a subsequent issue, as to the original "Attitudes" which these caricature in a coarse and offensive manner—but as a curiologic satire both from rareness, and as a reflection of the spirit of the epoch in which the much-maligned and ill-fated Emma moved towards the period of declension, they deserve a place in pictorial history, and we willingly rescue them from possible oblivion by reproduction in our pages.





of these caricatures, it is worth noting what contemporary critics of note thought of the attitudes. Hayley wrote:—"Her features, like the language of Shakespeare, could exhibit all the feelings of nature, and all the gradations of every passion, with the most fascinating truth and felicity of expression." This is a fine tribute, but that most caustic of critics, Horace Walpole, went further, and penned the following lines in her honour :

"All of Corregio's faultless line,
Of Guido's air and look divine ;
All that arose to mental view
When Raphael his best angels drew ;
The artist's spell, the poet's thought,

By her to beauteous life is brought,
The gazer sees each feature move,
Each grace awake and breathing love ;
From parts distinct, a matchless whole—
She finds the form and gives the soul !"

We are assured that every character was assumed by Lady Hamilton with equal ease, grace and elegance, and it is worth noting that it was Sir William Hamilton who commissioned Frederick Rehberg (historical painter to the King of Prussia at Rome) to execute drawings of the tableaux vivants as portrayed by his wife at Naples, where he was then Ambassador. These were engraved by Thomas Pirolis and published in book form.

W. B. N.





FEBRUARY is usually more or less a dull month for the Auction Rooms, and there has been nothing of great importance to record. Prices still keep up to a high standard, thereby showing that desirable prints and engravings are still increasing in value, and are not on the decrease, as some people would have us believe. The Sale Rooms, just before the commencement of the London season, are always a source of unusual interest, both to collectors and dealers, for it is then that some idea may be formed as to the tendency of the market for any particular school, or the work of any particular engraver or engravers. But the sales of this month have shown us that the competition to secure the best example of mezzotint engraving and colour printing is as keen as ever, and that there will be no fear as to any fall in prices, for this year at any rate.

The chief sales of the month took place at Christie's on February the 12th and 25th. On the first named date the most important item was "The Promenade in St. James' Park," after F. Dayes, by F. D. Soiron, printed in colours, which was secured by Messrs. Colnaghi at a fairly good price. "Louisa," painted and engraved by W. Ward, a particularly fine impression, fell to the bid of Messrs. Agnew, "The St. James' and St. Giles' Beauty," a charming pair, printed in bistre, also falling to their bid. Of sporting prints, "Epsom Races" and "Doncaster Races" fell to Agnew, "The Hon. Mrs. Parker," second state, full margin, being secured by the same firm; while "Eliza" (Mrs. Hopner), first state, by J. Young, was secured by Colnaghi. "The Countess Cholmondley," after Hopner, by C. Turner, first state, full margin, went to Lane; "Miss Meyor, as Hebe," engraved by Jacobi, first

state, was obtained by Vokins; and "Penelope Boothby," by Sir J. Reynolds, engraved by S. Cousins, artist's proof was secured by Leggatt Brothers. That beautiful engraving, by Cheeseman, of Lady Hamilton, as "The Spinstress," after Romney, went to Sabin; the "Emma," after Romney, by J. Jones, to Colnaghi, and "Les Hazard Heureux de l'Escarpolette," after Fragonard, by De Launey, to Sabin. "Viscountess Spencer and Daughters," after Sir Joshua Reynolds, by J. Watson, from the Buccleugh collection, first state before letters, was obtained by Colnaghi, and "The Lock," after Constable, by D. Lucas, by Vickers.

At Messrs. Sotheby's sales of the etchings by J. Mac Neil Whistler, good prices were realised the series producing over £133. "Weary," a young woman seated in a chair, reached £21 10s. At sales by the same firm on March 4, Sir Joshua Reynolds' "Portrait of Elizabeth, Duchess of Manchester, and Son," by J. Watson, fetched £23 10s.; A. Dürer's "Virgin with the Pear," £15 10s.; "The Rape of Aymone," "Melancholia," and "The Great Fortune," by the same etcher made £22 10s.; and a woodcut portrait of Albert Dürer, £13; nine etchings by Israel van Meckenden realised a total of over £63, among which "Christ Washing the Disciples' Feet," and "The Decent from the Cross," £12 15s. and £11 5s. respectively. A large woodcut of "Adam and Eve," by H. Burghmair, £5; and 19 examples of J. M. Whistler made over £60. Good prices were realised at the sale on February 30, when some excellent coloured Rowlandson's were offered, and a good collection of framed engravings including a number by Pollard.

Round the Printsellers.



MESSRS. RIMELL AND SON, have recently removed from 91, Oxford Street, to 53, Shaftesbury Avenue, and the new spacious premises are well adapted for exhibiting their noteworthy collection of rare books and prints.

MR. ELKIN MATHEWS, of Vigo Street, has issued a very charming Almanack (*Calendarium Londinense*) for 1903, headed by a cleverly executed Etching of St. James' Palace, by Mr. W. Monk. This almanac, which is sure to be appreciated by all lovers of artistic production will be limited in number.

MESSRS. MYERS AND ROGERS, of 59, High Holborn, have a choice selection of prints relating to London and the London Parks, many of them quite unique, and of considerable interest to students of London Topography. We also note a collection of Drawings and Caricatures by Rowlandson, which includes a great many of the most desirable specimens of this artist's work.

MR. NOSEDA, of King Street, St. James', has on view a number of fine line engravings of the Italian School, as well as a small collection of French Prints, which are well worthy of the attention of the collector.

MR. MCLEAN, of the Haymarket, is exhibiting a few engravings by Samuel Cousins, including "The Dauphin," after Greuze, "Miss Peel," and "Zeyrah." We also noticed a brilliant impression of "The Duchess of Rutland," engraved by Valentine Green. "Mrs. Siddons as the Tragic Muse," engraved by Francis Haward, and "Miss Farren" (afterwards Countess of Derby), engraved in stipple by Bartolozzi.

MESSRS. VICARS BROS. have a number of fine engravings at their establishment in Old Bond Street, including a complete set after Sir Edwin Landseer. "The Lock" and "The Cornfield" brilliant proof impressions after Constable, by D. Lucas. A fine proof of "The Horse Fair" after Rosa Bonheur, engraved by Tom Landseer, and Mrs. FitzHerbert, printed in colours by Coudé.

MR. GUTEKUNST, of King Street, St. James', exhibiting a selection of rare etchings by Rembrandt, Dürer and Ostade and a complete collection of Dürer Woodcuts.

MESSRS. J. CONNELL & SONS, of Glasgow, have opened a branch establishment at 1A, Old Bond Street, and amongst the many choice things shewn are several examples of the work of B. J. Blummer, a charming "Study of a Girl," by Henri Rondel, "The Well at Bruges," by Sam Prout, and others by David Cox and Copley Fielding.

MESSRS. ARTHUR ACKERMANN & SON, of 191, Regent Street, have opened a department in their establishment for the exhibition and sale of pictures and drawings. Among those on view are some choice examples of the work of A. Vickers, Sen., W. Shayer, J. C. Ibbetson, Edwin Hayes and E. J. Niemann. In their sporting galleries Messrs. Ackermann possess a large and interesting collection of old hunting, coaching and racing prints, the more noteworthy being a set of four fox-hunting scenes by Alken in brilliant condition. The Aylesbury Steeplechase, a set of four. The Quorn Hunt, a set of eight by Alken, and several desirable original drawings by Alken.

MESSRS. MAGGS BROS., of 109, Strand, have an exceptionally interesting collection of the rarer engraved portraits of celebrities connected with the literature and drama of the eighteenth and early part of the nineteenth centuries, including the full length mezzotint of David Garrick, by Valentine Green, after Gainsborough, in first state, many others of him by various artists, and collectors' portraits of Mrs. Siddons, Mrs. Jordan, Mrs. Colver, Harriet Powell, Kean, Kemble, etc. We note a set of the 100 large plates in proof state, issued by Boydell for his Shakespeare gallery, engraved by Bartolozzi, Tomkins, Caroline Watson and others, after Sir J. Reynolds, Stothard and Peters, and the Biographical History of England in 18 volumes, by J. Granger, magnificently extra illustrated by the insertion of 4,000 portraits of the characters mentioned—a truly unique copy.

MR. SABIN of Shaftesbury Avenue has had an interesting find in the shape of the original drawing by John Downman of the portrait of Mrs. Warren, a charming profile, slightly, but delicately tinted. But for the existence of an engraved mezzotint this drawing, like so many others, might have continued anonymous for all time to come. The engraving, which is a great rarity, is from this very drawing. Mr. Sabin has also made an interesting discovery as to the identification of the portraits in the beautiful drawing by Edridge recently sold by Messrs. Christie, Manson & Woods and catalogued as "A Lady and Two Children." The lady is Lady Anne Culling Smith, daughter of the first Earl of Mornington, and married first Henry Fitzroy and secondly Charles Culling Smith, who died in 1853. She died in 1844. Her daughter by Fitzroy married Henry Somerset, Marquis of Worcester, and died in 1821. The other daughter (by Charles

Culling Smith) married the same marquis, afterwards Duke of Beaufort. A very fine drawing by Downman of Miss Townley, which should be engraved, is amongst Mr. Sabin's collection of works by this artist. This lady was known to the generation when Joanna Southcott flourished as a patron of that extraordinary character, and it was at her expense that the fine line engraving of "Joanna" was engraved by William Sharp.

MESSRS. LEGGATT BROTHERS, of Cheapside, are exhibiting a number of pictures of merit, including a series of Bird Studies by A. Carruthers Gould, an artist of considerable talent and ability, several charming drawings by Leopold Rivers, and an exceptionally fine painting by Arthur Drummond, "At the Shrine of Venus." Messrs. Leggatt have also an interesting portrait of the Princess Sophia by J. H. Ramberg, and a complete set of the engraved works of David Lucas.



Exhibitions.



The Ridley Art Club.

THE Ridley Art Club opened its Seventeenth Exhibition at the Grafton Galleries on February 23rd, and the too frequent fault was again noticeable, namely, that of covering walls with pictures without true pretension to merit, to the detriment of those which deserved considerable notice. We take it that the object is more than merely to sell pictures or works of art, and, if so, it distinctly loses by considerable lack of discretion, usually, on the part of those responsible for gatherings of this kind. There were some good portraits, notably one of Mrs. F. Hastings Medhurst, a study in black by Alex. J. Mavrogordato, and seascapes were much in evidence, "A Creeping Tide," by E. T. Duval, being particularly noticeable. Alfred Thornton's "Lake of Varese—Morning" was an excellent piece of work; "A Surrey Pond," by H. Gull Stormont, gave great promise, and "The End of Winter," by Elmira Hand, was good, both in coloring and detail. "Dartmoor," by G. Bulkeley Johnson, was forcible and convincing, and John M. Mackintosh, R.B.A., was more than usually seen to advantage in "When Daylight Softens into Even." One picture by Marion Coleridge, after a quotation from Rudyard Kipling, was remarkable enough in its way, but hardly justifies praise, and many others were, it must be admitted with regret, not remarkable at all.

The Leicester Gallery.

MESSRS. PHILLIPS BROTHERS are exhibiting at the Leicester Gallery water-colour drawings by Mr. and Mrs. Albert Stevens, entitled "Garden Fantasies" and "Landscapes." Both artists seem to revel in the delightful scenery of Shakespeare's country and the Avon and Warwick and the old-world country gardens, with their wealth of flowers, are depicted again and again with conspicuous success. In some instances the boldness of colouring is a little exaggerated, but the general effect is most pleasing, and now and again, as in "Monte Carlo from Cap Martin" and "South

Walsham Broad, Morning," the real power of the artist is strikingly manifest. The exhibition is well worth a visit.

Royal Society of Painter Etchers and Engravers.

THE twenty-first annual Exhibition of the Royal Society of Painter Etchers and Engravers, which was opened at the Gallery, 5A, Pall Mall East, on Monday, March 2nd, is remarkable for the unusual number of original mezzotints, and for the fine display of etchings by P. Helleu. We have seen creations of this artist which surpass the present exhibits, but these leave little room for criticism, the usual grace and elegance, and bold, free strokes being, as usual, conspicuously evident. Robert W. Macbeth sent some fine examples, "Lunch at a Coursing Meet in Norfolk" being perhaps the best; and Frank Short shewed "An April Day in Kent," and "A Fen Country Bridge," which were particularly good. Bits of old London were shown by W. Monk, and his Study of old houses in disappearing Wych Street may be counted among his happiest efforts. The original mezzotints of Joseph Knight deservedly attracted great attention; and Herbert Dicksee contributed, among others, a fine study entitled, "In the Frozen North." Hedley Fitton exhibited an etching of the church of St. Martin in the Fields; and A. W. Bayes showed the home of the Doll's Dressmaker, described by Dickens in "Our Mutual Friend." Charles Holroyd had a large selection, all good, and the original Mezzotint of A. C. Meyer had a touch of David Lucas about them that was refreshing to contemplate. The dry point studies of Fred Burridge and Edward Slocombe call for commendation, and the exhibition as a whole was a distinct success.

Ben Austrian Pictures.

MESSRS. HENRY GRAVES & CO., LTD., of 6, Pall Mall, opened, on Wednesday, the 4th inst, an

exhibition of the works of Mr. Ben Austrian, who is to feathered life what Landseer was to dogs. The prize of the gathering is "A Golden Harvest," a still-life picture of American corn, which commanded over 30,000 visitors at the Exhibition at Philadelphia. He exhibits gems in the panels of "Hares" and "Game," but is seen to the utmost advantage in his chick pictures which are marvels of realistic excellence. The artist reflects the true atmosphere of the farmyard, and is strong in detail and powerful in colouring. It is one of the exhibits of the season.

"Langham" Sketches and Studies.

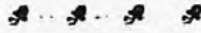
THE Artists' Society and the Langham Sketching Club co-operated in the promotion of the Langham Exhibition, which opened at the Woodbury Gallery, 37, New Bond Street, W., on the 26th of February. It was the first exhibition to which the public has been admitted, and therefore the first opportunity of accurately judging the result of the excellent organisation which knits together the two societies. The members of the Artists' Society, which was founded in 1830 by a group of painters, led by John Prescott Knight, R.A., work from the life, while the members of the Sketching Club meet weekly during the winter season, for the purpose of making sketches from given subjects.

Under these circumstances, it was not surprising to find studies from the nude and sea-scapes predominating, and it is pleasing to say that some of each were possessed of real merit. True, some of the studies suggested that a better knowledge of anatomy and proportion would be desirable, and in many the flesh tints would have made Ety shudder, but here and there one found work of ability. We place first a study by W. C. Johnson, which for tone and pose excelled all others of a like nature; while three of

of his other contributions call for special mention. The "Algerian Girl" and "An Arab" are excellent specimens of portraiture, and a "Portrait Study" of a girl evinced sympathy and power of no mean order. Arthur Rackham, A.R.W.S., is responsible for two weird sketches, "Alone," which suggests the man who was at once the cook and the captain bold and the mate of the Nancy brig, &c., being terrible in its intensity, even if exaggerated. Lewis Baumer had fine sketches of a Society Miss, all good as examples of frivolity, and Robert Lillie had two fine studies, "The Crest of the Hill" showing a lion and lioness by light of the moon, and "Snow," a popular scene with bears very much in evidence. Quite another "Snow" was that of Frank Wright, which was a realistic picture of Ludgate Hill at night in midwinter; and the "Moonrise," of F. W. Reckitt, a village church seen faintly through the trees, was exceptionally well handled. Of the sea-scapes, "Home Again" and "Blowing Fresh," the latter apparently a scene on the Weymouth coast, by David Green, R.I., were both good, but they were eclipsed in colouring and weather-lore by "Dirty Weather," "A Southerly Wind and a Cloudy Sky" and "Against the Sky," of Hely Smith, R.B.A. This artist must have studied the varied moods of the ocean to advantage, and his colouring of the differing conditions is true, if not generally acceptable. W. Monk, R.E., had two pleasant gipsy scenes, and Norman Wilkinson, R.B.A., three excellent sea-scapes. Two pictures, contributed by N. Carruthers Gould, were "Contrast" which does him small credit, and the melting of the rainbow is harsh and impossible, while "The Path," a study of sheep by moonlight, is quite unworthy his admitted ability. Emil Fuchs, M.V.O., showed "Three Studies," and Edward C. Clifford, R.I., presented an excellent picture in "On a Flat Shore."



Engravings Reviewed.



PERDITA.

MESSRS. HENRY GRAVES & CO., LTD., of 6, Pall Mall, are publishing a charming mezzotint engraving, by Gerald Robinson, engraver to His Majesty the King, of Mrs. Robinson as "Perdita," from the original picture by Thomas Gainsborough, R.A., in the Wallace collection. The print is $20\frac{1}{2} \times 13\frac{1}{4}$, and only 300 artist's proofs, signed by the engraver and stamped by the Printsellers' Association, will be issued at eight guineas each, and when this issue is exhausted the plate will be destroyed. The "Perdita" is more than usually attractive, and displays the distinctive characteristics of Gainsborough's best work to a marked extent, while the subject of the mezzotint gives additional value to a remarkable reproduction.



GEORGIANA, DUCHESS OF DEVONSHIRE.

MESSRS. P. & D. COLNAGHI & CO., of 13 and 14, Pall Mall East, are issuing a fine Mezzotint engraved by H. Scott Bridgwater from the picture by John Downman of Georgiana, Duchess of Devonshire, which is in the possession of the Duke of Devonshire. The size of the engraving is 16 by $13\frac{1}{4}$ inches, and 350 artist's proofs only will be issued at six guineas each; no other state, and the plate to be destroyed. Our illustration only imperfectly conveys the beauty of this work which is a welcome addition to select portfolios.



COACHING.

Messrs. Arthur Ackermann & Son, 191, Regent Street, have a Coaching set of four, by W. J. Shayer, and J. Harris; "The Glasgow Mail," $17\frac{1}{2}$ by $10\frac{1}{2}$, engraved and painted by Alken, the coloured prints being priced at one guinea; "The Royal Mails preparing to start for the West of England," $23\frac{1}{8}$ by 17, which has all the usual vivacity and life that characterises Pollard, coloured prints, one guinea each; and "The Turnpike Gate," a night scene, coloured prints, $20\frac{1}{2}$ by $14\frac{3}{4}$, fifteen shillings each, by Cooper Henderson and J. Harris. They are, like all the other sporting prints issued by this firm, admirable in every way, and may be commended to all who appreciate and collect best prints of this class.



THE GLASGOW MAIL.



THE ROYAL MAILS PREPARING TO START FOR THE WEST OF ENGLAND.



THE TURNPIKE GATE.

MESSRS. LEGGATT BROTHERS, of 62, Cheapside, who have previously published engravings of Lady Hamilton as "Circe" and as "Miranda," and the well-known picture "Emma," by Scott Bridgwater, have just issued a new engraving in Mezzotint, by Ernest Stamp, after Romney's picture of the lady in a large black hat. The size is 15 by 19 inches, and 300 artist's proofs will be issued at six guineas each, and 100 lettered proofs at two guineas each. The engraving is excellent, but the picture does not show Romney's "Divine Lady" to advantage, as she was not given to embonpoint at the time it was painted; but as a reproduction of the master's work it will be welcome to connoisseurs. An inspection of the Mezzotint will reveal many beauties that are lost in the small block we produce, and both engraver and publishers are to be congratulated on its excellence.



EMMA, LADY HAMILTON.

Answers to Correspondents.



H. F. (Worcester).—Your book containing portraits of members of the Kit-Cat Club, engraved by Faber, is worth about £40. The book is rarely met with in a complete state—the portraits of the best known men are usually found to have been removed.

D. W. (Finchley).—We shall be pleased to give you an opinion if you will send them to us.

E. H. B. (Kingsland).—The Print you mention is of no value. A set of 13 "Cries of London" realized £800 at Christie's recently.

J. K. (Leeds).—There are so many reprints of your particular engraving, that we are unable to give you an opinion unless we see it.

E. J. M. (Chichester).—You will have to pay £14 or £15 for a copy of Chalover Smith's "British Mezzotint Portraits."

CHAS. BUNN.—The portraits of men referred to in our first issue would be those engraved by Valentine Green, J. R. Smith, S. W. Reynolds, J. K. Sherwin, S. Cousins, and Chas. Turner. Engravings of men appearing in books, with few exceptions, have very little value.

J. S. S. (Edinburgh).—Abraham Blooteling was born in Amsterdam in 1634, and died there in 1695. His plates are, as a rule, marked with his name, but he sometimes used the monogram, "C.B." Mezzotint portraits by him are of value, and command good prices.

A. WILLIAMSON.—"David Garrick between Comedy and Tragedy," by Sir Joshua Reynolds and engraved by E. Fisher, if a proof before letter is valuable, and worth, if in fine condition, about £80.

H. E. W. (Croydon).—F. Wedmore's "Fine Prints," published by Redway, 1897, will give you all the information you require.

M. H. R. (Loughton).—The Prints you mention have no value, except for decorative purposes.

F. H. A. (Dieppe).—Fine Colour Prints are still rising in value and are likely to continue doing so owing to their scarcity.

SEGUIN.—The only "Holy Family," painted by Sir J. Reynolds, of which we have information, is in the National Gallery.

GERIAH FORT.—Mr. Alfred Bishop writes with reference to the note respecting this place in our last issue: "I think this place is that mentioned in the hold of the robber chief Swaji, the founder of the Mahratta Empire. He founded it in 1662. In 1735 the Dutch sent a fleet and troops against Geriah. The attack was repulsed. In 1756 a fleet and troops were sent against it by Clive. The expedition was under the command of Admiral Watson. It was entirely successful, the pirate-hold and ships being destroyed, and the pirates rooted out."



The Printseller

AND PRINT COLLECTOR.

Edited by STANLEY ELSTON AUSTIN.

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NOTICE.

All matter intended for Publication should be addressed "Editor," and bear the sender's name and address, not necessarily for publication. Correspondence on all subjects falling within the scope of the journal is invited, and will receive prompt attention. While not guaranteeing the safety of manuscripts submitted, the Editor cordially invites the same and will use every endeavour to ensure their prompt return in case of unsuitability.

All commercial letters should be addressed to the Manager, from whom a scale of advertisement charges may be obtained on application.

"The Printseller" may be obtained direct from the offices at the published price, 6d. per copy, by post, 8d., or through all the better-class newsagents; or it will be sent post free to any address at home or in the Colonies for 8s. 6d. per annum.

Cheques and Postal Orders should be made payable to "The Printseller."

Occasional Notes.

RECENT revelations with respect to spurious works of Art has suggested the formation of a Society to be called "The Art Collector's Protection League," for the purpose of protecting buyers against fraud that is widely recognized, but difficult to detect. Mr. Stanley Elston Austin, the Editor of the PRINTSELLER, has been entrusted with the task of organizing the new Society, and will act *pro tem.* as hon. secretary; and as the scheme matures will be pleased to advise intending members of the scope and operations of the Society. It is felt that legislation is absolutely essential, and many of the best known collectors are heartily supporting the proposal, but it must not be overlooked that there are formidable obstacles in the way, and that it is not possible to protect ignorant collectors against themselves. So long as fancy prices are paid for articles of doubtful pedigree and without certificate, artistic frauds are likely to continue, but genuine collectors will find the investigations of the Society a real help, and, it is hoped, a true protection. The names of art lovers interested in this matter who are willing to become members of the Society will be welcomed at the office of this paper.

WITHOUT at all inclining to take on trust the so-called "revelations" of M. Elina regarding the authenticity of certain Art treasures of the Louvre, it cannot too strongly be insisted that all works of

art that are lacking in the matter of pedigree should rightly be regarded with a certain amount of suspicion. The manufacture of forgeries is a profitable business, and also a tolerably safe one, since dupes who do find out that they have been swindled, are, as a rule, unwilling to admit the fact.

COMPARATIVELY speaking it is a matter of small importance whether M. Elina manufactured "The Tiara of Saltapharnes," or whether he did not, as it is whether so-called, or rather self-styled "collectors," whose knowledge of art stops at the question of price, house spurious canvasses in their galleries or otherwise; the real point is to know if, as has been asserted, the manufacture of forgeries is carried to such perfection as to deceive the true experts. We note that the French Minister of Instruction and Fine Arts has ordered an investigation to be made in order to settle the authenticity of certain well known works of art contained in the Louvre, and, pending the announcement of the result, must possess our souls in patience, only hoping that much that has been alleged may prove to be unfounded.

SIR LAURENCE ALMA TADEMA, R.A., will, on May 9th, preside over the anniversary banquet of the Artists' General Benevolent Institution at the Whitehall Rooms. This old-established charity gives relief to a large number of distressed artists

without reference to whether they have ever subscribed to its funds or not. It is to be hoped the dinner will largely add to its means of doing good.

THE ARTISTS' GENERAL BENEVOLENT INSTITUTION endeavours, and succeeds, to mitigate the sufferings of distressed artists, their widows and orphans, without wounding that delicacy of feeling which is inseparable from the artistic mind. It is principally dependent upon voluntary subscriptions to meet its yearly expenditure, and help is earnestly requested from all lovers of art and from the more fortunate members of the profession. During the year 1902, one hundred and eighty two applicants were relieved, in sums varying from £10 to £100, at a cost of £3,307; the working expenses for the same period being £402 15s. 10d. Since the establishment of the Institution in 1814, and up to January last, 7,916 donations have been granted, amounting to £140,656.

AN exhibition of Engravings by David Lucas will be held this month at the Galleries of Mr. Stephen Gooden, 57, Pall Mall, S.W., the proceeds of which will be devoted to the Artists' General Benevolent Fund. This exhibition is of unusual interest, it being the first time that the collected works of David Lucas have been shown.

THE famous plate by David Lucas, of Salisbury Cathedral, was originally the property of the painter John Constable, R.A. After his death it was put up at Foster's, on May 12th, 1838, and bought in for eighty guineas. It was afterwards sold privately to Mr. Gambart, who had it repaired. At the same sale the plates and stock of Constable's English landscape, consisting of twenty-two subjects, were bought in for 100 guineas. The stock consisted of 280 sets, as well as 930 odd proofs.

CHEAP newspapers and the spread of education amongst the people having removed the necessity of appealing to the passions of the multitude by the means adopted in former times, the art of caricaturing is now looked upon principally as a source of amusement, but it was far otherwise when the mass of the people were uneducated and newspapers few and expensive. It was then necessary, in order to draw their attention to a subject, to adopt more attractive means for the purpose of exciting their feelings; and from the earliest times, pictorial representation was found to be the most effective and attractive. The art of caricaturing did not

become general in this country until the time of the South Sea Bubble; after that it soon developed into a formidable weapon in the hands of the leaders of the great parties into which politicians were divided, and exercised so great an influence upon the mob as almost to appear incredible in the present day. In the fierce party struggles during the reigns of George I. and George II, and part of the reign of George III, statesmen did not hesitate to employ the caricaturists for the purpose of damaging the characters and measures of their opponents. They are, therefore, interesting and valuable records of the manners and customs of the time.

WHO was Thespia, the heroine of Poems, by H. Downman, M.D.? A very pretty stipple print of this lady, after a drawing by John Downman, 1774, engraved by H. Landseer, 1805, is prefixed to a volume entitled Poems to Thespia, published in 1805, at Exeter.

"To Thespia only, and the few whose taste
Accords with hers, the notes sincere belong."
is the only inscription beneath the print, apart from names of painter and engraver, and no reference to the lady's maiden name occurs throughout the volume, though the poem commencing "O my soul's only joy! my promised wife!" clearly points to her having changed it for that of Downman. Hugh Downman's poems were published in 1781, 1790, 1792, and a few elegies as early as 1768. There is a portrait of the author painted by John Downman in 1796, and engraved by S. Woodman, 1809. An impression without publisher's name, bearing a written note, that Dr. Downman "died 23 Sept., at 9 in the morning, 1809," and that "Dr. Parr, of Exeter, wrote a long character for the *Gentleman's Magazine*, January, 1810," seems to indicate that the print was privately issued.

WATTEAU may be said to have died at his easel. The last work to which he applied his hand was an illustration of that scene in "Le Malade Imaginaire," which concludes by the interment of the sick man, in presence of the faculty ranged about his grave. When the picture was completed the pencil fell from his hand, and his death ensued very shortly afterwards.

AN incident in the life of Napoleon deserves to be recorded here as testifying the respect which the devastator of Europe felt for Art and Artists. When the French took possession of

Milan the "Codice Atlantico of Leonardo di Vinci" containing upwards of seventeen hundred sketches from the pencil of that artist, fell into the hands of the victorious Army. That folio Napoleon carried to his hotel himself, exclaiming with the utmost delight, "This is worth a million."

THE EXHIBITION of the International Society of Sculptors, Painters and Gravers, just opened at Budapest, contains a British section to which some seventy pictures have been sent by Messrs. Whistler, Lavery, Sauter, Walton, Priestman, Muhrman, Cameron, Henry, Grosvenor, Thomas, and others; water colours by Condor and Anning Bell, lithographs by C. H. Shannon, etchings by Pennell, black and white by E. J. Sullivan, and colour prints by Morley Fletcher.

A NEW catalogue of the engraved works of Hans Sebald Beham has recently been issued by Dr. Gustav Pauli, director of the Kunsthalle at Bremen. The woodcuts described number 1,085, a marvellous increase upon past catalogues, accounted for by the fact that many scriptural cuts are included, and some which have been attributed to Dürer and his followers are declared to be the work of Beham. There is also a St. Wolfgang at Coburg; two St. Jerome's at Vienna; "Death surprising a pair of lovers," signed by Meldemann, 1522, and a head, 1551, formerly supposed to be by Van Leyden. Six early etchings have been added to the list of engravings and copies, variations of states, prices and present possessors are quoted, together with illustrations, and a valuable volume is the result of Dr. Pauli's expert knowledge and indefatigable industry.

One of the earliest known sale catalogues of the remaining works of a deceased artist is that of Sir Godfrey Kneller, who died on October 27th, 1723. The collection was sold by Mr. Murray, in the Green Piazza, Covent Garden, on Monday, April 18th, 1726, at eleven o'clock in the forenoon. The sale consisted of 340 portraits, which were left on his hands at his death. The most notable were: Lord Bolinbroke, Duke of Ormond, The Moscow Ambassador, The Duchess of Kingston, King George I, Duchess of Grafton, Beau Fielding, Duke of Leeds, King Charles II, and King James II, The Czar of Russia, and the Duke of Northumberland.

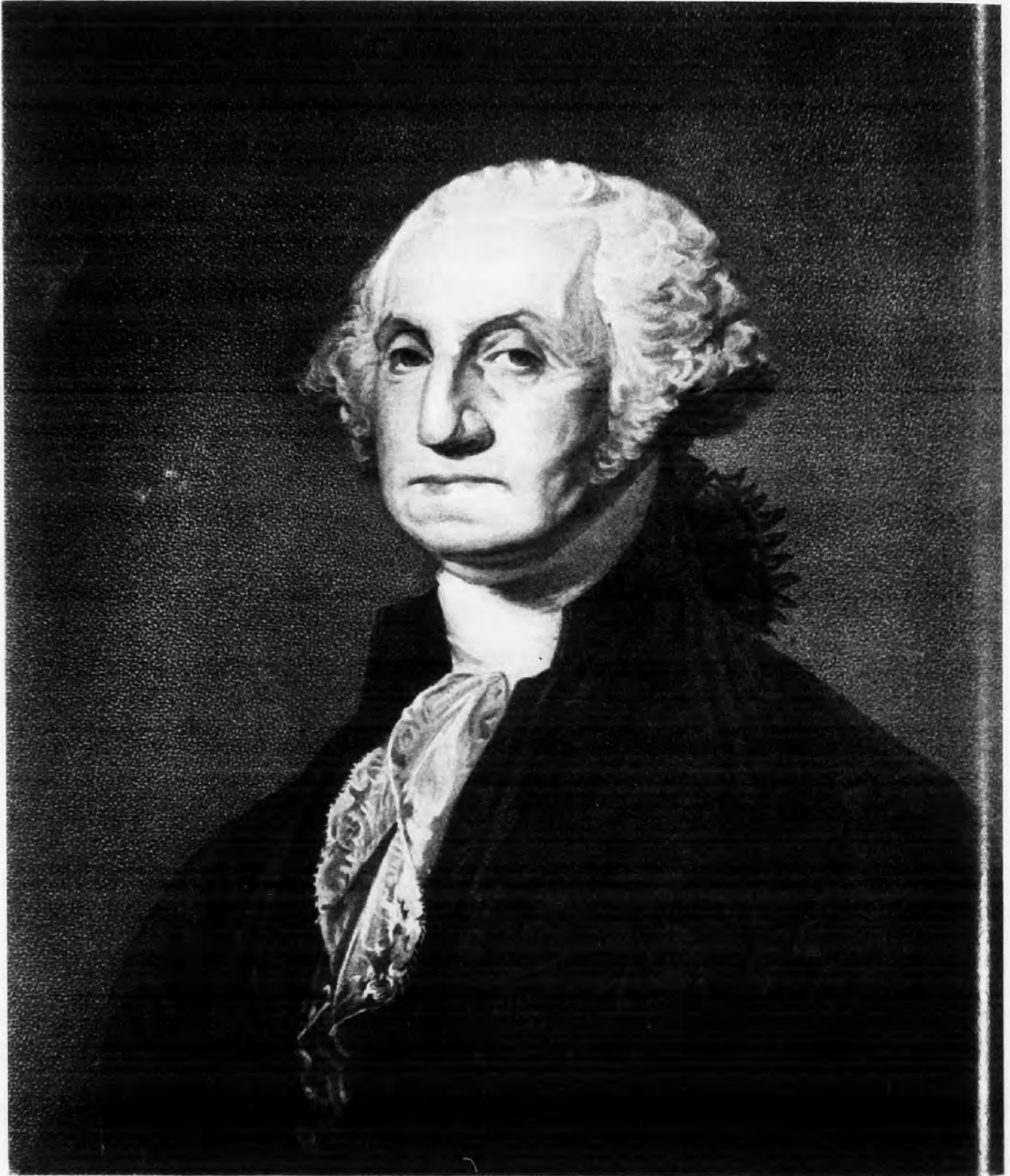
A VERY fine impression of "The Turnpike Gate," by Ward, after George Morland, with untrimmed margins and an autograph inscription by the publisher, was sold for £87 at Christie's, on March 11th. The state of this engraving is believed to be unique.

ETCHINGS, after Meissonier, are among the few modern works which have not depreciated in value, the sale at Christie's, on March 18th, showing a considerable advance on previous prices. Record sums were obtained for "1814" by J. Jacquet, and "La Rixe," by F. Bracquemont, each realizing 225 guineas. Both were *remarque* proofs signed by the painter. It is interesting to note that at the Blyth sale, in March, 1901, a similar proof of "1814," realized 150 guineas, and of "La Rixe," 130 guineas.

MINIATURES fetched some high prices at Messrs. Christie, Manson and Woods' sale on March the fifth; a portrait of a lady, with powdered hair and pearls on the wrist, by Richard Cosway, realizing 600 guineas, just 400 guineas less than was recently obtained for his unfinished *Madame Du Barry*. Another portrait by the same artist, of the Son of Lady Rich of Keswick, as Cupid, fetched 300 guineas; a portrait of Richard Boyle, Earl of Burlington and Cork, by Pelitot, after S. Cooper, 190 guineas; a portrait of a lady, believed to be Laura Cowley, by S. P. Smart, 130 guineas; and portraits of Sir G. Armytage, Mrs. Comyns, Mrs. Deas, and two others, unmounted, by John Smart, 120 guineas.

THE Glasgow Corporation has acquired the picture entitled "Autumn," by the late William Stott of Oldham, which was shewn at the 1898 Academy, for £300. The picture is symbolical, and by many is not considered to be one of his happiest efforts; but it is a noteworthy canvas that deserves to be, as it is, housed at home.

AN important sale of Engravings, the property of a well-known private collector, will take place at Christie's this season, and will include the whole of the engraved works of Samuel Cousins, R.A., in the finest possible states. "The Lock," and "The Cornfield," after Constable, and "The Return to Port" after Isabey, in proof states, engraved by David Lucas, as well as a number of the landscape series.



Painted by Gabriel Stuart.]

GEORGE WASHINGTON.

[Engraved by W. Nutter.]

The Engraved Portraits

of George Washington.



WHENEVER we think of George Washington the eulogiums passed upon him by Richard Henry Lee and by Lord Brougham spring immediately to the mind. The former just critic described him as "First in war ; first in peace ; and first in the hearts of his fellow citizens" ; while the latter distinguished author wrote :—"It will be the duty of the historian and sage, in all ages, to let no occasion pass of commemorating this illustrious man ; and until time shall be no more, will a test of the progress which our race has made in wisdom and virtue be derived from the veneration paid to the immortal name of Washington." These splendid tributes paid to one who was, by turns, the firm friend and the determined foe of England, echo in our hearts, for Englishmen appreciate friend and enemy alike, so long as they be fair—Washington was fair—The man who planted the British flag on Fort Duquesne, afterwards Fort Pitt, was as loyal as the man who raised the siege of Boston, and received the surrender of Lord Cornwallis at Yorktown. It was the same loyalty, differing only in one great particular. In the first instance he was loyal to the government of his country : in the second he was loyal to his country itself. We, in England, who recognise, with regret, how deeply the American people were injured by misgovernment from home can applaud the hero in each capacity, can understand the patriotism which first impelled him to withstand the French invasion and the same patriotism which caused him to accept the position of Commander-in-chief of the force raised, or to be raised, for the defence of American liberty. We reverence his heroic efforts at Boston, Long Island, Monmouth, Brandywine, Germantown, and Valley Forge, and the culminating success at Yorktown, and we understand why he was addressed by the oldest general of Europe as "the youngest General of the World." We have not a spark of jealousy : nothing but admiration, for the Americans had been hardly treated by us, and Independence Day was the inevitable sequel. Let Americans come to England and see how their flag is honoured

on July 4th, and they will learn, if they never did before, that these are not empty words,—Englishmen love "grit"—and they honour the young surveyor, who, after first serving the family of Lord Fairfax, became "the rising hope of Virginia ;" Colonel of Militia ; Commander-in-Chief ; twice President of the United States, and again Commander-in-Chief, who it may well be said died "with his boots on"—a hero to the last !

Our province here is to deal not with George Washington, the soldier, statesman and man, but with Washington in his relation to Art. It has been said that there were more engraved portraits of George IV than of any other notability, ancient or modern, yet the portrait of Washington, supplemented that of one of King George II, and occupied the same frame, and Washington, like Cromwell, refused the regal diadem with contemptuous scorn. Napoleon has been impersonated to an immense extent, and there are a prodigious number of portraits of Lafayette, whom Washington treated with marked distinction, but it remains to be seen whether or not the first President of the American Republic heads the list. Probably the work which Mr. Hart has in hand, for the Grolier Club of New York, will enlighten us upon this matter, but pending its production it is still possible to speak to English readers about the engraved portraits of a man who lived for good and "built himself an everlasting name !" I offer apology to Tennyson for changing the feminine into the masculine ; none other is needed, for the words of the great poet aptly apply to my great theme.

The first authentic portrait of Washington was painted by Charles Willson Peale, who was born of English parents at Chestertown, Maryland, in 1741. He started life as apprentice to a saddler at Annapolis, and by turns tried coach-building, watch and clock making, silversmiths' work, and finally portrait painting. His conspicuous ability in this direction caused several friends in Annapolis to make up a purse for him, and in 1768 he came to England and was received into the house of Sir

Benjamin West, and studied at the Royal Academy 1768-69 under that painter's direction, chiefly devoting himself to miniatures and engraving in mezzotints. In 1770 he returned to Annapolis and was invited to Mount Vernon to paint the first portrait of Washington. This, which was finished in 1772, is a three-quarter length representing Washington in the uniform of a colonel of the 22nd Regiment of Virginia Militia, and has been

detail warrants the assertion that the picture from which it is said to have been made was not by Peale. Fourteen portraits of Washington from life were made by Peale, the last in 1795 being in the possession of the New York Historical Society.

So many portraits were published of Washington during the few brilliant years in which he controlled the destinies of his country that considerable doubt attaches itself to the authenticity of some. Thus



Painted by Gabriel Stuart.

[Engraved by James Heath.]

engraved by Steel, Paradise, Parker, Forest, Rogers and Buttre. In all forty-five engravings after Peale have been made from time to time, but some of these do the artist small credit, since they are derived from what Mr. W. S. Baker calls "made up pictures," inspired by Peale, but altered to suit the taste of the producer or the fancy of the hour. Thus he says the print by Valentine Green, declared to be from an original picture, by its

Baker says that the prints alleged to have been "drawn from life by Alexander Campbell of Williamsburg in Virginia, may be classed among the fictitious portraits, since Washington declared that he never saw Mr. Campbell." They seem to have been manufactured at the beginning of the war 1775 for some enterprising publisher. Washington wrote 1776, "Mr. Campbell, whom I never saw to my knowledge has made a very formidable

picture of the Commander-in-Chief, giving him a sufficient portion of terror in his countenance." The position of other artists is more assured and among these I may class Pierre Eugene Du Simitiere, who

acknowledged position of Du Simitiere, who was an officer of the American Philosophical Society and the founder of the Natural History Museum at Philadelphia, lends colour to the supposition



Painted by J. Trumbull.

[Engraved by Valentine Green.]

was a well-known naturalist and artist who settled in Philadelphia 1766. His earliest dated print is 1781, supposed to be from life, and engraved by Reading and published in London 1783. The

that the portraits are genuine. Taking them in sequence, the next painter of note was William Dunlap, who was also a pupil of Sir Benjamin West. This gentleman had the distinction of

painting a portrait of Washington when he was only a lad of seventeen years of age, and the signal success he made deserves meritorious recognition.

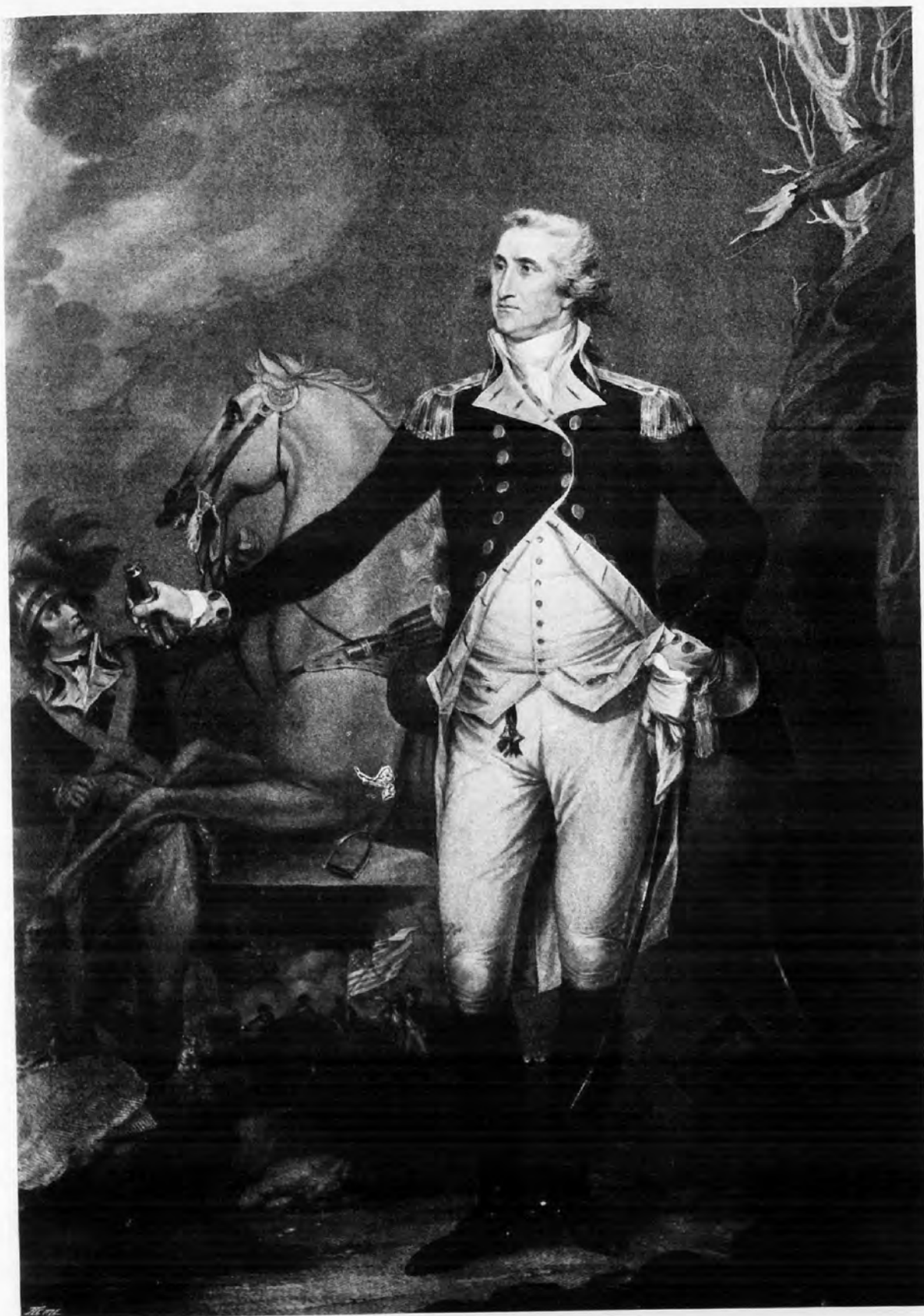
A spice of romance attaches itself to the work of Joseph Wright (1783-1790) since his first portrait of Washington was obtained from the vantage ground of an opposite pew to that occupied by the President, in St. Paul's Chapel, Broadway, New York. Wright etched this himself, and printed it upon a card, and it is now extremely rare. In all twenty-six engraved portraits after this artist were taken, including the impression made by P. Deane of Holborn, in 1801. Another London painter who was received at Mount Vernon was Robert Edge Pine, son of John Pine, engraver, who was afterwards well-known as a portrait painter in London, and at then fashionable Bath. Pine lived for a time at Philadelphia, and stayed for three weeks with Washington in May, 1785, and two of his pictures have been engraved by Hall. France claims the next artist, in the person of Jean Antoine Houdon, who created a statue of Washington in 1788, and the bust was engraved by eleven artists, including Leney, Durand, and Tardieu, the latter being difficult to obtain. James Peale, brother of Charles Willson Peale, painted two miniatures, which were engraved by Hall and Sartain. Mde. de Brehan, sister of the Count de Moustier, French Minister to the United States, produced a miniature profile, which was engraved by Royer and Burt, and for which the President sat specially to her in 1789. Then we have Christian Gulager, a Danish painter of Copenhagen, who, in the same year, painted a portrait of Washington, which was engraved by Marshall. Edward Savage, painter and engraver in mezzotint and stipple, was an American born and trained, hailing from Princetown, Mass., although he, for a time, studied under Benjamin West, and his work, for truthfulness and individuality, is deservedly appreciated.

The engravings after John Trumbull are particularly interesting from the fact that this artist not only held a high military command, but was accorded no less than seven sittings by the President, who also rode with him that he might see him mounted. Trumbull painted the well known full length portrait of Washington which has been rendered so familiar by the engravings of Cheesman and Warner, and which is placed in the Yale School of Fine Arts attached to the College at New Haven.

This college is rich in Trumbull's work, possessing no less than fifty-five pictures painted by him. Singularly enough Trumbull makes no mention of the excellent mezzotinto by Valentine Green, although this is one of the best known of the Washington portraits. A line engraving, after Valentine Green, which adds to Washington's dignities by styling him "Marshal of France," is rather rare.

Another excellent portrait of the President to which some trifle of romance is attached, was executed by Archibald Robertson, a pupil of Raeburn and of Sir Joshua Reynolds, who was commissioned by the Earl of Buchan to proceed to Philadelphia, then the seat of Government, and present Washington with a casket made from the wood of the oak tree under which Sir William Wallace sheltered after the disastrous battle of Falkirk. Lord Buchan expressed a wish to have a portrait of Washington painted by his young envoy and a sitting was readily accorded, and Robertson painted a large canvas in oils, and a miniature, both of which were very commendable. The miniature was engraved in stipple, by Dudensing, and two others were executed by Grainger, while Bolt and Kreethlow are responsible for one each. Giuseppe Ceracchi, a well-known sculptor, modelled a bust of Washington from life, partly as a return for his disappointment in not being commissioned by Congress to carry out an heroic work he had in contemplation, and this was engraved by H. B. Hall and J. F. E. Prud'homme. A little known portrait by Williams, represents the General wearing the insignia of a Past Master of the Masonic Order, which was painted for the Alexandria Washington Lodge, and was poorly engraved by O'Neill. It is of value only as a curiosity. Walter Robertson, an Irishman, was responsible for the portrait of Washington wearing a black stock, which it is stated the President never did; for all that it was affirmed that this was taken from life. This picture was engraved in stipple by R. Field, the impressions being rare; and Houston, Rollinson, and Todale also reproduced it. Yet another portrait, about which doubt exists if it was painted from life, is that by Adolph Ulric Wertmuller of Stockholm, whose work was engraved in stipple by J. C. Buttre and H. B. Hall.

Perhaps the most popular painter of Washington portraits was Gabriel Stuart who, although an American by birth, hailing from Narragansett,



Painted by J. Trumbull.

GENERAL WASHINGTON.

[Engraved by T. Cheesman.]

Rhode Island, was first taught by Cosmo Alexander, a Scotch painter, and afterwards studied at Edinburgh and under Sir Benjamin West. For some time he worked in London and in Dublin, and then proceeded to Philadelphia, where, in 1795, he painted a portrait of Washington from life. His most famous work is that known as the Athenæum Head, which was placed in the Boston Athenæum, and of which Allston wrote, "A nobler personification of wisdom and goodness, reposing in the majesty of a serene conscience, is not to be

but the ones mentioned are among the best. Hills and Ritchie are responsible for the best engravings of the "Tea Pot" portrait, so called because of the position of the arms, and Kelly executed an excellent engraving of the military portrait. As some two hundred engravings have been made from Stuart's work, it is obvious that only the best engravers can find notice in a necessarily brief article.

Rembrandt Peale, second son of Charles Willson Peale, who was a pupil of Benjamin West, painted



Painted by F. W. C. Darley.

WASHINGTON'S ADIEU TO HIS GENERALS.

[Engraved by George R. Hall.]

found on canvas." Stuart thought the Houdon bust superior to his work because of a certain hardness about the lines of the mouth which he attributes to the fact that Washington had just been fitted with a set of false teeth, but experts will probably consider Allston's opinion the more correct. The best of the engraved portraits of this head are by Durand, Andrews, Marshall, Welch and H. Wright-Smith. The almost equally famous Lansdowne portrait was engraved by James Heath, Holl, Fittler, Fenner, Ormsby, Edwards and others,

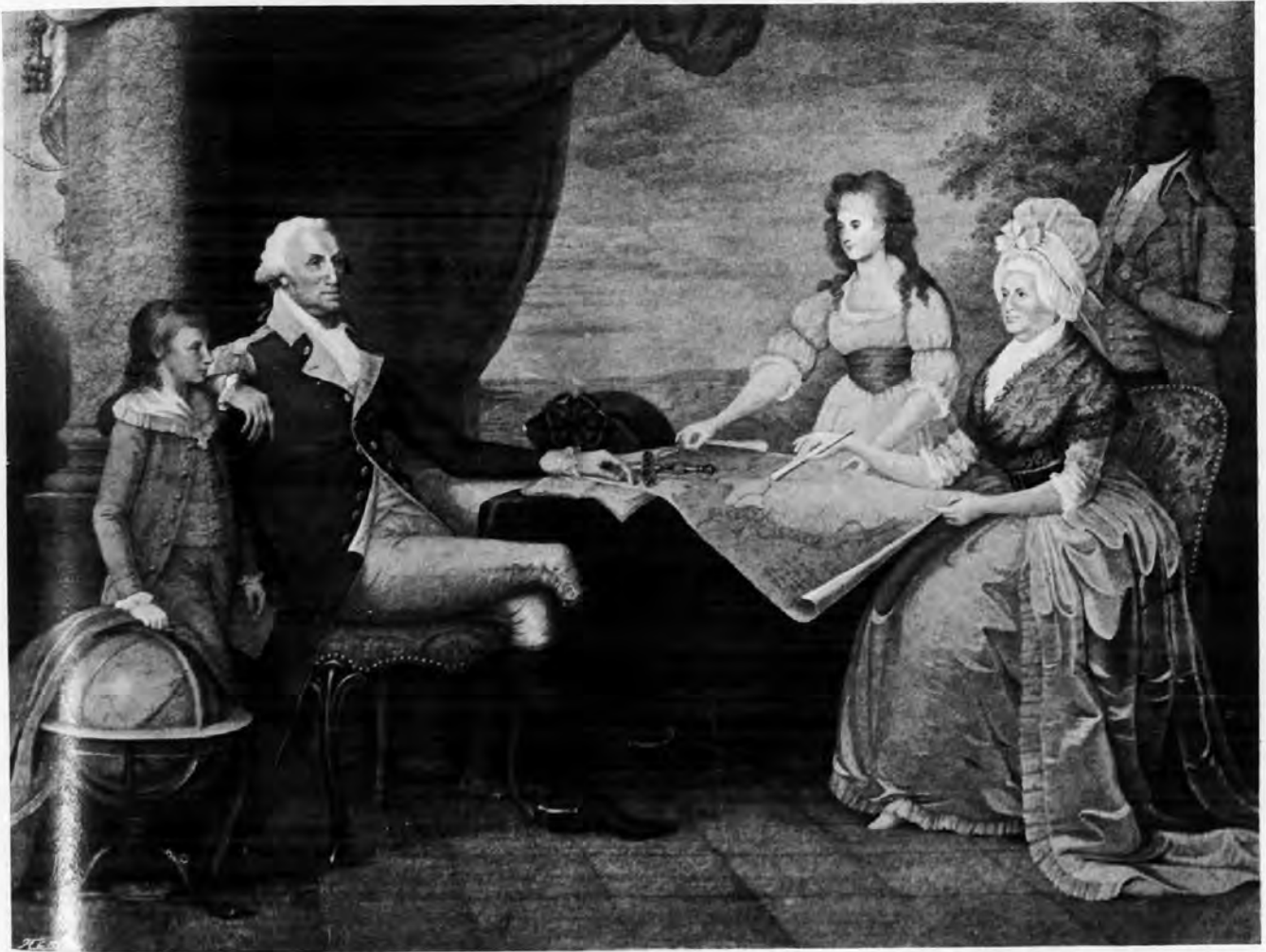
Washington from life in 1795, his father and brother working by his side, which elicited the remark from Stuart, who chanced to be present, that the President was "in danger of being peered." He was dissatisfied with this performance and in 1823 made a fine portrait from memory, of which he made many copies. He himself produced lithographs of this work, which are scarce, and E. B. Hall engraved from it in stipple and line, and a good mezzotint was made by Adam B. Walter.

William Birch, a native of Warwick, produced a

miniature of Washington in 1796, of which the line print by Walker is extremely rare, and this painting was also engraved by Edwin and Hall. The profile likeness by James Sharpless, which was engraved by H. B. Hall, was stated by members of the family to be the best portrait of the President extant.

We now come to the painter of the last portrait of Washington taken from life, de Saint Memin, a

and the roulette, a tool of his own invention. His portrait was engraved by Dudensing. Baker gives a list of twenty-five fictitious portraits of Washington, the majority of which are really representations of other persons and which were evidently produced by unscrupulous people to meet the demand of the hour—and which are unworthy notice since the best works are well known. These that we pro-



[Painted and Engraved by E. Savage.]

THE WASHINGTON FAMILY.

French Royalist and soldier who was exiled from his native land. Charles Balthazar Julien Fevret de Saint Memin was born at Dijon and was a Lieut. Colonel in the Royalist Army, which rank was confirmed by Louis XVIII. He was an expert painter and carver, and worked with a physionotrace and a pantograph, afterwards transferring the portrait to copper, and working it up with the graver

duce are taken from the collection in the British Museum and are selected with a view to giving as varied a set as possible. English, Scotch, Irish, French, Swedish and American Artists have vied with each other in reproducing the features of this great man who left to his country "A Legacy of heroes, the memory of his great deeds and rare example."



Painted by Rubens.

THE DESCENT FROM THE CROSS.

[Printed in oil colours by George Baxter.]

George Baxter and his Works.

By Theodore Lumley.

THE man who so far improved his art as to raise it to a state approaching perfection, and who with liberal minded impartiality essayed to diffuse his knowledge in a world-wide way and yet remains "facile princeps" the master in all things appertaining thereto, is one who must necessarily command attention and admiration.

Such a man was George Baxter, the most successful producer of polychromatic printing.

Time has not dimmed the reputation of the artist nor the brilliancy of the colouring of his exquisite productions. If anything it has but added lustre to his renown and mellowness and softness to his work.

George Baxter had no biographer or record in book form, and we must turn with gratitude to the notes attached to the catalogue of "Baxter Exhibition," prepared by Mr. Frederick Mœckler to the information given by Mr. Chas. F. Bullock, and to the few lines that appear in "Bryan's dictionary of painters and engravers." A search of the Index at the library of the British Museum discovers only that he embellished two missionary productions. The Encyclopædia Britannica is even more silent; but his work lives after him, and by this he is judged.

His combined talent of inception, drawing and colouring, was most remarkable, and even in those cases where he himself was not the original draughtsman, the copies produced were sometimes superior to the original.

Born on the 31st July, 1804, at Lewes, Sussex, he was apprenticed to his father, John Baxter, who carried on the business of printer, at 37, High Street, in that town. At an early age he developed an extraordinary aptitude for minute drawing, and having studied wood-engraving came to London to perfect himself in that art. John Baxter in 1824-27 published Horsfield's "History of Lewes." In the edition of 1824, there appears several lithographs of George Baxter's, which foreshadowed his future proficiency in his art.

Copper-plate engravings appear in the volume published in 1827, which are the first public result of his efforts.

From that date he bestowed his talent upon the production of colour printing, and the first instance of this occurs in "Mudie's British Birds, 1834." He also assisted in the production of a number of works, mostly of a religious and educational character.

For the assistance of collectors and those interested in the work of this unique artist it would be as well to enumerate some of the books in which his illustrations are to be found. Most of these are very rare, and when obtainable should be retained, as their value is sure to be considerably enhanced as time goes on.

"Baxter's Pictorial Album" or cabinet of paintings, with eleven plates and vignette title (Chapman and Hall, 1837). This contains a frontispiece, "The Carrier Pigeon," from a painting by Miss F. Corbaux, also "Verona," from a painting by S. Prout; "Cleopatra," from a painting by Miss C. Sharp; "Lugano," from a painting by G. Barnard; "Destruction of the Cities," after G. Jones, R.A., and others. These oil-colour prints have never been excelled in brilliancy and general effect. The productions in this work may be considered the masterpiece of the artist.

"The History of the Order of Knighthood," by Sir Nicholas Harris Nicolas. In four volumes. Published 1842. The frontispiece is a fine portrait of the Queen, sword in hand, standing in a stall of the Order of the Garter. "England's Queen and Prince Albert," by H. C. Wilson. Poem in two Cantos. "The Greenhouse" by Mac Intosh. There are two editions of this work, dated 1837 and 1838. The 1838 edition contains more plates. "The Artist," by B. F. Gandee, contains frontispiece after a painting by Gainsborough, 1835. "Humboldt's Views of Nature," with frontispiece Chimborazo (Bown, 1850). This is an excellent example of the artist.

"Shells and their inmates." (Religious Tract Society, 1841); frontispiece, oil print, group of shells. "Sketches of Germany and the Germans," two vols. (Whitaker and Co., 1836). "China, its

scenes in South Africa." Robert Moffat. (London, 1842.) This contains numerous wood engravings by Baxter, and an oil frontispiece. This is very scarce. "Peter Parley's Annual." (Darton and



"COME, PRETTY ROBIN." [Printed in Oil Colours by G. Baxter.]

state and prospects." W. H. Medhurst. (John Snow, 1838.) "A Narrative of Missionary Enterprise in the South Sea Islands." John Williams. (John Snow, 1837.) There are three editions of this work, 1837, 1838, 1839. "Missionary labours and

Co., 1856). Nearly one hundred illustrations. Title and frontispiece in oil colours. "Northern Antiquities." Notes by J. L. Blackwell. (H. G. Bohn, 1847.) "The feathered tribe of the British Islands." Two vols. Robert Mudie. (Whitaker & Co., 1834)



LOVE'S LETTER BOX.

[Printed in Colours by George Baxter.]

"The Flower Garden." Macintosh. (Orr & Co., 1838). "Natural History of British Birds." Robert Mudie. (Orr & Smith, 1834.) "Astronomy and Scripture." Rev. T. Milner. (J. Snow, 1843).

Mudie. (Thos. Ward & Co., 1837.) "Baxter's Agricultural and Horticultural Gleaner." (Simpkin and Marshall, London; Baxter and Son, Lewes, 1836.) "Advice on the Teeth." Edmund Saunders.



LITTLE RED RIDING HOOD. [Printed in Oil Colours by George Baxter.]

"The Heavens." Robert Mudie. (Ward & Co., 1836.) "The Sea." Robert Mudie. (Thos. Ward and Co., 1835.) "The Air." Robert Mudie. (Thos. Ward & Co., 1835.) "Summer." Robert

(Thos. Ward & Co., 1837.) "Child's Companion." Six editions. (Religious Tract Society, 1846, 1847, 1848, 1849, 1850, 1851.) Each of these editions have a different frontispiece

"Loiterings among the Lakes of Cumberland and Westmoreland," by the author of Wanderings in the Isle of Wight. (Religious Tract Society, 1848).

The above is but a selection of the various books

his researches he is able to obtain other than those above enumerated.

In 1835 Baxter applied for a patent, which was granted him in 1836. His process, though but imperfectly understood, seems to have been as



Painted by
F. Corboux.]

THE DAY BEFORE MARRIAGE.

[Printed in oil colours by
George Baxter.

in which colour printing and engraving by Baxter appears. It must be borne in mind that many of the productions containing illustrations by him were of an ephemeral nature, and the collector must consider himself a fortunate, nay, happy man, if in

follows. Unlike all other artists he first etched or graved his design on a metal plate, so that the impression from that gave a perfect and complete picture. Subsequently he introduced the proper colours and tints by means of a sequence of wood

blocks. It would seem that his process differed from that of any of the Old Masters. His was a perfect design from the beginning; it was the colouring only that was built-up. This involved the building-up of the whole design, little by little, until the required result was obtained. To quote his own words, used in the specification:—"It will be found that successive colourings and tints from a series of blocks being received on copper or steel-plate impressions, more body and character will be given to the finished print than when the colored print is the result of the same series of blocks taken on plain paper, which has been the practice hithertofore."

In order to obtain his perfect and beautiful results as seen in the "pictorial album," the ground work formed was a faint impression from a steel plate, and was a neutral tint, the positive colours being impressed from as many wood blocks as there were distinct tints in the picture, some of the subjects requiring as many as twenty blocks, and the simpler not less than ten. The tint of the paper was obtained from a smooth plate of copper, which received the colour, being printed in the same manner as a wood block.

I have before me the print of Raffaele's Madonna Della Sedia, in six different stages, the first being the impression on paper from the copper-plate, the second the rich red from the wood block, followed by the blues and yellows and the greens, and finally the last impression, which gives the complete picture. These very interesting and practical details of the process employed by the artist I shall be pleased to place at the disposal of your readers, so that any student may have the opportunity of inspecting them, as there is no better way of appreciating the extraordinary work of the Baxter process than by an examination of his "pièces des Travail."

Baxter granted several licenses, amongst others to Abraham le Blond, Kronheim, Joseph Mansell, Vincent Brooks, Myers, and Grant. Of these licensees Le Blond was certainly the most successful. On the print "The Bearhunt," appears Baxter's list of fees for licenses, as follows:—"Licenses granted to work the above process in Great Britain, 200 guineas each. France, Belgium, Germany, &c., &c., 1,260 Francs. Instructions to Licensees 252 Francs.

None of the works of Baxter's licensees in any way approached either in technique or general

excellence the work of the Master. The collector has but to make a short study of Baxter's pictures to enable him to detect the great difference that exists between the creator of the art and of those to whom he licensed to produce. He will have no difficulty in observing that there is lack in the latter of the softness of shade, brilliancy of colour, and refinement of treatment which appears in the master hand. Apart from the great skill in manipulation of the artist, the probable cause that the licensees failed to produce the same effects as Baxter would appear to be that he had at his disposal various textures of paper specially suitable for the work, comprising thick, thin, soft, hard, and tinted, and above all he ground his own colours, using only those that were transparent.

The chief interest in Baxter lies in his oil colour prints. These are very numerous and varied, and consist of portraits, historical, Biblical and missionary subjects, copies of the old Masters and many original designs of fancy subjects, interiors, sea and landscapes. The "Descent from the Cross," and his "Ascension," are amongst his principal works. There are two varieties of "The Descent from the Cross," the rarer being the one where on the figure on the extreme right there appears a star on the left shoulder. This is from the painting by Rubens at Antwerp. It is the companion picture to the "Ascension," also known as "The third day He rose again." All collectors of Baxters would do well to secure these two prints. There are many to be obtained, but good impressions are scarce.

The most important and perhaps the best work of Baxter is "The Coronation," which he printed in two varieties, sepia and colours. This beautiful picture contains portraits of the late Queen, Prince Consort, Duke of Wellington, Archbishop of Canterbury, the Bishops of Carlisle and Rochester, and some hundreds of figures. This forms a pendant to the painting of "The First Parliament," also very fine work. The print is also produced in colours and sepia. The portraiture, the architectural work, the artistic and successful treatment of the light has not been excelled by Baxter.

"So nice," which looks as though drawn by Holman Hunt, is very charming, representing a young child eating porridge. "So Nast," is the companion print. The blending of colour in these pictures is most pleasant. "The Morning Call," represents a snowy morning with a sweep ringing at the bell of the street door upon

which is written "G. Baxter, Office No. 12." This is really No. 11, Northampton Square, where Baxter lived, having removed from 3, Charterhouse Square to No. 12, his office in the same Square. The contrast of the black and white, the transparency of the shadow thrown by the morning rays of sun is

"The Royal Family leaving Kingston Harbour" is a picture which forms a beautiful and historical print of the Queen, Prince Consort and the young Prince of Wales, our present King.

Baxter's miniature colored prints are well known and much sought after. The smallest



F.M. THE DUKE OF WELLINGTON, K.G. [*Printed in Oil
Colours by G. Baxter.*]

much to be admired. "The Cornfields" has been considered to be one of his best works. "The portraits of Wellington and Nelson" are very fine and form excellent companion pictures. The beautiful contrast between the red and blue is very effective. These prints are scarce.

variety are generally printed on cards containing sets of 9 and 12, and are considered to be gems of artistic work. The small prints of Ballets, if examined under a magnifying glass, show wonderful detail and minutiae. They were formerly used for ornamenting work-boxes and such other articles

of ornamental domestic use. They are generally oblong and to be found in pairs. "The Greek Dancers" are vivid in color, more so than the Ballets; red, yellow and green being the prominent colors. His views of Richmond Hill and kindred subjects have never been excelled, and those of English country life, more particularly Woodside Cottages and Kentish Lanes containing much richness of color, approach the productions of Copley, Fielding, and David Cox.

"Review of the British Fleet" (31st May, 1854), "Charge of the British Troops on the Road to Windlesham" (24th April, 1854). These historical pictures are wonderfully executed, and should be secured. Care, however, being exercised in the selection, as there are many weak impressions.

Baxter was selected to illustrate the catalogue of the 1851 Exhibition. The official catalogue bears witness to the esteem of the man in those days. These colored prints were issued in series, and of all his productions are the most perfect.

His Gallery of the Exhibition containing "The Greek Slave" is the best executed. The peculiar effect of the colored marble of the pedestal and the canopy under which the statue stands is almost a perfect work of art. The picture or a part of the French Gallery shows a wonderful combination and harmony of color. A complete series of these is seldom obtainable, and is certainly of great value. They are known as "The Gems of the Exhibition of 1851," and are to be found in embossed mounts with gold edging. In one of these, with printed matter annexed, appears the gold medal presented to Baxter by the Emperor of Austria.

His colored prints of the Queen are numerous. The most beautiful of these is Her late Majesty gowned in black, holding a delicately worked handkerchief. The lace on her robe, and the minute detail of the accessories has stamped this picture to be in the foremost ranks of the artist's work.

Two of Baxter's greatest successes were the prints called "Love's letter box," and its companion, "The Day before Marriage," from the painting by Fanny Corbaux. It depicts a lady sitting on a tree gowned in a rich blue velvet bodice and silk skirt, holding a letter in her hand. The background is flowers and foliage. They are very popular and two of his best known subjects.

"The Funeral of the Duke of Wellington" is another successful effort. It is from sketches made

on the spot by himself. "News from Home" and the pendant print, "News from Australia," are two other well known prints. The first represents the receipt at home of a letter containing a £100 note. The father, a cobbler, is seated with his wife at his bench, while a young girl reads to them the contents of the letter. "News from Home" is the interior of a log cabin. The diggers are reading the news from home; one is in earnest conversation with two Aborigines.

The exterior views of the Exhibition of 1851 are much sought after and bear microscopical examination. In fact, this is the only way in which their true beauty can be seen. "The Parting Look," from the painting by C. H. Corbould, is from "The Vicar of Wakefield." It represents Olivia leaving and taking a last lingering look at the home of her childhood. The Prince Consort took a great interest in this work; and it was at his suggestion that the man with the box of Olivia was introduced. There are several copies of this work with the man with the box, but in the later prints the man is not represented, which would show, perhaps, that the suggestion was not altogether appreciated by the artist. These prints are very rare.

"Lake Lucerne," from the painting by Turner, is, in richness of colouring, atmosphere and general tone, one of Baxter's *chefs d'œuvres* commanding a high price.

The portraits of Jenny Lind, Jetty Treffz, Napoleon Bonaparte, Napoleon III, the Prince Consort and the Rev. Mr. Welsley, are works of art, admirable portraits, and complete in all their detail. The large portrait of the Rev. Robert Moffat, with the interesting scene of a native chief addressing his parliament respecting this laborious missionary, is a work, which for completeness of technique, softness of colour and general refinement of treatment has never been excelled by Baxter—this print is rare and should take a prominent position in any collection.

The above are only a few of the best known prints; there are of course a large number of others, but the limit of this article will not admit of particular mention. Baxter's prints number probably 400, though if minute variations resulting from the irregular or partial manipulations of the successive blocks necessary to form a picture is taken into consideration they cannot fall short of several thousands. As a matter of record, it should be added that after a successful business career in London, George

Baxter disposed of his large stock of coloured prints to Mr Vincent Brooks, it being part of the agreement that he should superintend the production, but the quality and quantity of those issued under this arrangement were inferior and few. It should be noted that there are many chromo, oilograph and photo-lithographical productions of the coloured prints in existence, being principally made abroad. These are of course of no value.

George Baxter died on 11th January, 1867, and was buried at Forest Hill. A society for the collection and study of his works was formed in 1895, and in the close of that year an exhibition was held at Birmingham under its auspices.

Just one word of advice as to purchasing Baxter prints; first, they should be an early impression, secondly, a good impression, and thirdly, in good condition. It was Baxter's practice to mount his

prints himself upon cardboard; in some instances he would cut out any special figure in a print and fix it to cardboard. These as a rule, would be stamped "Printed in oil colors by G. Baxter, inventor and patentee, 11 and 12, Northampton Square. Sometimes his name as inventor and patentee with the date appears on the print itself; frequently there is no stamp or inscription, but this omission is of small moment, as an imitation of Baxter could be at once detected, no one having been able to approach the genius of the inventor, whether licensed or otherwise. His subtle qualities, his refinement, and exquisitely suggested detail are far beyond the reach of the imitator. I cannot conclude this article with a greater tribute than the foregoing to a man whose art has died with him, and whose works remain to proclaim his worth.



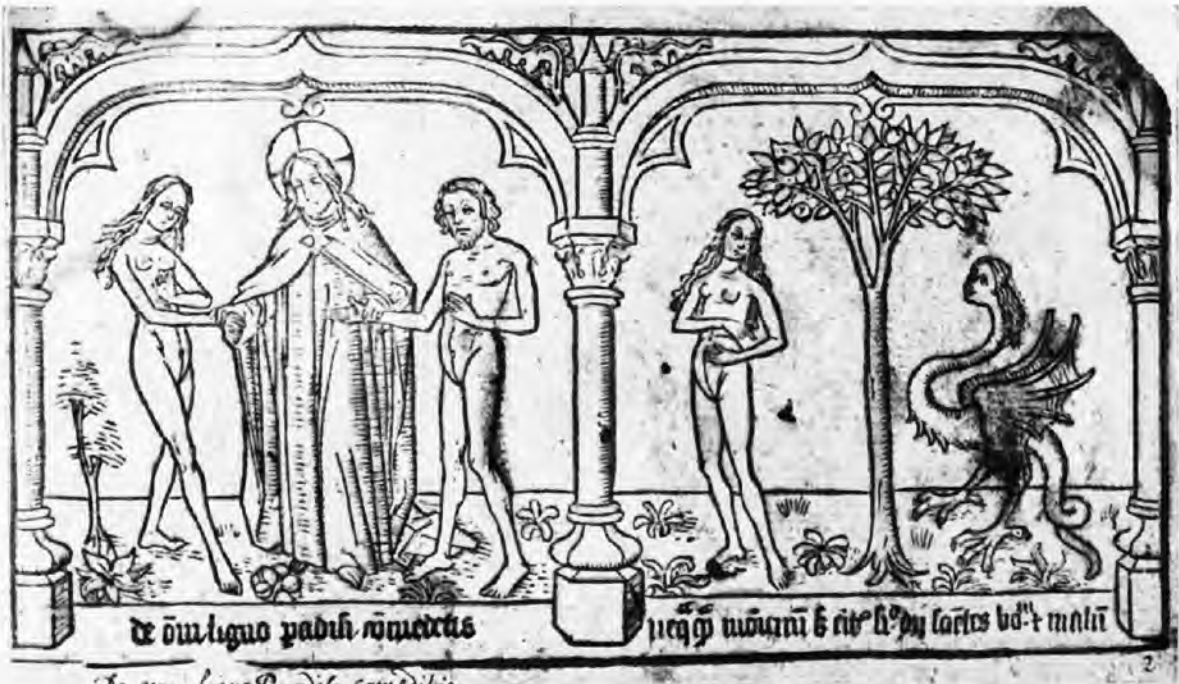
The History of Engraving:—IV.

By Stanley Elston Austin.



ALTHOUGH the origin of block books is far less obscure than other matters connected with the History of Engraving, controversy has raged also round this point and such a variety of opinions have been expressed that it is not easy to trace a firm pathway over the intellectual quagmire. Of course the inevitable Chinese theory crops up, and Du Halde claims the invention for the dwellers in

Block Printing before Albrecht Dürer," that block printing, on silk, was done in Europe during the twelfth century requires further confirmation, and I am compelled to think that the first real impetus given to the art was occasioned by the pronouncement of Pope Gregory the Great, that, "what writing is to those who read, that a picture is to those who have only eyes; because, however



the Celestial Empire at so early a date as B.C. 300. Even supposing this statement to be correct, it in no way solves the difficulty of deciding how, when and where, block printing, if I may use that term, was introduced into Europe, so it is hardly worth discussing, although, as I said previously, I shall deal with the Chinese claims later on. The statement by Weigel, of Leipzig, in his "History of

ignorant they are, they see their duty in a picture, and then, although they have not learned their letters, they read; wherefore, for the people especially, painting stands in place of literature." This eminently commonsense and authoritative utterance has probably much to do with the matter, as I shall presently shew, for it must not be forgotten that we owe much that is fine in Art as

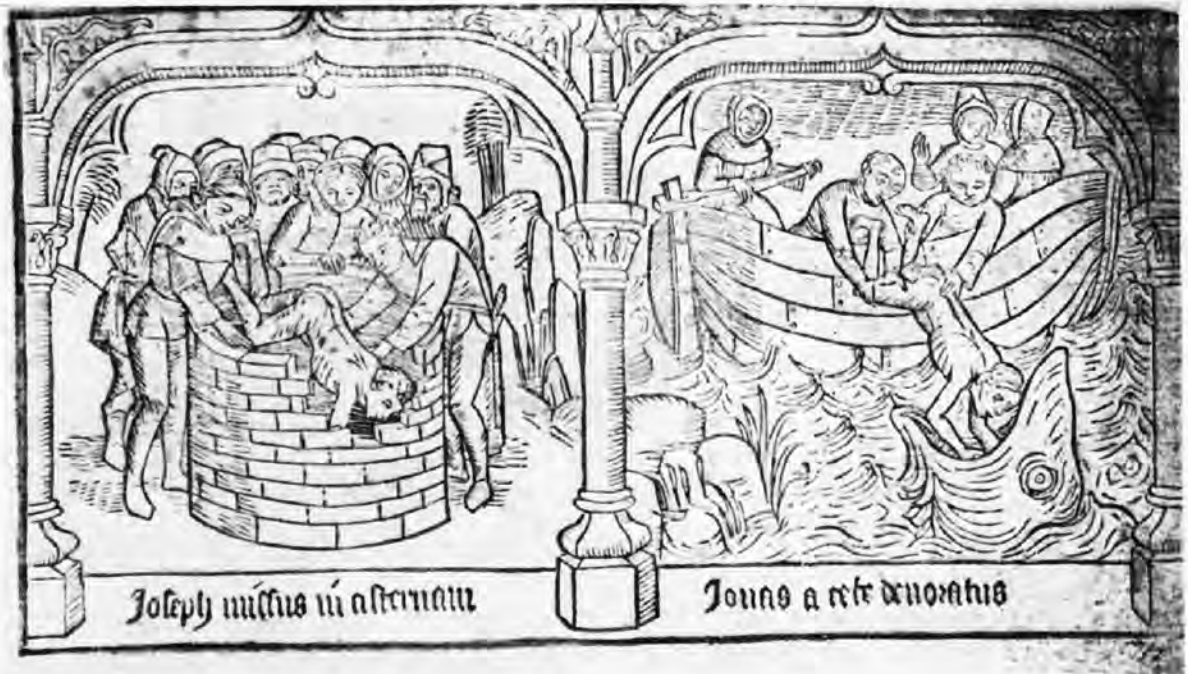
well as in letters to the Ecclesiastics, who only required a stimulus to help them to greater efforts.

Before I proceed to give my own views, I may briefly allude to a controversy about block books which sprang up around the celebrated St. Christopher in the Althorp collection, which bears date 1423. Mr. Henry F. Holt, in 1868, advanced the theory that as this production was far in advance of block books, these must be anterior in date to it. This statement of superiority as regards some of the block books is quite open to question, but I leave that for a time and pass to his arguments. He laid stress upon the fact that the announcement of this date led to the immediate discovery of another St. Christopher acquired by the Bibliothèque Royale de Paris, which, he says, turned out to be a forgery, produced by Von Mürr; to the St. Sebastian 1437;

To further assume that the artist of the *Biblia Pauperum* was responsible also for the *Canticum* is to accept the wildly improbable. It is possible to admit that Dürer was "the most accomplished formschneider then in existence," but not to allow that he could exercise his art before he was born.

It would be interesting to know, if, as Mr. Holt said, the figures 1423 on the St. Christopher do not refer to the date of the engraving to what they do refer. Mr. Henry Noel Humphreys suggests in his "History of the Art of Printing," that it is not an original impression because of the ink employed, but it is difficult to believe that so famous an engraving should have deceived the experts of the world as to the matter of state, and this may well pass.

In his "Curiosities of Literature," D'Israeli



St. Etienne 1437; a Calvary 1443; to the engraving of 1418, in the Royal Library of Brussels, and to yet another St. Christopher at Frankfort, all of which were spurious. His argument was that printing preceded engraving, and that no copy of the *Biblia Pauperum* existed prior to 1485!

This, of course, is all leading up to the argument he wished to have believed that Albrecht Dürer was responsible for the most famous block books, notwithstanding the fact that the *Ars Moriendi* is believed to have seen the light in 1450; the *Speculum Humanæ Salvationis*, and the *Defensorium* in 1470, while Dürer was born in 1471, and was not apprenticed to Michael Wohlgemuth until 1486.

brings us a little nearer the truth with his recital of the origin of the *Biblia Sacra* or Mazarine Bible, by Gutenberg of Mayence, 1454-5. He says: "A considerable number of copies of the Bible were printed to imitate MSS., and the sale of them in Paris entrusted to Fust (or Faustus) as MSS. Consequent on his selling them at sixty crowns per copy, whilst the other scribes demanded five hundred, universal astonishment was created, and still more when he produced copies as fast as they were wanted and even lowered his price. The uniformity of the copies increased the wonder." Faustus was accused of being in league with the devil, and to save himself from extreme discomfort



FROM THE ARS MEMORANDI.

he explained how the sheets were produced by rubbing from wood blocks, and received eulogy and fame in place of preliminary torture and fagots. The story is very old and may not be correct in every particular, but it is a good one, and not improbable, and may well find a place here.

For my own part I am more inclined to look to the Netherlands for the origin of block books in Europe, and if I am in error I err in right good company. In his "Histoire de la Peinture en Flandre," Michiel recounts how on fast days the Lazarists, who devoted themselves to nursing the poor, and other religious orders, carried through the streets ornamented wax candles, and distributed to the children 'Helgen,' and wood engravings,

chapter of Block Books are the first two pages of the "Ars Memorandi," one MS., and the other having relation to the revelations of St. John. The inscriptions on the block are S. Z. Trinitas, S. panes et 2 pisces, Nuptiv M. Lara, and to the right Niesdemus C, and to the left Infernus Tollens Grabatum Suam, and below ad Miscium. The "Ars Memorandi" has thirty leaves impressed on one side only with MS notes, and the copy in the British Museum, from which the photographs are taken, by generous permission of the authorities, is believed to be the second edition, and the work probably, of a Greek artist. The remaining blocks are copied from the "Speculum Humanæ Salvationis," a rare volume, supposed to date from 1473.



illuminated with brilliant colours, and representing sacred subjects. At this time Les Frères de la Vie Commune, whose chief duties were to copy MSS and disseminate scripture knowledge by means of books, had a retreat at Groenendael, and workshops at Brussels and Louvain, and Henri Van der Bogaerde (Pomerius) author of the "Spirituale Pomerium," was Canon and Prior of the Order. The well known painter, Dierick Bouts, went into retreat at Groenendael in 1440, and Renouvier in his "Origine"; Berjeau, in his preface to the reproduction of the "Speculum," and Harzen in "Archir für die Zeichnenden Künste," press the claims of the Brethren to be the pioneers of block printing, and I am inclined to think with them.

The illustrations which I have given in this

consisting of sixty-three leaves printed on the recto only, partly from wooden blocks and partly from movable types. A portrait of L. Coster has been added to the flyleaf, but this, to me, appears no more remarkable than do the occasional movable types, since it is simple and usual for a wood engraver to repair an error by cutting it out and inserting a re-engraved wedge rather than to re-cut the whole block. The British Museum copy has not plate XV, but even Lord Spencer's copy, which at the Morly sale was sold for three hundred guineas, has the last two plates imperfect. This copy is uncoloured. I hope to give next month reproductions of the even more celebrated "Ars Moriendi," the blocks in which are attributed by Duchesne to the Master of 1446.

To be Continued.

The Engraved Work of By Edgcumbe Staley.

Jean Antoine Watteau.



WHEN M. Pierre de Crozat, early in 1712, at Montmorency, introduced the young Valenciennes painter to M. J. de Julienne, Watteau had no idea of how considerable a part this wealthy patron was destined to play in his history. Absolutely dissimilar in everything but their appreciation of Art, the two became inseparable.

its seal when, in 1741, the Royal Academy in Paris enrolled M. de Julienne as Honorary Amateur Councillor upon his gift, in 1739, of "L'Œuvre de Watteau—quatre beaux volumes reliez en maroquin, contenant une suite de toutes les estampes gravées d'après Watteau, académicien."

Writing of his friend, Gersaint says: "Watteau



[A. Watteau.]

LES AMANTES: A PASTORAL.

[Engraved by F. Boucher.]

To de Julienne is due the encouragement and perfection of the art of Watteau. On the other hand Watteau discouraged de Julienne from becoming a painter; but helped him greatly by lessons in drawing, and assisted him in attaining eminence as an engraver.

This accord of affinity and distribution received

was of moderate stature and of a delicate constitution. His character was restless and changeable, impatient and timid, cold and reserved. He was something of a misanthrope, and an unmerciful critic. He was discontented with himself and with others. He spoke little, but read much in his leisure time. He was capricious, and a libertine in

his emotions, but a good, though somewhat trying friend."

In one respect, however, he showed a more sympathetic and helpful spirit; and in this he was in good company. He and P. P. Rubens, alone among painters, were ever anxious and ready to inspect plates done by engravers, to correct them, and to make suggestions. Watteau took an active

Admiration for his "running pencil" caused his work to be translated with all its spontaneity and freshness. His influence upon the tools of the engraver was immense, and a very marked improvement made itself evident in the plates produced at that period. Each workman strove to attain something of the delicacy and high linear finish of his subject.



J. A. Watteau.

A STUDY IN EXPRESSION.

[Engraved by B. Audran.]

and direct interest in the work of the wielders of point and graver. When difficulties arose, he was only too pleased to impart his ideas, and to reveal his ideals.

Consequently, during his lifetime, when any of his pictures were confided to engravers, they were received with enthusiasm, and were fixed loyally and exactly upon the metal.

Like the generality of painters, Watteau was himself no mean adept in the art of engraving—the first handmaid of painting. He and Oudry and Fragonard occupy the highest rank as painter-etchers of the eighteenth century.

Many important plates bear his name; among them "La Troupe Italienne," "gravé à l'eau forte par Watteaux rétouché au burin par Simoneau

l'aisné," and another of the same subject, "rétouché par F. Boucher." The very curious composition without a title, but bearing two verses, beginning "qu'ay je fait assassins maudits," "gravé à l'eau forte par A. Watteau, et terminé au burin par J. Joullain"; and a Plafond,—“Venus blessée par l'Amour,”—“par A. Watteau, rétouché au burin par P. Aveline”; “L'Inocent, ou Badinage de Garçons,”

“Figures Françaises et Comiques, nouvellement executées par M. Watteau.” In the former seven plates are by Watteau, the rest by Edme Jaurat, S. H. Thomassin, and L. Desplaces; in the latter the bulk are by Watteau, and a few bear the names of L. Desplaces, S. H. Thomassin, C. N. Cochin, and J. G. Huquier.

Several plates were engraved by Watteau in



Painted by J. A. Watteau.

A GIRL'S HEAD.

[Engraved by Audran.]

bears the inscription "Printed for John Ryall, at Hogarth's Head, 1761," and it has the signature "Watteau invenit"; and many others are equally note-worthy.

Included in "L'Œuvre de Watteau" are two short series of engravings, entitled "Figures de Modes, desseignées et gravée à l'eau forte par Watteau, et terminées au burin par Thomassin fils," and

collaboration with the Comte de Caylus, his friend and patron. These are signed "W. C." and "W. et C."

With M. de Julienne Watteau also worked, and there are a few examples extant bearing the initials "W. de J." and "W." or "V. et de J."

It will be noted that the Master's name has many spellings. His oil pictures, strange to say, are for

the most part unsigned; but his drawings and studies, and his plates bear signatures thus:—Vateau, Vatteau, Wateau, Watteau, Watteaux, with the affixion sometimes of “J. A.” or “A.”

Collectors and connoisseurs should be greatly on their guard. Watteau’s success was so phenomenal, and his fame so widely extended, that he did not want for base imitators as well as for genuine

coloured drawings in water and in oil,—and great and small finished compositions on canvas and on panel.

He next summoned to his help all the most distinguished engravers of Paris, and assigned to each the subjects which appealed most to their distinct intelligences and styles.

This enterprise excited the greatest interest and rivalry in all the ateliers. No French painter had



J. A. Watteau.]

STUDY OF HEADS.

[Engraved by L. Cars.]

followers. Very many pictures, and a great many plates bear his name, but nothing more.

Immediately after the sadly premature death of Watteau, at Nogent-sur-Marne, in 1721, M. de Julienne gathered together all the works of his friend upon which he could lay hands—early pencil and chalk drawings and copies, sketches—pastoral and classical,—studies of figures and fashions,—

approached Watteau in delicacy of drawing. His compositions were inspiring and delightful, and his work of all kinds offered possibilities, which none could fail to see, and none could pass over. Each engraver knew that this was an opportunity, which was likely not only to add to the fame of the Master-painter, but also to enhance the renown of the artists of the etching-needle and of the graver.



[A. Watteau.] **STUDY OF COSTUME.** [Engraved by
Comte de Caylus]

The bare enumeration of the names of the artists who entered into this unique competition is a history, "in little" of the art of engraving in France in the eighteenth century. This is the list of them:—Tardieu, the Audrans, the Cochins, Le Bas, Larmessin, de Caylus, Boucher, Aveline, Thomas, Crépy fils, Moyreau, Desplaces, Cars, Surugue, Lépicié, Aubert, the Liotards, Dupuis, Jacob, Jaquier, Dupin, Baron, the Scotius; with P. Fillois, A. J. Cardon, J. N. Baquoy, J. Renard de Bos, P. Chedel, C. Aliamet, J. P. Fossard or Fessard, W. Joullin or Joullain, Edme Jeurat, J. de Favannes, C. Silvestre, E. Brion, F. Brillon, J. Simmoneau and P. C. Trémolière.

The result of their labours was published by M. de Julienne in Paris, in large folio size, on

rich raised cream paper, in the form of a colossal *Recueil* under the comprehensive title of "L'Œuvre d'Antoine Watteau, Peintre du Roy, en son Académie Royale de Peinture et de Sculpture. Gravé d'après les Tableaux et Dessaines originaux, tiré du cabinet du Roy, et des plus célèbres de l'Europe, pas les soins de M. de Julienne, à Paris."

The work is in four large volumes—the second and third have for title "Figures de différens caractères de Paysages et d'Etudes. Dessignées après nature pas Jean Antoine Watteau, Peintre du Roy, gravées à l'eau forte par les plus habiles Peintres et Graveurs du Temps tirées des plus beaux cabinets



[A. Watteau.] **"LE GUITARIST."** [Engraved by
F. Boucher.]

de Paris." The title of the fourth volume is "Œuvres des Estampes gravés d'après les Tableaux et desseins de feu Antoine Watteau, Peintre Flammand de l'Académie Royal de Peinture et de Sculpture à Paris."

The majority of the plates in volumes II and III, were engraved by François Boucher. The atten-

Audran), B. A. (Benoit Audran), A. (Pierre Aveline), C. and Cx. (de Caylus), C. N. C. (Charles Nicolas Cochin), D. (Louis Desplace), Du (Charles Dupuis), Ca (Laurent Cars), Lé (Bernard Lépicié), T. (Nicolas Henri Tardieu), Trém (Pierre Charles Trémolière) and Vl.s. (Carle Vanloo).

Boucher himself is variously represented by his



J. A. Watteau.

A STUDY OF COSTUME.

[Engraved by Tardieu.]

tion of M. de Julienne was directed to the young engraver-painter whilst he was working at the Cars's atelier in 1722, and he gave him this important commission because of the high opinion he had formed of his skill.

The engravers whom Boucher called to his assistance signed their names as follows: J. A. (Jean

name in full, B., Bf., f B., B.sc., and B. f: sc

In the first and fourth volume of the "Recueil" the engravers' names are all signed in full.

Copies of this superb publication are to be found in all the principal Art Libraries in Europe. Those at the British Museum and Victoria and Albert Museum are in excellent preservation and binding.

At the Sir John Soane's Museum is a very interesting and marked copy of volumes II and III. At the British Museum are eight etchings by Watteau's own hand, and upwards of eight hundred prints after the Master—seventy are in "different states." The Victoria and Albert Museum has about a hundred prints.

Examples, almost endless, are met with in all the

only in France, but among artists everywhere. Imbued by something of his inspiration, the cold and classical methods of the time yielded to the warmth and naturalness of his style.

The engravers, who have so worthily contributed to stretch abroad the fame of Watteau, and to make his work known, have been inspired by sympathy of manner. Hence the Master-painter of the Fêtes



J. A. Watteau] PORTRAIT SKETCH OF M. L. CRÉPY, FILS. [Eng. by *F. Boucher*.

Public Galleries of Europe and America, and very many private collectors of engravings have plates of Watteau's work.

Besides this affluence, go where you will, you can pick up at picture-dealers, curio-sellers, and at other marts, engravings and prints of the Master's work, more or less authentic.

The influence of Watteau was immense, not

Galantes is one of the French Painters whom the Brotherhood of the Etching-Needle and the Graver have treated the best.

The illustrations, which accompany this article, are taken specially from engravings in volumes II and III of "L'Œuvre de Watteau," by permission of G. A. Birch, Esq., Keeper of Sir John Soane's Museum.



Painted by W. Owen.]

THE FORTUNE-TELLER.

Charles Turner, A.R.A.

Artist and Engraver.



To Charles Turner belongs the distinction of having portrayed more of his brothers of the brush and pencil than often falls to the lot of any artist. We owe to him engravings from his own portraits of such well-known men as J. M. W. Turner, Michael Faraday, William Kitchiner, Joseph C. Carpue, the surgeon, and John Jackson, the pugilist, while his engraved works of notabilities from paintings by famous artists, fill many portfolios. Charles Turner, the son of Charles and Jane Turner, was born at Old Woodstock, August 31, 1774, his father being a Collector of Excise, who, unfortunately, fell into evil days through some temporary losses. His mother, who had formerly been in the employ of the Duchess of Marlborough, received a position of trust at Blenheim, and young Turner therefore had ready access to the priceless collections of the Palace. Doubtless his natural artistic tastes were stimulated by such environment, and in 1795 he was enabled to proceed to London and study in the schools of the Royal Academy. There he worked in stipple, aquatinto, and mezzotino, producing more than six hundred plates, of which two-thirds were portraits. His engravings of the monarchs of Europe, especially of King Christian IV. of Denmark and his son, Dupré, Earl of Caledon, K.P., and Lord Clare, are among some of the most remarkable of his portraits, and his delicacy of execution marked him for a great future.

Perhaps the work by which he is best known is the *Liber Studiorum*, undertaken by J. M. W. Turner in rivalry to a book of sketches by Claude, published by Earlom, in aquatinto, as the *Liber Veritatis*. Turner's sketches were similarly engraved, and the engraver became a close friend of the great painter, and was nominated by him, a trustee under his will. Charles Turner produced the first twenty and the last three engravings for the *Liber Studiorum*, receiving a price of eight

guineas per plate, but owing to some dispute about price, a rupture occurred in 1809, which was not healed for the long period of nineteen years. It is pleasing to know that the friendship of these two great men was renewed and continued to the last for Charles Turner was himself an artist of merit, admirably translating his original pictures, and excelling in every style he used. From the first he was influenced by the style of Bartolozzi, and his stipple engravings for Alderman Boydell, gave evidence of rare merit. As a set-off to portraits, his work on the Rivers of England stands as a remarkable evidence of his love of nature, and his fidelity of execution.

Among his best known works may be mentioned his engravings after the portraits of Sir T. Lawrence; A. M. Shee's "Duke of Clarence"; Owen's "The Beggars"; "The Marlborough Family" after Reynolds; "The Watermill" after Callcott; Raeburn's "Sir Walter Scott"; and "The Cottage Girl" after Gainsborough. The list of his works is a long one; but it would be unfair to omit the very beautiful engraving of "Mde. Malibran as Desdemona" after Decaisne; "The Spanish Contrabandista" after J. F. Lewis; Rembrandt's "Mill"; "Mecæna's Villa" after Richard Wilson; and "The Choir of Westminster Abbey on the occasion of the Coronation of George IV" after F. Nash. He engraved eight aquatinto plates of the "Field of Waterloo" after George Jones; Turner's "Wreck"; and innumerable Sporting Subjects; "The Age of Innocence" and "The little Fortune Tellers" after Reynolds, and his other better known works include:—"Bridge and Cows," "Woman and Tambourine," "Flint Castle," "Basle," "Jason," "Straw Yard," "Oakhampton Castle," "St. Gothard," "Ships in a Breeze," "Holy Island Cathedral," "Pembury Mill," "Sun between Trees," "Dunstanborough Castle," "Lake of Thun," "The Fifth Plague,"



Painted by W. Owen.]

THE FORTUNE-TELLER.

Charles Turner, A.R.A.

Artist and Engraver.



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Painted by Sir T. Lawrence.]

LADY GEORGIANA FANE.



Painted by J. J. Hoppner.]

LADY LOUISA MANNERS.

"Farm Yard with Cock," "Falls of Clyde," "The Devil's Bridge," "Guardship at the Nore," "Morpeth," "London from Greenwich," "Norham Castle," and "Inverary"

Engraver of the Royal Academy in 1828. For many years he lived at Warren Street, Fitzroy Square, where his death took place on August 18, 1857, and he was buried in the picturesque cemetery



Painted by Sir T. Lawrence.] MAJOR GENERAL SIR JOHN MOORE.

According to Mr. Algernon Graves' Dictionary of Artists, Charles Turner exhibited fifty-one engravings between 1810-1857; was mezzotinto engraver to the King, and was elected an Associate

at Highgate. The engravings we reproduce are fairly representative of the work of this well-known and justly appreciated engraver, whose work would be noteworthy quite apart from his association with



Painted by Sir T. Lawrence.]

MRS. G. F. STRATTON.

his illustrious namesake, which, however, naturally enhances its value. Fortunately, although J. M.W. Turner was notoriously opposed to having his portrait painted, Charles Turner was able twelve

man, and eclipses even the portraits of Sir Henry Englefield, the author of the *History of the Isle of Wight*; and of Lord Henry Petty, Chancellor of the Exchequer, and of the Earl of Shaftesbury.



J. J. Hoppner.]

MISS CHOLMONDELEY.

years before the painter's death to take a sketch of him in profile, and this he successfully engraved. It is an interesting memento of that distinguished

the matter of merit. Two other fine portraits are those of Dr. Busby and of Mr. John Calcraft, M.P.

Round the Printsellers.



MR. A. BAIRD CARTER, of 61, Jermyn Street, S.W., will during this month transfer his galleries to 70, Jermyn Street (nearly opposite his present premises).

MESSRS. MAGGS BROS., of 109, Strand, have a very choice collection of the works of that master of Stipple Engravers—Francesco Bartolozzi—suitable alike for wall decoration and the portfolio, printed in colours, red, bistre, and black. Among them we note the beautiful “Judgment of Paris,” after Angelica Kauffmann, “The Lover of Beauty” and “The Power of Love,” after Cipriani, “Nymphs Bathing” and “Nymphs after Bathing,” after the same, Mrs. Baldwin as “A Grecian Lady,” after Cosway, Miss Macklin as “Rural Innocence,” Mrs. Abington as “Thalia, Viscountess Bulkeley” and so we could continue, but our readers had better call and turn over the portfolios for themselves. Another very tempting portfolio that we saw contained a number of those monumental works by J. M. W. Turner, known as “The Liber Studiorum.” This series was intended by Turner to be not mere sketches, but fully finished pictures to illustrate his whole range of powers. To this end he therefore personally superintended each plate, doing, himself, in many cases, the groundwork. Messrs. Maggs possess Turner’s own etching to “Ploughing, Eton”; “The Watercress Gatherers,” engraved by Lupton—the proof impression sent by him to Turner and returned covered with touchings and corrections in pencil by him—“Christ and the Woman of Samaria,” by S. W. Reynolds; “East Gate, Winchelsea,” by S. W. Reynolds, “Tenth Plague,” by Say, &c. They have also a number of engraved portraits for framing of the celebrated literary characters and artists of the 18th and early 19th centuries, as Dr. Johnson, S. Boswell, R. Burns, Sir W. Scott, Sir J. Reynolds, Sir B. West, Sir C. Lawrence, Raeburn, and others, besides portraits of persons connected with America and the War of Independence.

MESSRS. MYERS & ROGERS, of 59, High Holborn, have in the Press a catalogue of an exceptionally

interesting collection of engraved portraits of celebrities, including many choice examples of the art of engraving in line and stipple, and forming a companion to their recently published catalogue of select mezzotint portraits by the early English practisers of the art. We note also that they have a very extensive collection of caricatures by Gillray, Rowlandson, Bunbury, and other famous satirists. An engraving worthy of notice is a fine specimen of Hoppner’s charming portrait of Mrs. Parkyn, engraved by Wilkin and beautifully printed in colour.

MR. SABIN, of Shaftesbury Avenue, has acquired some fine examples of J. R. Smith, Valentine Green, W. Ward, &c., which find a fitting place in his portfolios of mezzotints. We notice also some interesting additions to his extensive stock of historical, legal, and literary portraits. Three very famous portraits of the ever-fascinating Lady Hamilton attract attention by their exquisite appositeness in juxtaposition—“The Bacchante,” “Emma” and “Nature”—arranged in the order named, and all printed in colours. We do not advocate the hanging of stipple and mezzotint in too close proximity, but the effect here is very charming. In the field of humour and caricature, Mr. Sabin has always devoted considerable attention to the collection of the works of Gillray, Rowlandson, the Cruikshanks, &c., and of the two latter names he has now formed an assemblage of examples filling a great many folio volumes. These collections illustrate, in a very remarkable manner, the rise, progress, climax, and (dare we say it?) decline of the genius of these two great English humorists.

THOSE who have been privileged to see the beautiful painting by the Hon. John Collier will be interested to learn that it is to be reproduced in Etching by Henry Graves and Co., Limited. We hope to give our readers a small production of it in our next issue. By the way this reminds us that the same house are about to issue another etching, entitled “Dawn on the Matoppos,” which, we think, will command attention where-

ever admirers of the famous Cecil Rhodes are to be found.

MR. THOMAS MCLEAN, 7, Haymarket, is shewing proofs and early impressions from the works of J. M. W. Turner, R.A., Sir John Millais, R.A., T. Faed, R.A., Sir Joshua Reynolds, R.A., and other well-known masters. He has many important works preparing for publication, including photogravures of "Hunt the Slipper," after Fred Morgan; "Waiting for a Bite," after Arthur Loraine; "Toilet of Venus," from the picture by J. W. Godward, and "Lazy Summer," by the same artist; "On Rannock Moor," after Louis B. Hurt; and "Thoughts Far Away," from a

drawing in red chalk by C. E. Marshall. Two etchings, one by Francis Walker from the picture by J. McWhirter, R.A., entitled "A Pinewood by the Sea," and "A Reverie," by Robert Macbeth, A.R.A., after Frank Dicksee, are also promised, as is also a mezzotint by Ernest Stamp, of Amelia, Countess of Ossory, one of the Windsor Beauties, from the painting by Sir Peter Lely.

MESSRS. JAMES RIMELL AND SON, 53, Shaftesbury Avenue, are getting settled down in their pleasant quarters, and have their portfolios stocked with prints of rare attraction. They are particularly strong in Charles Turner's, and their collection includes the profile engraving of J. M. W. Turner.



Exhibitions.



The London Sketch Club.

THE tenth exhibition of paintings by members of the London Sketch Club was opened at the Continental Gallery, 157, New Bond Street, on March 16th. Conscientious work was conspicuously present, and at times the lack of freedom in touch was far too manifest, but here and there some excellent execution was apparent. Mr. Tatton Winter, R.B.A., was most successful with "The Pool, Eventide," a beautiful little picture in which the deepening shadows are depicted with rare fidelity. "Bucklebury Common," by David Green, R.I., was also particularly noticeable, although the colouring was a trifle too pronounced; and "In the Forest," a study of bracken and beech in the late autumn, was pleasing; while "The Last of the Light," by Adam E. Proctor, R.B.A., a solitary figure of a woman wending her way down a country road in the late eventide, was remarkable for its merging colour and excellent effect. "Twilight," by Alfred S. Edward, R.B.A., a picture of a mill beside water, recalling the delightful Norfolk Broads, was well rendered; and John Hassall, R.I., had four fine studies, of which "Masks and Faces" and "Beauty and the Beast" were perhaps the best. Montague Smyth was successful with "A Snow Scene"; and "Towards

the West," by Robert Hume, was a sunset piece of more than usual merit. Taken in its entirety the exhibition was eminently successful.

W. Eyre Walker's Water-colours.

AN exhibition entitled "Woodland, Moor and Stream," being a collection of water-colours by W. Eyre Walker, R.W.S., was opened at the rooms of the Fine Art Society, 148, New Bond Street, on March 16th. The artist has chosen chiefly to portray the varied glories of Dartmoor and the beautiful Devonshire valleys, which he depicts with a tenderness that invests his work with rare charm. Where all were good, selection becomes difficult, but "An Ancient Grave on Dartmoor" and "Amongst the Dartmoor Trees" eclipsed the majority of these wild moorland scenes. "Hawthorn by the Sea; near Axmouth" was remarkable for boldness and nicety of detail, the handling of masses of white being executed with rare skill. "Sunset over Dartmoor" and a non-day study of the same weird region were peculiarly happy, nor was Mr. Walker less successful with "Bute, across the Kyles" and "Twilight in the Ravine of the Dart." It was a collection to be seen and genuinely admired.

The Wonderful and Mysterious "Christus."

MR. HERMAN SALOMON'S exquisite "Christus" continues to attract throngs of reverent sightseers to the Doré Gallery, 35, New Bond Street. By what wonderful manipulation of colour the artist has contrived to secure his unique effect we do not profess to know; but as one gazes the face of the Saviour changes marvellously. At first the closed eyes suggest resignation, submission, patience; then, slowly, the eyes open and are thrilled with light, and the face becomes illumined with strength and courage. Pathos, tenderness and fortitude are all expressed, and the subject is handled in the truest devotional spirit. We understand that the artist painted seven pictures before he achieved his great intention. It should be said that the picture is not placed against the wall: there is free passage behind, and the effects are the same in natural as in artificial light. It is a glorious presentment of the Saviour, beautiful, and infinitely touching, and should, if it found its rightful home, be placed above the altar of one of our great cathedrals.

Mrs. Earnshaw's Studies in Oil and Pastel.

MRS. EARNSHAW is exhibiting a collection of portraits of women and children and holiday sketches at the Doré Gallery. Of the former "One little maid from School," a Japanese portrait, and "La Débutante" are the most pleasing, and of the latter the "Rue Jersual, Dinan" and "The

Church, Etaples" are among the best. The latter is gracefully and artistically treated.

Thomas McLean's Gallery.

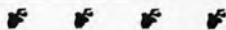
THE thirty-ninth annual exhibition of oil-paintings by artists of the British and Foreign Schools, held at the gallery of Mr. Thomas McLean, 7, Haymarket, and formed by Mr. John Balli, was, as usual, successful. An exceedingly realistic painting by Adolph Schreyer was "A Russian Post," and T. Rousseau's "Landes boissés en Solonge" was exceptionally well handled. "The Moat," by C. Troyou, had a careful treatment of Swans, and "The Flock," by C. Jacque, was a good study of Sheep in the gloaming, while "The Missing Boat," by Joseph Israels, was pathetic and very true. James Maris contributed a good canal scene at Amsterdam, and "The Chalk Wagon," by Rosa Bonheur, was in the best style of that accomplished artist. Two excellent studies, "On the Seine," and "Washerwomen on the Seine," were furnished by L. L'Hermitte, and J. Farquharson, A.R.A., was well represented by "On the Spey" and "On Loch Daich." The receipts of the exhibition were handed to the Artists' Benevolent Fund.

The Leicester Gallery.

An exhibition of water colour drawings, entitled "Rambles Abroad," the work of Mr. Felix Moscheles, opened at the Leicester Gallery, Leicester Square, on the 6th inst., and will continue till May 2.



Engravings Reviewed.



Messrs. P. and D. Colnaghi and Co., 13 and 14, Pall Mall East, are publishing two mezzotints, one of "Lady Charlotte Greville," engraved by Norman Hirst after Hoppner; and the other of "Mrs. Home Drummond, of Blair Drummond," engraved by H. Scott Bridgwater after Raeburn. Of the

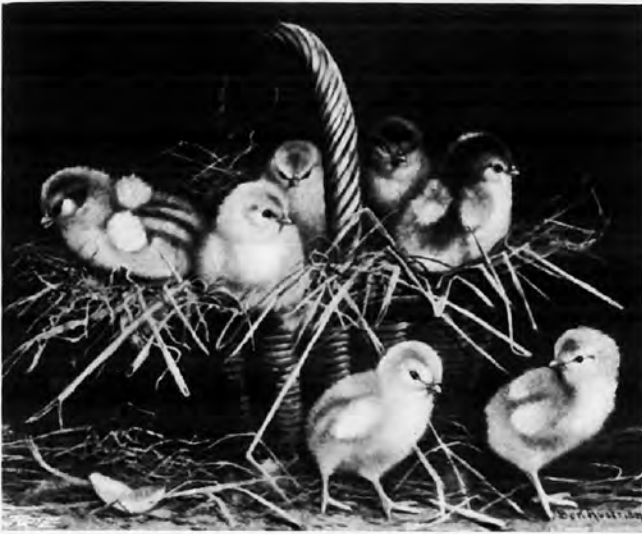


LADY CHARLOTTE GREVILLE.



MRS. HOME DRUMMOND.

first (19 $\frac{1}{2}$ by 15 $\frac{3}{8}$ in.) only 350 Artists' proofs will be issued at the price of eight guineas each. No other state, and plate to be destroyed. The second (19 $\frac{1}{4}$ by 15 $\frac{1}{2}$ in.) is published on like terms and conditions, and both prints will be welcome additions to the collector's portfolio.



The annexed block is taken from one of Mr. Ben Austrian's excellent "Chick" pictures now exhibiting at the Graves' Galleries, Pall Mall. We understand that the artist has received gratifying encouragement in England, and has reason to be well satisfied with his visit to this country.

YET another presentment of Lady Hamilton has been issued by Messrs. Leggatt Brothers, of 62, Cheapside, this time in the shape of a mezzotinto by E. Gulland of Romney's exquisite "Bacchante" without the dog. Three hundred artists' proofs are printed at three guineas each, and one hundred lettered proofs at one guinea each, after which the plate will be destroyed. The engraving is an excellent example of the power of reproduction and is sure to add to the attraction of the valuable series of which past issues have been so successful.



LADY HAMILTON AS BACCHANTE.

Answers to Correspondents.

- 1.—Readers of THE PRINTSELLER AND PRINT COLLECTOR wishing to send Prints or Engravings for an opinion or valuation, must, in the first instance, write to us giving particulars as to the information required.
- 2.—All cost of carriage, both ways, must be paid by the owner, and objects will be received at the owner's risk. We cannot take any responsibility in the event of loss or damage. Valuable Engravings should be insured, and all Engravings should be registered.



H. W. (Sheffield).—The author of the "Essay on Prints," 1768, was the Rev. William Gilpin, M.A., but the volume is of small value. In 1896 nine volumes of his works, including the "Essay on Prints," bound in morocco, gilt edged, and otherwise perfect sold for £1 7s. 0d. You can readily calculate what your imperfect copy is worth if you take the above standard as a guide.

L. P. C.—From your description we should say your engraving is a second state, and worth about three pounds.

H. W. (Sheffield).—Your colour prints by Boilly, if in fine condition, are of some value.

H. J. S. (Brighton).—The historical engraving by D. Orme is not of any value. But the others you mention may be, if genuine impressions. It is difficult, however, to advise you without seeing them.

B. W. (Bude).—Sorry we cannot in so small a space, but we shall be pleased to give you the name of a reliable firm if you wish it.

E. S. (West Coker).—Difficult to give you our opinion unless we see your print. Send it to us.

J. V. S. (Leeds).—We shall be pleased to give you the information you require if you will forward your drawings to us.

J. C. W. (Shepperton).—Your etchings are of no value at the present time. The engraving signed T. Barker is curious, but has no market value.

H. M. (Southampton).—The title of your print is "Venus and Adonis," and is worth about two or three pounds.

GUERNSEY.—J. Louis Darcis was a French engraver who died in Paris in 1801. He engraved a number of works after the best known French painters of his time.

AFRICA.—The prints you mention are worth from ten shillings to one pound each, according to condition.

J. ANDERSON.—"The Stag at Bay" is a false proof, and is worth nothing. "Crossing the Highland Loch," after Thompson, if stamped by the Printsellers' Association, is worth about one pound. If unstamped, it is a false proof and valueless.

J. L. (Norwood).—Baxter Prints have recently become much in demand, and vary in price, from a few shillings to two or three pounds. One of the best examples of Baxter's work is "Love's Letter Box," which is seldom met with, and if in good condition, is worth about £2.





The Printseller

AND PRINT COLLECTOR.

Edited by STANLEY ELSTON AUSTIN.

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NOTICE.

All matter intended for Publication should be addressed "Editor," and bear the sender's name and address, not necessarily for publication. Correspondence on all subjects falling within the scope of the journal is invited, and will receive prompt attention. While not guaranteeing the safety of manuscripts submitted, the Editor cordially invites the same and will use every endeavour to ensure their prompt return in case of unsuitability.

All commercial letters should be addressed to the Manager, from whom a scale of advertisement charges may be obtained on application.

"The Printseller" may be obtained direct from the offices at the published price, 6d. per copy, by post, 8d., or through all the better-class newsagents; or it will be sent post free to any address at home or in the Colonies for 8s. 6d. per annum.

Cheques and Postal Orders should be made payable to "The Printseller."

Occasional Notes.

THE thanks of all lovers of Art, and of print collectors and engravers especially are due to Sir Walter Gilbey for his sturdy protest against the scant recognition accorded by the Council of the Royal Academy to gentlemen exclusively engaged in the practice of the Art of Engraving. Starting with the incontrovertible proposition that "engraving whether in stipple, line, or mezzotint, is a work of art of a very high order," Sir Walter Gilbey traces the relations between engravers and the Royal Academy from the date of its creation in 1768 to the present day, and shows how the engraver has been persistently and almost continually slighted by members of that august body. He rightly says that the establishment in 1770 of the grade of Associate Engravers was a concession which evoked no great gratitude; and although after the promotion of Cousins to full R.A. rank more generous recognition was extended, yet the bad old rule of neglect appears to have obtained once more.

NOTWITHSTANDING the fact that during the period 1854—1883 eight engravers, including Cousins, were elected Associates, of whom five were advanced to the full rank of Academicians, Sir Walter Gilbey points out that since the election

of Mr. Francis Holl in the latter year, and the retirement of Mr. Frederick Stacpoole in 1892, no engraver has received recognition at the hands of the Royal Academy, and that for eleven years it has had no representative of the engraving profession on its Council or on the Hanging Committee. The unwisdom of such a course, apart from the lack of gratitude which it evinces, must be apparent to the meanest understanding, for the engraver is not only in himself an artist of rare merit, but he is the populariser of the painter, the extender of his fame, the proclaimer of his excellence to all the world. Without his aid the reputation of a painter would be limited and his resources materially reduced, for it is an open secret that even modern artists, like Millais, have reaped rich reward through the art of the engraver.

It has been argued, foolishly, that the rise and progress of photography renders the painter independent of the engraver so far as publicity is concerned, but a moment's reflection will show that this is not and cannot be so. The art of the engraver not only perpetuates but often emphasises the beauties of some lofty composition, and there are not wanting instances of the work of the artist being strengthened and ennobled by the skill of the

engraver. Mr. C. R. Leslie, R.A., well said that the best works of the best engravers are the productions of genius, and genius, moreover, that is seldom allied with that of the painter. True there have been great artists who were also great engravers, but the combination is not a usual one, and the true genius of the brush is seldom also the elegant translator.

SIR WALTER GILBEY points out that engravings have not always been and are not now invariably copies of pictures; the art has been and is often employed as the original medium of expression, and he quotes William Roscoe, who says:—"The principal excellence of an original print is equally estimable with that of a painting. We have every condition of design, composition and drawing, and the outline of an engraving or etching is frequently marked with a precision which excels that of the painting." We have engravers among us now whose work abounds in excellence; witness such artists as Norman Hirst, Axel Haigh, Scott Bridgewater, J. B. Pratt, T. G. Appleton, Gerald Robinson, Herbert Dixie, and many more who might be mentioned.

THIS being so, and as there is no evidence that the art is declining, however great may be the falling off in the recognition of that art, we have right to ask what is the reason of the ungenerous treatment which engravers receive at the hands of the Royal Academy? It is impossible to admit that jealousy can creep in where no rivalry exists; the artist and the engraver are both animated with a desire to please and to elevate art; but the burden of indebtedness presses harder upon the painter than upon the engraver, for the latter could act alone and gratify hundreds by making them possessors of some rare treasure, while the artist can only, as a rule, laboriously copy and, by so doing, reduce the value of a masterpiece through which, by the aid of the engraver, he might have gained a competence and have had leisure for the creation of some fresh gem.

WE have just received the annual report of a most deserving but little known Institution connected with the Fine Arts. The Dealers in the Fine Arts Provident Institution, of 9, James Street, Haymarket, have, since 1842, carried on an unostentatious but useful career. It is presided over

by Sir William Agnew, Bart, and managed by a Committee, which includes some of the best known names in the trade. Membership is confined to those dealing in the Fine Arts, and their assistants, and the object of the Institution is the assistance of members when in distress, and the relief of their widows and orphan children. This Institution has done much good work, and has a long record of substantial relief to its credit. The working expenses for the year 1902 were less than £20, whilst its funds (invested in Consols) aggregated £4,381. In trade circles, however, this worthy Institution and its benefits are but insufficiently appreciated, and we have much pleasure in calling the attention of the Fine Art Dealers and their assistants to its merits. Patrons of Art, who wish to help this Institution, can do so by becoming honorary members; the annual subscription being one guinea, or by a donation of ten guineas may become honorary life members. The Assistant Secretary, Mr. C. F. Duffell, will be pleased to furnish all information to those who feel interested in its work.

"The Collector," being a collection of articles interesting to collectors, reprinted from the "Queen," newspaper,—edited by Ethel Deane, (London, Horace Cox),—is a comprehensive and well illustrated volume dealing with China, Engravings, Needlework, Pictures and Embroidery, Old Silver, Brass, Pewter and Pinchbeck, Miniatures, Egyptian and Grecian Antiquities, &c. The chapter devoted to Engravings has monographs on the Engraving of Albrecht Dürer, Bartolozzi, Colour Prints, some Seventeenth Century Prints, some desirable Old Engravings of moderate price, and the French School of Line Engraving, earlier Eighteenth Century. The articles are necessarily brief, but some serviceable hints to intending collectors are given, and all, especially that on Colour Prints, can be perused with advantage.

THE "Art Review" of St. Louis, U.S.A., states that Mr. Charles de Kay, secretary of the National Arts Club, and a well-known writer and critic, will soon begin the publication of an art magazine to be issued monthly. Its title will be "The American Connoisseur." Each copy is to be printed on fine paper, bound in cloth and illustrated; and the new comer will assuredly receive a hearty welcome. Mr. de Kay is the Art Critic of the *New York Times*.

In a previous issue we stated that French prints were coming into favour, and that collectors would do well to make additions to their portfolios before prices exceeded the bounds of moderation. At the sale which took place at Christie's on March 31st the bidding for the French prints was extremely spirited, and the prices realized were considerably higher than in any previous sale.

WE now learn on good authority that the leading Paris dealers are buying in this country, and this fact alone must tend to make French prints more valuable.

WE are glad to note the growing appreciation in this country for the Etchings of Paul Helleu. His charming studies of women stand alone as works of delicacy and refinement, and taking into consideration the fact that the impressions of each subject are very limited in number, his works will, without doubt, become much sought after in the future.

At Christie's on April 7th, a first state with untrimmed margins of "Lady Catherine Pelham-Clinton," after Reynolds, by J. R. Smith, realized 540 guineas. This engraving was sent to Christie's crumpled up in a piece of brown paper with a note from the sender enclosing stamps for its return "if not considered worth selling." A similar state of this engraving, however, brought 940 guineas in the Blyth Sale, 1901.

At the sale of the Burrill collection in New York, held on the 26th of March, by the American Art Association, the etchings realized good prices. Of those by Sir F. Seymour Haden, "Kensington Gardens" (small plate), first state, fetched £36; "Mytton Hall," trial proof, A, £40; "Egham," first state, £50; "Egham Lock," £66; "The Mouth of Brook," trial proof, C, £70; "A Byperary," first state, £232; "Shere Mill Pond" (large plate) £163; and the "Breaking up the Amemnon," trial proof, £76, by Ch. Merion; "Le Pont au Change," before the first state, £98; "L'abside Notre Dame de Paris," second state, £142, by J. M. Whistler; "The Kitchen" (India paper), first state, £52; "Battersea Bridge," trial proof, £54; "Weary," £66; and "The Lime Burner," second state, £29.

A CORRESPONDENT writes: "Who was Thespia, the much be-rhymed lady of Dr. Downman's affections?" Curiously, a portrait of this lady appeared in a recent number of *The Burlington*, confirming your conjecture that she ultimately accepted her poetico-medical suitor. The original of the Downman portrait is in the British Museum, and bears the artist's inscription, giving the lady's married but not her maiden name, and so does not wholly answer your question. There is an engraved portrait of a Captain Hugh Downman, "from a miniature" (possibly Downman's), who may have been a son of the estimable doctor. A good memoir of Downman with a list of his engraved works and drawings is a desideratum.

WHOSE portrait has been engraved the greatest number of times? Napoleon, Washington, Lafayette and George the Fourth, have been mentioned as each claiming the majority. Mary, Queen of Scots, and Marie Antoinette, Shakespere and Byron, Cromwell and Charles, are plentiful enough. We should like to hear what collectors and printsellers say.

"THE ERUPTION OF MOUNT VESUVIUS," by Wright, of Derby. This famous picture, which was sold at the Artist's sale, May 4th, 1801, for £304. It called forth the following description from Mr. Christie.

"This magnificent scene, so often attempted by the pencils of various Masters, has surely never been expressed with more grandeur than in this effort of Mr. Wright. The effect is awful beyond description. Earth, air, water, appear as but one element. It is thus that real genius can manage nature at its will: and the artist who transfers her to the canvas with so much truth, kindles a light which will ever be reflected with lustre upon his own name."

Catalogues, now-a-days, do not indulge in this sort of thing.

THE BRITISH INSTITUTION which was founded in 1806, and where Exhibitions of old Masters were first started in 1813, continued to hold two exhibitions yearly, one of modern works and the other of ancient Masters, until it came to an end in 1867. The gallery in Pall Mall where it passed its existence was built by Alderman Boydell for the Shakespeare Gallery. Next door were the premises

of the New Water-Colour Society, which, since its removal to Piccadilly have been occupied by Mr. Martin Colnaghi. These premises were originally built for Richard Westall, R.A., who was also a dealer in Old Masters, and who remained there until his Galleries were taken over by the New Water-Colour Society in 1832.

MISS MAUD PORTER, the well-known Pastellist, has an excellent portrait of Mrs. Paris Singer in the Water-Colour Room of the Royal Academy.

AT the last Meeting of the Council of the Royal Society of Painter-Etchers and Engravers, Mr. G. W. Eve, and Mr. W. L. Wyllie, A.R.A., were elected Fellows of the Society.

Mr. E. Leslie Haynes, has just had his engravings of "Lady Lyndhurst," after Sir Thomas Lawrence, and "The Lock," after John Constable, R.A., accepted for the Paris Salon, this being the second year in succession that the Jury have selected his work for exhibition.

MR. HENRY MOSHER, the first American painter from whom the French Government purchased a picture for permanent exhibition in the Luxembourg, has taken a studio in Euclid Hall, Broadway, New York, and intends to devote himself chiefly to portraiture.

FACSIMILES printed in colour and representing "The peasant life of Holland," after H. Cassiers, are being produced by Emil Spielvogel, of New York.

ONE member of the Royal Water Colour Society, Mr. W. J. Wainwright, is credited with having adopted the plan of impressing a thumb print at the corner of his pictures as a protection against piracy. From a detective and expert point of view the idea is an admirable one since such an impress would probably be unnoticed by the copyist, but the protection afforded thereby to the ordinary

purchaser does not appear to be great. Penalties for piracy would probably do more to stop a growing and scandalous evil.

THE first engraving in Mezzotinto published in the United States of America was executed by Peter Pelham, who emigrated from England to Boston, Massachusetts in the year 1726.

VANDYCK found a munificent patron in Charles the First, who assigned him apartments in Blackfriars, and a summer residence at Eltham. The King would frequently drop down the river in his barge from Whitehall to watch the artist paint, and within three months of Vandyck's arrival in England conferred upon him the honour of knighthood. The artist's house became the general resort of noblemen and courtiers, and his painting-room the rendezvous of all the rank and talent of the day. To the honour of the King be it recorded that during the last illness of Vandyck, when Charles himself was wading in a sea of troubles, he offered a gratuity of three hundred pounds to the physician who attended the artist if he succeeded in saving his patient's life.

THE genius of Watteau was discerned by De la Fosse, the eminent French artist. Before setting out for Italy, Watteau hung two of his pictures in one of the rooms of the Louvre, through which the Academicians were accustomed to pass. They attracted the eye of De la Fosse, who once perceived their merit, and inquired for the author. Their author was at hand, and the Academician, entering into conversation with him, was soon apprized of his desire to travel. "Ah, my friend," said De la Fosse, "what should you go to Italy for? You already know more than we. It is not the road over the Alps you ought to take, but the road to the Academy." Encouraged and surprised, Watteau abandoned his project for the time, and was received into the Academy under the title which posterity has confirmed of "Peintre des fêtes galantes."

A Master of Mezzotint.

Valentine Green, A.E.R.A., F.R.S., F.S.A.



By all lovers of Art, and especially by those who are connoisseurs of British Art, the name of Valentine Green is held in dear remembrance, and it is appropriate that we recall something of his life

Academy found themselves constrained to extend to the members of the profession which he honoured by his rare gift of exposition. If Sir Walter Gilbey be correct, it is more than probable that Valentine

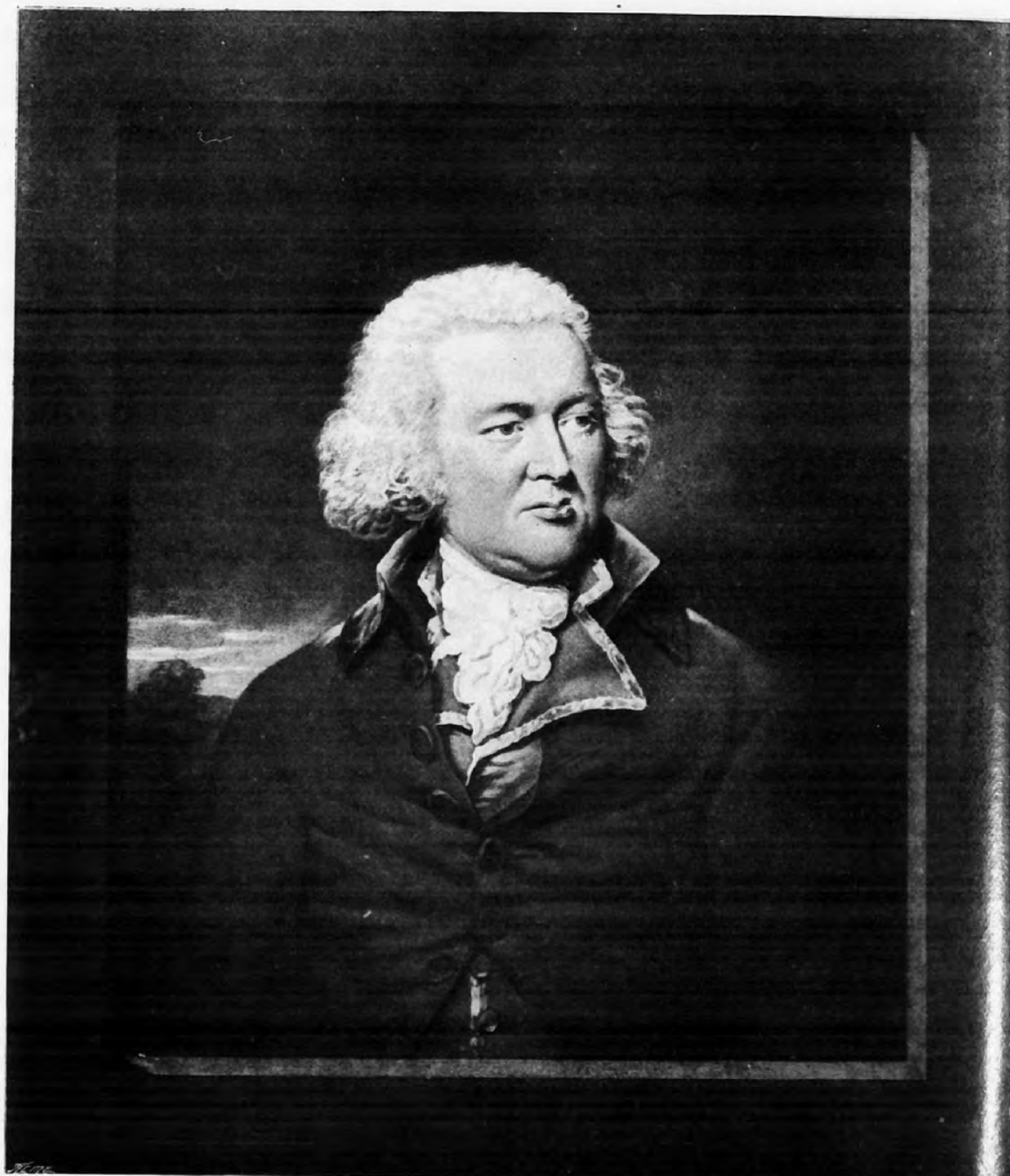


Sir J. Reynolds.]

LOUISA, COUNTESS OF AYLESFORD.

just now, not only because he was a master of Mezzotint, but, because he was the first engraver of note who accepted the somewhat paltry and belated honour which the elect of the Royal

Green accepted the dubious distinction with the object of becoming a reformer; that he hoped to be a metaphorical cat among the pigeons, and hence was willing to become a member of an assembly



L. F. Abbott.]

VALENTINE GREEN.

[Engraved by Seipsu.]

whom he honoured by his presence far more than he was honoured by them: for, in the words of Bryan: "Green participates with Mac Ardell and Earlom in the merit of having been the first artists who gave consequence and variety to the particular mode of engraving to which they devoted themselves: and it is worthy of remark that Green's

Valentine Green was an artist by nature, and owed his great success to his own inherent ability, scarcely at all to training or to environment. He was born at Salford, near Chipping Norton in Oxfordshire, on October 16th, 1739, his father being a dancing-master, and after some school training he was articled to Mr. William Phillips



Sir J. Reynolds.]

LADY ELIZABETH COMPTON.

celebrated engravings of "Hannibal" and "Regulus," after the pictures by West, in the Royal Collection, were the first plates of equal magnitude and importance that had appeared. These were succeeded by several others of similar consideration, which will ever rank among the ablest and most energetic efforts of Mezzotint."

the Town Clerk of Evesham. From the usual point of view it would have seemed that his father had given him a step in advance, and that he had a prosperous, even if humdrum, future before him, but the delights of conveyancing and the beautiful fictions of John Roe and Richard Doe had no charm for him, and after two years he quitted the

law—and it is said broke his indenture—and, without the consent of his father, became a pupil of Robert Hancock, a well known line engraver of Worcester. This was in 1760, and in 1765 he left “the faithful city” and repaired to London, where, without extra tuition, simply by his own untiring

Enmity to the Romans,” from the pictures by Benjamin West, P.R.A., which are now at Hampton Court Palace. These plates, which were engraved for Alderman Boydell, the founder of the present firm of Henry Graves and Co., added greatly to his reputation; he became recognised as a leading



Sir J. Reynolds.]

MISS SARAH CAMPBELL.

effort and natural gifts, he became proficient in mezzotint.

From the moment of his arrival in the metropolis his future seemed to be assured. In 1766 he exhibited at the Society of Artists in Spring Gardens, and a year later was elected a member of that Society. His two largest plates were “The Return of Regulus to Carthage,” and “Hannibal swearing

exponent of his Art, and in 1774 his work was exhibited at the Royal Academy. The following year he became an Associate Engraver, and gave a certain amount of dignity to a rank which first-class engravers held in light esteem; a more solid honour following in the shape of his appointment as Mezzotint Engraver to the King. In 1789 he obtained a patent from the reigning Duke of

Bavaria giving him the exclusive privilege of engraving and publishing prints from the pictures in the Düsseldorf Gallery, and by 1795 he had finished and published twenty-two plates from that collection. Evil times were, however, in store, for in 1798 during the siege of the city by the French the Castle and Gallery were laid in ruins, and he and his son Rupert, who was in partnership with

tine Green was a many-sided man. His legal training had not stunted his genius and had given him some notion of business, and besides being a great artist he was a man of some account in letters as his "History and Antiquities of Worcester" abundantly proves. He was an assiduous worker, and during forty years he produced over four hundred plates after Reynolds, Batoni, Romney,



Sir J. Reynolds.]

MARY AMELIA, COUNTESS OF SALISBURY.

him, were seriously affected by the great loss. Other promising schemes were spoiled by the Revolution in France.

Fortune was kinder to him in 1805 when the British Institution was founded and he was appointed Keeper, and to his efforts, while occupying this post, much of the success which attended the Institution was undoubtedly due. For Valen-

Gainsborough, Zoffany, Dance, West and other English Masters as well as others from the leaders of the old schools. His plates after Sir Joshua Reynolds were:—"Countess of Aylesford," 1783; "The Bedford Family," 1778; "Miss Campbell," 1779; "Sir W. Chambers," 1780; "Lady Betty Compton," 1781; "The Earl of Dalkeith," 1778; "Lady Betty Delme,"

1779; "Georgiana, Duchess of Devonshire," 1780; "Lady Jane Halliday," 1779; "Countess of Harrington," 1780; "Lady Henrietta Herbert," 1778; "Lady Caroline Howard," 1778; "Sir James Tunes," 1807; "Lady Louisa Manners," 1779; "Duchess of Rutland," 1780; "Countess of Salisbury," 1781; "Lady Talbot," 1782; "Viscountess Townshend," 1780; "Ladies Waldegrave," 1781.

It will be noticed that Valentine Green did not engrave any Reynolds' picture during the latter's lifetime after "Lady Aylesford" in 1783. The reason for this was a dispute between the engraver and the painter concerning the picture of "Mrs. Siddons as the Tragic Muse." Green claimed that the picture was promised to him, and when it was given to Haward he wrote a very strong letter dated May 31st, 1783 to Sir Joshua, who replied to it in equally strong terms the next day, June 1st, 1783. These letters, which are still in existence, are too long to print, but Sir Joshua had by far the best of the argument, and evidently took such umbrage about the claim that he never after allowed Valentine Green to engrave another of his pictures.

There is no doubt that the subject of "Mrs. Siddons as the Tragic Muse" was far more suited to the style of engraving of Francis Haward than it was to that of Valentine Green. In Mr. Green's letter he shows that he was a publisher as well as an engraver, for he suggests that he could have employed Haward to engrave it for him had Sir Joshua wished it, but the latter evidently preferred to deal directly with Haward.

Among his more celebrated portraits after other masters are "The Elector of Bavaria," after P. Batoni; "Sir T. W. Wharton," "The Earl of Derby and the Marquess of Huntly," after Van

Dyck; "Richard Cumberland and Mrs. Yates," after Romney; "William Powell and Robert Bensley as King John and Hubert," after Mortimer; "Garrick and Mrs. Pritchard in Macbeth," after Zoffany, and portraits of Mortimer and of Sir Joshua Reynolds. Other of his great works beside portraits are "The Stoning of Stephen," 1776, "Raising of Lazarus," "Christ and the little children," "Peter's denial," "Jacob blessing the sons of Joseph," 1768, "Daniel and Belshazzar's Dream," 1777, "Nathan and David," 1784, "S. Peter and S. John going to the Sepulchre," "The three faithful women at the Cross," "Alexander and his physician," "Regulus leaving Rome to return to Carthage," "Hannibal," "Mark Anthony's Oration," "Agrippina weeping over the urn of Germanicus," "Death of Epaminondas," "Death of the Chevalier Bayard," all after West.

"The assumption of the Blessed Virgin and St. John (with the Lamb)," are after Murillo; "The Annunciation and the Nativity," after F. Barocci; "The Virgin and Child," after Domenichino; "The Entombment of Christ," after L. Carracci; "The Descent from the Cross," "The Presentation in the Temple" and "The Visitation," after Rubens; "Time and Love," after Vandyck, and as foils which exhibit his versatility, "The Sulky Boy," "The Disaster of the Milkpail," and the "Child of Sorrow," after R. Morton Page.

If one were to pen all that might be said about this artist, author, publisher and organizer, it would read like adulation rather than honourable regard; there is, however, no need to praise him, his work lives and bears undying evidence to his skill and rich artistic instinct, and while that remains his fame also is assured. Valentine Green died in St. Alban's Street, London, on June 29th, 1813.

Engravers that I have known.



By Algernon Graves, F.S.A.



Charles George Lewis.



UNFORTUNATELY for me I did not know Mr. Lewis personally until towards the end of his life. He was born at Enfield, June 13th, 1808, and

Frederick Christian, also a painter, who travelled much in India and whom I knew for a few years before he died, in 1875.



"HAFED."

was six years younger than Sir Edwin Landseer, after whose works and those of Rosa Bonheur he engraved his finest plates. He was the second son of Frederick Christian Lewis, himself an engraver of great merit, and who is best known by his series of stipple plates after sketches by Sir Thomas Lawrence, including that of the "Calmady Children," and who engraved one plate in aquatint for the "Liber Studiorum," after Turner.

Charles G. Lewis had two brothers, the elder, John Frederick, became a Royal Academician, and is well known by his highly-finished Eastern subjects in oil and water colour; the younger was

The earliest plate by C. G. Lewis after Landseer was the "Hafed," published by Ackerman in 1837, and subsequently purchased by Henry Graves and Co. together with the stock of proofs for about £30. A single proof of this plate has often fetched fifty guineas at Christie's.

He engraved several plates for Sir Francis Graham Moon, Bart. The principal of these were: "Breeze" (1843); "Islay, Macaw and Love Birds" (1844); "Hunters at Grass" (1848); "Shoeing" (1848); "The Sanctuary" (1846); and also two historical plates after T. J. Barker, namely, "The Meeting of Wellington and Blucher"



Chas. Lewis

*Given to Alfred Graves by Chas. Lewis
 With kind regards, Oct 23rd 1876
 Meau. (Exit "Salon D'Or"!!!)*

(1851) and "A Lesson for Humanity" (1852).

When Sir Francis Moon retired from business he sold the whole of his plates to one of his former partners, Thomas Boys, who, after printing about 200 of each subject, destroyed the plates. The print impressions of the above Landseer subjects are now nearly as scarce as the proofs.

Mr. Lewis did not engrave many plates for Hodgson and Graves. The first important one after Landseer was "Hawking in the Olden Time" (1842). I have before me a letter sent to Mr. Henry Graves in Edinburgh, which is interesting as it refers to this plate and also shows that William Miller was originally intended to engrave the "Harvest in the Highlands," painted in 1833, subsequently engraved by Willmore in 1856.

"5th of Feby., 1840. St. John's Wood.

"My Dear Sir,

"I have just received your letter announcing your day for arrival in Edinburgh. The picture in question is at my disposal whenever Mr. Miller is at liberty to commence the engraving. I take it for granted it will not be necessary to send the "Harvest" to the north, as both Callcott and Cartwright are not aware of this arrangement. I have seen Mr. H., your partner, on various subjects. The "Hawking" is to be begun by Lewis.

"Yours truly,

"E. LANDSEER."

"Hawking" was followed by a pair, "The Hawk and Falcon" (1843), "Cat's Paw" (1846), "Otter Hunt" (1847), and "Woodcutter" (1849).

The connection between Lewis and my father ended in consequence of a dispute he had with him in 1849 concerning the picture of "Collie Dogs" or "Shepherd's Bible." It appears that when they had the picture from Mr. Blackmore for the purpose of engraving, an undertaking was signed to return the picture by a given date. Mr. Lewis, who agreed to finish the plate before that time, did not fulfil his promise, and after a long delay (six years) the owner went to the engraver and compelled him (Lewis said by threatening him with a pistol) to deliver the picture to him, although the plate was far from finished. I do not remember having been told how the lawsuit ended, but the plate was published by someone else in 1856.

The following letters are interesting as bearing on this subject:—

"June 5, 1855.

"Dear Sir,

"Days back I requested Mr. Lewis to send

the picture here. I now authorise you to take possession of the picture. The enclosed order will enable you to receive it from Mr. Lewis.

"Yours sincerely,

"E. LANDSEER.

"I recommend you to have no conversation with lawyers or Lewis. Get the touched proof, the impression I mentioned to you yesterday."

"June 7, 1855.

"Dear Mr. Graves,

"When we discussed the impression sent by Lewis in your room the other day I remarked that it was impossible to produce the same class of engraving (as the "Retriever") from a picture of another style and character of finish. I am inclined to think you had better publish the plate after having perhaps a little neater work added to the foreground. You will do no good in renewing litigation or again bringing the matter into Court. I have again demanded my touched proof, which I must have to compare with the impression just received from Mr. L. When I get it and look at the two with you we may come to a more satisfactory arrangement than you suggest.

"Yours sincerely,

"E. LANDSEER."

"June 12, 1855.

"Dear Mr. Graves,

"Thanks for your letters. No. 1, in reference to the Lewis affair, I would gladly accept and recommend the terms therein written could I do so, but as the matter with C. L., &c., entirely rests with you, any such arrangement must come from you either by word of mouth or in pen and ink. The sooner the matter is concluded the more satisfactory for all parties."

Probably Sir Edwin was appealed to to bring about some settlement, but it was evidently in vain, for on November 15th, 1858, he notices a paragraph that my father had nothing to do with and writes the following characteristic letter in the belief that the paragraph had been inserted by him.

"Dear Mr. Graves,

"You employ some writer to describe forthcoming prints who has no accurate knowledge or information. It is more important for me to see the titles and descriptions than it is to touch prints (or equally so); things having truthful and poetic attractions are wretchedly vulgarised. At this moment there is an advertisement in a paper

before me stating that Mr. Lewis is engraving Landseer's "Watch Dogs." What does it mean?

you consulted me these Cockney mistakes would be avoided.

"Sincerely yours,
"E. LANDSEER."

Although Henry Graves and Co. had no direct transactions with this engraver until nearly thirty years afterwards, they published, in 1867, his plate of "Rescued," after Ansdell, which had been purchased from another publisher, and four plates in the "Forest" series, which had been bought from Sir Edwin Landseer in 1868. The plates by Lewis were "The Venison House," "A Grand Hart," "The Watch Tower," and "Suspicion." These plates were the subject of another lawsuit, this time between Sir Edwin Landseer and Mr. Lewis.

Before Sir Edwin sold these plates he was signing a parcel of proofs in our galleries, and as I was passing them over he saw some of Lewis's engraver's proofs from the "Forest" work. He was very much enraged, threw them across the room, and declined to sign any more. This incident is referred to in a letter from Sir Edwin, dated December 4th, 1867 (two days before the fire at Her Majesty's Theatre, when our galleries were destroyed):—"The work is ready; all the plates paid for—twenty subjects. I have only to repeat that in my transactions with you I sincerely desire that you should be well rewarded for your enterprise. Someone of your staff gave me impressions (years ago) for me to sign (by mistake). I immediately pulled up C. Lewis. It cost him six or seven hundred pounds."

My first introduction to Mr. C. G. Lewis was in 1876, in connection with his plate of "Salon D'Or," after Mr. Frith. The owner of the picture, a Mr. Roffe, had a fancy for publishing plates after pictures in his own collection, and commissioned Mr. Lewis to engrave this subject. He died before the plate was completed, and we bought it from the executors. I went to see Mr. Lewis about it in Charlotte Street, Portland Place, and I found him a very genial old gentleman. He expressed himself as being very pleased to have met me, which his long standing quarrel with my father had hitherto prevented, and took a great

THE SALON D'OR.



I never painted a picture so called. I am often laughed at for this (your) author's blunders. If



THE OTTER HUNT.

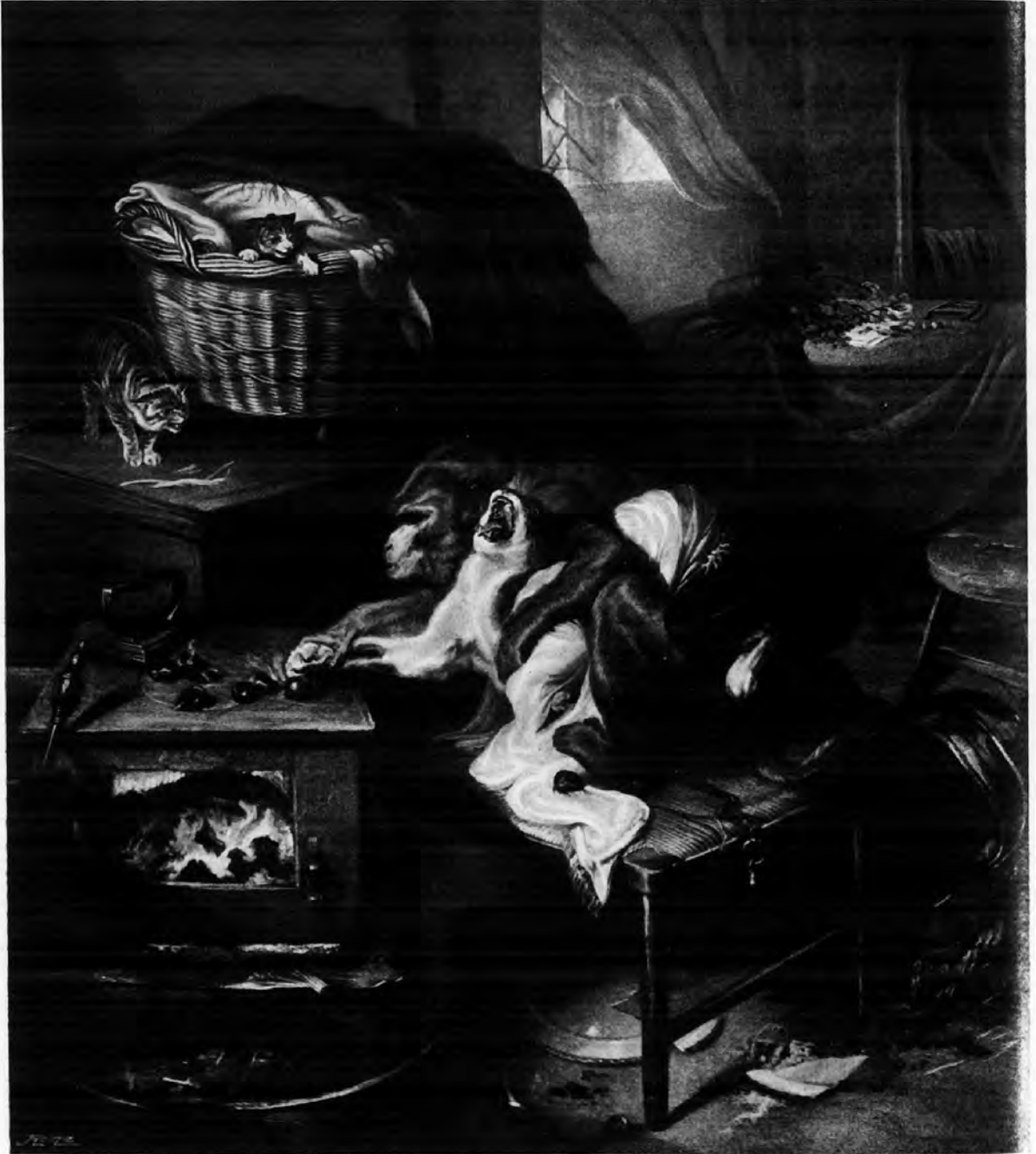
interest in my Landseer catalogue, which I had recently compiled. I met there two of his pupils and assistants, Mr. A. C. Alais and Mr. W. J. Alais. The former afterwards became a popular engraver and executed several of the celebrated

“Dear Charles,

“I shall be delighted to come to your house, also Maria, William and Henry.

“Yours,

“NEDDY LANDSEER.”



THE CATSPAW.

Jersey cattle subjects after Edwin Douglas. The latter, after Mr. Lewis's death, gave me a "picture letter" done by Sir Edwin Landseer and sent to Mr. Charles G. Lewis. The translation is as follows :—

The "yours" are two jugs, the "Neddy" a pony, and the name is represented by a view of his house in St. John's Wood Road.

Shortly after I knew him Mr. Lewis married and left his house at Charlotte Street, and retired to

Feltham, near Bognor. He gave up engraving entirely, but occasionally sold engravers' proofs after Landseer, of which he had a very large accumulation, and which were at that time at their highest value. His death was very sudden. He was attracted by a band playing in the street and went to the window to give them some money. Im-

mediately after he fell back on a sofa and expired, on June 16th, 1880. At the sale of his remaining effects I bought a very characteristic portrait of him, seated upon a stile, smoking a pipe. At the back of the picture is the following inscription:—

"Between Westerham and Oxted, Kent. Painted by Marshall Claxton from Charles G. Lewis in the 'old style.' The original sketch taken 31st

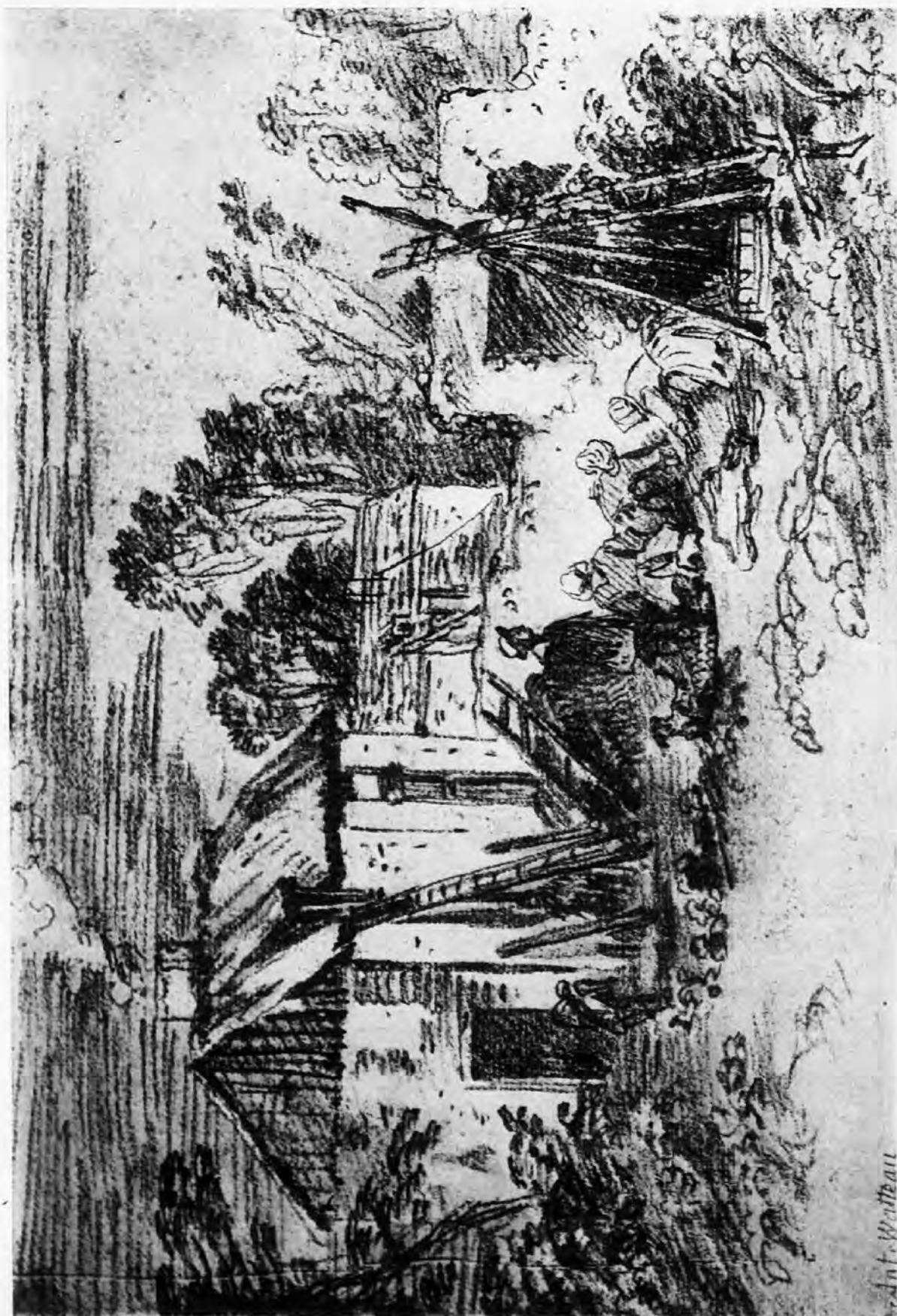
day of July, 1865, and presented by M. C. to Chas. G. Lewis, March 11, 1871."

Mr. C. G. Lewis's works executed in his early or middle period are much the finest. His best plates after Landseer ended in 1853. He afterwards engraved several fine plates after Rosa Bonheur for Mr. Ernest Gambart, commenc-



THE HAWK.

ing with "Morning in the Highlands," in 1857, followed by "Spanish Muleteers" (1859), "Highland Shepherd" (1861), "Taking Hounds to Cover" (1861), "Scottish Raid" (1862), and finishing with "Family of Deer crossing the Long Rocks," in 1867. His last fine plate was Briton Riviere's "Daniel in the Lions' den," which he engraved for Messrs. Agnew in 1874.



FARM BUILDINGS AND FIGURES.

A Study in Red Crayon on Grey Paper.]

Ant. Weir

Le Pinceau Coulant de Watteau.

By Edgcumbe Staley.

Reproductions of some of his Drawings.

JEAN ANTOINE WATTEAU,—the most brilliant and most original draughtsman of the eighteenth century,—was never equalled in piquancy of pencilling, nor excelled in embellishment of the human contour. His treatment, too, of the accessories—the setting, so to speak, of his compositions—are remarkable for delicacy, spontaneity and ease. Watteau's strong points as a draughtsman are seen to be: (1) ideality of inspiration, (2) facility of hand, (3) lightness of touch, (4) perfection of taste, (5) grace of treatment, (6) characterization of figure, and (7) delicacy of finish. He knew he excelled in this delightful art, for he drew and drew for the mere pleasure of drawing.

The streets and markets of Valenciennes—his native city, where he was born in 1684—were the cradle of his inspiration. The mountebanks, with their trained dogs and monkeys; the travelling clowns and jugglers, with their jokes and contortions; and the itinerant musicians and pedlars, with their strange medley and catch-penny ways, appealed irresistibly to the boy nature. Thus, while he laughed and sang and clapped his hands in childish glee, the lad's brain and his fingers were being moved to reproduce what he saw of their grotesque postures. Nothing came easier to the young limber,—who excited the ire of his neighbours by sprawling over their doors with chalk and charcoal,—than to transfer to paper, and to block, and panel, something of the *genre* scenes around him.

The churches, too, of the good old Flemish town, with their rich carvings, inside and out, and their splendid pictures by Rubens and Van Dyck, appealed to the boy's imagination. The military movements of the time had their influence; "playing at soldiers" was, for him, an education, not a pastime

only. They taught the lad exact truthfulness in detail and precision in drawing. In Paris the young Valenciennes student was dazzled by the theatres, their actors and their properties. The great picture galleries held his eyes in thrall before splendid examples of the great masters. Well may we imagine—almost see—the young man, with halting, dreamy step, going from canvas to canvas, noting each point and line of beauty, that thin wan face of his beaming with unaccustomed joy.

Among the treasures of M. de Crozat's Gallery,—of which magnificent collection the savant owner made young Watteau free,—were some beautiful drawings by Domenico Campagnola, and scores of exquisite pastoral studies by the great Venetian masters. These had a great effect upon Watteau's style. Their linear gracefulness and their idealisation of form enlarged his perception. The gay crowds in the gardens of the Tuileries and Luxembourg, and the fascinating groups in the Paris streets, were so many *tableaux vivants* of Youth, Beauty, Love and Pleasure.

Watteau's sketch book was never out of his hands. His earliest drawings were of peasants and peasant scenes, more or less after the manner of Teniers. Then succeeded a series of elongated figures, an effect due, perhaps, to a desire to make all his soldiers grenadiers, or to early errors in perspective and proportion. Gradually into his folios crept the heads of city people, with their more refined features, more polished ways, and more graceful occupations. The Valenciennes models quickly adapted themselves to their new environment. Watteau worked assiduously day in day out, adding to his *répertoire* drawings, studies and sketches of figures,—nude and clothed,—costumes,

every freak of fashion,—and coiffures,—both of men and women,—*convénances* of all sorts and kinds. In short he levied toll upon all and sundry that came in his way.

These studies were done on the spot in lead pencil—some of them are elaborately finished. Afterwards he sorted and arranged the drawings he had made, for rapid transfer to loose sheets of paper. These elaborated drawings he kept in book form for ready reference and use. We note his peculiar characteristics: (1) repetition of outline with a variety of filling in, (2) backs of figures, to show the various beautiful coiffures of the period, (3) draperies, to exhibit the folds and their shadows, (4) hands and their delicate articulation, (5) features, lovely and lovable, finished with the minuteness of miniature portraits, and (6) certain unvariable character figures and groups.

Watteau did many drawings in black crayon, and others in black crayon and white chalk, upon white or cream paper. He was also what has been called "a three crayon man," and used red, black, and white, generally upon grey paper. Quite his most characteristic medium, however, was vermilion, on white or grey carton. His drawings *à la sanguine* have no equals in the work of any painter. It should be remarked by those who have the opportunity of studying Watteau's drawings that his vermilion has almost a purple blush, and his black has a velvet gloss, which are quite extraordinary. White he used somewhat sparingly, and then even his chalk has something of that extraordinary brilliance of pearly cream, like an opal, taking reflections from all around, which makes his oil colour so unique.

Writing to M. de Julienne on May 3rd, 1721, only a few months before his death, he says: "Je ne fais ce que je veux, en ce que la pierre grise et la pierre de sanguine sont fort dans ce moment." The blending of these two constituents, by a skill at once "savante et spirituelle," produced upon creamy grey raised paper perfect "carnations," white and pink. In the Louvre are some exquisite drawings of the nude—a series of anatomical studies,—and the British Museum has a few similar examples. His male figures are remarkable for virility and strength of manner, whilst the softer and rounder contour of the female is equally admirable. Watteau's flesh tints in his drawings are among his most charming characteristics. *Sieur Sirois's* comely maidservant was his favourite model, and she

appears in most of his studies for "La Toilette."

With respect to his clothed figures, Watteau's method seems to have been, first to outline his study in black very faintly, next to fill in his figures with broad lines of vermilion, over these to draw perpendicular or curving lines parallel and almost imperceptible in black, or, as he calls it, "la pierre grise," and lastly to touch up with white the parts he desired strongly lighted. This "lining," so to call it, is where the mystery, and the charming radiations, of light and shade are discovered. The smallest tucks in the dress and the deepest folds in the draperies reveal the hand of the master of illumination. What this mannerism did for his character figures is delightfully shown in the *rayé* costumes of Mezzetin and Arlequin, guitarists and dancers. In Watteau's Chinese period, at the Château de la Muette, and in his studio drawings, this is also a marked characteristic.

All the while correct anatomy and living articulation peep through the costumes. The movement or repose of muscle are both there. No mere blocks or models draped greet the eye, but breathing human forms are presented by his "running pencil." A remarkable habit may be noted by anybody who takes the trouble to examine the master's drawings carefully; it is this, that he often drew upon both sides of his paper. Sometimes, indeed, he seems to have traced the under side almost line for line from the upper; and often enough the drawing at the back is the bolder and more highly finished of the two, and seems almost to project its force through the paper. This method was strikingly exhibited in a series of drawings of character figures exhibited in 1902 by Messrs. Carfax and Co., at their gallery in Ryder Street, St. James's. Like many more good things, they have been sold to an American collector and are now on the other side of the Atlantic.

Frequently, of course, the studies are dissimilar, but the purpose in view is the same. Two of the illustrations accompanying this article belong to this category. On the back of a sheet of drawings containing a beautifully finished half-length study of a girl, with a man-waiter and another playing a flute,—all *à la sanguine*, on grey paper,—is a study of foliage, to which Watteau has added a dash of green colour. So also behind a sheet of studies *à la sanguine* of hands,—with a banner-bearer, and two yeomen holding vessel, and a beautiful vignette of a groom looking through a horse-collar,—is a



STUDY FOR CHARACTER FIGURE, "THE GUITARIST."

finely drawn study of reeds and ferns, with a house in the background, all in black. By this novel means the master sought to add lustre or to impose shadow through the carton. Doubtless this peculiarity taught him the famous "half-tones" in the colouring of his finished oil paintings.

distinguée et délicate à la Française, et quel aspect dans les doigts déliés et menus!" One of the surest tests of a genuine drawing by Watteau is the rendering of the hands. This charming characteristic is exhibited in our illustrations, wherein we note the distinction between the hands of a man



LA TOILETTE.

One of the most beautiful features of Watteau's pencilling was his delightful treatment of the human hand. The Marquis de Chennevières exclaims, in his "L'Étude": "Quelle forme

and those of a woman. In the portraits of Watteau by himself very noticeable are the extreme delicacy and nervous articulations of his own hands. Their long and graceful, they lend themselves to sensitive

touch and manipulation. Yet there is manifest in their anatomy a power of grasp, and a force of movement swift and masterful. Truly an imagination almost eerie in its intensity set those sympathetic motors in action.

The drawing of "Two Guitarists" is interesting

M. Poisson, who often "sat" to Watteau for the character of Mezzetin. The blending of shyness and impudence in the man's features is exquisite. The study is *à la sanguine*. Another drawing is a characterization of figure, posture, and dress. "A Lady and Gentleman arm in arm and



STUDY OF A FAVOURITE GROUP SEEN IN MANY PICTURES.

as being a study for one of the Master's most brilliant *chefs d'œuvre*, "La Gamme d'Amour," in the possession of Mr. Julius Werhner. The features of the player to the left may be those of

walking away." This was one of Watteau's favourite studies. They appear in very many of his principal pictures: "L'Embarquement pour L'île de Cythère," at Berlin; "La Fête d'Amour,"

at Dresden ; "La Fête Vénitienne," at Edinburgh. This study is in black crayon, on cream paper, touched up with brush and bistre—an example of stippling.

Very beautiful, too, are Watteau's sketches of landscape, such as "Le Coin de Village." They were done very simply, perhaps rapidly, in red—

only, they are actual presentments of human features. He has preserved the verisimilitudes of the men and women of his day. His portrait crayon-drawings, sketches, and studies are remarkable for their expressiveness and minute finish. Mme. de Vernanton, M. de Julienne's niece, Princess de Condé, La Marquise de Parabère,



ABBÉ DE LA ROQUE.

pensées à la sanguine. His studies of tree-stems and foliage exhibit minute care ; they are usually in vermilion, shaded with black, and frequently slightly coloured in various shades of green.

In portraiture Watteau takes a high place. The faces of his figures in his compositions are not ideal

Rosalba Carriera, La Montagu, Philippe Mercier, his Pupil, L'Abbé de Marouilles, L'Abbé de la Roque, and Sieur Sirois's maidservant, and many more, are all at once recognisable. These are in vermilion on grey paper, or are fine etchings in black.

Watteau's designs, in black and red, for panels, over doors, boxes, fans and whatnot, which have been preserved to us in the engravings of Huquier and others, must have been very delicate and beautiful. These items—thousands of them—were never signed; so probably many a dainty curio of the period may lay claim to be a veritable work of the Master. The dispersion of these lovely compositions, and of many such by other artists, was due to the wanton destruction of castles and mansions by the *Sans Culottes*, in the Revolution

collections as those of the Duke of Devonshire, Earl Spencer, Lord Wantage, Baron A. de Rothschild, Mr. A. de Rothschild, Mr. L. de Rothschild, Mr. A. Wertheimer, v. Bouvat, M. Groult, and M. Doucet, there are many more choice examples.

Whilst Watteau's drawings are held by connoisseurs of all countries in the very highest estimation, and whilst they always command high prices when offered for sale, the Master held his handiwork in low esteem. It is said that when the success of his "Pièce de Réception," at the Royal Academy in



STUDY IN PORTRAITURE.

of 1792. To the same cause is to be assigned the disappearance of so many pictures by the Master.

His drawings, and studies, and etchings, being lighter treasures, perished from time to time in days of stress and robbery; but examples of all kinds are found in most of the Public Galleries of Europe, especially in the British Museum,—where are sixty-six original drawings, and eight etchings of the Master,—in the Louvre, at Berlin, Vienna, Chantilly, and St. Petersburg. In such considerable private

collections, he gathered up bundles of his drawings and studies, and even laid hands on many finished compositions, and burnt them, rather than that they should get into other hands! An amusing story is told of him, that when a rich Englishman, who had with difficulty obtained an interview, took up a small picture, which was lying on the floor, and laid down on the chimney-piece twenty-five golden coins, and promptly bolted with his prize; Watteau, who had just made up his mind

to destroy it, chased the man down stairs into the street, shouting after him to bring it back, and stigmatizing him as a thief and a robber!

Watteau's excellence consists in a touch, delicate

Nowhere is all this more beautifully exhibited than in his pastels and partly-coloured sketches. In them we can realize how it was possible for an artist working as Watteau did, with a sensitive



STUDY IN PORTRAITURE.

and light, fresh and flowing, which proclaims a sprightly imagination, a keen perception and a clear expression of shades of character, and a charm of elegance and grace.

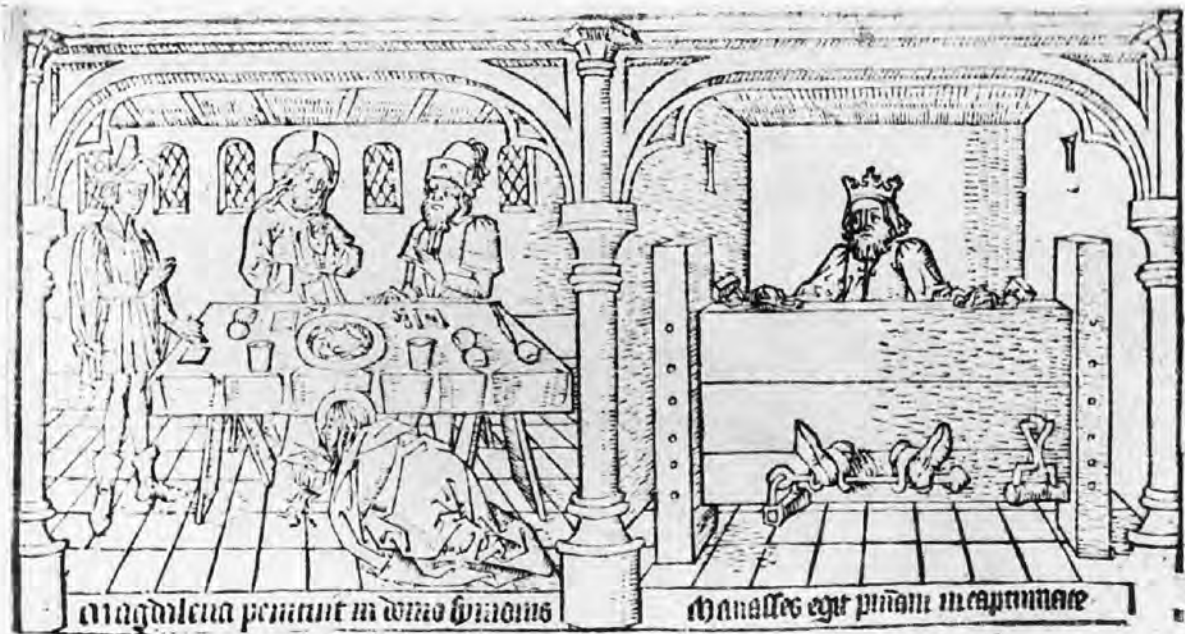
pencil and with the point or a full brush, to create a Fairyland! "Le Pinçeau Coulant de Watteau," best describes the Art of Watteau, "Le Diamant Parangon de l'Art Français"!

The History of Engraving:—V.

By Stanley Elston Austin.

BEFORE parting with the "Ars Memorandi" from which I gave one remarkable illustration last month, I think it well to note the poor opinion passed by Ottley upon this book. He classes it as belonging to the inferior school, and holds that whether it was executed in Germany or elsewhere, it was probably

It will be remembered that Mr. Horn professed to have had a copy of date prior to 1830, but, greatly as I would like to believe this, I am compelled to abide by the later period because only probability supports the earlier. The Master of 1446 or E. S. is ranked as the first of the systematically fine



FROM THE SPECULUM HUMANÆ SALVATIONIS.

the rude manufacture of ordinary card makers. Personally, I do not think the internal evidence favours this view; not that the "Ars Memorandi" can compare with even either the "Speculum Humanæ Salvationis" or the "Cantico Cantorum," but because the intelligence of design and the elaborate combination of reference would seem rather to point out that a deep thinker, even if an inexpert artist, was responsible for its conception and production. I have now to deal with work of a supposed earlier date but superior in every way, namely, "The Ars Moriendi," or the Art of Dying, attributed by Duchesne to the Master of 1446, and which is believed to have been produced in 1450.

workers of the Northern School of Engraving. He has been claimed to have worked in the Pays Bas, the Lower Rhine, and Upper Germany, in Switzerland, Suabia, Lorraine and Strasburg, and has been called indifferently Edgidius Strechlin or Strechlin, Englebrechtzen, Erhard Schoen or Schön and E. Stern. This matter has been argued by Bartach, Passavant, Nagler, Sotzmann and Willshire.

A unique and complete copy of "The Ars Moriendi" was acquired by the Trustees of the British Museum at the Weigel sale in 1872, for upwards of £1,000, and this was believed by Weigel to be a first edition. It consists of twelve separate

sheets, forming twenty-four pages, each leaf of which is printed on the inner side only; the impression being taken in pale brown ink by rubbing. Two marked peculiarities are noticeable. On folio 13 there is a sign like to the letter **Z**, which is the only appreciable signature occurring in the volume, and in the text of folios 14, 16, 18 and 24, the letter u is written ũ. A copy of the "Ars Moriendi" passed at the Yemeniz sale in 1867 for £382, and the Editio Princeps, belonging to the Corser library, realised £415 in 1868.

The beautiful pages from the "Ars Moriendi," which by kind permission of the Director of the

Another important block book believed to have been published in 1470 or the year before Albrecht Dürer was born, is the *Defensorium*, which consists of sixteen leaves printed on one side only, the first two leaves being divided into two columns containing representations of S. Ambrose, S. Augustine, S. Jerome, and Pope Gregory the Great. Some slight clue to the authorship is obtained in the initials F.W. in col. 20, which are believed to indicate the name of Friedrich Walther of Nördlingen, an engraver of some repute, while the date is given thus 187°. It would be pleasing, indeed, if anyone could point with certainty to the pro-



FROM THE SPECULUM HUMANE SALVATIONIS.

British Museum, I have reproduced from the original copy, tell their own tale. In the first the gaze of the dead man has been fixed to the last upon the presentment of our Crucified Lord. A priest places in his hand the sacred taper; Angels are depicted lifting his soul to Paradise, and expectant demons are fleeing, howling with rage and mortification. The reverse is shewn in the companion picture, where a veritable devil's dance of death is taking place around the couch whereon lies the mortal remains of a lost soul. Both scenes are terrible in their intensity, and convey lessons in their distorted way which may well be laid to heart.

ducers of these volumes, but one thing seems to me to be certain, Mr. H. F. Holt notwithstanding, and that is that Dürer did not do so.

The next important block book, which has occasioned a wonderful diversity of opinion among experts, is the "*Historia seu Providentia Virginis Mariæ, ex Cantico Canticorum*," being the history or prefiguration of the Blessed Virgin Mary from the Song of Songs, a small folio of sixteen leaves, printed on one side only, in dark brown ink, by means of friction, and which has two subjects to each page. The pages are interspersed with texts and scrolls, which caused Heineken to call it "the



Bohemii cuiusdam idipis noue compilationis
 Cuius nomē & titul⁹ ē spenū hāne saluacionis
 expedite videt⁹ & vtile q̄ p̄mo i h̄ phemio expoñ^r
 de qb⁹ materijs & historijs i q̄libz ca^o dicat⁹
 Et q̄ diligēter hoc phemiū prestuduerit

De facili totum librum quasi p se intelligere poterit

- ¶ In primo caplo agitur de casu ludferi et soriorū suorū
 De formatione ade et eue et de dignitate ipsorum
 In p̄dis caplis duobus patet nra rexp̄do tāpnado
 Et i alijs caplis sequētib⁹ patet nōstra reconciliado
 Sed notādū q̄ in singul caplis modus iste seruetur
 Qd̄ de nouo testamēto ponitur vna veritas creditur
 Postea de veteri testamēto tres historie applicatur
 Que ipsam noui testamēti veritatem figurate q̄ pbāt
- ¶ In tercio caplo incipit nūdū nre saluacionis
 Vbi agitur de conceptione et s̄ficacōe h̄e marie virginis
 Cū enī deus humanā naturā assumē receuisset
 Congruū fuit ut matrē de qua nascetur p̄fueret
 Illud p̄figurata fuit p̄ regē astragē et eius filiā
 Per fōtē lignam i orto gadi et p̄ stellā balaam
 Astragi regi mōstratū ē q̄ filia sua regē tyri generaret
 Joachi dicitū ē q̄ āna v̄gōi sua gaderet q̄ p̄m portaret
 Et h̄ac cōdula i vtero m̄is sp̄is s̄is sanctificat⁹ ē
 Per quā hō egul t̄q̄ p̄ stellam maris reperitur
- ¶ In q̄cto caplo agitur de h̄e marie virginis natiuitate
 Que figurata fuit p̄ virgā egressā de radice p̄lle
 Et p̄ portā clausā q̄ d̄s ezechielī p̄monstrauit
 Et p̄ templū salomonis qd̄ ip̄e d̄s suo edificauit
 Maria enī ortum habuit de radice p̄lle
 Quis d̄s p̄ordinauit portā suā et tēplū esse
- ¶ In quinto caplo agit q̄uo maria d̄s i tēplo fuit oblata
 Et hec oblato fuit oli trib⁹ figuris p̄monstrata
 Per mēsa solis i tabulo q̄ fuit oblata i tēplo sol m̄alis
 Sic maria fuit oblata i tēplo veri solis et̄nalis
 Itē p̄ filiā p̄p̄te q̄ fuit oblata d̄s licet iudicete
 Sed maria fuit oblata d̄s et̄e & per fete
 Per ortū suspēnsib̄le de q̄ regis p̄lay patuit t̄m v̄r̄b̄q̄
 Ita maria oblata d̄s i tēplo sep̄ oblationē iudicetō
 ¶ In sexto caplo agit q̄uo maria d̄s fuit tēplata
 Et hec tēplato fuit i tēplo figuris p̄figurata

most Gothic of all the block books," an opinion which I, for one, do not share. In his "Idée Générale," Heineken suggests that there were two editions, from which Chatto entirely dissents, since the designs are the same; and Ottley puts forward the amusing contention that the engravers must have been learned men who were well acquainted with Latin, or they could not have produced the Cantico! This reasoning is too feeble to demand reply, since an expert engraver could as easily engrave Latin words as those in any other language in the same way that a good compositor can set type, even though he be unacquainted with the

good enough to add that "it is, upon the whole, very greatly superior to the generality of books of this description." Jackson opines that the Cantico was the production of an artist residing either in Suabia or Alsace, and points to the striking similarity of the work of Martin Schön, who died in 1486, to that appearing in the volume. Heineken and Von Murr concur in a sense, but each suggests that while Schön copied from the "Cantico," the original artist copied from German sculptures in the churches of the fatherland. I do not think that the armorial bearings which appear on the shields are much help in determining origin,



FROM THE SPECULUM HUMANÆ SALVATIONIS.

meaning that the sentences convey. According to Heineken the Haarlem copy has an inscription at the top of the first cut: "en langue Flamande, on plûtôt en Plât Alemand." To my mind the prefix so often quoted, "This is the prefiguration of Mary the Mother of God, and is in Latin named the Canticles," appears to be a clumsy attempt to bolster up the claims of Coster, since the earliest block books were without titles.

Dr. Dibdin, in the "Bibliotheca Spenceriana," says that the work was "the production of some metallic substance and not struck off from wooden blocks," where I think he was wrong, but he is

for while some undoubtedly are German, others are difficult to locate, and there was not any cohesion among the differing states, which suggests that the arms were grouped as they are for patriotic reasons. Like the "Biblia Pauperum" and the "Speculum Humanæ Salvationis," the "Cantico Canticorum" was published without the name of artist, engraver, publisher, printer, place, or date, and though we may surmise the time of issue and speculate upon the probable place of production, which seems likely to have been situate in Germany, still no one can speak with certainty, however much they may long to do so. I have previously



FROM THE ARS MORIENDI.

dealt with the claims of Lawrence Coster as the author of this work, and of the date given to it by Seiz, of 1433, and need not again refer to these statements further than to say that they are not reliable.

While dealing with these important books I can hardly do better than quote an excellent extract from "Le Bibliomane" of July, 1861, which has direct bearing upon the subject. Writing in rela-

Xylographiques' were, without exception, intended to pass through the hands of the illuminator on emerging from those of the printer, and that such copies as remain to us disfigured by flat tints were so prepared simply to receive the bright and brilliant colours entitling them to a place beside the richest manuscripts. The 'Figures du Vieil Testament et du Nouvel,' printed by Verard, circa



FROM THE SPECULUM HUMANÆ SALVATIONIS.

tion to a Book of Hours, it is there stated:—"The non-illuminated prints afford proof, if it were necessary, that all the miniatures of similar works are superimposed on woodcuts of simple outline. The illuminator has preserved the principal contours without servilely following the work of the engraver. It clearly results from this application in miniature to engraving in simple outline that the 'Livres

1500, in folio, upon vellum, and of which the British Museum possesses the only known copy, formerly in the library of Henry VII, belongs to the most splendid examples of this illumination of engravings in which the painter perfects, according to his taste, the almost formless work of the engraver."

[To be continued.]

Hogarth's Engravings.

By C. E. Vulliamy.



It is detrimental to our honour, as a nation, that we suffer the creations of one of our greatest geniuses to remain obscurely hidden, sought after and admired only by a few connoisseurs, and readily sold for a mere trifle. It is detrimental to our taste, as a nation, that we depreciate the virility of that genius, and gloat, with misdirected affection, over photogravures of Madonnas and muscular martyrs. It is detrimental to our intelligence, as a nation, that we plaster the name of the aforementioned genius with such epithets as ribald, coarse, and nonsensical, when, in reality, he is nothing of the sort. The reason why Hogarth's merit is so completely ignored by the general public of to-day lies, I fancy, in the simple fact that they fail to understand the real meaning of his work; and it is only after a careful study of the literature of his day that we are able to appreciate its full significance; because that very significance is chiefly contained in allusions to the social and political peculiarities of the time.

I must allow that the eighteenth century presents little that is attractive to the over-refined mind;—but the over-refined mind cannot be expected ever to admire the jocose William,—it is that delightful period in which the leaves of books were judiciously pasted together by cautious parents; in which “Tom Jones” and “Roderick Random” reposed on the sofas of many a boudoir; in which the stage violated every bound of propriety, and in which vice reigned paramount, both at St. James's and St. Giles's alike. It was then that Tyburn proved such an attraction for the multitude; that hilarious young sparks, “flown with insolence and wine,” defied the watchmen in the streets; and that the sweet tyranny of temperance reformers was as little known as temperance itself. Politics, too, were of absorbing and agitating interest, giving every opportunity to the political satirist. So that the morals and inferences which could, then, be so easily drawn from Hogarth's productions are not to be, at first, recognised by the age in which we live; and, since the public is not much given to the study of any anterior epoch of its country's history; since Richardson and Fielding have long ceased to be

popular; and since we are now such a virtuous and polished generation, it is scarcely to be wondered at that very few exist who can genuinely sympathise with the artist, some of whose work we are just about to examine. To those few I have mentioned it would be needless to point out merits, of which they are already aware, but the desire to awaken a more wide-spread interest in those merits is, at least, laudable.

There is now but little demand for Hogarth's prints, and they never fetch high prices; they are, indeed, repulsive to the average mind, and there is nothing very remarkable about their technical qualities which renders them of any special interest to the student of engraving. Then again, people are so biassed by what an artist actually shows them, that they never pause to think of what he spares them,—read Smollett, and see what Hogarth has spared delicate feelings. And I am convinced that, if the authorship of certain of these etchings were to be concealed, they would receive the praise and admiration which are rightly their due. Doubtless it may be a hard task to dissociate the unpleasant recollections of “Gin Lane” from the cheery influence of the “Laughing Audience,” and to grasp the fact that the same hand produced them both; yet, if we do but consider each print by itself as a separate creation, not as forming one of a great number of extremely varied subjects, we are capable of enjoying it with unalloyed pleasure. It is impossible that all our artist's work can be admired, but at least the greater part of it may be appreciated, if once prejudice be thrown aside.

Hogarth became first known to the artistic world by a small set of illustrations to *Hudibras*, published in 1726; although he practically copied them from a series illustrating the same work, published sixteen years before. Whether, as Ireland remarks, this was due “to a wish to save himself the trouble of making original designs,” or, as he continues, “to the twenty booksellers for whom this edition was published,” is not apparent; but the latter conjecture seems the most probable, as it is likely enough that these gentlemen, desiring the speedy execution of

the plates, were unwilling to trust to the originality of the young engraver. Be this as it may, the illustrations are of no great promise, and are only interesting as curiosities. In the same year, however, he produced "twelve excellent and most diverting prints taken from the celebrated poem of Hudibras, . . . invented and engraved on twelve copper-plates by William Hogarth, and are humbly dedicated to William Ward, Esq. . . . and Mr. Allan Ramsey of Edinburgh." These are worthy forerunners of the prints which followed, and are full of vigour. Ramsay subscribed for thirty sets. It is, however, by the "Harlot's Progress" that he achieved his first great success, and displayed that forcible satire and fertile imagination which so quickly brought him the applause of his contemporaries. The principal character of this drama is supposed to be the formerly notorious Moll Hackabout, of unsavoury memory, whose avocation is manifested by the title. The prints were patronized extensively, and obtained such a hold on the public sympathies that, immediately upon their publication, they gave rise to innumerable skits, parodies (by none too scrupulous imitators) and even, we are authoritatively informed, to a pantomime. The funeral scene is a ghastly and sardonic piece of humour, and is one of the best, being, as it is, full of that penetrating insight into the grim irony of life which, had its creator been a novelist, would have raised him to the foremost ranks of British writers.

It may sound paradoxical to modern ears to say that Hogarth has treated the subject with comparative refinement; yet such is the case. He might have truthfully given a far more appalling representation of such an imbruted existence; and the least reflection on what a life of this sort meant will confirm the statement. The companion work, the "Rake's Progress," did not, although a work of far superior merit and sentiment, attract nearly so much notice as that preceding it. But in spite of Hogarth's precaution in obtaining royal protection for its copyright, a wretched parody arose, in the form of eight hideous engravings, accompanied by doggerel stanzas, in which the hero was, I believe, named Bramble. The career of Master Thomas Rakewell is typical of that of many a spirited prodigal of the period; although, of course, its tragic conclusion was by no means the rule. The first scene is very fine. With "round, unthinking face" the boyish rake comes into the possession of

his father's hoarded wealth. He is striving to conciliate the irate parent of his unfortunate victim with a handful of gold; a tailor, kneeling on the floor, proceeds to measure his youthful limbs for a suit of clothes more becoming his altered circumstances; and a grasping lawyer, quill in mouth, coolly helps himself from a bag of money on the table. The rejected damsel gulps disconsolately in the corner, holding the useless ring between her finger and thumb; her face betrays that softness of character and silly sincerity of affection which have led her into her grievous plight. The print is well engraved, and, notwithstanding a certain lopsidedness of composition, the effect is good. Next we find Master Tom in the customary dressing-gown and night-cap, which were then usually worn of a morning, surrounded by "artists and professors." The mincing servility of the French dancing-master, with his little bow and kit, is inimitable, and afforded Hogarth—ever staunch in his insularity—an opportunity for ridiculing the Gallic manners which he so heartily abhorred. The composition is cleverly balanced by the white wig of the pianist, and by the long roll of paper which descends in a graceful curve from the back of his chair. After this we find the rake in an unhallowed and scarcely decent assembly, where he revels, with the followers of charming Mary Hackabout, in a species of swinish jollification, which was then popular with young gentlemen of fashion. His figure is finely drawn, and has a peculiar sort of sprawling, intoxicated grace of its own: in short, the print is remarkably spirited, but is not of a kind one cares to leave lying about. The gaming house scene fairly throbs with interest, and is, perhaps, as fine as any of them. The raving despair of the ruined hero, his fiercely tragic attitude, the muscles of his face writhing with demoniacal frenzy, are well opposed to the sullen stupidity of the tobyman (gentleman of the road), who broods silently over his shattered fortunes by the fire, quite regardless of the distracted Rakewell's blasphemous. The plate is well worth possessing, and is only rivalled by the vivid horror of the Belsham scene which finishes the story: and truly the rake's fate is very terrible. Never before has gloomy, gibbering, gesticulating insanity been so frightfully delineated.

One turns with relief from Hogarth's most weighty productions to the cackling mirth of the "Laughing Audience"—a group of faces which



Charles Townley.

WILLIAM HOGARTH.

*[Engraved by We'don.
Retouched, W.H.]*

are crinkling up into countless creases of merriment—to the uproarious enthusiasm of the "Election" pictures, and to the jovial conviviality of the "Midnight Conversation." This latter print is one of Hogarth's best, and is better in technique than some of the others. Here we see a company of gleeful bacchanalians protracting their drinking bout into the small hours of the morning; and, from the fact that the punch-bowl is full to the brim, we may infer that they intend to once more

the vociferous stage of drunkenness, claps his own wig on to that of the ecclesiastic, at the same time roaring some dissolute stave. There are some verses printed below, which explain that "we lash the vices, but the persons spare"—there is little doubt, however, that there are several portraits among the group. I have not space to dwell on the noisy clamour of the "Enraged Musician," the pathetic humour of the "Distressed Poet," the grotesque ghastliness of "Gin Lane," the tedious



Designed and Engraved by William Hogarth.] THE MIDNIGHT MODERN CONVERSATION.

drain it. Admirably drawn is the reeling toper who clutches the back of a chair to steady himself, abstractedly holding a bottle upside down, the precious fluid from which streams on to the wigless pate of his prostrate comrade, who crashes heavily to the floor, involving in his own downfall that of a flagon, which is smashed in pieces. Observe the unctuous divine, who stirs the brew with all the skill of an expert; while a fellow, who has reached

march of "Industry and Idleness," or many others I should have liked to have mentioned. I must, however, briefly notice one or two more prints before I stop.

In the *Daily Post* of April 7, 1743, the engravings of the famous "Marriage a la Mode" were thus announced: "Mr. Hogarth intends to publish by subscription six prints from copper plates, engraved by the best masters in Paris, after his own paintings;

the heads, for the better preservation of the characters and expressions, to be done by the author." The engravers who carried out the work so well were Baron, Scotin, and Ravenet, the faces being touched, more or less, by the burin of Hogarth. The publication of the plates was hailed with great appreciation, and they are said to have suggested the splendid comedy of the "Clan-

his lordship could find therein one cannot imagine—he being stone blind. Everyone is hot and excited—scuffling, thieving, swearing, and keen on the battle. A shadow of mysterious contour is thrown on the pit, the origin thereof being a gambler who is unable to pay his debts, and has been strung up to the ceiling in a basket provided for the purpose by way of penalty: he is

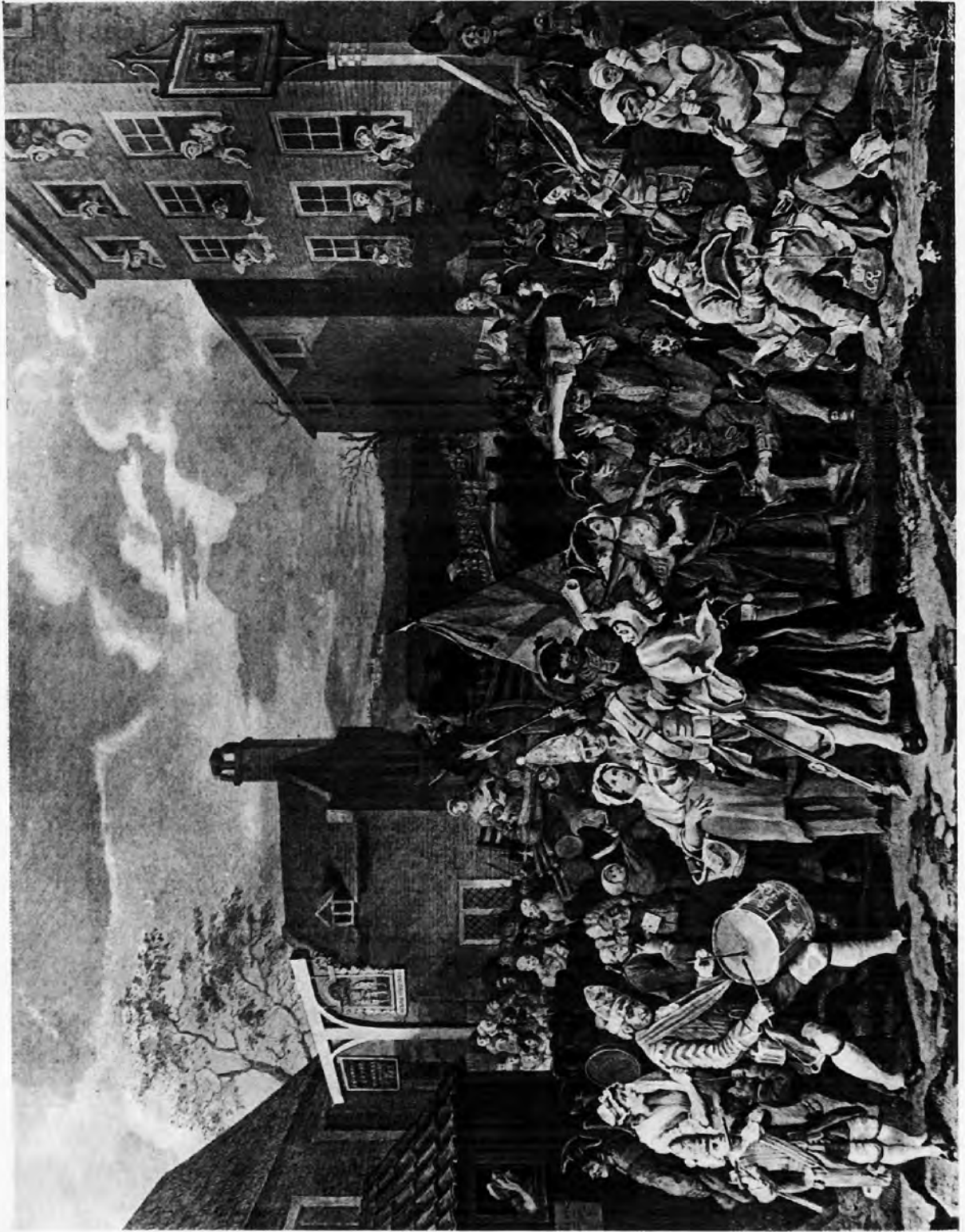


Design and Engraved by William Hogarth.

THE COCKPIT.

destine Marriage" to Garrick and Colman: the prologue to this play hints at an obligation to "your matchless Hogarth," but the plot is dissimilar to that of the famous pictures. In 1759 the "Cock Pit" made its appearance, and forms a masterly record of a bygone sport. Here the principal figure is that of Lord Abermarle Bertie, a zealous patron of cock-fighting, though what amusement

vainly offering his watch as a pledge, in order that he may be let down again and rejoin his companions. The "Bathos" is, very appropriately, the plate on which Hogarth was at work just before his death, in 1764, and is a fitting end to the creations of a great draughtsman—showing unimpaired imagination and vigour to the last.



Engraved by Luke Sullivan.
Retouched by W. H.

THE MARCH TO FINCHLEY.

William Hogarth.]

Round the Printsellers.



LOVERS of sporting prints are promised two special plates, in colour, by Messrs. Arthur Ackerman and Son, of 191, Regent Street, W., who, at an early date, will publish "A useful lot," after Dolby of York, which is a vigorous representation of a tandem with three sportsmen in the dogcart on their way to the meet. Another enthusiast, in pink, canters beside, and the entire composition is full of life and animation, and compares favourably with sporting prints of the best class. A second forthcoming production, by W. J. Shayer, is "At the Cross Roads," also in colour, which is remarkable for amplification of detail without overcrowding. As the title implies, it is a gathering to meet the Mail, and vehicles and saddle-horses await the passengers, while the ordinary accessories of village life, fowls, geese, and expectant peasants, are excellently portrayed. These should make welcome companion pictures, and the style of production assures their success.

THE same firm are exhibiting a fine painting by Melnick, "Le Bal Masque," which is simply a female bust and head, with the hand showing the mask; but the delicacy of expression, the minuteness of detail in embroidery, and the beautiful draping together, render it a work of exceptional merit. "La Debutante," by Blanchard, is another work which is remarkable for the perfection of flesh-tints. Yet another picture is "The Drinking Pool," a sadly inadequate title for a delightful study of a mare and foal by Lucy Kemp-Welch. The artist has grasped her subject with rare fidelity, and though the colouring is a trifle too pronounced, the art of portrayal forbids aught but praise. As a study in animal painting it requires beating, but the handling of colour might be bettered, to the advantage of the gifted author.

MESSRS. LEGGATT BROTHERS, of 62, Cheapside and 77, Cornhill, are rich in the possession of Lucas engravings. Beside owning an unfinished plate of "The Note," which we reproduced in March, they have a complete set of the second series of small English landscapes in first state representing some of the best work that David Lucas ever

executed. It is unnecessary to dwell upon the value of these engravings—that are well known—but persons who are disposed to undervalue the art of engraving would, on inspection of this one portfolio, find themselves undeceived. The recently published engraving of "Lady Hamilton as Bacchante," by Norman Hirst, after Romney, is in great demand, and the first tone proofs at six guineas each are nearly all disposed of.

MESSRS. JAMES CONNELL & SONS, of 1A, Old Bond Street, have on exhibition a set of twenty-one water-colour drawings by Charles W. Bartlett dealing with rural life in Holland. The term "drawing" is a misnomer, for Mr. Bartlett is a painter in the truest sense of the word, and his manipulation of colour gives the life and vivacity to Dutch scenes that is usually lacking. He invests the homeliest subjects with profound interest, and visitors have only to note his "The Coming Storm," "Homewards," "The Clothseller," "The Joy of Life," and "Happy Mother," to be convinced of this fact. Messrs. James Connell and Sons have secured one of the attractions of the season.

A COLLECTION of rare antiques are being exhibited by the same firm at 31, Renfield Street, Glasgow, and lovers of the curious will do well to inspect their catalogue which is, in itself, a work of art. Some one hundred and twenty-one articles are exhibited, and ecclesiastical work of the 16th and 18th centuries is included in the comprehensive list. The collection will be on view during the present month.

KING EDWARD'S HOSPITAL FUND is likely to benefit through the sale of admission tickets to an exhibition of choice pictures of the Early English School, organized by Messrs. P. and D. Colnaghi, of Pall Mall East, which will be opened on May 23rd. The object is so good that there is small fear of the response being unequal to the merit; and so, for the ten thousandth time, Art will come to the rescue of suffering.

Messrs. MYERS & ROGERS, of 59, High Holborn, have a collection of choicely extra-illustrated books, amongst which we noticed a very fine and unique copy of "Boydell's Scenery and History of the River Thames (1794-6)." Beside the coloured illustrations published with the book, the work has been profusely illustrated by the addition of nearly one thousand views of gentlemen's seats, portraits, etc., the whole being bound in five folio volumes, in full crimson morocco. Amongst the biographies we were much interested in a copy of Fitzgerald's Lives of the Sheridans, extended to four volumes by the insertion of about two hundred extra illustrations, and handsomely bound by Root in whole red morocco extra.

AT Messrs. Maggs Brothers, 109, Strand, we were greatly interested in some very characteristic drawings by that great dreamer, William Blake, artist and poet. This extraordinary man was born in London, 1757. In poverty nearly all his life, but cheered and strengthened by his faithful wife Kate, he lived happy and contented "working at his designs by day and seeing visions by night." He died on August 12th, 1827, "chanting songs of his own composing to the very last, and singing of the things he saw in Heaven."

The drawings belonging to Messrs. Maggs are the outcome of some of these visions. There is "The Creation of the World," God standing before the Void with outstretched arms; Satan kneeling and looking downwards with leering face. "Adoration," a muscular man, on mountain-top, knees bent, hands outstretched, the rays of Heavenly glory around him. Examining this latter, we are led to think that he put this to paper after writing to Flaxman, the sculptor, the letter in which he says: "Heaven opens here on all sides her golden gates: her windows are not obstructed by vapours; voices of celestial inhabitants are more distinctly heard, and their forms more distinctly seen." We must also mention, ere we pass from this theme, of an unique engraving by him that Messrs. Maggs possess. It represents "The Ancient of Days" seated on ground, legs drawn up, a pen in either hand, and this inscription written below, "Which is the Day, the Right or the Left?" On the engraving is printed "Lambeth, printed by Will Blake, 1796." That the artist was working out some great idea is evident, and we should

imagine it was a preliminary plate to a grand poetical book, which, alas, was never proceeded further with. The present impression is the only one known to exist, and it was presented by the artist's widow to their great friend, Frederick Tatham, the Sculptor. It has an inscription to this effect in the latter's autograph.

Messrs. HENRY GRAVES & Co., LTD., announce an exhibition in water-colours of the Pyrenees in Autumn and Winter, by F. W. Sturge, to open May 9th, and a display of pen and ink sketches by Clifford Harrison for June, date to be announced. Both will be held in the Graves' Galleries, 6, Pall Mall.

MR. Sabin has added to his stock of French prints some noteworthy specimens, including the three famous promenade subjects by Debucourt, two of which are Palais Royal Promenades, and the third, Promenade in the Gardens of the Tuileries, 1792. Strange that such scenes of fashion and folly should be possible within a short distance of the Place Louis Seize, and the busy guillotine plying its horrible trade. These engravings possess, apart from their decorative charm, quite a considerable historical value, as many of the characters introduced were actually living personages. Social Paris of the Revolution, finds, perhaps, its most realistic representation in these three particular prints. Another aquatint trio, also in colours, are Janinet's La Comparaison, l'Indiscretion, and l'Aveu Difficile, all of beautiful quality.

COLLECTORS of the works of Samuel Cousins will be glad to know that Mr. Sabin has a very exceptional set of the works of Sir Joshua Reynolds (the small engravings in mezzotint, published by S. W. Reynolds at Bayswater), with all the portraits which were engraved by Cousins bearing his autograph signature. Copies in this state are practically unattainable.

As a humourist in art Thackeray must sooner or later take a place higher than any to which he has yet been admitted. Of course, the greater light of his pen dims the lesser one of his pencil, which, suffice it is to say, shines brightly enough in some Thackeray albums which Mr. Sabin has for sale.

Exhibitions.

French Masters at the Grafton Galleries.

AN exhibition of works from the French Studios, organized by M.M. Benoist, N. Marchand and F. A. Lottin, is now on view at the Grafton Galleries. Place of honour must be given to Enders' painting, "The Old Road of the Comice," which is a canvas of unusual merit; and to the "Moon on the Heath," by Gaston Guiguard, a study that more than repays perusal. A full length recumbent study from the nude, entitled "Eve," by Theodor Pallady, is remarkable for anatomical correctness and chasteness of colouring, and "The Toilet," by Pierre Puvis de Chavannes, late President of the Société Nationale des Beaux Arts, is a noteworthy contribution. M. Alfred Phillipe Roll, Vice-President of the Société Nationale des Beaux Arts, has a fine painting, "Full Tide," the beauty of which can only be appreciated from a great distance, when all the wonderful effects of a winter sea are instantly appreciated. The picture by Georges Roualt, of "The Infant Jesus Among the Doctors," is mediæval in tone, but pleasing when regarded from this point of view; and the President of the Société, M. Carolus Duran, contributes a nude study, the colouring of which is magnificent. A weird picture of Orpheus, who has wandered into the Infernal regions in search of Eurydice, rivals in horror the worst imaginings of Dante; one can admire the art, but not the morbidness that prompted the execution.

"East and West."

UNDER this heading, T. F. M. Sheard, M.A., R.B.A., and Mabel Sheard are exhibiting a series of Water Colour Drawings at the Continental Gallery, 157, New Bond Street. As the name denotes, the sketches are of British and Eastern scenery, and some of them are good, but neither artist seems able to convey that warmth and glow of the sun which should illumine most Eastern and some English scenes. "The Vicar's Orchard in Springtime,"

with the apple trees in blossom and the sturdy tower of the church seen beyond the wealth of bloom, is very real and very charming. "Sunset after Storm in the Sahara," is a characteristic desert scene, but Mr. Sheard is best seen in portrait studies. His "Parted," an old lady, bowed with grief, and her husband offering homely consolation, is a work of real art, and "Life's Dawn and Setting," a grandmother and grandchild, and "A Village Solon," an old villager smoking a pipe with a delicious air of profundity, deserve true praise. Mabel Sheard contributes some studies of flowers, but the strength of the Exhibition is in portraiture.

Oil Paintings by Francois Brunery.

M. FRANCOIS BRUNERY exhibited at the Graves' Galleries, 6, Pall Mall, S.W., ten characteristic pictures representative chiefly of Catholic Dignitaries, both in sedate and lighter hours. The portraiture, colouring and pose are each of high order, the best of the pictures being probably "A la Santé du Chef" and "A Tedious Conference." Two excellent paintings, "Avant la Revue," being a critical inspection of a young officer by his admiring parents, and "L'Attente," are creditable to the artist and pleasing foils to his studies of Cardinals and Monsignori. The exhibition was distinctly attractive.

Figure Pictures.

MR. J. YOUNG HUNTER and Mary Y. Hunter are exhibiting "Figure pictures" at the rooms of the Fine Art Society, 148, New Bond Street. Many of these are meritorious, but the palm goes to "St. Francis preaching to the birds," by Mary Y. Hunter, and "The Philosopher of Ferney," a stork perched upon a house-top above a sleeping town, by J. Young Hunter. There is a stiffness about most of the figure drawing which is ill-pleasing, but both artists can do well, as the examples quoted testify.

Pictures of the West Country.

AN exhibition of water-colour paintings of Devon and Cornwall by Baragwanath King was opened at the Graves' Galleries, 6, Pall Mall, on April 19th. The beautiful West Country scenery provides rare scope for artistic delineation, and Mr. King happily caught some of the best effects. "The Edge of the Moor" was a specially fine study, and "Lingering Light" a charming exposition of sunset afterglow. "Sundown at Sea" was another excellent example, and the shower effects in "A March Equinoxial," were vigorously and truthfully rendered; while the pathos of "The Morning After," a dismantled ship driving upon a still turbulent sea, could not fail to appeal to lovers of realistic art.

The Durbar and Indian Life.

AN interesting collection of pencil and water-colour sketches of the Delhi Durbar is shown at the rooms of the Fine Art Society, 148, New Bond Street, by L. Raven-Hill and Inglis Sheldon-Williams. They are not supposed to be finished pictures, but rather impressions of a dazzling pageant, and so far their object is admirably attained. Such works scarcely call for criticism, since they are hasty sketches only, and for that reason are probably of more value as records of what actually took place. They present pictures of Indian life, as it is, with force and fidelity, and all who know the peninsula will agree that each artist has gripped the spirit of the hour and accomplished his task satisfactorily.

Engravings Reviewed.



MESSRS. HENRY GRAVES AND Co. are issuing a beautiful mezzotint of Mrs. Ann Pitt personating Lady Hamilton, as "Mirth," by Will Henderson, after George Romney. The illustration only imperfectly seems to give an idea of the beauty of the subject, but the striking resemblance to Lady Hamilton will be apparent. Hitherto the picture has not been reproduced in any form. The charm of the sitter evidently inspired the artist, who produced in this portrait one of the best of his many fine works. Two hundred first state impressions of this mezzotint are issued at five guineas each, signed by the engraver, and stamped by the Printsellers' Association; India prints are one guinea each.



MRS. ANN PITT PERSONATING LADY HAMILTON
AS "MIRTH."



"MY LADY'S GARDEN."

MESSRS. C. E. CLIFFORD & Co., 21, Haymarket, are publishing an etching by C. O. Murray, P.P.E., of the original painting entitled "My Lady's Garden," by J. Young Hunter, which was purchased by the nation for the Tate Gallery. The etching measures 16in. x 28in., and artist's proofs, on vellum, are issued at six guineas each; India prints at two guineas, and prints at thirty shillings each. The work is excellently produced, and the charming plate is certain to secure the approval it deserves.

THE fall of the Campanile, at Venice, lends additional interest to a recently published etching issued by Messrs. Phillips Brothers, of the Leicester Gallery, which is the work of Lawrence B. Phillips, A.R.E., the edition being limited to 150 artist's proofs only, no prints, and published at three guineas each. It is the most important etching of the Campanile yet produced, since the work is designed to show the tower rather than the façade of St. Mark's. The original has been exhibited at the Royal Academy and at important exhibitions, and the plates now produced do full justice to its undoubted excellence.



Answers to Correspondents.

- 1.—Readers of THE PRINTSELLER AND PRINT COLLECTOR wishing to send Prints or Engravings for an opinion or valuation, must, in the first instance, write to us giving particulars as to the information required.
- 2.—All cost of carriage, both ways, must be paid by the owner, and objects will be received at the owner's risk. We cannot take any responsibility in the event of loss or damage. Valuable Engravings should be insured, and all Engravings should be registered.



MAJOR F. S. PICOT.—In reply: Victor Marie Picot was born at Abbeville, in 1774, and first studied in Paris. He came to London in 1776, and worked with Wynne Ryland. He married Angelica daughter of S. F. Ravenet. On the year of his arrival he was elected a member of the Incorporated Society of Artists. His principal engravings are: "The Four Evangelists," and "Diana and Nymphs," after Rubens; "Nurse and Child," after Schedone; "The Flute Player," after B. Luti; "Apollo," after S. Cantarini; Sea-scapes, after D. Serres; Landscapes, after Zuccarelli; "Morning" and "Evening," and other works of Barralet, and some after Louthembourg. He returned to France in 1790, and died in 1805.

J. T. H. (Sunderland).—(1.) Frère came from the town of Écouen in France. He exhibited twenty-eight pictures at the Royal Academy between 1868—1885. (2.) W. H. Fisk was born in 1797 at Thorpe-le-Soken, Essex. He exhibited at the Royal Academy, and died at Danbury near Chelmsford in 1872. (3.) Antoine Claude Fleury was born about the middle of the 18th century. He exhibited at the Salon from 1795 to 1822.

F. H. (Liverpool).—Cannot possibly give you any information about your prints without seeing them.

P. E. (Kingston-on-Thames) Your Bartolozzi is worth about 30/- The colour prints are worth practically nothing, being quite spoilt by the varnish.

J. V. (South Hampstead).—H. C. Shenton who was born in 1803, ranks among the best of the English line engravers; his plates, however, have but little value.

H. E. M. (Lincoln's Inn). Your print is worth about ten shillings.

V. W. (Oxford).—Religious subjects have very little value attached to them.

C. W. (Blandford).—Your engravings are too mutilated to be of any value.

E. H. B. (Torquay).—Your book is worth about fifteen shillings.

E. F. (St. John's College).—Your print is worth two or three pounds to anyone wanting it, but it has no market value.

H. C. (Nunhead).—Your two engravings are reprints and have no value at all.

H. N. (Birmingham).—If your "La Surprise" is stamped by the Printsellers' Association, it must be a plate out of the Art Journal set. The large valuable plate is by Samuel Cousins, and is not stamped.

H. C. (Wood Green).—We cannot give you any idea as to the value of your prints without seeing them, but they are not subjects that fetch much in any case.

Westall's never command high prices.

J. F. Nottingham.—(1) The picture usually called "Lady Hamilton at the spinning wheel" belonged a few years back to the Earl of Normanton, who has parted with it.

(2) Engraved recently by H. T. Greenhead, and is being printed in colour. It is published by Henry Graves and Co., Ltd.

J. W. (Greenwich).—The engravings you mention are worth only a few shillings.

H. H. (Berkhamsted).—(1) About ten shillings each.

(2) Of no particular value. It might fetch £1.

W. H. K. (Boston).—Your engraving is not valuable and would probably not fetch more than a pound.



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PANEL POKER PICTURE, BY SMITH.

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NOTICE.

All matter intended for Publication should be addressed "Editor," and bear the sender's name and address, not necessarily for publication. Correspondence on all subjects falling within the scope of the journal is invited, and will receive prompt attention. While not guaranteeing the safety of manuscripts submitted, the Editor cordially invites the same and will use every endeavour to ensure their prompt return in case of unsuitability.

All commercial letters should be addressed to the Manager, from whom a scale of advertisement charges may be obtained on application.

"The Printseller" may be obtained direct from the offices at the published price, 6d. per copy, by post, 8d., or through all the better-class newsagents; or it will be sent post free to any address at home or in the Colonies for 8s. 6d. per annum.

Cheques and Postal Orders should be made payable to "The Printseller."

Occasional Notes.

CONNOISSEURS and students alike will be ill-advised if they miss visiting the Loan Exhibition of British Engraving and Etching now being held at the Victoria and Albert Museum, South Kensington, for not only is it a comprehensive and remarkable gathering of much that is best of the work of British mezzotinters, engravers, and etchers, both ancient and modern, but it has been so arranged that a student of art finds his knowledge increased, and his pleasure enhanced at one and the same time. So far, as is possible, chronological order is maintained, and one steps from bay to bay and grasps at one and the same time the beauties of execution and the evolution of Art. This in itself is much, and when it is added that the rarest possible prints are here and there displayed, it will be at once appreciated that an unusual combination of interest, instruction, and pleasure awaits the inspection of the visitor.

by a selection of engravings and etchings from the Art Library of the Museum, many rare exhibits have been lent by private collectors, the foremost patron and lender being H.M. the King. On first entrance one finds, in Bay I., devoted to line engravings of the 16th and 17th centuries, a line engraving by Franz Hogenberg, who died in 1590, of "Mary Queen of Scots," and three other portraits of that ill-fated lady, after the same engraving, all of which were lent by the King, and these are followed by so many portraits of royal, princely and illustrious persons, from the Royal collection at Windsor, that, with few exceptions, this section nearly all belongs to His Majesty. A first state of Delaram's "Queen Mary," before the oval frame is lent by Mr. H. S. Theobald, K.C., and other rare engravings of this period are the property of the Museum.

PERHAPS the gem of the collection, lent from Windsor, is "The Great Executioner," by Prince Rupert, second state, 1658, which is an exceedingly fine impression of this scarce mezzotint. The exhibition is particularly rich in this class of engraving, the section devoted to the latter half of the 17th century containing among many other rare exhibits a portrait of "Oliver Cromwell," by Jan Van de Velde, senr., said to have been executed

THE exhibition, like those preceding it on "Lithography" and "Modern Illustration," owes its initiation to the Council of the Society of Arts, and the majority of those who have assisted the Board of Education in the organization of the Exhibition, were invited to act on the Committee of Advice. Although the nucleus of the collection was made

in imitation of mezzotint before the secret was divulged, which is lent by Mr. H. Percy Horne. Mr. H. S. Theobald sends the only known copy of "George, Duke of Albermarle," by William Sherwin, as he also does the only known copy of "Henry VI.," by William Robins.

IF one were to attempt to enumerate only a portion of the treasures contained in the exhibition, pages would be required, and the work would be but half done, so from the earlier mezzotints—which include a portrait of John Gay, first state before inscription by Francis Kyte, lent by Mr. H. Percy Horne—we pass to line engravings of the eighteenth century, and find some excellent specimens of the work of Hogarth, Ravenet, Woollett, Vivares, Bartolozzi, and Strange, principally lent by Messrs. H. Hartley and W. G. Rawlinson, though Lieut.-col. C. à Court, C.M.G., sends Woollett's "First Premium Landscape," after Smith of Chichester, and Mr. Percy Horne a portrait of Charles I., by Sir Robert Strange after Sir A. Van Dyck. Among the line engravings and etchings of the eighteenth and early nineteenth centuries is the original design by James Barry of "The Fall of Satan," intended for a painting proposed for the decoration of St. Paul's Cathedral, which is lent by the Society of Arts.

MEZZOTINTS of the latter half of the 18th century present a goodly show. The work of the best Masters has been gathered, and Richard Houston, and James MacArdell are well represented numerically and actually; while Valentine Green and Richard Earlom eclipse these in numbers. Phillip Dawe is represented by the popular "Oyster Woman" after H. Morland, and Johann Jacobé by a portrait of "William Hayley" after Romney. In this division there are twelve plates by John Raphael Smith, among them being a reversed copy of Reynolds' painting of "Emma Hart," afterwards Lady Hamilton, as a Bacchante, and that fine plate "The Weird Sisters" after H. Fuseli, R.A. Specimens of the work of John Young, W. W. Barney, William Say, William Ward, A.R.A., James Ward, R.A., and many others are here shown to great advantage.

AMONG the stipple engravings of the latter half of the 18th Century, are Earlom's engravings of

Lady Hamilton as "Sensibility," and "Alope," after Romney; William Ward's engraving, "The Choice," after his own painting; Lady Hamilton as "The Spinstress," quoted in the catalogue as "The Spinster," and the doubtful "Semstress," by Thomas Cheesman, and seven Bartolozzis. The stipple engravings are as numerous as the mezzotints, and the artists are so many that only here and there it is possible to particularise, and with regret it is necessary to pass to a strong feature of the exhibition, namely, the coloured mezzotints and stipple engravings, aquatints and etchings of the end of the 18th and early 19th centuries. Prominent among these are coloured mezzotints and coloured stipples, by John Raphael Smith, lent by Mr. E. Marshall Hall, K.C., M.P., Earlom's magnificent "Fruit Piece," and the aquatint view of Windsor, by William Daniell, R.A.

The great advantage to the Student is that after contemplating the works of these earliest masters in the Art, and also much that is good but still more on the same high level, he can turn to examples of quite recent date, and even to creations of those who are still with us and compare the varying beauties of style and technique, and learn, even if he does not always admire. There is a good collection of mezzotints by Charles Turner, Samuel Cousins, and David Lucas, line engravings by George Cruikshank, and so on and on each year bringing some new name, and there are few, if any, that do not find place down to the present day. There is a strong collection of modern etchings, Whistler and D. Y. Cameron being particularly noticeable, and there is, moreover, a display of etchers' tools and implements. To do the Exhibition justice, one should be prepared to spend hours in the saloon, and not one minute would be found aught but pleasing and profitable.

MR. FREDERICK WEDMORE is preparing a Catalogue Raisonné of the works of John Constable, R.A., and his engraver, David Lucas, which will be published during the summer by Messrs. P. and D. Colnaghi, of Pall Mall East, S.W. The edition will be strictly limited.

No publisher ever issued a plate after the great Norwich artist, John Crome, until the year 1856, sixty-seven years after his death. Another master

of the Norwich school was neglected in a similar way. James Stark was not published in a framing size until 1892—thirty-three years after his death.

THE demand for those graceful figure subjects, after Augustus Bouvier, that were so popular between 1850 and 1860, has now entirely died out. Mr. Bouvier was born in 1826 and died in 1881.

At Christie's, on Saturday, May 23rd, a "Portrait of a young Lady," by Gainsborough, realized 9,000 guineas. This picture, which was in a very neglected state, belonged to a lady living at Worthing, who, wishing to dispose of it, offered it to several London dealers, who valued it at five pounds, and declined to give more. Finally, the picture was sent to Christie's, with the above result.

At the same sale a three-quarter length portrait of Mrs. Blair, by George Romney, realized 9,400 guineas. It is an interesting fact that Romney received 50 guineas for painting this portrait in 1787-9. The companion portrait of her husband, Mr. Alexander Blair, was sold at Christie's, in 1891, for 100 guineas.

Large as these prices are, they pale before the 14,000 guineas paid by Mr. Martin Colnaghi for Raeburn's portrait of "Sir John Sinclair," of Ulbster, as Colonel of the Caithness and Rothesay Fencibles. The previous highest price for a Raeburn was £6,825, paid by Messrs. Agnew, for the "Sons of David Binning." Mr. Colnaghi's acquisition is only fifty guineas of the record bid for a single picture at public auction, but it is a supreme specimen of Raeburn's style, and we can envy the purchaser who can afford so much for it.

A collection of engravings formed by Mr. F. Holland, was sold at Christie's on May 6th, 7th and 8th, and was undoubtedly one of the finest collections, as a whole, that has appeared in the auction rooms for some time past. There was very keen bidding throughout the sale, especially for the mezzotint portraits and Morland prints. Of the mezzotint portraits, after Sir Joshua Reynolds, "Miss Jacobs," by Spilsbury, proof before all letters, realized 270 gs.; "Mrs. Abingdon as the Comic Muse," by James Watson, proof before any letters,

250 gs.; "The Duchess of Gordon," by W. Dickinson, first state, £441; "Mrs. William Hope, of Amsterdam," by Hodges, with the title in open letters, 105 gs., and "The Strawberry Girl," by Thomas Watson, first state, 170 gs.; "Elizabeth, Countess of Mexborough," after Hoppner, by W. Ward, fetched £315; "Nature" (Lady Hamilton), after Romney, by J. R. Smith, 95 gs., and "Mrs. North," after Romney, by J. R. Smith, £126. Of the prints, after George Morland, "Children Nutting," open letter proof, by E. Dayes, realized 72 gs.; "Children playing at Soldiers," by G. Keating, open letter proof, 94 gs.; "Juvenile Navigators," by W. Ward, open letter proof, 94 gs.; "Blind Man's Buff," by W. Ward, open letter proof, 85 gs.; "Feeding the Pigs" and "Return from Market" (a pair), by J. R. Smith, 135 gs.; "Children Birdsnesting," by W. Ward, 68 gs., and "The Warren," by W. Ward, 46 gs.

At Christie's on Tuesday, May 12th, the engraved portrait of "Lady Ann Lambton and Family," after J. Hoppner, R.A., whole length, by J. Young, first published state, was sold for 340 gs.; "Lady Isabella Hamilton," after Romney, whole length, by J. Walker, first state with wide margin, 550 gs.; "Mrs. Angelo Taylor as Miranda," after Hoppner, whole length, by W. Ward, 550 gs.

On May 19th, a collection of engravings, the property of Mr. Thomas Frost, was offered for sale at Christie's, the chief items being a fine series of mezzotint portraits, after Sir Thomas Lawrence, P.R.A., by Samuel Cousins, R.A., and some fine proofs, after Constable, by David Lucas. Good prices were obtained. Of the engravings by David Lucas, after Constable, "Stoke-by-Nayland Church," engraver's proof, realized 13½ gs.; "The opening of Waterloo Bridge," engraver's proof, 8 gs.; "Barges on the Stour," engraver's proof, 17½ gs.; "Hadleigh Castle," artist's proof, 33 gs.; "The Vale of Dedham," first state, 165 gs.; "The return to Port," after Isabey, first state, a remarkably fine impression, fetched 168 gs. Of the engravings by Samuel Cousins, after Sir Thomas Lawrence; "The Countess of Blessington," first published state, was sold for 37 gs.; "Lady Peel," first published state, 78 gs.; "Miss Croker," first state, 62 gs.; "Lady Harriet Clive," first published state,

56 gs. ; "Lady Dover and Child," first published state, with full margin, 125 gs. ; "The Countess Grey and Children," first published state, with full margin, 145 gs., and "The Countess Gower and Daughter," proof before the title, full margin, 135 gs.

INTERESTING cases do sometimes crop up even in the prosaic Court of King's Bench, and one of these affecting Fine Art publishers was settled there recently. It was an old story ; a popular picture, engraved and protected here, being pirated and reproduced cheaply by the thousand, and sold for as few shillings as the genuine work realised pounds. At first there was a disposition on the part of the defendant's counsel to establish a plea of innocence, but wiser counsels prevailed, and the matter was not allowed to go to the jury—the case being settled by payment of costs, a sum of £50, and the delivering up of the remaining parcels of prints, together with a perpetual injunction.

THERE is an unreality about such proceedings that would be amusing if it were not so serious. So much injury can be done by infringement of copyright that a monetary penalty scarcely appears adequate. Under ordinary circumstances we should be able to make arrangements with our cousins of the United States to prevent such action, but if the new political programme is to be carried, we can hardly expect to find any excess of good will for us, or any special protection of our property.

COUSINS' "Miss Peel." The following document is interesting, as showing that Samuel Cousins engraved the celebrated plate of Miss Peel on his own account, and not on commission :—

"Mr. Samuel Cousins hereby sells to Moon, Boys and Graves, and Moon, Boys and Graves hereby purchase of Mr. Samuel Cousins an engraved plate in mezzotint, executed by him, of the portrait of Miss Peel, after a picture by Sir Thomas Lawrence, together with all rights, interest and Copyright of the said plate and subject of the Design, for the sum of Two Hundred and ten guineas, &c.

"Agreed and executed this 28th day of August, 1833.

"(Signed), MOON, BOYS AND GRAVES,
"SAML. COUSINS."

MRS. MARY PARKES' Lotteries. Mrs. Parkes was in the habit of publishing various plates, in the manner of Art Unions. "The Sacking of Basing House" and "The Death of Douglas," are two instances. She started during the "forties," and the following three subscribers' tickets or receipts, numbered 71, 179 and 182, are now before us :—

"Three Hundred and fifty Subscribers, at Ten Guineas each.

"Subscriber's Ticket, No. 182.

"Entitles the Holder.....to compete for the possession (after the manner of drawing for Prize Pictures at the Art Union) of the

Celebrated Unique Bible,
as Illustrated by the late Mr. Bowyer, and valued at Three Thousand Guineas ; or the Original Picture, by the late W. Hilton, R.A., of the 'Triumphal Entry of the Duke of Wellington into Madrid, August the 12th, 1812.'

"M. PARKES.

"Signed by the Proprietor, MRS. MARY PARKES."

Did this lottery ever come off? What has become of the two grand prizes? It looks as though at least 1,820 guineas had been subscribed. Bowyer died in 1834 and Hilton in 1839.

THE Collectors' Circular and Register of Antiques, Curios and Works of Art for Sale and Wanted, is the title of a new weekly paper published at Savoy House, Strand, at the modest cost of two-pence, which should appeal strongly to art collectors in all departments. In addition to the valuable classified advertisements of treasures for sale or wanted, the first number contains an excellent article on "Collecting as an Investment," and further articles are promised from the pens of experts. The paper ought to become popular.

William Woollett,

Engraver.

By Louis Cecil.

"In his works he exhibits so much artistic mastery, so much vivacity and boldness of touch, so much force and harmony of chiaroscuro, so much truth, in fact and so much historical illusion, that he was, for all contemporary engravers, and is for those of the present day, the marvel and the example." This fine eulogy was written by Loughi in 1830, and the words burn as brilliantly to-day as when they were first penned. For William Woollett was a prince among engravers; an apostle of British art; a demonstrator of British supremacy in an unexpected realm; a man who added honour to his profession, and was rightly honoured by his peers. Let us for a moment pause to see what John Pye, an engraver of rare merit, who worked from 1782 to 1874 said of him. Writing of his Niobe, a plate engraved for Alderman Boydell after Richard Wilson, and which produced some £2,000, Pye said that its sale "left no doubt in the minds of foreign connoisseurs in dissipating at this early period in the history of British art, the delusive theory so often promulgated by French and German philosophers, as to the impossibility of rearing talent in the Fine Arts amidst the fogs of Great Britain." The spirit of the Constable of France lurked long abroad, and ill-wishers asked like him of us, "whence have they this mantle? Is not their climate foggy, raw, and dull?" Climate, however, does not kill genius, and our so-called fog-bound isle sent them a Master in Art in the person of William Woollett.

The fair garden of Kent claims Woollett as its son, for he was born at Maidstone on August 15, 1735, but in common fairness it must be said that he had Dutch blood in his veins, and may have derived some of his inspiration from the Masters of bygone days. His father, Phillip Woollett, was a flax dresser, whose fortune in life was the result of accident, for he was one of twelve who purchased a lottery ticket which carried a winning number and realised a sum of £5,000. Phillip Woollett's action on obtaining his portion of this windfall

would scarcely seem to be calculated to inspire or to aid genius, for with his share he, being asthmatic and grievously affected by the dust engendered by his work, purchased the Turk's Head Alehouse in Rose Yard, Maidstone. Young William Woollett assisted his father; and, according to ordinary human calculations, his fate was sealed. This, however, was not so. The lad was instinct with art, and his earliest recorded endeavour was to engrave a Turk's Head, the sign of the public house, upon a pewter-pot. The excellence of this effort, however rude it may have been, settled his career, for his father decided that he should quit the ale-house and receive proper training in an art for which he exhibited such aptitude. He was, accordingly, apprenticed to John Tinney, an engraver of no large merit, but who was a printseller as well as an artist, and who carried on business at the sign of the Carv'd Golden Lion in Fleet Street, where he resided from 1740 to 1750. Woollett, who was slight in build, below middle stature, and extremely simple and unpretending in demeanour, was hardly likely to profit much by his association with Tinney, but he was a worker and an enthusiast, and studied hard at the St. Martin's Lane Academy, whence many of our best artists received tuition. His intuitive perception and determination soon brought him to the front, and that he gained some practical advantage from his association with Tinney may be assumed, for it were a pity to think otherwise. The great opportunity came when he was living in lodgings at Green's Court, Castle Street, Leicester Fields, when Alderman Boydell approached him on the subject of engraving the Niobe.

It is pleasant to think how much this eminent Lord Mayor did for British art. He was an expert in discovering undiscerned genius, and his treatment of Woollett will forever be recorded to his credit. He wanted the Niobe engraved, but even he failed to appreciate the amount of skill and application that would be required; all he seems to



Designed and Engraved by J. K. Sherwin.]

PORTRAIT OF W. WOOLLETT.

have understood was that Woollett was the man to do the work. He asked the young artist what his price would be, and the reply was "one hundred pounds." In his catalogue *raisonné*, Mr. Fagan tells us that Boydell was staggered, although he agreed to give that sum, and made advances from time to time while the work was in progress. Steady and conscientious as Woollett was, the hundred pounds was exhausted when the plate was

and the success was so immediate and pronounced that Woollett was at once engaged to produce others, and Boydell said to Antiquary Smith "I am now thoroughly convinced that had I continued in publishing subjects of their description my fortune would have been increased tenfold." That this was no exaggerated estimate is well demonstrated by the remarkable speech delivered in the House of Lords by the Earl of Suffolk and Berkshire when



Thomas Jones and J. H. Mortimer, A.R.A.]

DIDO AND ÆNEAS.

[W. Woollett.

but half finished, and Boydell advanced a further amount of twenty-five pounds. Still the work was incomplete, and, although he believed that he was doing more than he was justified in doing, and that he was hazarding a loss, Boydell, to his eternal credit, told Woollett that he would see the plate through, and again advanced an additional sum of twenty-five pounds, making £150 in all. The plate was finished and published at five shillings per copy,

the Boydell Lottery Bill came before that Assembly in 1804. Lord Suffolk then stated that "it was a fact, that, owing to the superior execution of the prints of the 'Death of General Wolfe,' and the 'Battle of La Hogue,' by Woollett, English Engraving had risen to a high reputation on the Continent. For the former, Woollett received between £5,000 and £7,000, and the revenue coming from this branch of Art at one time exceeded

£200,000 per annum." England, the so-called sunless fog-bound isle, had become the exporter of art treasures to the world!

Serious misfortune attended the magnificent plate of the "Death of General Wolfe," and the calamity was due to the recklessness and folly of a youth employed in printing. To the great distress of Woollett, who was not sole owner of the work, and through the instrumentality of Bartolozzi, the plate was not given to his usual printer, Mr. Hadrill of Rupert Street, but to Mrs. Hocquet, whose son was

perfect condition. On the death of Woollett the writing on the margin was taken out, the plate was re-touched and open letters again introduced and copies sold, and this fraud was not discovered until 1791.

Honours, justly due, awaited the brilliant Engraver. In 1766 he joined the Incorporated Society of Artists of Great Britain, and for some years he acted as Secretary to that Institution, resigning his position in 1773. Royal favour was accorded him in 1775, at the time when he was



Thomas Jones.

THE MERRY VILLAGERS.

[W. Woollett.]

employed by her on the printing press. The story goes that in her absence the youth exclaimed "I can kill General Wolfe now," and inadvertently let fall a hammer square on the depicted face of the hero. It is not suggested that the act was intentional; it was simply a piece of supreme folly, but the plate was irretrievably damaged, and although the demand exceeded the most sanguine expectations only the earliest impressions shewed this beautiful work in

engaged on the plate of the "Death of General Wolfe," he being then appointed Engraver in Ordinary to His Majesty King George III, a position which he continued to hold until his death about ten years later.

It is a singular coincidence that as Woollett may be said to have commenced engraving at the Turk's Head at Maidstone, where he experimented upon the pewter pot, so in after life, when the brightness

of his genius was recognised, his usual resort was the Turk's Head Tavern in Gerrard Street, Soho. This was a favourite rendezvous for giants of the brush and burin, and while upstairs such masters met as Hogarth, Wilson, Reynolds, West, Ramsay, Mortimer, Zoffany and Zuccarelli, beneath would be found Woollett, Strange, Vivare, Brown, and Bazire. It was the haunt of painters and engravers, as sacred to members of their art as was

The photographs I give are thoroughly representative of Woollett's work. "The Apple Gatherers," and "The Haymakers" are after that eccentric genius George Smith of Chichester, who was, to an extent, a poet and a musician, as well as a painter of considerable ability. That he was a many-sided man would be no marvel if sons took after their father—whereas the reverse is generally supposed to be the case—for his parent was at once a baker, a



G. Smith, Painter.]

THE APPLE GATHERERS.

[W. Woollett.]

the "Cock" and the "Cheshire Cheese" to poetry and letters. I often think how much lovers of all that is best, brightest and purest in our national life, will lose when these memorials of the past, these landmarks of Old London, which should be revered for association sake, are swept away, and wonder if the gain in the matter of improvement at all compensates the loss. For we live in an iconoclastic age, and the rage for change too often asserts itself in wanton destruction.

cooper, and a Baptist minister, surely a sufficiently strange combination. Smith, of Chichester, won a prize at the Society of Arts, but the greatest piece of fortune which befel him was in getting Woollett to engrave for him. "The Apple Gatherers," together with the "Rural Cot," "The Haymakers" and the "Merry Villagers," were originally intended to be representative of the Seasons, and it is well to note that spurious proofs of these are in existence, having on the left the words "G. Smith, Chichester,

pinxit," and on the right, "Will^m. Woollett, Sculp^t."; a clumsy forgery which scarcely deserves serious notice. That excellent plate, "Dido and Æneus," after Thomas Jones and John Hamilton Mortimer, is taken from a fifth state, the first, second, third and fourth being to an extent unfinished, and this is dedicated to Catherine, Empress of All the Russias, the greatest of all Sovereigns

Charlotte Street, Rathbone Place, and here he died on the 23rd May, 1785. His body was interred in the churchyard of Old St. Pancras, and a plain slab erected, which since the graveyard was laid out as a garden has been removed to the south wall of the church. By a stroke of irony this plain tombstone secured to Woollett posthumous honour. It was too feeble a record of the desert of the Master, and



G. Smith, Painter.]

THE HAYMAKERS.

[*W. Woollett.*]

according to Byron, and who did not possess the fault of disdainng the fine Arts, whatever her other imperfections. The portrait of Woollett is delineated and engraved by J. K. Sherwin, his successor as engraver to the King, who was a pupil of Bartolozzi, but whose style was more after Woollett than of that of his Master.

After leaving Green's Court, Woollett resided at

history has it that some admirer scrawled upon it in chalk—

"Here Woollett rests, expecting to be sav'd,
He grav'd well, but is not well engrav'd."

The shaft struck home: a subscription was raised, and John Banks, R.A., was commissioned to execute a suitable memorial, which was placed in the West Cloister of Westminster Abbey, and of which, by

kind permission of the Dean of Westminster, I am able to give a photograph. "Incisor Excellen-

works of painting, sculpture, and architecture, which Fame is distributing over the four quarters of the

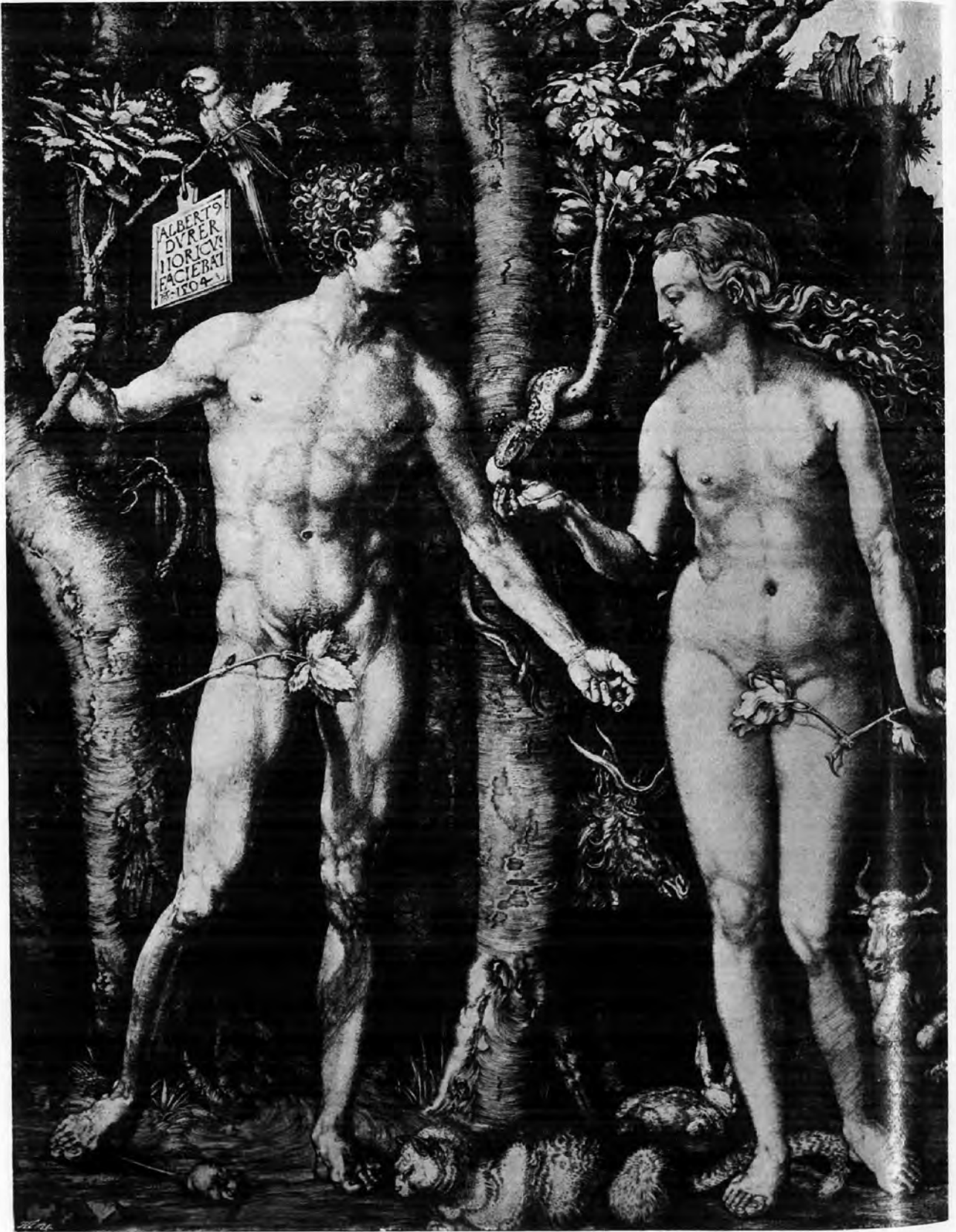


John Banks. R.A. Sc.]

THE WOOLLETT MEMORIAL.

"tissimus" is the worthy title given, while the Genius of Engraving is depicted handing to posterity the

globe—and Fame for ever will remain associated with the work of William Woollett.



ADAM AND EVE.

The History of Engraving:—VI.

By Stanley Elston Austin.

THERE is a great temptation to linger longer among the block books which give so much pleasure and occasion so much speculation, yet it is necessary to pass on if one would attempt, however briefly, to grapple with the large subject of the History of Engraving, and one's thoughts naturally turn to the earliest engravings of which we possess authentic record. For a long time it was supposed that the Master of 1466 or E.S., the suggested author of the "Ars Moriendi," was the earliest known engraver, but we have since recognised the unknown Master of 1446, the engraver of a very beautiful passion; the Master of 1451, whose dated work "The Immaculata," is fully described by Weigel; the Master of 1457, examples of whose work are to be found in the British Museum and at Danzig, and the Master of 1464, or the Master of the Banderoles. This latter title was given to him because of his habit of introducing scrolls into his compositions, and he was also, at times, called the Master of the Feathered Flesh, because of the peculiar strokes to which he was addicted, and which gave an appearance somewhat similar to feathers. Unfortunately, we know practically nothing of the personality of these Masters, and speculation about them again reigns supreme. I cannot, however, pass over a rather amusing criticism without comment. Alluding to the undoubted fact that the Master of 1464 was a man of extensive knowledge, Sotzmann contends that he was a monk, and associates him with the *Frères de la Vie Commune*, whereupon Passavant opposes, and Willshire agrees, that the licentious details of some of his pieces forbid this theory unless they were engraved before he professed religion! Such an argument reads well at the present day, and yet it seems incredible that such an opinion should be held by anyone possessing a knowledge of mediæval art. In the first place a monk was not necessarily a priest; in the second, I could point to places, even in this country, where exquisite work, so far as art goes, and admittedly done by brethren of monastic orders, is religiously concealed from

general view because of the licentiousness of detail. I do not think, therefore, that Passavant's contention is worth serious consideration, while there are many reasons why Sotzmann's view should be accepted. The Master of 1466 has, however, a more defined position than any of the foregoing, even if his identity is obscure, and he is immensely superior in excellence of technique. Passavant wrote of him: "In the management of the burin he still shews considerable analogy with the archaic method of the Master of 1464, but his hatchings in the flesh are more regular and delicate, and in the manner of treating the shadows of his draperies he widely differs from him. His drawing—which is delicate in the contours—and style of composition incline to the opinion that he was a pupil of the school of Van Eyck; and this seems the more probable as we note that the chief motive in one of his pieces representing the "Sibyl with the Emperor Augustus," is borrowed from a picture by Roger Van der Weyden the Elder. The composition of the 'Trinity' is likewise treated in the style of the same school. Nevertheless, he has some peculiarities of drawing which depart from this style, which are to be seen particularly in such prints as bear his mark, and in which we find the nose on his faces of women and young people to be long, thin, and slightly rounded at the base. As to his management of the burin, it does not in the least resemble that in the much more developed technic of the Netherlands engraver, known as the Master of 1480." Ottley makes particular mention of his hatchings in masses of shadow, which are laid so closely together "as often to produce the strength required without the necessity of crossing them by other strokes, and, although he sometimes adopts cross-hatching, he seldom or never permits them to cross the former range of strokes rectangularly." Commenting upon the beauty of technique in many pieces, Willshire waxes enthusiastic and maintains that there is "in fact evidence of such surety of procedure and such excellence of result that no one

could for a moment suppose that these engravings were tentative specimens in a new process. From inspection of them one feels satisfied that engraving on metal must have been practised for some time before such results could have been produced."

rightly concludes that these cards must have been cut before the demise of that Monarch, or the picture of his successor, Louis XI, would have been chosen instead. Again, if as Duchesne believes, and as I showed last month, the Master of 1466 was



VIRGIN AND CHILD.

That it was practised before is now known, and that the Master of 1466 engraved in 1461 is proved by a set of playing cards engraved by him, having the portrait of Charles VII, King of France, who died that year, as King of Shields. Passavant

responsible for the "Ars Moriendi," presumably published in 1450, there is nothing surprising at his being accomplished in his art sixteen years later. Ottley says of this Master: "The engravings of this ancient artist are executed with great delicacy of

burin, in a manner peculiarly his own. In his draperies, as well as in the naked parts of his figures, he often employs dots or very short touches of the graver * * His style of design nearly resembles that of Israel van Meck (or Meckenen)

The study represents the infant Christ standing on the centre of an opening tulip or lily, with the inscription "Ein guot selig jor." Weigel regarded this as a design for a New Year's card of greeting, the opening flower being symbolical of the opening



THE ASCENSION.

and Francis Van Bocholt: the former of those artists, indeed, copied several of his prints." Among the examples of the work of the Master that I give is one beautiful study, "The Infant Christ on a Flower," which is a copy by Israel van Meckenen.

year. The date, 1481, has been written in by some late possessor, and does not represent the time of production. Other illustrations are: "The Baptism of Christ," which is chiefly remarkable for the ample drapery accorded to St. John, and for the



THE BAPTISM OF CHRIST.

presence of swans on the river Jordan: "The Lion of the Apocalypse," and what is called by Willshire "The Arms of Christ," and by Ottley "An escutcheon bearing the instruments of the Passion." The escutcheon is surmounted by a helmet encircled with the crown of thorns; the crest being a hand of the Saviour, bearing the impress of the nail. The shield is supported by the

to those of Albrecht Dürer, whose genius both as a wood engraver, as an engraver on metal and as a monarch of style have caused him to be ranked above all his compeers. Willshire describes him as *facile princeps* "whether the feeling, poetry and romance of his designs, the dexterous management of the burin or the exquisite finish of his engravings be considered. Like Rembrandt he is a



THE LION OF THE APOCALYPSE.

Agnus Dei and the symbols of the four Evangelists, and the figures of Christ and of the Madonna are also represented, while half figures, holding scrolls, appear right and left. It is a fine composition, and in days when heraldry was in the ascendant was doubtless regarded, as it was conceived, as an act of reverential homage.

From the works of the Master of 1466 I pass

master of whom the iconophilist never tires, and of whose works he desires to possess every example he can obtain." Albrecht Dürer, although born in Nuremberg was descended from a noble Hungarian family who had fallen upon evil days. The name originally was Ajtos, and they resided for generations at a village of the same name near Gzula. The name Ajtos, derived from Aito (a door) signi-

fies the same as the German Thürer or Dürer, and Dürer bore the same arms as his predecessors of Ajtos. His father left the village and presumably

Dürer was the third son. He was born May 21st, 1471, and he tells us in his own biography that when he had learned to read and write his father



THE ESCUTCHEON OF CHRIST.

adopted the German spelling of this name, and finally settled as a goldsmith at Nuremberg, marrying Barbara Holper in 1467, of whom Albrecht

took him from school and taught him the work of a goldsmith. Painting was, however, his ambition, and his father, yielding to his wishes, bound him

apprentice in 1486 to Michel Wohlgemuth, the most famous Master of his day, who not only painted but carved altar-pieces and Church furniture, and it is alleged engraved also, though this is doubtful. We see at once the immense advantage which a lad with all the instinct of art ripening in

that I have quoted appear to me to be necessary in order to give insight into his extraordinary power whether working in wood or in metal. After four years' wandering he returned, married, and settled in Nuremberg in 1494. About 1504 he produced the magnificent "Adam and Eve" and "The Pro-



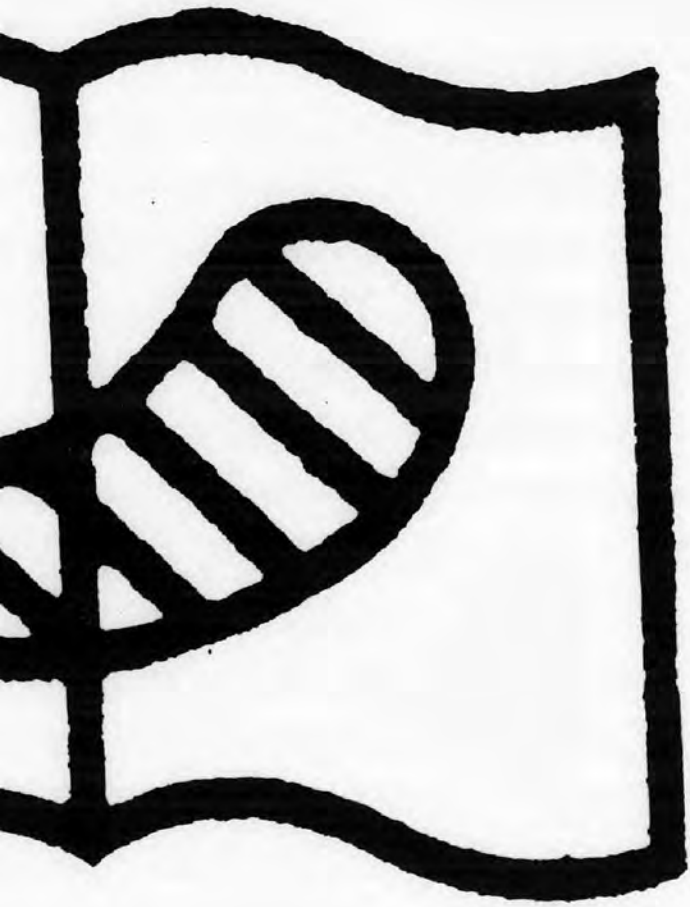
THE INFANT CHRIST AND THE FLOWER.

him immediately possessed. From his father he would doubtless learn the art of decorative graving on metal, from Wohlgemuth that of delicacy of carving in wood, as well as the technique of the painter's art. I am not writing a biography or I might enlarge on Dürer's career, but the portions

digal Son," which I include in this article, and the beautiful series of wood engravings illustrating the Apocalypse. The other two illustrations are from the well-known series of woodcuts which add deservedly to his fame. Dürer needs no extravagant laudation to emphasise his work, it speaks for



Van Leyden had shewn how to perspective : Marc Antonio had shewn the means by which the suppleness of the burin could subserve the triumph of the pencil. Rubens proceeded to shew the effects of a painting might be produced by coloration by light. Thus the burin was armed at all points, as in trans-



bens the most diverse methods of engraving which had been discovered. In landscape, architecture, sculpture, and any other subject which can enter into the

composition of a picture is capable of being characterised with the point of the burin."

[To be continued.]

... situation. He writes :
 Albrecht Dürer had understood how by a variety
 of methods of work to imitate multiformity in



THE PRODIGAL SON.

self, but some comment of authorities is wise as helping others; perhaps to strike a more moderate medium and ensure a truer estimate. Lübke says of him: "In creative richness of fancy, in extensive power of thought and in moral energy and earnest striving Dürer must be called the first of all German Masters, and as regards artistic gifts need fear no comparison with any Master in the world,

objects: Lucas Van Leyden had shewn how to preserve aerial perspective: Marc Antonio had indicated the means by which the suppleness of the graving tool should subserve the triumph of the drawing: the pupils of Rubens proceeded to shew in what manner the effects of a painting might be produced, *i.e.*, its coloration by light. Thus the engraver became armed at all points, as in trans-



B. V. M.

not even with Raphael and Michel Angelo." Greatly as I admire the work of the Hungarian engraver, I am not prepared to go quite so far, rather I think the masterly summary of M. Charles Blanc more aptly fits the situation. He writes: "Albrecht Dürer had understood how by a variety of methods of work to imitate multiformity in

lating the hues of Rubens the most diverse methods of incising the copper had been discovered. Drapery, flesh, hair, landscape, architecture, sculpture, every object in fact which can enter into the composition of a picture is capable of being characterised with the point of the burin."

[To be continued.]



GEORGE, LORD SACKVILLE.

Narrow Escape of Six of Gainsborough's Masterpieces.

By Algernon Graves, F.S.A.



It may be remembered that Her Majesty's Theatre was destroyed by fire on December 6th, 1867, and our Galleries, which were parallel with it on the other side of the Opera Arcade, were involved in the same calamity. In the spring of that year the second Portrait Exhibition took place at South Kensington, and, as we were at the time publishing a series of small plates after Thomas Gainsborough, R.A., we succeeded in borrowing about twenty-five of the pictures that had been shown there for the purpose of engraving. These portraits were, in due course, sent to the various engravers after the close of the exhibition, and during the autumn most of them had been returned to their owners. There remained, however six, that had not gone home; these were returned to us on the morning of that eventful day, and were temporarily placed in different rooms for the night, but, as they were to have been delivered the next day, it had not been thought worth while to have the insurance policies altered and they were, therefore, uninsured.

These portraits were those of "Lady Ligonier," a whole length, belonging to General Pitt-Rivers, and which has since been engraved by Mr. J. B. Pratt for Messrs. Agnew, "The Earl of Sandwich," a whole length, belonging to the Lords of the Admiralty at Greenwich, "Sir Henry Bate Dudley," and "Lady Bate Dudley," a splendid pair of whole lengths, belonging to J. Oxley Parker, Esq., "Lord Sackville," a three-quarter length, from Knole, and "Baron Mordaunt," from Christ Church College, Oxford.

The fire of the Opera House commenced about ten o'clock at night. I was sitting in the dining-room at the time, having only just returned from drill, for I was a young and enthusiastic volunteer in those days. The housekeeper, who had been with us for over twenty years, was with me at the time,

but my mother and sister were fortunately away at Hastings, and my father had gone to the Lyceum Theatre.

The smell of fire first attracted my attention, and on going to the staircase window I saw that the Opera House was on fire. I at once rushed down to the galleries intent on saving these six pictures, and it was at first so dark that I was compelled to lose time by lighting the gasaliers. The picture I first went for was that of "Lady Ligonier," which was unframed, and was in the end gallery, out of which only three pictures were saved. In removing this picture to a place of safety I knocked a hole through the background. The second picture, "Lord Sandwich," was in the same room, and also without a frame. As it was not very heavy, I took a smaller framed picture by Old Crome in my left hand, whilst dragging the portrait of "Lord Sandwich" along with the right, but, unfortunately, on my way I stumbled over a folio stand and fell, the two pictures closing over me like a tent, the sharp edge of the frame of the smaller picture tearing the old and rotten canvas of "Lord Sandwich" from side to side across the knees. However I soon regained my feet and succeeded in getting them both out of danger. The next picture dealt with was that of "Lady Dudley," which was, unluckily, in a massive gilt frame, and consequently much too heavy to lift; I therefore pulled the picture over and let it fall on its side, and then by means of the strainer at the back pulled it out. The portrait of "Sir Henry Bate Dudley" was then treated in the same way; the frames of both these pictures were much broken, but the pictures themselves were absolutely uninjured.

These four whole lengths, by Gainsborough, are now of great value, and would, I believe, fetch not far short of fifty thousand pounds. The rescue of the three-quarter length of "Lord Sackville" was next

attempted, and the frame and canvas being old and light I had no difficulty in carrying it, but this picture very nearly cost me my life. By this time the intense heat from the burning theatre was taking effect on our skylights, and the thick ground

her point of view there appeared no human possibility of my escaping. Fortunately, I heard it coming, and putting on extra speed passed out of danger in the nick of time, the mass falling behind me, a small piece only striking my shoulder and



REV. SIR HENRY BATE DUDLEY, BART.

glass was falling in with heavy thuds all over the place, making the risk of passing under it very great. The housekeeper, who was watching me at the time from the door of the second gallery, saw the skylight fall while I was passing under it, and from

cutting my cheek, slightly drawing blood. I had previously attempted to save the portrait of "Lord Mendip." This was also a 50in. by 40in. picture, and was in its frame, being covered by a thick sheet of plate-glass; it was standing on a counter, but I

was unable to move it, and was reluctantly compelled to abandon it to its fate. Up to this time, although the danger from the falling glass had been very great, no fire had actually come into the galleries, but now it commenced in earnest by

P. Frith, R.A., which publication was then about to be issued. A mass of burning matter came down on to them, and in a second the whole counter was blazing, extending rapidly to the bookcases on the East and North sides of the gallery; on the North



LADY BATE DUDLEY.

pieces of burning material making their way through the open skylights. In the principal gallery where I was then standing was a large centre counter, on which there happened to be about forty or fifty rolls of prints of the "Railway Station," after W.

side counter stood a replica of the "Angel in the Clouds," by Sir Joshua Reynolds, painted as one of the designs for the New College window at Oxford. This picture had been restored and varnished, and had only been returned to us a few days before.

It was too large to be removed by me, but I stood spellbound before it. The painted clouds in the picture were added to by real clouds of yellow smoke, out of which appeared the Angel, the brilliant effect being heightened by the flames from

never forget the sublime grandeur of the scene. It was then time for me to leave, for to have remained any longer would have been to have courted the same fate.

When I reached the entrance of the building in



PENELOPE. COUNTESS OF LIGONIER.

the centre counter by my side. This went on for a few seconds until the flames caught the bottom of the picture, and owing, I suppose, to the inflammable nature of the varnish, the figure of the Angel vanished instantly in a blaze of fire. I shall

Pall Mall, I met my father (who had left the Lyceum Theatre, to which I had sent a messenger in vain, and gone to Stone's, in Pantion Street). A very strong-looking man entered with him. This welcome recruit rushed in, and, although I

tried to prevent him, he entered the burning galleries. I followed him into the thick, yellow smoke. When he asked what he could save, I touched the Western bookcase, and said that at the other end was a large picture, with a sheet

of this portrait being found amongst the mass of pictures that had been hurriedly taken over to the Senior United Service Club, after being removed from those portions of the Galleries that were accessible at a later period of the fire. I had them



JOHN. 4th EARL OF SANDWICH.

of glass in front of it. He disappeared in the smoke, and that was the last I saw of him.

The next morning I reported that all the loaned Gainsboroughs were safe, with the exception of "Lord Mendip," but that there was still a chance

all passed over, and the last I came to was "Lord Mendip." My unknown friend had saved him, and it must have been the first picture taken over to the Club.

A few years afterwards I had the pleasure of

dining under this picture in the Hall at Christ Church, as the guest of the Revd. T. B. Strong, now Dean of Christ Church. My father was more concerned about this picture than over any of the

That eventful night in 1867 was, of course, crowded with incidents of a most thrilling character, but as this brief Article is only intended to detail the adventures of



LORD MENDIP.

others, as Dean Liddell had given permission for us to engrave the picture without having first consulted the other authorities of the College.

these six Gainsborough pictures, I refrain from encroaching on the valuable pages of the PRINTSELLER.

Our Paris Letter. *By Henri Frantz.*

THE Art Sales in Paris seem to be of exceptional interest this spring, and all the experts admit that we have very rarely had such a run of important collections of every kind coming under the hammer. I shall endeavour in these monthly articles to note for the sake of our English readers everything which may interest them in that line.

The old prints are always very eagerly sought after. At the sale of the Castle d'O....., which was conducted by M. Loys Delteil, an engraver himself, and one of our best experts in that delicate matter, I note the following prices:—"Mme de Pompadour," by Watson, 280 fr.; "Debucourt. La rose Mal défendue," 520 fr.; "M.M. Benwell," by Ward, after Hoppner, 200 fr.; "La vie de Chateau," (20 plates by Lami), 405 fr.; "Le billet doux," after Lavreince, 880 fr.; "La Comparaison," by Janinet (in colours), 1,180 fr.; "L'Indiscrétion," by the same, 2,000 fr.

More recently the same expert superintended a fine collection of engravings by Rembrandt, belonging to M. de Escharner, which contained not less than 147 pieces, not all, of course, being of the same interest. The following were the most important prices:—"Jesus guérissant les Malades," called *Piece des cent florins* (good proof of the second state before the retouch of Captain Baillie), 1,850 fr.; Landscape, with three cottages, 2,200 fr.; Another cottage, 1,100 fr. Besides this, a pretty drawing: "L'Enfant Jésus présenté au Temple," went for 1,300 fr., a rather small price for a real drawing by Rembrandt. But, of course, the drawing is not very important and contains only three persons.

A collection which also contained some good prints, was that of the late M. Roux, architect of the town of Paris. The watercolours and drawings of this collection were sold at the beginning of the month, a gouache by Mallet, "Afternoon in the Country," going for 2,650 fr., a watercolour by Hoin, 2,000 fr., and a watercolour by Debucourt, 1,050 fr. The delicate works by van Blazenbergh are still very much in favour, and his little gouache, "Vue du Pont Royal," went rather cheap for 1,550 fr. Two prints by Regnault, "Le levee," after himself, and "Le Bain," after Baudouin, that

charming and delicate pupil of Boucher, went for 880 fr. I also noted "Promenade des remparts de Paris," and "Le tableau des Portraits à la mode," after Saint Aubin, 320 fr.; four coloured prints, after the same artist, 235 fr.; "Le Bal paré," after the same, 230 fr.; "Spectacle aux Tuileries," by Gabriel de Saint Aubin, 240 fr.

At the sale of the various objects of art forming the collection of M. de Chaudordy, the price of 7,050 fr. paid by M. Tamary for two Candelabras of the Empire time, representing two women's heads, shows that the taste is getting greater every day for the works of that period, which were completely neglected not long ago. Amongst the specimens of china, M. Ducrey has paid 2,300 fr. for four vases in old Sèvres. Two plates of the same manufactory went for 1,600 and 1,000 fr. to M. Stelliner. Two vases, old Sèvres, *pâte tendre*, 1,500 fr.; Louis XV. chair, covered with tapestry 1,200 fr.; Louis XV. furniture (eleven pieces) covered with old tapestry, 13,300 fr.; Great Gobelin tapestry, 30,100 fr.; four tapestries representing scenes of the Bible (Flanders XVII. century), 20,000 fr.; another piece of the same set, 6,000 fr.; three tapestries (History of Ariadne, Flanders XVII. century), 11,950 fr.

The most important feature of the month is the continuation of the sales of Madame Lelong's collections. Madame Lelong was an old dealer, who for many years had filled several houses and castles with the most perfect works she could buy. Having died last year, Madame Lelong left her collections to the fund of the Paris musicians, under the condition that these collections should be sold. In December last, several sales having already taken place, containing the objects of Gothic and ancient art, they began again at the Galerie Petit, with works of the Eighteenth century. It would take, of course, too much space to give all the prices of this great sale. I shall only mention the following ones: Pictures—Sir William Beechey, "Portrait of a Woman," 33,000 frs.; Boilly, "Le Prélude," 16,500 fr.; Boilly, "La Cage Inaccessible," 31,500 fr.; Boucher, "Le Moulin de Charenton" (not one of the best works of that master) 25,000 fr.;

Boucher, "Chinese Fishermen," 14,000 fr.; Drouais, "The Artist and his Wife" (two pictures), 120,000 fr.; Fragonard, "Love Triumphant," 7,200 fr.; Huet, "Panels Decorating a Sitting-room," (bought by M. Kraemer) 90,000 fr.; Largillière, "Portrait of the Marquise du Châtelet," 43,000 fr.; Largillière, small portrait of the same lady, 20,800 fr.; C. van Loo, "Young Woman," 10,000 fr.; "Portrait of Queen Charlotte of Mecklembourg," attributed to Sir Joseph Reynolds, but hardly by this artist (bought by M. Seligmann), 9,500 fr.; Schal, "Portrait of Queen Marie Antoinette," 24,000 fr.; Trinquesse, "Young Woman," 33,000 fr. Prints:—Debucoart, "L'Oiseau ranimé (1787) bought by Messrs. Duveen, 9,200 fr.; Debucoart, "Promenade dans la Galerie du Palais Royal," 2,450 fr.; Debucoart, "Les Adieux du Matin et la Cruche Cassée," (bought by Messrs. Dureen), 2,600 fr.; Debucoart, "La Promenade Publique," 2,700 fr.; Janinet, "L'Amour," "La Folie" (two prints after Fragonard), 1,950 fr.; Morland, "Fruits of Early Industry and Economy," "The Effects of Youthful Extravagance and Idleness" (two pieces engraved by Ward), 1,500 fr.; Morland, "Selling Fish" (engraved by Ward), 520 fr.; Morland, "A Tea Garden," "St. James' Park" (two prints engraved by Soiron), 5,900 fr.; Morland, "Visit to the Child and Nurse" (engraved by Ward), 1,050 fr.; Northcote, "The Alpine Travellers" (engraved by Ward), 2,250 fr.; Two other engravings by Ward, 1,500 fr.; Sir J. Reynolds, "The Hon. Miss Bingham—the Right Hon. Countess Spencer" (engraved by Bonnefoy), 1,550 fr.; Sir J. Reynolds, "Lady Smith" (engraved by Bartolozzi), 520 fr.; St. Aubin, "Le Bal Paré and Le Concert" (engraved by Duclos), 600 fr.; Taunay, "Le Tambourin" (bought by Messrs. Duveen), 580 fr.; Durer, "Adam and Eve" (bought by Messrs. Duveen), 1,650 fr.

At the second sale on April 28th, the Sèvres and Dresden china came under the hammer. Two Dresden vases being decorated with landscapes were bought by Messrs. Duveen for 45,000 fr., owing to their beautiful Louis XV. bronze mount. Two candelabras of the same time, also in Dresden, went to Mr. Hamburger for 42,500 fr. M. Seligmann bought an old fountain, also in Dresden, for 17,500 fr., and two groups realised 14,000 fr. and 10,000 frs. The highest prices of the sale were paid for the furniture and sculpture, as the following lines will show:—Four chairs in gilded wood,

covered with Beauvais tapestry illustrating the Fables de Lafontaine—time of the Régence, Duveen), 157,000 fr.; A "banquette" of the same kind, 60,000 fr.; Two big chairs, called "Marquises," of the Louis XV. period, 25,000 fr.; A set of furniture for a Salon, in Beauvais tapestry, 150,000 fr.; Bust of Mm. de Fourcroy, by Pajou (M. Seligmann), 105,000 fr.; Two Gobelins tapestries, after Audran, Louis XIV. period, 104,000 fr.; Four tapestries, after Coypel, 76,400 fr.; Great Beauvais tapestry, after Boucher, 140,000 fr. The total of the Lelong sales was 4,820,297 fr.

Directly after the Lelong sale on the 4th May, another collection of a different kind was sold in the same gallery. It contained only pictures of various schools, and belonged to Monsieur Emile Paculty, who had purchased some of these pictures in England. I think that several of these pictures did not fetch their real prices, the collectors having perhaps been tired by the previous auctions. The noteworthy prices were as follows:—Courbet, "La Bacchante, 3,400 fr.; The Master of the half Figures, "La lettre d'Amour," 18,120 fr.; Brouwer, "L'arracheur de dent," 3,500 fr.; Gerard David, "Pietà," 17,000 fr.; School of Bruges, "The Virgin," 34,000 fr.; "Thetis," by Rubens and a pupil, 19,500 fr.; Rubens and Breughel, "La récolte de la Manne, 43,500 fr.; Rubens, "Bacchanals" (bought by the Marquis de Biron), 9,200 fr.; Abraham Téniers, "Cabaret" (bought by Baron H. de Rothschild), 2,620 fr.; Van Goyen, "River Scene," 3,000 fr.; Gonzales, "Portrait of l'Infante Isabella, 11,000 fr.; Goya, "Portrait of Garcia della Prada," 34,500 fr.; Ribera, "Martyr," 11,000 fr.

In the collection of the late sculptor Autocolsky, which came shortly afterwards under the hammer of M. Chevalier, I did not notice anything of great interest. Some Urbino ware sold pretty well, and a picture, attributed to Holbein, went to M. Seligmann for 25,500 fr.

Amongst the items of a small collection which was sold on May 10th, I noticed a few good drawings:—Boucher, "Love and Venus," 505 fr.; Pater, "Study of a Man," 415 fr.; Watteau, "Studies," 300 fr.; Pernet, "Ruins of a Palace," 1,100 fr.; Hubert Robert, "Ruins of Rome," 1,550 fr. These prices show that one can still buy at reasonable rates small works of the XVIII. century. However, it must be noticed that these pictures by Robert or Pernet would certainly have

gone for a few pounds four or five years ago.

Without being one of the large collections of Paris, the collection of M. Arsène Alexandre was formed with much taste, and contained a few good pictures, all being of the modern or even impressionist schools. These are the most important prices:—Daumier, "Le Fardeau," 14,100 fr.; Faulin-Lacour, "Duo des Troyens," 5,900 fr.; the same, "La Source," 6,950 fr.; Lebourg (an impressionist), "La Seine à Paris," 2,600 fr.; Renoir, "Baigneuse," 5,500 fr.; Ingres, (drawing), 2,600 fr.; Cazin, (drawing), 1,500 fr.; Daumier, "Les Buveurs" (drawing), 1,000 fr.; Besnard, "Portrait of Mme. Réjane," 540 fr.

For all those who knew and loved the great

sculpture Carriès, and who remember the struggles of his life, it is not a surprise to see his works more eagerly sought for. Carriès used to give or sell his sculptures for almost nothing. At the Gouzien sale a few years ago a head by Carriès was considered expensive at 500 fr. At the Alexandre sale a bust "Mendiant sake," went for 3,700 fr.; another one "Loyse Labbé," was bought by Mr. Georges Petit, the picture dealer, for 2,200 fr., and the small head of a young man obtained 1,020 fr. Amongst the earthenware, a child asleep, rose to 2,000 fr.

A good many important sales are going to take place in June, amongst them that of the Renaissance objects of Monsieur B. Hochon, to which I shall refer in my next letter.





Drawn and Engraved by George Morland.]

JOHN RAPHAEL SMITH.

John Raphael Smith,

Painter and Mezzotint Engraver.



FROM an assistant in a country shop to a leading representative of British art appears to be a wildly improbable translation, and yet this wonderful change was wrought in the case of John Raphael Smith, three generations of whose family have gained distinction in artistic circles, though he stands first. A son of Thomas Smith, landscape painter, better known as Smith of Derby, John Raphael Smith was born in that Midland town in 1752 and doubtless inherited some of his great gifts from his father. Any idea of the lad pursuing art as a means of living was evidently not contemplated, for at a very early age he was apprenticed to a linen-draper in Derby, and when only fifteen years old he obtained work in London as a shopman. Such humble and usually laborious surroundings would hardly be deemed propitious for artistic effort, but in his leisure hours young Smith practised miniature painting, and even essayed engraving, his first plate, which is a portrait of Pascal Paoli after Henry Bernidge, bearing date 1769, i.e., when he was seventeen years old. How well he succeeded is now a matter of history, for it is acknowledged that many of his plates from the works of Reynolds and Romney especially, are among the master pieces of mezzotint engraving.

Although to many the close friendship which existed between Morland and Smith may appear to be rather strange because of the extraordinary irregularities of the former, it must not be forgotten that in many respects the two men, from an artistic standpoint, were not unlike. Both delighted in broad effects combined with perfection of detail, and the magnificent principle of composition which was inherent in Morland was also shared by his friend. When the work of Ward after Morland is considered, and the power he had of reproducing the colouring and chiaroscuro of that genius is compared with the compositions of J. R. Smith, it will be at once admitted that both men must have been filled with wondrous admiration for the artistic power which he possessed. In this fact the

singular success of the sometime draper's apprentice at once becomes appreciable. He had that sympathy and adaptability which alone allowed him to feelingly reproduce the works of masters who sought his aid and the lack of which is the cause of so many heartaches and so much disaster. Smith, like Morland, was invested with rare imaginative faculties, combined with power of expression, and one has only to study his best productions in order to note the ease and grace, together with the patience, by which they were performed. There is absolutely nothing studied, so far as external observation goes, in any of his plates, nothing hard or obtrusive, yet what care must have been exercised, what difficulties overcome, in order to allow him to achieve his marvellous results! His early training should, according to ordinary calculation, have caused him to become what Gilbert calls "a matter-of-fact young man; a pushing young particle, what's the next article, Howell and James young man," but it influenced him not a whit. His heart was not with the store, but with art, and what wonder that he found favourite companionship with one who had also been reared in an uncongenial atmosphere and have preferred the lotus of art to the more certain emoluments that attend trade or restricted efforts with either the pencil or the graver?

The subjects we have selected to illustrate this article are well representative of the excellent work of the artist, but he has left us a wealth of treasure from which to choose, distinction between which is difficult. Perhaps his own portrait should claim first attention, as it was the work of his great friend the eccentric and gifted George Morland. To some of our readers this picture will be less familiar than the usual presentments, but it exhibits a more special individuality and shows the genial artist as his friend saw him, and has, therefore, some advantages. Next in order comes the picture of Lady Catherine Pelham-Clinton, daughter of Henry Pelham, Earl of Lincoln, son of the second Duke

of Newcastle. The plate after Sir J. Reynolds was published by Smith on February 1st, 1782, and was followed on October 11th of the same year by the remarkably fine engraving, also after Reynolds, of

Cornwallis. He was son of the Mayor of Liverpool and represented that town during three Parliaments, and although it has been said that he "was as vain as he was brave," no one questioned



Sir J. Reynolds.]

LADY CATHERINE PELHAM CLINTON.

Lieutenant-colonel Tarleton. At this time the artist was working opposite the Pantheon, in Oxford Street. Colonel Tarleton is depicted in his capacity as commander of light horse, in which he was conspicuously successful at the time of the American war when he was serving under Lord

his dash and energy, his resourcefulness and his power of command.

Mrs. Musters, of whom so charming a plate was engraved, was a daughter of Mr. James M. Herwood, and was acknowledged as the reigning beauty of her day, although it is asserted that she was



Sir J. Reynolds]

LADY BEAUMONT.

[*J. R. Smith.*

unfortunately most unhappy; while the picture of Margaret, Lady Beaumont, probably represents a lady who had cause to be content. She was a daughter of Mr. John Willes, of Astrop, Notts, and

The portraits produced by J. R. Smith, after Reynolds, are very numerous, and include those of "Lady Gertrude Fitzpatrick," "The Hon. Mrs. Stanhope," "Miss Palmer," "Mrs. Carnan," "Mrs.



Sir J. Reynolds.

MRS. MUSTERS.

[J. R. Smith.

wife of Sir George H. Beaumont, the munificent patron of art, who largely contributed towards the formation of the National Gallery. This plate was published in 1780.

Montagu," "Lady Hamilton as a Bacchante," "Mlle. Baccelli," and "Mde. Schindlerin," and of males "The Duke of Orleans," "Viscount Melville," "The Archbishops of York," "Armagh"



Sir J. Reynolds.

LIEUT.-COL. TARLETON.

[J. R. Smith.

and "Tuam," the latter being also Earl of Mayo; "Dr. Joseph Wharton," "John Gawler and his sons;" "Master Herbert as Bacchus" and "Master Crewe as Henry VIII."

Beautiful as is the plate of Lady Hamilton as a Bacchante, just listed, it is rivalled by "Nature" (Lady Hamilton), after Romney, and J. R. Smith was also responsible for other productions of this master, including "Perdita" (Mrs. Robinson), "The Clavering Children" and "The Gower Family." He produced "George IV. when Prince of Wales," after "Gainsborough;" "Sir Joseph Banks," after Sir B. West, P.R.A.; "John, Earl of Eldon;" "Mrs. Siddons as Zara," and "John Philip Curran," after Sir T. Lawrence, and the very fine plate, "The Fortune Teller," after the Rev. Matthew W. Peters, R.A.; the "Watercress Girl," after Zoffany, R.A.; the "Fruit Barrow," after Henry Walton; "Napoleon I.," after A. Appiani; "Sir Richard Arkwright" and "The Synnot Children," after Joseph Wright, of Derby, and "James Heath, A.R.A.," after Lemuel Abbott.

Much of the best work of J. R. Smith is to be found in his engravings after Morland, of which the "Christmas Gambols" is one of the finest, and the friendship of the two men adds to their interest;

and of the subject plates after Reynolds, mention must be made of the "Snake in the Grass" and the "Calling of Samuel." He produced three scenes from Shakspeare, after Henry Fuseli, R.A.; "Age and Infancy," after John Opie, R.A., and "Wisdom directing Beauty and Virtue to Sacrifice at the Altar of Diana," after Richard Cosway, R.A.

In addition to his large work as a painter and as an engraver, J. R. Smith found time to work on Crayon drawing, and some of this class of his work is at South Kensington. He was also an extensive publisher of prints, and instructed pupils, having among these William Hilton, R.A., and Peter de Wint. He exhibited at the Royal Academy, the Incorporated Society of Artists, and at the Free Society of Artists, and, like his friend Morland, he was fond of roaming in country places. During the latter years of his life he resided at Doncaster, and died there in 1812, and there his remains rest. The genius of the father descended to the children, both his son and daughter being afterwards exhibitors at the Royal Academy, but the strength and versatility possessed by John Raphael Smith is seldom repeated, and it would be idle to imagine that it will be so. He lived a strenuous life and a useful one, and left behind him work which it is not easy to find excelled.



Round the Printsellers.



MESSRS. HENRY GRAVES, LIMITED, Pall Mall, will issue during the summer an equestrian portrait of H.R.H. the Prince of Wales in photogravure after the painting by Mr. R. Caton Woodville. This will be a companion picture to that of H.M. the King, which was published by Messrs. Graves a year ago. The same firm intend holding an exhibition of pen and ink drawings by Mr. Clifford Harrison, the private view taking place on the 13th inst.

MESSRS. LEGGATT BROS., of 62, Cheapside, have on view a number of very choice pictures, including some fine examples of the Norwich School, and some charming studies of animals by Rosa Bonheur. In the portfolios may be seen several of the fine line engravings after J. M. W. Turner, and a small collection of engravings by David Lucas after Constable.

MR. THOMAS McLEAN is about to exhibit an interesting souvenir of one of the great historical events of the first year of the reign of King Edward VII., namely, a painting by Charles Nutthall, of the "Ceremony of the Opening of the first Commonwealth Parliament of Australia," by His Royal Highness the Duke of Cornwall and York, now Prince of Wales. As a memento of perhaps the most important event associated with the life of the colony, this painting may be considered of more than usual importance, and is sure to attract large attention.

MR. SABIN, of Shaftesbury Avenue, has been collecting for some time past original water-colour drawings by Rowlandson, and is now showing a number of these drawings, which include some of extreme rarity. To the collector and admirer of Rowlandson and his work, the opportunity of inspecting this unique collection should not be lost. Mr. Sabin has in his portfolio a number of portraits of distinguished Americans, amongst them several of the much sought after portraits of George Washington, while the collector of French prints may see a selection which is probably unequalled by any other house in London.

MESSRS. JAMES RIMELL and SON, 53, Shaftesbury Avenue, have an exceptionally interesting collection of the engraved portraits of celebrated and distinguished men, comprising almost every personage of note, from the reign of James II. to the middle of that of Queen Victoria. We noticed also several very desirable prints of the French School, and a number of the small mezzotint portraits, after Sir Joshua Reynolds, by S. W. Reynolds.

MR. R. GUTEKUNST, of King Street, St. James's, S.W., is holding an exhibition of a selection of etchings by Mr. D. Y. Cameron, which includes some of the rare and most sought after specimens of Mr. Cameron's work. The exhibition will remain open until July 4th.

MESSRS. PHILLIPS BROTHERS, of the Leicester Gallery, Leicester Square, recently had an interesting exhibition in their rooms of the work of members of the Black Frame Sketch Club, when some commendable sketches were exhibited. Their latest production, "The Campanile," has been a great success.

MESSRS. MYERS & ROGERS, of 59, High Holborn, have just published in cloth binding their quarto Catalogue of Engraved portraits, containing some 14,300 items, which makes a handsome and exceedingly useful volume. Beside the description of each particular portrait, is given, in most cases, the date of birth or death of the persons, the place at which either event took place and the colleges at which they were educated. A useful feature of the book also is the addition of a topographical index, the compilation of which must have been a work of great labour. The book is also illustrated by the insertion of five very finely engraved portraits, and the price at which it is published (7s. 6d. net) should secure it a place in every library. We believe we are right in saying that it is the largest catalogue of portraits published of late years.

MESSRS. MAGGS BROS., of 109, Strand, W.C., have on exhibition a collection of etchings by the two great Scotch artists—Sir David Wilkie, R.A., and

Andrew Geddes, R.A. Sir David Wilkie was born in Fifeshire, 1785, and died at sea, 1841. It is said that he could draw before he could read or even talk distinctly. His etchings are of first-rate quality and entitle him to a high place in the ranks of genuine etchers. A graceful little subject is "Boys and Dogs." Two boys are making a seat by grasping each other's arms, and a girl who is going to sit down upon it, is superintending the arrangements. Mr. Hamerton calls this plate "a felicitous combination of etching and dry point," and that "it is remarkable for the extreme naturalness and ease of the attitudes." Andrew Geddes was born at Edinburgh in 1789, and entered the schools of the Royal Academy in 1807 at the same time as Wilkie was a student there. He died in 1844. He was very skilful as an etcher in the

manner of Rembrandt. His dry points are especially fine—the one of a little girl holding a pear is charming for its freedom and grace. These two artists were, with John Crome of Norwich, the revivalists of the art in Great Britain, and hitherto too little notice has been taken of their work. William Woollett, on whom we give an article in this present number, is also well represented in Messrs. Maggs' collection. They possess many very fine proofs of his work. We noted the following:—"Cicero at his Villa," after Wilson; "The Cottagers" and "Jocund Peasants," after Du Sart; "Celadon and Amelia," "Phæton," "Ceyx and Alcione," "Solitude," all after Wilson; "King Charles 2nd landing at Dover," "Oliver Cromwell dissolving Long Parliament," "Battle at La Hogue," after Benjamin West.



Exhibitions.

The Works of David Lucas.

ONE of the most important and interesting exhibitions of the season is to be seen at the Gallery of Messrs. Gooden & Fox, 57 Pall Mall, where a priceless collection of the works of David Lucas is on view. We have so recently written respecting the work of this engraver and noted his masterpieces, that little remains to be said save that this gathering of his gems presents a rare treat to all true lovers of art. The charm of the exhibition is enhanced by a perfect little catalogue having a biographical notice of Lucas from the pen of Mr. E. E. Leggatt; a chatty and useful description of the plates, and a chronological list of his engravings. It is a book containing a wonderful store of information about one of whom we know all too little, and is a worthy souvenir of a noteworthy exhibition.

The Submersion of Philae.

A SERIES of water-colour drawings of the inundated Temples of Philae and of other parts of Egypt, by Frederick F. Ogilvie, will be exhibited at the Bond Gallery, 175, Bond Street, during June. The private view took place on Saturday, 6th June.

Little Landscapes of Italy.

AT the Dowdeswell Galleries, 160, New Bond Street, an interesting exhibition of pictures of Italian life and scenery by Mr. J. Kerr-Lawson is attracting deserved attention. The reason for it is not far to seek; it is because, as Mr. Maurice Hewlett says, "No one knows his Italy better, or loves her more truly than he." This, of course, is a large order, but it is conceivable that Mr. Kerr-Lawson must know and love the country well, or he could not have produced so many and so varied scenes with such truth and fidelity. As one gazes at some of them one seems to feel the soft air, and the glow of the sun, and to live again amidst the sweets of one of Europe's sweetest climes. Mr. Kerr-Lawson has caught and captured the spirit of Italian life, and it peers forth from every inch of his canvas. There are some forty pictures in all, many of them Venetian; and here, indeed, it is difficult for an artist to excel, for Venice has been done so much, and sometimes so badly; Venice is so capricious in her moods, and so changeful in her colouring,

that it is hard indeed to please. Those who know will say that "The Zattere Venice" is just a true picture, produced without apparent effort, and yet convincing because real. "Madrugada" is another fine study, and "The Arno at Pisa," and "Borgo Pace in Umbria" shew the artist at his best. He feels his subjects, and therefore infuses life into his work.

Sicily and Venice.

UNDER this title, Mr. William Logsdail is exhibiting at the Rooms of the Fine Art Society, 148, New Bond Street, a number of cabinet pictures illustrative of beautiful Sicily and of Venice. The Sicilian scenes are sure to attract most, because Venice has been overdone, painters appear to think that they must do Venice, although that City of the Waters is often unlovely, and "the perfumed air" is not always laden with sweet scents. In Sicily it is different, the country and its people are less known, and opportunities are afforded of picturing life that is full of charm and attraction, and that is unworn, or at least not worn threadbare. In "Sicilian Waits" and "The Woodcutter" we have two charming pictures which find their foil in "In Carnival Time." Among the others which impressed us most favourably were "A Winter's Tale," "A Spring Morning, Taormina," and a "Balcony of the Palazzo Ciampoli, Taormina," all of which are fully representative of the capabilities of the artist, which are of a high order.

In and Near Rome.

MR. F. A. RAWLENCE is shewing, at the rooms of the Fine Art Society, 148, New Bond Street, a series of paintings in water colour, which he names "In and near Rome." He certainly has the grip of the Eternal City, and some of his pictures are remarkably faithful and yet artistic representations. Of these, the most appealing to most of us will be the "Old English Cemetery, Rome," with its many hallowed associations, but the gem of the collection is "The Cloisters of San Alessio on the Aventine." This is singularly beautiful, and so, in a different sense, is "Giardino del Lago," in which the artist has managed to depict the subtle charm that lingers round the city of the Seven hills. It is an exhibition to see.

Engravings Reviewed.



MESSRS. C. E. CLIFFORD & Co. are publishing a fine Mezzotint of Paulina, Lady Carrington, by E. Wehrschildt, after Sir Thomas Lawrence, P.R.A. The plate is 22 by 17 in., and artist's proofs are published at £4 4s., and India prints at £1 1s. Apart from its charm as a work of art the beauty and grace of the lady invest this engraving with unusual charm.



MESSRS. LEGGATT BROTHERS (Printsellers to H.M. the King), of 62, Cheapside and 77, Cornhill, are about to issue a mezzotint of Lady Hamilton (as a Bacchante with Dog), by Mr. Norman Hirst, after Romney. The size is 12 by 15½ and 400 artist's proofs at £6 6s., and 400 lettered proofs at £2 2s. will be issued, after which the plate will be destroyed. Messrs. Leggatt Brothers have already issued the following charming mezzotints; Lady Hamilton as Circe (S. Bridgwater) all sold; as Emma, same engraver, all sold; as a Bacchante (E. Gulland); in the Black Hat (G. Stamp), and as Joan of Arc, by Norman Hirst, whose latest work promises to be as successful as those preceding it.

Cameron's Etchings :

A Study.



COLLECTORS are indebted to Mr. Wedmore for a charming note on the work of D. Y. Cameron, and an exhaustive catalogue of the best of his many fine Etchings. The word "catalogue" does not happily express the value of this work, for it is rather a descriptive, critical survey, giving sizes, states, and much valuable information which few persons are more fitted to impart than Mr. Wedmore. It is only natural, that as an admitted expert, Mr. Wedmore should be an admirer of the beautiful and dignified work of Cameron, but he is no slave to his admiration, and points out the failings of this recognised genius equally as he does his many perfections. He shows the evolution of skill which has been so marked in the career of Cameron, and points out how, "gradually, a youth of many deficiencies and some parts, became a man of great parts and some deficiencies; and the man of great parts and of some deficiencies has become in his mature labours a veritable Master." This is the commendable criticism which one would expect from Mr. Wedmore, having nothing fulsome in its nature, but we cannot admit that his argument is convincing when he refuses to include the twenty plates of the Clyde Set in his catalogue "because they were so very tentative, so very experimental, so wanting in the personal note, which afterwards became his charm." Mr. Wedmore assumes, that, because the Etchings when Cameron was feeling his way are possessed of many imperfections, therefore they "are but little for the Collector." We fail to see this. The development of an artist from immaturity to exceptional power is a fascinating study, and the true Collector would be the first to recognise this. It is not true that "the rarity of the piece—be it Rembrandt's, Méryon's, Whistler's, Cameron's—is about as pleasure-giving as is the grace or majesty of the performance"; it may be correct with respect to the speculator, but in regard

to the genuine collector—No. Take an example from another branch of Art. Would any admirer of Alfred Tennyson refuse to place upon his shelves "Poems by Two Brothers," because some of the rather feeble verse is unequal to "In Memoriam:" or would any Dickens' collector reject "Sketches by Boz," because inferior to "David Copperfield"? The argument is not sound.

We have had our growl, and it is not a great one, but there should be no confusion between the man of commerce and the connoisseur, and beyond this, in our judgment, slight slip, nothing but praise remains for Mr. Wedmore's book. The descriptive catalogue is a treasure house of information, invaluable to those who, while admiring the Master, have only been sparsely acquainted with his work, and Mr. Wedmore gives guidance as to the scarcity of the impressions, though all Cameron's are more or less difficult to obtain. An index places the reader under additional obligations and adds to the usefulness of the volume as a work of reference. The great tribute which Mr. Wedmore pays to Cameron deserves quoting. He says:—"In the several departments of his labour then—in landscape, architecture, interiors more especially, though likewise in occasional ornament and fancy, and in scenes about the docks and quays and tidal rivers that flow through modern towns—Mr. Cameron producing by his early middle age nearly two hundred pieces, has produced some thirty or forty prints from which the term of 'Masterpiece' is not in justice to be withheld." We agree: and with this pleasing reference bid adieu for a time to a volume whose greatest fault is that it is all too brief. We should add that only a hundred and fifty-five copies of the book are printed, so that it threatens to become as scarce as Cameron's etchings,

"Cameron's Etchings": A Study and a Catalogue. By Frederick Wedmore. London: R. Gutekunst, 16 King Street, St. James, 1903.

Answers to Correspondents.

- 1.—Readers of THE PRINTSELLER AND PRINT COLLECTOR wishing to send Prints or Engravings for an opinion or valuation, must, in the first instance, write to us giving particulars as to the information required.
- 2.—All cost of carriage, both ways, must be paid by the owner, and objects will be received at the owner's risk. We cannot take any responsibility in the event of loss or damage. Valuable Engravings should be insured, and all Engravings should be registered.



J. W. W. (Brixton).—We cannot give you the information required unless we see your engravings.

A. F. S. P. (Temple).—We should suggest your trying Messrs. Leggatt Bros., of 62, Cheapside. They make a speciality of the engravings you mention.

D. A. G. (Paignton).—Your list is too long to reply to through the medium of these columns. We should suggest your forwarding the prints for valuation.

F. H. D. (Chelmsford).—We shall publish an article on the subject you mention in our September issue.

R. C. C. (Leicester).—Engravings after J. M. W. Turner are certainly coming more into favour, as shown by recent sale prices.

B. Spence (Dublin).—"The Morning Call" is an original impression; all genuine Baxter prints are stamped. See article by Mr. Lumley in April number of "The Printseller."

J. W. (Birkenhead).—(1) About £2; (2) £1; (3) £4; (4) has no value.

E. C. (Southsea).—Cannot value your print without seeing it.

W. W. (Exeter).—Your engraving is of very little value.

W. B. (Newcastle-on-Tyne).—We cannot value your prints as you describe them; send them to us. We should advise you to write to Mr. Sabin, of Shaftesbury Avenue, W.

T. S. (Halifax).—The subjects you mention have no value.

W. W. W. (Hackney).—Of the engravings you mention, Nos. 1 and 2 are worth about 30s. each, and No. 3, 10s.; the remainder have no value.

H. A. (Walthamstow).—Your portrait of Garrick is of very little value.

S. J. L. (Bristol).—Your etchings are not of the kind which command attention at the present time. We should advise you to dispose of them locally if possible.

C. E. B. (Dundee).—Your books are worth only a few shillings each.

CRANBERRY (Ulverston).—(1) "The Farm Yard" and "The Farmer's Stable," engraved by W. Ward, after George Morland, fetched 65 guineas at Christie's quite recently. (2) We cannot name the titles from your description.

M. W. (Manchester).—You had better read "The Print-Collectors' Handbook," by Mr. Alfred Whitman. Published by Geo. Bell and Sons, 1901.

"COLLECTOR" (Southampton).—Portraits of members of the Royal Family never command high prices.

F. R. C. (Willesden).—Johan Jacobé was a German mezzotint engraver. He was born at Vienna in 1733, visited London, for the purposes of improvement, in 1779, and died at Vienna in 1797. While resident in London he engraved a few plates, the principal being the "Honourable Mary Monckton," "Miss Meyer as Hebe," both after Sir Joshua Reynolds, "and William Hayley," after Romney.



MRS. WHITELOCK.

The Printseller

AND PRINT COLLECTOR.

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NOTICE.

All matter intended for Publication should be addressed "Editor," and bear the sender's name and address, not necessarily for publication. Correspondence on all subjects falling within the scope of the journal is invited, and will receive prompt attention. While not guaranteeing the safety of manuscripts submitted, the Editor cordially invites the same and will use every endeavour to ensure their prompt return in case of unsuitability.

All commercial letters should be addressed to the Manager, from whom a scale of advertisement charges may be obtained on application.

"The Printseller" may be obtained direct from the offices at the published price, 6d. per copy, by post, 8d., or through all the better-class newsagents; or it will be sent post free to any address at home or in the Colonies for 8s. 6d. per annum.

Cheques and Postal Orders should be made payable to "The Printseller."

Occasional Notes.

OUR frontispiece, a portrait of Mrs. Whitelock, is reproduced from a miniature which has never before been engraved or photographed, and which is in the possession of Mr. Frank T. Sabin. Mrs. Whitelock, or, as Doran spells it, Whitlock, was an elder (?) sister of Mrs. Siddons, and one of the handsome Kemble family, nearly all of whom adopted the theatrical profession. She married Mr. Whitelocke of the Newcastle-on-Tyne Company, and ultimately went to America, where she had the honour, it is believed, of performing before the President. The portrait bears a striking resemblance to some of those of her more accomplished sister, Mrs. Siddons. The lady's name was Elizabeth.

An exhibition of more than usual interest is now being held at Messrs. Agnew's Old Bond Street Galleries, in aid of the funds of the Children's Hospital in Great Ormond Street. Quite apart from the admirable object, and from the philanthropic motives which inspired the promoters, the exhibition, which is partly a loan collection, is of exceptional interest. It is a gathering together of engraved portraits of one hundred beautiful women and children, and is, surely, a befitting exhibition in aid of so noble a cause. The pro-

motors rightly state that almost every person has his or her ideal of perfect beauty; yet none will be bold enough to assert that the engravings presented do not represent the perfection of charm according to the age in which the originals lived. So many notabilities are to be seen, presented by such great masters, that it is difficult to signal out any for special mention, for when all are good, the critic has small chance.

FORTUNATELY for us, we do not approach this exhibition in a spirit of criticism; but do so rather as chroniclers of a worthy attempt on the part of Art to aid the sick and suffering. All the artistic professions are ever foremost in the work of alleviating sorrow, and it is pleasant to know that the art of the engraver has been pressed into this great service through the generosity and enterprise of Messrs. Thomas Agnew and Sons. One of the first engravings to attract attention is the study of "Miss Penelope Boothby," by T. Park, after Sir Joshua Reynolds, P.R.A., the only child of Sir Brooke and Lady Susannah Boothby, who died when only six years of age. She is described as being "in form and intellect most exquisite," and the engraving lends colour to the description. Another beautiful portrait is

"Le Baiser Envoyé," a portrait of Gabrielle, the artist's wife, by C. Turner, after J. B. Greuze.

YET another well-known production is the portrait of "Lady Louisa Manners," afterwards in her own right "Countess of Dysart," by Valentine Green, after Sir J. Reynolds; and yet another of the beautiful "Mrs. Musters," the reigning toast of the day, by J. R. Smith, after Reynolds. There is a second portrait of Mrs. Musters as "Hebe," by C. H. Hodges, after Reynolds, and more than one of "Lady Hamilton," including "Emma," by J. Jones, after Romney, and the debatable "Sempstress," by T. Cheesman, after Romney, which Mr. Barrington Nash affirms is a portrait of Lucy Vernon. There is strong reason for this assertion quite apart from the fact that the features do not closely correspond with those of the "divine lady." The "Spinster," and this by Cheesman after Romney, is also on view, as are two engravings of the lady as "Nature," by Meyer and J. N. Smith.

THAT charming group "The Gower Family," by J. R. Smith after Romney, is also displayed, and more than one portrait of "Mrs. Hoppner." We must notice the fine portrait of "Elizabeth Farren, Countess of Derby," by Bartolozzi after Sir T. Lawrence, and of "Master Lambton," by S. Cousins, R.A., also after Lawrence. Enough has been said to indicate that this is one of the exhibitions of the season, and the object of its inception will commend it, not only to lovers of art, but to the public.

THE FINE ART SOCIETY, LTD. are now in a position to advise upon all matters connected with the early Italian, Dutch, and English Schools of Painting, and the Masters of the French Romanticist period, they having secured the services of Mr. Langton Douglas for that purpose. Mr. Douglas, who is an M.A., Oxford, is well known in the Art World as one of the foremost experts of the day, and as the author of many authoritative text books on the foregoing branches of art, including, Fra Angelico, Siena, &c. He is also the Editor of the new edition of Crowe and Cavalcasselle.

MR. ERNEST BROWN, who for the last twenty-five years has been the Manager of the Fine Art Society, New Bond Street, has entered into partner-

ship with the firm of Messrs. Phillips Brothers, of the Leicester Galleries, and the name of the firm is now Messrs. Ernest Brown and Phillips. Mr. Brown, who is well known to all art lovers and collectors, has had a large part in the organisation of the exhibitions which have been so successfully held at the galleries of the Fine Art Society. Among them we may mention works of Lord Leighton, Sir E. Burne-Jones, Turner and Ruskin, Kate Greenaway, Mrs. Allingham, George Elgood, Sutton Palmer, N. Roussof, George du Maurier, Charles Keen, Phil May, Sir John Tenniel, Linley Sambourne, J. Tulleylove, and Alfred Parsons. Messrs. Ernest Brown & Phillips will increase the existing premises by the addition of another gallery which will be larger than the present "South Room."

LAST month we stated in these columns that Raeburn's portrait of "Sir John Sinclair" of Ulbster was sold for 14,000 guineas. We are now informed, however, that this portrait was not sold.

AT Christie's, on June 30th and the day following, a collection of mezzotints of the early English school belonging to Sir Wilfrid Lawson, Bart., M.P., was offered for sale. This collection which was formed by the baronet of the same name at the end of the 18th century, was a very fine one, in fact, one of the best "portrait" sales since the Blyth sale in 1901. The competition for the lots was very keen, especially for "Mrs. Carwardine and Child" after G. Romney, by J. R. Smith, with the artists' names in etched letters, which realized 430 gs. (a similar state brought 265 gs. on January 22nd, 1901), and "Mrs. Davenport after G. Romney by J. Jones, a fine impression of the only state (with untrimmed margins) 620 gs., which sum establishes a record for a Romney mezzotint. Of the Reynolds mezzotints, "Lady Bamfylde" by Thomas Watson, first state, fetched 230 gs., "Mrs. Bonfoy" by J. M. Ardell, first state, 112 gs., "Mrs. Theophila Palmer" by J. R. Smith, first state, with untrimmed margins, 185 gs., and "The Ladies Waldegrave" by V. Green, second state, 125 gs. The sale, which comprised 261 lots, brought a total of £7,147 10s. 0d.

ON Friday, June 19th, a small collection of mezzotint portraits after Sir Joshua Reynolds, and French engravings of the 18th century, was sold at

Christie's, and in spite of the wretched weather which prevailed, there was a very good attendance, the bidding being very keen throughout the sale, notably for "The Viscountess Crosbie," after Sir Joshua Reynolds, whole length by W. Dickinson, first state, which fetched 310 gs. and "The Duchess of Devonshire," after Sir Joshua Reynolds, whole length, by V. Green, first state, 250 gs. : of the French School, "The four Seasons," after N. Sancret, by Scotin—a set of four fetched 8½ gs., "La Toilette," after Frendeberg, by Voyez, proof before any letters 7 gs., "La Cruche Cassée," after Greuze by T. Massard, 8½ gs., "Le Billet-Doux," and "Qu'en dit l'Abbé," after Lavreince by De Launay, proofs with A.P.D.R. and untrimmed margins 46 gs., and "Les Hazards Heureux de l'Escarpolette," after Fragonard by De Launay, proof before the dedication, 54 gs.

COLLECTORS of Engravings by David Lucas should certainly not miss the chance of securing a catalogue issued by Messrs. Gooden and Fox, of 57, Pall Mall, S.W. This catalogue contains a complete list of the engraved works of Lucas, all of which were recently exhibited in their galleries, and an excellent Biography written by Mr. Ernest Leggatt, who is an acknowledged authority on all matters relating to David Lucas. The proceeds of the sale of this catalogue—the price of which is one shilling—are to be handed over to the Artists' General Benevolent Institution.

In the group of five small paintings bequeathed to the Boston Museum of Fine Arts by Josiah Bradley, the bright particular star is, says the *St. Louis Art Review*, an interior with two figures entitled "The Visit," painted by that extraordinarily gifted Franco-Englishman, Richard Parkes Bonington. This painting is a masterpiece.

A LIFE of George Baxter, engraver, artist, and colour printer has been written and published by Mr. Charles Bullock, of 21, John Bright Street, Birmingham. Baxter's prints in oil-colour have recently become much in demand, and this little book, which has been approved and accepted as a standard by the Baxter Print Society, should be of value to collectors, more especially so as it contains a complete list of his works. The price is two shillings, while fifty copies have been printed on large paper at five shillings each.

MESSRS GOUPIL & Co., of 25, Bedford Street, Strand, will shortly issue the first part of an illustrated work dealing with the *objets d'Art* at Hertford House, which will be uniform in size, style and price with the previous publication on the Wallace Collection in which only the paintings were reproduced and described. The introduction will be contributed by Lady Dilke, while the main portion of the text will be entrusted to M. Emile Molinier, Honorary Keeper of the National Museums of France. The work will be issued in ten parts, each part containing two plates in colours and eight in monochrome accompanied by full descriptive notes. The edition is limited to 200 copies, of which 50 copies are reserved for America.

"THE recent sale in London of three pictures which figured in the Milliken sale in New York last year proves rather conclusively," says the *St. Louis Art Review*, "that New York must now be considered as the greatest picture mart in the world. These three pictures were the 'St. Sebastian,' by Corat, which sold for \$12,000, against \$20,000 paid for it in New York; a Degas which brought \$3,410, against \$5,100 in New York, and Tillan's 'Georgio Coman,' which fetched \$23,625, or about \$18 less than was paid for it a year ago. This is not a proof that the pictures have lost in value, but simply shows that New York buyers are willing to pay larger prices for good pictures than the European collectors are. Where the money is most liberally spent is where the best pictures will be found for sale, and the result of the sales mentioned above speaks for itself."

MESSRS. THOMAS AGNEW & SONS are about to publish five mezzotints by J. B. Pratt, after notable paintings by David Cox. They will be limited in number to one-hundred and twenty-five impressions of each plate.

H. R. H. PRINCESS LOUISE, Duchess of Argyll, who is a painter of merit, recently opened the thirteenth Southwark and Lambeth Free Loan Exhibition at the Morley Memorial College, Waterloo Road. It consists of ninety-eight pictures, by Sir J. Millais, Mr. Oules, Miss Clara Montalba, Miss Brickdale, and many other well-known and popular artists, and is a great attraction to the residents in this locality.

MADAME RUTH MERCIER, who has been exhibiting at the Grafton Gallery, has just sold two of her excellent water-colours "Clouds on the Lagoons," and "Anemones," to H. M. Queen Alexandra.

THE attention of collectors should be called to the sale at Luton Hoo by Messrs. Robinson and Fisher, on July 13, 14 and 15, of the Art treasures collected by the late M. and Mme. de Falbe. These include examples of old masters, proof and coloured engravings, water-colour drawings, enamels, china, bronzes, books, stationary and art furniture. Connoisseurs will probably find that a visit will repay them.

MR. SABIN'S collection of prints, after Richard Cosway, is perhaps one of the most remarkable ever formed, comprising practically all the subjects described in Sir Philip Currie's admirable catalogue, besides a few rare specimens not mentioned by him. Many of the prints are represented by impressions in different states—beautiful proofs, lettered impressions, daintily printed impressions in colour, &c. The few mezzotints after this master present a rather intrusive appearance amidst so rich an assemblage of stipple by such representative masters as Bartolozzi, Condé, Cardon, Burke, Schiavoretti, &c., &c.

TURNING to illustrated books, or rather books usually described as "extra" illustrated, Mr. Sabin has just received from his binder a unique copy of Pickering's beautiful edition of Walton and Cotton's "Complete Angler," extended to 6 Vols. by the insertion of several hundred charming proof engravings of the first half of the nineteenth century, beside a fine series of drawings of rare and interesting portraits of personages mentioned by Walton, of whom for the most part engraved representations do not exist. The PRINTSELLER evinced a strong desire to convey these volumes at once to his private library.

STIPPLE engraving may be profitably studied in this collection as well as in the particularly attractive work of C. Wilkin, in the series of portraits of "Beauties of the Eighteenth Century" after Hoppner, of which Mr. Sabin possesses a complete set. Admiration of Wilkin's work is unfortunately tempered with a feeling of regret that an engraver of such extraordinary merit, and unique manner, should have accomplished so little. Mr. Sabin has also a proof impression of this engraver's large print of "Lady Cockburn and her Children," after the original painting by Sir Joshua Reynolds, now no longer in the National Gallery.

AN international exhibition of photographic work, for which several prizes are offered, will be held at St. Claude, France, next month. Amateurs and professionals are to compete. One section will be devoted to photo-chemical reproductions for books and newspapers. All material for exhibitions must be in St. Claude by July 15.

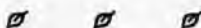
MESSRS. HENRY GRAVES & CO., LTD., of Pall Mall, held their Seventh Annual Staff Outing on Saturday, July 4th. Luncheon was served at the Star and Garter Hotel, Windsor, after which the party proceeded by steam launch to Maidenhead, where sports were held, the successful competitors being presented with prizes by Mr. Algernon Graves, F.S.A.

THE enterprising American publisher has again been responsible for an infringement of copyright of the well-known picture "Can't you Talk?" At a trial in the Chancery Division on the 3rd inst. the plaintiffs were awarded £50 damages.

THE Surrey Art Circle, who recently held an exhibition at the Continental Gallery, New Bond Street, are organizing a further exhibition, to take place at Croydon.

Dutch Engravers,

1480=1533.



By Etha Fles.



THE art of engraving in wood and metal, which had already been practised by the Egyptians, was again called into existence at the end of the middle ages, when, through the invention of printing, it had to fulfil a new mission. With the demand for printed books came the call for illustrations. In the towns of Germany and the Low Countries, at fairs and on market days, pamphlets and prints found eager purchasers, and knowledge having now become accessible to the people, the democratic art of the engraver at once found its new vocation. For a few pence the student could obtain engravings and woodcuts, which, far more impressively than the most learned discourse, exposed the abuses of society, the arrogance of the nobility, and the decay of the church. In Germany, more especially, the art of engraving became a formidable weapon in the struggle then going on. With his burin, Dürer, the ardent admirer of Luther and the friend of Melancthon, greatly assisted the work of the Reformation. Holbein illustrated Erasmus' "Praise of Folly," and each plate of his "Dance of Death" is an eloquent sermon on the shortness of life and the vanity of earthly power and greatness.

On the shores of the sea, in the Low Countries, the same struggle was going on, although on a smaller scale and with far less intensity. The waves of the great revolution which swept over the centre of Europe had already spent much of their force ere they reached Holland. Therefore the works of the Dutch artists of the sixteenth century, although bearing a realistic and individual character, miss that stamp of propagandism so conspicuous in the German prints of that period. It lies not in the tendency of this article to show in how far the dogmatic and critical element inseparable from the German mind has been injurious to art in its deepest and highest sense. In Holland, on the contrary, the artist did not lose himself in theological disputes or philosophical speculations; he left freer scope to his imaginations, whilst at the

same time his practical turn of mind led him to the study and faithful rendering of the things he saw around him, without, however, losing sight of their deeper and hidden meanings.

It is difficult in their first stages of development to draw a line between the various manifestations of art in the different countries. The Dutch and Flemish Schools of Painting of the fifteenth century are so intimately connected, that in fact they are practically one and the same. From every town of the northern and southern provinces artists flocked to the opulent town of Bruges. Hans Memmeline, who undoubtedly was a native of the Rhenish provinces, lived and worked there, and somewhat modified the vigorous style of the early Dutch School by the introduction of the weaker German element. Through the improved means of communications a better intercourse between the neighbouring countries was established, and German printers and engravers came over to Holland, while Dutch art workers settled in Germany. The homogeneity of Dutch and German artists has been a sore trouble to the historiographer and art critic. Until a few years ago the splendid artist who signed himself E. S.¹ was invariably cited as the oldest Dutch engraver: it has since been discovered that the man who produced that series of fine, humoristic, copper-plate engravings was a native of South Germany. No doubt there were at that time many other foreigners working in Holland whose works are only marked with a monogram, and whose real name and nationality will never be revealed. We know that about 1470 two books of Boccaccio were illustrated by a clever artist; these prints are the oldest known which can be directly traced to Holland. There are besides those of the monogrammist, W A, who made engravings of

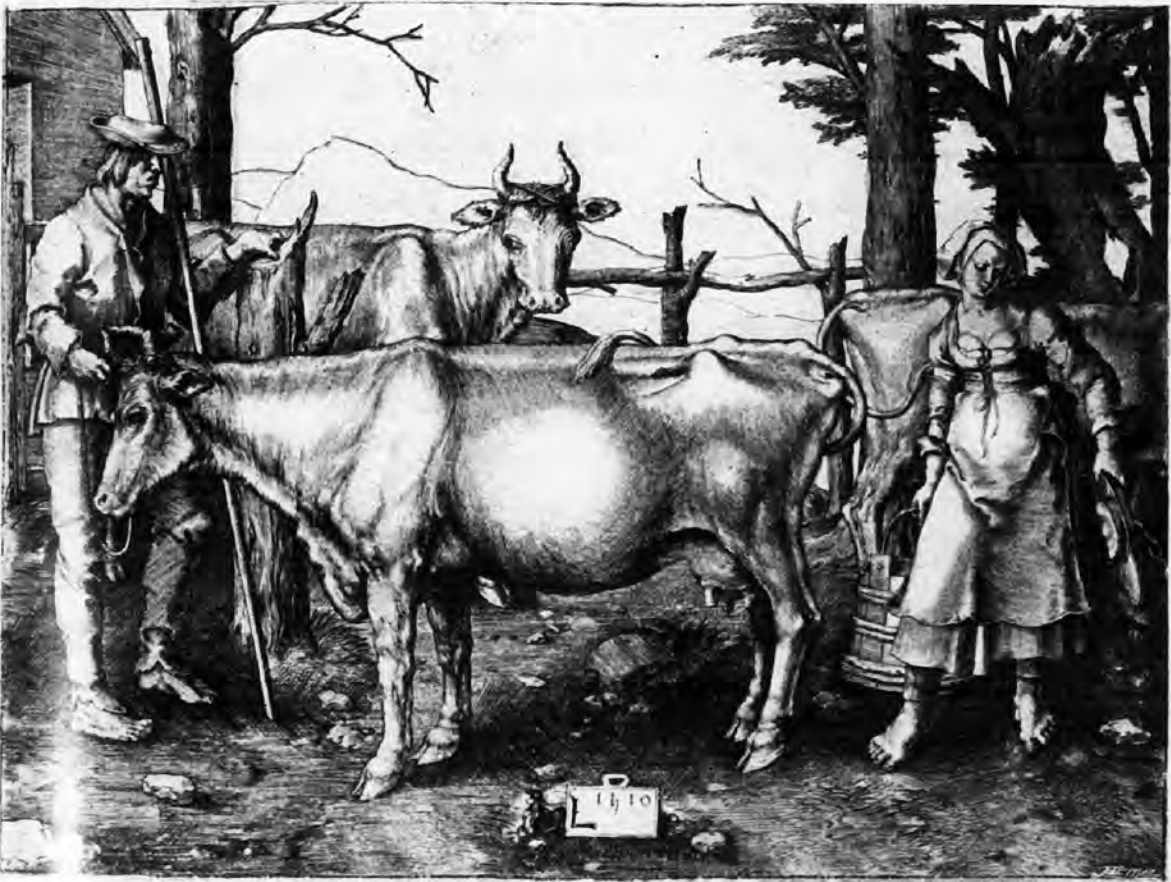
¹ Sometimes called the Master of 1480, or the Master of the Amsterdam Cabinet. (See the illustration of "Sampson and the Lion." PRINTSELLER. Vol. I., No. 3.)



ST. BERNARD AND THE VIRGIN.

ships and ornamental designs for goldsmith work, and who was among the first to apply the art of etching to metals. But the man who exhibits the strongest individual talent is, no doubt, "the Master of Zwolle," also called, after his manner of signature, "the Master of the Spindle." This artist lived, about 1478, in the same monastery where the pious Thomas á Kempis wrote his "Imitatio Christi." It is supposed that he was a native of

British Museum, bears the impress of the religious fervour of this young visionary. The figures of the timorous Madonna, with her pure, flower-like face, and of the devout father of the church, are engraved in the hard metal with such a touch of tenderness that we see in it the work of one of the mystics, who in those days felt themselves called upon to travel about the country and preach repentance and purity of living.



THE MILKMAID.

Cologne, but the style of his work is essentially Dutch. It was the angular lines of Dirk Bonts and the tender touch of Geertgen van St. Jans. Our illustration of the exceedingly rare print, which, we believe, is not even to be found in the

² In the memorandum book of the brotherhood we read that about this time there lived in this monastery a very pious young man, named Jan van Reulen, being a painter and sculptor.

A very different type of artist was Jacob Cornelis van Vostsanen, the teacher of the celebrated Jan van Scorel. His pictures were not remarkable either for originality or power; he was one of those artists who admired and imitated the Italian style of painting with such marked servility that his pictures seemed second-rate copies from the Italian masters. But as an engraver and wood-carver he may be counted among the most original



Ad sanctum Michael *Quidam dicitur* *Draco*
Angelicus Inter princeps Michael de corona *Quidam dicitur dicitur, turis superne datus*
Ce dicit, mi cepitae tuta munita poli. *Da quatuor Culpaque oia; laeta tunc*

ST. MICHAEL AND THE DRAGON.

and most daring artists. His magnificent series of prints, called "The Round Passion," is dated 1511, and therefore belong to the earliest known woodcuts. His "St. Michael" is wonderful in conception and striking of execution, and his friezes of the "Counts of Holland" and of the "Heroes of Antiquity" excite our admiration by their extraordinary grandeur and richness of fancy.³ What a bold imaginer was the artist who carved in wood this fantastic cavalcade, with their flowing banners and feathers and manes fluttering in the wind! How gorgeously elaborate are the attire of these Kings of Israel and the trappings of their steeds! They look like apparitions from the "Thousand and One Nights," a group of magicians passing before our eyes with the most vivid semblance of reality. We need not be told that Jacob Cornelis did not leave to experienced workmen the task of copying his designs on wood, as was the custom of those days; he graved them himself, and herein lies the secret of the freedom and elegance of his lines and the striking spontaneity of his works.

However, the greatest artist among the engravers of the Northern Netherlands was undoubtedly Lucas van Leiden, so called after the place of his birth. This town ranks high in the history of art, for three great masters were born within its walls; the engraver, Lucas, in 1496, and in the seventeenth century Rembrandt and Jan Steen. It was one of the first cities of Holland where the democratic element asserted itself; the clothworkers were the ruling power, and the citizens continually revolted against the nobles, whose castles and strongholds they laid in ashes. It had speedily developed into a prosperous industrial and commercial emporium, and on several occasions its inhabitants had given proof of their love of freedom and liberal institutions. To those students of history who feel the intimate connection existing between the character of a

people and the conditions under which they live—a connection which Paine has so clearly demonstrated in his "Philosophie de l'Art"—it will cause no surprise that a city so bold and daring should produce men of great individuality and pronounced characteristics. It is truly remarkable that the works of the three artists born in this city, each in their own way show the same strong democratic bias and intimate acquaintance with the habits and idiosyncrasies of the people. There is such a similarity between the work of Lucas and that of Rembrandt, that it is difficult to believe a century lies between them. We mean their work as engravers, not as painters, for Lucas possessed but little pictorial sense, and his engravings miss the striking disposition of light and shade which give to the etchings of Rembrandt a tone of grandeur and poetry; but they treat their subjects in the same independent, almost revolutionary way; they both show themselves artists who will not be bound by fixed rules or stereotyped forms.

An example of this style of work we find in the small engraving of Lucas, "Cain Killing Abel." It seems there was no room on the plate for the whole figure of the fratricide; this does not worry the artist, he only draws the upper part of his right leg, the lower is outside the frame. We observe the same procedure in the print of the "Prodigal Son." The hind part of the cow, which is being driven away by a boy, is only visible. In his "Nightwatch," and several of his etchings, Rembrandt imitated this unconventional method of his predecessor, whom he must have closely studied and admired. We observe other similarity of treatment by comparing Lucas' "Christ before the People," with Rembrandt's etching of Mordechai. Lucas placed the principal figure in the background; we see Jesus in the distance between the soldiers; he is standing on the terrace of a palace or large building; the foreground is filled with the clamorous crowd, in reality an assemblage of the citizens of Leiden, in the garb of the sixteenth century.

Rembrandt filled the scene of his holy subjects with types of the Jewish population of Amsterdam.

From its earliest date, Dutch art bore a certain stamp of protestantism, if we understand under that term the right to independent judgment, a wish to look deeper than the surface of things, and an effort to make man the centre of things created.

The young Lucas, who was no dreamer, but an acute observer, made sketches of everything he

³We are sorry to note that Mr. W. J. Linton, in his excellent work "The Masters of Wood Engraving," does not mention the artist, but it is scarcely possible to arrive at a true appreciation of his talent from the specimens in the British Museum; they are taken from very old and much used blocks. We also found the frieze of "The Heroes" among the works of Lucas van Leiden. It is true that Bartsch, and others after him, have attributed these engravings to the latter artist, but herein they erred. Lucas signed all his engravings; the friezes have no signature, but they bear such a striking resemblance to the series of the "Counts of Holland," that up to date critics are justified in ascribing them to Jacob Cornelis van Vostanen.

saw; ere he was fourteen he engraved designs in copper which denote a strong personality and a great love of Nature. These early efforts of the talented boy surprise us by the daring impudence of conception. We easily forgive the faultiness of the technique, and his ignorance of the rules of perspective.

His father, Jacob Huigzoon, who himself was a painter, although a very poor one, must have shown him Italian prints, probably also engravings from Mantegna, who invariably foreshortened his figures;

man, who has lost all mental power, and who does not anxiously look towards the distance to see who will be the first to welcome him, but sits on his horse tired and exhausted, whilst yonder on the road stands the blithesome figure of the young maiden. This image, as well as the receding landscape, is drawn with a very subtle touch. In the well-known print, "The Temptation of St. Anthony" (dated 1509) the delicate lines of the fading distance suggest the atmosphere of Holland, rather than the cloudless sky of Italy. Vasoris is full of admiration



PART OF A FRIEZE.

for the introduction of rocks on his landscapes, and the renaissance ornaments on his buildings prove that he had studied other scenery than that of his country; but in other respects these examples had little influence on his style. His very first productions bear the stamp of a marked individuality and artistic perceptions of the highest quality.

His biographers were quite justified in calling him a prodigy; this boy, who represents Jephtha returning from the battlefield, not as a conquering hero, but a dull brute, a common, low fellow, such as Ostade will paint afterwards, a worn-out, old

of these prints. He says: "The distance could not have been better rendered in colour, and this artist has opened the eyes of many a painter."

Whilst the Italians in the first place sought after beautiful contours and in imitation of the ancients studied the naked figure, the artists of Holland and Germany first seemed to see the moral side of the characters they represented. When Lucas draws his "Adam and Eve" being driven from Paradise, he shows a dejected couple, crushed by guilt and misery, a poor family without a roof over their head. In his engraving of "David plucking before

Saul," (1507), we are struck by the fiendish expression of the King's face, and in his magnificent print of the "Conversion of Saul" on his way to Damascus, we realise that the man blinded by the light of Heaven goes his way in a state of semi-consciousness. Lucas was the first Dutch artist who represented the Holy Virgin as an ordinary woman, a happy mother, without any signs of heavenly glory; his Evangelists are prototypes of the people he sees around him; he does not crown their heads with a halo; he makes his St. Mark wear a Burgundy cap and a pair of spectacles; but notwithstanding all these unconventionalities, he excelled in rendering the fervour of deep religious feeling. It would be difficult to point to a picture where the action of prayer is expressed with more intensity than in the small figure of David praying God to deliver his people from the pestilence, or in the face of Christ, who in an attitude of prayer awaits the raising of Lazarus. And in his series of the Passion, his conception of the Man of Sorrows is the same as that of Dürer and Rembrandt. Lucas had a deep-felt admiration for the great German Master; when the latter visited Holland they became great friends and Dürer graved his portrait in copper. Among his portraits, that of the "Emperor Maximilian" may be considered the best; the head alone is engraved, the other parts of the figure are etched, and here and there additional touches have been added with the dry needle.

Towards the end of his life Lucas felt a great

wish to travel. Having made a rich marriage, the means to satisfy it were not wanting; he bought a vessel and in company of the well-known painter Mabuse, visited in 1528 Antwerp and the towns situated on the river Scheldt. Unfortunately he caught the marsh fever and from that time his health gave way.

In this last period of his life his work acquired quite another character. He no longer draws the people of his surroundings, the men with their high pointed hats, the impudent faces with their projecting lower jaws, or the amusing groups of musicians or quarrelling citizens. He now gives us the daughters of Luther, heathen divinities, Venus, Mars, Pallas. He works till the last moment, then he asks once more to be taken outdoors, and dies with a last look on the beautiful nature he so much loved.

Although Lucas Van Leiden exercised a great influence on the artists of his time, he did not form a school or leave pupils. He drew the designs from the wood blocks, but did not cut them himself; he very carefully examined each engraving before it was sent out, and if it did not please him it was at once burnt. In later times when the plates were worn out they were very badly re-touched by Petri. It is only from the first impressions that the works of this artist can be truly appreciated, and by studying these we learn to know him as one of the most original and most excellent engravers of early and later times.





Sir Joshua Reynolds Painter.

FRANCESCO BARTOLOZZI.

[Engraved by T. Wilson.]

Francesco Bartolozzi, R.A.



“The Achilles of Art.”

By Edgar Paton.



THE above high-sounding title was conferred on Bartolozzi by Anthony Pasquin, and for all its apparent extravagance there is not a grain of flattery about it. In many respects Bartolozzi towers above his fellows for excellence in light and colour, delicacy of manipulation—though he could be bold—and for rapidity in execution, and moreover, for his unusual anatomical knowledge, which enabled him to stamp the works created by his genius with the impress of truth. He was at once a painter, etcher and engraver, equally at home with the brush, the pencil, and the burin, but it is with his greatness as an etcher and as an engraver that I have most to do.

It would be interesting to know how much, if any, of the wonderful ease and facility which he possessed was due to the accident of his birth, for his father was a goldsmith in Florence, and the graving tools used in decorative work for metal vessels must have been familiar to the boy from infancy. Perhaps he watched some tyro in the art in which he afterwards so greatly excelled, and gained an insight into the processes of manipulation before he was old enough to handle a tool; there is no reason why this should not be, for genius is seldom born fully armed and must develop by stages; nor is there any reason why the goldsmiths should not be ranked among the early pioneers of the Art of engraving.

Descended from a noble family, Francesco Bartolozzi was born at Florence in 1727, according to the balance of probability, although various dates are assigned, and I suggest that he gained his first insight into art in the workrooms of his father. However that may be, he received instruction in drawing from Ferretti at Florence, and afterwards entered the Florentine Academy under Ignazio Hugford, and here he made the acquaintance of and formed friendship with Cipriani, who, in after

life, was his brilliant coadjutor and fellow-worker. At the age of eighteen he was apprenticed to Joseph Wagner at Venice, and this marked a turning-point in his life, for, like most youths endowed with genius, he had as much to unlearn as he had to learn. Bartolozzi was, however, devoted to art, and trying as the time must have seemed, and exacting as his master is reputed to have been, it was a good time for him, and probably much of his future success was due to the severe course of training which he underwent in Venice.

At first Bartolozzi was regarded only as a line engraver, but his success in this direction must have been considerable, for he enjoyed the support of such high personages as the Emperor Francis I. of Austria, of Ferdinand IV. of Naples, and of the powerful family of the Medici. Of more concern to us is his connection with our own country, for England and Portugal, as well as Italy, can claim Bartolozzi as an artist, and this came about through Dalton, Librarian to King George III., who was astute enough to induce Bartolozzi to come to England, engaging on his own account to pay him a salary of £300 per annum for a term of years. He had married Lucia Ferro, a Venetian lady of position, but in 1764 he came alone to England, and for a time lived with his friend Cipriani in Warwick Street, Golden Square, afterwards removing to Broad Street, Carnaby Market, and then to North End, Fulham. It has been asserted, and I think not quite justly, that “had it not been for Bartolozzi, Cipriani might have attended as chief mourner at the funeral of his own artistic fame, so much did the designer gain from the reproductions of the engraver.” In some respects only this is correct, and it is accentuated by the controversy which arose with regard to the “Holbein portraits of the Illustrious Persons of the Court of Henry VIII.” Dr. Dibdin asserted that Bartolozzi



W. Turner del. J. Smith sculp. London, pub. by J. Smith, No. 15, Pall Mall St.

VENUS AND ADONIS.

thought he could improve everything he touched, and was fond of Italianising his faces, and asserted that the first anonymous portrait, thought to be that of Margaret Roper (Sir T. More's eldest daughter), as engraved by Bartolozzi, was not the portrait as drawn by Hans Holbein, and charged him with being "faithless" though he paid graceful tribute to his "peculiar and unrivalled powers."

men must have known such a statement to be incorrect. If, however, he improved on the work of the designer, so also did he on the art of the engraver. He placed stippled engraving in the first rank, and created a craze for the red stipple prints that is not likely soon to die away, and which was stimulated by the cordial appreciation of his late Royal Highness the Prince Consort.



J. Nixon.]

[F. Bartolozzi.

GEORGIANA, DUCHESS OF DEVONSHIRE.

But the fact remains that Bartolozzi did improve all that he touched, the Holbein portraits especially, supplying detail that was sorely lacking, and he cannot rightly be charged with being faithless, for he never asserted that his etchings and engravings were *fac similes*. Chamberlaine, the keeper of the King's Drawings did so call them, but he of all

The first great work which Bartolozzi undertook upon his arrival in England was a series of 150 etchings from Guercino's drawings in the Royal Collection, which were published by Alderman Boydell. Messrs. Henry Graves and Co., the successors of this great patron of art, possess a number of finished proofs of the Guercino etchings,



Lavinia, Countess Spencer,

COUNTESS OF BESSBOROUGH.

[Enched by F. Bartolo]

about which considerable argument arose as to whether they should be rightly termed etchings or engravings. The point is a nice one, and so I quote the following definition, sent by Mr. P. G. Hamerton to Mr. Tuer, and published by that gentleman in his work on Bartolozzi:—"The

If the freedom of the bitten line is preserved to the end, if it is not sacrificed to the formalism of the burin line, the work is properly described as an etching; but if, on the contrary, the formal and severe character of the burin line predominates, if the burin work overcomes the bitten work, and if



[Cipriani.]

TICKET FOR GARDEN PARTY.

[Bartolozzi.]

ordinary distinction between 'etching' and 'engraving' is not very clear, because etchers often use the burin towards the end of a piece of work, and engravers *always* use the etching point at the beginning. There is, however, a clear test of the fundamental difference, which is the following:—

the bitten work has been subordinate in its character from the beginning, then the result is properly called a burin engraving."

With regard to his excellent work in stipple, Bartolozzi chiefly followed the grained style, not the more customary one of clusters and grouping;

yet, as a matter of fact, he worked in all styles, compelling the advantages of each to yield to his master hand, and creating a medley that is surprising for its melting tenderness and harmonious effect. Fine examples of his work, both in line and stipple, are now on exhibition at South Kensington, and

reproducing it. Speaking, of course, of Bartolozzi he says:—"Fine examples are rare, and for their production the copperplate itself was charged by the printer artist with coloured inks, a number of which he kept in little pots by his side. Each individual dot or puncture being filled with colour



Cipriani.]

REGATTA BALL AT RANELAGH.

[Bartolozzi.]

a splendid opportunity is afforded the student to observe the delicacy of his lines, and the ease and elegance with which they are inscribed. Turning to the coloured stippled prints, of which so many forgeries exist, Mr. Tuer gives such valuable advice to the young collector, that I make no apology for

which in the printing was discharged on to the paper, the spaces between the specks naturally remained white. Unscrupulous vendors of reprints now foist upon the public engravings of worn plates, printed in a uniform light tint, and afterwards hand coloured; but as the whole of the ground, including the space

between the dots or specks is coloured, with the stippled work showing through, this spurious rubbish is not difficult to detect."

In 1768 Francesco Bartolozzi was elected a Royal Academician, a fact which gave great offence to Sir Robert Strange, who thought that he was

and a good one, too; he was entitled to full academy rank, while Sir Robert was only eligible as an associate engraver. It speaks highly for the sweetness of disposition of Bartolozzi that he never retaliated, but kept on his own even way. He had exhibited at the Society of Artists and at the Free



[By Diana Beaucherk.]

CUPIDS ON A CLOUD.

[F. Bartolozzi.]

slighted, and entered an undignified public discussion of the matter. It is to me nothing short of a marvel that some one was not at hand to convince Sir Robert Strange of his folly, for, while Bartolozzi was eligible for admission, *he* was not. Bartolozzi was a painter as well as an etcher and engraver;

Society, and was well known as an artist as well as engraver to the King, and could afford to ignore diatribes, which Strange himself bitterly repented.

Some wonderment has been occasionally expressed that the author of the "Clytie," the Holbeins, the Marlborough gems, &c., should lend his genius to

the production of benefit tickets, however beautiful, even for a day. But these rare specimens of his skill, of which I give one example, served a double purpose. Sometimes they were done *con amore* to aid a friend, sometimes for reward; and surely they were sound advertisement. The daintiest of these productions were designed by Cipriani, and etched and worked up with the graver by Bartolozzi, often in a single day. His capacity for work was enormous; his rapidity of execution almost phenomenal; and he would chat gaily on indifferent subjects with his friends the while these exquisite examples of the engraver's art were developing beneath his hand. In some instances he received large sums, as much as 100 guineas, for one of these tickets, and as he was as prodigal and generous as he was gifted, there is little need for speculation as to why these beautiful creations were executed.

For a time Bartolozzi was associated in partnership with his son, Gaetano, as a publisher, at 81, Great Tichfield Street, the most noteworthy production of the firm being a Bacchante, after Cipriani. He also had a large number of pupils, including such men as Thomas Cheesman, Jean M. Delattre, John Ogborne, J. H. Ramberg, J. K. Sherwin, Benjamin Smith, R. S. Marcuard, James Minasi, P. W. Tomkins, and others. Unscrupulous persons have not hesitated to engrave the name of Bartolozzi on plates which were never touched by

him, one instance being the portrait of Mrs. Jordan, by John Ogborne, and in another case a genuine Bartolozzi plate was mutilated, and the name of an Irish engraver inserted in its place. Such frauds as these, unlike the coloured stipples, are rare, but the collector will do well to be on his guard respecting them.

In 1802 Bartolozzi was tempted, by an offer of a knighthood and the position of Director of the National Academy, to go to Lisbon, where he enjoyed the friendship of the King, and lived in greater ease than he had done in London. It has been asserted, though upon what foundation I have never been able to ascertain, that in his latter years he fell into poverty, but there seems little probability of this being correct, for he enjoyed a pension from the King of Portugal, and was high in favour at the Court of Lisbon. Moreover, as he himself said, he could live in luxury there with little work, while here he had to labour hard for comfort. He died on the 7th March, 1815, and was buried in the Church of St. Isabel at Lisbon, but the stone that marked his resting-place was removed during repairs and his actual place of sepulture is, I believe, unknown.

To nobility of birth Bartolozzi added kindness of character and true genius; he has left an imperishable name and examples of skill that may be equalled, but which are hardly likely to be excelled.



The History of Engraving:—VII.

By Stanley Elston Austin.



NEXT to Albrecht Dürer, the leading master of the Early Northern School is probably Hans Holbein the younger, son of Hans Holbein the elder, the well-known portrait painter of Augsburg, who was Court painter to our King Henry VIII., and whose "Dance of Death" and "Bible Pictures" are so well known and so keenly appreciated, that it is almost superfluous to speak of his skill as an engraver or of his ability as an artist. He studied under his father, and was born at Augsburg, somewhere about the year 1500. I give this date vaguely, for whereas Nagler says that he was born in 1499, Bryan makes it 1497 and Willshire 1496, while others state that it was so late in 1499 that practically the birth took place in 1500. The exact date is not important; we know and have his work among us, and one or two years in the child-life of a master is not an affair that is worthy any great speculation or research. There is little recorded of the early life of Holbein, but we know that, in 1515, he and his brother Ambrosius went to the University of Basle, where young Holbein employed himself by designing title-pages and initial letters for printers at Basle and Zurich. Later on he took to mural painting, fresco work and portraits, and to the production of sacred paintings, of which the "Meyer Madonna" and the "Solothurn Madonna" are among the best known. His connection with England arose through his friendship with Erasmus, whose portrait he painted, and it is to this happy circumstance that we owe the prints in Cranmer's *Catholicism* and the titles of Tyndale's and Coverdale's *Bibles*.

A first point which naturally strikes the student is, Did Holbein engrave the wonderfully beautiful work, which sometimes surpasses that of Dürer, or did he solely design it? and this question is hard to answer, since upon it some of the best authorities are agreed to differ. I certainly cannot agree with the definiteness that characterises some writers on

this subject. Thus Bryan says:—"The greatest of his works of this kind is the 'Dance of Death,' preserved to us in the engraving of Lützelburger." This is far too sweeping a statement. There is no doubt that Lützelburger did engrave many of Holbein's pictures, yet it is equally certain that many of his compositions were engraved by his own hand. Willshire, speaking of a total of 315 pieces, and perhaps 20 alphabets, says:—"For all these the artist, during his residence either in Germany, Switzerland or England, made the drawings, and, in the majority of instances, directly over the blocks." This takes us a step on the road, but leaves the question of the graving, which is exceptionally fine, still undisposed of. Weigel strongly inclines to the view that the blocks were actually engraved by Holbein; Woltmann is in favour of Hans Lützelburger, while Mr. Wornum thinks the evidence is not conclusive. It is worth while remembering that two distinct series of these remarkable cuts are believed to exist, and that although "these masterpieces of wood engraving," as Mr. Chatto terms them, have been frequently copied, the attempts have never attained to the beauty of the originals. Woltmann holds that Holbein's name in connection with this work was intentionally suppressed, because of its satirical character and the religious movements of the times—a very sensible and practical view to take; but the argument cuts both ways, for if it was necessary to publish the book beneath the shelter of anonymity, the probability is that Holbein was the engraver, and not Lützelburger. At the same time I think the initials on the "Duchess" strongly support the claim of the latter artist to the production of that particular block.

Leaving the Holbein controversy for a moment, I come now to his connection with England, which is of infinite interest to those who are especially concerned in the rise and progress of British art.

*Hans Holbein.]*

JOHN FISHER, BISHOP OF ROCHESTER.

*Quand le fort armé garde sa court, ce, qu'il possede
est en paix : mais si plus fort que luy suruent, il
luy oste toutes ses armures, ausquelles il se confioit.*

LVC XI.



Le fort armé en ieune corps
Pense auoir seure garnison:
Mas Mort plus forte, le met hors
De sa corporelle maison.

Holbein's intimacy with Erasmus led to an invitation to him from Henry VIII. to visit the British Court, and in the autumn of 1526 he set out from Basle, travelling something after the fashion of Oliver Goldsmith, on foot, and proceeded to Antwerp via Frankfort, at which place he met Quentyn Matsys, who was a friend of Erasmus. He left many tracings of his wanderings at places which he visited, notably at Frankfort, and ultimately arrived in London where he was received and hospitably entertained by Sir Thomas More. His first work here was to produce portraits of his host and friends, but some eighty-seven portraits in coloured chalks on tinted paper, which are at Windsor and which were engraved by Bartolozzi, and published by Chamberlaine in 1792, sufficiently testify to his capability for work. Three years later a fit of home-sickness seized him, and he revisited Basle, only to return to London where, in a few years, he was created Court Painter to King Henry VIII., and was high in favour with that monarch and

with the leading families of England, receiving from them a large number of commissions. Prior, however, to receiving the Court appointment, he resided with some German merchants at the Steelyard in Thames Street, and some portraits in the Galleries of Berlin and Brunswick were the outcome of his stay in this locality. His last known work was a portrait of himself, painted in 1543, in which year he died in London.

Naturally I am less concerned with Holbein as a painter than with Holbein the engraver, whose "admirable designs, engraved with incredible delicacy in wood," as Ottley rightly calls them, have excited so much admiration and so much controversy, and I am glad to be able to refer to the very excellent work on this subject by Mr. Douce. This gentleman dealing with "The Dance of Death," points out that pictures and carvings of this subject are by no means rare, but are to be

Ceux qui ont leur uentre pour leur Dieu.

PHILIP. III.



Comme enfans viuent sans soucy,
Ceux qui font leur dieu de leur ventre
Gros, & gras on les porte: ainsi
MORT les portera secz au centre.





Hans Holbein.]

CHRIST BEFORE PILATE.



[Hans Holbein.]

CHRISTUS WIRD AU'S KREUZ GENAGELF.

found in many churches, including our own Cathedral of Salisbury and the church at Hexham. So far it is clear that Holbein did not invent the subjects he so admirably portrayed, but Mr. Douce

Adam Eva im Paradyß.



adds:—"Certain it is, however, that Holbein did paint a Death's Dance in its improved state, and likewise more than once." Bishop Burnet, in his travels in Switzerland, speaks of a "Dance of Death" painted by Holbein 'on the walls of a house where he used to drink,' which was then so worn out that little was to be seen except shapes and postures. He then mentions the old "Death's Dance" at the Dominican Convent, which he says "was so worn out some time ago that they ordered the best painter they had to lay new colours on it: but this is so ill done that one had rather see the dead shadows of Holbein's pencil (*i.e.*, on the walls of the house) 'than this coarse work.'" Mr. Douce then goes on to remark: "But it has not only been asserted that Holbein designed but that he *engraved*, or rather *cut* this 'Dance of Death' on wood. That he practised this art, nay, that he excelled in it, there is reason to believe from some specimens that have been preserved, and which bear on them the unequivocal marks of H.H. and Hans Holbein." Precisely; but Mr. Douce at once proceeds to knock down the house which he has built by suggesting that Holbein might only have intended to convey that he designed the subject but did not cut the blocks. In the same way it can be

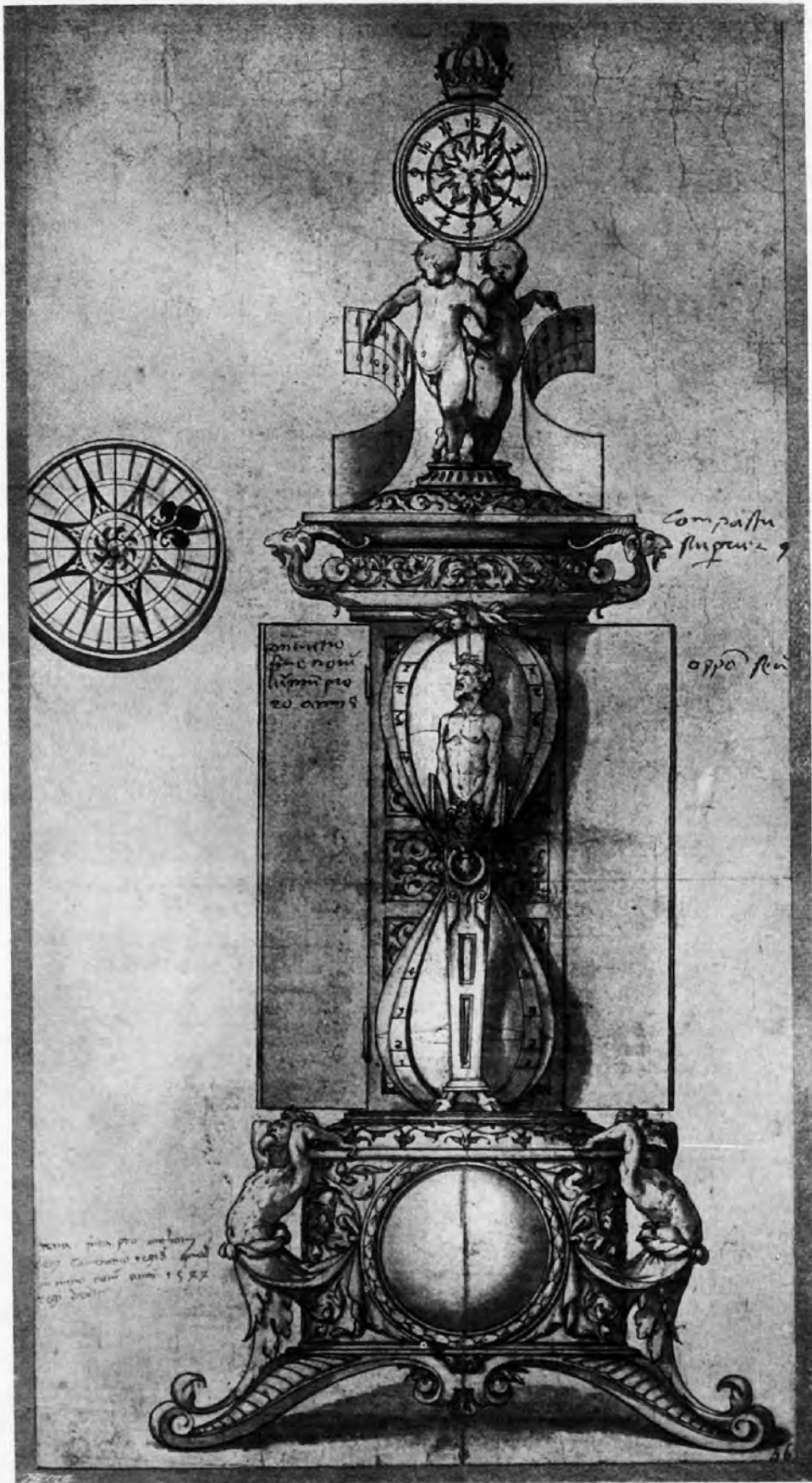
argued, as has been done by Professor Christ, that the monogram H. on many of Holbein's undoubted designs, stands for Hans Lantemack or Hans Lederer, and not for Hans Lützelburger. Of course they might do so if either of the two former were known to have executed such exquisite work; but unfortunately this is not the case. The balance of probability is that Holbein did draw directly to the wood, and that he and Lützelburger are responsible for the actual cutting.

It is interesting to note that Holbein painted a "Dance of Death" in fresco upon the walls of the Palace at Whitehall, which was destroyed by fire in 1697, and this is proved by a set of etchings by Nieuhoff, entitled "Imagines Mortis, or the Death Dance of Hans Holbeyn, Painter of King Henry VIII.," which is prefaced by a dedication saying that the author had followed as nearly as possible the originals which were painted "as large as life in fresco on the walls of Whitehall," by Holbein. Sandrart records that when Paul Rubens was at Utrecht in 1627 he placed the highest encomium upon Holbein's cuts, saying that he had copied them, and advising Sandrart to set the highest value upon them.

Die Edelfrau.



I am able this time to show three distinct examples of Holbein's work, namely in portraits as a designer of Bible pictures, and in the "Dance of Death."



Hans Holbein.]

DESIGN FOR A CLOCK.

The portrait of "Bishop Fisher" is in black chalk on pink paper, strengthened with pen and ink, and is from the Richardson and Cracherode Collection. The "Design for a Clock," from the Mariette and Horace Walpole Collection, is in pen and ink with India ink wash. Below a plinth are two terminal figures of satyrs; above is an hour-

King, and by him given to the King, at the beginning of the New Year, 1544."

Dan John Lydgate, monk of Bury, in his "Dance of Machabree," taken from the "Dance of Death," at St. Innocents', Paris, writes in his prologue the following, giving the motive of these pictures:—

Der Richter.



glass, enclosed in a case, of which the doors stand open, and surmounting this is a dial plate, the whole being intended as a working drawing for a clock-maker. Underneath, in the hand-writing of Sir Anthony Denny, is inscribed:—*Strena facta pro Anthony deny camerario regio quod in initio novi anni 1544 regi dedit i.e., "New Year's gift, made for Anthony Denny, Chamberlain to the*

O, ye folks, hard-hearted as a stone,
Which to the world have all your advertence,
Little as it should ever lasten in one,
Where is your wit, where is your Providence?
To seen aforne the sodayn violence
Of cruel Death, that be so wise and sage,
Which slayeth, alas! by stroke or pestilence
Both young and old, of low and high parage.

(To be continued.)

Henry Robert Morland,

By *T. R. Smith.*

Artist and Engraver.



It is so common a thing in life to find ability overshadowed by genius, that there is no cause for wonder that the wonderful power of George Morland should divert attention from the undoubted gifts of his father, Henry Robert Morland. We see this in every artistic profession, but more especially upon the stage. The useful man, always reliable, always at his post, who can, to use the stage term, "go on" for character, comedy, juveniles or heavies, is absolutely indispensable, and at times he is priceless; but he is forgotten when a star actor appears who could not, to save his life, do what he does and does well. So it is with painting: the man of precision and accuracy of delineation, whose example may be the means of saving genius from riot, is lost while the daring and dash of the Master is remembered.

It is a fashion, I know, to speak of Henry Robert Morland as "George Morland's Father," as if he was nothing else, much as one of the well-known characters of Dickens was known as "Mrs. Jellaby's husband." Yet as a matter of fact he was much more. The son of George Henry Morland, a painter of merit, who is best known by his excellent picture of "An Oyster Woman," which was engraved by Dawe, was born in 1730 and received a good education; indeed, in after years, he used to express regret at the time he had "wasted on the classics." He had, however, greater claim to consideration than in being the son of a painter of more than average ability, for he was, so far as can be ascertained, the lineal and direct descendent of Sir Samuel Morland, the celebrated mechanic, inventor, and diplomatist, who was entrusted by Cromwell with the mission to the Duke of Savoy to remonstrate against the cruelties inflicted upon the Waldenses or Vaudois. He it was who distributed the funds gathered in England to the Vaudois, and it was he, who in August, 1655, was authorized to announce that the Duke of Savoy had granted an amnesty to the distressed people, and for

his services thanked by the committee appointed by Cromwell to enquire into his proceedings. We know that this celebrated man was the inventor of the ear-trumpet, and, according to the Harleian Catalogue, Vol. III., No. 5771, he was also the inventor of the steam-engine, he having described his invention in 1682, or just seventeen years before Captain Savery obtained his patent. I mention these things, not because they immediately concern Henry Robert Morland, but in order to show that genius was hereditary in the family.

It must not be presumed that I am going to acclaim Henry Robert Morland as a genius, far from it; but he inherited the mechanical mind, the precision and love of detail which made Sir Samuel Morland perhaps the foremost inventor of his day. If Henry Morland had not been a painter he would probably have achieved success, for he was eminently practical, painfully minute, regular and methodical to a degree, temperate, and in all things most respectable. These valuable qualities are seldom allied with genius, and for a painter they incline to induce a hardness and coldness in his work which is most distressing to regard. It was so with Henry Morland. By him, composition, colouring and chiaroscuro were subordinated to excellence of finish and minuteness of detail; hence, although his work is in many respects deserving of high praise, it can, in no sense of the word be styled great. Still he was a good if severe tutor to his erratic son, and his well furnished library and love of minutiae doubtless did much for that unhappy genius.

Henry Morland is chiefly known for his portraits in oil and crayons, and for pictures of domestic life, in which he was most successful. He certainly does not deserve the brief and sometimes almost contemptuous reference that is made regarding him, for between the years 1760-1791 he exhibited one hundred and eighteen works at the Royal Academy, the Society of Artists and the Free Society, and



HENRY ROBERT MORLAND.

was a member of the Association of Artists, who established the first Academy in England, in St. Martin's Lane, for drawing from models and from life. He was essentially an all-round man, for he not only painted in oil, drew in pastel, and was a fair mezzotint engraver, but he excelled as a picture

revived in his parent's studio. He painted a portrait of George III., which was engraved by Houston, and also the portrait of Garrick as Richard III., which is in the Garrick Club, and two charming domestic scenes, one young lady washing and the other ironing, supposed to be



Henry; Robert Morland.

[Phillip Dawe.]

READING BY A PAPER BELL SHADE.

cleaner, and was esteemed a remarkable judge of the value of prints and paintings. When George Morland was an infant, his father's chief occupation was picture cleaning, and he kept several assistants, and hence it was that his son became acquainted with the works of the best masters by seeing them

portraits of the Misses Gunning—though this is doubtful—which were in the possession of the Earl of Mansfield, at Caen Wood Towers, Hampstead. The subjects reproduced show that he was strong in the matter of light and shade, and possessed of more than ordinary power; indeed, he only missed

being a master because he was too mechanical of mind.

In the early part of his life Henry Morland lived in good style, in Leicester Square, in the house which was afterwards the residence of Sir Joshua Reynolds, and he numbered among his intimate friends Forster, the City merchant, and great en-

Henry Morland might have been said to have had the ball at his feet, the more so that his wife was an artist of merit, who had exhibited at the Royal Academy, and that he himself was respected by all who knew him. Yet he never achieved success in a worldly point of view, although he was as careful



Henry Robert Morland.] **THE NOSE TICKLER.** [Engraved by Phillip Dawe.

courager of art ; Flaxman, the father of the eminent sculptor ; Dawe, who so well engraved his best work, Garrick, Mrs. Yates, Mr. Angerstein, Mr. Lock, Mr. Child, Lords Grosvenor, Scarsdale and Fortescue, and the principal men of light and leading in art and letters. With such a connection

in money matters as his son was careless. He had frequent difficulties, and ultimately left Leicester Square for Stephen Street, Rathbone Place, where he died on November 30, 1797.

In justice to him who is so often hardly spoken of, because of his austere, and, as we now think,



Henry Robert Morland.

THE LAUNDRYMAID.

[Phillip Dawe.]

unwise treatment of his gifted and wayward son, it should ever be remembered that Henry Morland was in every sense a clean-living and honourable, if unfortunate, man. It was not in his nature to

him to laboriously build up each creation step by step, with minute but not loving care, so that, however perfect in detail, each picture showed that something was lacking. That something was soul!



Henry Robert Morland.

THE CONNOISSEUR.

[Phillip Dawe.

comprehend the bent of mind that works by fits and starts, and creates wondrous results by marvellous strokes and dashes; his character compelled

He was a good worker and, I believe, a good man, and wanted but the touch of sympathy to have made him great.

The First English Stage Costume Design.

By W. J. Lawrence.

INIGO JONES'S rough pen and ink sketches for some of the dresses in the later Stuart masques are generally spoken of as the earliest designs for stage costume, but as the masque was a privately performed lyrical and terpsichorean entertainment, and was so far lacking in the element of drama as to be

singularly interesting wash drawing, inserted as a fly-sheet into one of Isaac Rud's volumes of manuscript notes, now preserved in the British Museum. This sketch, which irresistibly calls to mind some of the old satirical prints of *The Chevalier D'Eon*, shows the quaint bi-sexual garment, worn by the



outside the category of theatrical representation, the description is hardly accurate. In limiting ourselves strictly to pieces which have been performed on the regular stage, we find that the earliest existing design for theatrical costume is presented in a

famous *Kitty Clive*, in a new prelude to Fielding's burlesque of "*Tom Thumb*," at Drury Lane, in 1733. On the dexter side the vivacious and blunt-spoken *Kitty* was made up with half a black peruke and a fragment of moustache to represent a Tragedy

King, while on the sinister she depicted a flax-haired *grande dame*.

Very interesting indeed is the stage history of this dual device, and in reviewing it one swiftly realises how closely the Present is linked with the Past. Simultaneous doubling of the sort is very

a confectioner's. Arlequin, dressed half in male and half in female garb, and with a mask on either cheek, figures as the attendant at both stalls. Some rare tricks are played on Pasquariel when he comes to buy. Addressing him now in gruff baritone and now in shrill treble, Arlequin mystifies the would



probably an extremely old theatrical trick. As our second illustration indicates, it can be traced to the farce of "Arlequin Lingeri au Palais," as performed by the Italian comedians at Paris, in October, 1682. In this rough and tumble production the curtain rose on two adjoining stalls, an under clothier's and

be purchaser by making the confectioner sneer at the feminine vendor of *lingerie*. After working up an imaginary quarrel between the two, an exchange of missiles is entered upon, all of which find their target in the unfortunate Pasquariel.

In 1704 the device crossed the Channel, and was

utilised by the facetious Tom Brown in his comedy of "The Stage Beau," a satire on Jeremy Collier. Brown's prologue aimed at the flaying of religious impostors, and its speaker was dressed half like a minister of the Established Church and half like a Dissenting pulpit-thumper. In delivering his lines the actor pointed first to one side of his dress and then to the other, describing both, with bland impartiality, as the greatest villains unhung!

After Kitty Clive's assumption of the motley garb, we have no trace of it until the production of O'Keeffe's pantomime, "Harlequin Teague," at the Haymarket, in 1782. In this Charles Bannister sang a duet as a giant with two heads. He was arrayed on one side as a fine gentleman and on the

other as a hunting squire. Then we take another big jump forward, landing in St. Martin's Hall in 1855. Mrs. German Reed is giving an entertainment, and manages to provoke abundant laughter in a dialogue between two old women, representing each alternately by turning first one side and then the other to the audience. A little later on Fred. Maccabe, the monologue entertainer, was to make capital out of the old device in his *Essence of Faust*, and now we learn that only the other day it was adroitly resorted to by Miss Ellen Terry in embodying the "Three Old Maids of Lee" at a private entertainment. Truly "the useful struggles vainly with time, but the devourer of all things breaks his teeth on the agreeable."

Review. ❀ ❀

This beautiful photogravure by Walter Donne tells its own tale. The spendthrift is looking on while bills are being affixed notifying the sale of his ancestral home. The plate is full of vigour and well reproduced and is an excellent example of this style of work. The price for artists' proofs is £2 2s. od. and for ordinary plates £1 1s. od. These prints can at present only be obtained by application to Mr. Dorme at his studio, Pelham Street, Thurloe Square, S.W.



Our Paris Letter.

By Henri Frantz.



ON June 5th the sale of a fine collection of modern pictures was held at the Hotel Drouot, the most important item being an admirable subject, by Fandin-Latour, "La Danse de l'Almée." It has been said, and justly so, that the works of Fandin were better appreciated in England than here, but of late years a powerful current of opinion has manifested itself in favour of this master, who is certainly one of the greatest that we have. His picture, for which the expert, Haro, had asked 20,000 francs, reached 19,500 francs. Another minor work, by the same author, "The Nymph," went for 3,250 francs, and "Flowers in a Vase" for 1,810 francs. On the other hand, we have not been a little surprised at the comparatively high prices realised by pictures by Ziem—works which in most cases are spurious, and which bear the evidence of being turned out of the workshop by the dozen. Three of his views of Venice realised 10,300 francs, 7,150 francs, 6,450 francs respectively, and Constantinople, 4,400 francs. The pictures by Boudin, that artist who had so picturesque and personal a conception of French beaches, maintained the good prices which they reached since the death of that master, who died poor, and since the general exhibition of his pictures, which took place in the gallery Bernheim, three years ago. Three views of the harbour of Bordeaux fetched 6,000, 3,550 and 2,650 francs respectively. The sale of "A Small Street in Ville d'Avray," by Corot, at 2,500 francs, proves that some of the productions of this artist can be obtained at reasonable prices, although it is true that this work was so small and so unimportant, that for its owner it represents but little more than a sentimental value. I note also a small landscape, by Harpignies, bought for 4,900 francs by Messrs. Arnold and Tripp. "The Inside of the Fold," by Ch. Jacque, fetched 6,000 francs, and a Dutch landscape and a view of Harfleur, by De Jongkind, realised 5,900 francs each—a price which seems to me considerably below those paid in recent years. The landscape painter, Lépine, who was not without some points of resemblance with Boudin and Jongkind, has also

recently come into fashion. His richly executed river shores fetched 5,550 francs, and a sea scene went for 4,300 francs. But that picture by Roybet should fetch 4,100 francs is well calculated to cause astonishment, when it is remembered that this painter is, after all, but a bad imitator of Franz Halz. I believe that in ten or fifteen years the dealers who buy these works at such prices will be sorry for it. At the same sale a warm and luminous water colour, by Isabey, only fetched 1,300 francs.

A few days later the auctioneer, Chevalier, assisted by the expert, Féral, sold a collection of old pictures, and amongst them a fine Market, by Pierre Angelis—a composition enlivened by numerous personages, with a harbour in the background, and dated 1726—only realised 1,900 francs. An important production, by Jan Steen, representing a family gathering in honour of a birth (signed 1661), and originating from the Delessort sale, gave rise to keen bidding, and was knocked down to Mr. Kleinberger. The same dealer bought, for 31,000 francs, a small picture, by Metsu, "The Missive," and "A Home," by Adrian van Ostade, for 14,500 francs.

"Le Bal a l'Espagnole," by Pater, was bought for 15,200 francs, by Mr. Ducrey. Other prices paid were as follows:—For "Landing Stage," by Demarne (that clever little master of the 18th century), who emulates the Dutch style, 7,000 francs; for a Village, by Géricault, where the painter of battles comes out as a mediocre landscape painter, 1,200 francs; for a tropical scene, ascribed to Van Orley, but more likely belonging to an anonymous painter 2,000 francs; for "Le Marquis et la Marquise de la Mosanière" (two portraits, by Rigaud), 3,000 and 2,000 francs respectively; for the "Fox Catcher" (Spanish School, 17th century), 2,400 francs.

A sale of prints, conducted with M. Roblin as expert, on the 2nd of June, only contained a few fine specimens. "The tête-à-tête Breakfast" and "The Lace Worker," by Lavreince, fetched 825 francs. "The Billet Doux" and "Qu'en dit l'Abbé," two copies of the famous engravings by

this master, fetched 500 francs. "The Bride's Bedtime," by Baudouin, 315 francs.

The collection of Count André de Ganay contained many important productions, and what made their value was that the majority of these works had for a long time remained in the Count's family, and was composed exclusively of French works. Amongst them "The Painter's Studio," by Boilly, that master belonging to the beginning of the 19th century, who, by the finish and charming grace he displayed, is equal to the best Dutch masters, realised 27,000 francs (Mr. Tedesco). The portrait of Mme. Lambert de Thorigny, by Largellière, was bought for 37,100 francs by Mr. Montaignac, which shows the greater partiality always shown for portraits of the 18th century.

There were other fine portraits in the same collection; the portrait of two princesses of the House of France, by Carle Van Loo, went for 18,000 francs. Mr. Muhlbacher bought, for 17,500 francs, another portrait by the same artist. There were several works by Mademoiselle Gérard de Greuze's pupil. "The Foster Mother" fetched 7,600 francs and "The Lesson in Geography" 11,000 francs. A beautiful portrait, by Baron Gérard, was sold for 10,100 francs. Baron Christiani bought "A Boy's Head," by Greuze, for 7,050 francs at its value. On the other hand, I was surprised to see an authentic decorative panel, by Fragonard, "The Winter," knocked down to Mr. Kleinberger for 8,900 francs, a ridiculous price, if we remember the price Mr. Kraemer was asking for four panels by that master, although it is true that there is Frago and Frago, and that the latter was but the fragment of a set. Most of the other pictures at that sale, second-rate productions, excepting "The Return of the Shepherdess," by Lemoine (18,000 francs), and by Eisen, Gérard, Leprince, Pillement, Rigaud, Tocque, de Troy, or attributed to them, varied in prices between 1,000 and 4,000 francs, which, as may be seen, are very indifferent prices.

At the sale for the benefit of the widow of the painter Lazerges, there were some few nice modern pictures, a landscape by Le Sidance (1,000 francs), and a pastel by Latouche (600 francs).

Mr. Zygomalas is an amateur of Marseilles, who already last year held a sale at the Gallery Petit. Ziem appears to be one of his favourite masters, and it is not without surprise that I saw the "Great Canal" (evening scene), by that painter, sold at

58,000 francs. But if a Ziem is sold at such a price, what price then should a Turner and a Bonington fetch? "The Harvest at the Farm," by Van Marcke, had fetched 36,500 francs last year at the Humbert sale; this time it only fetched 26,000 francs. "The Oaks" and "The Spring," by Jacque, realised 24,000 francs and 18,000 francs. "The Campanile at Rotterdam," by Jongkind, did not go beyond 18,500 francs, after having realised 20,000 francs at the Lutz sale. In my opinion it should not be inferred therefrom that the pictures by that master are depreciating: these are unavoidable fluctuations. On the other hand, "A Dreamer," by Besnard, which had only fetched 4,000 francs at the Guasco sale, went for 6,200 fr. The following biddings also should be noted:—Jongkind, "Shepherdess and Flock," 11,000 francs; "Canal at Dortrecht," 10,000 francs; "Rue St. Séverin," 6,000 francs; "Canal," 8,200 francs; "Skaters," 6,000 francs; "Winter," 14,000 francs. Three landscapes, by Lépine, fetched 6,000 francs each, and a landscape, by Lisley, 11,000 francs. Amongst the pictures of the 1830 school, "The Brook," by Daubigny, realised 21,000 francs.

On the 10th June, at the Hotel Drouot, a painting by Fragonard, entitled "Remember," was offered for sale. This painting represents Bohemians in the midst of desolate ruins. A young, fair woman resting on the arm of a man seems to speak of love. On the knees of the young woman there is a baby, and at her left an old man is asleep. The picture went up to 43,200 francs. Had it been a subject more gay, it would have fetched double that price. At the same time a small picture "Ruins," by Hubert Robert, Fragonard's companion during his journey in Italy, was sold for 2,400 francs.

In the Hochon collection, mainly composed of objects and fabrics of the Renaissance, a fine panel of the Flemish school, "The Virgin and the Infant Jesus," realised 6,400 francs, and a portrait by Lagneau, vividly coloured, was sold for 2,250 francs. I should not mention this bid, if it were not to draw attention to the fact that this picture was sold for 48 francs at the Maherault sale in 1880. Undoubtedly this was a capital investment.

The following prices will show that Parisian amateurs take unfortunately little interest in early schools:—Clouet school, 1,300 francs; Vivarini (Virgin), 1,600 francs; Spanish school, 15th

century, 3,000 francs; French school of the 15th century, 1,750 francs.

Together with a fine modern subject, we saw the picture by Millet offered. This beautiful production had been sold for 75,000 francs, after Mr. Gasnier's failure; on the day after the sale the buyer refused to pay for it, claiming that owing to certain previous arrangements this picture belonged to him. This gave rise to a lawsuit, and the party that brought an action having died, "La Herse" was again put up for sale. This forsaken landscape, inhabited by crows only, is a somewhat dreary subject, and therefore, it did not realize more than 41,600 francs.

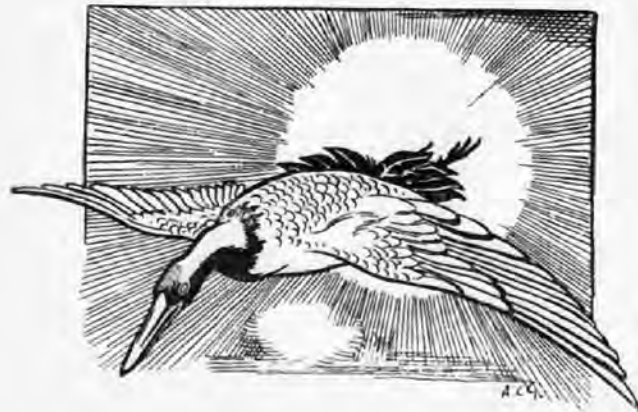
The pictures of the Chastel and Deloison Collection realised pretty good prices, the Barbizon school heading the list with a production of Jules Dupre, "The Angler at Dawn," sold for 25,000 francs. "The Small Cart," by Corot, fetched 12,100 francs; "A Nymph," by Henner, 6,000 francs; "A Village," by Isabey, 2,700 francs; a water-colour, by Jongkind, 14,500 francs; and a picture, by Raffaelli, 1,050 francs.

Among the sales for this month, we must note the sale of a collection belonging to an anonymous person, which contained a few remarkable productions from various schools. One of the best prices realised at that sale was 24,000 francs for the portrait of a nobleman, by Rarestein; a large picture, ascribed to Van Dyck, but which did not

appear to be by that master, and rather to belong to one of his pupils, possibly le Monzallise, fetched only 4,700 francs. English pictures are rather rare in our sales. A man's portrait, ascribed to Sir Thomas Lawrence, was knocked down to Mr. Feral for 4,900 francs, and a boy's portrait, by Sir William Beechey, went for 4,100 francs. We may also note Vorspronck, a lady's portrait (2,550 francs); Michael van Loo, a lady's portrait (3,000 francs); Pandoja de la Cruz, a portrait (3,000 francs); a portrait, attributed to Vermeir de Delft (2,100 francs); Maes, a portrait (1,450 francs).

On the 19th of June, at a sale of old prints, two colour-printed copies, after Sir Joshua Reynolds, engraved by Bartolozzi (a portrait of Miss Bingham and a portrait of Countess Spenser), realised 3,000 francs. Two productions, by Morland, in colours, fetched 425 francs each, and a copy in colours, by Jeaninot, "The Assembly of Pleasures," 305 francs. These were the only subjects worth attention.

Our readers will, no doubt, feel interested in hearing a piece of unpublished news. Preparations are made, under the patronage of the Syndicat de la Presse Artistique for an exhibition in the month of April next, of the four masters of French painting in the 18th century—Watteau, Chardin, Fragonard, and Boucher. It is probably at the Ecole des Beaux Arts that this sensational exhibition will be held; a large number of works belonging to private collections has already been promised.



Review. The Masterpieces of the Imperial Gallery at Vienna.



A SERIES of one hundred and twenty two photogravures, directly reproduced from the original paintings in the Imperial Gallery at Vienna, is being published by the Berlin Photographic Company, of 133, New Bond Street, H.M. the King,

series includes reproductions of the choicest works of Titian, Holbein, Rubens, Van Dyck, Velasquez, and Rembrandt. The example which we give indicates that these photogravures are equal in many respects to mezzotints and



the Duchess of Saxe-Coburg Gotha, and a number of princely and noble personages being among the first subscribers. Some of the most magnificent paintings of Albert Dürer and some of the finest Titians are to be found at Vienna and the present

are really splendid translations of these masterpieces which are reproduced with rare fidelity. The whole series will be published in twelve parts at a cost of seventy five pounds for the complete work.

Exhibitions.



The Graves Galleries.

AT the Graves Galleries, 6, Pall Mall, an interesting exhibition of pen and ink drawings, by Clifford Harrison, is now on view. Many of the drawings, which represent Continental and British scenery, are of exceptional merit, notably the "Gateway at Warwick Castle: Moonlight," and "On the Lake of Lucerne," which is a gem. "Winter Twilight" and the "Brick Kiln" are fine studies, and "A Wayside Calvary, Haute Savoie," is a delicious piece of work. "A Backwater of the Rhone, Bouveret," and "In the Gorge du Durnand, Valais," are both realistic, and the exhibition shows how much effect and light and colour can be obtained from black and white.

Egypt and the Soudan and River Mists and Flowers.

AT the Continental Gallery, 157 New Bond Street, an exhibition is being held of pictures of Egypt and the Soudan, by F. Anna Lee, and River Mists and Flowers, by Annie Taylor Blacke. The Soudanese and Egyptian pictures are lacking in that vivid colouring which is so characteristic of the Land of the Pharaohs, and the effect is therefore greatly marred. Miss Blacke falls into a similar error, which is especially noticeable in her picture "When Summer is Greenest," which is without a suspicion of sun. The error in each case is regrettable, for both artists have ability of which they do not make the best.

Exhibition of Book-Plates and Heraldry.

AN interesting exhibition of Book-Plates and Heraldry, under the auspices of the Ex Libris Society, was held at the Westminster Palace Hotel, on June 22 and 23, a reception and conversazione being held on the evening of the first day. The special feature of the exhibition was Chippendale Book-Plates.

The Sea and Shipping.

MRS. P. CH. DE CRESPIGNY is showing, at the Continental Gallery, forty fine water-colour drawings of the sea and shipping, some of which are possessed of unusual merit. This is especially true of the companion pictures, "King Alfred's Fleet, A.D. 900" and "King Edward VII.'s Fleet, A.D. 1902," the contrast being portrayed with skill and fidelity. "Battleships of to-day" is another excellent work; and "H.M. Frigate 'Glatton' leaving Sheerness" is a fine composition. The whole exhibition is pleasing.

F. Carruthers Gould's Cartoons.

MR. F. Carruthers Gould, F.C.G., of the "Westminster Gazette," is displaying, at the Continental Gallery, tinted original drawings, illustrating Froissart's "Modern Chronicles, 1902," and original "Westminster Cartoons, 1502-3." The first-named deal, in fourteenth century style, with political events of the time, and some of them are quaintly amusing, especially "Sir Joseph de Birmingham goeth to Guildhall" and "Hugh of Hatfield designeth a school." Lovers of the humour and skill of Mr. F. Carruthers Gould will find in this exhibition abundant food for mirth and admiration.

English and Welsh Landscape.

MR. ALFRED POWELL is showing, at the rooms of the Fine Art Society, 148, New Bond Street, some water-colour drawings of English and Welsh landscape, of varying merit, many of which would have been best omitted. It is hard to recognise St. Michael's Mount or the beautiful scenery near Sherringham, but the "Moorland, Goathland" atones for the shortcomings, it being specially typical of Welsh scenery. Other sketches also show that the artist is more in touch with the beauties of Wales than with those which are to be found abundantly in England.

Round the Printsellers.

MESSRS. MAGGS BROTHERS, of 109, Strand, W.C., have made some very interesting additions to their already choice stock of engravings. We noticed the very rare mezzotint by Val Green, after Trumbull, of "George Washington."—He is represented full length, standing, with horse and negro servant, battle in distance; also the following large mezzotints of Celebrated Beauties:—"Elizabeth, Countess of Derby," by Dickinson, after Sir Joshua Reynolds—full length, standing in landscape—a proof impression. The picture was painted in 1777, but has disappeared, and Sir William Armstrong states that it was probably destroyed by her husband after her divorce. "Mrs. Hale," by Watson, after Reynolds; full length, as "L'Allegro" surrounded with children. "Ann, Duchess of Cumberland," by Boyer, after Reynolds (?); full length, standing with doves, etc. "The Hon. Mrs. Parker," by Watson, after Reynolds; full length, standing (proof state). "The Misses Crewe," by Dixon, after Reynolds. "Beauty's Bath" (Miss Peel), by S. Cousins, after Landseer; a little girl standing, holding a dog in her arms. Proof impression in the finest state, signed by painter and engraver; and many others.

MESSRS. MYERS & ROGERS, of 59, High Holborn, are now showing a long panoramic view of "London, Westminster and Southwark as they appeared in 1545" from a drawing by Anthony den Wyngerde, in the Bodleian Library, Oxford and is finely executed etching by N. Whittock, measuring 58 in. by 12 in. London, Westminster, and part of Southwark are presented to us as they appeared in Shakespeare's day. What are now populous and crowded localities, appear here as suburban retreats. South of the river we see Southwark surrounded by delightful country, and on the north, Covent Garden and its neighbourhood present an aspect of picturesque quietude. Van den Wyngerde lived in the middle of the 16th century, and is well-known as a topographical draughtsman. Several examples of his work are to be seen in the South Kensington Museum. He appears to have been a Fleming travelling with the suite of Philip II. On the plate under notice there are 128 marginal references to the principal objects of interest which are correspondingly numbered on

the view. To have this engraving before one whilst reading Jesse or Besant, or others of the innumerable writers on London, must most materially enhance the pleasure and appreciation of the written description. Accurately coloured by hand from contemporary prints, this view is a very pleasing and desirable possession, and at the low price at which it is offered (£1 17s. 6d., appropriately and substantially framed and glazed) should find a large number of purchasers.

MESSRS. ROBSON & CO., of 23, Coventry Street, Piccadilly, are showing a number of engravers' proofs of drawings by J. M. W. Turner all in a choice state, among them we note the following:—"Tamworth," "Carew Castle," "Holy Island," "Ehrenbreitstein," "Weathercote Cave, Boscastle," and "Penmaenmawr."

THE exhibition of pen and ink drawings by Mr. Clifford Harrison at the Graves' Galleries has earned the success they merited. Out of 82 drawings 70 are sold, and still the show is not yet over. The portraits of their Majesties King Edward and Queen Alexandra, by Mr. Harold Speed, painted for presentation to H.H. The Maharaja of Mysore are the most pleasing portraits we have seen, and will be viewed by many admiring visitors prior to their being despatched to India. We understand Sir Charles Tennant and the Directors of the Mysore Gold Mining Co. are making the presentation, and in our opinion, they could not have had the commission better executed.

IN the same gallery is being exhibited the picture by Thomas M. Hemy, of the King's racer "The Britannia," which will be sure to attract all lovers of this favourite sport and pastime. The King is seen standing by the companion at the top of which Her Majesty the Queen is seated. There are also portraits of H.R.H. The Prince of Wales, Princess Victoria, Princess Pless, Lady Londonderry, Mr. Jamieson and Captain Carter, &c. As a yachting picture it is distinctly novel, and will doubtless be a popular engraving, not only in England but all over the world, as the Britannia has perhaps more wins to her credit than any other yacht afloat.

Correspondence and

Answers to Correspondents.

- 1.—Readers of THE PRINTSELLER AND PRINT COLLECTOR wishing to send Prints or Engravings for an opinion or valuation, must, in the first instance, write to us giving particulars as to the information required.
- 2.—All cost of carriage, both ways, must be paid by the owner, and objects will be received at the owner's risk. We cannot take any responsibility in the event of loss or damage. Valuable Engravings should be insured, and all Engravings should be registered.



A Plea for David Lucas.

THE EDITOR "PRINTSELLER."

DEAR SIR,—A few days ago I was reading the very interesting preface to the catalogue of mezzotints, now being exhibited in the Gallery of Messrs. Gooden and Fox, Pall Mall, which Mr. Leggatt has so ably edited, and having a few minutes previously read your illustrated article on Mr. Woollett, could not help being struck by the contrast.

Woollett was undoubtedly a great and successful man, and received due (perhaps in relation to other great English engravers of the English school an overdue) recognition of his talents by the statue erected to his memory.

But what of poor Lucas? Unquestionably the greatest exponent of mezzotint landscape this or any other country has ever produced; nor is it likely his standard of excellence will be surpassed, if equalled, by any living or future engravers in his method.

His inglorious end, we are told, was a pauper's grave in Fulham Workhouse. Surely to allow his remains to lie there is a disgrace, first to the nation, to those members of the fine art trade, to the many private collectors, to admirers of his work, and to the mezzotint engravers of to-day.

I venture to think had Lucas been a Frenchman his remains would have been removed to a fitting resting-place by the French nation, and at least a head-stone with a suitable inscription, acknowledging his talents, would have been erected.

Should we be less generous to our own talented countryman because of his misfortune?

I believe it only wants suggesting to those who love Lucas's works, and some effort will be made to discover his grave, obtain permission to remove his remains to a fitting resting-place, and then erect a stone to his memory.

I would appeal to the author of the preface to

take the initiative, and the necessary money will be forthcoming to do the thing properly, to which I should be pleased to add my mite. If we do not honour the living, it is not too late to honour the dead.

Yours faithfully,

LANCASTRIA.

E. R. W. T. (Redcar).—The first two engravings you mention are of no value. The one engraved by Samuel Cousins is worth about £5.

D. W. H. (Peterborough).—Send your book to Messrs. Myers and Rogers, 59 High Holborn.

H. N. (Cambridge).—Your Frank Dicksee is worth about £3.

F. I. S. (Skipton).—The engraving you mention is worth at present a little more than the published price.

W. B. (Rock Ferry).—Your French prints are valued at £3 each.

J. F. B. (Canterbury).—The catalogue described is of no value. The portrait engraved by Chas. Turner is worth 30s.

F. W. C. R. (New South Wales).—Many thanks for your congratulations. The lithographs are of very little value, and would probably not fetch more than 10s. each.

E. C. J. (Boston, Mass., U.S.A.).—The engraving you describe is valuable, if in proof state. A second state of the same realized £45 at Christie's a year ago. The condition as stated would seriously lessen its value.

J. E. C. (Ealing).—Send your prints to us. The fee for valuation would be one guinea.

P. R. H. (Ladbroke Grove).—Your enquiries will have attention in our next number.

E. H. A. (Camberwell).—Your Bartolozzi is worth £5 the pair.

Several Answers to Correspondents are unavoidably held over.



From the original by J. Downman.]

LADY GEORGINA BUCKLEY.

Reproduced from an impression printed in colour in the possession of Mr. Frank T. Sibth.

Engraver unknown

The Printseller

AND PRINT COLLECTOR.

Edited by **STANLEY ELSTON AUSTIN.**

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NOTICE.

All matter intended for Publication should be addressed "Editor," and bear the senders name and address not necessarily for publication. Correspondence on all subjects falling within the scope of the journal is invited, and will receive prompt attention. While not guaranteeing the safety of manuscripts submitted, the Editor cordially invites the same and will use every endeavour to ensure their prompt return in case of unsuitability.

All commercial letters should be addressed to the Manager, from whom a scale of advertisement charges may be obtained on application.

"The Printseller" may be obtained direct from the offices at the published price, 6d. per copy, by post, 8d., or through all the better-class newsagents; or it will be sent post free to any address at home or in the Colonies for 8s. 6d. per annum.

Cheques and Postal Orders should be made payable to "The Printseller."

Occasional Notes.

It is a curious fact that the beautiful and highly finished pictures of Thomas Creswick, R.A., should not have been engraved in an important size. The only one is "The Nearest Way in Summer Time," by J. T. Wellmore, A.R.A. In this even the figures were painted by R. Ansdell, R.A.

ONLY one large plate after the late Kate Greenaway, so famous for her children's books, was ever published; that is "Grandmama's School Days."

MR. FERPONT MORGAN, who initiated the movement for the establishment of a National Art Gallery at Washington, will transfer to it his entire collection, valued at \$1,200,000.

MR. J. S. SARGENT has been awarded the large gold medal by the German Emperor, and Mr. E. A. Abbey the small gold medal, on account of the excellence of the pictures which they have contributed to the Berlin Salon this year.

At the sale of the Gurney collection, which took place at Christie's last month, some interesting fluctuations were noted. The late Mr. Gurney's 100 pictures and drawings realized £10,474, yet, it is safe to say that considerably more than twice that amount was originally paid. Since 1888 fashion in pictures has slowly and surely changed, and at the present time if big sums are to be given, collectors prefer to invest their money in portraits of the early British School. A few Landseer's fetched very small prices. The small drawing "Refreshment; Geneva," notable as the Landseer which Queen Victoria etched, brought only 11 gs., having been sold in the Artist's sale, 1874, for 125 gs. Three landscapes, by J. Linnell, did not approach the values of 30 years ago. "English Woodlands," which in the Eden sale in 1874, fetched 800 gs., now only realized 340 gs. "Hampstead Heath," which brought in 1879, 860 gs., finished at 510 gs., and "Winding the Skein," which in 1879 was sold for 300 gs., dropped to 55 gs.

As the collection of examples of British engraving and etching, brought together in the galleries of the India Section of the Victoria and Albert Museum, continue to attract many visitors, the Board of Education have arranged that it shall remain open until September 30.

WE regret to announce the death of one of the most competent of our modern school of mezzotint engravers, in the person of Mr. Gilbert Hester, who died on Friday, July 3, at his residence at St. Alban's, in his sixtieth year. During his earlier life Mr. Hester practised aquatint and etching, but he made his reputation as a mezzotinter, and produced important works after Sir Thomas Lawrence, P.R.A., Sir John Millais, P.R.A., Marcus Stone, R.A., and other painters. He was engaged at the time of his death upon the production of a landscape after John MacWhirter, R.A.

ON July 20th, Christie's held their last print sale for this season, which included nothing of much importance, the highest prices realized being for "Master Lambton," after Sir Thomas Lawrence, by Samuel Cousins, proof before all letters, 95 guineas; "Morning and Evening," a pair after Morland, by J. Grozer, printed in colours, 50 guineas; the set of twelve plates, after Moreau le Jeune, by various engravers, eleven being A.P.D.R. proofs, 56 guineas; the set of twelve plates, after S. Frendenberg, by various engravers, 52 guineas; and "Noce de Village" and "Foire de Village," after Tannary, by Descourtis, in colours, 31 guineas.

"THE STUDIO," we understand, will shortly issue a very fully-illustrated special number, dealing with the work of J. M. W. Turner. Reproductions in colour will form an important feature of the publication, and through the courtesy of the well-known collector, Mr. W. G. Rawlinson, sixteen facsimile illustrations of rare states of the "Liber Studiorum," reproduced by a special process, will be included in the work.

IN the Richard Manley Foster collection of engravings, sold at Christie's on July 7th, appeared several by Albrecht Dürer, which should prove of interest to the collector of this school. The prices obtained for these engravings prove that the works of the German master are still highly appreciated.

"The Coat of Arms with the Skull" realized 40 guineas. "Adam and Eve," 64 guineas. "The Knight and Death," 68 guineas. "Melancholia," 70 guineas, and "The Crucifixion," 16 guineas. Among the few Rembrandt etchings, "Rembrandt leaning on a Stone Sill," 75 guineas. "Large Landscape with Cottage and Hay-barn," 72 guineas. "The Burgomaster Six," third state, 76 guineas, and "St. Jerome," first state, 54 guineas. In the same collection, "The Countess of Derby," after Sir Thomas Lawrence, by Bartolozzi, printed in colours, realized 52 guineas, and "Georgiana, Duchess of Devonshire," after Sir Joshua Reynolds, by Valentine Green, second state, 70 guineas. Among a portfolio, once belonging to the late Colonel H. M. Saunders, of Cheltenham, was Mrs. Michael Angelo Taylor as "Miranda," after Hoppner, whole length, by W. Ward, which brought 300 guineas, and during the afternoon, another example of the foregoing was sold for the same amount, a curious fact that two impressions of this extremely rare print should turn up at the same sale. Among other items, "Lady Warwick," after Romney, by J. R. Smith, proof with inscription place cut, 90 guineas. "The Honourable Mrs. Beresford," after Romney, by J. Jones, first state before any inscription, with full margin, 260 guineas. "The Duchess of Bedford," after Hoppner, by S. W. Reynolds, first fifty, 180 guineas, and "Lady Acland and Children," by S. Cousins, after Sir Thomas Lawrence, early state, 68 guineas.

SIR WILLIAM AGNEW has presented to the National Gallery, Sir Joshua Reynolds' portrait of Mrs. Hartley and her child, known as "The Nymph and Young Bacchus," which is regarded by many as one of the painter's finest works. It will be remembered that some years ago Sir William presented "The Harbour of Refuge," by Fred Walker, to the same gallery.

MR. A. H. BULLEN, of 47, Great Russell Street, W.C., will shortly publish a monograph on James McArdell, the engraver, by Mr. Gordon Goodwin.

WE learn that a portrait of Molière, by an unknown artist, has been recently discovered in Paris, and hopes are entertained that it may be acquired for the foyer of the Comédié Française.

WITH deep regret we record the death of Mr. Phil May, the famous caricaturist, who died at his residence at Campden Hill, on the 5th inst. Mr. May was a splendid example of the triumph of ability over difficulties. He started in life without money and without influence, and by sheer pluck and inborn genius rose to affluence and fame, although his short life numbered only thirty-nine years. It is unnecessary to speak of his work; the art world knows it; but of his genial, good-natured self much might be said. He was generous and kind, full of fun, delighting in pleasure as does a boy, and one who loved the comrades with whom he worked. He echoed all his life, dear old Collins' verse:—

Though the longitude's rather uncertain
The latitude's certainly vague;
The people I pity who know not the city,
The beautiful City of Prague.

We can ill spare Phil May, but his gentleness of heart, his sweetness of disposition, which was never obscured to his intimates by his sense of humour, will serve through long days to keep his memory green.

THE letter which we published last month entitled "A Plea for David Lucas," has evoked a very general and sympathetic response, and we reproduce one letter which is a fair sample of all. A memorial to Lucas would not be costly, and if his admirers will indicate the amount they are willing to subscribe, the Editor of the PRINTSELLER will be glad to open a fund for this purpose. At the same time he recognizes that there are others who have prior claim to the carrying out of such a work, and these will be approached with a view to its speedy execution. Any subscriptions sent in will be duly acknowledged in these columns.

On another page will be found an article on the late Mr. Whistler, whose lamented death is so great a loss to art. Mr. Whistler had made his home with us so long that we, as well as America and France, can claim him as our own, for Art is not bounded by geographical frontiers, and where the worker is, there is his rightful home. The memory of this gifted artist will long be held in dear remembrance by the people of the land of his adoption.

THE Dutch Government has, says the *Collector's Circular*, just been presented with a magnificent collection of pictures and miscellaneous works of art by M. Mestag, the eminent marine painter. The famous Barbizon school of French painters is particularly well represented. There are twenty pictures by Daubigny, twelve by Corot, three by Millet, seven by Rousseau, and ten by Diaz. The most famous Dutch artists, mediæval and modern, are also well represented. Besides paintings, the collection includes a profusion of china, Gobelins tapestry, Japanese porcelain, Indian curios, Oriental carpets and draperies—all chosen with admirable judgment, and valued in the aggregate at quite £120,000.

SAMUEL WILLIAM REYNOLDS, who published the well-known series of plates after Sir Joshua Reynolds, afterwards sold the plates to Moon, Boys, and Graves. Subsequently an addition was made to the series by Molteno and Graves, and these extra plates are now by far the scarcest. The following agreement between S. W. Reynolds and Moon, Boys, and Graves, dated February 4, 1834, is interesting in connection with them.

"Mr. Reynolds agrees to sell, and Moon, Boys, and Graves agree to buy seventy-three plates, partly engraved, after Sir Joshua Reynolds, for the sum of one hundred and fifty guineas on the following conditions: That Mr. S. W. Reynolds will not publish or engrave for his son or anyone else from this day any more plates from Sir J. Reynolds similar to those he has already done: That Mr. Reynolds will finish six of the seventy-three plates equal to any that he has before done, and that he will deliver to Moon, Boys, and Graves, the said six plates within two months from this day: That Mr. Reynolds will lend Moon, Boys, and Graves, the pictures, prints, or drawings from which he has commenced the seventy-three plates and intended to finish them, so far as he possesses them: That Moon, Boys, and Graves purchase with these plates all right and interest in them, and the right of continuing the former publication of Sir Joshua Reynolds' works after No. 54, &c. (terms of payment and receipt).

"(Signed) SAM'L. W. REYNOLDS,
"MOON, BOYS, & GRAVES."

This agreement was preceded by a letter dated January 29, 1834.

“3, Craven-place.

“My Dear Sirs,

“I would have come to you, but I am not well enough. I am finishing some plates from Sir Joshua Reynolds, and wish to offer them to your House, thinking that by so doing it will answer your purpose as well as mine. There are two or three ready for publication. If either of you gentlemen can make it convenient to come and look at them, something may arise to our mutual advantage. If your arrangements see no advantage in the addition of the plates I am offering, I shall publish them singly or in two's or three's at a low

price. I have about thirty, all fancy subjects. Be so good as to say if I may expect one of you and when. I am sure not to be from home,

“I remain, Gentlemen, faithfully yours,

“S. W. REYNOLDS.”

From a pencil memorandum written by Thomas Boys attached to the agreement, it would seem that all the plates were finished except six, and that twenty-two of them were engraved on steel. It is difficult to understand how Molteno & Graves (a different firm) came to publish this section of the work, as it is evident Moon, Boys, and Graves had already become possessed of the larger, first portion, and in 1835 Hodgson, Boys, and Graves republished the entire series. Mr. Moon retired in 1834.



William Blake,

Poet, Painter, Engraver, and Printseller.



It is difficult to write of so versatile a character as William Blake with that degree of precision which his genius demands, for singularity marked him for its own, and by no method of rule can his conduct be judged. He was a true genius, but not in accordance with Lord Lytton's definition, who describes a genius as one who can do anything in life except something that is useful, for all Blake's work is refining, inspiring and wholly praiseworthy. Yet it must be allowed that he was a mystic and a visionary, only one who was so filled with the beauty of nature that his dreams seem to entitle him to greater respect. Whenever I think of William Blake I recall those persons mentioned in the Old Testament, whose "eyes were opened" and who saw the wonderful power of the Almighty; I recall his tender wish "My child, may God make this world as beautiful to you as it has been to me," and I wonder if all his dreams were phantasy or vision of great truths which we shall know when we cross the borderland.

The son of Mr. James Blake, a hosier in easy circumstances, William Blake was born at 28, Broad Street, Golden Square, on the 28th of November, 1757, and from his earliest childhood exhibited traces of that peculiar temperament which enabled him to accomplish so much. We are told that when only four years of age he imagined that "God put his head to the window, which set him screaming," and according to that excellent critic, Dr. Garnett, some few years later he thought he saw a tree filled with angels and angelic figures walking among the humblers. Fortunately for him, his father was in a position to encourage the bent of his mind, and when he was only nine years old he was placed at Mr. Pars' Drawing School in the Strand. This early tuition was of immense advantage to him, and indeed, in each step of his youth he seems to have been guided with loving care and rare discrimination. He was just fourteen when he was apprenticed to Basine, the famous engraver,

and the work upon which he entered at once was in every way suited to his unusual disposition. His first task was to sketch tombs and monuments in Westminster Abbey, in whose dim and silent aisles and chapels, his imagination was stimulated, and all that was poetical and artistic in his nature was fostered and encouraged.

Blake's first essay on his own account was something in the nature of a pious fraud, and recalls the famous subterfuge of Chatterton. He painted and engraved a picture representing Joseph of Arimathea among the rocks of Albion, to which he appended the words, "Michael Angelo pinxit," a little fable which should not have deceived anybody. Still it was a sufficiently creditable piece of work, and this was followed in 1779 by the "Penance of Jane Shore" and "King Edward and Queen Eleanor," and in 1780 by "Morning, or Glad Day."

The romance of his life was then at hand, for he became passionately enamoured of a young lady named Clara Woods, who, however, did not return his affection, and the blow was a bitter one to him. He sank into a state of despondency, and became so ill that it was decided that he must take complete rest and change. Accordingly, he left town for Richmond, where he lodged with a nursery gardener named Boucher, and the old, old story, rendered sacred by the hapless Desdemona, was repeated. Mr. Boucher had a daughter, an artless, beautiful, if uncultured maiden, into whose sympathetic ears the poet-painter poured his grief. She said 'twas strange, 'twas passing strange; 'twas pitiful, 'twas wondrous pitiful, and her sweet sympathy begat sweet love, and on August 18, 1782, Catherine Boucher and William Blake were married. A happier union could not be conceived. The husband delighted to instruct the wife, and she, eager to learn as he to teach, reciprocated with all the strength that love can give, and proved to him a most devoted helpmeet, worthy to the full of him. The uneducated girl became the cultured woman,



one who, perhaps, was a little in awe of her gifted husband; a little given to hero-worship, but also one who brightened his life as probably none other could have done. So apt was she to learn, so deft to execute, that she learnt to colour his drawings, and in the end, Blake's fame was shared by his almost perfect wife.

"Poetical Sketches" were published in 1783, and afterwards came those wonderful productions, "Songs of Innocence," and "Songs of Experience." Dr. Garnett well says of these:—"This young, obscure engraver was the first to shew that it was still possible to sing as the bird sings; he and no other was the morning star which announced the new day of English poetry. Had even the verses been of inferior quality, such inspiration would have sufficed for fame, but Blake is as exquisite as original, and warbles such nightingale notes as England had not heard since Andrew Marvell forsook song for satire." The truth of this criticism, which is endorsed by such authorities as Algernon Charles Swinburne and W. M. Rossetti, is easily demonstrated, and the examples which I give are sufficient to prove the poet's claim to fame. The first, from the "Songs of Innocence," is infinitely touching:—

THE LAMB.

Little lamb, who made thee?
Dost thou know who made thee,
Gave thee life and bade thee feed
By the stream and o'er the mead—
Gave thee clothing of delight,
Softest clothing, woolly, bright:
Gave thee such a tender voice,
Making all the vales rejoice?
Little lamb, who made thee?
Dost thou know who made thee?

Little lamb, I'll tell thee;
Little lamb, I'll tell thee;
He is called by thy name
For he calls Himself a lamb—
He is meek and He is mild,
He became a little child,
I am old, and thou a lamb,
We are called by His name—
Little lamb, God bless thee!
Little lamb, God bless thee!

The next example from the "Songs of Experience" strikes a harsher note, and I doubt me does not show the poet at his best. He seems to have been dreaming of his first and fickle love, Clara Woods, and, for a moment, to have forgotten the

jewel he had gained. Certainly, he had no reason for reproach or complaint against the erstwhile Catherine Bouchier, than whom no man ever had, or ever can hope to have, a more exemplary or more winsome and loving partner. Still as evidence of his moods, often trying, the verses are best given.

LOVE'S SECRET.

Never seek to tell thy love,
Love that never told can be;
For the gentle wind doth move
Silently, invisibly.

I told my love, I told my love,
I told her all my heart;
Trembling, cold, in ghastly fears
Ah! she did depart.

Soon after she was gone from me,
A traveller came by,
Silently, invisibly,
He took her with a sigh.

As samples of the satirical vein, which was strongly a part of Blake's nature, I give three extracts, although the first does not, I believe, in any way express his true views, for he was religiously inclined, and even his mysticism leaned to beauty and purity. "The Little Vagabond" is probably more reproach to clerical carelessness, than an indication of the real depth of feeling of the poet:—

THE LITTLE VAGABOND.

Dear mother, dear mother, the Church is cold;
But the Alehouse is healthy—pleasant and warm—
Besides, I can tell where I am used well,
The poor parsons with wind like a blown bladder swell.
But if at the Church they would give us some ale,
And a pleasant fire our souls to regale,
We'd sing and we'd pray all the livelong day,
And never would wish from the Church to stay.

The next two extracts tell their own tale, and simply express Blake's contempt for the so-called patrons of Art, in his day. They are both very severe, but who shall say that they were undeserved?

TO ENGLISH CONNOISSEURS.

You must agree that Rubens was a fool,
And yet you made him master of your school,
And give more money for his slobberings
Than you will give for Raphael's finest things.
I understood Christ was a carpenter—
And not a brewer's servant, my good Sir.

As the ignorant savage will sell his own wife
For a button, a bauble, a bead, or a knife,
So the taught savage Englishman spends his whole fortune
On a smear or a squall to destroy picture or time.



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And not a brewer's servant, my good Sir.

As the ignorant savage will sell his own wife
For a button, a bauble, a head, or a knife,
So the taught savage Englishman spends his whole fortune
On a smear or a squall to destroy picture or time.

Our Father which art in Heaven

hallowed be thy Name



Thus did Job continually



There was a Man in the
Land of Uz whose Name
was Job. & that Man
was perfect & upright



The Letter Killeth
The Spirit gentle Life

It is Spiritually Discerned

& one that feared God
& eschewed Evil & there
was born unto him Seven
Sons & Three Daughters

W. Child, me & sculp

London, Published as the Act directs March 8 1625. by Will. Child, at the Sign of the

And there came a Messenger unto Job & said the Oxen were plowing with the Sabeans came down & they have slain the Young Men with the Sheeps & have burnt the Earth & swallowed up the Sheeps & slain the Young Men with the Sheeps



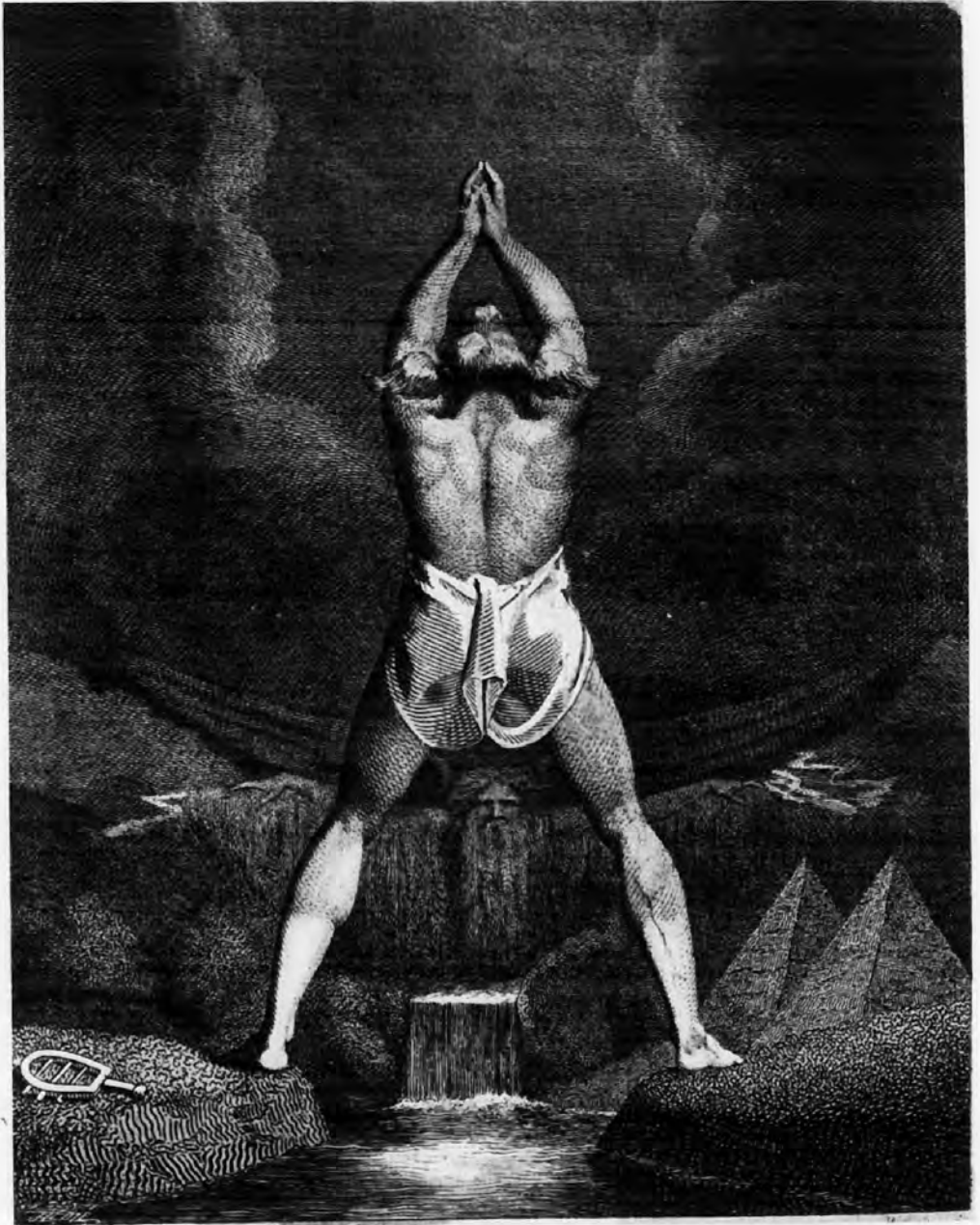
And I only am escaped alone to tell thee.

While he was yet speaking there came also another & said

The fire of God is fallen from heaven & hath burned up the flocks & the Young Men & consumed them & I only am escaped alone to tell thee

W. Blake invent & sculp

Job. 1. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42.



FERTILIZATION OF EGYPT.

The industry of Blake was unflagging. Nothing daunted him, nothing dismayed him. He studied Italian simply in order that he might better appreciate "The Divine Comedy," and in all his work he was equally thorough. There are few things finer of his than his illustrations of the Book of Job, of which I give two examples, the force and

find him instinct with genius. Whether he was using the brush or the graver, or inditing delicate lines of poesy that thrill the soul, he was equally a master; one who deserves to be held in honoured memory. That he was also a printseller is only an incident in his career, and simply serves to shew that intellectual capacity is not, necessarily,



vigour of which speak for themselves. This wonderful book appealed strongly to Blake's poetic imagination, which is further shewn in the original drawing of Daniel, while his skill with the graver is amply indicated by the beautiful reproduction of the "Fertilization of Egypt," by Fuseli. From whatever standpoint we regard William Blake, we

a barrier to business. He died all too soon, on the 12th August, 1827, and was buried among the illustrious dead who sleep in Bunhill Fields. His was a great life, remarkable alike for action, execution and song, and while we remember him with tenderness, we must not forget Catherine Blake, who, humanly speaking, caused his rich gifts to be made manifest.



JAMES McNEILL WHISTLER.

From a photograph by H. S. Mendelssohn, 14, Pembroke Crescent, W.

James Abbott McNeill Whistler.

By Algernon Graves, F.S.A.



It is between twenty-five and thirty years ago that I first became acquainted with this extraordinary and talented man, and I have known him up to within a few months ago. I first knew Mr. Charles Augustus Howell, who in 1875 was an intimate friend of Mr. Whistler's, to whom I was introduced by him. Mr. Whistler was then living at the White House, Tite Street, a house built for him by an architect friend, with whom he afterwards quarrelled. The dispute was in connection with this house, and to show his opinion of its defects Mr. Whistler had the following inscription placed over the door:—"Except the Lord build the house, they labour in vain that build it. Mr. _____ built this house." I do not think this inscription is still there, but I saw it when I first visited at the White House. Mr. Howell was at that time living in a fine old house near old Putney Bridge, belonging to Mr. Jones, a builder, and at this place I often met Mr. Whistler, Miss Rosa Corder, Mr. Mortimer Mempes, and others.

Shortly after we first met, it was suggested to me by Mr. Howell that we should have Mr. Whistler's famous portrait of Thomas Carlyle engraved in pure mezzotint. This was done by Richard Josey, and published in 1878. Great difficulty was experienced in printing the number of proofs required from a copper plate, and the process of steel facing mezzotints had not yet been brought to perfection. An attempt was made, but it turned out a dismal failure. I have an impression taken after the steel facing; the steel was then removed, and the plate partly re-engraved. Later on, during the printing, it was repaired after every seventy impressions were printed. When the plate was finished, Mr. Whistler, who had been in the habit of printing his own etchings, thought he could improve it by printing one of the "Carlyle" himself. Accordingly an appointment was made for the experiment to take place at Mr. Holdgate's, in London Street. I was present on that interesting occasion. Mr. Whistler

put on a large holland apron and brought his own ink. Surrounded by the amused professional printers, he set to work, and when he had inked the plate and it was ready to go through the press, the curiosity and excitement of the onlookers was very great. The result was a total failure, the ink used for etchings not being the right sort for mezzotint plates. Mr. Whistler did not attempt a second impression.

Through Mr. Howell, my father then became possessed of Mr. Whistler's pictures of "Thomas Carlyle," "Mrs. Whistler," "Miss Rosa Corder," "Miss Franklin," "Sir Henry Irving," "The Great Fire Wheel," and "Fireworks at Cremorne." These pictures he kept for many years, ultimately selling the "Carlyle," "Mrs. Whistler," and the two nocturnes back to Mr. Whistler, the "Carlyle" eventually going to Glasgow, and the "Mrs. Whistler" to the Luxembourg in Paris. The "Miss Corder" was afterwards sold at Mr. Howell's sale, after his death, the portrait of "Sir Henry Irving" to himself, and the "Miss Franklin" to Messrs. Dowdeswell.

Mr. Whistler was born at Lowell, Massachusetts, on July 11, 1834. He was educated at West Point in America, was a pupil of Gleyre, and a chevalier of the Legion of Honour. He became a member of the Society of British Artists in 1884, and was elected president in 1885; which office he shortly afterwards resigned. His first exhibit at the Royal Academy was in 1859, when he lived at 42, Sloane Street; they were two etchings from nature. In 1860, he commenced to exhibit in oil, and sent "At the Piano," as well as five etchings. In 1861 he had moved to 47, Hans Place, and sent "La Mère Gerard" and three etchings. In 1862 he had two pictures, "The Twenty-fifth of December, 1860, on the Thames," and "Alone with the Tide" and one etching. In 1863 "The Last of Old Westminster," and six etchings. In 1864 he lived at 7, Lindsey Row, Old Battersea Bridge, and sent a picture of

"Wapping" and "Die Lange Lizen—of the six marks." In 1865 "The Golden Screen," "Old Battersea Bridge," "The Little White Girl," and "The Scarf." In 1867 "Symphony in White, No. 3," "Battersea," and "Sea and Rain." His next was in 1870 "The Balcony," and 1872 "Arrangement in Grey and Black: portrait of the painter's mother." He was absent from the Academy until 1879, when he sent an etching; he was then living at the White House, Tite Street.

The Grosvenor Gallery began in 1877 with a Loan Exhibition, but it was not until 1878 that the series of regular exhibitions commenced. In the Loan Exhibition Mr. Whistler lent "Nocturne in Black and Gold," "Arrangement in Black No. 3 (Irving as Philip II of Spain)," "Harmony in Amber and Black," and "Arrangement in Brown"; while Mrs. Leyland lent "Nocturne in Blue and Silver," the Hon. Mrs. Percy Wyndham a "Nocturne in Blue and Gold," and W. Graham a "Nocturne in Blue and Silver."

At the first regular Exhibition, Mr. Whistler sent "Arrangement in Blue and Green," "Harmony in Blue and Yellow," "Nocturne in Blue and Silver," "Variation in Flesh-colour and Green," "Arrangement in White and Black," "Nocturne in Blue and Gold," "Nocturne in Grey and Gold." In this exhibition the "Carlyle" was shown, but it came too late to be included in the catalogue. Nos. 52 and 53 were the two pictures Mr. Ruskin criticised.

In 1879 appeared "Miss Rosa Corder, arrangement in Brown and Black," "Miss Connie Gilchrist, Harmony in Yellow and Gold—The Gold Girl," "Harmony in Green and Gold, the Pacific," "Nocturne in Blue and Green," "Nocturne in Blue and Gold," and nine etchings and sketches.

In 1881 he sent a portrait of "Miss Alexander," 1882 "Nocturne in Blue and Silver," "Harmony in Flesh-colour and Pink, Mrs. H. B. Meux," "Scherzo in Blue, The Blue Girl," "Nocturne in Black and Gold, Entrance to Southampton Water," "Harmony in Black and Red," "Note in Blue and Opal, Jersey," "Blue and Brown, San Brelade's Bay." In 1883 "Nocturne in Blue and Silver," "Nocturne in Black and Gold," "The Great Fire Wheel." In 1884 he sent a portrait of "Lady Archibald Campbell." Besides the above Mr. Whistler sent upwards of fifty works, including

"Sarasate," to the Society of British Artists, and thirty to the Dudley Gallery.

I was subpoenaed as a witness at the famous trial of Whistler versus Ruskin, on November 25, 1878, to give evidence as to the popularity of the "Carlyle" portrait, which has been exhibited at the same exhibition at the Grosvenor Gallery as the other pictures criticised, as the "Carlyle," although in the exhibition, was not mentioned in the catalogue, it having been sent in at the last moment. It was ruled that the "Carlyle" did not come within the scope of the trial, and I was therefore not called as a witness, although I remained in court during the entire proceedings.

I have always felt that had the plaintiff's counsel impressed upon the jury that Mr. Ruskin had mentioned the price asked for the pictures, a matter that has always been quite outside the critics' province, as well as criticising them as works of art, that the result to Mr. Whistler would have been more in his favour. Mr. Tom Taylor was in the box, and he was never asked whether he had ever criticised the price as well as the quality. Mr. Ruskin had written that Whistler had "thrown a pot of paint in the face of the public at three hundred guineas each." Baron Huddleston was the presiding judge, and the court was crowded with everyone known in the art world.

After the success of the "Carlyle" plate, we commissioned Mr. Josey to engrave the "Mrs. Whistler," followed by a full length of "Miss Rosa Corder;" all these three plates were the first and finest pure mezzotint plates engraved in modern times.

Mr. Leyland's Peacock Room forms another interesting illustration of Mr. Whistler's character. The end panel of the room consisted of a picture of two fine peacocks fighting, and, when finished, Mr. Whistler demanded the agreed price in guineas, instead of pounds, which Mr. Leyland declined to pay. Mr. Whistler felt so aggrieved at this that, when putting some finishing touches on the painting, he made one of the peacocks resemble Mr. Leyland, adding feathers so as to suggest a white shirt frill, such as was usually worn by Mr. Leyland, and on the ground added some shillings, which the peacock was guarding with his claw. Mr. Whistler carried his revenge further,

and painted a half-length caricature of Mr. Leyland, which remained at the White House until the contents were taken over by Mr. Whistler's trustees. This picture was the subject of another trial, brought, I think, by Mr. Leyland,

never found him depart from his word. Of course, it was as well not to enter into any controversy with him, for there was no turning him from the line he had taken up, and he supported his arguments in strong and telling



PORTRAIT OF MRS. WHISTLER—HIS MOTHER.

to restrain the trustees from selling the picture. I was present at the trial, but forget who won. I rather fancy the trustees did.

I always found Mr. Whistler a most agreeable companion, and in the transactions I had with him

language, making his opponents often wince under his withering sarcasms. He was true to his friends so long as they remained true to him; but he was a dangerous man to quarrel with.



MISS ROSA CORDER.

He seemed to be devoted to the memory of his mother, and I do not think he would have sold her portrait to the Luxembourg had he not thought it would be a lasting tribute to her.

to be near his mother's portrait, so that he could go and see it every day.

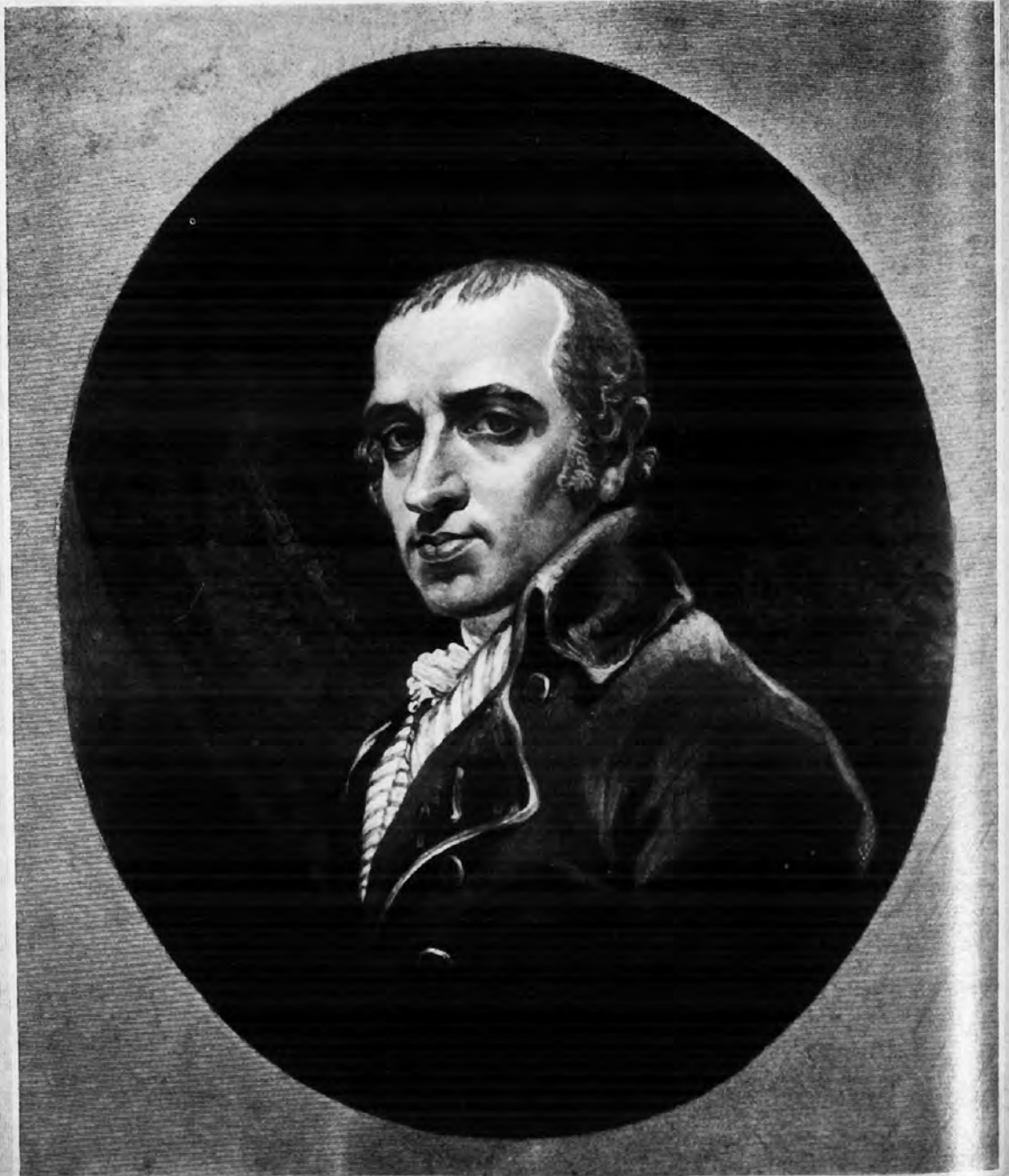
In the future he will, I expect, be more remembered by his grand series of etchings than by his



PORTRAIT OF THOMAS CARLYLE.

When I called on him in Paris, I found him in a handsome suite of rooms close to the Luxembourg, and he told me that he had taken them purposely

oil paintings, although there are few pictures in existence finer than his "Carlyle" and the "Portrait of his Mother."



MR. JAMES GILLRAY.

From a Miniature painted by himself & Engraved by Cha. Turner.

London, Published April 19. 1794. by G. Blamphier, 27. St. James's Street.

Gillray and Rowlandson.

By C. E. Vulliamy.

DURING the space of fourteen years which elapsed between Hogarth's death, in 1764, and the production of "Paddy on Horseback," in 1778, the art of caricature was practically unknown in England. To Gillray, Rowlandson, and—in a lesser degree—to Bunbury we are indebted for its revival; and exceptional interest is naturally attached to their work, inasmuch as they are the men who took up the subject where the great satirist had left it; and since one of the trio, moreover, carried pictorial politics to an excellence which has never been surpassed. They were the founders of a school of countless imitators—Woodward, Dighton, Heath, Cruickshank, and a host of others—many of whom obtained well-merited recognition and applause, but who never equalled the force or the originality of their examples. The qualifications of the genuine caricaturist are no slight ones; it is necessary that he should possess unlimited power as a draughtsman, he must draw deliberately and with boldness, and must, as a matter of course, be endowed with a strong sarcastic tendency in conjunction with a vigorous sense of humour. Something more than mere skill in delineation is required of him; he must, above all things, have that peculiar faculty for hitting off a character or a situation, in a manner calculated to appeal strongly to the mind of the multitude, which can alone procure him notoriety and fame.

Such a man was James Gillray. Born amid the lowest classes, a virile patriot, rough, sottish, sometimes coarse, yet holding, withal, what has been aptly termed "fierce morality" of his own, he was the finest artist of the three. It seems strange to me that his prints are not more sought after, and the solution of this, I fear, lies in the fact that too many collectors are insensible to the beauty of true caricatures, and vow, like the royal critic, they "know nothing about them." Surely there is as much sterling talent in many of Gillray's creations as in the washy mezzotints of tight-laced women now so popular? Nay, I had far rather have honest John Bull with his pot of ale, than Lady

So-and-so sniggering voluptuously over a dead canary, or the Countess of——busking and bridling under a turban.

Rowlandson's style degenerated into a bulginess of proportion and a slackness of line, such as are never seen in the productions of his great rival. Bunbury's abilities were strictly limited, and he deserves notice chiefly as being a contemporary of the other two. Rowlandson, moving in the higher circles himself, exposed the frivolities rather than the vices of fashionable life, with a careless and frank good-nature, something akin to Leech's delightful pictures in a later generation. Gillray, sprung from a robust and not over-scrupulous proletariat, scourged both society and politics—the latter especially—with a merciless satire and un-suppressed contempt. Rowlandson's humour was frequently of a subtle nature, and would be chiefly appreciated by the more cultivated classes. Gillray's wit, on the contrary, was blunt and forcible, appealing to the masses at large. Rowlandson was aristocratically minded and somewhat flippant. Gillray possessed the dry humour of a man of the people. Thus it will be seen that the two men differed very widely from each other, in their lives, their tendencies, and their constitutions; and although the aristocrat was a man of undoubted genius, yet we must, I think, allow that the plebeian ranks first.

I have before me a coloured print of the former's, which may be considered as typical. It is entitled "Miseries Personal," and the scene, which is intended to display the trials of a hostess, depicts a large drawing-room. The gentlemen are supposed to have just left their wine and are joining the ladies, some continue their political discussions begun over the bottle, some behave in a scarcely dignified manner, two children rolling on the carpet are cleverly drawn, the girl with the blue feather and yellow skirt is pleasing; but the whole, though giving evidence of considerable insight, is lacking in breadth and strength. It is accompanied by a descriptive monologue. Let us now turn to



*T. Rowlandson.
The Caricaturist.*

the coloured engraving by the other, "Connoisseurs examining a collection of George Morland's." Here is no irresolution, no shirking of work; the group of critics is full of beautiful drawing; specially noteworthy is the fellow with his hat under his arm; the burlesque pictures on the wall are very ingenious, and the whole plate is admirably etched and designed. It is signed in the left lower corner "Js. Gillray ad vivam fecit." But it is in caricatures of the celebrities and the politics of his times that the father of John Bull excelled.

Although it can hardly be supposed that he should have borne any excess of good-will towards the man who had treated his Flemish sketches with such undeserved scorn, yet he satirized the King (George III.) with a license which even the peculiarities of that monarch fail to justify: his parsimony, his uncouthness, and his frugality were treated in the most barbarously revengeful spirit by the slighted artist, and this is undoubtedly a slur upon Gillray's fame. We have striking proof of his enormous influence with the people in the fact that William Pitt employed his etching-needle on the behalf of the ministry, with a success unparalleled in the records of caricature.

Rowlandson never held such a grip on the public sympathies, nor was he so generally popular, but some of his work is well worth possessing and repays intelligent examination. Some mention ought to be made of the "Dr. Syllax" pictures which he executed for Ackermann, since they show him both at his best and at his worst. These designs can hardly be termed illustrations, because the majority of them were produced quite independently of the Hudibrastic stanzas which have immortalized the worthy Doctor, and they must,

therefore, be regarded as the original offspring of their creator's brain. Many of them, principally among those which illustrate the first "tour," show remarkable talent, and are full of clever work, notwithstanding the occasional lack of refinement which detracts from their merit in the eyes of a squeamish collector. But towards the end of the series the artist seems to have lost interest in his hero, and to have worked on more from a sense of expedience than anything else; for there is a scampiness and an indifference about the plates, very different from the energy with which he commenced. Gillray, on the other hand, appears to have always worked with the greatest enthusiasm, and never shows any signs of callousness or abating vigour. Rowlandson's method of working on the copper, certainly inferior to his rival's, may be studied in his plates after Woodward, such as the "Road to Ruin in the West," etc., which are etched in his best manner. The sheets of borders and stripes containing innumerable little figures, all full of life, are excellent.

Gillray was always an admirer of the immortal William, and, without Hogarth's imagination, it is true, but with almost more than Hogarth's wit, are his own works characterized. There is little doubt that a diligent course of study at the Academy schools contributed greatly towards the development of his genius; and there is something in the exquisite feeling with which many of the hands in his caricatures are drawn, which, paradoxical as it may sound, seems to suggest the student of the antique.

In conclusion I would urge all connoisseurs, who do not already possess examples of these men, to hasten to add some of their inimitable prints to their portfolios.

¶ The tale of the doctour of physyk



¶ And begynneth the tale of
the doctour of physik

¶ Her was as tellyth tithus luyus
 A knyght that clepid was Virginius
 Fulfilled of honour & of worthynes
 And stronge of frendys and of ryches
 A doughter had this knyght by his wyf
 No children had he mo in al his tyf
 Fayr was this mayde of excellent beaute
 Abouen euery wyghte that men myght see
 For nature hath with souerayn dilygence
 Fourmed her in so grete excellence
 As though she wolde say to J nature
 Thus can J fourme and peynt a creature
 Whan that me list who can me counterfete
 Pigmaleon not though he forge and sete
 Or graue or peynt for J dar wel seyn

ff ij

The History of Engraving:—VIII.

By *Stanley Elston Austin.*

Turning from the Northern School, which found its masters in Albrecht Dürer and Hans Holbein, the question naturally arises, what was Great Britain doing in the matter of engraving all this time? We have seen perfection of work, for nothing more beautiful than the "Adam and Eve," of Dürer, nothing more terribly realistic than the "Christus wird au's Kreuz genagelt," of Holbein, ever have been, or, to my mind, ever will be produced; but where do we English come in? Truth to tell, we come in very badly. We were too busy in dreams of conquest and of Empire, to pay much attention to the gentle arts, and if the love of the beautiful languished in England, it was probably because learning was regarded as womanish, and only those were considered worthy who were capable of feats of arms. We have no reason to complain of this; but for this feeling we should not be, as we are, a masterful and dominant race; yet the fact remains, that, alike in Art and Science, we have often woefully lagged behind in achieving results which other people have compassed. It must not, however, be overlooked, that when we have put our hands to the artistic or scientific plough, we have accomplished as greatly as others; our national talent in these directions was only obscured, not lacking, and the exigencies of the times, not the ability of the people, were alone responsible for our shortcomings. This little diversion is my apology for taking matters out of sequence and harking back to the art of engraving as known in England before Hans Holbein worked among us.

The earliest-known engraving, which is an example of British Art, is a plate of a "Moral Play," formerly in the possession of M. Weigel, of Leipzig, which realized a price of £140 in 1872, and which is now in the British Museum, and this has been facsimiled by Mr. Frank C. Price. When, however, we come to the earliest British engravings, produced in number, we have to fall back upon

that most remarkable man, Caxton, who is certainly one of the greatest heroes that the proud county of Kent ever produced. I think that I may be pardoned for saying a few words about Caxton before proceeding to deal with his work. He was born at Hadlow, in the Weald of Kent, as he says, in 1422, and, so far as can be ascertained, was a descendent of former Lords of the Manor. Apparently the family had fallen upon evil days, for Caxton was apprenticed to Robert Large, Mercer, of Old Jewry, a man of substance, who was Lord Mayor of London, 1439—40. Having served his articles, he went, in 1446, to Bruges, to start business on his own account, but he returned in 1453, in order to be admitted to the Livery of the Mercer's Company, the premier Guild of London. Shortly afterwards he was made Governor of the Merchant Adventurers of the Low Countries, and in this capacity he seems to have done good work, and to have acquired a competence. His heart was, all this time, not with commerce, but with Art and letters, and in 1473, he published "Le Recueil des Histoires de Troye," and set himself to learn the newly-invented art of printing. It is doubtful if Caxton first studied printing at Cologne or at Bruges, but it is known that he was associated with Colard Mansion at Bruges, in 1473. In 1476 he left Bruges, and established himself in the precincts of the Abbey at Westminster, in the house with "the reed pale," or red palings, in the Almonry, where he set up the first printing-press established in England. He printed there some seventy-one books, and dying in 1491, was buried in the church of St. Margaret, at Westminster, where a tablet was placed to his memory by the Roxburghe Club, and a stained glass window, with an inscription by Tennyson, was given by the printers and publishers of London, in 1883.

This brief allusion to the personal history of Caxton, which will be familiar to most of my

The Friar's Tale



Here begynneth the friar's Tale

Whylom ther was dwellyng in my countre
 An archdeken a man of hygh degre
 That holdy dyd wel execution
 In punysshynge of fornicacion
 Of whychcraft and eke of laudrye
 Of dyffamacion and auoutrye
 Of chyrche reys and of testamentis
 Of contract and of last of sacramentis
 Of Hurye and eke of symonye also
 But certis lechours dyd he grette wo
 They shold synge yf that they were sent
 And smale tythers also were foule sent
 If ony persone wold upon hem pleyne
 There myght atere no pecunyal peyne

readers, is only by the way, for the point we have to consider is not what Caxton printed, but what he engraved. So far as we know, the first printed book in England containing wood-cuts is the second edition of Caxton's "Game and Playe of the Chesse," which he translated from Jean de

cuts. This is not so, for the "Golden Legend" was not issued until 1483; and Jackson is careful to recite that the "Game and Playe of the Chesse" and the "Mirror of the World" were both antecedent, the former by some seven years. There is a curious entry on the blank leaves at the end of a

aynly he made them to thende that he shold haue them/
 syth that by our good dedes he myght conne deserue them
 & that he of his grace hath gyuen to vs the wytte then ;
 tendement and the powber/
 gen: 1: 26:



Wherfor god
 fourmed man
 like vnto his
 ymage and to
 his semblaunce
 capitulo Cij^o

Whan god
 fourmed
 man he wolde
 make & create

hym like vnto his ymage and semblaunce / to thende that
 he shold haue remembraunce of the goodes that he had len ;

THE CREATION OF EVE.

Vignay's version of J. de Cassoli's "Ludus Scacchorum," and which was published about 1476.

In the Idée Generale, Heineken falls into error, for he quotes the "Golden Legend" as the first book published in England which contained wood-

copy of the first edition, in the possession of the authorities of the British Museum, giving a list of the bannerets and knights made at the battle of "Stooke by syde newerke apon trent, the xvi. day of june, the ii^{de} yer of harry vii," i.e., 1487. The bannerets were "S. gilbert Talbot, S. john

Cheiny, S. willia stoner. Theis iii were made byfore the bataile, and after the bataile were made the same day, Sr john of Arundell, Thomas Cooksey, john forteskew, edmond bedingfield, james blount, ric of Crofte, Geoffrey Stanley, ric delaber, john mortymer, willia troutbeke." The

description of the innkeeper, which I take as a fair sample of all. "The sixte pawn which stondest before the alphyn on the lyfte syde is made in this forme ffor hit is a 'man that hath the ryght hond stretched out for to calle men, and holdeth in his left honde a loof of breed and a cuppe of wyn, and

This begynneth the booke callid the myrtour of the Worlde/
And treateth first of the power and puissaunce of god/
capitulo primo.



re/and shal be incessantly after, Without ende. & Without
begynnyng/ Ehenne he shal nothyng amende ne be better
ffor hym faylled neuer ony thyng he seeth all/ he seeth all

He ought to knowe
that when
our lord
god made
the Worlde/ And that he
had made alle thynges of
nought/ he had no nede of
it/ ffor as moche had he his
fore/ as he had afterward
Certainly god was to fore

THE SCHEME OF CREATION.

"knyghtes made at the same bataile" follow. In the "Game and Playe of the Chesse" there are twenty-four impressions, but only sixteen subjects. The pawns are represented as labourers—a smith, clerk, merchant, apothecary, innkeeper, toll-gatherer, and courier. Caxton gives the following

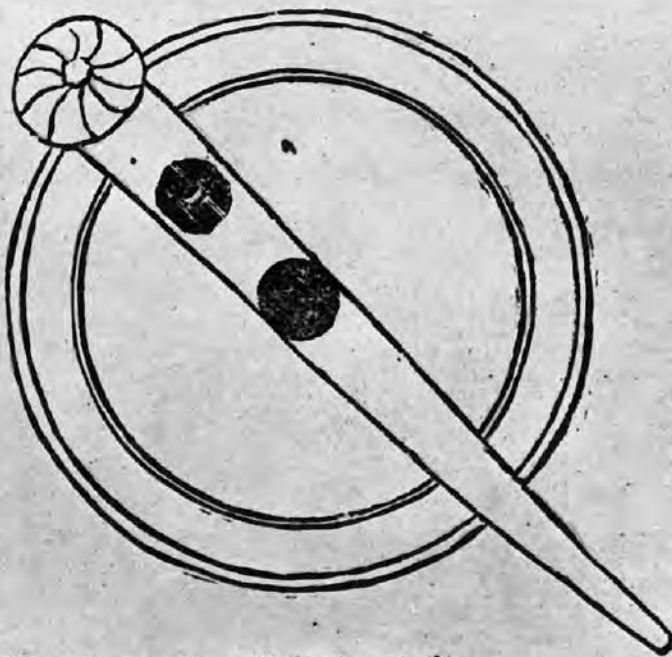
on his gurdell hangyng a bondell of Keyes, and this resemblith the taverner, hostellers, and sellers of vytayl. And these ought properly to be sette to fore the alphyn as to fore a juge for these sourdette oft tymes among hem contencion, noyse and stryff, which behoveth to be determyned and

trayed by the alphyn, which is juge of the Kynges."

Of course the point we have to consider is not the object or the process of production of Caxton's books, but how the engravings, or rather woodcuts, were produced and where. I am careful upon this

any one in his sober senses could make such an assertion I cannot conceive, the more so as such statements from authoritative sources are apt to confuse the issue which all students are anxious to make clear. Dr. Dibdin, again, in his "Disquisition on the Early State of Engraving and Orna-

the right kyng and goth departyng and wythdrawyng so
moche that
she appe:
rith as she
dyde afore,
and then:
ne the mo:
ne departed
is horned
thre dayes
after this
Eclypse /
And by
this fygu:
re ye may
Underston:
to playnly this that ye haue herd here tofore /



THE SCIENCE OF THE ECLIPSE.

point, because Passavant, who starts with the assertion that Caxton was born in 1412, instead of 1422, says that he was "the first who published in England books ornamented with engravings from metal," and adds that the cuts in the "Game and Playe of the Chesse" are from metal blocks. How

mental Printing in Great Britain," says that the figures in the Game of Chess and in the Mirror of Life "are, in all probability not the genuine production of this country; and may be traced to books of an earlier period printed abroad." But he does not trace them. He could not, because they

are not traceable. He is good enough to say that the cuts for the second edition of the "Canterbury Tales" "may perhaps safely be considered as the genuine invention and execution of a British artist," then why not the Game of Chess and the Mirror? The cuts are nothing to boast about; they are

signed and engraved in this country," and he adds, "I protest against bibliographers going a-begging with woodcuts found in old English books and ascribing them to foreign artists before they have taken the slightest pains to ascertain whether such cuts were executed in England or not." This

**This eyght chapptre of the third booke treteth of ribaul';
of .players of dyse & of messagers and? curuours ca vij**



**The ribaul'wes players at dyse & the messagers & cur
t wours oucht to be sette tofore the wolk. for hit awer**

THE DICE PLAYER.

coarse and crude enough; but I object to the idea which some people seem to entertain that England owes everything to outside initiative. Jackson strikes a healthy note in my favour. He says: "I am decidedly of opinion that the cuts in the 'Game of Chess' and the 'Mirror of the World' were de-

sturdy protest is just. Compare the coarse work of Caxton's books with the finished productions of the Northern school. They are hard, impressionless, infantile, and why Caxton should have gone to the trouble of importing them is a mystery. Mr. Noel Humphreys alleges that the cuts in the "Can-

terbury Tales" (second edition) have a right to be considered English, because of certain peculiarities of style, but I believe that all the cuts in Caxton's books are English. They show the mark of the amateur so strongly that it is incredible that Caxton, fresh from Cologne and Bruges, should have

When Caxton started at Westminster, he made "begynnyng with small storyes and pamphetes and so to other," and the "other," as all the world knows, were very good indeed. Of his "Mirroure of the World or thymage of the same," he says he translated it from the French at "the request, desire,



THE SCIENCE OF GEOMETRY.

brought such unfinished work with him or should have caused it to be sent him. This is not paying a compliment to England, but we have atoned our past artistic crimes, and I am wishful to contend that the first English printer also employed the first English engraver, even if his name be unknown.

coste and dispense of the honorable and worshipful man Hugh Bryce, alderman, cytezeyn of London," who intended to present it to Lord Hastings. "Which booke I begun to traslate the second day of Janyuer the yere of our lord Mccclxxx. And fynshed the viii day of Marche the same yere and

the xxi yere of the reyn of the most crysten kynge King Edward the fourthe."

The description appended to the cuts, which I reproduce, is couched in such quaint phraseology, that I need no apology for giving it. Appended to the scheme of creation is the sentence:—"Ye ought

of the goodes that he had lente hym and that he myght deserve them alle by ryght and raison ffor he shewede to hym so greate love that above alle other creatures he fourmed hym to his figure and semblance." Of the geometrical subject he says:—"The fyfthe is called geomstrye the whiche more

Hier speketh of Astronome capitulo

Capitulo



The vñ
g the
laste of the
vñ scyences
liberal is as-
tronome /
Whiche is of
alle clergys
the ende By
this scyence

may and ought to be enquyred of thinges of heuen and
of therthe / and in especyal of them that ben made by na-
ture / how ferre that they see. And who knoweth wel and
vnderstandeth astronome he can sette reson in alle thin:

THE SCIENCE OF ASTRONOMY.

to know that when our lord God made the world and that he had made all things of nought he had no nede of it." The creation of Eve evokes the following:—"When God formed man he wolde made and create hym like unto hys ymage and semblance to thend that he shold have remembre

anayelet to astronome than ony of the others ffor by her is compassed and mesured astronome. Thus is by geomestrye mesured alle things." Of astronomy he writes:—"And who knoweth well and understandeth astronome he can sette reson in alle thinges for our Creatour made alle thynges

by reson of af his name to every thyng." The eclipse of the sun is thus described:—"It happeth sometyme that the sonne leseth his clereness and the

this manere that when the mone, whiche is under the sonne, cometh right betwene us and the sonne, then in the right lygne it felouth that toward us, the

The fyfthe chapiter of the thyrde booke treateth of physiciens medecynes spycers and apothiquaries capitulo 8



**The pathn that is sette tofore the quene signefyeth
the physicien spicere apothiquare and is formed in the**

THE APOTHECARY.

lyght in the playn daye for it goth as to declyne and is called in latyn eclipse. This eclipse proceedeth because of defaulte of light and it happeth in

mone taketh and receygneth the lyght of the sonne on heye so that it seemeth to us that it is defaylled."

To be continued.

Our Paris Letter.

By Henri Frantz.



WITH the month of July the sales of the year come to an end in Paris, the remaining summer being allotted to the sales of Châteaux containing collections, which take place outside Paris. We will speak to-day then of the last interesting sales which took place in the hotel Drouot. At the last Lelong sale, the world of artists and of amateurs was confronted by one of those surprises which agreeably break the monotony of auctions. The company were stirred by a picture catalogued as "Genre de Fragonard," and entitled "The Fall." The expert M. Féral had asked 40,000 francs for it, which astonished everybody, and did not hinder M. Ducrey from buying the picture at this price, which would appear exorbitant for a simple picture of that type. I must say that the attitude of the expert seemed to me a little too cautious perhaps, for it appears Mme. Lelong had refused 600,000 francs for this picture. That was the biggest price obtained at this sale, which contained several pretty things.

For instance, two little elegant scenes by Lancret realised 10,000 francs. Then again: French School, "The Happy Moment" (water colour), 1,680 francs; attributed to Chardin, "Still Life," 550 francs; Guido Reni, "Interment of Déjanire," 2,700 francs; German: "Italian Landscape," 1,500 francs; Mignard, "Portrait of a Woman," 1,650 francs; Raoux, "Two Frieze Panels," 3,550 francs; French School, "Young Girl in a Mask" (pastel), 1,725 francs; French School, "Portrait of a Child," 1,300 francs; French School, "Le Mezzetin," 2,180 francs; French School, "Dessus de Glace," 3,000 francs; wainscot painted and carved, 5,520 francs.

On July 10, the studio of the regretted painter, James Tissot was sold at the Salle Drouot, and the result, considering it was the season when all the amateurs are in the habit of leaving Paris, was very inferior to what might have been expected. I think the heirs of the painter would have realized more by selling these works in London, where Tissot has many admirers, and where his water-colours for the New Testament were exhibited a long time with success. The sale began with the

prints. Someone paid 1,510 francs for a lot of 300 proofs in different conditions, without signatures, entitled "Winter," or "A Walk in the Snow." Another lot of 62 proofs of "The Return of the Prodigal Son," "In a Strange Land," "The Fatted Calf," went up to 1,200 francs. Eleven copies of an album of ten plates, entitled: "Ten Etchings, by J. Tissot, London, 1876," realised 1,060 francs.

Here are some other prices: "Lover's Quarrel" (6 proofs) 200 francs; "Between the Two My Heart Wavers," 225 francs; "Mavourneen, 250 francs (a stamped proof of same), 320 francs; "Autumn" (proof), 325 francs (seven sample proofs of the same print), 535 francs; "His First Breeches" (100 proofs), 410 francs; "Sunday Morning" (9 proofs), 440 francs; "Bertha" (14 proofs), 330 francs; "The Garden Seat" (100 proofs), 365 francs. A very fine proof of the portrait of Thomas Carlyle, by A. Legros, signed, was sold for 500 francs, and a copy of the Life of Our Lord Jesus Christ, adorned with 365 compositions, realised 535 francs.

On the second day of the sale, the pictures realized very low prices. "The Garden Seat" was sold for 940 francs, "The Traveller," 550 francs, "The Little Nimrod," 390 francs, "The Apparition," 330 francs. All these were worth infinitely more! Finally, the last sale of the season of interest to us was that of an anonymous collection, made by the experts Paulme and Lasquin. Two decorative paintings, by Tiepolo, "Summer" and "Autumn," made 3,000 francs. A small "Portrait of a Woman," style of Thomas de Keyzer, fetched 2,500 francs.

Then again, two little pictures by Huet, 1,000 francs; a Portrait by Blanchet, 18th Century School, 1,100 francs; Berckheyden, "The Carnival Party," 800 francs; "Boudin Marine," 505 francs; De Penne, "Dogs," 550 francs. Riezener is a portraitist of the close of the Empire, a period which appears to revive according to fashion. His "Portrait of a Woman" fetched 1,020 francs, and it is I feel sure, only a first attempt, and we shall see better work. Among the drawings: Hubert Robert, "The Temple of Vesta at Tivoli," 1,850

francs; Delacroix, "Studies of Lions," 490 francs; Desrais, "Drawings of Fashions," 800 francs; Isabey, "Return of the Fishing" (water-colour), 450 francs. Attributed to Rowlandson, "Coffee-house Interior," 250 francs. Another beautiful drawing of Delacroix was bought for 1,060 francs, by the great Parisian attorney, M. Chéramy.

I must say that M. Chéramy is a great lover of Delacroix; among the forty pictures—drawings and water-colours he possesses—of our great romantic master, who is certainly the finest colourist France has produced in the 14th Century. M. Chéramy may be peculiarly proud of a fine "St. George," of the "Portrait of Paganini," of "Oride at the Home of the Scythians," and of an admirable work, variant of a fragment of the "Massacres of Chio." The proprietor of this collection gives evidence of a remarkable eclecticism, and at the same time of a very enlightened intelligence. Instead of exerting himself like many amateurs who speculate, he only looks for the things which please him beyond everything.

If I say here a few words about the Chéramy collection, I will say that it ought to have very special interest for the English public. M. Chéramy possesses in fact, a whole mass of truly imposing English pictures. Constable is the master best represented, with thirty canvases, of which some are evidently only small sketches, but some, on the other hand, as for instance, "The Hay Field" and two views of Cathedrals are capital. These works were nearly all bought from the house of M. Sedelmeyer, who had, it is known, collected a very large number of English masters. M. Chéramy possesses a light, pretty landscape of Gainsborough's, three little wonders, by Bonington, a group by Landseer, a landscape of Turner's, and other pictures. I shall probably one day have occasion to present to my readers reproductions of certain works from this interesting collection.

English pictures are, however, rather rare in Parisian collections. He who is richest in them is M. Groult, who has a fine collection of Turner's, as well as portraits by Lawrence and Gainsborough.

I announced in my last letter the Great Exhibition of four 18th Century masters, which will take place next year in Paris. It is another interesting exhibition of a high class, which is being prepared, dealing with French Primitive Art (Art under the Valois, 1350-1589), and will take place in the Spring of 1904. M. Henri Bouchot, the able director of printed papers, etc., in the National Library, initiated this project on the second day of the Bruges Exhibition. This exhibition will disclose much about primitive French that has been hitherto imperfectly known, and generally confounded with primitive Flemish. Such was the case with certain panels in the Bruges Exhibition, which I have had occasion while describing it in "Les Arts," to restore to some French painters.

While waiting to be able to study the great mass that is promised us we can even now see in the museum of the Louvre a French picture of the second half of the 15th Century, which was bought on July 7, at Amsterdam, where it was attributed to Thierry Bouts. It is a very fine work representing "The Invention of the True Cross," which closely compares with a picture from the Chantilly Museums, "The Ceremony of the Removal of a Shrine," also attributed wrongfully to the master of Louvain. It is, without doubt, the work of a painter of Picardie. Beyond this precious acquisition, there are several new things in the Museum of the Louvre, notably in the hall of Van Ostade, two landscapes by Solomon Ruysdael; in the French Gallery of the 18th Century, a "Portrait of a Woman," attributed to Tocquè, and finally, a "Portrait of a Woman" of Paris Bordone coming from the studio of M. de Vandeul.

Poster Exhibition.



THE slack season is on, and exhibitions are, for the moment, things of the past, but it has remained for Whitechapel to come to the front with an exhibition of artistic posters which is a triumph. It is indeed high time that such an attractive exhibition was held, for the wonder has been growing for years why our streets should be disfigured and our sight offended by pictorial outrages upon art when competent artists are at hand able and willing to grace the subjects they portray. A walk round the Whitechapel Exhibition will prove conclusively that we are not behindhand in the matter of artistic posters, but that most people who need such advertisement are either too careless or too ignorant to apply to those who would supply them with creations which would delight in place of being eyesores. To quote the forceful words of Mr. Charles E. Dawson, "a poster is not designed to be a restful article of furniture in a drawing-room, but to ring out clear notes of colour in the street." Precisely; but most posters do not ring out clear notes of colour; they offend in drawing, tinting and design.

Fortunately in J. Hassall, James Pryde and W. Nicholson we have artists who are able to elevate their work into its proper groove, and these men are real benefactors to a long-suffering humanity.



So also is Mr. Campbell Ross, under whose auspices the present exhibition has been arranged, for he has carefully excluded the commonplace, and grouped together a selection of posters that are worthy to be ranked within the domain of art. The British section includes the beautiful designs of Dudley Hardy, John Hassall, Miss H. L. Gloag, W. S. Rogers, Charles E. Dawson, Bernard Partridge, Aubrey Beardsley, Cecil Aldin, James Pryde and his collaborateur, William Nicholson, and so many unsigned posters of merit that one marvels why the artists should conceal their identity. When Millais could afford to sell to Pears, others can surely do the like without loss of dignity. Besides, those who help to make life more beautiful are benefactors, whether their work is found in the Academy or on the hoardings. The masses deserve as much consideration as the classes, and refinement is a quality which cannot be too dearly purchased. There are sections for France, Belgium, Austria-Hungary, Germany, the Netherlands, Italy, Switzerland, Spain, Japan, and China, and a most interesting and comprehensive collection has been gathered,

which is as attractive as it is instructive. We welcome such a show as this, which will do much, it is to be hoped, for the furtherance of art, and the removal of atrocities which we have borne too long.



Correspondence and Answers to Correspondents.

- 1.—Readers of THE PRINTSELLER AND PRINT COLLECTOR wishing to send Prints or Engravings for an opinion or valuation, must, in the first instance, write to us giving particulars as to the information required.
- 2.—All cost of carriage, both ways, must be paid by the owner, and objects will be received at the owner's risk. We cannot take any responsibility in the event of loss or damage. Valuable Engravings should be insured, and all Engravings should be registered.

Mansfield Lodge,
Whalley Range, Manchester.
August 2nd, 1903.

THE EDITOR "PRINTSELLER."

DEAR SIR,—I read with much interest the article, "A Plea for David Lucas," by Lancastrian, in your last issue. I quite agree with him that lovers of Lucas' work ought to combine to put up some suitable monument to his memory.

Personally I shall be glad to contribute my mite. Lucas was undoubtedly the greatest mezzotint engraver of landscape the world has ever seen, and his beautiful engravings are a source of unending pleasure to true lovers of art.

If his contemporaries (to their disgrace) did not appreciate and honour the great master, let posterity make amends.

Yours faithfully,
MANCUNIAN.

E. K. (Dublin).—Engravings of religious subjects have practically no value attached to them.

K. A. T. (Queen Anne's Gardens).—Your caricatures, by George Cruickshank, are worth £1 each.

L. H. (Dover).—Your book is worth about 30s. Send it to Messrs. Puttick & Simpson's, Leicester Square, who will probably place it in one of their book sales.

MOREAU (Hull).—The four French prints are of very little value.

D. C. (Newton Stewart).—Your views are worth 5s. each.

A. H.—The engravings you describe are taken from a set and are of no value.

I. N. C. (Chancery Lane).—"The Peasant's Integrity," if printed in colours, is worth about £6.

The pair you mention, if in colours, about £14.

"The Woodman," about £4.

S. W. J. (Macclesfield).—Sorry your enquiry has been overlooked for so long. "Cromwell at Marston Moor" is not an engraving of any value."

OLD PRINT (Holbeach).—Your engraving is worth £3.

S. R. (Harrow).—The Hogarths you mention might fetch £4, but there is very little demand for engravings after Hogarth at the present time.

L. S. (Dublin).—Cannot name the print from your description without seeing it.

J. W. W. (Brixton).—We have examined your two prints. The one framed is a reprint and of no value, the other is Lady Hamilton as "Thalia," by Angelica Kauffman, but of very little value as it is in such bad condition.

G. W. H. (Leamington).—There is no doubt that your engraving has the title you mention, but it is absolutely spoilt by cutting off the margins.

A. P. (Stirling).—The first four engravings have no value; No. 5 is worth about £1, No. 6 about £3.

C. S. S. (Ryde).—Your list is too long for a reply through these columns. Should recommend the "Life of George Baxter," published by Mr. Bullock, of 21, John Bright Street, Birmingham, which will give you the information you require.

SOLOMON (Northampton).—The engraving you mention is worth only a few shillings.

HARP (Northampton).—Your colour print is worth £1.

WESTRIDING.—The list of prints you send is too long for a reply through these columns. We shall be pleased to value them for you by arrangement.

C. W. S. (Stratford).—You cannot do better. Portraits of celebrated men, by the best engravers, are sure to become valuable.

H. C. F. (Worthing).—Should advise you to inspect the collection of original drawings by Rowlandson, in the possession of Mr. Sabin, of Shaftesbury Avenue.

P. H. (Newcastle).—Hayley's Life of Romney, containing four engravings of "Lady Hamilton," by Caroline Watson, is worth about £10.

K. J. L. (Norwich).—French aquatints in colour are becoming exceedingly scarce, and always fetch high prices at auction.

Press Opinions of The Printseller.

CRITICISM UP-TO-DATE.

St. James' Gazette: THE PRINTSELLER fully maintains the high standard set by the first number.

Sheffield Telegraph: THE PRINTSELLER is an admirable publication which cannot fail to be appreciated by all artistic tastes.

Paisley Daily Express: THE PRINTSELLER well maintains the promise of the first issue.

The Field: THE PRINTSELLER should find numerous subscribers.

Daily Graphic: It is full of interesting reading and well-produced illustrations.

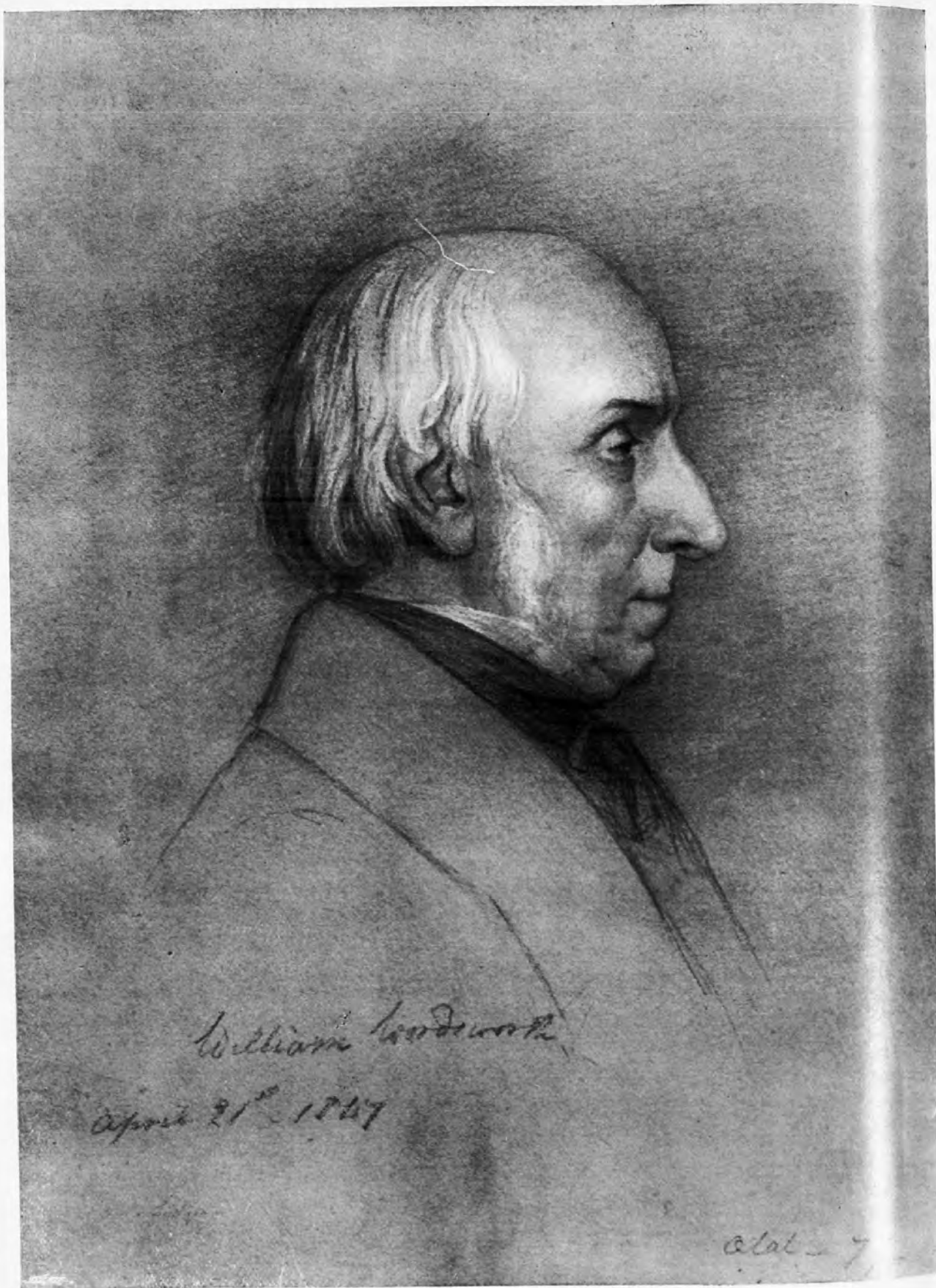
Daily Express: There have been signs that the love of Old Prints was passing, but the remarkable success of this new magazine is proof that a revival has set in.

Vanity Fair: THE PRINTSELLER ought to have a successful career. It is well written and well illustrated.

Speaker: The publication should prove attractive and useful to collectors.

Truth: THE PRINTSELLER has quickly won a high reputation among all who are interested in prints and pictures.

Boston Daily Globe, U.S.A.: The Student of Engraving will find much that is valuable in THE PRINTSELLER.



WILLIAM WORDSWORTH.

From an unpublished drawing in the possession of Mr. Frank T. Sabin.

The Printseller and Collector.

Edited by STANLEY ELSTON AUSTIN.

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NOTICE.

All matter intended for Publication should be addressed "Editor," and bear the senders name and address, not necessarily for publication. Correspondence on all subjects falling within the scope of the journal is invited, and will receive prompt attention. While not guaranteeing the safety of manuscripts submitted, the Editor cordially invites the same and will use every endeavour to ensure their prompt return in case of unsuitability.

All commercial letters should be addressed to the Manager, from whom a scale of advertisement charges may be obtained on application.

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Cheques and Postal Orders should be made payable to "The Printseller."

Occasional Notes.

CONSIDERABLE misapprehension has been aroused in the minds of many of our readers by the announcement that in future objects of art, other than prints and pictures, will be deemed to be within the scope of the PRINTSELLER and COLLECTOR, and the notion has obtained that the character of this Journal is about to undergo a change. No idea could be wider of the mark. In the few brief months of its existence, the PRINTSELLER has secured an enviable position in art journalism, and is welcomed even in the remotest countries of the world. The Proprietors have, however, felt that a wealth of artistic treasure was left unmined, while only pictures and prints, ancient and modern, were included in their repertoire. They have, therefore, added the title of COLLECTOR in order that no gems of art shall be excluded from these pages.

THIS amplification of scope by no means implies alteration in tone or character. Prints and pictures remain our staple product, but occasional articles will appear dealing with things artistic that are dear to the hearts of collectors, in order that the wants

and wishes of all our readers may be provided for. The Proprietors will endeavour to cater for all lovers of curios, and they desire to emphatically point out that enlargement of area does not mean change, but does indicate added interest. One correspondent is good enough to allude to "the unique position" which this Journal already occupies, and while thanking him we may point out that that position must become further assured when *all* objects that interest lovers of art are included, as they will be, in our category. This is the head and front of our alteration, and we confidently believe that the expansion will be alike welcome and beneficial.

By the express command of the Czar, the Russian Imperial Academy of Arts has undertaken the arrangement of the Russian art exhibit at the Louisiana Purchase Exposition. Count Politei, vice-president of the Academy, has been designated to plan the details. A special feature of the German art exhibit will be 120 paintings by Adolph von Menzel.

M. JEAN PAUL LAURENS has completed the last panel of the Jeanne d'Arc triptych for the new city hall at Tours. He has represented La Pucelle setting forth upon her expedition to reconquer the realm for France; then her alleged death at Rouen. The work will be shown at this year's salon.

LAST month The International Society of Sculptors, Painters and Gravers, sent for exhibition in the United States an important collection of about one hundred works by its members. The collection, which is to go on tour through the leading towns in America, will appear next year at the St. Louis exhibition. Among the pictures sent are M. Boldini's "Portrait of Mr. Whistler," M. Jacques Blanche's "Aubrey Beardsley," and Mr. Pryde's "Ellen Terry." There are also drawings, etchings and lithographs, by M.M. Rodin Vierge, J. Pennell, Aming Bell, Bauer, Strang and C. H. Shannon.

A NEW regulation has been made by the chiefs of the Art Department of the St. Louis exhibition, to the effect that "American artists resident in a foreign country will be admitted only as exhibitors in the United States' section." This regulation has been adopted in consequence of the death of Mr. Whistler, who was chairman of the Committee of Selection appointed to adjudicate in the British Isles. Intending exhibitors can obtain information about the exhibition from the honorary Secretary to the Committee, at 14, Buckingham Street, Strand.

AN appreciative article on the late Mr. James McNeill Whistler appears in the St. Louis *Art Review*, from which we extract the following passage:—"His one weak spot—and who has not got one—was a certain affectation or posing which seemed to predominate everything he did, except his art. The daily press has been filled with stories about this eccentric genius, which make us at once laugh and feel sorry, but all his follies as a "poseur" cannot rob his art of its greatness. Before this phase of the matter we must bow, and thank God for his being, while we cover his follies with a robe of forgetfulness."

FROM the same excellent journal we learn that what is claimed to be a genuine Van Eyck picture has been found among the rubbish in the gallery of

St. Catherine Church, in Nelson County, Kentucky. It is a 5 × 6 painting of the removal of the Saviour from the cross, and is declared by F. A. Raab, an Austrian artist, to be a genuine work of the Flemish master, and founder of the Flemish school. The history of the picture is unknown.

The new rules for the entrance examinations to the schools of the Royal Academy have recently been issued, and will come into force with the January examination. They will make admission to the schools far more difficult than before, for many students who could labour through the drawings from the antique, and of the head and arm from the life, which were required under the old rules, would break down at the severe tests of drawing a figure from the nude, and painting a head from life. As additional incentives to the competitors, two new entrance scholarships of £40 have been offered. These will be awarded to the students in painting and sculpture respectively, who submit the best works in the half yearly entrance examination, and each scholarship will be tenable for one year. These scholarships, provided by the Landseer bequest, are additional to the Landseer scholarships already in existence at the Royal Academy schools, which are competed for by students at the end of two years' training. However, neither the new scholarships nor any other prize medal or award at the Royal Academy Schools can be competed for by students who are more than twenty-eight years old, though the age limit of admission has been entirely abolished by the new rules. Copies of the rules, containing full particulars of the entrance and probationers' examinations, can be obtained on application to the secretary of the Royal Academy of Arts, Burlington House, Piccadilly.

Certain alterations have been made in the regulations of those museums which come under the authority of the Service des Beaux-arts of the City of Paris. Henceforth tickets giving permission to paint or sketch for purposes of study a definite work of art, may be issued by the keepers on a written application. These tickets will be available (except on Mondays and other special days) from the hour of opening until 2 p.m. Permission to photograph will only be given to professional photographers, or to persons engaged in special studies requiring it, and special application must be

made for authority to reproduce any photographs taken. The vexatious cloak-room restrictions are abolished, and visitors will no longer be deprived of their small belongings. As at this time of the year large numbers of British students visit Paris, these relaxations are very timely and will be appreciated.

Eugène Carrière's famous painting "Christ Mort" has just been purchased by subscription from a group of artists and art-lovers for 25,000 francs for the purpose of being presented to the Luxembourg. The State contributed 7,000 francs to the cost.

The *Studio* has arranged to publish a series of articles on the work of James McNeill Whistler. The first of the series dealing with the late artist's method of work, will be contributed to the September number of the magazine by Mr. Mortimer Menpes, assisted by Mr. Whistler's god-daughter, Miss Dorothy Menpes.

The Law Publishing Society is issuing a series of portraits in photogravure of His Majesty's judges, taken at special sittings accorded by their lordships. Each portrait, with the mounting, measures 26 in. by 22 in. and bears the fac-simile of the judge's autograph. Impressions upon Japanese vellum are two guineas each; those upon India paper one guinea.

The London Sketch Club will hold their exhibitions in future at the Doré Gallery, 35, New Bond Street, W. Arrangements are also in progress for a permanent club room and studio.

On the 3rd inst, at Dallinghoo Church, Wickham Market, Suffolk, Mr. John Hassall, the well-known artist, was married to Constance daughter of the Rev. A. Brooke Webb, Vicar of Dallinghoo.

M. Jacques Blanche, the well-known portrait painter of Paris, will this winter hold an exhibition of his works in London.

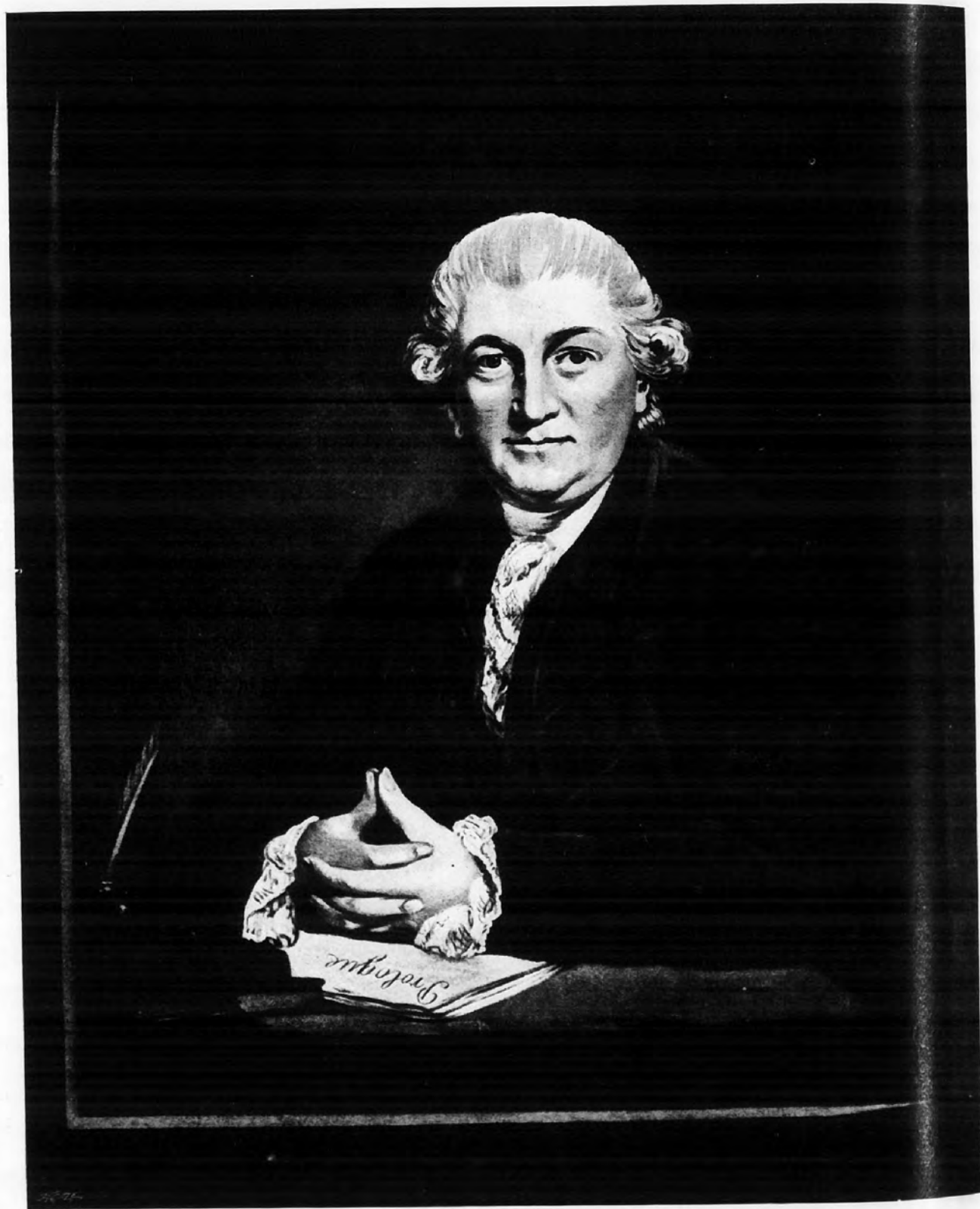
The increasing number of applications which reach us respecting the value of prints and pictures which are too frequently imperfectly described, has occasioned us to decide upon sending an expert valuer to such clients as are desirous of obtaining

sound advice, and who are unable or unwilling to send their prints or pictures for inspection. Railway fare and a nominal fee, according to distance and time occupied, will be charged, and advice as to the sale or exchange of prints, &c., will be willingly given. While so much that is valuable remains unknown to its possessors, we cannot but think that this offer will prove attractive.

The attention of our readers is called to a series of articles on the insurance, preservation, and cleansing of prints, which will commence in our November issue.

Last season's auction sales have shown us that the portraits of men of distinction in mezzotint, line and stipple are coming more and more into favour, and many, which but a few months ago might have been purchased in any printseller's shop for a few shillings, have been sold for two or three pounds. The demand for these portraits has been recognized by many of the leading dealers, who are buying them, so that in the near future a considerable rise in value may be expected. It is not too late, however, for the collector to make his purchases, as, in many places where these engravings are to be found, they are held to be of small value, all attention being given to the color-prints and the portraits of women. So let him be advised in time, and pick up many of the undoubted bargains which will be within his reach.

It is interesting to note that with the advance in value of prints and engravings, Baxter's prints in oil-colours have come rapidly to the front. So much indeed are they sought after, that many of the finest examples are to be found in the portfolios of the West End dealers, although these same dealers would have classed them as comparatively valueless a year or so back. The Baxter print is now seldom to be found in the old furniture shop or in its other familiar haunts; for since fine specimens of the more pleasing subjects of Baxter's art command from two to five pounds each, and those of lesser importance from ten shillings to one pound, legitimate printsellers find it worth their while to buy and stock them.



Sir Joshua Reynolds.]

DAVID GARRICK.

[*Thomas Watson.*

Engraved Portraits of David Garrick,

Actor, Poet, Playwright, and Print Collector.

By *Louis Cecil.*



So much has been written about David Garrick as an actor and as a playwright ; so many anecdotes, more or less true, and probably less, have been told of him ; praise has been lavished upon him much in the same way as a bricklayer dumps down mortar with a trowel, that the task of attempting to write anything which can be considered new is almost appalling. Every schoolboy knows about Garrick, and every would-be actor points to his sudden leap to fame and fortune as a reason why he likewise should succeed, till the very name of Garrick as a peg on which to hang an essay seems to suggest a hash-up of the day-before-yesterday's dinner, heavily spiced, in order to hide the fact that the meat is stale. When, however, inexorable fate decrees that Garrick *must* be written on, the obvious way out of the difficulty is to strive to present an old friend under new colours.

I shall say little of Garrick personally, not only because, for the reasons I have stated, it is not necessary, but also because it is not needful to my purpose. For the sake of cohesion something must be said, and that something shall be as brief as possible. His father was a Captain in the Army, and David Garrick was born at Hereford, "where the cider comes from," in 1717. He was educated firstly at the Free School at Litchfield, and afterwards trained at Rochester by that eminent scholar, Mr. Colson, who subsequently became Professor of Mathematics at the University of Cambridge. The future hero of the stage was intended for the law, and in March, 1736, was entered as a student at the Hon. Society of Lincoln's Inn. The vocation of a barrister was not, however, to his taste, and perhaps his epilogue to "The Lying Valet" explains the reason why. I don't suggest justification for what a late distinguished judge would have called a "terrible li-bel." I only quote what Garrick wrote:—

In all professions you will find this flaw ;
And in the greatest too, in physic and in law.
The gouty Serjeant cries, with formal pause,

"Your plea is good, my friend, don't starve the cause."
But when my Lord decrees for t'other side,
Your costs of suit convince you—that he ly'd.

Be that as it may—true or untrue, for I will not endorse the slander—Garrick quitted the law, and in 1740 joined a stock company at Ipswich, from which town so many notable recruits have been drawn who have added lustre to the Thespian Art. His rise was phenomenally rapid, for on October 19, 1741, he appeared at Goodman's Fields and played Richard III. for the first time. He took the town by storm, so much so that Drury Lane and Covent Garden were deserted, and the Patentees of these rival houses united to try and get rid of the "draw" at Goodman's Fields. I do not suppose that this union was lasting, for Fleetwood, the Patentee of Drury Lane, solved the problem by engaging Garrick to play for him at a salary of £500 a year. He was not there long, for in the summer of 1742 he accepted an engagement at Dublin where the impetuous people nearly went mad concerning him, and a really dangerous nervous affection broke out which was called "Garrick fever." Anyhow, he shortened his intended stay because of the super enthusiasm with which he was greeted, and did little of importance till 1747, when, with Mr. Lacy, he became joint Patentee of Drury Lane Theatre.

The following year was a memorable one in his life, for he married a lady, Mlle. Vilette, who was to him the truest helpmeet and most devoted wife that genius ever had. For he was a true genius. He could, we are told, without preparation, transform himself into any character, tragic, or comic, or pathetic, and seize instantaneously upon almost any passion of the human mind. It is not difficult to believe this apparently wild statement when the diversity of his writings is considered, and his marvellous adaptability as an actor is known. Moreover—and this is strange—he was a shrewd business man, and all the while he was managing and playing he was pouring out poems, plays, and farces,

until the marvel is how the intense mental strain was endured so long. In 1763 he travelled through Italy for the benefit of his health, and returned to London in 1765, and resided by turns at his house in the Adelphi, and at Hampton Wick. It was Garrick who originated and carried out the first Shakespeare Jubilee at Stratford-upon-Avon, and though the town laughed, the good people of Stratford were proportionately delighted. His co-Patentee, Lacy, died in 1773, leaving Garrick sole manager, but in 1776, being aged and ailing, he sold his share of the patent to Messrs. Sheridan, Linley and Ford for £35,000. Three years later, Jan. 15, 1779, he died at the house in the Adelphi which so long had been his home.

When we consider the mental stress and storm of

so many years of his life, the anxiety he must have undergone, the brilliant literary, artistic and social circles in which he moved, and in which so many life friendships were formed; it is difficult to imagine how he could have accomplished so much. The list of his principal plays is a long one, and he was

constantly adapting, writing prologues and epilogues, songs, epitaphs and satires, and taxing both brain and body to the full extent. Here is a list of his principal plays and farces:—"Lethe," "The Lying Valet," "Miss in her Teens," "Every Man in his Humour," "The Fairies," "Florelse and Perdita," "Lilliput,"

"The Male Coquette," "The Gamesters," "Isabella, or the Fatal Marriage," "The Guardian," "The Enchanter, or Love and Magic," "The Farmer's return from London," "The Clandestine Marriage," "A Peep behind the Curtain," "Arthur and Emmeline," "Bon ton, or High Life above Stairs," "High Life below Stairs," "The Irish Widow," "May Day, or the Little Gipsy," "The Astonished Candidates," besides Shakespearean adaptations for

stage purposes. Everyone knows the satire, and largely the truth of these imperishable and generally mirth-provoking plays, which only a deep student of character as well as an artist could have produced, and it is not wonderful that all that was best in literary and artistic London,



As a sweet example of tenderness and pathos, read the epitaph he wrote upon his dear friend Hogarth, which is inscribed upon the Artist's tomb in Chiswick Churchyard.

Farewel, great painter of mankind,
Who reached the noblest point of Art ;

I have spoken of Garrick as a print collector, and I ought to have added, "and bibliophile," for his houses at Hampton and the Adelphi enshrined stores of literary and artistic wealth ; much of it presented, and more garnered by him and by his affectionate wife, who shared his tastes and joys as



Thomas Gainsborough, R.A.]

[Valentine Green.

Whose pictured morals charm the mind,
And thro' the eye correct the heart !

If genius fire thee, reader stay ;
If Nature touch thee, drop a tear ;—
If neither move thee turn away,
For Hogarth's honour'd dust lies here.

she entered into his anxieties and sorrows. By his will, Garrick left his rare collection of old plays to the Trustees of the British Museum, and the remainder of his books and prints—with the exception of such volumes, to the value of £100, as

should be chosen by his widow—he bequeathed to his nephew, the Rev. Carrington Garrick, Vicar of Hendon. Mrs. Garrick, who had seen the collection gathered with such loving care, and who venerated all that her husband held dear, persuaded the Vicar of Hendon to dispose of his interest to her. Later

on she presented the Greek and Latin classics to Mr. Christopher Phillip Garrick, the son of the Rev. Carrington Garrick, and at her decease, the remainder—with the exception of books to the value of £150, which she devised to her executors, the Rev. Thomas Rackett and Mr. George F. Beltz, Lancaster Herald—were offered for sale by Mr. Saunders, at the Poet's Gallery, 39, Fleet Street, on April 23 and nine following days, 1823, the

total amount realized being £2,006 5s. 6d. This is where the interest to print lovers and print collectors comes in, for some of the prices at which these treasures were sold are enough to make one gasp.

I have contented myself with referring to the

prints, leaving the precious books to others whom they more concern. A series of fine engravings, dated 1767, by Marillier, to illustrate Dorat's poems, proof impressions, bound in red morocco, fetched £4 4s. Twenty wood engravings, designed and engraved by Albrecht Dürer, these being

chiefly illustrative of the life of the Blessed Virgin, and dated 1518, were bought by Mr. Rackett for £1—one pound! A fine specimen of "Figures de la Bible illustrées de Herictains Francoys, Lyon, 1564," realized seven shillings and sixpence. Mr. Rackett was again fortunate, for he purchased the "Grand Cabinet des Tableaux de L'Archi Duc Leopold Guillaume, peints par des maitres Italiens, et dessinés par David Teniers, 246 plates, Amsterdam, 1755," for

£7—seven pounds. Yet another surprise is in store for us. Garrick and Hogarth were, as I have said, firm friends, and the former possessed a splendid collection, mostly first states, of the artist's works, including the unique "Before" and "After," a MS. burlesque play-bill, with coat



* Thomas Hudson.]

[J. Dixon.

Concerning Two Cancelled Broad­sides of George Cruikshank.*

By G. S. Layard.



I PROPOSE in this article to deal with two of those esoteric pictorial rarities, which appeal to the collector rather from the adventitious interest which attaches to them than from the point of view of artistic merit. Both of them are the work of the "inimitable George" in his unregenerate days, and both of them come into that delightful category which the second-hand bookseller labels "suppressed."

The first of these cancelled broadsides has a curious and romantic history attaching to it, which is instinct with the rough and brutal methods of our immediate ancestors and makes us thankful that we live in more civilized times. It is a highly coloured, etched sheet, published in 1815, the year of the tragic death of the gifted and ill-fated Gillray, whose mantle, as political caricaturist, was now fallen upon his brilliant young contemporary. These were the days of hard hitting, of reckless charges, of imprisonment for libel, of dramatic political episodes; and the wonder is that George Cruikshank escaped the fate of the Burdetts, the Hones, and the Hobhouses of the period. The fact is that George was a very shrewd young man, and had a very shrewd idea of how far it was safe to go. Indeed, in this partially suppressed cartoon with which we are about to deal, we find him upon the very verge of recklessness, and only drawing back from danger just in the nick of time.

I have spoken of the *partial* suppression of this broadside, and in this partial suppression consists its peculiar interest. Brutal and obvious enough as is the satire as we see it, there is that hidden curiously within it the existence of which would never even be suspected by the uninitiated.

Before dealing in detail with this "Financial Survey of Cumberland or the Beggar's Petition," it will be as well to relate the circumstances which led up to its perpetration.

Ernest Augustus, Duke of Cumberland, born

in 1771, was perhaps in England the best hated of all the royal personages of his time, and this notwithstanding the fact that there was much to be said in his favour. He was a man of conspicuous bravery (he lost his left eye, and was otherwise severely wounded in the first battle of Tournay, May 1, 1794); he was, for a few years after our Queen's accession, next heir to the throne of England; and further, after ascending the throne of Hanover under the regulations of the Salic law, he gained the affection of his people and proved himself a wise and beneficent ruler. William IV. put the whole matter into a nutshell when he said, "Ernest is not such a bad fellow, but if any one has a corn he is sure to tread on it."

However that may be, there is no doubt that there was hardly a crime in the whole decalogue which was not at one time or another laid at his door, and not the least among these was the crime of murder.

To quote the succinct account of this affair given in the "Dictionary of National Biography": "On the night of May 31, 1810, the Duke was found in his apartments in St. James's Palace with a terrible wound in his head, which would have been mortal had not the assassin's weapon struck against the duke's sword. Shortly afterwards his valet, Sellis,* was found dead in his bed with his throat cut. On hearing the evidence of the surgeons and other witnesses, the coroner's jury returned a verdict that Sellis had committed suicide after attempting to assassinate the duke. The absence of any reasonable motive . . . caused this event to be greatly discussed, and democratic journalists did not hesitate to hint that he (the Duke) really murdered Sellis."

* Not 'Serres,' as Reid has it in his descriptive account of Cruikshank's works. The keeper of the prints evidently confused the name of the valet with that of Mrs. Oliver Serres, who, later on, called herself Princess Olive of Cumberland, and claimed to be the duke's legitimate daughter. —G.S.L.

One of these, Henry White, was sentenced in 1813 to fifteen months' imprisonment and a fine of £200 for publishing the rumour; and again in 1832, when the duke had made himself particularly obnoxious to the radical Press, a like statement was published by a pamphleteer named Phillips. The duke prosecuted him, and he was promptly found guilty, and sentenced to six months' imprisonment.

Notwithstanding this, there was little abatement in the persecution of the duke. Even Lord

Again :—

“He boasts about the truth, I've heard,
And vows he'd never break it;
Why, zounds, a man *must* keep his word
When nobody will take it.”

Again referring to a youth dressed “à la Prince de Cumberland,” who had been brought up at Bow Street charged with being an expert pickpocket, *Figaro* says :—

A similarity to the Duke of Cumberland is a very serious matter, and in the opinion of Mr. Halls (the police magistrate)



A Financial Survey of Cumberland or the Beggars Petition.

Brougham in the House of Lords sneeringly called him to his face “the illustrious duke—illustrious only by courtesy.” I take up a few consecutive numbers of that venomous little paper, *Figaro* in London, and find, week by week, some very plain speaking. Here are a few examples :—

“That he's ne'er known to change his mind
Is surely nothing strange ;
For no one ever yet could find
He'd any mind to change.”

quite sufficient to entitle any one to a couple of months' imprisonment, as a common thief or an incorrigible vagabond.

Again :—

INQUEST EXTRAORDINARY.

Found dead of fright, a child (how sad a case !)
Verdict : Saw Cumberland's mustachioed face.

Again :—

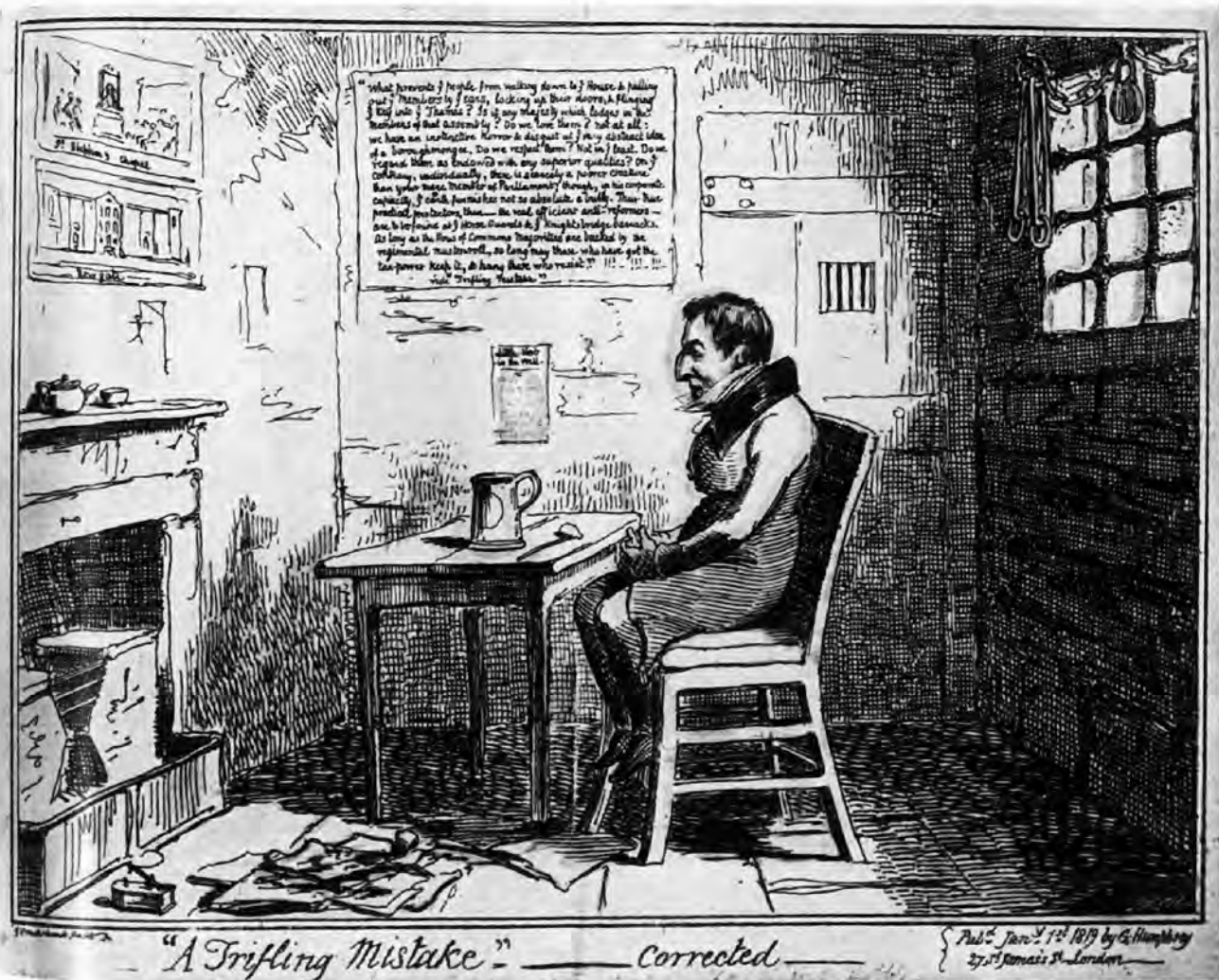
The new piece announced at Drury Lane under the title of the “Demon Duke, or The Mystic Branch,” has no reference whatever to His Royal Highness of Cumberland.

But these might be multiplied almost to infinity. The examples quoted make it sufficiently plain why it was that the Whig Cabinet of the day felt it advisable to hurry on the Queen's marriage.

So much for a general review of the duke's career. We will now return to the year 1815 and the publication of the broadside with which we are particularly concerned.

The duke had just announced his intention of

Commons to increase the duke's pension of £18,000 a year, which he held in addition to his salary of £3,000 a year as Colonel of the 1st Hussars, by £6,000. The House was equally divided on the vote, when a most dramatic incident occurred. Lord Cochrane, the eldest son of Lord Dundonald, a member of the House, who had in the previous year been wrongfully found guilty of participation in a Stock Exchange fraud, and had been imprisoned



marrying the Princess of Salm, who had been twice a widow. The Prince Regent had raised no objection, but the Queen, who had a rooted aversion to second marriages made no secret of her disapproval. The country, too, was indignant, because another royal marriage spelt, in accordance with what was now an ordinary usage, a further burden upon the exchequer.

On July 3, the proposal was made in the

until this very third day of July, immediately on his release repaired to Westminster. The House was at that moment going to a division. His Lordship was just in time to record his casting vote against the increase of the duke's pension. Thus by an extraordinary coincidence the duke was £6,000 a year poorer, and the country had its revenge.

This is the moment seized by Cruikshank in the broadside here reproduced. Before the half-open

door of "St. Stephen's," behind which is seen a crowd of members, Lord Cochrane fires, from a mortar decorated with a full-bottomed wig, a cannon-ball labelled "casting vote." This, striking the duke full in the rear, drives him towards a bank, on which stand three grenadiers, the Princess of Salm (recognizable by the flag which she carries labelled "Psalms") and her little boy who sings:—

"My Daddy is a Grenadier
And here *pleas'd* my Mamma O.
With his *long sword* and *broadsword*,
And his bayonet so handy O."

The Duke, from whose hand falls his petition, and whose head is adorned with a cuckold's horns, cries aloud: "Pity the sorrow of a poor young man!" whilst Cochrane thunders out: "No! no! we'll have no petitions here! Do you thint (*sic*) we are not up to your hoaxing, cadging tricks? You vagrant, do you think we'll believe all you say or swear? Do you think that your services or your merits will do you any good here? If you do I can tell you from experience that you are cursedly mistaken, so set off, and don't show your ugly face here again. If you do, shiver my timbers if I don't send you to Ellenborough Castle: Aye, aye, my boy, I'll clap you in the GRATED CHAMBER, where there's neither door, window nor (*sic*) fireplace. I'll put you in the STOCKS! I'll put you in the PILLORY! I'll FINE you! I'll, I'll play hell with you! D—— me I think I have just come in time to give you a Shot between wind and water."

On the ground below the flying duke, lie documents recording his pensions and salaries.

No wonder, you will say, that such a scandalous attack upon a personage so near the throne should be suppressed with a high hand. The marvel is that artist and publisher should have escaped the fate of Henry White and the pamphleteer, Phillips.

But you will be more surprised than ever when you learn that not only did artist and publisher go scot-free, but that the plate, so far from being suppressed, was published and scattered broadcast amongst the people without protest.

Where, then, it will be asked, is the propriety of labelling it as a suppressed plate? I will tell you.

Do you not notice that such perspective as the picture has is destroyed by a great black blot which reaches from the feet of the three soldiers right

down to the path in the right hand lower corner of the design? Well, that great black blot covers what would inevitably have landed George Cruikshank and Mr. W. N. Jones, of 5, Newgate Street, publisher, in a larger building higher up the same street, if it had not been for a happy after-thought of Mr. W. N. Jones, which took shape in a liberal use of lampblack.

On the space so covered, the reckless George, unmindful of the fate of Henry White, had etched the scantily clothed figure of the unhappy valet, Sellis, with his bleeding throat, who cries through a banderole: "Is this a razor that I see before me? Thou canst not say I did it."

After only one or two proofs had been pulled, George and his publisher would seem to have become appalled at their own temerity, and the plate was only issued after the peccant figure had been blotted out.

I believe Mr. Truman possesses a proof of the etching, originally in Mr. Bruton's collection, in which the figure of the valet is unsuppressed.

For the sake of those who have preserved the valuable catalogue of the sale of the Bruton collection of the works of George Cruikshank, in 1897, it should be observed that Reid's misnomer of the valet to which I have drawn attention above, has been repeated.

So much, then, for the partially suppressed broadside of 1815. We will now pass on to another broadside which was not only suppressed in full, but of which the copies that had already been sold were assiduously bought up.

The circumstances surrounding this plate are by no means so dramatic as those with which we have last dealt. At the same time, by means of it, we obtain one of those sharp contrasts in political moods and tenses which pleasurably tickle the imagination. We learn how little is absolute in life, how much is relative. We realize how the reactionary of to-day may have been the reformer of yesterday. In a word, we see the most Conservative member of the Russell administration of 1846-1852 and of the Coalition of 1853, the complacent recipient of the peerage of Broughton de Gyfford and the Grand Cross of the Bath, and the happy husband of a Marquis's daughter; we see, I say, this Tory nobleman of the fifties, the irreconcilable John Cam Hobhouse of the early years of the century, committed to Newgate for breach of privilege, the author of the subversive

"Letters to an Englishman," and the representative in Parliament of the Westminster mobocracy.

In Cruikshank's broadside here reproduced, the future President of the Board of Control is represented twirling his thumbs in enforced retirement and with full leisure to repent of his youthful indiscretions. Above the mantelpiece, representations of St. Stephen's and Newgate are placed in sharp contrast. Below the last, a former occupant of the cell has scratched a rude gibbet. The grate is empty. On the table stand an empty pewter pot and pipe. On the wall is seen a long quotation from his anonymous pamphlet "A Trifling Mistake," for which he has been committed to prison. This, with a barbed addition, gives the title to the broadside itself. The quotation runs: "What prevents ye people from walking down to ye House and pulling out ye Members by ye ears, locking up their doors, and flinging ye key into ye Thames? Is it any Majesty which lodges in the members of that assembly? Do we love them? Not at all; we have an instinctive horror and disgust at ye very abstract idea of a boroughmonger. Do we respect them? Not in ye least. Do we regard them as endowed with any superior qualities? On ye contrary, individually, there is scarcely a poorer creature than your mere member of Parliament; though, in his composite capacity, ye earth furnishes not so absolute a bully. Their true practical protectors, then—the real efficient anti-reformers—

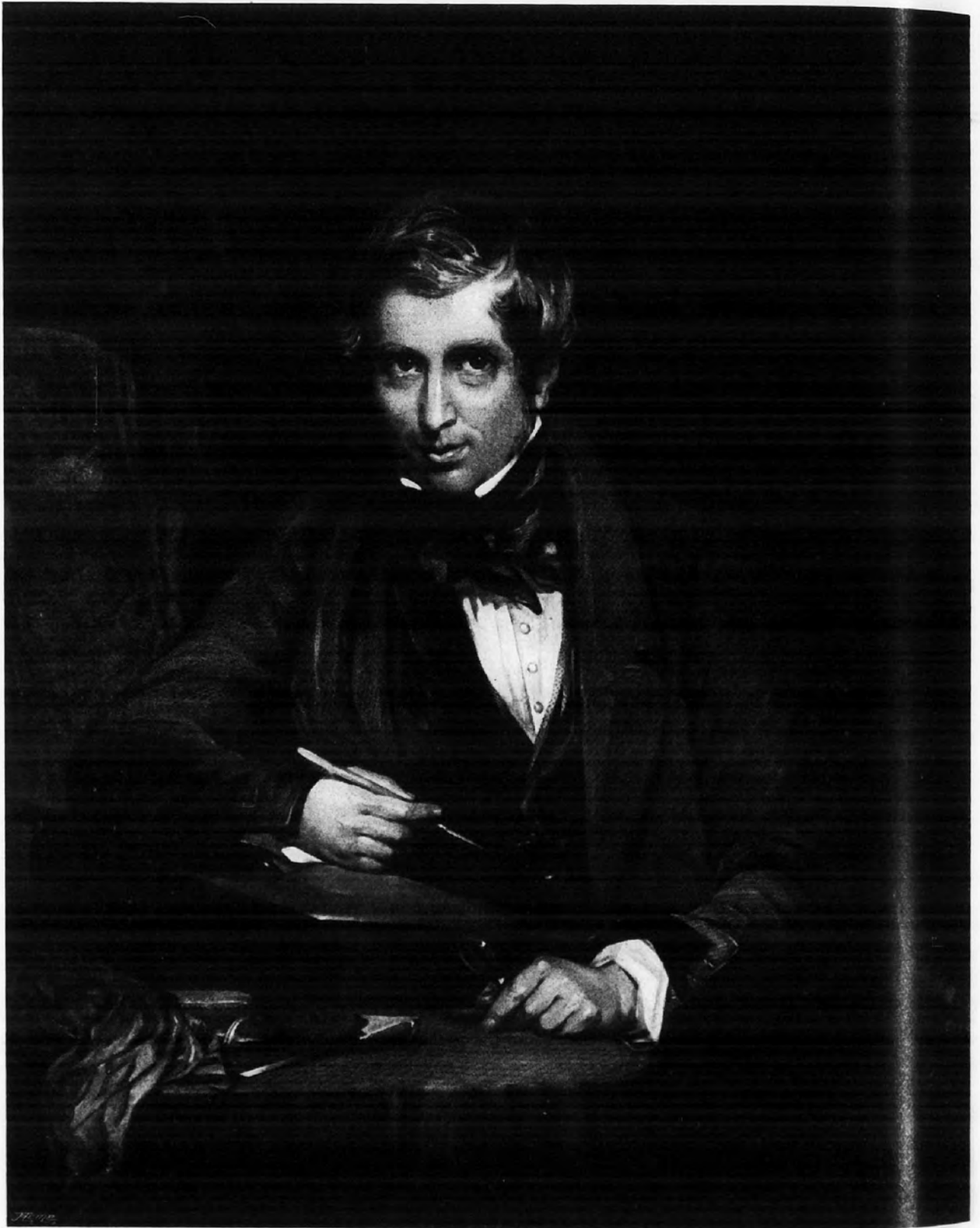
are to be found at ye Horse Guards and ye Knightsbridge Barracks. As long as ye House of Commons Majorities are backed by the regimental muster roll, so long may those who have got the tax-power keep it and hang those who resist."—*Vide* "Trifling Mistake."

Below this hangs a bill headed "Little Hob in the Well."

The reproduction of the etching here given is from a very interesting touched proof in the British Museum. Upon it the artist's work in pencil can be plainly traced. To the right of the picture of Newgate another roughly drawn gibbet can be distinguished. On the bill the words have been added: "A new Song in Defence of the People, corrected," etc. The profile of the prisoner has been carefully reduced and a punning sub-title to the whole added—"How can you to be in that Hobble?"

The date on the margin is January 1, 1819 (obviously a mistake for 1820), and its publication no doubt went some way towards Hobhouse's election as member for Westminster, which took place immediately after his release on the 29th day of the month following in the year 1820. After his elevation to the peerage, Hobhouse took no active part in public affairs. He died as lately as 1869 leaving no issue. Probably the plate was suppressed on the ground that it contained the long quotation given above from the lawless pamphlet for which he was imprisoned.





R. W. Buss]

ROBERT GRAVES, A.R.A.

[J. R. Jackson.

Robert Graves,

A.R.A.

By Algernon Graves, F.S.A.

THIS engraver, one of the last of the English line engravers, being my uncle, was, of course, known to me all my life, and a more kind-hearted, gentle, conscientious gentleman I never knew. He was born in Tottenham Court Road, London, on May 7, 1798. He came of a Yorkshire family, and Robert was the name of the eldest son for many generations. His grandfather and father were well known printsellers in their day, and their portraits are to be found in two sheets of heads drawn from frequenters of print sales at the end of the eighteenth century. They died in 1802 and 1825 respectively. His father, he often told me, had an idea to bring up all his sons to trades in which they could assist each other. There were two printsellers, one engraver, one bookbinder, and one carver and gilder. The eldest, Robert, was apprenticed to John Romney in 1812, and on leaving him devoted himself for some time to making most minute pen-and-ink facsimiles of rare prints by Hollar, Faithorne, etc. His earlier plates were engraved for books such as Caulfield's "Remarkable Persons," and Burnet's "History of the Reformation." Between 1831 and 1834 he engraved the "Enthusiast" and "Mathematical Abstraction," after Theodore Lane, the first named being published for the benefit of the widow of the painter. About this time Mr. Graves engraved many small, highly finished plates for the Waverley Novels, and the well-known "Annuals."

In 1836 Mr. Robert Graves was unanimously elected an associate engraver of the Royal Academy, and after this date he exhibited twenty-five works upon its walls, he having previously, as a member of the Society of British Artists, shown thirteen specimens at their rooms in Suffolk Street. His first large important plate was the "Highland Whiskey Still," after Sir Edwin Landseer, in 1842, followed by the "First Reading of the Bible in Old St. Paul's" after Sir George Harvey, in 1846, and Abbott's portrait of "Lord Nelson," from the picture at Greenwich, in 1847; his finest portrait plate being "Lord Byron," after the picture by T. Phillips, R.A., engraved at an earlier date. The first

subject plate stamped by the Printsellers' Association was the "Baron's Charger," after Herring, in 1850. This was engraved as a companion to Landseer's "Horses at the Fountain." His last large plate was "The Slide," after T. Webster, R.A., in 1861. After engraving some smaller plates, such as "Vierge au Rosaire" (1850), "The Good Shepherd" (1863), and "Vierge au Mirroir" (1864), all after Murillo, he commenced his beautiful series of portraits after Gainsborough and Sir Joshua Reynolds, which occupied him until the time of his death.

I well remember after the completion of the last Murillo subject that my uncle had no plate in hand, and his brother had some difficulty in finding a suitable subject for him. I suggested doing a Gainsborough, but at that time there was very little demand for plates after the early English masters; my father, however, after much persuasion, agreed to give out the "Mrs. Graham," which is in the National Gallery of Scotland, at Edinburgh, and decided on doing it the same size as an old stipple plate of "Lady Louisa Manners," after Reynolds. A drawing was made by Alfred Derby, the famous water-colour copyist, and the work commenced.

This first plate of the series was finished in 1865. The next subject selected was "Mrs. Lloyd," a fine whole length painted by Sir Joshua Reynolds, then belonging to Mrs. Archdeckne in Grosvenor Square, and afterwards the property of Lord Rothschild—this was completed in 1867. The next plate was commenced earlier; it was the "Blue Boy," belonging to the Duke of Westminster. I remember during the progress of this plate going twice with different artists to touch a proof from the picture. The first, Joseph West, made it too rich and dark, and the second, Joseph Nash, too bright and light; but by working from both proofs the engraver succeeded in getting a very fine effect.

The first finished proof was received on the 6th of December, 1867, and after being much admired, was unfortunately burnt in the destruction of our galleries on the evening of that day. The plate was



UNFINISHED PORTRAIT OF HON. FRANCES DUNCOMBE.

[R. Graves.]



Thomas Gainsborough, R.A.]

THE BLUE BOY.

[Robert Graves, A.R.A.

published in 1868. Gainsborough's "Duchess of Devonshire," from Lady Clifden's sepia sketch, followed in 1870, and his "Mrs. Beaufoy," in 1872. My father had then recently purchased the picture of the "Hon. Frances Duncombe, afterwards Mrs. Bowater," which he decided should be the sixth of the series. This picture had been lost sight of for a century, when it was sold at Dalby Hall, Melton Mowbray, in a very dilapidated state for a small sum. It was purchased in 1872 by Baron

I was laid up for eight weeks, and much to my regret, was unable to attend the funeral in Highgate Cemetery, where he is buried in the family vault.

I always attribute the existence of my Dictionary of Artists to my uncle; for had it not been for the enforced idleness occasioned by this accident I might never have thought of the idea, with which I made much progress during my captivity when thus disabled from walking.

Mr. Robert Graves left a widow, since deceased,



[Edwin Landseer, R.A.]

THE HIGHLAND WHISKEY STILL.

[Robert Graves, A.R.S.]

Ferdinand de Rothschild for £1,500, and has recently been sold for ten times that amount. My uncle had half finished this subject when he was seized with paralysis at his house, No. 20, Grove Terrace, Kentish Town. He lingered until February 28th, 1873, when he died, loved and respected by all who knew him. I went to see him on February 24th, and on my way slipped on the snow, severely hurting my knee. I managed to reach my uncle's house, and saw him for the last time, but on reaching home my knee became worse, and

and two sons, the elder, Mr. Robert Edmund Graves, for many years in the British Museum, and the compiler of the last edition of Bryan's Dictionary of Artists. The younger is Mr. Frederick Percy Graves, an artist.

The plate of "Miss Duncombe" was completed by Mr. James Stephenson, whose daughter was afterwards married to Mr. Robert Edmund Graves. The illustration given of this picture is from the unfinished proof printed shortly after Mr. Robert Graves' death.

The Earliest Illustrated Book Printed with Movable Types.

By
Arthur F. Hopkirk,
M.D.



Italy has claimed that the earliest book, printed with movable types, and illustrated by wood-cuts, was the "Meditationes," of J. de Turrecremata, which was printed in Rome, in 1467, by a German, named Ulrich Hahn. A subsidiary claim—if one may be allowed the expression in this connection—has also been brought forward by that country in respect to Valturius' work, "De Arte Militari," Verona, 1472. Now, it is demonstrable from Italian sources, that nearly all the work contributed by Italy to the art of Book-Illustration, was produced during the period 1465 to 1510. On the other hand, it can be proved to a nicety, that the art in question really originated in Germany, in the year 1460; that it was invented by Albrecht Pfister, at or about the date mentioned, from which time its constant progress was assured by the untiring energy and ever-increasing skill of German wood-engravers.

In the following, the claims of Pfister to the position assigned to him, will be set forth in full from German sources.

It seems a fairly well established fact that the earliest printers to employ and promote the art of illustrating, by means of wood-cuts and figures, books printed with movable types, were the card-printers—men who had been accustomed to gain a livelihood by xylographic work. Such a one was Albrecht Pfister, of Bamberg. It is, however, impossible to state, with any degree of certainty, whether Pfister, when working as card-painter, invented the art of printing by means of movable types, independently of Gutenberg, or whether he had been an employé of the latter, who had migrated from Mainz to Bamberg, on the dissolution of the partnership between Gutenberg and Fust, in 1455. A cloud of mystery, too, similarly enshrouds his birth-place, the date of his birth, and the origin of his family. Jaeck certainly has called attention to the fact that the names Ulrich Pfister and Seitz Pfister are to be found in the Bamberg-burger rolls of the 15th century, and drawn the conclusion that Albrecht belonged to a family of

that town. But Pangkofer and Schuegraf state, in their "History of the Book-printers of Regensburg," that the registers of that town mention numerous printers named Pfister who, they insist, must have been descendants of Albrecht, and that the latter was, consequently, a born Regensburger. But the mere occurrence of the man's surname in a burger-book gives no trustworthy clue as to his origin, and, moreover, it should be borne in mind that the name Pfister was as common in those days as Becker in these, both having the same significance, "baker." Even in the Bavaria of to-day the office of Court Baker is known as the Hofpfisteramt.

Not a single one of Pfister's literary contemporaries so much as mentions his name, though Paul of Prague, a converted Bohemian Jew, has a hazy reference to the novelty and marvels of his work.

But, be these things as they may, there can be no manner of doubt that Pfister's early vocation was that of card printer. There is documentary evidence to show that he commenced with xylographic "Donati." Moreover, his typographical works give evidence of the card printer, for nearly all are popular books, printed in the vernacular of the day, and decorated with numerous wood-engravings.

There are four illustrated works known to have been printed by Pfister. Two of these appeared in double issue—a Latin and a German of each. Two are dated, one 1461, and the other 1462. In the latter Pfister's name occurs.

The book, which is dated, and likewise contains Pfister's name, consists of certain extracts dealing with episodes in Biblical history. It is entitled, "Buch der vier Historien von Joseph, Daniel, Esther, und Judith," and is called by Chatto, "The Four Histories." The date is 1462. It is a small folio, and contains sixty-one wood-cuts, four of which are printed twice and one thrice. Of the whole sixty-one cuts, fourteen deal with the history of Joseph, eighteen with that of Daniel, fourteen

Dublii Virgili marōis opera.



with that of Judith, the remaining fifteen being devoted to Esther. The first of the cuts, dealing with the history of Joseph, shows Jacob seated in a chair, with Joseph and his brethren standing before him. Of those pictures which refer to the life of Daniel, the first depicts the prophet leaning against a pillar, whilst King Nebuchadnezzar sleeps on a bed close by.

It is an unfortunate fact that Pfister's name does not occur in the second of the illustrated works, which the whole consensus of authoritative opinion has justly ascribed to him. The work in question is Boner's "Edelstein," or, as it is

are made to do duty by turns, like the three sentries to a post. The man has a hood on his head and a font of type in his hand, the types being shown by three rows of dots; or he has an empty font, or a cap on his head and a book in his hand. These three figures do not occur in the dated copy, one and the same block being used throughout. One may therefore conclude that Pfister considered the one-block system of the dated copy irritating in its monotony, and therefore caused three fresh engravings to be made. There is however another view, to wit, that the three separate additional blocks being in no way connected with the fables, were

¶ Die xviii. fabel von dem leuwen vnd der maus



better known, "Fables." The date is 1461. Pfister published two issues of this collection of poems, but only one is dated. It is also noticeable that the two issues differ in some other points. There are 101 wood-cuts to the Fables, but no one takes up the complete breadth of a page. The gap to the left has been filled up by a full-length engraving of a male figure, cut on a block distinct from that upon which the illustration to the fable itself was engraved. Whether this extra cut is to be considered as a stop-gap, or to indicate that each fable was originally told by a distinct narrator, cannot now be decided. The undated issue of the book contains three such additional blocks, which

not carefully preserved, and that, consequently, when a second edition of the book was called for, a new block had to be cut, and made to do duty for the other three. According to the first assumption the dated, according to the second the undated, would have to be considered the older production. Schoenemann is for the former, and Sotzmann for the latter of these conclusions. There is this in favour of Schoenemann's view: the wood-cuts of the undated edition are fresh and sharp; in the dated edition there are signs of wear; ergo, there is justification in assigning the Berlin copy to the first edition, whereas the two dated copies—one in the Grand Ducal Library at Wolfenbüttel, the

other in the National Library at Paris—are of the second edition.

The accompanying wood-cut is from Boner's "Fables"; it was printed by Pfister at Bamberg in 1461, and the lines affixed to it literally translated should guarantee the date.

At Bamberg this book ended is
 After the birth of our Lord Jesus Christ
 When one counts one hundred and fourteen years
 And the one and sixtieth that is true
 On Saint Valentine's day
 God shield us from his wrath. Amen.

the same, though the first and sixth illustrations are said to differ somewhat in the respective (Latin or German) editions. There are 34 leaves setting forth the most important events in the life of Christ.

The second of Pfister's undated books bears the title "Rechtsstreit mit dem Tode," which Chatto renders "Complaints against Death." It is also known in German as "Der Ackermann aus Böhmen" (Gespräch zwischen einem Wittwer und dem Tode). There are 24 leaves to this small folio work, and there are five wood-cuts, each of which



(Der erste Holzschnitt in Boners Fabeln, gedruckt zu Bamberg 1461
 durch Albrecht Pfister.)

There are two other illustrated books ascribed to Pfister, but both are, unfortunately, without date or printer's name. Still it would seem that they are most undoubtedly Pfister's works, and were printed prior to 1462—say about 1460.

One of these is an "Armenbibel" (Poor Preacher's Bible), and, like Boner's "Fables," appeared in two forms, a Latin and a German issue. The only known copy of the Latin Edition is in the possession of Lord Spencer; of the two German copies extant, the one is in Wolfenbüttel, the other in Paris. The wood-cuts are, practically speaking,

occupies a page. There are only two complete copies of this work—one in Wolfenbüttel, the other in Paris. The accompanying reproduction is from the Wolfenbüttel copy, and may be taken as strictly accurate.

The date of publication is 1477. Of the two incomplete copies, one consisting of four leaves (21-25) is in Bamberg, the other, only the very last leaf, is in the possession of Lord Spencer.

Pfister produced altogether 201 woodcuts, 61 of which appeared in the "Book of the Four Histories," 101 in Boner's "Fables," 34 in the "Poor Preach-

er's Bible," and five in "The Complaints against Death." In execution all are most primitive. The figures are merely outlined in thick and angular strokes, there is no attempt at hatching within the contours. The very drawing shows the low ebb to which the graphic art had sunk. Whether Pfister remained in Bamberg to the end of his life, or not, is unknown. Pfister's work may be coarse in lineage, the colouring may be striking and offensive, as in the "Four Histories," and may show ignorance of art and a want of taste; the performance may be indifferent both in respect to design and engraving, but we must not forget that he was and remains the father of the art of illustrating books printed with movable types.

It does not seem possible to ascribe any greater artistic value to the works of Pfister's contemporaries, or immediate successors, than to his own. The reproduction from the German "Belial" given elsewhere shews that the xylographer, as far as book-illustrating is concerned, was, in many cases, still very primitive even twenty years after Pfister's initiatory effort.

At the same time it cannot be denied that during the eighth decade of the 15th Century, Augsburg did at least give some evidences of a tendency towards true artistic development. At the period in question, many Briefmaler and their congeners had taken up residence in the Bavarian town. It was there that, in 1470, the first illustrated German Bible was printed. This quaint, interesting and instructive production, contains fifty-five woodcuts,

all coloured, and each occupying the space of a whole column. But it is amusing to note how one wood-cut representing a *genus* is made to do duty for every *species* of the same. An elderly individual, *simplement vêtu* in a turban and a flowing garment has to pass muster for any and every kind of prophet. A youth with fair hair—one had almost written "his golden hair was hanging down his back"—was good enough for a

king, whilst any "ole, clo," would do for an apostle or evangelist. The cuts in this bible remind one forcibly of the playing cards of to-day. The figures are merely outlined, everything else was left to the illuminator.

It was Johann Zainer, of Reutlingen, who made the first real advance in the art of illustrating books. He worked in Ulm from 1473 to 1514, and is usually described as a *Formschneider*. His illustrated edition of Heinrich Steinhöwels *Aesop*, "Das Buch und Leben des hochberühmten Fabeldichter Aesopi," must not be overlooked.

The accompanying reproduction is

from the back of the title-page, which is blank. The cut which, in the original, is 190 mm. high and 114 mm. broad, depicts *Æsop* himself, a hunchback, large of head, and misshapen as to his clumsy feet. He is clad in a short tunic, and stands in the foreground of a landscape, being apparently engaged in counting upon his fingers. At his feet are various objects indicative of the subject-matter of some of his celebrated fables. On the left we see a tower,

Zu G. 77.



(Der Rechtsstreit mit dem Tod 1477.)

a lamb, a raven, and a pillar surmounted by an idol. On the right there is a stocking, a vase, a pillar with a Hebrew inscription, a death's head and birds. The whole is superscribed *Esopus*. The wood-cuts illustrating the text have no border, as will be seen from that depicting the "Lion and the Mouse."

the contours of the figures. There is no date to the work, but Muther puts it at 1475, and up to 1498 there were no less than eleven editions published by various printers.

Let us now turn to Sebastian Brant's edition of "Virgil," printed and published at Strassburg, by



In this edition of *Æsop* there are altogether 200 engravings. From an artistic point of view they stand upon about the same level as those in Zainer's "Boccaccio." The drawings are clever, the outlines fine and rounded, and in many instances there is a praiseworthy attempt at hatching within

Johann G ninger, in the year of grace 1502. The frontispiece of this notable work cannot be too highly prized. In it we see the immortal poet standing in the foreground of a landscape, clad in a rich though short cloak, a garland decorating his brows. To his right are Augustus, *Mec nas*, and

Pollio; to the left Varro, Maevius, Tucca, Bavius, and Cornelius Gallus. Behind the poet stands Calliope, with a huge wreath entwined in her waving hair. She is a winged figure: her hands rest

ing the publisher to address his reader as follows:—

Lectori loquitur liber his pictasque tabellas
Commendat, quales Vergilio addiderit.
Perlege Vergilios, quotquot bone lector in orbe

Zu C. 77.



(Aus den *Belia*, gedruckt durch Knoblochzer
zu Straßburg 1481.)

upon her hips, and her glance is earthwards. In the background is the sea, from which a castle raises its frowning battlements. On the strand the towers of a town are visible. Truly a masterpiece, and one justify-

Comperies toto : me quoque conferies.
Spero equidem dices me longe alios superare,
Viderisque atque ante hac nec mihi ubique parem.
Hic legere historias commentaque plurima doctus
Nec minus indoctus perlegere illa potest.





THE ANNUNCIATION.

The History of Engraving:—IX.

By Stanley Elston Austin.

Singular as it may appear, at the very time when Caxton was introducing the art of engraving on wood into England, that art had started on a downward grade, and was rapidly losing its popularity, even in towns and cities, where it had been most famous. It was not that engraving itself was less in favour, but that those less gifted than the great ones gone before found that it was easier to obtain delicacy of execution on metal than it was on wood. The French School especially, who, later on, developed a passion for elaboration till it became a craze that actually obscured the subject, were the greatest sinners on this point, but the Italian followed, and engraving on wood seemed almost doomed till it fell to the lot of England, in the person of Thomas Bewick, to bring about a glorious revival in the later days of the 18th Century. This, however, is what Suffolk

people call "meandering," and as I don't wish to wander too far from the subject, I will start afresh.

There are some masters who must not be omitted before we come to the great discovery of mezzotint, and these are of the French and Italian Schools. Some few years before Caxton died, actually, I believe, in 1485, there was born at Langres a child named Jean Duvet, who was afterwards to make his mark in Art, and to be known by the name of the Master of the Unicorn. I am careful about this master since he has to my mind been assailed unjustly, or, perhaps I should say, criticised much more severely than he deserved, and as our national collection is rich in the number of his works, it is open to anyone to judge whether or not I am correct.

Jean Duvet was a goldsmith in the service successively of Francis I. and Henri II. of France. His first known dated print was published in 1520, but it is fairly evident that he had become a skil-

ful artist at a much earlier period. Passavant ascribes to him 75 pieces, the most important of which



THE TWO PILGRIMS.

[Jacques Callot.]



ST. SEBASTIAN.



CHRIST AND THE WOMAN OF SAMARIA.

"The God Mars," 1530, "Adam and Eve," "Moses with the Patriarchs," "St. John the Baptist," "The Crucifixion," and twenty-four plates descriptive of the Apocalypse, or "Apocalypse Figurée" for which he received a royal decree—besides the three excellent examples of his work which I reproduce. Out of this collection one might expect to find some one or other sufficiently good to merit praise, but little, if any, is given, and such as is accorded is very half-hearted. Bartsch describes his work as "merely a picturesque assemblage of different lines which, although sufficient to produce the requisite shadows, does not necessitate that subtil attention necessary for executing a clean and careful stroke." The next complaint comes

Keeper of Prints at the British Museum, to be a genuine Leonardo da Vinci, an opinion which was shared by Stanley, and Passavant quotes Cefare de Sefto as the engraver. Most of his plates were signed Joh. Duvet, or simply Duvet, sometimes only by the letters I.D. or a little double tablet, very minute, like this :



Duvet died in 1556. His title, the Master of the Unicorn, was because of his frequent introduction of this animal, which was some subtle allusion to Francis I.



COMBATS D'HOMMES ET D'ANIMEAUX.

(Jean Etienne de Laune)

from Duplessis, who says his work "is often too dry and involved . . . Duvet takes just as much pains with the accessories of his designs as he does with their most important objects, hence there is no focus of interest, but everything is equal, and all is surcharged." Well, neither of them mention his "Christ, and the Woman of Samaria" which I reproduce, which Willshire mentions with admiration, and Ottley thinks enough of the "Annunciation" to give space to it, while surely the "St. Sebastian" does not need harsh treatment. It is a new complaint that a man is too careful, but "any stone suits some folk, so that it be a stone." One of the prints accredited to Duvet, "The Poison and the Antidote," was said by Mr. Carpenter, formerly

Another French engraver of the period who deserves more than passing mention is Jean Etienne de Laune, who was born in Paris, as some say, but more probably in Orleans, in 1518. He was at first, so Bryan says, an engraver of medals, who received large artistic assistance from Benvenuto Cellini, then resident in Paris, which probably accounts for his Italian style, though it was the fashion to copy that school both then and for a considerable period afterwards. He was one of the most famous designers of Goldsmith's work, and some half-dozen of his finest plates are in the Louvre. Most of his principal work was done at Strasburg, where he resided the best part of his life with his son. He copied "David and Goliath"

"The Slaughter of the Innocents"; and "St. Felicitas," from the prints of Marc Antonio; "The Brazen Serpent," after Cousin, which is one of his largest and best plates; and a great variety of Old Testament and mythological subjects, which were probably the work of his son. Willshire considers his "Neptune" and "Arethusa" to be two of his best productions, but I think "Le Triomphe de Bacchus" and "Combats d'Hommes et d'Animeaux," which I give, to be superior. He was great on engraving circular dishes, reproducing the histories of Moses and of Sampson, and his work was peculiar, being a mixture of lines and fine dots akin to stipple. Jean Etienne de Laulne died at Strasburg in 1595,

would suppose that Callot must have fitted himself for his vocation by a descent to the Styx; that he had visited in one night the Hell of the Christians, the Gulfs of Tænare, the Court of Pluto, and the Palace of Belzebuth." All this is true, yet the same brain which designed pictures of demons, exhausting the stock of human ingenuity in their portrayal, which often are revolting in their coarseness of conception, also drew the refined and delicate prints of the Passion, the sets of the Apostles and Saints and others that are still more exquisite. Where, for instance, is a finer print of the period and School to be found than "St. Nicholas Preaching at the Entrance to a Wood"; or what more refined than "Benedicite or Grace";



LE TRIOMPHE DE BACCHUS.

Jean Etienne de Laulne.

his usual signatures being S.S.F., or S. fecit, but sometimes he signed Stephanis fecit.

The next artist of importance at this period was Jacques Callot, who was born at Nancy in 1593, and died in the same place in 1635. Weird, fantastic, unrestrainable, Callot was the Dante of engravers, one who seemed to revel in the horrible, and who yet was capable of portraying not alone the real, but the beautiful. M. Galichon sums him up so admirably that, although the extract has been reprinted many times, I cannot refrain from giving it. He writes:—"From the brain of no other artist did a like legion of monsters, all armed, ever make their exit. One

or what better work than the design for a Crucifix?

Again, Callot was as fine a character drawer as any that I remember, as his two sets of "Italian Beggars," of which I give a specimen, will sufficiently prove. Strutt says of him: "The fertility of invention, and the vast variety which are found in the works of this excellent artist are very astonishing. One would hardly have supposed it possible to combine so great a number of figures together and vary the attitudes without forced contact, so that all of them, whether single figures or groups, may be equally distinguished from each other, even in the masses of shadow, especially

when we consider that they are often minute even to admiration."

Callot was as prolific a producer as he was a designer, some 1500 plates being placed to his credit. He is said to have been the first to make use of hard varnish in etching, but it must not be forgotten that he was less an etcher than an engraver. He did etch when it suited him, for

your true artist presses all means into his service; but it is as an engraver alike of the divine and beautiful as of the most fearful and horrible, that Callot will be best remembered. Engraving on metal was rising as fast as engraving on wood was falling—to rise again, and when I have said somewhat on the Italian school, it will be time to speak of the great discovery of mezzotint.

(To be continued.)



François Boucher and the Cult of Beauty.

By *Edgcumbe Staley.*



FRANÇOIS BOUCHER has been called, not inappropriately, "The French Rubens"; but, unlike the great Flemish master, he never drew or painted an ugly subject. He once said to his friend, Nicolas Laveret: "I am of your opinion; nature requires harmony and attraction." His idea was that which possessed his pupil Fragonard—"Nature needs some decoration to make her really beautiful." His cult was that of Physical Beauty, and in his Art he has introduced nothing but lovely women and pretty children.

Mariette—the celebrated connoisseur and critic—speaks of Boucher as one who has bestowed much distinction upon the French School. "All his work," he writes, "is admirable, whatever coarseness—as some call it—may be detected in his women, is a test of truth, and marks the ability of the painter in making Nature beautiful."

Drawings by Boucher are well-nigh innumerable. They are mostly in three crayons—black, white and red—on cream paper, and are remarkable for lightness of touch, and sapient blending of shaded lines. They bear evidence of the influence of Watteau and of Michael Angelo—a curious partnership of delicacy and force; and appeal equally to the technique of the artist and the taste of the connoisseur.

Boucher arrived at perfection of contour untrammelled by convention and pedantry. His "Venuses" and "Cupids" divide the admiration of art lovers. For the former the model was so beautiful as his wife. "To style de Madame Boucher" became a household word in the Paris studios.

Every lovely woman—marchioness, flower-girl, actress, comesses—posed to the painter of female beauty in his boudoir-studio, and none were dissatisfied with his graceful pencil. His own physical charms and constant *bonhomie* had much to do with the success of "Faire Boucher" as he was called. He loved every pretty woman, and they all loved him!

Few painters have been so successful in their treatment of children. As it was said of Antoine Watteau "tous les enfants sont ses courtesan," so with truth were they of François Boucher.

His groupings of nude children as Cupid—with all the accessories of his artful cult—or as bacchanals, crowned and surrounded with the emblem of the merry god, are exquisite. Certainly Boucher surpassed Rubens in his dimples, his rosy lips and toes, and transparent fingers and ears. His childish *insouciance* is inimitable.

"When one sees," wrote M. Huber, quoting from M. Watelet, "the manner at once beautiful and *spirituelle* in which Boucher groups his children, and translates the softness of the satin 'carnation' of his women with all the gracefulness of their movements, and the perfect taste of their surroundings, one readily pardons traces of the libertine and the *bon vivant* in his compositions."

The splendid pictures of Boucher leave nothing to be desired in the transparency of his colours, in the harmony of his arrangements, in the freshness of his subjects, and in the vivacity of his touch.

The blending too of colour is singularly attractive. In his draperies his favourite tints are festive yellows, serene blues, refreshing greens, and delicious pinks and lilacs.

If his landscapes are idealistic, they are also in entire sympathy with his figures—he simply painted natural beauties as he conceived they should be at their best. His floral decorations are full of perfume.

La Pompadour very soon found out Boucher's excellence, and he became indispensable to her in her artistic proclivities. Under his instruction she became not only expert in delicate pencil-drawings and exquisite coloured sketches—chiefly of the nude and of a decorative character—but she developed extraordinary facility with the etching-needle and the roughing-graver. She imitated in miniature a number of Boucher's cartoons for Beauvais and



François Boucher,

A PASTORAL.

[Collection T. Humphry Ward, Esq.]

Gobelins, and copied many of his lovely "Pastorales" for her newly founded manufactory of Porcelain at Sevres. Associating Eisen with Boucher, she did many elegant little vignettes of heads and amorous subjects after the manner of Watteau's Valenciennes pupil. These were mostly *à la sanguine* on grey paper, and were touched up by Boucher.

Boucher's invention and rapidity of execution were astounding. Sir Joshua Reynolds, passing through Paris in 1756, paid a visit to the boudoir-studio, and he wrote as follows of his surprise and admiration at Boucher's method of painting:—"I found him busy upon a very large canvas, for which he neither used a sketch, or a model of any kind. When I expressed astonishment, he quickly replied:—"When I was a young man I made such constant use of drawings and models as was needful in studying my art; but, for a long time now, I have found myself perfectly able to dispense with all such aid, and to paint quickly, as you see, and not without distinction."

Boucher was no less remarkable for the fineness and minuteness of his work. In one of his "Salons," M. Thoré, the celebrated art critic, wrote of Boucher as follows:—"The rapid decorator-painter, who could in a single morning design a dozen pastorals for over-doors, found often enough repose in little pencil sketches, and tastily-coloured miniatures, extremely delicate and beautifully finished. To study the details of them, one required the aid of a magnifying-glass. I have seen a little *cartouche*, for a watch-face, painted in oils for Madame de Pompadour, with the very greatest subtilty. The subject was a love scene between a shepherd and a shepherdess, in a lovely green and flowery landscape, with baskets of roses, brilliant hat ribbons, and doves in a cage, and for background, a thicket of trees, with a divinely bluesky over all."

Perhaps no artist excited more violent criticism than François Boucher. The hypocritical and egotistical Diderot led the onslaught. "This man," he said, "takes up his pencil to show me a number of nudities. . . . I like to see them well enough, but I don't like any one to show them me!"

Boucher merely shrugged his shoulders at the abuse, and smiling, said, "See, they can do me no harm." To pay them out he sent to all his friends and admirers a round-robin drawing, which was, later on, engraved for his friend Abbé le

Blanc, by Le Bas. The subject was as follows: Before an easel, supporting a piece of tapestry, a' all over cupids, sits a nude, young girl, bent double and gagged, her palette in her hand. Her aspect is wild, and she is turning away her face so as not to see the sinister group behind her. This personifies Dense Ignorance, Mean Envy, and Fierce Hatred—the latter's head has Diderot's features!—who are conversing together. Behind all, in the background, is a jackass braying!

It was Le Comte de Caylus—Watteau's friend and patron—who in eulogistic terms describes Boucher as "The Anacreon of Painters."

No Master was ever more popular in the studios. His good humour was proverbial. He was ever foremost to encourage younger men, as he was the first to solace such as failed. It was not his custom, however, to give much advice, nor to administer severe cautions. "I know only how to counsel," he used to say, "with my pencil in my hand."

Boucher's end came suddenly. He was alone in his boudoir-studio at the Louvre, and a pupil knocked at the door. "Do not enter," said the Master in a low voice. An hour after he was discovered dying, seated in his chair—his brush in his hand—before his easel, whereon was an unfinished picture—the paint still wet—of "Vénus à sa toilette."

Faithful to the last in his devotion to the Cult of Beauty, "the Prince of Decorator-painters" died on May 30, 1770.

Boucher's special hobby was drawings. Undoubtedly he set the fashion for collecting such treasures, and created a new market for artists. The possession of a portfolio, or even of a few examples of pencil and crayon work, betokened good taste, and marked a certain position in society.

"He had," says M. Michel—the art critic and collector—"examples of Sébastien Concha, Andrea del Sarto, Polydore da Caravagio, Correggio, Rubens, Pietro da Cortona, Tiepolo, and C. Maratti." He possessed also some proofs of Gainsborough's pictures.

These, and his collection of paintings, by great Masters and small, were dispersed at the sale of Boucher's effects in 1771. His own drawings were sold off in bundles, which were eagerly purchased by public and private buyers. Hence the British Museum, along with the Louvre, the Albertina, and the Saermond, were greatly enriched.

Our Paris Letter.

By Henri Frantz.



DURING the two summer months all artistic activity ceases in Paris completely, so to speak. On the other hand, experts are already beginning to consider the sales of the coming season, and to prepare certain of them. The moment is, then, propitious to try to give our readers notice of what is going to be done next year, and also to trace what may be the tendencies of these, and what direction the preferences of amateurs will take.

We will begin with the engravings. I have lately had occasion to question, after the manner of the readers of the *PRINTSELLER*, our greatest expert in engravings, M. Loys Delteil. He appears very satisfied with the season just passed, during which he had occasion to sell some important collections of engravings. He agrees with me that the coloured engravings of the English school augment the more in price from day to day.

The most important specimens of the 16th and 17th century have a very pronounced tendency to come back into fashion, and a very sensible revival is noticeable in the works of Dürer.

Among modern works, those of Rops also continue to increase in value, but M. Delteil tells me that amateurs will do well to be very careful, and to buy nothing of this master's work lightly, because there are in existence very clever heliographs copied from his most rare specimens.

The coming season promises to be again most brilliant. We are to see from the outset the entire dissipation of the Soulavie Collection. This important nucleus was formed between the years 1800 and 1810, and is, therefore, exceedingly rare. It comprises historic specimens of the history of France—engravings relating to costumes—and the total of the sale will undoubtedly exceed 120,000 francs, which is a large sum for a particular collection.

A principal feature in the collection is a very fine proof engraving of the "Promenade dans les Jardines du Palais-Royal," by Debucourt, and a rare full-length portrait of Marie Antoinette, by Gautier-Dagoty, which, according to M. Delteil's predictions, will reach 2,500 francs at least.

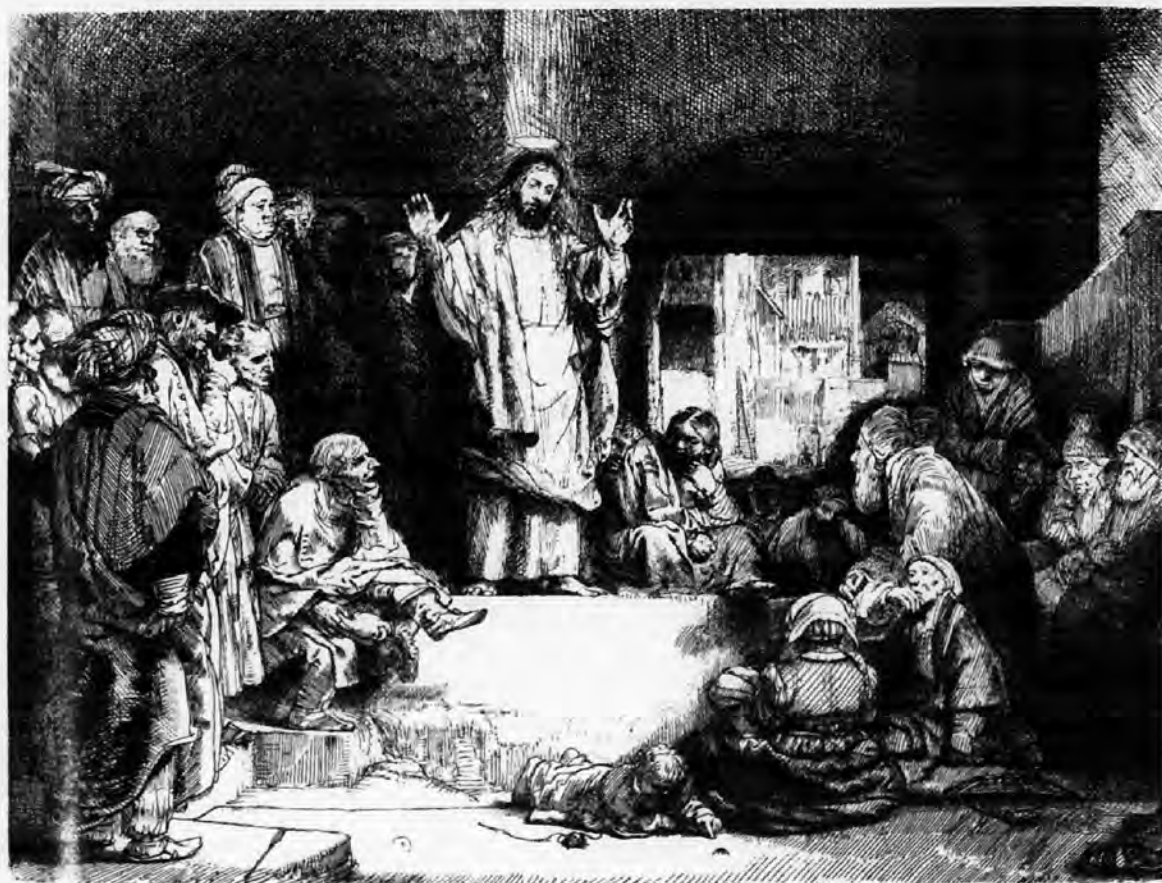
Another important sale will be specially composed of the lithographs and engravings of Daumier, Gavarni, and Traviès, those artists of the last century, who are to receive at last the glory to which their great and personal talents give them the right. My readers will permit me to tell them something about these artists, and to bring out as clearly as possible the characteristics of their talents. One can never strive enough to give great artists the position they deserve. Honoré Daumier (1808-1897) was indeed one of the greatest and most powerful artists of the 19th century. He was the heroic caricaturist of the bourgeoisie of his time; one of that generation of liberal artists in 1830 who fought with such ardour for emancipation from the régime of Louis Philippe. With him the bourgeois already represented by Monnier became almost an epoch. He succeeded in giving beauty to ugliness, and a tragic power to foolish things, and he excels in dramatizing the smallest circumstances in the most prosaic life. He succeeded in producing the most ghastly depressions of the human type. This terrible violence of Daumier's, this savage paroxysm to which he was subject, made him a caricaturist of the highest order. With his rare faculty of exaggerating, of dramatizing, of finding striking symbols, he was able to embody the hatreds of the Liberal citizen in a series of strong and tragic images, which remain models of their kind. The plates he gave to the journal *La Mensuelle* are particularly extraordinary. The bourgeoisie and King Louis Philippe had defeated all the hopes of the youth of that time, and Daumier showed a magnificent indignation against a régime which annihilated the moral aspirations of a generation towards progress.

While Daumier invented a type (Robert Macaire, whom he made constantly to figure in his lithographs as a symbol), Traviès became the fashion by creating the type of M. Mayeux. This is a figure, in the style of Punch, which is directly related to the most illustrious figures in romance. Ceaselessly maltreated and thrashed, but always proud and arrogant, he belongs indeed to the family of Punchinelle, of

Pierrot, of Jocrisse, those great clowns who are pleasing to children, and to the people. His deformity and his ubiquity make him a kind of little genius, that it is pleasant to detect amid the realistic decorations of modern life, in fashionable restaurants, amongst dandies and amazons cavalcading in the Bois de Boulogne.

His freaks often make one think of those of Vill Eulenspiegel, and were one of the great successes of popular French literature. Therefore the work of Traviés grew daily *from a documentary point of view,*

print representing bohemians miserably nourishing themselves with scarce flights of birds in the fields of Montrouge! But Traviés' chief work is the celebrated series of drinking scenes, dramatic processions of drunkards, of tipsy women, of wrecked human beings. In all these scenes the work of the artist is nervous, his lithographs are full of energetic shadows. They had a certain reputation during the life of Traviés, but this did not prevent him from dying in hospital. It is only now that the public appears to become interested in all the manifestations



[By R. Bland.]

JESUS PREACHING.

[Dutuit Collection, in the Petit Palais, Paris.]

and his lithographs become veritable pages in history. He was also in reality a designer of popular types, his "Drunkards," and his "Rag-Pickers" will live as masterpieces in that harsh naturalism which flourished in Louis Philippe's time. It was then the custom (a custom which appears to have been revived nowadays) to be interested in the world of beggars and criminals. Traviés, who adored these picturesque excursions into the realm of debauch and crime, drew from them pictures which had a pregnant realism. What more striking than that

of this long neglected artist after Traviés. Gavarni also followed the same path, and interpreted with talent and divergent sensibility, analagous scenes, but less of a pessimist than Traviés, he revealed an admirable treasure of gaiety. He was one with those he represented in that brilliant generation of men who founded the second Empire. What constitutes the immense documentary value of this gigantic work of this artist, this water-colourist, this lithographer is, that he draws a faithful picture of that time when, under the influence of Saint-

Simonism, and of romance, a whole generation gave itself up furiously to pleasure. Gavarni himself had been won by these new tendencies; after days of work he passed his nights in frequenting balls, fashionable clubs, and the corridors of the Opera. In his ball episodes, and "Quartier Latin" scenes, Gavarni has given a very true picture of the world of dandies, led by the figures of Brummel and Barbly d'Aureville. At the same time, he created a new type of woman, the Bohemian-bourgeoise, the artist woman, living in a centre of painters, journalists, and dandies. How different they are from those which Devéria and his predecessors Carle Vernet or Bosio represented before him! The heroines of Gavarni are no longer sentimental. They have read George Sand, and Honoré de Balzac, they rejoice in their liberty and use it. This apparition of the emancipated woman, leading the life of gay Bohemia is, therefore, among the pictures of French customs, a great event.

While rendering famous the rich, Gavarni had a fund of tender sympathy for the poor. His types of vagabonds, of Paris and London wanderers, are very fine specimens. In many of his engravings he depicts a talkative old beggar, "Thomas Vireloque," a kind of street Diogenes.

After much success in his life, Gavarni came to be a little forgotten. However, the great writer Baudelaire made the following prediction about him:—"Gavarni is an artist who is more than interesting, of whose work much will remain." It will be necessary to finger those works in order to understand the history of those last years of the monarchy. The Republic has rather obliterated Gavarni; a cruel law, but natural. He was born with the calm, and he went out with the tempest. The real glory and mission of Gavarni and Daumier has been to complete Balzac, who, for that matter, knew it well enough, and looked on them as commentators and auxiliaries.

The principal creations of Gavarni are: "La Boîte aux Lettres," "Les Étudiants," "Les Lorettes," "Les Actrices," "Les Coulisses," "Les Enfants Terribles," "Hommes et femmes de plume."

Several years after, just as the period of the Second Empire disappeared in history, renewed interest was

felt for the artists of this epoch, and it was decided to raise a monument to Gavarni. From that time their works, painted or graven, have continued to augment, and the water-colour drawings of Gavarni have become so rare that they are hardly to be met with in public sales. Besides Daumier, Traviès and Gavarni, other less important lithographers have suffered a revival in their reputations. These are Grandville, Trimolet, Jacque and Beaumont, lesser lights, but who also give interesting colour to this passionate period, reviving, as it does, every day, more and more, the works of critics and historians. It is thus that M. Hazard and M. Delteil prepare a chosen catalogue of the lithographed work of Daumier, in which nearly 4,000 lithographs of the master will figure.

The wind sets more than ever, for that matter, towards lithography. The Society of Lithographic Artists are organizing for the coming year an International Exhibition of Lithography, which will take place in April at the Petit Palais, and where the best of our contemporaries will be represented. This will assuredly be a very interesting manifestation. It is in the Petit Palais that the Dutuit collection has been lodged for nearly a year. It deserves notice because of the very beautiful assortment of the works of Rembrandt which it contains, and of which we reproduce one of the most beautiful, "Jesus Preaching," which is also called "The Little Tomb." The admirable accuracy of the composition of this work is worth noting, and the power which Rembrandt has been able to give to these faces, whose expressions all converge to the same point.

What unity, and at the same time, what variety, there is in this work! Rembrandt here interprets, with his customary maestria, the opposing lights and shades. In the distance, on the other side of the sombre porch, one admires the appearance of those rigorously lighted houses. As to the Christ, the principal figure in the picture, He is so sublime in His simplicity and His emotion.

This collection of very "strong matter" is most complete. I will not enumerate them all, since the works of Rembrandt (almost intact) are represented here, and that with proof engravings of the highest order.

HENRI RANTZ.

Engraving Reviewed. *♣* "The King of Rome."



HARD as it may seem, the great debt which Napoleon the First owed to Europe would appear to have been paid by his most unfortunate son. Born, so far as words went, a king, he lived to understand the hollowness of conquest, and to appreciate how little effect phrases have upon the life of an individual. The downfall of Napoleon really commenced with that act of gross injustice, the divorce of Josephine—for

to that lady he owed much of all his greatness. It was she who was his better angel; she who enabled him to show himself as something more than a mere military martinet wrapped up in dreams for the subjugation of empires, and the establishment of a great European despotism, before which all states should bow. Josephine, a woman of the people, loved power because it enabled her to lift the people. Napoleon was only a mighty egoism, great, but never grand, because self predominated in all his schemes,



and showed how little a man can be even when at the zenith of his power.

When the king of Rome was born, the world seemed to be wagging very well. No child ever entered life under fairer auspices. Son of an absolute dictator, and of one of the most gracious and autocratic members of the sovereign House of Hapsburg, he would appear to have had the world at his feet with which to play at football. But his title was an empty one, and the pretensions of his father

faded as the snows of yester-year. The king of Rome became the Duc de Reichstadt, destined to live out a life of obscurity, while his celebrated father expiated his sins of ambition in a lonely sea-girt prison. The story of the Duc de Reichstadt is full of pathos, and is one of the most wonderful instances of the sins of the father being visited upon the children that is recorded in modern times. His birth was heralded with every

accessory of pomp and power; and with his advent the fabric of empire which his father had created appeared to be consolidated at the very time when it was crumbling to its foundation. "King of Rome!" the title was a mockery, and the man who discarded love for the sake of ambition, found that he had counted without the cost.

It is unnecessary to trace the history of the Duc de Reichstadt, or Napoleon II., which is known to all; suffice it that Mr. F. G. McQueen, of 33, Haymarket, is

issuing a mezzotint by R. Wallace Hester, from the picture by Sir Thomas Lawrence, P.R.A., of this most ill-fated youth. It is, as our reproduction shows, a work of great merit, and is a charming souvenir of an historical figure. Only 220 Artist's proofs are issued at £5 5s. each, and thirty Artist's proofs in colour at £10 10s. each, nearly all of which are sold. Fifty lettered proofs at £2 2s. each will be published, and prints will be issued at £1 1s. each. This plate is a most successful one, and is sure to attract the attention of collectors.

Exhibitions.



Dutch Printers of the 17th Century.

Mr. Wm. B. Paterson, of 5, Old Bond Street, has some fine Dutch paintings which deserve more than passing mention. Foremost is "A Supper Party," by Hendrik Gerritsz Pot (1600-1656), which is wonderful alike for colour and execution. A "Portrait of a Man," by David Teniers (the younger), is firm and masterly; and a "Dutch Interior," by Thomas De Keyser (1595-1679) shows the artist at his best. "A Glass of Wine," by Godfried Schalcken, is a fine piece of work, and there are one or two Ostades, which are good examples of the master's style. A rare picture by Samuel Van Hoogstraeten, of a child in a chair, is the most noteworthy addition to this interesting exhibition. We must mention the "Still Life" of Abraham Van Beijeren, which is admirable.

The Modern Gallery.

At the Modern Gallery, 175, Bond Street, the principal attractions are paintings by R. Torre, some of which are of exceptional merit. The artist particularly affects the road to Viareggio, and his scenes are realistic and convincing. "After Rain, Returning," shows market people homeward bound, and making the best of wet jackets: "Going to Market" exhibits them under more favourable auspices; and "Viareggio—Winter" is a charming study of scenes which the painter knows so well how to depict. "Early Morning off Nerei, Genoa," by William Harnacher, is a work of more than usual excellence.

The Continental Gallery.

The Twenty-second Annual Exhibition of pictures and drawings from the Paris salons of 1903 is on view at the Continental Gallery, 157, New Bond Street. Mr. A. J. Warne Brown has a realistic study of "The Wild West Sea," and A. Faugeron, pupil of Albert Maignan, shows "La Toilet de la Poupée," a charming little work

that carries one back to childhood's days. M. H. Gourse is seen to the best advantage in "Entrance to the Grotto," the nymphs of the mountain alluring a young shepherd to their rocky cave by sheer force of their own beauty. The subject is by no means new, but the treatment is excellent. The youth is bewildered, enchanted, and the frail flower-chain which binds him seems strong as if forged with links of iron. So far as the grouping of the nymphs is concerned it could hardly be improved upon. One sees some merry, some meditative, but all alluring, and ceases to wonder at the infatuation of the shepherd. "The Eve of the Fête" is a simple picture of girls ironing the white skirts which they will wear on the morrow. In it Mlle. Maud Hurst shows her appreciation of an everyday truth, and proves how well art can illumine the commonplace. There is a very fine picture by L. de Pataky, called "Advance Guard: Old Hungarian Hussar," but the "Potato Harvest," by the same artist, is perhaps the best painting in the exhibition. It is so truthful, so vivid, and so well exemplifies rural life, that it is difficult to accord it too high praise. "Salome Receiving the Counsel of Her Mother," by des Essarts Sezille, is an ambitious canvas, the flesh tints being good; and the "Prisonnier Philosophe," by J. N. Sylvestre, is a sound variant of the old adage: "Stone walls do not a prison make," which is even an improvement on the traditional Troubadour. It is a most pleasing exhibition.

Whitechapel Art Gallery.

The Poster Exhibition at the Whitechapel Art Gallery closed on Saturday, August 21, after a most successful three weeks. During that time more than 40,000 persons passed the turnstiles, and the keen interest evoked seems to prove that moral abominations will soon become things of the past. The public evidently appreciates artistic advertisement, and this gathering together of the best posters can hardly fail to have excellent effect.

Round the Printsellers.



THE LEICESTER GALLERIES.—Messrs. Ernest Brown & Phillips, at the Leicester Galleries, Leicester Square, are well to the front with Whistler drawings and etchings. They have a fine set of the Thames series, and a signed photograph of a "Child at the Piano," of which only two copies are known. An etching after Cecil Lawson is the only plate extant. Another great attraction is a set of etchings by J. F. Millet. The Hogarth Gallery is rapidly approaching completion, and will form an undoubted attraction, as many of the most valuable plates will be on view.

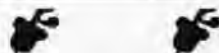
MESSRS. OBACH, Bond Street.—A collection of Whistler drawings and etchings will be exhibited by this firm next month, and the popularity of the deceased artist is certain to ensure for it a hearty welcome.

MESSRS. ARTHUR ACKERMAN & SON, Regent Street.—This firm is busy just now building a new gallery, which will largely add to the attractions of their well-known rooms. They have on view a magnificent seascape, "Off the Cornish Coast," by R. Russell Macree, which is a dashing piece of marine printing. Its realism is remarkable, and the tone and colour leave little to be desired. Messrs. Ackerman have two characteristic Morlands, and a picture—"The Ford,"—by Barker of Bath, which is alone worth a visit. A picture which they are showing of Naples is a fine harmony, and "A Winter Scene on the Caraccas Road" is exceptionally charming. Some good things are promised for the autumn.

AT MESSRS. MAGGS BROS., of 109, Strand, W.C., there is a large collection of engraved portraits of celebrated Judges, Lawyers, and Statesmen, chiefly of the latter end of the 18th and early

portion of 19th Centuries. The collection includes full-length portraits of the Judges of that period, in their robes, viz., "Lord Camden," "Sir William Grant," "Sir W. Erle," "Sir John Bayley," "Sir A. Thomson," "Sir A. E. Cockburn," &c. They have also portraits of the principal men connected with the famous trial of Warren Hastings, such as "Edmund Burke," a very beautiful mezzotint by Jones after Romney; "Fox" (Charles James), mezzotint by Jones after Reynolds; "Sheridan," "Wyndham," "William Pitt," and others; also a very handsome portrait of "Warren Hastings," and the large engraving of "Westminster Hall during the Trial." Messrs. Maggs Bros. have in preparation a Catalogue of Autograph Letters and Historical Documents. The letters include many very interesting specimens of the great English artists. They expect it will be ready for circulation early in September.

MESSRS. LEGGATT BROS., 62, Cheapside, have acquired that beautiful picture, "Pavonia," by Lord Leighton, P.R.A., which was exhibited at the Royal Academy in 1858. Although one of the early examples of the master's art, it is one of his truest and best in certain ways. The flesh tints are excellent, and the pose of the head, thrown backward from a fan of peacock feathers, suggests the repose of the south. They have also a fine canvas by T. M. Hemy, which was exhibited at the Royal Academy in 1894. It is called, "The Day of Rest: North Shields," and shows fishing boats anchored at the pier-head, where a service is being held. The motto, "Surely the great waters will not reach unto them," suggests the *motif* of this expressive picture. A little gem by Breli, entitled "Mischief," shows a girl and boy peeping through a screen of convolvuli, and evidently bent on frolic. This is admirable.



Answers to Correspondents.

- 1.—Readers of THE PRINTSELLER AND PRINT COLLECTOR wishing to send Prints or Engravings for an opinion or valuation, must, in the first instance, write to us giving particulars as to the information required.
- 2.—All cost of carriage, both ways, must be paid by the owner, and objects will be received at the owner's risk. We cannot take any responsibility in the event of loss or damage. Valuable Engravings should be insured, and all Engravings should be registered.

H. C. J. (Chatham).—Simon van der Pass was born at Utrecht in 1591. He resided about ten years in England, where he engraved several fine portraits, the earliest of which is dated 1613. On leaving this country he entered the service of the King of Denmark, and died at Copenhagen in 1644.

F. C. W. (Notting Hill).—Certain of R. Earlom's engravings are valuable, more especially the Flower and Fruit subjects.

COLLECTOR (Cambridge).—(1) Original drawings by Rowlandson command good prices, and are certain to increase in value. (2) Print sales at Christie, Manson & Wood's commence again in November.

H. K. (Cambridge).—Your engraving is worth £4.

J. N. (Wandsworth).—Yes, all prints relating to horseless carriages are scarce; but be very careful of the many reprints.

A. C. C. (Winchester).—Challoner Smith's Mezzotint Portraits (4 vols.) will cost you about £14

F. N. C. (Dover).—The prints you describe are of no value.

H. F. (Tonbridge).—A copy of "The Kit Cat Club" was sold by Hodgson & Co. in June, for £32.

R. D. (St. Ives).—An article on the engraved portraits of Lady Hamilton appeared in the first number of the PRINTSELLER.

J. C. W. (Calcutta).—Your engraving is not an artist's proof, but is worth considerably more than you gave for it.

H. W. E. (Bristol).—The information you require will be given in these columns in our next issue.

W. S. D. (St. John's, Newfoundland).—(1) It is difficult to value the engraving from the description you give of it. A print state in fine condition is worth about £15, and a proof about £75. (2) We will report any engravings of your town. Write Mr. Sabin, of Shaftesbury Avenue, London.

E. O. (Plymouth).—(1) Your engraving by Jacobé is worth 15s. (2) "Sisters of Charity" is of no value.

S. T. L. (Brighton).—Send your prints to us for an opinion. It is impossible to value them from your description.

G. C. L. (West Kensington).—We are sending you the name of a thoroughly reliable firm who make a speciality of cleaning prints and pictures.

C. E. C. (Chelsea).—"Animal Painters of England," by Sir Walter Gilbey, Bart., was published by Vinton & Co., 9, New Bridge Street, E.C., in 1900.

J. S. (Clapton).—Your print is a good one, but the margins being cut off considerably lessens its value.

A. J. H. (Hoddesdon).—Engravings of religious subjects have practically no value.

B.S.C. (Stratford).—We have sent your letter to a dealer who makes a speciality of the prints you collect.

C. W. (Islington).—Line engravings command very small prices at present, except those after J. M. W. Turner; but we have reason to believe that they will be sought after before long.

C. H. M. (Norwich).—Your paintings are not of very much value. You would probably obtain a better price by selling them locally.

A. J. (Bromley).—The value of your engraving is £2.

R. D. W. (Guernsey).—Send the drawing to us and we may be able to give you the information required.

J. W. F. (South Wimbledon).—The title of your engraving we have not yet been able to ascertain—but we shall write you on the subject.

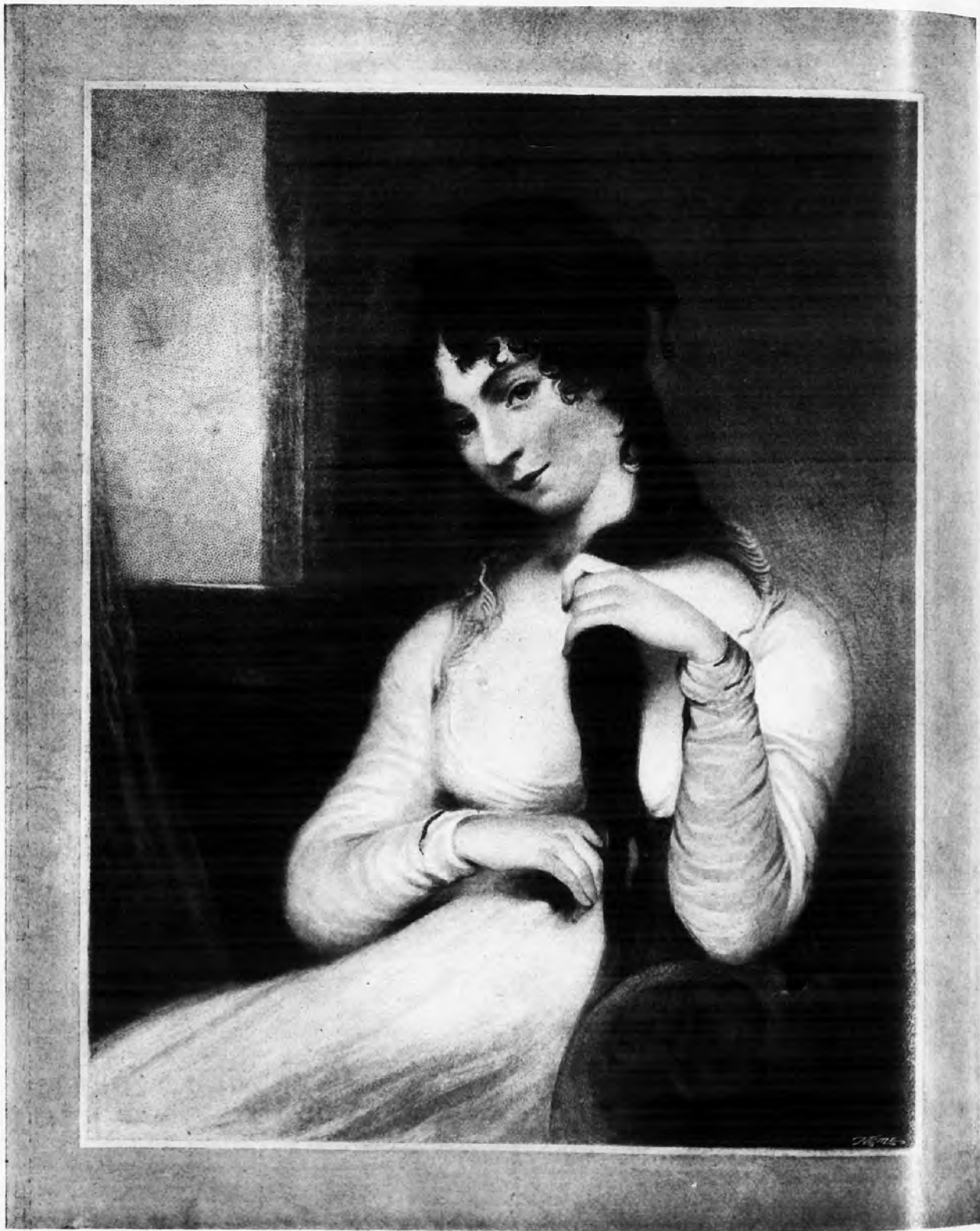
A. Y. (Cambridge, Mass., U.S.A.)—(1) About £3; (2) About £4.

M. H. & Co. (Aldershot).—Small Baxter prints vary in price, from 2s. 6d. to 15s. according to rarity. Most of the prints are stamped "Printed in oil-colours by J. Baxter, 11 and 12 Northampton Square," on others his name as inventor and patentee with the date appears on the print itself, but in some cases there is no stamp or inscription, this being so with many of the smaller prints.

"SPORTSMAN" (Southend).—Prints relating to coaching and racing command the highest prices at the present time.

A. J. H. (Glasgow).—Both the engravings you mention are valuable. Should advise sending them to Christie's in November.

T. B. (Catford).—Your sporting prints are entirely spoiled by the varnish.



The Printseller and Collector.

Edited by STANLEY ELSTON AUSTIN.

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NOTICE.

All matter intended for Publication should be addressed "Editor," and bear the senders name and address, not necessarily for publication. Correspondence on all subjects falling within the scope of the journal is invited, and will receive prompt attention. While not guaranteeing the safety of manuscripts submitted, the Editor cordially invites the same and will use every endeavour to ensure their prompt return in case of unsuitability.

All commercial letters should be addressed to the Manager, from whom a scale of advertisement charges may be obtained on application.

"The Printseller" may be obtained direct from the offices at the published price, 6d. per copy, by post, 8d., or through all the better-class newsagents; or it will be sent post free to any address at home or in the Colonies for 8s. 6d. per annum.

Cheques and Postal Orders should be made payable to "The Printseller."

Occasional Notes.

THE valuable mezzotint in colour which we reproduce this month as a frontispiece is from the collection of Mr. Frank T. Sabin. Unfortunately the name of the artist is unknown, as is also that of his beautiful model.

COLLECTORS, and more especially foreign collectors, should be on their guard against imitations of *objets d'Art* and furniture of the 18th century offered for sale in Paris. The demand for the art of this period has developed to a degree the ingenuity of the manufacturer of spurious works of art. Miniatures in particular are turned out to perfection by several artists whose services are monopolized by clever dealers, and as for old and modern pictures they are being forged by the score; one man has a speciality of Hobbema, another of Troyon, another of Corot, another of Diaz. In the case of modern pictures, the experienced collector will at once detect imposture, but in the case of old pictures it is more difficult, and the opinion, even of experts, have been proved to be not worth much; men of equal experience frequently giving contradictory verdicts. The Paris press have recently taken the matter up, and have exposed in a thoroughly syste-

matic manner the frauds of the *vieux-neuf* business, but this does not seem to have had much effect, for the forgeries are as numerous as ever.

SEVERAL newly acquired pictures may now be seen at the National Gallery, among them portraits by Sir Joshua Reynolds, Zurbaran and Lucas Cranach the elder. The Reynolds, which is the gift of Sir William Agnew, hangs in Gallery XIX. It is a portrait of Mrs. Elizabeth Hartley—a beautiful actress of the 18th century—and was painted in 1773 when Mrs. Hartley was in her twenty-second year. The Zurbaran has been placed in Gallery XIV (the Spanish Room). It is a full-length portrait of a lady at St. Margaret, and was purchased from the collection of the late Louisa Lady Ashburton. The portrait by Lucas Cranach has been presented to the National Gallery by one of the Trustees, Mr. J. P. Heseltine, and it is to be found in Gallery XV, next to Holbein's Ambassadors.

The National Gallery has hung a list of all the newly acquired pictures on the staircase. The list contains the titles of all the pictures added to the

collection since the publication of the present catalogue, and the numbers of the Galleries in which they have been placed.

THE London Sketch Club, which re-opened its doors on Friday, the 2nd October, has now secured a permanent home at 79, Wells Street, Oxford Street, W. The past year has been a very successful one for the club—in fact one of the best it has ever had, which is saying a great deal—and now that it has a club house of its own instead of being dependant on weekly meetings held at the Continental Gallery, it will more than hold its position among the art clubs of London. Amongst its members it includes such names as George Frampton, R.A., Adrian Jones, Dudley Hardy, John Hassall, Tom Browne, Hugh Thomson and the late Phil May, and many others well known in the world of art, while the many additions to the members' list during the past year proves how much the advantages of the club are appreciated. It is, in fact, the only club in London which may fitly be described as an artists' club for artists such as exists on the Continent. The Council of the club have made arrangements for future Autumn and Winter Exhibitions, to be held at the Doré Gallery, 35, New Bond Street, which gallery is admirably adapted for this purpose, and can display with advantage the high level of work which the members of the London Sketch Club are accustomed to exhibit, while a permanent exhibition of members' works is to be held in the club, every member having the right to contribute a sketch which can be changed from time to time, as it may be sold at the discretion of the artist. The new arrangements will not only be appreciated by the members of the club, but also by all patrons of art. We wish the London Sketch Club—which has for its President Mr. John Hassall—every success on its new departure.

The Photographic Salon (The Limited Ring) is really not going the way to link photographers closer to artists. Its persistent attempts to prove that photography is an "allied art" by the exhibition, in photography, of parodies of the most banal compositions ever perpetrated by minor painters simply results in giving the latter away (we had almost added with a cup of tea)! They surely do not expect to reap the gratitude of the painter who makes an indiscriminate use of the camera

merely by the complimentary plan of trying to make photographs resemble bad pictures as nearly as possible. At that rate the two will only have changed places, but will be just as far apart. These diversions may amuse amateurs of the camera endowed with more ingenuity than taste, but can only make the judicious grieve. For photography, a useful handmaiden to the arts is, like fire, a good servant, but a bad master.

Mr. Campbell Dobson, in a Prussian Art Annual, states that he has discovered in the Court Library at Vienna a hitherto unknown wood engraving by Lucas Cranach, dated 1502, and representing St. Stephen. Mr. Dobson states that the folds of the garments exactly correspond to those represented in all the known works of Cranach. If it can be verified, the discovery would confirm the theory that Cranach lived in Vienna between 1500 and 1503.

An Autumn Salon is to be held in Paris, and the Government has lent the galleries in the rez-de-chaussé of the Petit Palais of the Champs-Élysée for the purpose. Rumour has it that it is intended especially to give the younger artists a chance, and to make use of the autumn season, usually fine in Paris, but as yet without its big picture show. Only small pictures will be admitted, and special attention will be paid to the hanging and arrangement, pictures and decorative work being exhibited together in the same room. There are to be no rewards, and all the associates are to enjoy the same rights and privileges. The President is M. Frantz-Jourdain. The jury will be composed of four-fifths artists, and one-fifth critics, amateurs and collectors, and from among the associates every year a jury will be voted for to consider and select the work of foreign contributors. British artists desiring further information should address themselves to M. Nicholas Gropeano, 33, rue Bayen, Paris. The receiving days are, for painting, October 10th and 11th; for sculpture, the 12th and 13th; for prints, drawings, architecture and decorative work, the 14th and 15th.

Unless the German Emperor is much belied, he has now blossomed out in a new rôle, namely that of supreme art critic for the City of Berlin. Quite recently the control of the National Gallery has been taken from the municipality and placed under that of the Ministry of Instruction, the alleged

reason being that the Sovereign differed from the Commissioners as to the choice of pictures selected. It is stated that the Kaiser objected to Whistler's "Nocturne No. 3. St. Mark's" being purchased, and that, consequently, the desire of Director von Tschudi was frustrated. The civic authorities and artistic circles are said to be greatly exercised over the change, and this is not surprising, for it is certainly eminently unsatisfactory that the power of one personage, however exalted, who is not known to possess special qualifications, should dominate the judgment of the art experts of a great nation. Kaiser William is undoubtedly a man of rare ability, but even he is not infallible, and the difficult question of art selection should be left to those who have made the subject a life-long study.

Our illustration in the September number, on page 308, is from a photograph of an original drawing by C. Troyon, at the Victoria and Albert Museum. It is interesting as indicating the famous Ammalier's first manner, before his devotion to his real and characteristic style was fixed. Troyon, who was born in 1810 and died in 1863, began with landscape pure and simple. Sévres, Fontainebleau, Saint Cloud, with Brittany and Normandy, were his first sketching grounds. His drawing was certainly, in the beginning, somewhat loose and inexact, but he had the true pictorial feeling. His lines are perhaps unworthy of his skill in rendering the effects of masses of foliage, but his values are well balanced. Troyon's work is marked by assurance and distinction. He was never anxious, as a landscapist, to draw the exact likenesses of his trees or the open country, but, on the contrary, he sought to suggest and to indicate his locality and its fauna by his romanticism. The drawing we reproduce is an admirable example of Troyon's draughtsmanship. Lovers of the great French painter—whose pictures now command almost fabulous prices—will recognize the subject as a favourite *motif*. Troyon's early training in the line of landscape served him in good stead when he came to compose his splendid animal pictures; it provided him with ravishing framework for his living and moving creatures.

MESSRS. GEORGE BELL & SONS are publishing a new edition of Bryan's Dictionary of Painters and

Engravers. This edition, which will be published in five volumes at intervals of three months, is to be edited by Dr. G. C. Williamson, and will certainly be invaluable to all students and collectors of paintings and engravings, inasmuch as 500 new biographies will be added of painters who have died since the issue of the last edition in 1884-9. Many of the old biographies will also be re-written, and upwards of 3,000 corrections and alterations in dates, names, attributions, etc., rendered necessary by the researches of the last twenty years will be introduced. A feature of this new edition will be the illustrations which will number about 450, including 40 plates in photogravure.

Mr. M. H. Spielmann, in his interesting paper on "Art Forgeries," in the *Magazine of Art*, states that "Great Britain is, perhaps, more unfortunate than other European countries in containing forgeries of works in some of the most reputable of our private galleries, owing to the extraordinary outbursts of artistic enthusiasm for old masters, which have brought to this country innumerable examples, boldly introduced under seemingly high authority. Had these explosions of 'art culture' been guided by knowledge, the result would have been different; but they were based on ignorance, and many a noble owner fell an easy prey to designing merchants, or to enthusiastic agents as unwary and as gullible as themselves."

MISS MAUD PORTER, whose portrait in pastel of Mrs. Paris Singer attracted so much attention at the Royal Academy this year, is exhibiting a portrait study entitled "A Geisha Lady" at the Liverpool Art Gallery.

The Copley Society of Boston, Massachusetts, is making arrangements for an exhibition of Whistler's works, to be held in February.

MESSRS. OBACH will hold this month an exhibition of Whistler's etchings which will be completely representative of the Artist's work.

Mr. Berenson's critical studies of the drawings of the great Florentine painters, a recent addition, we

are pleased to find, at the South Kensington Art Library is a work of the greatest interest to all students and connoisseurs. The numerous and admirably chosen plates, reproducing with delicate fidelity some of the greatest masterpieces of draughtsmanship with which the world is enriched form, even for the least initiated, a fascinating study. Why have not the great museums complete sets of photographs from the drawings of all the great masters? Why does South Kensington lumber its art library up with grotesque lithographs and prints of certainly very questionable artistic merit? Surely, even as technical examples of different processes, the finer work of art teaches students the most.

A SPECIAL exhibition of etchings and dry points by Whistler is now on view at the Boston, U.S.A., Museum of Fine Arts, where, lately, a collection of pictures, photographs and reproductions of portraits of the late Pope Leo XIII was shewn.

THE art treasures to be gathered at the World's Fair, St. Louis, U.S.A., in 1904, promise to be of exceptional interest, almost every European country, including Great Britain, having expressed its willingness to send exhibits. Japan will have a specially fine exhibit, and some of the best art treasures of Mexico, and other Latin American countries, will find prominence.

THOSE who are acquainted with the work of Mr. Hugh Carter will learn with sincere regret that this refined and enthusiastic painter died somewhat suddenly at his residence in Notting Hill, on September 26th. He was for years a member of the Royal Institute of Painters in Water-Colours, and latterly became a member of the New English Art Club. A pupil at first of John Phillips, he soon came under the influence of Israels, and at that period produced some oil-paintings that certainly rivalled those of this master. Perhaps the work by which he will be best known, and in which he showed his individuality at its best, is the series of beautiful pastels and water-colours, imbued with a singular charm, a reticence and artistic vision that can only be termed inspiration. Those who were privileged to be among his friends found him ever generous and encouraging towards younger men, showing a modest readiness to admire talent in all

serious endeavour, which was highly appreciated by all his many friends of the studio.

WE have great pleasure in announcing to our readers that a Society has been formed in London which has as its object the prevention of the removal of works of art from this country to foreign galleries and museums, and under the title of "The National Art Collections Fund," this Society will endeavour, if possible, to purchase any works of art for the nation which may be offered for sale in the auction room, or by private treaty. Such a society has long been needed in this country to meet the severe and increasing competition of private collectors and public institutions, both in Europe and America. The funds placed at the disposal of those who direct our National Institutions are very inadequate, and certainly too small to ensure effective competition against foreign rivals. The proposal of the Society is to enrol as many members as possible by whom an annual subscription of one guinea will be paid, and everyone who is a lover of the arts is invited to subscribe. It is anticipated, however, that those members who are sufficiently interested in the future of the Society will contribute donations in proportion to their means, and it is from these sums that the bulk of the purchases will be made. The National Art Collections Fund, if successful in its object—and there is certainly no reason why it should not be—will prove of immense service to the nation, and should earn the gratitude of all lovers of art in this country. Those who feel interested enough to support this Society would do well to become members and forward their subscriptions to the Honorary Secretary, Mr. Isodore Spielmann, F.S.A., 47, Victoria Street, S.W.

IN many churches of Provence and Italy, says the *St. Louis Art Review*, especially those near the sea, *ex voto* paintings placed on the walls in accordance with vows made by pilgrims in moments of dangers, are often remarkable for their frames. Among the curiosities may be enumerated laths framed of splinters from ships that have been wrecked, also frames made of pieces of heavy cables, occasionally painted a bright hue, but sometimes left in their primitive gray colour, splashed with tar. Painted to the laths surrounding a painting representing sailors fighting with fierce savages may be seen African or Polynesian spears and darts or swords made of hard

wood, evidently mementos of terrible struggles. Sailors or landsmen who have made vows during times of peril at sea, and who have no trophies to display, will surround their paintings with broad bands of wood, heavily incrusting with shells and seaweed, not infrequently of rare and extremely beautiful kinds.

AN important addition has lately been made to the sculpture of the Renaissance period in the Louvre—a Madonna by Agostino di Duccio (1418-98). It comes from a small chapel in Beauvoisis, where it was placed early in the nineteenth century by General de Bonnières de Wierre, who brought it from Italy. The Louvre has also acquired the famous bas-relief in marble from the Collection Rottier, representing Scipio, formerly attributed to Leonardo de Vinci.

A NUMBER of paintings by artists dead more than ten years have been transferred from the Luxembourg to the Louvre. Among the principal names represented by them are Meissonier, Bonvin, Ribot, Bastien-Lepage, and Jules Dupré. The collection left by the late Thomy Thierry to the French government is now on view in the Louvre. The three rooms on the second floor to be devoted to painting have been arranged by M. Redon, architect to the museum, and one of them contains the Thierry collection. Another contains works of the French school of 1830, and the third the pictures from the Luxembourg.

SOME new regulations which have recently come into force at the Louvre add greatly to the comfort and convenience of students, and are much appreciated. It is now permitted to obtain tickets from the Guardians instead of applying at the Bureau of Fine Arts. Permission is also given to study and take copies on every day except Monday up till two o'clock in the day, but after that the galleries are closed to students in order that the public may have the exclusive use. The concessions may seem small, but they are great to those who want all possible time for work.

SIR THOMAS LAWRENCE, P.R.A., had, even as a child of five, a sort of local reputation as a draughtsman and reciter; and his father, the landlord of the Black Bear Inn, at Devizes, would make him stand

upon the table, and call upon his guests to decide whether the future President of the Royal Academy should give them a recitation from Milton or take their portraits. At eight years old he was taken to Corsham House, the seat of the Methuens, and turned loose in the picture gallery. He was found gazing upon a picture by Rubens. "Ah!" he sighed, as he was taken away, "I shall never be able to paint like that." He went home and endeavoured to imitate what he had seen, and also produced an original composition of his own, which Davies Barrington speaks of as having been an extraordinary production, considering the artist was a mere child.

It is a matter of surprise that persons who would not dream of leaving their houses, pictures, furniture, plate, or other valuables uninsured, seldom think of insuring their portfolios of prints which have a tendency to grow in value, and to become one of their most solid assets. It is not because they do not appreciate the prints which they possess, but probably because the matter never crossed their minds. The oversight might be fraught with disastrous consequences, for enthusiasts are apt to spend sums which they could ill afford to lose in furtherance of their darling hobby. As it is not a fact that prints are uninsurable, we shall return to this subject in the hope that many of our readers, who are the fortunate possessors of prints and engravings of value, may take warning in time and protect their belongings.

An instance of a fortunate find is printed by the *Collector's Circular*, which seems almost too good to be true. It is, however, of the *ben trovato* order, and we give it for what it is worth. The story comes from Canada, and gives out that a Montreal dealer was playing golf, when he drove his ball through the window of a cottage and struck a picture on the wall. The dealer paid compensation to the owner, and also acquired the injured picture. It turned out to be a Dutch interior by Teniers, and when cleaned, was worth £500. To the great surprise of the lady who originally owned it, the dealer gave half the big sum produced by his "find." It is a good tale, but the golf ball spoils it, as it should have done the picture.



Approved by the Royal Household of His Majesty King Edward VII.

Authorized to have introductory words &c.

Frederick Duke of Saxe-Coburg and Gotha



The Royal Household of His Majesty King Edward VII.

His Royal Highness Prince Augustus

The Honorable Artillery Company.

A RETROSPECT.

THE recent departure of a contingent of the Honorable Artillery Company on a visit to their brethren of the Ancient and Honorable Artillery Company of Boston, Mass., U.S.A., has awakened an interest in the historic regiment, whose deeds have, to a large extent, escaped the public recognition which they deserve. For the history of the Honorable Artillery Company is so closely bound up with the history of England; they have so identified themselves with the stirring events connected with upwards of three centuries of our national life, that the wonder grows how and why the public have not more clearly appreciated the value of services which consecutive kings have been proud to recognize. Living witness of the superiority of voluntary over compulsory service, the Honorable Artillery Company has earned for itself a precedence which is unequalled in the annals of military history.

When the company was first formed is, to an extent, conjectural; but probabilities point to its foundation somewhere about the year 1087, in the reign of William II, and, subsequently, a society of armed citizens was formed for the protection of the goods of merchants which were frequently commandeered by persons who had no respect for the property of others. The date of the Incorporation of the Company is, however, 1537, when a Royal Charter was granted to them by Henry VIII, under the title of the Guild or Fraternity of St. George. The Charter gave power to the members to elect others to serve in the ranks, and to appoint masters or officers; to use a common seal; to make laws for the rule of the Fraternity; granted license to use and shoot with long-bows, cross-bows, and hand-gun throughout the realm, including Calais; gave power to license all guilds of a like nature throughout the Kingdom, and ordained that the masters or rulers should be exempt from being empanelled on any quest or jury throughout the realm.

The stirring times that preceded the threatened descent upon our shores of the supposed Invincible Armada brought the Guild prominently to the front, and such citizens as had had experience enrolled

themselves in the company for the purpose of instructing the men in handling weapons best calculated to repel the invader. How proficient they must have become is shewn by the fact that when in 1588 the great camp at Tilbury was formed—where Elizabeth delivered her magnificent address—the members of the company were appointed to commands, and were known as “Captains of the Artillery Garden.” In the same year, to mark her sense of their services, the Queen, by order in council, appointed these captains to the rank of officers in all the Trained Bands formed throughout the country. The company was always closely identified with the Corporation of the City, and in 1614 they were granted by it “the use of the uppermost field near Finsbury for the practice of arms.”

Two important events happened to the company in 1632, when Charles I, by Royal Warrant, ordained that the appointment of captains of the company should be made by the King; that the company should elect its treasurer, and that all other officers should be appointed by the Lord Mayor and Aldermen. The right of nominating the captain has remained ever since in the hands of the sovereign, greatly to the advantage of the company, who, at the same time that this warrant was issued, were given the right to use armorial bearings.

In connection with their present visit, it is interesting to note that in 1638 Robert Keayne, a member of the company, emigrated to America, and there founded the branch of the company styled the Ancient and Honorable Artillery Company of Boston, Mass, U.S.A. This company has flourished equally as the parent corporation, and many people will remember the warm welcome the contingent received both in Liverpool and London when they visited England some few years ago. We now come to another notable date, namely, June 1st, 1641, when the Prince of Wales, afterwards Charles II; James, Duke of York; and Charles, Duke of Bavaria, became members of the company; since which time, excepting during the Commonwealth, about which more anon, the command has always been held by the sovereign or

the heir-apparent. Just when the distinctions we have noted were conferred, dark clouds were gathering around the throne and country, and it is pleasurable to learn the part played by the company during the terrible period of the Civil War. It will be remembered that the officers

in truth the preservation of the Army that day, for they stood as a bulwark and rampart to defend the rest; and when their wing of horse were scattered and dispersed they kept their ground so steadily that though Prince Rupert himself led up the choice horse to charge them, he could make no impression



UNIFORM OF THE INFANTRY DIVISION, 1707-1822.

were appointed to instruct Trained Bands and to hold rank in every one throughout the land. Let us see how they did their duty. Writing of the Battle of Newbury in 1643, Clarendon says:—

“The London Trained Bands and auxiliary regiments behaved themselves to wonder, and were

upon their stand of pikes, and was forced to wheel about.” Such a passage as this needs no comment, save that it is praise of which any regiment may well be proud.

For a few years there is a sort of interregnum in the history of the company until Oliver Cromwell,

the Lord Protector, brought it to his mind. He was well acquainted with Finsbury, and, in fact, was married at the Church of St. Giles, Cripplegate, while his secretary, Milton, lived hard by the exercise ground. It is not suggested that anything other than gallantry and true desert influenced

Captain-General and Colonel. Later the company showed their appreciation, for they formed part of the guard of honor at the funeral of the Lord Protector.

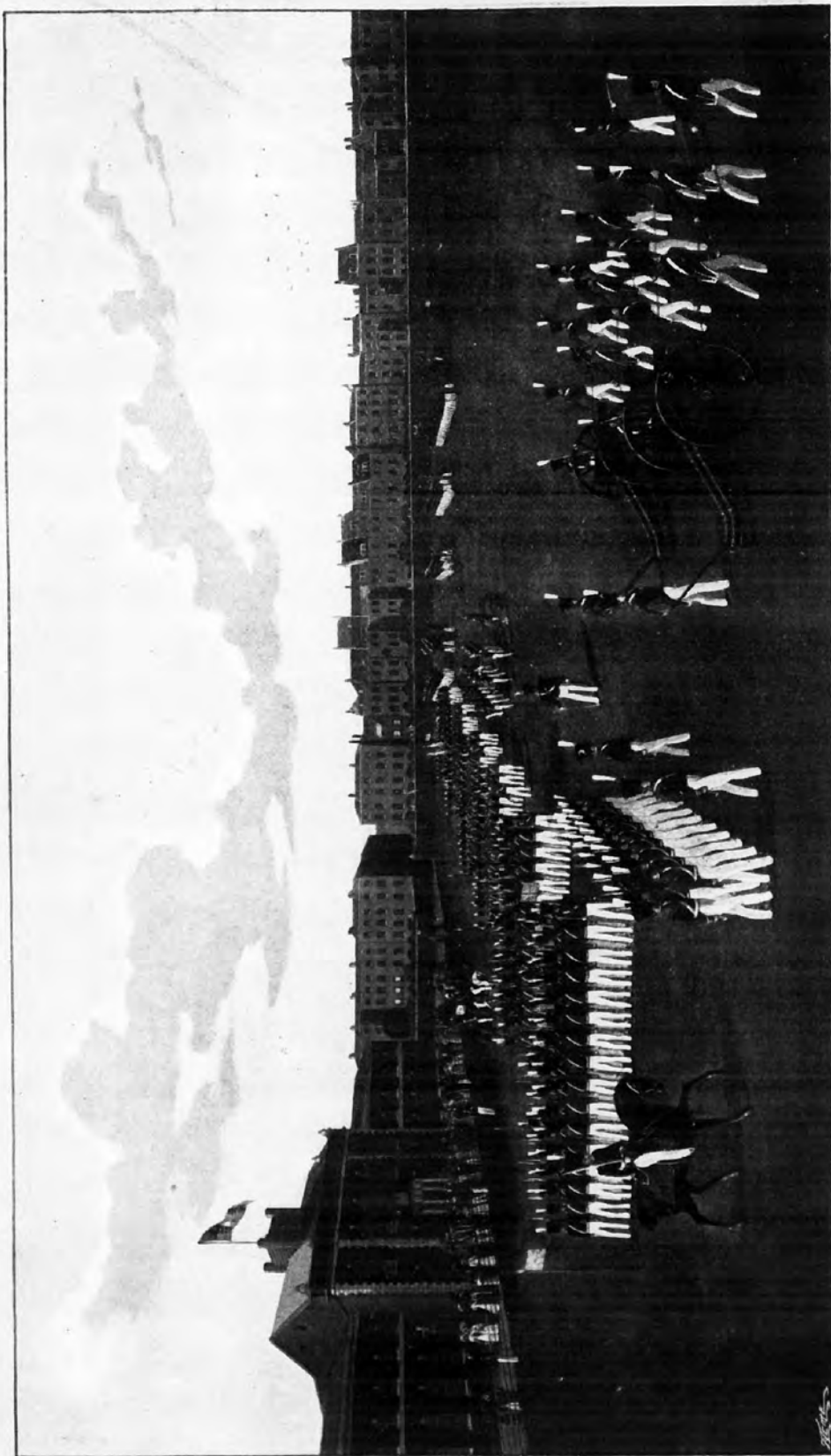
There is nothing new under the sun, but it will be news to many to learn that the idea of



H. Martens, Del.] UNIFORM OF THE BATTALION, 1848. [*J. Harris, Sc.*

Cromwell, but he was, in a sense, a local man, and must have had more than an ordinary spark of regard for the gallant fellows who had so distinguished themselves. Accordingly, in 1655 he gave his powerful aid to the company, and taking the patronage himself, appointed Major-general Skipton

Army manœuvres, or sham fights, seems to have originated with the Honorable Artillery Company. In 1660, when the Duke of York, afterwards James II., was Captain-General, we learn that it was their practice to divide into two parts, an attacking and detending force, and camp out



For their appearance **The Earl of Leinster**
by kind permission of **His Royal Highness Prince Augustus**
of Saxe-Coburg and Gotha **Frederick Duke of Saxe-Rothemann**
in 1840

By kind permission of Messrs. Robson & Co., Coventry Street, W.

in the suburbs of the city. Most interesting particulars can be gained from their minute-books, which are complete from 1567, but it is evident that they were as active in peace as they were valourous in war. The title of "Honorable" was first used in 1685, and has been retained ever since, though why it was at first conferred is not quite clear. That it was deserved is certain, and that must suffice. They were always being honoured. William III. appointed himself Captain-General, and at his death the post was given by Queen Anne to Prince George of Denmark.

There was plenty for the Honorable Artillery Company to do during the Georgian era, and, as usual, they acquitted themselves well. For some reason the Court of Lieutenancy of the City objected to the Artillery Company taking part in the welcome of George I. on the occasion of his State entry into London, but the Company held their ground, and, in defiance of the Court, they headed the procession. Eight years later, namely, May 30th, 1722, King George reviewed the regiment in St. James's Park, and on this occasion scarlet uniform was worn for the first time.

Again we find the Honorable Artillery Company actively engaged in real combat, but this time under circumstances which must have rendered the performance of duty anything but palatable. It was in the early spring of 1780 that that poor, weak fanatic Lord George Gordon began his "No Popery" crusade, and succeeded in gathering around him a body of the worst scoundrels to be found in England, who neither knew nor cared what the bother was about; the only thing that they did understand being that it meant plunder. In the name of religion they marched to Westminster, and then gave themselves up to pillage. Having destroyed Catholic Churches, and burnt Lord Mansfield's house and the Holborn Distillery unchecked, they grew more daring, being encouraged by the supineness of the then Lord Mayor and the City authorities. Then they made their celebrated attacks upon Newgate, the Clerkenwell and King's Bench Prisons, and finally decided to attempt to wreck the Bank of England. From June 2nd to June 8th a reign of terror raged in London, but at last the authorities were aroused, the military were called out, and the Honorable Artillery Company were stationed in Broad Street. As the maddened mob surged up and refused to

desist, the order was given to fire, and in the subsequent tumult that ensued no less than 458 persons were killed or wounded. The Company bore themselves with conspicuous bravery and rare patience, and earned and received public thanks for their services. *En passant* it may be mentioned that the sincerity of Lord George Gordon is questionable, since after his failure to crush the Roman Catholics he became a professed Jew. It is, probably, charitable only to suppose him to have been mad.

For five years the Company contested the question in the Courts of Law as to whether the London Militia had any right to exercise in Artillery Fields, and, winning all along the line, they compromised the matter by surrendering a piece of land on which the militia could erect barracks, but this was purely voluntary on their part. They attended the funeral of Lord Nelson, being stationed at Ludgate Hill under the command of Captain-General H.R.H. the Prince of Wales, and formed part of the Guard of Honour at the Coronation of George IV. In 1830 William IV. was Captain-General, and he ordained that the uniform of the regiment should be the same as that of the Grenadier Guards, save that silver instead of gold lace should be worn. The Company attended at his coronation.

When our late beloved Queen Victoria ascended the throne, she evinced great interest in the Honorable Artillery Company, and appointed her uncle, the Duke of Sussex to the command, a place which was subsequently filled by H.R.H. the Prince Consort, and afterwards by the Prince of Wales. Another fillip of activity was given to the Company in 1848, when the Chartist riots were on; and, armed with forty rounds of ball cartridge per man, contingents were told off to guard Guildhall and Southwark Bridge, but on this occasion the affair fizzled out. A new rule was ordained by which the election of officers was taken from the members and vested in the Crown. Their title of "Honorable" was confirmed by the Queen, and they formed a Guard of Honour at the opening of the second International Exhibition. On that memorable occasion, when Princess Alexandra of Denmark arrived at Bricklayers Arms' Station, and with her future husband made her triumphal progress through London, the Infantry division of the Company formed at London Bridge, and the Cavalry and Artillery at

King William Street. It is no thanks to the gentleman best known as Sir John Lubbock that the Company still flourishes, for he made persistent attacks in Parliament to obtain lands to which they have inalienable right for public purposes, but without success. In 1883, on the initiative of the Duke of Cambridge, the Queen settled the question of precedence thus:—Regulars, Honorable Artillery

celebrations, in the funeral of her late Majesty the Queen, and at the coronation of King Edward, their late Captain-General.

Enough has been said to show that the Honorable Artillery Company is not only an ancient, but a very effective force, which has proved its value under the most trying circumstances, and has never been found wanting. In



TROOPER UNDRRESS.	TROOPER FULL DRESS.	OFFICER FULL DRESS.	OFFICER FULL DRESS.	GUNNER UNDRRESS.	GUNNER FULL DRESS.
Blue, Scarlet Facings.	Blue, Scarlet Facings, Silver Cord.	Blue, Scarlet Facings, Silver Cord.	Blue, Scarlet Facings.	Blue, Scarlet Facings.	Blue, Scarlet Facings, Gold Lace.

Company, Militia, Yeomanry, Volunteers. The visit of the contingent of the Ancient and Honorable Artillery Company of Boston, Mass., took place in 1887, and was remarkable since, we believe for the first time, a force belonging to another land with whom we are at peace passed through London fully armed. The Company took part in both the Jubilee and Diamond Jubilee

the past they have given the lead, and if troublous times are in store, as they may be—for "No Bread," however ridiculous, is a far more dangerous cry than "No Popery"—they will doubtless act as they have ever acted. Meanwhile their visit to Boston tends to promote international cordiality, and may prove to be as valuable a service as they have ever rendered.

Jean François Millet, of Barbizon, as a Draughtsman.

By Edgcumbe Staley.

Writing from Barbizon on May 30th, 1863, Jean François Millet says:—"There be some who say that I deny the fascination of the country. I discover there, on the contrary, very much more than mere charm; I behold infinite majesty and splendour. Close at hand are the feathery-white crowns of the dandelions, and I see the sunbeams and the breeze are playing with them. Further away is the rolling, open country, and gorgeously painted clouds are dancing over it. There is the smoking plain where horses are working. In a stony plot my eyes are fastened upon a man—all over soil and sweat. He has been toiling since early morning, and now he is resting awhile, ere he buckles to his work again.

"The drama of the country is enveloped in splendours. This is no simple imagination on my part. This *cri de la terre* was uttered, for the first time, a very long time ago. I have never had, during the whole course of my life, anything else but the fields and their denizens in my mind. I should of a surety weary you, and myself too, were I to tell you all that I have felt, and seen, and heard." This is a personal revelation of the character, the purpose, and the art of the peasant-poet painter of Barbizon—no one could better it. In the Epic of Labour,—which his pencil, his crayon, and his brush give us,—we have the daily round of strenuous human life. His studio is nature's shrine where the Ritual of Toil is celebrated. His scriptures are his sketch-books, and on his palette are his psalter and his prayers.

Millet's pictures arrange themselves in endless variations of his theme. "Le Départ pour le Travail," a young couple, their work all before them, are stepping out briskly in the fresh morning air, bent on conquest and on love. "Le Semeur" with "La Landière," "Les Bêcheurs" with "Les Glaneuses" are toiling in the heat of the day. They bend their backs, they stiffen their muscles, they sweat, but they are sovereigns of the soil. "L'Angelus du Soir,"—the only picture in existence where the artist has painted sound,—marks the passing of the afternoon. A little pause for breath, and a brief prayer,—as the church bell smites

upon the ear,—and a chastened memory of One who laboured more than any man. "La Maternité," "La Femme remplissant les Seaux," "La Leçon de Tricot," and "La Cueilleuse de Haricots Verts," represent the more passive side of the day's life—the nourishing and the ruling of the home. "Le Vigneron en repos," "La Cardeuse," "La Veille" and "L'Attente," tell us of the evening of life, when the shadows begin to lengthen. Work is wearing, but rest is waiting. "La Mort et le Bricheron" is the last scene which ends the epic of labour; it is a tragedy, but it breathes the sad poetry, which had whispered to the Master all through his life:—

"À la sueur de ton visage,
Tu gaigneras ta pauvre vie,
Après long travail et usage,
Voici la mort, qui te convie."

The Work of Millet was his religion—as a good Catholic; his Art was his human sympathy, as a true son of the soil. The most striking characteristic of Millet's Art was his draughtsman-ship. There is something terrible about it, and yet it is marked by sincere simplicity. Michael Angelo was his earliest magnet, although, as he wrote:—"When I saw the expression of the slackened muscles, and the flat surfaces of his figures, all convulsed with physical strain and pain, I felt distracted by him." Upon Velazquez Millet "gazed in wonder," as he once wrote, "not being able to penetrate into his methods."

The influence of Rembrandt is manifest only in Millet's later work. "His mystery of darkness did not repel me; he blinded me," he said, "I thought I should be obliged to recite 'The Stations of the Cross' before entering into his great genius." Referring to his impressions of the work of these famous Masters, he says:—"I never tried to make copies of any of their pictures, I could never give their warmth and spontaneity." He constantly studied their methods, and projected his sketches upon their works. His drawing,—whether pencil, crayon, chalk, pastel, or ink—is marked by great personality and power. His

method was, first,—to mark the boundaries of his study by bold, parallel lines, and to outline the greater spaces, which he proposed to fill in with figures, trees, houses, &c.

Next,—he fixed the values of each object by long strokes, thicker in the centre, and lighter at the edges. Thirdly,—he ran a thin, and almost imperceptible, network of interlacing lines like basket-work, across, and up and down, his study. Lastly,—he shaded, often very profoundly, his darker

and exact in hide and wool, with the unexpected effects of wind and rain, and the soiling of their layers. His trees are faithful to their species, the leaves rustle, the bark and boughs are marked by storm and stress, and the shadows they throw are not the mere shadings of his tool.

Miller's water too is wet. Even his darkest studies differentiate easily dry land and marsh. He contrives to fix effectively the passing cloud reflections. With the human figure the Master's



LA MORT ET LA BUCHERON.

quantities, and threw up with white his dominant, brighter zones.

By these means Millet produced a texture, so to speak, suitable alike for clouds, rain, or mist, and for sunshine, moonlight, and clear horizons. The dust and reek of moving cattle and sheep come out, as distinctly as, do the footmarks of each beast, and the blades of grass and the flowers of sweet herbs upon which they graze as they roam along. Not only so, but his animals are true

force as a draughtsman has its culmination. What can be more tender and, at the same time, more forceful than the features of his people. Their postures and poses are given with perfect attention to every detail. His draperies and ornaments, rough though they be, and dirty,—are correct in texture, and weight, and hang. His figures are drawn in the boldest manner in silhouette; their faces are evidently portraits from life. As he once said, rather banteringly: "Millet, you're at

lucky fellow, you can do whatever you want with your crayon."

The excellence of Millet as a draughtsman was doubtless due to his intimate knowledge of his subjects and to his own personal experience of the

said he, "they are straight from the straw-yard!" "Well, what of that?" retorted Millet, "Where would you have them come from—the drawing-room?" Diaz also once twitted him by saying:—"Your women come from the cow-house!"



LE DEPART POUR LA TRAVAIL.

life they lived. The Peasant in the Art of Millet was the key to his success. He aimed at showing the peasant as the lord of nature—in his hard toil, in his impressive gesture, and in his conquest of the soil. A picture-dealer once complained of the dirt of his peasants and of their cattle. "See,"

The one great object Millet placed before him was truth. It is now quite as natural to speak about "Millet's peasants" as about "Raphael's madonnas." He held with Rembrandt's aphorism: "We should submit to nature alone, and not to any other ruler." Millet left an immense number of studies,

drawings, sketches, etchings, etc. He used many kinds of paper, and even employed thin wood shavings and smoothly-planed boards. On glass, too, he has left many scratchings, along with his toolings in metal and wood. Under the influence of his philosophy his pencil became a roughing chisel and smoothing tool combined.

It is said that during one of Millet's periods of distressful poverty, when no one would buy his

more marketable than were his drawings. "I had," he says, "many doors slammed in my face!"

Jean François Millet's Character was like his Art, always profoundly penetrated by religious sentiment. From his childhood to his death he was a devout Catholic. He had no ambition beyond the horizon of his home. He loved the soil, and delighted to toil thereon. Thus he lived and died, the Peasant-Poet-Painter of Barbizon.



LA JEUNE FEMME A LA LAMPE.

An etching for "The Young Mother."

pictures, and he could hardly find any purchasers for his little studies, he turned his attention to engraving, as offering a more reliable means of existence. He was too poor, however, to be able to buy the necessary plates, instruments, and ink; and was constrained to pick up any scrap of thin, smooth metal, and, upon it to scratch his subject with a common nail, and then to apply any pigment, which chanced to be left upon his palette. These crude "scratchings," however, were no

There are, both at the British Museum (Print room), and at the Victoria and Albert Museum (Ionides Collection), many examples of Millet's skill as a draughtsman and etcher. Among the best are, "Going to work," "Young Mother working by Lamplight," and "Death and the Woodman," which are here reproduced.

It may be interesting to note that Jean François Millet was born October 14th, just eighty-nine years ago.

The History of Engraving:—X.

By Stanley Elston Austin.

THE masters of the Italian school necessarily occupy a high place in the world of art, for Rome attracted all that was best of the children of the South, and the great artists and teachers found it expedient to remain there. All who are lovers of art for art's sake have reason to be thankful to the successive Pontiffs who gave such vast opportunities to the greatest painters of the day, and through them to their brethren of the burin. The greatest period in the art history of the Vatican began with Pope Julius II, nephew of Sixtus IV, to whom and to his successor, Leo X, are due the principal art treasures which adorn the palace of the Vatican. It was Julius II who gathered to that place that wonderful colony of painters which, commencing with Perugino, and including Bramantino, Ruysch, Peruzzi and Lorenzo Lotto, ended with the immortal master Raphael. The name of this master lifts us at once from the vast regions of art generally, into which one is perilously tempted to stray, into touch with our chief subject, which is engraving; for it must not be overlooked that Raphael himself was by no means unacquainted with that art. I am not one who is disposed to attach too much credit to the assumption that Raphael was responsible for many of the best plates of the Italian school of this period, although it is more than probable that he supervised the production of most and touched up many plates, but to his influence, doubtless, is due that gracefulness of outline and harmony that specially marks the work of the masters of the age.

It came about that at the very time when Albrecht Dürer was in the zenith of his fame, a young artist and engraver, by name Marco Antonio Raimondi, crept into notice, and gave proof of power which was destined to place him in the front rank among Masters of the Italian School. Born in Bologna, according to Passavant in 1488, but as

Willshire alleges in 1480, he was instructed in drawing by Francesco Raibolini, and also studied engraving under a Bologna goldsmith, whose name is unknown. Indeed, a great deal of uncertainty surrounds the personal history of many of the best exponents of the Italian School, but their art remains an imperishable monument to their genius. One thing is certain about Raimondi, better known as Marc Antonio, which is that in 1510 he proceeded to Rome, and there became one of the trusted workmen under Raphael. Those were not always happy days for artists, notwithstanding the fact that successive Pontiffs, who were not remarkable for blameless lives, devoted their best efforts to revive art, and to make the Palace of the Vatican the envy of the world. In this last point they succeeded, too well for themselves on more than one occasion, but occasionally ideas crept in which were not favourable to the artist. So it came about that Marc Antonio, who was charged with engraving some questionable pictures, probably, if one may judge by his future work free from all real blame, was imprisoned for the alleged offence by order of Pope Clement VII. Upon the intercession mainly of Baccio Bandinelli he was released, and in token of gratitude he engraved the painter's celebrated picture of the "Martyrdom of St. Lawrence," and the excellence of his work at once found him favour of the Pope. Not so, however, of Bandinelli, who complained that his conception was changed, and his ideas diverted. It is not a new story. I have known many engravers who, by their skill, have removed blemishes in the work of the painter while retaining the best features of his work, and this, surely, should be a subject of praise rather than blame. The controversy is interesting, because it shows how critics differ. The Pope applauded the engraver.



FIG. II.

BATTLE OF CUTLERS.

(Engraved by V. von Schöner.)

Barluch says "that accustomed to the graces of Raphael," Raimondi had softened "the outrée manner of Bandinelli." On the other hand, Passavant alleges that "if the pupil of Raphael has bestowed more nobility and beauty on the form, particularly of the nude, he has done so

the Monte de Pieta, and the Cannera at Rome leased these to dealers for a period of one year with permission to take as many impressions therefrom as they chose. What the results were can well be imagined, but these productions no more represented the work of Marc Antonio than a bulrush does a



Marcantonio da Ravenna]

VENUS A L'AMOUR PORTÉS SUR DES DAUPHINS.

only at the expense of the energy overruling the whole composition." I take leave to differ from this assertion, and collectors justify my opinion by the high esteem in which his work is held.

There is a point here which more than one chronicler has noticed which should not be overlooked by the student and collector, namely, that after his death many of his plates were pawned to

palm-tree. His works also were frequently retouched by Barlacci, Laseri and others.

It is interesting to read what men of authority say of one of the greatest of Italian masters of the engraver's art. Gilpin speaks of both Marc Antonio and his pupil Agostino Veneziano in one breath, saying that their engravings of the works of Raphael are celebrated for antiquity, not merit. "Their execution is hard and formal to the last degree, and

if their prints give any idea of the works of Raphael, one may wonder how they obtained their reputations." This is rather an involved sentence, although the meaning intended to be conveyed is clear, and this meaning is flatly contradicted by Passavant who writes of Marc Antonio, "The exceptionally high talent of Marc Antonio as a

works so perfect as those which we admire in Marc Antonio's prints. Then again we have the testimony of Mr. Reid of the British Museum, who says that "Raphael took so much interest in Raimondi's works that he corrected the outlines of some of the subjects on the copper."

Further testimony is given by Willshire, who is



Raimondi.]

FEMME DEBOUT PRES D'UN VASE.

draughtsman shews itself in all its force when he engraves after simple sketches of Raphael not specially prepared for engraving from, since certain parts only were finished, while others were but just indicated. The engraver must have been, therefore, completely penetrated by the manner of the master, to have been enabled to leave, from such sketches,

a critic of special merit. He says: "Dürer was before him in everything but grace and that Italian feeling for flowing outlines and elegant expression, to which it is scarcely surprising a German did not attain. Dürer was a Shakespeare, a Michael Angelo, a genius, a creator in his art: Marc Antonio was the Virgil and Horace of his time."

The one held the wand of an enchanter as well as the burin; the other only the facile crayon of the accomplished artist."

A noteworthy feature about Raimondi is the marvellous way in which he impressed his individuality upon his pupils. So marked was this that Bartsch places his works and those of Agostino, Veneziano, and Marco da Ravenna in

benefit of the latter; but he shows to advantage in his series of small saints, and his "Massacre of the Innocents" is one of his finest conceptions.

Stormy days were in store for him. In 1527 the Germans, under Fründesberg, and the Spaniards, under De Bourbon, swept down upon the Holy City, the object being less plunder than destruction. Pope Clement VII retired with his Court to St.



Raimondi.]

ST. MICHAEL.

the same catalogue. Out of his three hundred odd plates, the Aretino, after Titian, is probably the best, and this, at the Howard sale in 1873, sold for £780. His "Adam and Eve," which sold at Sotheby's in 1874 for £485, is, doubtless singularly beautiful, but it is doubtful if the like subject of Dürer does not surpass it. Marc Antonio copied extensively from Dürer, not always to the

Angelo, and the Vatican and all the churches and art treasures were given over to the destroyers. They showed their aim not by loot, but by malicious and wanton mischief. Every picture, every vessel, vestment or tapestry was hacked in pieces; the painted glass was demolished, such relics as could be found destroyed, and the goods of all belonging to the palace utterly demolished. The

scenes recall the worst abominations of the wildest revolutions; and while da Ravenna lost his life, Marc Antonio lost his all. He fled to Bologna, and there in less than three years he died. What treasures were lost to art by this senseless outrage it is impossible to tell. I am not concerned with

Veneziano, I have already spoken, but he was associated with Marco Dente da Ravenna in engraving such works of Raphael as had not been done by Marc Antonio. He produced some 180 pieces, of which I think "Ananias Struck Dead" to be one of the best. Of Ravenna little personal



Marc Antonio Raimon H.]

VENUS ET L'AMOUR.

the rule or conduct of the Popes; I only know that at this time no city of the world was so rich in all things beautiful as Rome, and this wanton destruction can only be recorded with a pang.

Of Agostino di Musi, better known as Agostino

is known, but his work proves his skill and his worthiness to be a pupil of a great master. Our illustrations are produced by kind permission of Messrs. Maggs Brothers, Strand.

(To be continued.)

Something about Old Furniture.

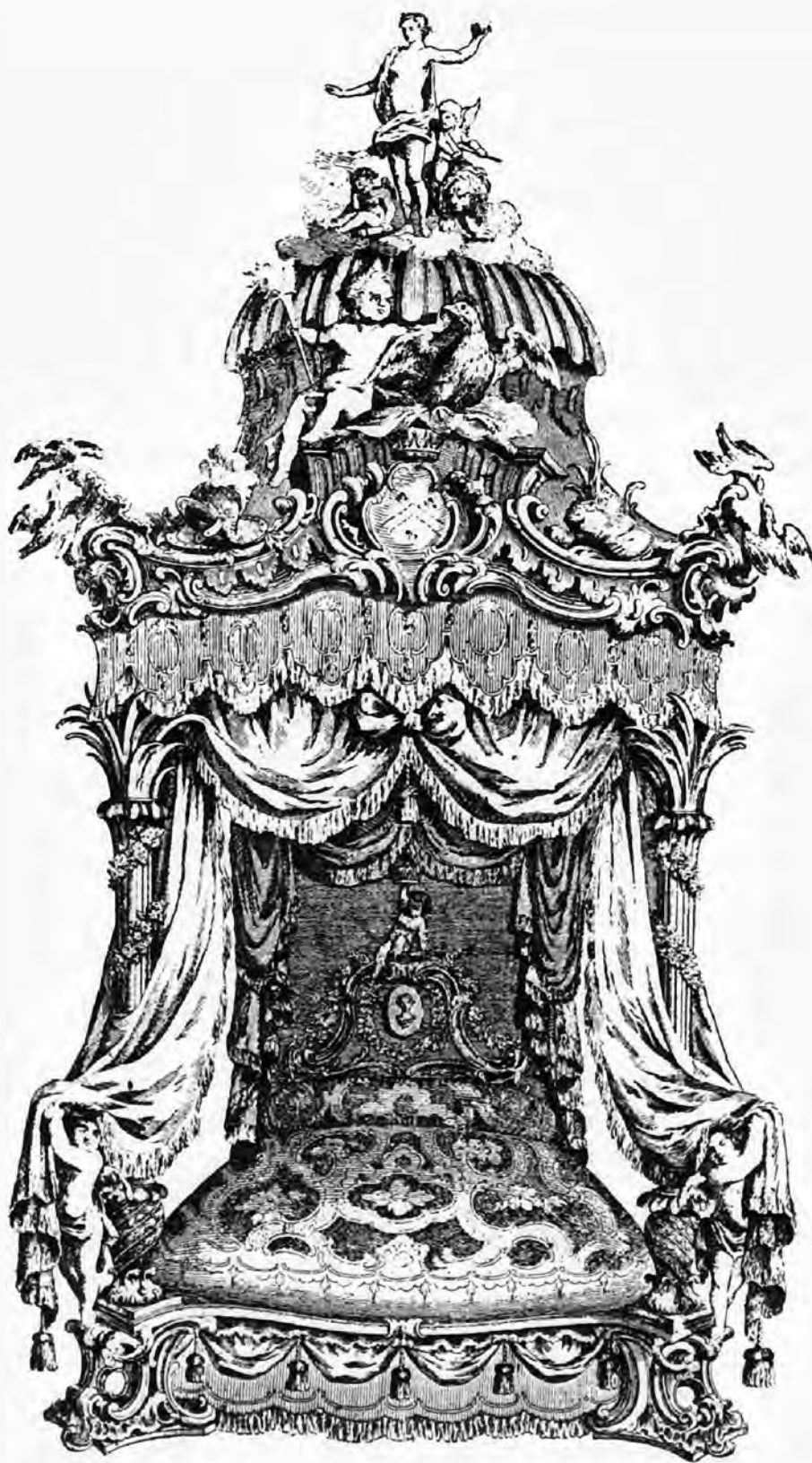
By C. T. Cook.

THE earliest furniture of which we possess any record relates to the equipment of Solomon's house and the palace of Ahasuerus. But before that we have a reference to Noah and the furnishing of his Ark, and before Noah it is probable that primeval man roughly put together a cradle as one of the first household utilities of his time. He did not need a chair when he could sit on the ground, or a table when he found one ready to hand in the bole of a tree, or a bed when a bundle of skins or mother earth satisfied the demands of tired nature, and he sank into a refreshing sleep. But with the birth of the baby there came the birth of new ideas and new wants. And so he tied a skin at its four ends, and slung it on a pole, and thus gave birth to the hammock as we see it to-day. Then he improved upon the hammock and constructed a cradle with rockers which could be oscillated on the floor. The idea has been very much improved upon since this date, as any mother may see in Oxford Street or Holborn, but we have seen nothing to equal the arrangement of the farmer's wife in the Alps, who carried a string from a cradle through a hole in the window to a miniature water-wheel with a crank that was kept revolving by a rivulet from which the cattle drank, and then went harvesting. The crank gave alternate tension and slackness to the string, and rocked the unsuspecting baby to sleep. Necessity is the mother of invention, and of infantile deception.

The purport of this article is not, it may be said at once, a description of the first cradle. Yet it may not be uninteresting, just in one or two sentences, to note that the old English cradle was of oak as were her warships. Over the cradle there was a hood, and underneath rockers, so that the mother might sway the cradle with her foot as she knitted the family footgear and sang a lullaby to the newest addition to the domestic circle. These cradles were passed on from mother to daughter, from generation to generation. Those that can now be traced are frequently carved with Elizabethan patterns, although little doubt is felt that their construction is of earlier

date, and that they have passed through the improving hands of enterprising dealers.

There can be little doubt about it that at a very early stage in the world's history, man obtained a knowledge of the beautiful forms and different qualities of timber, and that, as his knowledge widened, he invented tools with which to convert the trunk of a tree into one or more articles of furniture. One has only to glance at the bas reliefs and papyri in the British Museum to perceive how the luxury of the Pharaohs is reflected in the furniture and appointments of the royal households. The Assyrians decorated their furniture with the heads of domestic animals, and of animals of the chase. Their tables and chairs were fashioned of metal and wood, and occasionally inlaid with ivory for decorative effect. The Greeks made their tables of wood, of marble, and of metal. They had also folding chairs, and couches for sleeping and resting, with turned legs, and the feet ornamented with carved leaf work. But their style in furniture was severe. On the other hand the furniture of a wealthy Roman, in the time of Rome's greatness, was of a more costly character. Tables were made of gold, silver and bronze, and marble, and enriched with precious stones. The woods used were cedar, of which there are some fine examples at Twickenham; pine, elm, olive, ash, beech and maple. Veneers were cut and applied, because, in this way, the most beautifully marked woods could be chosen. A table made for Cicero cost a million sesterces, or something like £9,000. We pass from the fall of Rome down through the disturbed and turbulent middle ages, to times more in touch with our own, to the Saxon period. There we have long, oaken tables, formed of planks hewn from the forest, on which was placed the evening meal; massive chairs, settles, and benches. The Anglo-Saxon bedstead was little better than a raised wooden box with straw in it. In the Norman period stairs were introduced into houses, and in the reign of Henry VIII wood paneling was first used for rooms. By the end of the

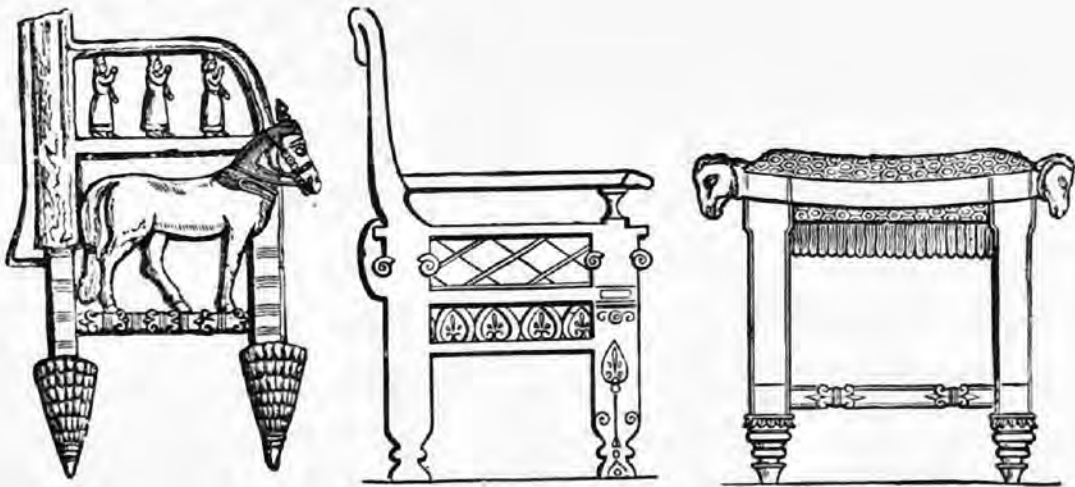


DESIGN FOR A STATE BED.

13th century the taste for Gothic art had well set in, and to this period belongs the Coronation chair made for Edward I, now in Westminster Abbey.

The transition from the Gothic to the Renaissance is observable in the woodwork of our cathedrals, particularly in the chairs, stalls and pulpits. Its influence in England is to be seen in the Great Hall of Hampton Court Palace. There is a remarkable Tudor cabinet in the South Kensington Museum, made in England about this time, it is supposed, by Italian or German workmen. Chairs during the first half of the 16th century were rarely seen. A conspicuous example is the Abbot's chair at Glastonbury. Passing down through the Jacobean period with the Dutch influence of William III and Queen

years that our French neighbours were gradually developing their peculiar rococo style, and the new and luxurious departure caught on with the titled English and middle classes. The introduction of Spanish mahogany helped to spread the new taste. Work which would have been impossible in oak, Chippendale found practicable in mahogany. His delicate carving, and his free use of curves, could only be wrought out in wood of fine, hard, coarse grain, with great lateral tenacity such as the Spanish timber furnished. The added charm of deep and rich colour and high polish was a novelty which did much to bring the new material into favour. One of Chippendale's earliest catalogues, dated 1754, to be seen at South Kensington, illustrates a remarkable



ASSYRIAN CHAIRS.

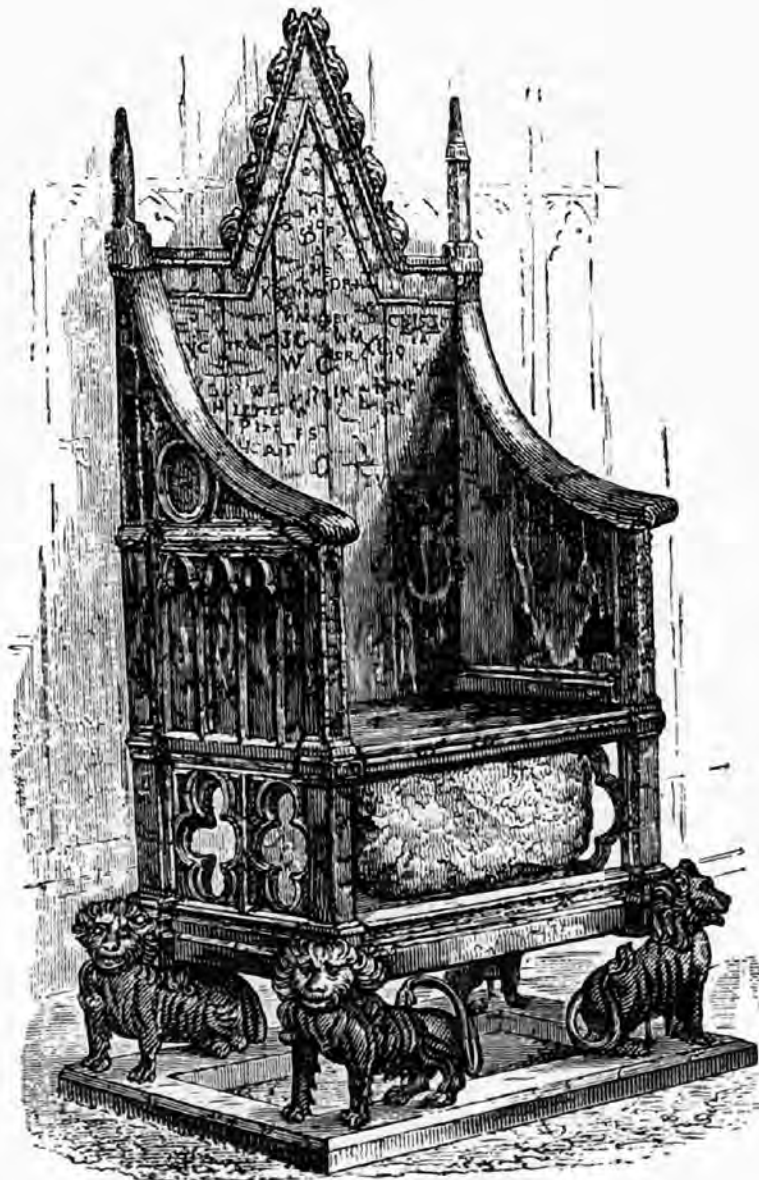
Anne, and its sideboards, bureaux and grandfathers' clocks, and the influence upon our own work of the artistic temperament of the Orient, we reach the time of Chippendale and his contemporaries in the latter days of George II, and the early part of George III's reign. There is in this period a marked change in the design of English decorative furniture, which, in the last quarter of the late century was made the subject of a fashionable revival, and Chippendale patterns have been largely reproduced by modern makers.

Thomas Chippendale was a cabinet-maker, whose business was carried on in St. Martin's Lane, during the second half of the 18th century. It was in these

variety of articles of furniture. There are cabinets, hanging shelves, and tray-topped tables made to display the collections of pottery, lacquer and metal work of the time. The growing demands of the day for greater comfort and ease are met by more luxurious chairs to sit upon; by sofas and couches coming into common use. The writing and reading habit created a demand for furniture specially designed for the arrangement of books and writing materials. With the disappearance of simple tastes at meal times, a want grew up for arrangements for storing liquors, and disposing of various articles used at the table. Tea drinking became popular, and with it was evolved the idea of caddies, trays and

tea-tables. Chippendale had to invent many of these articles of furniture. Chippendale's furniture has been classified by Mr. Chas. Dempsey, a competent writer on the subject, under three heads. First, he says, there is the pure rococo in which he appears as

volutes, fantastic and unmeaning forms, suggestive about equally of organic and inorganic nature; twisting here into a gryphon's or sphinx's head, there into a bunch of flowers, writhing into a mermaid or culminating in a trophy; here the volutes

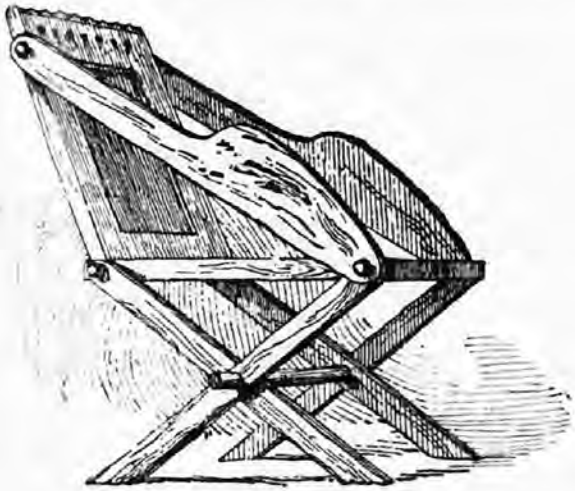


CORONATION CHAIR.

the carver merely. This style finds expression in looking-glass frames carved in soft wood and gilt, overdoors and other parts of furniture carved in Spanish mahogany. In this class of work is found, according to Mr. Basil Champney's racy criticism, "intemperately flowing lines, wantonly twisting

are propped with an utterly dissipated and abandoned gothic shaft; there is the ghost of a classic pediment; here a whole piece of ruin is bodily twisted in; a fortuitous interval is occupied by a sportsman or a flirtation, or by the conventional Chinaman with the impossible moustache or the inconceivable hat. The

two sides of the design are seldom alike ; symmetry is ostentatiously avoided ; everything twists, twirls, writhes, changes, gets distorted, like the images in a dyspeptic dream over a book of travels from which the reader will be glad to awake." Fortunately for



ABBOT'S CHAIR AT GLASTONBURY.

Chippendale's fame, this class of work, says Mr. Dempsey, forms but an insignificant portion of the remains of his furniture now extant. The second characteristic Chippendale style is the "fret-work." Articles brought within this category are shelves and cabinets for china, constructed almost wholly of thin slabs of wood, pierced with a great variety of small patterns, many of them very intricate. These are dainty pieces of furniture, well suited for the drawing room and boudoir, and it says much for their care and finish that they have been handed down in so perfect a condition. Chippendale's sound reputation is, however, to be found, in Mr. Dempsey's view, in those articles of furniture wherein the decoration is applied with a certain admixture of straight lines and plain surfaces with which to contrast it. In these, members otherwise square and straight, are enriched with delicate, shallow, sunk, carved work, sometimes based on geometrical patterns. The backs of chairs have commonly a rectilinear disposition of the principal lines, and the curvatures of the constructional members are so subtle and restrained, that the impression of strong wooden construction is not destroyed. About the perfection of the workmanship of this furniture, and the refined beauty of the carving, it is not easy to speak too highly. As a wood carver, Chippendale, Mr. Dempsey concludes, holds an unchallenged position.

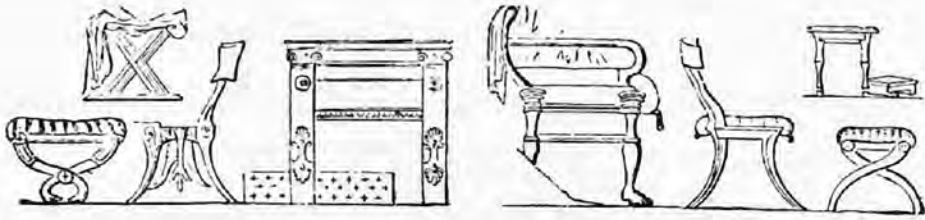
Thomas Sheraton, who began his work two decades later than Chippendale, turned out many excellent articles of English furniture. Owing to a change in fashion, there is not the cabriole leg of the carved ornament in Sheraton's chairs, cabinets and writing tables, but square tapering legs, severe lines and quiet ornament. For decoration he trusted largely to his marqueterie, some of which is very delicate in treatment. Occasionally he introduced animals with foliated extremities into his scrolls, and he inlaid marqueterie trophies of musical instruments; but his decoration, as a rule, was in wreaths and flowers, busks or drapery, in accordance with the popular tastes of the day. A feature of his cabinet was the swan-necked pediment surmounting the cornice. Writing of the man and his work, Mr. Frederick Litchfield describes him as an excellent draughtsman. Many of his designs are drawn with the nicety of an architect's plan.

In Sheraton's later work the influence of the French Empire is unmistakable. It was a classical revival, and the lines for furniture became straighter and more severe. Sheraton, in his best work, not only succeeds in producing graceful proportion in the constructive forms, but, as Mr. Eustace Balfour points out, he also heightens his effect by a judicious



CARVED JARDINIÈRE BY SHERATON.

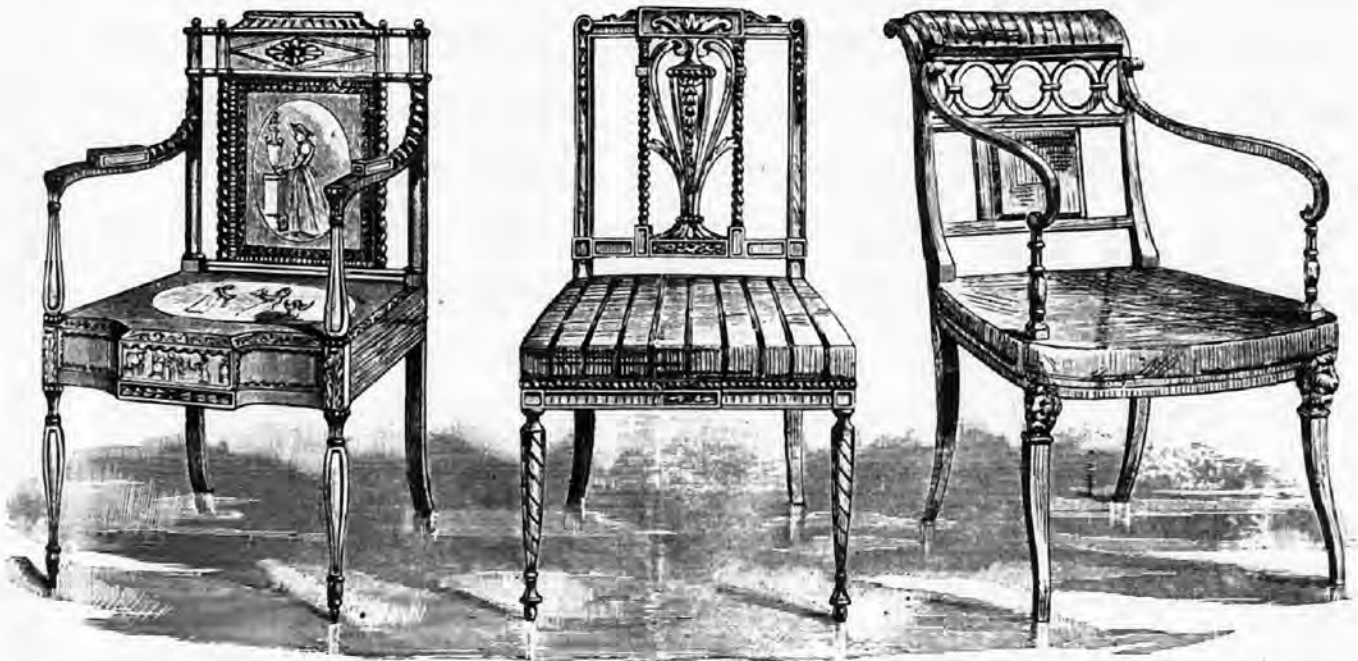
use of ornament. The ornament in itself is seldom original, but it is satisfactory all the same. The best of it is obtained from the antique examples of the brothers Adam, who published between 1778 and 1822, three magnificent volumes: "Works in



GREEK FURNITURE.

Architecture." Most of Sheraton's ornamental work consists of combinations and classical urns, rosettes, tent ornaments, festoons, swags, scrolls and pendant bell-flowers. It was a style of decoration suited to the man and his work. The simple curves lend themselves easily to inlay, and the colours of the woods have a natural harmony. Sheraton never stereotyped his ornament, but the actual drawing of each repeated element is exactly suited to its place. The proportion and shape of each bell-flower in a pendant will be found in execution (again referring to Mr. Balfour) to have been carefully varied according

chairs the same principles are carried out. There is a large quantity of carved ornament, as well as of moulding, but this ornament is subordinated to the lines of construction, and assists in giving to each part its proper value. The furnishing of a room by Sheraton is suggestive of the time in which he lived. A design published by him shews a rigid stiffness and an accurate symmetry as among its most prominent features. The furniture placed in rows along the walls conjures up in the mind figures of gentlemen in powdered wigs and knee-breeches making stately bows to Court beauties.



CHAIRS BY SHERATON.

to its position. And Sheraton shows in many of his more elaborate scrolls that he must have practised himself in the art of designing by careful copying of the best examples, and probably of natural objects themselves. These characteristics are combined to a remarkable degree in his side-boards, in which the lines of support are carried up unbroken from the ground, and are separated from the other parts by a distinctive treatment of ornament which has, in itself, a strong vertical tendency. The system of ornament, whilst simple, is graceful in effect, and devoid of any suspicion of vulgarity. In the Sheraton

The Exhibition of 1851 gave a great stimulus to the artistic design and construction of furniture. The country had been suffering from languor, but the intercourse and the desire to improve which followed the Exhibition produced good results. "The New Renaissance" condemns over ornamentation and pretension to display, and aims at the production of solid work in hard, durable woods; or if cheapness is desired, in light, soft woods, painted or enamelled. As a consequence there is now no difficulty in obtaining in the West-end, well designed and strongly constructed furniture, simple, unpre-

tentious, and of the full value the manufacturing house has set upon it. Perhaps it is to be regretted that this class of furniture has to bear a fierce competition from cheap productions made to sell and not to give any sort or kind of satisfaction to the pur-

effective work which demands a trained intelligence to design, and skilled labour to produce, requires to be paid for at a higher rate than that accorded to machined mouldings, stamped ornament, and inexpensive substitutes for hand-work which finds favour



TEA CADDY.

chaser. England has to-day no lack of artists able to design, and there is no scarcity of trained craftsmen to turn out furniture equal to the best examples of the Renaissance and Jacobean periods. But

with people to whom cheapness is everything. It is gratifying to know that skilled work has made for itself a recognized position in the market.



Our Paris Letter.

By Henri Frantz.



THE Cottier bequest has just enriched the Musée du Louvre with two very fine pictures by Delacroix, and two pictures by Decamps, the masters, beyond question, of our romantic school. Delacroix has already been represented at the Louvre by a rather large number of admirable works—"La Barque du Dante," "Les Massacres de Scio," "Les Barricades," "La Noce Juive," "Les Femmes d'Alger," "L'Endrée des Croisés à Constantinople." To these must be added some specimens of the Thomy Thierry collection, "La Médée," "Le Christ," and particularly the admirable "Rebecca," the gem of the collection. Of this picture, Fantin Latour said to me lately that it was perhaps the painter's masterpiece.

At first sight, one thinks that this new picture can add nothing to the interest of the artist's work; but this is a mistake, for his new "Figures au Repos," is just executed in a style which is not in the least like those of the Louvre, and which lends a very different aspect to his varied and wonderful genius. He shows us here two large tigers, lying down in a beautiful twilight effect, and at the foot of a chain of rocks, a subject which he has treated often enough in drawings and water-colours. What a colourist is Delacroix! He is, in reality, worthy to rank with that grand family of painters, Titian, Veronèse and Rubens, who have, before everything, used the "beau morceau." Delacroix's other picture treats of a subject which he has often made use of before, that of Hamlet talking to the grave-diggers at Yorick's tomb, a forcible work, where the painter reveals the grandeur and romance of his soul.

The two pictures by Decamps are essentially representative. This artist enjoyed a very large reputation during his lifetime. After his death (1860) a reaction set in, and the world's judgment became more severe. He was judged, by a part of his work only, as a mere mountebank, as the painter of "learned" dogs and little sentimental "Savoyards." In reality Decamps only identified himself with this rôle of mountebank at the beginning of his career, when he painted little trifles, easily saleable, in order to go and study nature in Switzerland, Provence, the Greek Archipelago, and Asia Minor

afterwards. As we understand him now, there appears to have been two men in him. The one, a rather vulgar artist for whom we care little, and the other, a man of powerful imagination. In landscape, as Decamps understands it, observation certainly plays a big rôle, but particularly so in his preparatory work. In his pictures he wished, above all, to depict nature as evoking ideas, and as associating herself intimately with the scenes he represents. Thus Decamps perpetuated what has been called "historic landscape," of which Poussin and Claude Gellée were the prototypes, and which was practised by the romantic school in 1830 in their turn. The fine picture called "La Bataille du limbres," in the Cottier collection belongs to this class of suspiration. It is a wild, violent, and dramatic landscape. It represents a high mountainous plain, intersected by enormous ravines, sprinkled with boulders, with an opening in the background through which appears the confused outline of a town. Over this desolate bit of nature hangs a sky, tragic and tumultuous, where clouds show themselves bright or dark according to the arrangement of light. The landscape is animated by innumerable figures, grouped in a masterly manner. When this work was exhibited in 1834 the public taste was perverted by the vulgar, and "of the earth, earthy" art of Horace Vernet, and was incapable of appreciating the real beauty of Decamp's conception—a conception which was entirely created by the artist, and which appears to us now in the light of a harbinger.

In conjunction with this work, the Louvre has received another picture by Decamps. At this Louvre, where one can buy 200,000 francs' worth of false tiaras, and where pictures are misappropriated, and misnamed, this picture was first entitled "Murailles de Rome." This was a gross error, which proved absolute ignorance of the artist's work, for there is in existence a lithograph by Decamps representing the same scheme, and teaching us—what the management of the Louvre might have discovered—that it treats of the ramparts of Aignes-Mortes, a little town in the south of France, which has been surrounded by walls ever since the days of the Crusades, and is in a marvellous state of

preservation. This picture of Decamp's is strikingly energetic and beautiful.

The Sale Season is about to begin again in Paris, and this will form the subject of my next letter. But first, I should like to indicate, as I did last month, with regard to lithographs and "eaux forcés," what are to be the tendencies of the coming season. I could not do better than consult Mr. Georges Petit, our greatest expert in the matter, and he, for the rest, confirms all my prognostications.

It is certain that amateurs will continue to compete for 18th century work, but with a difference. Up to now, without doubt, preference has been given to the works of the greatest artists of that time—the Bouchers, Fragonards, Chardins, Watteaus, Laucrats, Greuzes, Nattiers, Perronneaus, de la Tours, etc.—but these have become almost inaccessible in our days. Who would hope to find on the Paris market a Watteau or a Frago that was authentic? This can be the case only when some great collection is in liquidation; but it is rare, very rare. Amateurs of 18th century work—who are more numerous than ever—will have to fall back upon masters less known and less celebrated, but often most admirable in their degree. Already last season produced a most significant occurrence. A picture of the Nattier school, and which could not have been painted by this artist, was valued at no less than 20,000 francs, for no other reason than that the work was excellent. It is, then, probable, and devoutly to be wished, that henceforth the public will pay for the excellence of an anonymous work, or one by the smaller masters of the 18th century, as much as they will pay for the mere signature. And this will be just. Truly, how many charming things do we know by artists who have been considered hitherto of quite secondary importance! Let us remember the water colours by Claude Hoin, the delicate work of Mlle. Gerard, Greuze's pupil; the delicious landscapes by Louis Moreau and de Pillemont, the beautiful series by Lagrenée, the drawings by Saint Aubin, the refined landscape and marine pictures by Vernet, Hubert Robert, and their pupils; and we will acknowledge that they also have every right to command the big prices paid for the work of their more illustrious contemporaries.

It is the same thing with the art objects and "ceramiques" of this period. Too long has the amateur paid exclusive attention to the porcelains and crockeries of Dresden, of Rouen, of Mennecey,

of Sceaux. But it would be well to remember also that among 18th century manufacture are other specimens of the most entire excellence—such as the Nevers, the Monstiers, and particularly the Marseilles ware. These last do not yet occupy the high place that they merit. The fact is, an amateur is too often weak. He is subject to the dealer's influence, who tells him that a thing is not fine, or that it will not rise in value. As the Paris dealers have never had—I do not know why—to produce the Marseilles manufacture, they have always depreciated it. This, however, will not prevent it from becoming known. Already, as a matter of fact, some amateurs from the Midlands of France have formed collections in the which the Marseilles work is the chief feature. Last year, at the sale of the Arnayon collection, were seen, at close quarters, some of the most magnificent pieces, rivalling in beauty the best things of their time, be they from Rouen, Saint Cloud, or Dresden. Then was appreciated at its true value the china produced by Honoré Savy (who was purveyor of it to the King), and that of the widow Perrin, of Fanchier, and Robert, the delicacy of which, in manufacture, design, and in richness of enamel, reminds one of Saxe. Their worth was, indeed, so well understood, that one piece by Robert was valued at 4,000 francs, a price unknown for Marseilles work. I will prove yet further, by citing a personal instance, how Marseilles manufacture will one day have its interest for amateurs. I had occasion once, in an English review, to offer a few remarks on the subject of this china, with illustrations; and numerous letters proved to me how much, although deprived of the beautiful colours of the originals, these reproductions had awakened the interest of amateurs.

But to return to painting. Collectors will not limit their demands to pictures of the 18th century, but will continue to seek those of the romantic school, and of the landscape painters of Barbizon. Here again, the works of the most celebrated artists will be almost impossible to find, and the public must again fall back upon the "minor poets," such artists as Herrier, Deréria, Chasserian (whose works are rare, because the artist died young) Janmot, Riesener, Isabey, Gassaert, Gigoux and Gridin. Amongst designers and water-colourists, special mention must be made of Constantin Guys, that astounding artist of English birth, who, during the Second Empire, scattered to every wind his innumer-

able works, and formed for future generations, a unique harvest of documents. I am sure that the name I have just written is almost unknown to the greater number of my readers, yet, nevertheless, I speak of a great artist, a passionate lover of life, and truth, but whose drawings and water-colours were never signed. I will quote, here, Theophile Gautier's opinion about him in 1868. "This Guy," he writes, "was a mysterious personage, whose occupation was to go into every corner of the universe, where any event was happening, drawing sketches for the English illustrated papers. He was a profound and rapid observer, and a perfect

as he did, the elegant slimmness and the shining mahogany tint of a race-horse; and he knew as well how to depict the overflowing of a little lady's skirt at the edge of a basket-carriage drawn by ponies, as he knew how to depict the coachman of a good house, powdered and fur-bedight, on the huge seat of an eight-sprunged coupé, with armorialled panels, starting for the Queen's drawing-room accompanied by three lacqueys. . . . Guys only sought to depict character; it was his passion, and with astonishing precision he revealed the picturesque and curious element in his types, and the manners and costumes of his time."



DRAWING BY C. GUYS.

humourist. At a glance he caught the characteristic side of men and things. With a few strokes of the pencil he indicated these silhouettes in his album, arresting with his pen each trait with the quickness of shorthand, and washing over the whole with some flat tint as an indication of colour. He had the special gift of describing things in a few minutes. At a glance and with unequalled perception he discovered the characteristic trait and made it salient. No one could depict a graceful—or ungraceful—outline better than he could. No one could show,

Bandelaiss devoted the first beautiful study in his book on "L'Art Romantique" to Constantin Guys, and he tells us that the latter went through the Crimean War. He brought away therefrom a series of admirable water-colours. A large number of these water-colours belong to Nadar, the photograph artist, who was the friend of all the great men of the past century, Victor Hugo, Musset, Delacroix, Daumier, Corot, and many others. Nadar, who is a good deal over eighty, is almost the only survivor of this generation. I went

to see him last year, in the "Midi," where he lives, and he showed me, besides other documents and letters of the highest interest, these magnificent water-colours in which poor Guys celebrated the pomps and splendours of the East, and the heroes of Sebastopol and Inkermann. Nadar, his old friend, as he read me his last letter, related with melancholy the sad fact that these wonders had not prevented Guys from dying in hospital.

From the Second Empire, therefore, of which Guys pictured so faithfully the aspects, the events, and the environments, my readers will permit me to skip backwards half a century, to the First Empire, in order to speak of our new musée, the "Malmaison."

The château of "Malmaison," where Josephine retired, and Bonaparte lived, was bought several years ago by M. Osirio, a great banker, who presented it to the nation. La Malmaison belonged to Josephine since 1798, and when Bonaparte returned from Egypt he made it his favourite residence, and lived on the first floor. During the years 1800, 1801, 1802, Malmaison saw its most brilliant days. It was again inhabited by Josephine after her divorce in 1809. All those who are interested in the Empire will find in the Napoleonic Museum living recollections of this period, evoked by pictures and works of art of every kind. I regret that I am unable to lay more stress upon them in the present letter.



Letters of a Collector.

DEAR MR. PRINTSELLER.

The dull season having now happily come to an end, all good collectors and dilettanti are looking forward to the commencement of sales at Christie's, Sotheby's, Puttick's, and other well-known auction rooms, and wondering whether fashion will change its mind as to the engravings, pictures, and *objets d'Art*, which are at present in vogue, and whether values will increase or decrease.

Last season has shown us that fine mezzotints and colour prints still keep up their value—that a certain demand has been created for prints of the French school, more especially for those in aquatint—that portraits of men of distinction have been fetching a better price, and that prices generally are certainly higher than in 1902—at least, so far as prints and engravings are concerned.

On the other hand, pictures by modern masters—excepting those in water-colour—have shown a decided decrease in value, indeed, so much so, that works by artists of great repute some thirty or forty years ago, have dropped at least 50 per cent. of the price originally paid for them.

It is evident therefore that the taste of the picture buyer has changed. He no longer fills his room with heavy and massive pictures in oil-colours—however well painted they may be, and which, in the days of his father, went so well with the hideous furniture of the early Victorian era. He requires something light, restful to the eyes, something to go well with his Chippendale, Sheraton and Empire furniture—be it genuine or from Tottenham Court Road. Consequently he has turned his attention to mezzotints for his dining-room and library, and to colour prints and water-colour drawings for his drawing-room.

There is considerable difference of opinion as to whether colour prints will maintain their present high prices—some say they will keep up to their present value, others that prices will fall—but it is more or less certain that the values of those in the finest conditions cannot and will not decrease owing to the fact that there are so few of them in the market; but, of course, those of minor importance may not command such high prices, for people lately have been paying the most extravagant prices for

anything in colour, and have probably learnt by this time that the best only are worth having.

Mezzotints, without doubt, will increase in value, and for these we shall probably see more record prices obtained in the sale rooms—for fine mezzotints are veritable works of art, and when compared with the engraving in mezzotint of the present day, one realizes why these high prices are obtained. No modern engraver has ever approached, either in brilliancy, rendering or finish, the exquisite work of the masters of the 18th century.

It is curious that line engravings seem to be so little appreciated—even the finest of them excite but little attention in the sale room—but I have it on the best authority that they will become popular, and that the time is not so far distant. There is always an exception to the rule, however, and the exception in this case is the increasing demand for the line engravings after J. M. W. Turner. It is an astounding fact that these beautiful engravings should have remained unappreciated, except by a few collectors, for so long a time.

Returning to colour prints, there is one engraver of great merit whose works are sure to be much sought after; his name is Anthony Cardon, and as an engraver in stipples, he stands out practically alone amongst the many whose works at present command so much attention and admiration. He engraved several portraits after Cosway, one of the most important being Madame Recamier. Anthony Cardon, who was born in Brussels, came to London in 1772, where his genius was discovered by Mr. Colnaghi, the founder of the well-known firm of printsellers and publishers in Pall Mall, and for this firm he worked until his death in 1813.

It has been suggested that a public gallery for the permanent exhibition of prints and engravings should be established in London on the lines of the National Gallery. Judging from the enormous amount of support given to the recent exhibition of prints and engravings held at the Imperial Institute, and the prolongation of this exhibition owing to the interest displayed therein, the suggestion seems to be a very feasible one.

Yours very truly,
"COLLECTOR."

Round the Printsellers.



MESSRS. MAGGS BROS., of 109, Strand, have a most interesting collection of original engravings, both plain and coloured, and water-colour drawings relating to London of the 17th, 18th and early 19th centuries. The great majority of the places depicted have long ere this gone over to the great majority, been "improved" off the face of the earth, though some few still remain but greatly altered.

We noticed views of Somerset House when "The Royal Palace" (dated 1740), and when "The Royal Academy" (1781), etc. "Westminster Hall and Abbey," by Stadler in colours (1790). "Grosvenor Square," by Pollard (1789). The series in colours published by Bowles and Carter (circa 1760) which includes the parks, public buildings (as the Bank, Royal Exchange, Ironmongers' Hall, Whitehall, etc.). The three following magnificent items are especially worthy of notice:—

(1). A very large and remarkable collection illustrating the Parish of Lambeth, and including Brixton, Tulse Hill, Stockwell, Clapham, Kennington, Newington, and Vauxhall, consisting of 215 finely executed, original water-colour drawings of old buildings, famous houses, churches and chapels, Lambeth Palace, inns and hostelries, street scenes, etc., etc., in these localities, executed by C. Barrell, J. Hassell, J. Findlay, G. Yates, and others, and ranging in dates from 1821 to 1852, arranged in divisions.

(2). London Exhibitions.—A very large and remarkable collection of bills, portraits, letters, specimens of handwriting, advertisements, rare and curious prints, programmes, dioramas, Siamese twins, sea-serpents, and many other strange freaks, etc., exhibited in various parts of London at the end of last and early part of the present century, formed by J. Fillinham.

(3). London suburban hostelries and taverns.—A series of beautifully executed original water-colour drawings, made between 1867 and 1876, by J. T. Wilson for the late Mr. Dodson Foster. They are of a uniform size, 10½ by 7½ inches, mounted on cardboard, and comprise not only delineations of the places mentioned, but also picturesque views of the surrounding buildings or rural scenery.

VERY appropriate at the present time are the political caricatures which are to be seen at Messrs. Myers & Rogers, 59, High Holborn. When rates and taxes are such an important factor in everyday life, it is interesting to see what were the ideas of our predecessors in the good old times. One which greatly interested us was by Gillray, the "Prince of Caricaturists," entitled, "The Friend of the People and his Petty new Tax Gatherer paying John Bull a visit." The residence of John is in a shocking state of dilapidation; the shop is closed, and he is seen with his family at the first-floor window, and a van of furniture is being unloaded at a pawn-shop. Lord H. Petty, the Chancellor of the Exchequer, attended by Fox, cries out, "Taxes, taxes, taxes!" John Bull replies, "Taxes, taxes, taxes! why, how am I to get the money to pay them all? I shall very soon have neither house nor hole to put my head in!" Fox says, "A house to put your head in! Why, what the devil should you want with a house? Haven't you a first-floor room to live in? And if that's too dear, can't you move into the garret, or get into the cellar? Taxes must be had, Johnny. Come down with your cash; it's all for the good of your dear country." Another very clever skit is, "The Corn Bill; or, John Bull and his Hobby." Mrs. Bull, reading, says, "Here, Mr. Bull; here's the speech of that fellow on the Corn Bill; you must stop and hear this. 'The price of corn is yet far below the price which is universally allowed to be necessary.' Why, we shall all be starved, Mr. Bull!" Mr. B., whose horse is waiting for him, replies, "D—— the Corn Bill! I have not time to think of anything till the election is over. Why, liberty and independence is at stake. What is starvation to that, Mrs. Bull?" Messrs. Myers & Rogers have a large collection of these clever productions, which are valuable as showing the popular feeling on the various measures which they criticise.

IN our peregrinations we were greatly interested in two plates we saw at Messrs. Myers and Rogers, High Holborn; they ought to be of great interest

to collectors of the works of the great mezzotinter, Charles Turner. Under the prints is "Painted and Engraved by C. Turner." They were executed by him while working for Boydell in the Bartolozzi manner. One is a portrait of Mrs. Siddons with three children, the other is a portrait of Mrs. Jordan, standing on the sea-shore, leaning upon an anchor, with one arm outstretched towards the sea, men-of-war in the distance, in allusion to the profession of the Duke of Clarence, her "protector." Until the extensive knowledge of portraiture possessed by Messrs. Myers and Rogers enabled them to identify the persons represented, we do not think they had previously been recognized. The rarity of the prints being so great, not many persons had had the opportunity of seeing them. They are not represented in the British Museum. Both are printed in colours.

Another print which we had not previously seen is a coloured aquatint of a scene in Hyde Park, with a number of fashionable people of both sexes, promenading near Grosvenor Gate, in the winter costume of 1835-6. In the background is a view of

Grosvenor House and Park Lane. This is a valuable record of the fashions of the time, and also of topographical interest.

At Rudolph Ackermann's Galleries, corner of Regent Street and Conduit Street, is always on view a large and varied selection of framed and unframed oil paintings, water-colour drawings, signed artists' proofs, etchings and engravings, together with coloured sportings by Cecil Aldin, comprising hunting, coaching, and racing incidents; and again here we see a complete selection of coloured prints by the well-known and popular Dutch artist, Cassiers, illustrating the various types of Dutch scenery, with the different fisher-women, etc. Rudolph Ackermann's artistic frames are well-known to visitors to London, as in his windows, both in Regent Street and 30, New Bond Street, is always to be seen a selection that commends itself to every taste. Rudolph Ackermann has been patronized by Her late Majesty Queen Victoria, King Edward VII, Queen Alexandra, H.R.H. the Prince of Wales, H.R.H. the Princess Victoria, the Duchess of Fife, etc.



Book Reviewed.

Sovereign Pontiffs and Sovereign Art. Glimpses in the Vatican.



It is more than usually opportune that, at the commencement of a new Pontificate, a work dealing with the art treasures of the Vatican and the efforts of preceding wearers of the triple crown to elevate the artistic senses of the community should have made its appearance. The volume which Miss Potter has produced is not only deserving of praise by reason of its intrinsic worth, but also because of its spontaneity, its grasp of the large subject with which it deals, and the continued evidence that its production was a labour of love. The author is exceedingly modest about her book, and in a well written preface states that while in a volume of the kind, it is practically impossible to keep mistakes from creeping in, she trusts that her earnest efforts have succeeded in keeping it moderately free from errors. This graceful apologia was not needed, for there are marvellously few mistakes, and, if there were more, the public would still be indebted for a succinct history of the Vatican and of the treasures which it contains, information which is only partially accessible to the visitor to Rome. A jealous secrecy surrounds the palace of the Pontiffs, and it is given to only a privileged few to explore the mass of buildings and take stock of the marvels they contain.

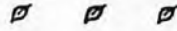
We agree with Miss Potter that many volumes would be required in which to record even a tithe of the treasures of the Vatican; it is, therefore, possible to give more than ordinary commendation to one book which, within small compass, describes its main beauties, and describes them well. In her opening chapter she pictures the dull, muddy, yellow walls of this incongruous palace of architectural eyesores and artistic delights, and tells the history of its construction in a forcible, but wholly fascinating way. Popular opinion will certainly credit its in-

ception to St. Sylvester rather than to Constantine; but Miss Potter credits Pope Symmachus, A.D. 500, with being the real founder of the episcopal residence. However this may be, the Mons Vaticanus on which the palace stands is most certainly consecrated ground, for it was here that St. Peter was crucified, and here also that the early Christian martyrs were slain by hundreds in the circus built by Nero. The history of the Vatican is as nothing as compared with its artistic treasures, and yet the two are inextricably mixed, and it is good to remember who commanded Bramante to join the Palace to the Belvedere, and who set Michael Angelo to paint the ceiling of the Sistine Chapel, and who secured the services of Raphael for the Stanze. And the history of the Vatican is tragic enough: its constant sieges and despoliations; its equally constant reconstructions and doubtful improvements; its iniquitous sacking by Napoleon, and the subsequent return after Waterloo of all its art treasures from the Louvre, plus much of value that did not belong to it; all go to make the Vatican the most interesting, as it is the most varied and imposing of the palaces of the world.

The description given by Miss Potter of the Chapel of Nicholas V, and its marvellous paintings by Fra Angelico—"The monk who worked only for the glory of God"—is one of the most powerful in the volume, yet it would be unjust to imply that any are weak. So much is compressed into so little space, so many beauties are touched upon in a few brief, happy words that the wonder grows how so complete a précis could be made so interesting. There are many illustrations, a bibliography and index add to the value of the volume, and the critical remarks are singularly free, yet just. The "Art of the Vatican" is a book to buy and a book to keep, for it will give pleasure and instruction to thousands who may never hope to visit the Palace of the Pontiffs.

* The Art of the Vatican. A brief history of the Palace, and an account of the principal works of art within its walls. By Mary Knight Potter. London: George Bell and Sons, 1903.

Engraving Reviewed. *♣* "A Reign of Love."



THIS beautiful impression of the "Reign of Love," after the picture by William Strutt, R.B.A., is produced by Messrs. Louis Wolff & Co., 245, Tottenham Court Road, being the third picture by this artist which they have reproduced. The composition speaks for itself, but for convenience

ing monks playing see-saw, entitled "Religion never was designed to make our pleasures less."

The present picture is one of the artist's best efforts, and the reproduction is worthy of the painting. Its beauties grow upon the spectator, for there is a grace and nobility of design which



"A REIGN OF LOVE."

It may be stated that the inspiration comes from the text —

"The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid; and the young lion and the fawning together."—*Isaiah xi. 6.*

The two other pictures were "The First Sign of the Cross," and a humorous composition represent-

seems to catch the whole spirit of the prophecy. Signed and stamped artist proof impressions are limited to 100, and the work will be a welcome addition to the portfolios of collectors.

Mr. Strutt has been an exhibitor at the Royal Academy on many occasions, and future work from his brush is certain of warm welcome.

Exhibitions.

Shipping Exhibition.

Mr. Arnold-Forster, M.P., was announced to open at the Whitechapel Art Gallery, on Tuesday, October 6th, an exhibition illustrative of shipping on its various sides—historical, mechanical, and artistic. The King is lending models and pictures, and the Prince of Wales more than twenty models, amongst which are some of his famous silver "nefs." The Victoria and Albert Museum, the United Service Institution, and the Corporations of Ipswich and Liverpool are among the contributors, as well as many of the large shipping companies. Special attention has been paid to the historical development of ship-building, and many interesting models and prints of the 17th, 18th, and 19th centuries are on view. The exhibition marks a somewhat new departure in the exhibitions at Whitechapel, and such an effort to treat a great industry like shipping, with which the people of East London are so closely connected, should prove both useful and popular.

Phil May and Rowlandson.

An exhibition of the remaining works of the late Phil May at the Leicester Galleries, Leicester Square, opened to the public on Monday, October 5th, and will continue until the end of the month. The exhibition, which includes a large number of his drawings for *Punch*, is thoroughly representative of the deceased artist's work, and many unpublished drawings and sketches in colour are shown, in addition to a series of portraits of eminent politicians, which Mr. May only completed shortly before his death. The exhibits are placed in the Hogarth Room which Messrs. Ernest Brown and Phillips have just added, and which has been dedicated to the memory of the famous artist who lived opposite the Leicester Galleries on the site now occupied by Archbishop Tenison's Schools.

Messrs. Ernest Brown and Phillips have arranged an interesting feature in connection with this exhibition, as they show in an adjoining room a large and representative collection of water-colour drawings by Thomas Rowlandson, the famous caricaturist. Several of his best known drawings, notably "Angelo's Fencing Room," and "Dressing for the Masquerade," are on view. A detailed notice will appear in our next issue.

Exhibition of Lithography.

AN international exhibition of lithography is being organized by the Society of French Artist Lithographers, and will be held next April at the Petit Palais. The Society, in honour of the occasion, will edit an *album de luxe* containing works by Faubin-Latour, Willette, Paul Mauron, Bouisset, Sauvage Chéret, Detouche, Bellanger and Alexandre Leleu. The album will also contain poems by well-known French writers.

From River to Sea.

Messrs. Henry Graves and Co., Ltd., are opening on Saturday, Oct. 10, an exhibition of water-colour drawings, by David Green, R.I., under the attractive title of "From River to Sea." Seascapes and river attractions have always appealed strongly to Mr. Green, whose works have been deservedly admired in the past, and the promised exhibition cannot fail to attract. Messrs. Henry Graves and Co., are exceptionally happy in the selection of works, which they display in their galleries, and their ægis is in itself a sure passport of excellence.

The Modern Sketch Club.

The second exhibition of the Modern Sketch Club, will be opened at the Modern Gallery, 175, Bond Street, W., on the 12th inst., and will remain open till November 14. The peculiarity of this exhibition is that it is not limited to any one sketch club in particular; all clubs who can produce meritorious work are open to participate, and opportunity is afforded of judging the respective merits of artists resident in widely differing localities. This year the exhibition include members of the Langham and London Sketch Clubs, and also works produced by their brethren of the brush hailing from Ireland, Scotland, and provincial clubs. The Dublin and Scottish Clubs will be well represented, and possibly some artist of hitherto unsuspected talent may be found coming to the fore. The private view takes place on Saturday next.

Answers to Correspondents.

1.—Readers of THE PRINTSELLER AND PRINT COLLECTOR wishing to send Prints or Engravings for an opinion of valuation, must, in the first instance, write to us giving particulars as to the information required.

2.—All cost of carriage, both ways, must be paid by the owner, and objects will be received at the owner's risk. We cannot take any responsibility in the event of loss or damage. Valuable Engravings should be insured, and all Engravings should be registered.



H. K. S. (Ealing).—(1) Whistler's etchings have experienced a considerable rise in value since his death. (2) Not of much value. (3) Worth between £7 and £8.

J. C. W. (Norwich).—Frame your mezzotints in black and gold, Hogarth pattern.

L. C. (Windsor).—Your print is too much damaged to be of value, and very little could be done to it by a restorer.

ENGRAVING (Chelsea).—Sales commence at Christie's in November. Puttick's have just commenced their print sales.

S. M. N. (Stratford).—Your colour print is a very good one; a similar example realized £75 at Christie's last season.

C. C. W. (Croydon).—Messrs. Gooden and Fox, of Pall Mall, may have some of the Lucas catalogues left. Write them.

OLD PRINT (Taunton).—If you will send us your engravings we shall be pleased to value them.

A. T. (Victoria Street).—From your description we should imagine the engraving is a reprint.

N. F. N. (Lewisham).—Should advise you to purchase the Baxter Prints at the price you mention.

H. F. C. (Willesden).—Your caricatures are of very little value.

COLLECTOR (Charlestown, U.S.A.).—The engraving is not of any value.

W. B. (Matlock Bridge).—The value of your engraving is 25s.

W. S. (Leyton).—We will, if you wish it, send an expert to value your paintings.

N. CASTRA.—Your engraving by C. G. Lewis is worth about £2.

J. A. (Birmingham).—It is difficult to give the exact value of your engravings without seeing them.

They may be worth anything from £5 to £20 each.

C. K. M. (Upper Tooting).—The print by Dawes is worth £2.

A SUBSCRIBER (Hawick).—Your Arundel prints are worth £4 each.

W. M. (Fulham).—Your book of etchings by Thos. Landseer is not of any value.

C. W. S. L. (Bexhill-on-Sea).—None of the political prints you mention are worth more than five shillings each.

A. R. (Dartford).—(1) Your engravings after Berghem and Wovwerman are of no value. (2) The sporting pictures are probably varnished prints, and of little value. (3) Cannot value the china from your description.

F. W. S. (New York, U.S.A.).—No, there is no duty on old prints going into the United States.

J. W. (Rickmansworth).—Prints in colour by Bartolozzi are of value, and command good prices at auction.

L. C. C. (Hampstead).—Original drawings by Rowlandson are worth anything from £5 to £25 each.

C. H. F. (Hounslow).—Your prints are of no value.

H. K. J. (Kensington).—We are sending you the name of a reliable print-cleaner.

J. L. (Kensington).—If we hear of the engraving you want we will write you.

S. A. F. (Dorking) Worth about £3.

H. P. (Stockton-on-Tees).—(1) The engraver you name is of little note. (2) The engraving by Earlom if in fine condition is worth £3 or £4.

W. J. (Pembroke).—The print you mention is of no value. Religious subjects are not much sought after.

A. C. S. (St. Leonard's-on-Sea).—Mr. Rudolph Ackermann, of 203, Regent Street, London, will supply both the engravings you want.

H. H. (Acock's Green).—We know the engraving you name, but did not think it important enough to be included in the list. It is of little value.

H. K. (Cheltenham).—(1) Prints relating to motor-cars and fire-engines are very scarce, and fetch good prices at auction. (2) An artist's proof of "A Midsummer Night's Dream," after Landseer, and engraved by Samuel Cousins, is worth £12.

J. L. C. (York).—Send particulars of your

collection to Messrs. Puttick and Simpson, Leicester Square.

F. T. (Doncaster).—We should think from your description that the prints are genuine. Any way the price asked is moderate enough.

A. C. E. (Chelmsford).—We shall be pleased to send an expert to value your collection if so desired.

H. S. (Bow).—Your engraving is worth about 15s.

C. C. D. (Vienna).—We do not think from your description that the colour prints are genuine.

R. H. D. (Streatham).—Your print is worth £2.







Sir Joshua Reynolds, P.R.A.]

MISS ELIZABETH JOHNSON.

[J. Grosse

The Printseller and Collector.

Edited by STANLEY ELSTON AUSTIN.

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NOTICE.

All matter intended for Publication should be addressed "Editor," and bear the sender's name and address, not necessarily for publication. Correspondence on all subjects falling within the scope of the journal is invited, and will receive prompt attention. While not guaranteeing the safety of manuscripts submitted, the Editor cordially invites the same and will use every endeavour to ensure their prompt return in case of unsuitability.

All commercial letters should be addressed to the Manager, from whom a scale of advertisement charges may be obtained on application.

"The Printseller" may be obtained direct from the offices at the published price, 6d. per copy, by post, 8d., or through all the better-class newsagents; or it will be sent post free to any address at home or in the Colonies for 8s. 6d. per annum.

Cheques and Postal Orders should be made payable to "The Printseller."

Occasional Notes.

In the December Number of "The Printseller" we shall commence a series of articles on Old China, which will be of the greatest interest. The author, who will be mainly responsible for the series, has had twenty years' experience in practical collecting. He will not write solely for the more advanced, but will also attempt to guide the young collector through the pitfalls that surround him. By attention to details of style, colour, glaze, and paste, he will present to our Readers articles on English and Foreign china, which will be unique in their practical information.

A Warning to Publishers and Printsellers. We may perhaps here enter a warning, not, we think, wholly unnecessary in the case of those publishers and printsellers who deal extensively with the United States. Any publication containing plates of well-known pictures should be watched with extreme care, despite the assurance of the American firm that copyright has been adequately covered. As the law stands at present, we are informed that, for every copyright picture published in error, a penalty of 5s. per copy sold may be charged. In other words, the liability is practically unlimited. Let a publisher make his own photograph from the

original, and he is safe. If he works from a borrowed photograph, wittingly or unwittingly, he is not safe. Nor ought he to take the word of the American house, or of the foreign house, without verification. There is, of course, no suggestion that a responsible publisher on either side of the ocean would wilfully deceive a firm with which he had dealings. But it is possible that a book, prepared for the American market, might be carelessly submitted for sale here, without adequate guarantee.

Thomas Bewick.* This is a carefully printed and compiled list of Bewickiana, with a tribute by Mr. D. Croal Thompson. Too little has been heard of the Bewick Commemoration in the South of England, and the Newcastle-upon-Tyne Academy of Arts are to be congratulated on their enterprise and on the good taste which distinguishes this little account of a great and virile Englishman. Mr. Thompson on Bewick is well worth reading or listening to. Bewick, he rightly insists, was one of the first to sound precisely the depths of Nature in certain aspects, to reveal the glowing warmth of summer and the bitter cold of

winter. His tail-pieces are a joy for ever. Many rare and beautiful editions of his natural histories were shown at the exhibition. As regards his birds, it is interesting to be reminded that Bewick himself prized the yellow-hammer most.

* Thomas Bewick: the 150th Anniversary Commemoration of his Works and Relics. Newcastle-upon-Tyne. 1903.

A Competition for Artists. The journal *Armes et Sports* is organizing a competition for artists, the prizes to amount to 12,000 francs. The competition will be divided into two classes, the first being as it were initiatory, the second definite. The object of the sketches will be to advertise the journal, but their subject will depend on the invention of the artist, whose work must be in four colours. The principal members of the jury are MM. Edouard Détaillé, Grün, Chéret, and Berger, and the works that are successful will be exhibited in a special hall of the Grand Palais des Champs Elysées. The dépôt for the reception of sketches is at the office of the journal, Pavillon de Hanovre, 33, rue Louis-le-Grand, and sketches must arrive before the 25th inst., the final ones having to be sent in before noon on the 1st of December. The first prize is 5,000 francs, the second 2,000 francs, the third 1,000 francs, the fourth 500 francs, the fifth 300 francs, the sixth 200 francs, and there are also thirty prizes at 100 francs each.

Letters of a Collector.

DEAR MR. PRINTSELLER.

Everyone, more or less, is complaining of the depression in trade and in the money-market; those with money invested in the funds see their securities decline in value, and those with money to invest fight shy of everything for the present and keep their money in the bank. In fact, the only investors who have reason to be pleased with themselves are those who have placed a certain amount of their capital in engravings, old masters, and antiquities; and in these there has been no decline, and, indeed, several people have confessed to me that they have found capital invested in these things pay them far better than Consols, apart from the pleasure obtained in possessing them. Certain it is that the collector element is now so large that there is always a market for fine works of art, and even in times of the greatest

depression the enthusiastic collector will pay a high price for anything he requires, provided it is of the finest quality.

This applies in the same way to the most modest collector, who, searching through all the bric-à-brac shops in London and the suburbs for treasures to add to his collection, comes across a fine piece of china, an engraving, a specimen of rare old glass, for which he pays but a few shillings; for all these things he can find a ready market if he wishes to dispose of them, and in nine cases out of ten if he collects carefully, and avoids rubbish and forgeries, he can make a profit on his day's work. And everything of genuine antiquity which is to be picked up now-a-days must surely increase in value. It is only the most successful speculators in stocks and shares who are able to make a hundred per cent. in a year on their capital, and yet it is quite an ordinary occurrence for a keen collector to make fifty to one hundred per cent. on his purchases in considerably less than a year, and in many instances I have known it to be done in less than a day.

As an instance of very rapid rise in value I may mention the superb etchings of D. Y. Cameron. These etchings have increased in value during the past year at least 50 per cent., and several of the best examples of his work published in June last are selling at more than double the price at which they were published, so scarce have they become; in fact, with very few exceptions, the earlier work of Mr. Cameron cannot be obtained at all.

Such is the case, also, though in a less marked manner, with the portraits of eminent men, more especially those engraved by Charles Turner and Samuel Cousins. Prices for these fine mezzotints have been gradually creeping upwards. This time last year they were, except in a few cases, to be bought for a few shillings each, and now the more important command as much as thirty shillings, while fine proofs sell from three to five pounds each, and there is no doubt at all that they will continue to increase in value, and even at their present prices will prove a very profitable investment to anyone purchasing them.

One collector of my acquaintance has been forming a collection of those charming fir-

similes of drawings made by Sir Thomas Lawrence, and engraved by F. C. Lewis, which were published in sets of nine by Messrs. Colnaghi in 1831. The complete sets in the form in which they were issued are now very seldom met with, but the odd plates may be found from time to time, and are well worthy of the attention of any print-collector. The drawings are chiefly studies of women and children, and are most delicately tinted, and engraved in that masterly style for which F. C. Lewis was so famous.

Although a great number of collectors are devoting their time and money to the acquisition of everything old, many who are wise in their generation are not neglecting the present-day school of painters and engravers. There are many artists in London whose futures are assured, and whose drawings are in every way equal to those of bygone artists which command large sums in the auction rooms, and one has only to visit certain of the West End Galleries to prove this assertion. But artists as a rule are not pushful people, and are modest of their talent, with the result that much of their best work remains unknown and unappreciated.

Modern engravers of distinction are few in number, but these few loyally uphold the British art of engraving in mezzotinto, and produce works which reach the highest state of perfection. It is a pity that the published prices of many modern engravings are prohibitive to the collector of small means, for, as is well-known, many of the old engravings which are now fetching such high prices were published at about one guinea each. However, times have changed, and the modern engraver commands a far higher rate of remuneration for a plate than did his predecessor of one hundred years ago, and, in consequence, a higher price has to be paid by collectors for specimens of his work.

Yours very truly,
"COLLECTOR."

Comte de Anne Claude Philippe, Comte de Caylus
Caylus, (de Tubières, de Grimvard, de Pestch, de
Levi) was famous alike as an engraver, a
painter, a soldier, a courtier, a writer, and as the
friend and protector of artists. He exercised an
enormous influence in artistic, literary and Court

circles by his talent, his personality, and his example. Comte de Caylus was born in Paris, October 31st, 1692. His mother was a celebrated beauty, the Marquise de Caylus,—cousin of Madame de Maintenon. When a mere lad he was thrown into contact with artists, and learned to appreciate matters of art. His life-long intimacy with Watteau began in 1711, at M. de Crozat's, another famous patron of artists. Between 1713—1717 he saw much military service, and his adventures gave him opportunities for studying the treasures of art in the great churches and galleries of Europe. He became an enthusiastic collector of antiquities and curios of all kinds. He had a great taste for drawings and etchings which he copied with great ease, and acquired distinction as a draughtsman. His coloured drawings and oil paintings, adaptations for the most part of the work of painters of the *Fêtes Galantes*, and of Bouchardon, were well done.

As an Engraver. He turned his attention to engraving, and, under the instruction of Laurent Cars, gained great facility with his needle and his graver. His plates are marked by truthfulness of design and by pureness of work, especially in the earlier stages. He collaborated much with François Boucher. The total number of his etchings and engravings exceeds one thousand. Many of his etchings were finished by J. Fessaid and his pupils, and bear their names. His signature is differently written—C*, C***, C.C., C. de C., C.s. Among his more notable efforts was a suite of sixty-eight Character-figures "inventées par Watteau et gravées par son ami C*." In 1731 Comte de Caylus was elected Honorary Councillor-Amateur at the Royal Academy of France. He had, as was usual with artistic men of fashion of his time, his coterie of good fellows: Bouchardon, Boucher, Duclôs, Fagan, Collé, Panard, Coytel Lémoyne, Mignard, Lanerel, Roettiers, Mariette, and Watteau and others. Mariette speaks of his "vivacity of manner."

As a Writer. As a writer he made his mark, and wrote the lives, in appreciative and elegant language, of his favourite painters. Comte de Caylus died in Paris, September 5th, 1765. Among his best known engravings were:—More than 200 plates after the best pictures in the Royal collections; Heads, after drawings by Rubens

and Van Dyck, in the Crozat Gallery, and after drawings by Leonardo da Vinci; M. Mariette's Cabinet; "The History of Joseph" (six plates), after Rembrandt: several plates, "Life of Christ," after Raphael; Caricature, after C. Gillot; Plates, after Baccio Baldini, Guercino, Titian, the three Carrocci, Zuccari, C. Coypel, Bouchardon, Boucher, Watteau, and others; 300 heads from antique Jans, and many other reproductions; coloured drawings—ancient and modern—in the Royal Galleries. There are many of his plates in the Louvre.

**The
Artists'
Fund.**

This Society which we have much pleasure in calling attention to in these columns, must not be confounded with the Artists' General Benevolent Institution, was incorporated by Royal Charter in 1827, and had as its first President Mulready. The Society provides in a modest way insurance against sickness, accidents and old age, and is managed entirely by a committee of artists who support it by their joint contributions. Membership is strictly confined to artists of some degree of accomplishment and not less than twenty-one or more than forty-five years of age. The member who through any illness or accident is prevented from working, can claim thirty shillings a week for thirteen weeks and after that £1 a week for a further term of twenty-six weeks. Should his illness continue after that period he can claim £40 a year, which will be paid until his recovery or his death that should ensue. The member incapacitated through old age can claim the pension of £40 a year and a further sum of £40 will be paid at his death to his widow or his legal representative. The Society has nothing to do with charity, nor is it at all dependent on outside assistance, but there is a benevolent fund in connection with it, which derives some support from public donations. The benevolent fund which has now an invested capital of £33,000 is devoted exclusively to the relief of distressed widows and orphans of members of the Artists' Fund, to whom it has been possible of late years to ensure a minimum income of £52 to widows, with an additional £10 to each child. Candidates must be proposed and recommended by three members, and must produce satisfactory specimens of work in their particular branches.

**R. Gute-
kunst's
Gallery.** It is unusual to find a complete set of the etchings of Camille Corot displayed at once, but such an one is being exhibited by Mr. R. Gutekunst, at 16, King Street, St. James's S.W., and amateurs and collectors can see there those rare plates, "Dans les Dunes," first state, "L'Etang de Ville d'Avray," early state, only thirty of which were printed, and a first state of "Souvenir d'Italie." Rare and beautiful as these are, the "Environs de Rome," a second state (one of five) runs them hard, and is one of the best of the artist's productions. Of the works of Charles François Daubigny, the second state of "The Shepherds in the Wood," is probably the best, although "Cattle Drinking," a heliograph on glass, is a most natural, and consequently masterly piece of work. Charles Jacque is seen at his best in "Ploughing," and "Pigs in a Stable," and thirteen examples of the work of J. F. Miller are also displayed. Many of these are old favourites, but "Carding Wool," is exceptionally excellent for light and shade, and the "Woman Feeding a Child," blowing the spoon before it touches the infant's lips, will appeal to all lovers of maternal tenderness equally as to lovers of Art. Again "The Diggers" is a fine study, the pose of the workers being unusually good, and a first state of "The Gleaners" instantly attracts attention. The exhibition is in all ways satisfactory, and the sales prove how acceptable it is to connoisseurs.

**The
Whistler
Etchings.** At Messrs. Obach's galleries, 168, New Bond Street, the most complete collection of Whistler's etchings ever exhibited is now on view. In his instructive preface Mr. Wedmore tells us that Whistler etched in all fully 350 plates, impressions of 249 of which are here to be seen. The catalogue numbers the prints approximately in chronological order, which is of great assistance to visitors, forming also an invaluable record of these masterpieces. It may further assist those who may not be very familiar with more than a few examples, if I give (what is not succinctly stated in the catalogue) the dates of the different sets and an example of each manner as well.

DATE.	TITLE OF SET.	EXAMPLES.
1858	<i>The French Set.</i> — Catalogue Nos. 1 to 34 (approximately).	4 <i>The Unsain Tenement</i> — 9 <i>Street at Saverne.</i> 20 <i>The Kitchen.</i>

DATE.	TITLE OF SET.	EXAMPLES.
1852-60	<i>Thames Series.</i> — Catalogue Nos. 40 to 53 (approximate- ly) sixteen prints.	47 Black Lion Wharf. 48 The Pool. 50 Thames Police.
1870	<i>Leyland Period.</i> — (several dry points) Nos. 90 to 102 (again approximately).	95 A Child on a Couch. 101 The Guitar Player.
1879	<i>Venice (first set).</i> — (twelve prints) Nos. 123 to 134.	123 The Little Venice. 130 The Traghetto.
1880?	<i>The Twenty-six Et- chings.</i> — (Mostly of Venice), say Nos. 136 to 160.	136 Doorway and Vine. 139 San Biagio. 148 The Bridge. 157 Garden. 158 Rialto.
1896?	<i>Dutch Series and Latest Period.</i> — Nos. 216 to 249.	216 Steps, Amsterdam. 217 Balcony, Amsterdam. 220 Nocturne Dance House. 223 Zaandam. 242 The Embroidered Curtain. <i>Later English, etc.</i> 225 Doorway, Sandwich. 230 Seats, Gray's Inn. 239 Tour St. Antoine, Loches.

The catalogue might with advantage have given the dates of the later etchings more precisely. It must be understood that the numbers I give are only an approximate and rather rough guide as to the limits of the various periods; are in short designed to give a bird's-eye view of the different "manners." This quite unexampled array of masterpieces is Whistler's best answer to the grudging and narrow-minded attitude of the critics of his day. The most prominent among them did little but patronize what Whistler finally taught them to understand. At least let us be grateful that they were so far teachable. The mere extracts given from the catalogue make one's mouth water. It would simply be bewildering to put down a list, even of the remaining exceptionally fine examples.

There never was an etcher except Rembrandt, and Rembrandt *alone*, fit to be mentioned in the same breath. And Whistler's etchings have qualities of a quite distinct order of merit. Perhaps an economy of line born of actual visual enthusiasm might express the main point of difference. In Rembrandt

one more often sees the lover of rich and gloomy effects, the invented composition of a master who was independent of the model. Whistler, it is safe to say, was only inspired with his subject before him. Yet it is not only in such wonderful etchings as "The Salute; Dawn," or "San Giorgio," or "A Child on a Couch," unequalled in broad economy of line, that Whistler rivalled Rembrandt himself. The luminous glow of his "Balcony, Amsterdam," of the (124) "Nocturne," of "The Garden," shews what he could do, without putting in lines as thick as stair-rods, to convey a magnificently rich and atmospheric effect. But why waste time in talking? Go and see these masterpieces, and you will quite forget to be interested in what Tom said to Dick in early Victorian days; or in what Harry misunderstood.

The Society of Oil-Painters. It is hardly of much interest to lovers of pictures nowadays, whether painters of talent choose to exhibit their works under the protection of one Society or of another. Many of them, like popular writers of fiction, are to be found a little everywhere, and one must consequently go a little everywhere to find them. The best motto for the modern picture-hunter would be "masterpieces, not members," and in dealing with exhibitions we propose to adopt some such maxim. One of the most accomplished portrait-painters Great Britain possesses, Sir George Reid, exhibits a large canvas (98) "Durham." The effect of silvery haze and softened shadow is most faithfully rendered, and the problem of combining breadth and suavity seems to be solved. One is perhaps conscious of a want of accent in the composition, which may be partly owing to the large scale of the canvas, or after all to the absence of the concentrated vision of the habitual landscape-painter. Watts sends a picture imbued with the abstract veneration of childhood, typical of his allegorical style, rather than of the earlier pagan joyousness of his Venetian period. (126) "Jill." These are by far the two most eminent painters represented here, to whom one must of necessity yield the place of honour.

Among landscape painters (and the best work here is undoubtedly landscape) there is no one exhibiting who can show better work than James S. Hill. His picture of "Harlech" (5) stands out as a most painter-like and unaffected piece of work. The light is beautifully modulated, and the painting

broad and simple. Altogether a most arresting composition. D. Y. Cameron's "Norman Castle" (11) that hangs a few feet further away, is dramatic, as a distinguished critic has aptly said, but in technique it appears to me to fall short of the above-mentioned work. There is something of the Glasgow School impatience of the medium—in places the canvas seems filled in to give a quality like very handsome distemper—it is not oily enough. This gives the whole composition, in spite of its rich colour, a certain hardness. John Lavery's picture exemplifies his limitations almost as well as it does his undoubted accomplishment. No. 198 "Summer," the out-door portrait of the young lady is alive and charming, but the sea and sky are hardly more than a very artistic "back-cloth"; nor is the conventional grey of the grass very satisfactory—of course to harmonize with a dead sea there had to be a formless grey moss; so much has to be sacrificed to a formula.

As an amusing contrast we turn to John R. Reid. His skies, and more especially his seas, are desperately alive. They are indeed too energetic—almost blowsily so. They suggest washing-day in more qualities than their intense blue. The very clouds overhead might be imagined to flap audibly. But when all is said there is a sturdy truth and a point of view entirely honest and healthy, which will always give the spectator satisfaction.

The Idylls of George Wetherbee are beginning to cloy a little. "Dawn at the Gate" (123) is a somewhat thin, modern pastoral, and (175) "The Golden Horn," almost, but not quite, a classical one, by so much the more attenuated. They are essentially the idylls of a maiden's fancy—and quite pretty fancies too. Leslie Thomson's greens are turning rather poisonous, and his compositions fatigued. No. 359 might almost do for a railway advertisement of the Broads; it is so painfully undistinguished.

There are agreeable landscapes by Alfred Withers and Robert Little, some pillowy Lindners, not without charm, and a scene on the Seine, by J. Will Ashton, that is decidedly attractive. There is no useful purpose served in turning a brief review or a picture gallery into a catalogue *raisonné*, and so I need only add that the *genre*, figure and portrait

pieces are for the most part absolutely uninteresting where they are not trite or ridiculous. An exception, however, should be made in the case of No. 334 "The Dunes," by the late Hugh Carter. A fair-haired fisherwoman is resting her basket on a sandy hillock, and a child is playing beside her on the ground. The composition is refined rather than powerful, but it has at least a note of tenderness which has escaped the pitfall of sugary sentimentality. For which let us be duly grateful.

Hanover Gallery. We have seen better Daubignys than the somewhat clumsily painted example exhibited in the first gallery.

In general this master's smaller pieces are incomparably the best. Of the two Corots, one is not a very happy example, but the "Ville d'Avray" has the typical charm of silvery boughs and soft blue sky. We cannot refrain from wishing that dealers would not sandwich even the less interesting painters of the Barbizon group in between works of such very doubtful merit as the Roybets, the Ziem, the Henners and the Meunier here represented. These have nothing in common with the former and their presence only creates a note of discord. "The Isabeye" is disappointing; the cold atmosphere of the whole picture does not harmonize with the warm scheme in which the boat and its crew are painted.

Charles Keene. The exhibition of Charles Keene's *Punch* drawings closes soon. It is rather the fashion for the cultured to lament that these drawings lost something in the process of reproduction. It would be a higher compliment to say that this great draughtsman also knew the limitations of the woodcutter's craft to a nicety, and worked for it as admirably in his way as Menzel, the prince of illustrators, did in his. One is, of course, glad to see the original drawings—you do not get the fine gradations of colour in ever so good a print. *A propos* of "Old Masters" I recall this, without prejudice to any possessors of such. PICTURE DEALER: "Please take care your coat-tails don't—a—by chance—sweep against my 'Old Masters'!" AMATEUR: "Oh, b—less my soul! What ain't they dry yet?"

*The Dutch Gallery (E. J. Van Wisselingh).

Mr. R. W. P. de Vries, at Amsterdam, will have an important print sale on the 24th of November and three following days. The collections of H. M. Montauban van Swyndregt, Esq., and of the Painters' Club Pictures will be sold by auction. Fine old prints and etchings, mezzotints and colour-plates of Rembrandt, Bol, Lievens, Morland, Smith, Wheatley, Lancret, Demarteau and Descourtis, as well as a great collection of Russian portraits, costume-prints, and Arundel Society publications are mentioned in the catalogue.

The Christmas number of the *Art Journal* will be devoted to the life and work of Mr. John MacWhirter, R.A., and the text is being prepared by Archdeacon Sinclair. The illustrations will number over 60, and will include five separately printed plates, an etching, by Robert W. Macbeth, R.A., after "Glen Affric," two reproductions in colours, "An Alpine Meadow," and "A Wintry Fairy," with two subjects in monochrome.

Phil May Exhibition. Lovers of humour in Art had a great treat during the past month in the representative collection of the works of the late Phil May, which was gathered at the Leicester Galleries by Messrs. Ernest Brown and Phillips, who have recently made important additions to their premises. The late Artist was so original, and sketched with such fidelity the humour of even the darkest sides of life, and was so gifted in respect of portraying the real as opposed to the caricature, that he made for himself a position which few can hope to emulate. The one hundred and sixty eight drawings in black-and-white and colour, revealed Phil May in all his moods, serious, pathetic, and humorous, and told all too greatly of the human sympathy of the artist.

Some of Phil May's Drawings. There is something lovely in the expression of the old Actor, who is asked: "Do you play ping-pong?" and who replies, with all the acerbity of Charles King: "No, I play Hamlet!" Phil May has caught the expression to perfection; he has realized the old, heavy man who scorned juveniles in the legitimate, and wanted to play Romeo at eighty;

they were of the good old Crumple's stock, but if they had vanity they were not one-part men, and they could act. Another charming study is "H.M.S. Furious," a tiny boy bearing the legend on his cap, who is walking beside a genuine old sea-dog worn with the storms of a lifetime. The sarcasm of this is touching, and Phil May supplied his own letterpress. Space will not warrant praise of drawings where all deserved praise—and nearly all are good, for who that is a judge would not buy Phil May—but some must be noticed for conscience sake. Take that characteristic portrait of the slatternly, dirty woman to the dirty man, who says: "I don't believe in this 'ere mixed bathin'," and gains the retort, "So don't I." Of course they don't; they never bathed in their lives; cleanliness would be fatal to them, and Phil May knew it. He has a gem in the newsboy, who is looking out to see "if there's anything special sensational, co's if so, he can raise his prices," and as a work of Art, the bibulous and attenuated street-singer, who in her ancient days, warbles "Oi tell 'em they needn't come woonin' to me," is unsurpassed. Yet of all his works, the crayon "A Family Organ," is one of the best. It is only a child crying; but such a child. You can hear the echo of the weird music in the expression—you are thrilled and filled with anguish, and you know what that organ meant to the sufferers. The humour of the man is shewn markedly in his picture of the Rev. Stuggles, who thinks that the picture of a policeman in flames suggests the name of Bobbie Burns, and is met with the reply "Or Robert Browning." This is absolutely perfect.

Great on Actors. He was great on actors, and more than one of our leading artists are caricatured by him. But when he comes to his studies of Mr. Beerbohm Tree he ceases to be funny, he rises to the high level of true Art. They are grand, and his political, coloured drawings are in the same category. Those of Labouchere, Balfour, the late Lord Salisbury, Chamberlain, and Sir William Allen, are excellent to a degree—and what are these but Actors on the World's Stage? Then his costume studies and his types of London! What shall we say? That Phil May was in his way a master; a prime delineator of character, and we are the poorer by his loss.



Pickering. Pinx.]

THE STUDIOUS FAIR.

[*Houblon. scul.*]

Mistress Margaret Woffington.

✿ ✿ A SKETCH. ✿ ✿

OFFEN enough the task of a writer is rendered somewhat hard because of the peculiarity of his theme, and this difficulty undoubtedly presents itself in dealing with such a subject as Mistress Margaret Woffington. For this lady was not only a genius of the first order, but she was so intensely human, that one has to consider very closely how best to present her character, in its true light, to the notice of the reader. To indicate Peg Woffington as a saint would be manifestly absurd and would be an outrage upon the intelligence of people who have studied her career; and yet she was possessed of so much good that her failings were altogether eclipsed by her virtues. In considering the story of her life, it seems wonderful that one so gifted, and yet one who was so heavily handicapped, should have passed the ordeal as unscathed as she did; for notwithstanding "all slips of hers, one of Eve's family," the purity of her nature predominated; good triumphed over ill, and she stands in history staunch and true, even as was the poor frail mortal, who, honoured by the friendship of the Saviour, dared greatly when others fled aghast. Hers was a troublous life, absolutely crammed with temptation, and yet she lived her day and proved herself one whom it should be a delight to honour.

No one could have started life under much more adverse circumstances than did "the darling of the Gods," Margaret Woffington. Her father, a good, honest man, was a bricklayer's labourer, who died when his child was only ten years old, and her mother had to support herself and the two children by washing, charing, and selling oranges in the streets. She managed to give her daughters some little education at a Dame school, but Margaret's chief duties were carrying home linen and fetching water from the Liffey while the mother was busy.

Dublin in those days was not as well supplied with conveniences as now, and Mrs. Woffington had a hard struggle to provide what she needed for her occupation and to make ends meet. Little

Margaret was a great favourite with the Trinity College Students, for whom her mother did washing, and, as she afterwards confessed, she used to pawn their clothes for them at the end of the term, and generally share in their troubles and expectations. She was born on October 18, 1720, and from her earliest years gave evidence of the grace and beauty which, aided by keen intelligence, were destined to crown her Queen of Hearts in two capitals. A description of her as a child of eleven years reads flatteringly, for it seems to apply to greater maturity, and yet the date of the essay is some evidence of sincerity. This is how she was then described, omitting some details, which, tolerated then, would scarcely be acceptable now:—

"Her hair was of a bright auburn colour, which in artless ringlets flowing down the best turned neck in the world, enchanted the heart before it could guard against its force—in short, her whole form was beauteous to excess."

Almost immediately after her father died, when Peggy was aiding her mother and filling in time: by selling water-cress and making friends by her beauty and artlessness, a certain Mdle. Violante acquired the residence of the late Chief Justice Whitchal, at Fawnes Court, College Green, and built a canvas booth at the back, in which she gave exhibitions on the tight rope, in company with a troupe of acrobats. She undertook to carry two living children, suspended in baskets from each of her ankles across the tight-rope nightly, and, attracted by the beauty of Margaret, persuaded her mother to apprentice the child to her, and nightly the little girl assisted in this somewhat perilous performance. After a time, however, the acrobatic feats palled on the people of Dublin, and Mdle. Violante returned to France, with, however, every intention of returning. The time thus spent was not wasted, for the receptive mind of the child had grasped a good knowledge of the French language from her kindly mistress, which stood her in sound stead in



J. Haylley, pinx.

AS MRS. FORD IN THE MERRY WIVES OF WINDSOR.

[J. Faber, fecit.]

after years. Mdlle. Violante, who was a woman of resource and a good judge of character, did return, and formed a troupe of "Liliputian" players, presenting first "The Beggar's Opera," in which little Margaret was cast for the part of "Polly." The beauty of the child and her natural talent for acting took the town by storm, and her future career was at once assured. It seems strange that a child with such limited opportunities, so little education, and so much to contend with in the matter of means and environment, should have acquitted herself so well; but genius knows no barriers, and Margaret Woffington was a child of genius, and in her lexicon of youth there was no such word as "fail." When only thirteen years of age, she was engaged by Elrington in the Stock Company, at the Armigier Street Theatre, and when only fifteen years old was selected for the part of Ophelia. Even at this period she was drawing a living salary, and her constant care was for her mother and sister, to whom she took every penny of her earnings. Her success was prodigious, and in the "History of Clubs" we read:—"She lent a fresh charm to the drama by presenting in it the witchery that was instinctive to herself, and added new graces to the poet's fancy by joining to them those of her own." Her great achievement was not at first in the charming female characters of Shakespeare, but as the dashing Sir Harry Wildair in "The Constant Couple," she depicting the young rake with such perfection that she seemed destined to continue in masculine parts. The following extracts from the flood of verse that almost deluged her tell of these two successes:—

Peggy, the darling of the town!
In Polly won each heart,
But now she captivates again,
And all must feel the smart.

Her charm, resistless, conquers all—
Both sexes vanquished lie,
And who to Polly scorned to fall,
By Wildair, ravished, die.

It is not surprising that one so beautiful and so gifted should have been exposed to many temptations, but nothing changed the goodness of her heart. It would be folly to say that she lived the life of an anchorite or never stepped aside from the path of rectitude, but never once did she lose those gifts of love and charity which cover such a multitude of sins. She determined, after a time, to quit Dublin

and come to London, where she vainly endeavoured to encounter Rich, the then manager of Covent Garden Theatre. Eighteen times she called only to be refused access to the great man, but at last she sent up her name. Her fame had preceded her and she was at once admitted and found the manager surrounded by some score of cats, in whom he took great delight. Augustin Daly quotes the following letter from Rich to Sir Joshua Reynolds, in which he records the interview:—"It was a fortunate thing for my wife that I was not of a susceptible temperament. Had it been otherwise I should have found it difficult to retain my equanimity enough to arrange business negociations with the amalgamated Calypso, Circe, and Armida who dazzled my eyes. A more fascinating daughter of Eve never presented herself to a manager in search of rare commodities. She was as majestic as Juno, as lovely as Venus and as fresh and charming as Hebe." That fortress was stormed, and on November 6th, 1740, Margaret Woffington appeared as Sylvia in "The Recruiting Officer" at Covent Garden Theatre. The following lines speak to her success:—

TO MISS WOFFINGTON,
ON HER PLAYING THE PART OF "SYLVIA."
When first in petticoats you trod the stage,
Our sex with love you fired; your own with rage,
In breeches next so well you played the cheat—
The pretty fellow and the rake complete—
Each sex was then with different passions moved;
The men grew envious and the women loved!

Of her performance of Sir Harry Wildair, Macklin wrote:—"It was admitted by the best critics that Peg Woffington represented the gay, good humoured, dissipated rake with an ease and elegance of deportment that seemed almost out of the reach of female accomplishments, and her fame flew about the town with such rapidity that the comedies she appeared in had each a run and proved a considerable addition to the treasury."

Margaret Woffington was not destined, however, to remain with Rich, and she shortly left Covent Garden for Drury Lane, where she played with Kitty Clive, Mrs. Macklin, Mrs. Butler, Mrs. Ridout, Macklin, Ben Johnson, Theo. Cibber, Mills and Cross. She opened as Nerissa to the Portia of Kitty Clive and the Shylock of Macklin, "the Jew whom Shakespeare drew" as Pope called him, and this impersonation added to her fame. And then a great event in her life

occurred; David Garrick appeared on the scene and she played Cordelia to his King Lear. It was impossible for two such artists as Margaret Woffington and David Garrick to meet and not to love, and in the end they kept house together first at Macklin's and afterwards at Southampton Street. Garrick's verses "to Peggy" testify to his admiration at this time.

He wrote :—

"While bees from Flower to Flower rove,
And Linnets warble through the Grove,
Or Stately swans the waters love—
So long shall I love Peggy.

And when Death with his pointed dart,
Shall strike the blow that rends my heart,
My words shall be when I depart
Adieu, my lovely Peggy!"

Garrick's affection was not, however, lasting, and though marriage was frequently promised, and even the day fixed, the pair ultimately parted under circumstances that reflect credit upon Margaret Woffington. Prior to this the two had again appeared at Duval's Smock Alley Theatre in Dublin, and Miss Woffington rivalled Garrick in the enthusiasm which was created. All this time Miss Woffington, who was earning a good salary, was providing for her mother and paying for the education of her sister Mary, afterwards the Hon. Mrs. Cholmondeley, in a French Convent. The mother, we are told, was richly dressed and well housed, and had nothing but praise for her generous and affectionate daughter. From Dublin Margaret Woffington came back to Drury Lane, playing Rosalind and Mrs. Ford in the "Merry Wives of Windsor," but the time was not happy owing to frequent quarrels with the jealous and irascible Kitty Clive. When she left Garrick she took a villa at Teddington and introduced her sister to the polite society which she could command, with the result we have already intimated. In 1748, she again left Drury Lane for Covent Garden, and three years later engaged with Sheridan at Dublin. About this time Mr. Owen McSwiney left her an annuity of £200, invested in Consols, on the condition that she should renounce the Roman Catholic Faith and enter the Established Church, a proviso which she complied with as privately as possible, so as not to shock the susceptibilities of her mother. She was always like this, tender to a degree in consideration of others, though possibly not holding any pronounced religious views herself. While in Dublin

she made one great mistake, for she accepted the Presidency of the Beefsteak Club, being the only lady admitted, and thereby gave great offence to certain political partisans, who shewed their resentment by rioting in the theatre. She left Dublin in 1754, and returned to Covent Garden to play the final act in her stage life.

It was on the 3rd of May, 1757, that she trod the boards as Rosalind for the last time, and oh! the pathos of that scene. She played as she had seldom played, with all the grace and vivacity with which she was so gifted, and yet, from time to time, she complained of faintness. The end drew near at last, and she advanced to speak the epilogue, and managed so far as—

"If I were among you I would kiss as many as had beards that pleased me," when she exclaimed, "Oh God! Oh God!" and staggered to the wings stricken with paralysis. The vast audience hushed and slowly melted away, but they had looked their last on poor Peg Woffington.

She lived for some three years afterwards doing good in her time of affliction, clothing and feeding the poor, visiting them when she was able, and founding almshouses which still bear her name. In these years she was under the influence of Wesley, and her charity and kindness became household words. She died at Queen Square, Westminster, on March 28, 1760, and was buried at Teddington, where the following slab is erected :—

"Near this monument lies the body of Margaret Woffington, Spinster, born Oct. 18, 1720, who departed this life March 28, 1760, aged 39 years."

What shall be her epitaph: Good, true, kind, and gifted, and let those without sin slur her memory.

NOTE OF PAINTERS AND ENGRAVERS.

Pickering was a portrait painter who flourished during the early part of the eighteenth century. He was a follower of Sir Godfrey Kneller, and was chiefly noted for portraits "in character."

Richard Houston was an engraver in mezzotint, and was born in 1721. He was of dissipated habits, and for many years was kept in prison by the Printseller Sayer for debt. The accession of George III caused his release, and he appears to have remained in London until his death in 1775.

Arthur Pond was born in 1705. He painted numerous portraits, including one of Peg Woffington



A. Pond, pinx.]

MRS. WOFFINGTON.

[*Jas. McArdell, fecit.*

(now in the National Portrait Gallery). He was a fellow of the Royal Society and the Society of Antiquaries, and died in 1758.

James McArdell an engraver in mezzotinto of

Mrs. Ford, was a portrait and landscape painter during the eighteenth century.

Johan Faber, the younger, was born in Holland in 1684. He was a mezzotint engraver of consider-



P. Van Bleeck, pinx.

PHEBE.

[M. B. 1747.]

great distinction was born in 1710. The number of his plates is very considerable, most of them from portraits of persons of note by the principal painters of his time. He died in 1765.

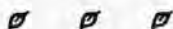
E. Hayley, the painter of Peg Woffington as

able note and engraved about 165 plates. He died in 1756.

Pieter Van Bleeck was a Dutch portrait painter. He went to London in 1723, and died there in 1764.

With Rothenstein

in Lithography.



FOR those of us who, without being endowed with the divining-rod that points unerringly to the hidden fountains of genius, nevertheless undertake to act as "demonstrator" of an artist's work, the obvious course is to begin by trying to understand what his message is. He must, to that end, turn to the artist with a mind sympathetically inclined and a determination rather to collaborate with than either to adore or scold him. To question the means before one understands the end is unreasonable; to cavil at news because it does not interest one is narrow-minded. It may interest others.

In the extremely interesting and complete exhibition of lithographs, held in the South Kensington Museum (1898-99), what must have struck even the least observant was the extraordinary dissimilarity of effects produced by processes, each of which are nevertheless correctly described as lithography.

Until late in the eighteenth century no form of printing direct from stone, other than engraving, had been discovered. It was in 1798 that Johann Aloys Senefelder, of Prague, perfected an invention by means of which a drawing done on stone could be transferred to paper without the intervening process of etching the line itself into the stone first.

The principle upon which his discovery was founded is the antagonism of oil and water. A drawing is made on the clean stone with a particular greasy ink, and when finished the stone is covered with a film of nitric acid and water; this bites away the surface, except where the oily ink protects the stone, leaving the drawn line in ever so slight relief. When the etching process is completed the fluid is drained off and a solution of gum and water passed over the stone. This is done to prevent the oily ink spreading over the stone. The next process is that of printing. The gum having dried, is now washed off again with a sponge; the drawing itself is next obliterated with another sponge steeped in oil, and not till the stone has been washed with clean water and thoroughly damped is the roller, charged with printing ink, passed evenly over the stone.

The drawing then begins to re-appear, and after repeated applications of the roller, will come out in full strength. From this final resurrected design or drawing impressions are taken on to damped paper, the stone being damped anew after each impression.

This is a mere outline of the complicated process of lithography, which will give the reader some idea of the skill demanded of both draughtsman and printer.

The inventor began by using a sort of printer's ink, but it was soon discovered that the principle of lithography could be adapted to the use of other mediums, such as crayon, different kinds of chalk and even wash. The process was further elaborated to enable the draughtsman to discard the unwieldy stone and draw on a mechanically grained paper, the drawing being then transferred to a smooth stone for printing.

This explains the varied results obtainable from a process of such elastic adaptability as lithography.

In the golden age of lithography, when such artists as Daumier, Goya and Gavarni did not disdain the lithographic chalk, it is however evident that drawings done direct on the stone preponderated, the lithographic paper giving less satisfactory results where rich and dark effects were required.

It is a curious fact that at this period, in the fifties and sixties, lithography in England was almost entirely neglected by eminent artists; the latest draughtsman of note to make use of it being probably Samuel Prout, who died in 1852—so that in the early 70's "lithographs" in England suggested mainly the hairy apostle or the couchant goat, which formed the pabulum of the drawing master's hour in ladies' seminaries.

It was probably the genius of Whistler which gave fresh impetus to a revival of lithography, initiated by Thomas Way in 1871. Fantin Latour (later to become as well known in London as in Paris), himself a zealous admirer of Daumier, also did much to shew its possibilities.

As Mr. T. R. Way, in his interesting article in



AN IDLE POSE.

"The Studio" tells us, Whistler began (1878) by drawing direct on the stone, as did all the great lithographers before him. It was not till some nine years later, that finding no doubt that the diaphanously delicate effects which mainly interested him could be obtained as well by the transfer

In the famous libel suit, *Pennell v. Saturday Review* (April 1897), it will be remembered that the critic attacked the custom, until then prevalent, of making no distinction in nomenclature between the transferred lithograph and the lithograph proper, drawn direct on the stone.



ADOLPH MENZEL.

lithograph, he adopted this more convenient process, and under his hand even this essentially inferior form of lithography became apparently the most complete.

Whistler, being to some extent included in this attack, was Pennell's chief witness, but although the case went against the critic, it can hardly be maintained that there was not a great deal in the

latter's contention that, since a drawing on paper mechanically grained to imitate stone cannot have the same quality as one done on the stone itself, a print from a transferred drawing must also be of less artistic value, and should command a correspond-

It was not long then before the example of the master was followed by the younger artists and transfer lithography came again into fashion.

This somewhat lengthy introduction brings me at last to the subject of the present article—the



THE MARCHIONESS OF GRANBY.

ingly lower price ; added to which, it is difficult (as before mentioned) to obtain with certainty the velvety blacks that the stone could retain and impart so successfully to the prints.

achievement of one or these younger men in lithography.

Will. Rothenstein began his studies at the Slade, under Legros in 1888, working there some eighteen

months. Feeling both the absence, at this period, of enthusiasm in the master and the want of a stimulating atmosphere among the students, he decided to go to Paris.

Here, although he was conscious of a much

He had however the good fortune to make Whistler's acquaintance in Paris, and it was by his advice and partly under his direction that Rothenstein began to experiment in lithography, and before long the merits of his series of portrait



COQUELIN.

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STEPHEN PHILLIPS.

with himself, and, if he be discriminating, he will further discover that they alone give evidence of a sense of composition and a sympathetic grasp of character too seldom exercised in work of this kind.

The essential lines of contour tell first and foremost, as does the dominant melody in music, the modelling being rendered with a refinement and at the same time a wise economy, that gives breadth to the composition, a proof that the artist possesses the indispensable quality of taste.

If here and there one is conscious that the treatment of the figure is not quite bold enough, (inasmuch as being in many cases only indicated, this might have been done more summarily), I should say the explanation lies in the wish to preserve the general harmony of effect which a more vigorous treatment in the drawing of the figure might otherwise be thought to imperil.

Mr. Rothenstein has in all done close upon 150 lithograph drawings, mostly portraits, published in sets, in the following order: 1893. Oxford Characters. 1897-8. The French set. Of these the Paul Verlaine was drawn in 1895, shortly before the poet's death. The second part of this set (Rodin, Fantin Latour and Legros) drawn in 1897, were published the following year by the Unicorn Press. 1898. English Portraits. 1899. Liber Juniorum. 1900. Manchester Portraits. In the artist's opinion this last series and the second French set contain the best lithographic work he has accomplished.

It is instructive to know the "articles of faith" of a serious artist, although Mr. Rothenstein, with an engaging modesty, has said that his work may not tell us whom he places in the front rank among all who have used the lithographer's chalk. They are Goya, Delacroix and Daumier. Of modern men, he adds that he cherishes a great admiration for Charles Shannon, as the one serious lithographer since Fantin Latour.

It only remains to say that there are prints of Rothenstein's lithographs in the British Museum, the South Kensington Museum, in Berlin, Dresden and Bremen.

Of his important and interesting work as a

painter it is not here my province to speak; his is not the kind of achievement that the most perfunctory critic would think of summing up in a few words.

In everything he does, one feels that there is an intellect at work and a single-minded determination to solve the artistic problem which he has set out to do. He seizes the essential qualities of any medium in which he works; be it pastel or oil the bronze of the medallist or the lithographer's chalk. One would prefer not to call him a painter of great promise. He is already one of considerable achievement.

His paintings are well known in the exhibitions of the New English Art Club, and in the Portrait Galleries in London, and the great international exhibitions of Munich, Berlin, etc., abroad.

NOTE ON THE SELECTED LITHOS.

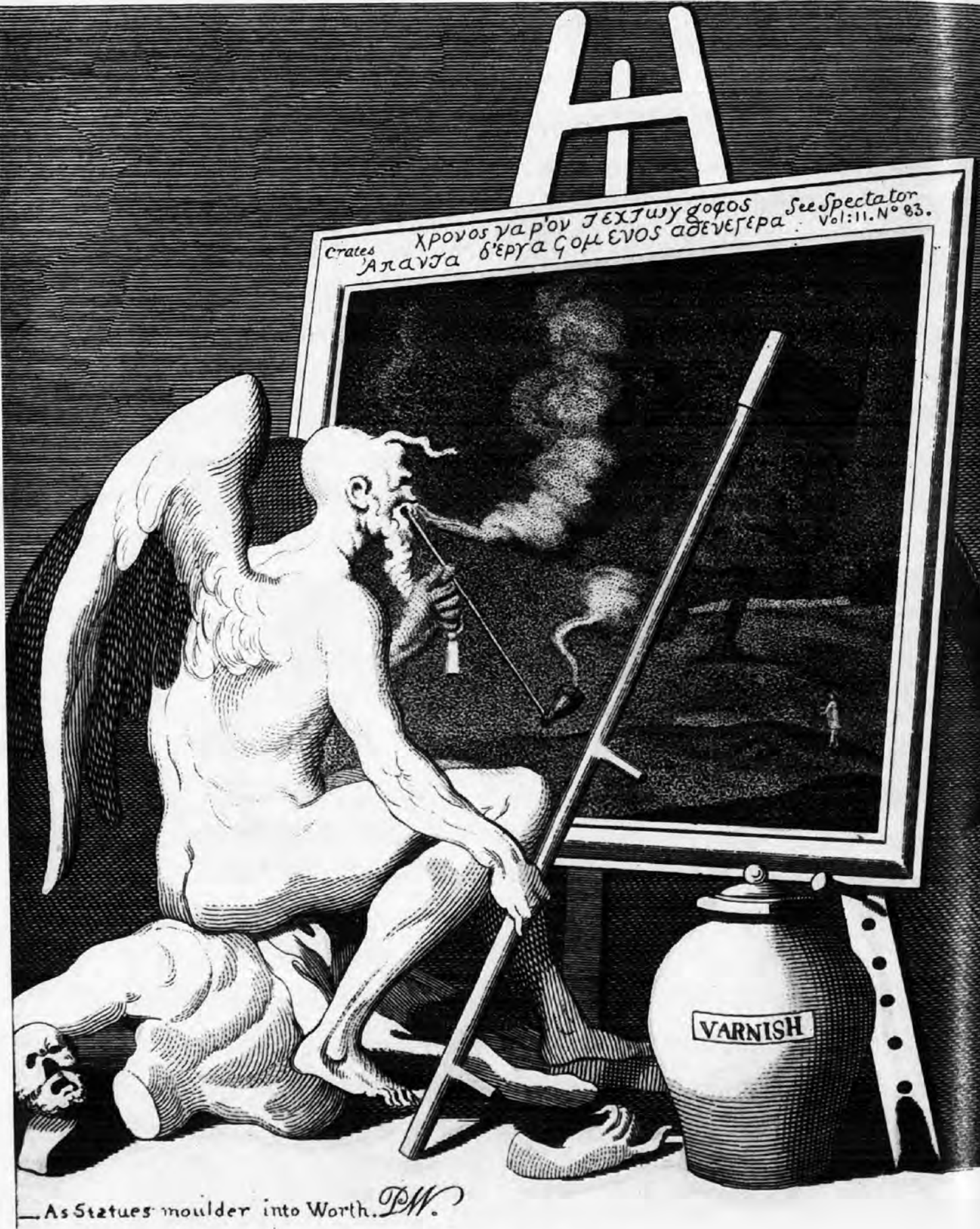
"Adolf Menzel." The greatest living master of illustration, some would say the greatest draughtsman in the world. His work is but too little known in England. In the Illustrations Exhibition, at South Kensington (1901) there were two or three little gems. It is not surprising that a German should still lead the way in an art which was in full maturity at a time when illustration elsewhere was but in leading-strings.

"The Marchioness of Granby." This graceful drawing is perhaps one of the most successful of Rothenstein's portraits of women. Lady Granby, it will be remembered was a frequent exhibitor at the Grafton Galleries, in which institution she took a warm interest.

"Coquelin." A most characteristic portrait of the great romantic comedian. Full of verve and distinction.

Our readers will be interested in this refined portrait of the most ambitious of our dramatic poets. We believe that, with the exception of a spirited caricature by Max Beerbohm, this is the only portrait of Mr. Stephen Phillips as yet published. It may surprise some to find that the author of "Paolo and Francesca" has a cast of countenance not too much at war with his lofty aspirations.

R. S. S.



Crates χρονος γαρ ον ΤΕΤΙΩΥΓΟΦΟΣ See Spectator
 Απαντα δ'εργα ρομενος αδενεφερα Vol: 11. N° 83.

As Statues moulder into Worth. *D.W.*

TIME BLACKING A PICTURE.

The Lesser-known Etchings of Hogarth.

By C. E. Vulliamy.



IN my last paper on Hogarth I dealt almost exclusively with those engravings of his with which most people have, at least, a superficial acquaintance. It is now my intention to discuss a few of his etchings only known to those who make him a study, but which, not only by reason of their natural extrinsic value to connoisseurs, as relics of the man and his times, but also on account of their own frequent artistic merit, are entitled to a far wider recognition. It is not to be denied, of course, that many of the early satires and book-plates, published by Chilcot, Caldwell, and other print vendors, contain nothing that the most unskilled copper-scratcher could not have equalled; but among the host of subscription tickets, caricatures, and miscellaneous designs produced during the artist's best period—1733 to 1763—there exist many real gems of humour and technique; chiefly, I fancy, ignored because generally unknown. In several of these Hogarth employs a choice of line and a boldness of execution not easily surpassed; and even where these qualities are lacking, it will usually be found that the paramount element of what I can only express by the word Hogarthianism redeems the prints from any imputation of commonality.

"Columbus Breaking the Egg" is the first engraving to which I wish to draw attention, originally used as a receipt for the "Analysis," and later on issued as an independent plate, with the receipt cut off the copper. This is an admirable specimen of English etching in the 18th century, possessing a freedom of line almost recalling some of Rembrandt's less elaborate work. The humorous possibilities of the scene are completely realized, yet there is little, if any, caricature or exaggeration. First states of this plate bear the date 1752, with the receipt annexed, which in the second state is removed, thereby reducing the margin; published in 1753. Second states, I may add, have the inscription: "Design'd and Etch'd by Wm. Hogarth, Decr. 1, 1753," on the left corner of the

border. Another clever little print is "Time Smoaking a Picture" (to retain the original orthography), issued to subscribers for "Sigismunda." Time, seated on a fallen statue, neatly crumbling into sections, drives his scythe through the fast-blackening canvas before him, on to which he blows clouds of smoke from a tobacco-pipe. A Greek quotation from the *Spectator* adorns the frame, and three lines of English poetry are printed below. When we consider Hogarth's supreme contempt for the works of the old masters—works whose age alone, in his opinion, constituted their value—we shall see that the sarcasm conveyed here is obvious, though Walpole's explanation of honest William's theory is worth quoting: "From a contempt or the ignorant virtuosi of the age," says he, "and from indignation at the impudent tricks of picture-dealers, whom he saw continually recommending and vending vile copies to bubble collectors, and from having never studied, indeed, having seen few good pictures of the great Italian masters, he persuaded himself that the praises bestowed on those glorious works were nothing but the effects of prejudice." Certainly the plate hints pretty clearly at some such doctrine; nor is it hard to imagine that Hogarth, sickened with the extravagant laudations of the "ignorant virtuosi," and having little experience of the pictures they alluded to, conceived a vigorous aversion to the very names of the great painters of the revival. A similar kind of satire is to be found in his tailpiece to the "Artist's Catalogue" of 1761, where the burlesquely attired monkey revives three old withered stumps, carefully placed in pots, and labelled: "Exoticks," with a watering-can. To those who subscribed for the "Midnight Modern Conversation," Hogarth issued the fine engraving of the "Oratorio," afterwards published separately. This most spirited etching, conveying as clear an idea of noise and exertion as possible, shows a company of enthusiastic singers in the act of rehearsing, with appalling vigour, Huggin's oratorio of "Judith," a piece of

music in which sense was entirely sacrificed to sound, Mr. Huggin's verses being, beyond doubt, extraordinary. At the time this was published there was a great mania for music of the florid style, adapted for heavy choruses and sensational effect, so that the "Oratorio" satirizes very effectually this particular phase of popular taste. Notice the tremendous, ecstatic energy of the conductor :

he rocks and trembles with excitement ; and although he has tied on his spectacles with string, his wig, lacking similar means of security, has been shaken from his bald pate in an especially severe frenzy of emotion. He leans forward with outstretched hand, striving to make his guiding voice heard above the choral storm which rages below. The technique is specially good, far greater confidence being visible here than in more elaborate works from the same hand. An excellent facsimile will be found in Jones' "Hogarth." I shall have occasion to return to prints of this kind presently ; but, in the meantime, it is my purpose to draw

attention to a class of our artist's work almost universally ignored : I speak of his engraved portraits. As records of remarkable personages, as records of a remarkable period, and as records of a remarkable genius, these are invaluable. There are quite a number of celebrities among them : Captain Coram, Bishop Hoadley, Lord Lovat, Garrick, Wilkes, his own portrait, Fielding, and so on. Of these, precedence must without hesita-

tion be given to the splendid "Simon, Lord Lovat," which, both for its masterly handling and also for its historical interest, deserves to be first mentioned.

We are told how Hogarth went to the White Hart, at St. Alban's, to meet his friend, old Lovat, then on his way for trial, for the purpose of obtaining his likeness ; how he was shown into a room where the Scotch chieftain was discovered under



SIMON, LORD LOVAT.

the hands of his barber ; how the aged peer sprang up, and, with well-lathered visage, ran to the artist with Celtic cordiality, embracing him with such an affectionate salute that it left soapy traces behind it. The portrait proved a complete success, and the prints, at 1s. each, sold "like wildfire." "He is drawn," says Ireland, "in the attitude of enumerating by his fingers the rebel forces . . . and I am informed the portrait is in air, character, and feature a most faithful resemblance of the original." The original painting is now in the National Portrait Gallery. Next in order of merit comes the etching, once so famous, of the

"Heaven-born Wilkes," which, it has been pointed out, is no caricature, but an exact delineation of that most wonderful politician, unflattering, it is true, but unexaggerated. On the occasion of Wilkes' second trial, and triumphant acquittal, Hogarth, with the "port-crayon," without which he so seldom walked abroad, formed one of the immense crowd of eager citizens who thronged the Court of Common Pleas to see how the cause would terminate. The

original sketch of the great patriot was made while he was declaiming, with such eloquence as had rarely been heard, on the cause of law and liberty. This drawing was afterwards consigned to the flames, though rescued from destruction by a woman, which has led to the conjecture that the artist had at first intended to make a burlesque of his subject, but then changed his mind. The engraving is admir-

able, characteristic of both Hogarth and his subject; the pose easy and natural; the drawing of the figure strong and determined. Further proof that no malice is meant in the print may be found by comparing it with the frankly revengeful caricature of Churchill, where the attack is so meanly conceived, and so brutal, that it forms an indisputable point in the case against Hogarth.

Wilkes' portrait is the last engraved by the artist; he died the year following its publication. He twice engraved his own portrait, both times with marked success. First, after the National Gallery picture, with the dog Trump, the books, and the famous palette surcharged with the "line of beauty and grace." Secondly, as a full-length seated figure, painting on a large canvas the comic muse. This latter is also from the picture by himself, and gives one an excellent idea of himself as he must have appeared at work: the attitude firm and business-like; the chubby, intelligent face, instinct with professional zeal. The first was pub-

lished in '1749, with the inscription "Gulielmus Hogarth se ipse pinxit et sculpsit, 1749," and the second in 1758. Bishop Hoadley and Captain Coram are engraved by Baron and M'Ardell respectively, from the pictures in the National Gallery and the Foundling Hospital, but I will pass on to the consideration of one of the most interesting of the series: the engraving of the notorious Sarah

Malcolm, the murderess. It would have been more correct, indeed, to have said engravings, for there are five versions of the original plate, as well as a doubtful woodcut in the *Gentleman's Magazine*.

Attracted, probably, both by love of speculation (prints of criminals had a ready sale) and also by a semi-morbid curiosity, Hogarth took a small canvas and his paints, and, in company with Sir James Thornhill, his father-in-law, visited the villainous Sarah in Newgate, where she was awaiting the completion of her sentence. Here he painted the excellent little oil-sketch



HEAVEN-BORN WILKES.

which is now in the Edinburgh National Gallery, of which he also painted a duplicate, from which the engravings were made. The first state is very scarce, the plate being inscribed "W. Hogarth (ad vivum) pinxit et sculpsit." Then comes a copy of the first, in the second state mezzotinted, in the third touched with the graver, and in the fourth not improved by the addition of a parson. Sarah has the determined, fixed expression of the criminal;

she retains (as the paintings show) a healthy colour and a stolid appearance, callous of the nearness of her death ; she died, it is said, "with a lie on her lips."

The little bust of Fielding, drawn after the writer's death from memory, engraved by Basire,

merit, but as illustrations of Hogarth's extensive grasp of portraiture.

Space forbids me to say much more concerning the miscellaneous prints, but I must mention one or two more before I conclude. One of the best composed plates, and one abounding in the richest



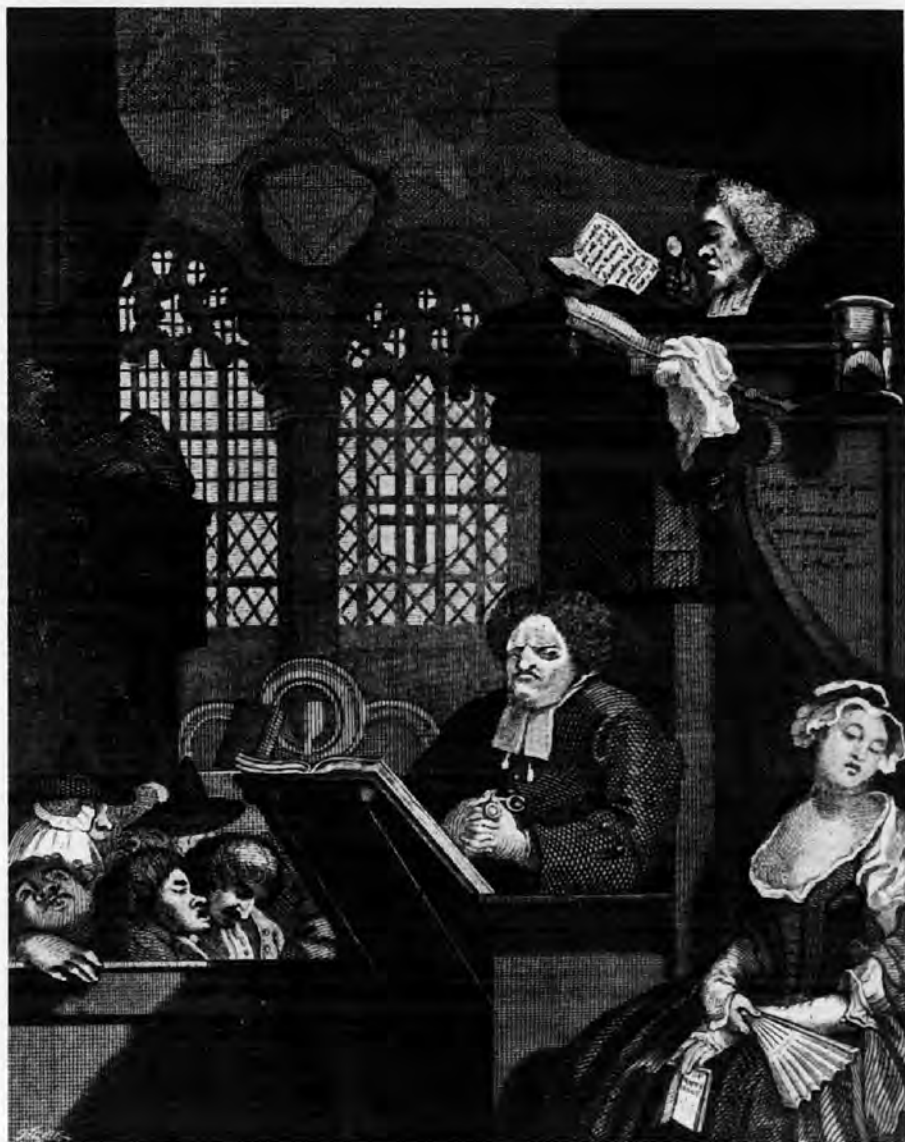
COLUMBUS BREAKING THE EGG.

is the only trustworthy portrait of him in existence ; and although its resemblance depends entirely on Hogarth's powers of recollection, yet, the two men being intimately acquainted, we are assured the likeness is correct. All these will be found worthy of study ; not only as priceless souvenirs of that most interesting period in England, the eighteenth century, not only as productions of no inconsiderable

humour, is that of the "Sleeping Congregation," first issued in 1736, but again published and re-touched in 1762. An admirable character here, one of the artist's best, is the bulky clerk, of true Falstaff build, who prefers contemplating the substantial charms of the sleeping damsel near him to considering the long-flowing stream of the parson's eloquence which drones on above. The

interior of the church gives one an insight into churches as they once were: observe the bygone style of the pulpit. Concerning this sacred edifice, hear the facetious Ireland, who would have you believe that the church was originally a cottage. "The pews carry evident marks of having been once a Gothic bedstead. The cumbrous load of

called "Characters and Caricaturas" was issued: a motley and confused group of heads, all in profile, producing a very curious effect. The receipt is interesting and runs thus: "Received April —, of —, half-a-guinea, being the first payment for six prints called Marriage A-la-mode, which I promise to deliver when finished, on receiving half-



THE SLEEPING CONGREGATION.

oak with which it was canopied, still supported by large square posts, is become a gallery." He then goes on, "The pulpit in which our dozing divine is groaning out the gospel was once a groaning-chair for the good wife of the cottage. . . . The crutches, which erst supported dame Baucis, now prop the clerk's reading-desk." As a receipt ticket for the famous "Marriage à la mode," the print

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languid notes in a book, in the Court of Common Pleas, with the royal arms above them ; but, on the day before his death, Hogarth engraved the row of grotesque heads above, not living to completely finish them. These heads, intended to satirize the outré in caricature, spoil the etching as a composition,

search ; the possession of them gives unlimited material for speculation and analysis, and to the historian forms a series of invaluable side-lights, nay, penetrating search-lights, on the period they illustrate. They are within the reach of the most poverty-stricken connoisseur ; their price is hardly



SARAH MALCOLM.

but they are noteworthy as representing the last strokes that Hogarth ever placed on copper.

These are but a few of the lesser-known etchings to which it has been my desire to draw the attention of my readers ; many more remain, varied alike in subject and treatment, good, poor, or indifferent, but all worth inspection. The collection of these affords countless opportunities for instructive re-

ever above a few shillings ; they are to be found, if searched for, in all sorts of unexpected places. Let me strongly advise all true print-lovers to obtain them, by an easily conducted hunt, if they have not already got them, and assure them that time thus spent will never be regretted. Let it not be said that the cheap photograph, the coloured reproduction, and the illustrated hand-book are all we want.

The History of Engraving:—XI.

By Stanley Elston Austin.

WHILE all the world is indebted to the Pontiffs for the part they played in the encouragement of Art, collectors are most interested in those who reproduced the glories of the masters and rendered these treasures possible of acquisition by the whole civilized race. Chief honour therefore attaches to Maso Finiguerra, who was the first and one of the best exponents of the Art of Engraving in Italy. (Of this gifted man, Vasari writes:—“The commencement of the Art of Engraving (*dell'intagliare*) springs from Maso Finiguerra, a Florentine, about the year of grace 1460, since this artist from all his works, which he engraved on silver, to be afterwards filled up with niello, obtained from them impressions in clay, and having poured liquid sulphur on these they became imprinted and charged with smoke. Whence by means of oil they gave out the same effect as did the silver. And this he did again with damp paper, and with the same tint, exerting pressure gently all over it with a round roller, which made it appear not only as if printed, but as though drawn with the pen.”)

I am not interested to know if Roger Van den Weyden or Van Eyck, who was at Rome in 1450, inspired Maso Finiguerra, since although priority is claimed for the German School, and prints engraved in *intaglio* on copperplate in Germany, are said to exist since 1422, both Bartsch and Passavant point out that there is no proof of such prints having existed, and that in this instance the wish was father to the thought. Maso Finiguerra initiated a Florentine goldsmith, named Baccio Baldini in the art of taking an impression on paper from a niello plate somewhere about 1450, and this artist, whose “Life of the Virgin and Christ” I reproduce, in 1465 issued his famous calendar, the idea being the indefinite multiplication of prints by the same process as that used in charging silver plates with *nigellum*. Baldini was born at Florence in 1436, but the date of his death

is uncertain. For about ten years Baldini occupied himself in engraving unaided, but after this time he was assisted by a still more famous artist, by name, Alessandro Filipepi Botticelli. This noted man, better known as Sandro Botticelli, was the son of Mariano Filipepi, and was born at Florence in 1447. He was at first apprenticed to a goldsmith, and studied painting after Filippo Lippi, and afterwards devoted himself largely to engraving. The suggestion is made by Passavant that Botticelli imitated the Master of 1466, or E.S., and that this fact proves that the Germans were prior to the Italians in the Art of Engraving, but it certainly does nothing of the kind, although the inference is sufficiently subtle to be convincing to some minds. Passavant says of him:—“He engraved much on copper, and his works of this kind are easily recognizable by their superior drawing, particularly of the contours. Another character distinguishing them from the engravings of Baldini is the use of the dry point, particularly in the obliquely crossed hatchings—a method adopted by the old German masters, and among them by the Master of 1464, or of the ‘Creation.’ As these hatchings generally disappear after the earlier impressions have been taken, the later copies have frequently a somewhat harsh appearance. Botticelli employed this manner of engraving in his prints of the Prophets and Sybils, and particularly in his illustrations of Dante.”

He immortalized himself during the Pontificate of Sixtus IV by his beautiful frescoes in the Sistine Chapel, which decorations have caused this small sanctuary to be described as “one of the greatest of the world’s treasure-boxes.” Botticelli’s contributions are “The temptation of Our Lord by Satan;” “Moses assisting the daughters of Jethro against the shepherds of Midian;” “The sons of Aaron, Korah, Dathan and Abiram being punished at the altar they defiled” and some of the figures of the Popes. The remaining frescoes are “Moses and



Chalcott

ADORATION OF THE MAGI.

Zipporah," once attributed to Signorelli, but now claimed to be the work of Pinturicchio; "Moses and the Israelites after the passage of the Red Sea," by Cosimo Rosselli; "Moses giving the commandments from the Mount," by Rosselli; "Moses and Joshua," also attributed to Signorelli, but probably by Pinturicchio; "The Baptism of Christ" attributed to Perugino; "The calling of the Apostles at Gen-

voluptuous coloring of Cosimo Rosselli found greater favour with Sixtus IV, than did the more delicate toning of Botticelli. It is worth noting that the fine background in the fresco of the punishment of the sons of Aaron has been attributed to Filippino Lippi, but the only reason alleged for this is its extreme beauty. I cannot recognize this as any valid reason for refusing the honours of its



DER FRÜHLING.

[Sandro Botticelli.]

nesareth," by Domenico Ghirlandajo; "The Sermon on the Mount" and "The Last Supper," both by Rosselli; and "Christ giving the keys to St. Peter," by Perugino. According to Vasari, Botticelli was given charge of all the artists at work in the Sistine Chapel, but I am not inclined to take this opinion too seriously, for it is well known that the

composition to Botticelli, for the whole of this fresco is admirable in its mingled force and dignity, passion and terror, and the man who pictured these was surely capable of drawing the background. Equally powerful is the fresco of "Moses and the daughters of Jethro," a wonderful study, chiefly in grey and white, but it is too full of varied incident



FIGURE FROM DER FRÜHLING.

[Botticelli.]

to rank as an effective piece of work of the first order, although the ability of the artist is unquestionable.

kings being portraits of members of the great family of Medici, who gave great support to the artist and engraver. The first king is represented by Cosimo



ENLARGED GROUP FROM DER FRÜHLING.

[Botticelli.]

Perhaps one of the most admired of Botticelli's works is his "Adoration of the Magi," the three

de' Medici, the second by Giuliano de' Medici, father of Pope Clement VII, and the third by

Giovanni de' Medici, son of Cosimo. Of this picture Vasari writes: "It is a most admirable work for coloring, design and composition; and so beautifully finished, that even in these days, every artist is astonished at it."

Botticelli has been credited with writing a commentary upon Dante, but although he certainly designed and engraved plates for the "Inferno," there seems some doubt about his written essay. Ottley imagines that "he might have written some

designer and was most prodigal in the matter of production, and it is recorded that some time after his death his designs were sought after and highly prized, even by provincial artists. His Florentine Almanack was produced in 1464 and has been fully described by Strutt. One of his best prints according to Vasari is "The Triumph of the Faith of Fra Girolamo Savonarola of Ferrara," and I am not disposed to disagree with him. Returning for an instant to the claim of priority by Germany, the



THE HOLY FAMILY.

whimsical opinions as to the etiquette and rules of precedence which he imagined proper amongst the different classes of saints and angels in heavens; and that in these opinions he had been found at variance with the Established Doctrines of the Church." Yet the piety expressed in most of his scriptural work does not suggest any light treatment of sacred subjects by him. He had no doubt a keen sense of humour, but I see nothing in his work to suggest the satirist. He was a most excellent

opinion of Huber is worth quoting, and he emphatically states that if the German artists of the same period are superior in the management of the burin, the Italian masters have infinitely the advantage in the grace and contours of the figures and the taste with which they are composed. This is true of all three artists, Baldini, Botticelli, and Benedetto Montagna, whose works I have used to illustrate this article; and it is worth noting that the phrase, "as lovely as a Botticelli," was commonly

used to express merit that nearly reached perfection. It is difficult when one commences to write of

to those who were engravers as well as artists. One is apt to dwell so lovingly upon Raphael,



ST. GEORGE AND THE DRAGON.

[Benedetto Montagna.]

the masters who adorned the Vatican, to avoid straying from the subject, and keep studiously

Titian, Michaelangelo, Fra Angelico, and the army of geniuses who have adorned its walls, and

forget that many in its ranks did not wield the burin. As Miss Porter says: "Perhaps when the to-be-hoped-for-away future has crumbled to ruins

that golden era still glow with a brilliancy that dims all present achievement. Only one of many museums, where are garnered the Art treasures of



LIFE OF THE VIRGIN AND CHRIST.

[Baccio Baldini.]

the Stanze and the Sistine Chapel, perhaps the soil of Italy will have ready a new race of giant creators, who can worthily replace the masterpieces of the vanished past. Meanwhile, for us the embers of

the world, it is the Vatican which holds more completely than any other worthy examples of the greatest art epochs of all times."

(To be continued.)

Our Paris Letter.

By Henri Frantz.

THE discovery has just been made, in a garret of the Musée de Versailles, of two important specimens of French sculpture. One, a bust by Houdon, who is among the most charming of eighteenth century Masters, is signed and dated 1779. It represents the Count de Valbelle, Field-marshal of the King's armies, whose legacy of £24,000 to the Academy won him the name of "bienfaiteurs des lettres." The other great discovery is that of a bust of Boileau, by another great sculptor of this time, J. J. Caffieri, dated 1785. When one remembers that the unique copy of this work was broken at the Sainte Jeneviève Library, one can realize the value of this discovery.

Some days earlier another treasure was found in the State Store-house in the shape of a complete wainscotting for a drawing-room, that Louis XIV. had had designed by the best workmen of his time. When Louis Philippe, on an unfortunate impulse, set about restoring the Palace of Versailles in the fashion of the day, this wainscotting somehow was set aside. Behold now in all their splendour these incomparably delicate panels! There are forty-one of them, and each has five divisions, which treat of the four following subjects: the laurel crown, the lyre, the escutcheon of France, and a royal emblem, the whole surmounted by the emblazoned sun of Louis XIV. The colour is white, and the ironwork also to match. Thanks to this interesting set, the director of the Versailles Museum, M. de Nolhac, will now be able to reconstruct an entire Salon under the régime of Louis XIV.

But after having enjoyed the contemplation of these precious acquisitions, one can ask, with good reason, how it happens that works of such value can be so discovered. How, one wonders, can the attics of our Museums contain treasures like the sculptures of Caffieri and Houdon, and how can it take until the year of grace 1903 to unearth them? What then is the staff of our National Museum doing? And how is it that such valuables can remain unclassified and unscheduled? For, if busts of this value and such unique wainscottings

are to sleep forgotten in the attics of our State store-rooms, it is to be feared that other works of equal importance are in a fair way to be ruined and deteriorated, at the mercy of every accident.

There are abuses to be found only in the administration of the fine arts in France. For that matter, there is so much to be said to the detriment of this community, that this chronicle would not suffice did I wish to dwell on the principal faults recently committed. Appointments to directorships of Museums awarded to incapacity, which has no recommendation but that of powerful interest. The purchase of doubtful, false, or mediocre work (such as the Saïtapharnès Tiara, le Joya of the Kums collection, and many others). Absurd and erroneous attributions (among a thousand instances, the Bacchus of Leonardo da Vinci?) Badly arranged collections, incomplete catalogues, these, in a few words, are the principal charges to be brought against the administration of the fine arts.

The sale season opened at the Hotel Drouot, in October, and although the artistic movement has not yet put on its winter activity, still there are some interesting transactions worth noting. It will be remembered that the great Lelong sales which took place in the spring have been referred to. The collections of Mme. Lelong were so considerable that they were by no means exhausted by the great sale of a few months back. Those of the collections which were sold, were naturally the most important, and all the works of any great value were included, so that we have to-day quite a series of less notable things, but also less classified things, which create an opportunity for a good collector to do some very advantageous buying. However this may be, it must be remembered that this collection Lelong is by far the most important lot which has been sold at auction for a great number of years.

In the shape of pictures, there is nothing special to chronicle, although three picture frames for frieze panels in the Louis XV style went for 3,300 francs to M. Sue, a merchant; and another big frame in sculptured wood, of the time of the

"Régence," was sold for 2,530 francs to M. Ducrey. As time goes on, all ancient frames are more and more recherché, not only to set off ancient pictures, but modern ones also, to which they give a special *cachet*. Furniture and chairs have given rise to many good bids. A sofa, six easy chairs and twelve small chairs in sculptured wood, Louis XV style, were sold for 4,850 francs. Other notable bids were: a sofa in sculptured wood of the same period, 1,220 francs; five easy chairs and two small chairs in sculptured wood, signed Boulard (Louis XV), 1,320 francs; bedroom pedestal in marqueterie, 1,200 francs; four little stools, Louis XV, 800 francs.

All works of the Regency period are always very much sought after. This is perfectly natural, for they are much rarer than others, and combine the elegance of the Louis XV period with the majesty of Louis XIV. Thus ten easy chairs of this period were sold for 1,820 francs to M. Ducrey, a merchant.

Next came the sale of non-classified materials, about which the same infatuation was manifested. Thus a piece of Eastern tapestry reached the price of 750 francs, which, had it been entire, would have certainly been worth 20,000 francs. Among other objects not catalogued which were put up for three days to auction, were some more interesting pieces of furniture, unfortunately in rather a bad state. All this bric-à-brac was sold at incomprehensible prices. At any antiquary's each of these objects could be had at inferior prices, but the buyers seemed hypnotised by the famous name of Lelong, and anything belonging to this collection appeared to have a great prestige. Thus I saw a bronze *socle* and a marble *en lambeaux* priced as high as 1,360 francs.

Experts had estimated that all the latter part of the Lelong sale would be worth no more than 150,000, but it reached 350,000 francs. As to the entire profit on the Lelong sales, it was estimated at 9,565,000 francs.

If, from an artistic point of view (which is my own), all this is only of mediocre importance, there is soon to come, at all events, a more captivating sale, namely, that of the collection of pictures lately belonging to M. Ravaisson-Mollieu, who died last year. This archæologist was at one time one of the keepers of the Louvre, at a time when the Directors of our Museums were chosen from truly learned men, who fulfilled their functions with zeal and efficiency, instead of being selected at

random, and according to political caprice. It was in the happy days of Frederic Villot and of the Sommerards — far enough away from us in these days! Much is said, meanwhile, of an "Orphée" by Perugin, and of a "Sainte Famille" by Dürer. What is interesting about this collection is that it contains the work of such a variety of masters that it proves a most happy eclecticism in the collector. Notable are the following items: "Virgin and Child," by Raphael; "Holy Family," by Fra Bartolomeo; "Madeleine debout," by Correggio; "Deux Anges," by the same master; "Virgin Adoring Christ," by Titian; portrait of "Isabel of Spain," by Velasquez; "Child Jesus and St. Antoine," by Murillo; "Virgin and Child," by Dürer; "Sacrifice of Abraham," by Rembrandt.

This sale is entrusted to the care of Mme. Coulon, commissary appraiser, and, contrary to custom, there will be no expert. The heirs of M. Ravaisson-Mollieu considered in effect that the name and reputation of the archæologist are sufficient guarantee of the authenticity of these pictures, without the necessity of revision by an expert. And they are decidedly right, especially when one remembers the numerous errors committed daily by our experts in their opinions, based, as they are often, on a simple impression, while the attributions of M. Ravaisson-Mollieu are based on facts. Have I not seen the greatest Parisian expert, dispute the authenticity of a picture by Corot, which the possessor had watched in process of painting, and kept ever since? The same thing occurred some years ago at the Alexandre Dumas sale. Among the non-classified pictures, judged as doubtful by the experts, was a little picture representing "Arabs," and signed Eugène Delacroix. This charming sketch was given by the master himself to Theophile Janthier, who made a present of it to Dumas. One of Dumas' friends recognised it at once and bought it for 500 francs; no one thought of disputing for a work which the expert did not recommend. And yet a well-known French master was in question! What would have been the consequence supposing it had been the work of some small Dutch painter or primitive German? Such examples (and I could mention many others) show how easily experts are deceived. It is necessary, above all, in this delicate kingdom of painting, that the amateur should rely on himself and on his own experience.

Engraving Reviewed. *℞*

MR. EDWARD LESLIE HAYNES, the engraver of the accompanying charming figure, after Sir Thomas Lawrence, P.R.A., of "Miss Macdonald," is the only son of Mr. E. B. Haynes, [the Managing Director of Messrs. Henry Graves and Co., Ltd., and the latest pupil of Mr. Thomas G. Appleton, whose reputation as an engraver in mezzotint, is known the world over. The success

years of age, and we should advise collectors of mezzotint to follow closely the work which he produces from time to time. It is rare that a mezzotinter can apply his art with equal facility to figures as well as landscape, but Mr. Haynes seems perfectly at home with either. Compare his "Lock" and "Cornfield," after Constable, with his "Lady Lyndhurst," and "Miss Macdonald,"



MISS MACDONALD.

which Mr. E. Leslie Haynes has attained in the short time he has been before the public as an engraver is nothing short of phenomenal, and he has before him a career of the greatest promise. To have exhibited two subjects in the Paris Salon this year, and one last year, besides being specially invited by the Société des Amis des Beaux Arts to exhibit two subjects in the city of Rouen, speaks well for the career of a young man twenty-two

after Lawrence, and it will be conceded for a young man of his age we have not had his equal. He has just now commenced a most beautiful and difficult Ruisdael, which, we venture to think, many older engravers would hesitate to undertake. He will go to the Continent to work before the original painting, and we should look forward to the result with considerable anticipation of something very fine.

Engraving Reviewed.

It would be difficult to find a more charming work of art than "Fidelity," which has just been produced by Mr. F. G. McQueen, of 33, Haymarket. It is a simple subject, a lady holding a pet dog in her arms, but it is full of detail, and the expression of the girl's face is exquisite, while

from the original in the Wallace collection by J. B. Greuze, the size of the work being $19\frac{3}{4}$ by $16\frac{1}{2}$. Only two hundred artist's proofs will be issued at £5 5s. each, and India prints at £1 11s. 6d. The mezzotint is one which cannot fail to attract even those who are unacquainted with the work of



FIDELITY.

the faithful little creature seems to respond to the emotion of its mistress. Scores of stories of the attachment of men and women to dogs arise in one's mind as one gazes at this picture, instinct with truth and stamped with art.

"Fidelity" is a pure mezzotint by M. Cormack,

Greuze, or of the faithful reproductions of Cormack. The beauty of the lady and the affection shewn in the pose of the dog's head must be realized and appreciated by all lovers of animals, who will find in this latest production of Mr. McQueen an unfailing source of pleasure.

Book Reviewed.

Great Masters.

THE first part of this fine work, produced under the auspices of The Fine Arts Publishing Co., Ltd., by William Heinemann of London, Hachette and Company of Paris, and Rich. Boug of Berlin, has

just been issued and reflects the greatest credit upon all concerned in its publication. Four photogravures are issued with each part, the cost of which is five shillings, and purchasers have the opportunity of adorning their walls with works that can only add to the beauty of the home. The reproductions are masterly, and the descriptive text and introduction are furnished by Sir Martin Conway, Slade Professor of Art at the University of Cambridge. In his preface Sir Martin Conway says that the photogravures, as a rule, will be

made from fine examples from private collections of the less accessible public galleries, rather than from equally great works by the same artists, which have already been produced. This rule is not like the law of the Medes and Persians, for it is elastic as regards old favourites, but the bulk of the reproductions will be made from the lesser known works of the greatest masters. The first part contains a portrait

of himself by Jan Steen from Lord Northbrook's collection; "Mrs. Carnac," by Sir Joshua Reynolds from the Wallace Collection; the "Prince of Orange," by Van Dyck, in the Hermitage St.

Petersburg, and "The Ash Tree Avenue," in the Rijksmuseum at Amsterdam.

The photogravure which we have selected for reproduction, is a portrait of "William II., Prince of Orange-Nassau," at the age of twelve, painted by Van Dyck when the young Prince was on a visit to the court of our King Charles I. He married a daughter of that ill-fated King and was the father of our King William III. It is a glorious picture, with its wealth of detail and portrayal of elegance, and is correctly described as "one of the relatively few pictures of



WILLIAM II. PRINCE OF ORANGE-NASSAU.

[Van Dyck.]

that period (the closing years of Van Dyck's life) into which he threw the whole wealth of his powers at their full maturity." Great Masters is a publication worthy of its noble object, the fostering of love for great Art, and if it continues as it has commenced, it must succeed.

"Great Masters": 1400 to 1800. Reproductions in Photogravure from the finest works of the most famous painters down to the year 1800. London: Wm. Heinemann.

Round the Printsellers and Galleries.

A Chat by
Maud Theodore Bello.

SURELY never, in all the history of art collection, have there been so many opportunities for intending treasure owners to add to their store of things beautiful as now! And, since the days of—shall I say fifty years ago?—how the attitude of society towards Art has changed!

Then, an inartistic generation covered the walls of its drawing-rooms with heavy and ugly oil-paintings, framed in aggressive gold monstrosities, and surrounded itself with heavier and uglier furniture, placed often at conventional distances, and, alas! how often allowed to remain there! Now we have changed all that. We have returned to the days and the loves of our grandmothers, to the delicate miniature in its paste or pearl setting, which we suspend from our necks or add to our curio table; to the odd bits of furniture—each a special delight to the eye—which have been secured for us by some well-known connoisseur, or, perhaps, if we are sufficiently lucky, picked up on our own rambles at home and abroad; to the soft-toned colour prints and fine old engravings and mezzotints of a by-gone period which were relegated to the attic, or jostled in between the newer acquisition while the craze for the massive and cumbersome held its sway.

If our tendencies have so changed for the better, is it not by reason of the zeal of those art collectors who have appeared among us of later years, and who are themselves resolved to make us all recognize the beautiful when it is placed before us?

Then, too, if our purses unkindly refuse to be lengthened, and debar us from indulging in original specimens of an old world art, have we not also magnificent processes of reproduction which enable us to secure copies of the pictures and prints and furniture we long for—not intrinsically of any great value, perhaps—but each article, with its own particular attractions, a pleasure to possess?

Speaking as a woman who loves all things, whether of ancient or modern manufacture, dedicated to the “home beautiful,” and who realises

that if comfort is to be found there the primary necessary is to secure restful tones for the eyes, pictures and accessories specially appropriate to each individual room, I feel that it is good to know that if we ourselves are not gifted with the requisite sense for furnishing our homes artistically, there are at least many round us who have that sense, and they can prove to us to admiration how to do so.

So, to turn to the old colour prints of which I was speaking—*genuine* old colour prints, which are so rare and valuable—I chanced upon Mr. Sabin's gallery of books and engravings a few days ago, and was permitted by his courtesy to see a part of his collection, which, as many people know, is probably unsurpassed by any other house in London, and to make acquaintance with an unique series—all original impressions—of portraits of five notable women of a century or so ago. Each print, I need scarcely add, is a gem in itself, for the set includes Sir Joshua Reynolds' “Lady Hamilton as a Bacchante,” Engelhardt's “Mrs. Mills,” Hoppner's picture of his wife, “Sophia Weston,” Opie's “Almeria”—a study of Mrs. Meynot—all engraved by J. R. Smith, and Hoppner's “Mrs. Benwell,” a rare example of the work of W. Ward.

Here, too, I was shown another beautiful specimen of colour printing in stipple by the celebrated Charles Turner—a picture of Mademoiselle Parisot dancing—the tints bright and blending exquisitely, a fitting ornament for a boudoir decorated in the same soft tones.

THEN, as all beautiful rooms should possess the books that are dearest to us, in beautiful covers—and, as we are, unfortunately, inclined to be a little careless as to the appearance of those we should cherish most, I should like to tell you of some wonderful examples of the art of bookbinding that I have lately seen at Messrs. Maggs' galleries in the Strand.

Imagine, for instance, the verses of your par-

ticular poet enclosed in a de Santy cover of stamped morocco, with one of his fairy-like designs woven into the leather, and your own especial poems daintily illustrated by Bourdin in water-colours—like the Shelley I held in my hand and was loth to lay down to turn to the other lovely books which lay around me; or a “Manon Lescaut,” enriched with old woodcuts by Tony Johannot, the illustrations again by Bourdin—I recall one of singular delicacy of “Manon” sewing—in a Zaehnsdorff binding of intricate pattern; or the “Evenings at Haddon Hall,” a beautiful specimen of Fazakerlay’s fanciful art—with the curious effect of a sunset over Haddon Hall beneath the gold edging of the leaves!

AGAIN, who does not love old china? And who will question the decorative possibilities of a cup of genuine Sèvres, a Worcester jug, or a Spode dish on a carved bracket, a Dresden group or a piece of old Chelsea placed to advantage in one’s special cabinet?

It was my happy privilege to see some charming specimens of this ware at Messrs. Robinson and Williams’ rooms in Lower Grosvenor Place a little while ago. Particularly do I recall a series of four graceful figures representing “The Seasons,” set round with filigree flowers and berries indicating the time of the year. But these were not all. A Louis Seize cabinet, which figured at the Paris Exhibition, held a veritable treasure trove, invaluable to the collector of objects d’art, who realises the fascination embodied in a few pieces of genuine “old Chelsea.”

AND now let us wander round the print galleries, for there, perhaps, one truly learns to conjugate most happily that useful little French verb “vagabonder.”

No one who loves and is interested in the art of etching will miss the magnificent collection of Whistler prints which Messrs. Obach are now exhibiting in their white and gold rooms in New Bond Street. *À propos* of this exhibition, they have issued a capitally arranged catalogue, containing as a frontispiece an excellent reproduction of Whistler’s own portrait of himself, and a preface by Frederick Wedmore—that known authority upon this subject—which should be of the greatest

service to all who are admirers of Whistler’s rare work, and who desire to study it in all its phases.

A triumphant exhibition this, truly, for nearly three hundred of Whistler’s etchings are to be seen.

After this to the Graves’ Galleries, to view some water-colours by David Green, R.I. We notice a fine little heather effect in a softened sunset light, “When Daylight Dies.” And if, by the way, you are as fond as I of this deep purple tone, “Surrey Heather” and “Crookham Common”—a herd of cows being driven across a heath—will appeal to you. We remark, too, one weird little bit of harbour vaguely defined, a steamer coming in, a smack going out, entitled “Wind and Rain,” and “Flood Tide,” another harbour scene with patches of seaweed-strewn rocks in the foreground, “Landing the Catch,” “Looe—a grey day,” and “Sea Fog.” Perhaps the fact that strikes me most in gazing at David Green’s pictures is that he appears particularly happy in depicting cold or showery weather.

Then, in the Leicester Galleries, in Leicester Square, we find the Phil May collection still drawing visitors who are taking this unique opportunity of seeing all the remaining works of this incomparable artist in black and white. Here we can see all the “Lizas,” the “Arriets,” the “Mrs. Stigginses” and the “Bill Snookses” beloved for many a year. Perhaps Phil May’s coloured drawings did not enjoy the popularity of his black and white productions. They were fewer in number and less known, but they were all admirable of their kind; while those of our present day notabilities and Parliamentary caricatures are beyond praise. Whistler himself has paid a loving tribute to his genius when he remarked that “English black and white art may be summed up in two words—Phil May!”

ARE you fatigued, Chère Amie, with our wanderings to-day? Then only one short journey more to see a beautiful modern colour-print of Cassier’s “Dutch Cheese Market” at Mr. Rudolph Ackermann’s galleries in Regent Street, and one of George Hitchcock’s, “A Holland Morning,” which has for its *motif* a quaint, solitary figure of a young Dutch girl pausing in her walk through green lanes, and three of George Oyston’s quiet scenes in water-colour instinct with the harmonious glow which characterizes all his fine fancies.

Answers to Correspondents.

- 1.—Readers of THE PRINTSELLER AND COLLECTOR wishing to send Prints or Engravings for an opinion of valuation, must, in the first instance, write to us giving particulars as to the information required.
- 2.—All cost of carriage, both ways, must be paid by the owner, and objects will be received at the owner's risk. We cannot take any responsibility in the event of loss or damage. Valuable Engravings should be insured, and all Engravings should be registered.
- 3.—Readers of the PRINTSELLER AND COLLECTOR are informed that owing to the amount of correspondence received, no personal reply can be given except when special information is required and for this a fee will be charged.

H. A. W. (Croydon).—Your print in colour of George Washington if in good condition, is worth £10.

C. C. T. (Winchester).—We intend giving articles on old china at an early date.

"AQUATINT" (Portsmouth).—Your aquatints in colour are worth £4 each. Aquatints in colour are certainly increasing in value.

K. T. H. (Richmond).—The prints you sent us are interesting but of very small value.

I. H. E. (Kensington).—Your prints of London are worth ten shillings each.

J. C. (Bayswater).—You had better register the parcel you are sending us.

D. W. (Westminster).—The engraving is taken from a picture by Sir Joshua Reynolds, which you may see in the National Gallery.

J. L. (Norwich).—We have forwarded your letter to a well-known picture restorer.

A. H. (Woolwich).—The title of your print is "A Snake in the Grass," after Sir Joshua Reynolds, by J. R. Smith.

C. R. R. (Manchester).—Your engravings are much too damaged to be of any value.

W. F. L. (Harrow).—We must see the print before we can give any idea as to its value.

C. . . (South Kensington).—Prints in colour by Le Blon are not of much value. Many are mistaken for Baxter Prints.

E. S. (Eastbourne).—Prince Rupert is supposed to have invented the art of mezzotinting.

T. G. (Leeds).—We should not advise you to attempt cleaning a valuable print unless you know something about it. Far better send it to a reliable cleaner.

G. N. (Beckenham).—Why not try a small advertisement in THE PRINTSELLER?

H. N. (Lavender Hill).—(1) Your "Seasons" are worth about thirty shillings. (2) "The Fight for the Standard" about £1.

J. E. W. (Kentish Town).—Your portrait by Jackson, engraved by Samuel Cousins, is that of "John Bridge," the jeweller, and was engraved in 1834.

J. W. A. B. (Ulverston).—(1) Of no value. (2) If in colours about £8. (3) About £2.

W. H. R. (Newcastle-on-Tyne).—Your engravings are worth £1 each; they are of the wrong period to be of much value.

W. T. S. (Kettering).—(1) The Bartolozzi in colours, if a good impression, is worth £4. (2) Of no value.

J. H. G. (Stoke Newington).—Your picture is probably a lithograph and of no value.

J. H. M. (Ludlow).—The engravings you mention are not of much value, and they will not, we think, ever be valuable.

D. W. E. (Bristol).—It is impossible to give the exact value of your engraving from the description given. Engravings after Landseer are out of fashion at the present time.

A. M. P. (Cleveland, Ohio, U.S.A.).—Quite impossible to give the value and states of the engravings you mention from your description. If in fine condition and genuine they are valuable. The prices recently realized at Christie's are as follows: (1) Second State, £49; (2) £17; (3) fine engraver's proof, £399.

A. C. W. (Washington, U.S.A.).—As far as we can judge, your engraving is a second state and worth about £7.

K. H. (Avenue Kléber, Paris).—Both your engravings are reprints.

R. F. (Brighton).—Your sporting prints are worth £3 each.

H. W. N. (Stratford).—Engravings by Hovbraken are not of much value; good specimens can be obtained for about ten shillings each.

G. C. W. (Sydenham).—Your list is a little too long for a reply in these columns.

W. Sr. J. B. (Reading).—We can send you the name of a firm who will purchase your collection, but we think you will obtain a much better price by sending it to Christie's.

"COLLECTOR" (St. Alban's).—Your colour prints are valuable, and would certainly command good prices in a London auction room.



Ms
Mrs Fitz William

Painted & Engraved by J. R. Smith.

The Printseller and Collector.

Edited by STANLEY ELSTON AUSTIN.

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NOTICE.

All matter intended for Publication should be addressed "Editor," and bear the sender's name and address, not necessarily for publication. Correspondence on all subjects falling within the scope of the journal is invited, and will receive prompt attention. While not guaranteeing the safety of manuscripts submitted, the Editor cordially invites the same and will use every endeavour to ensure their prompt return in case of unsuitability.

All commercial letters should be addressed to the Manager, from whom a scale of advertisement charges may be obtained on application.

"The Printseller" may be obtained direct from the offices at the published price, 6d. per copy, by post, 8d., or through all the better-class newsagents; or it will be sent post free to any address at home or in the Colonies for 8s. 6d. per annum.

Cheques and Postal Orders should be made payable to "The Printseller."

Occasional Notes.

Memorable Special interest to artists and engravers
Dates in surrounds some dates in December, be-
December. cause thereon three giants in art, whose
names are justly cherished, passed away.
The 5th inst. marks the death of John Berwick,
who died at Ovingham in 1795; the 12th of the
month is the anniversary of the death of Alderman
John Boydell; and on December 14th, 1785,
John Baptist Cipriani, whose works were so largely
popularized by the art of Bartolozzi, died in this
country. Familiar as household words, these
names deserve this month to be specially remem-
bered.

Work of We are indebted to Messrs. Vicars,
Samuel Brothers, of 12, Old Bond Street, for a
Cousins, display of the mezzotint engravings of
R.A. Samuel Cousins, R.A., which is prob-
ably the best collection that has ever
been gathered together. Samuel Cousins
stands out bravely among all the mezzotinters of his
age. It is true that he often used the etching needle
freely, and added to the boldness of his conceptions
by this device, but he was a master of pure mezzo-

tint as well, and to him belongs the distinction of
being the first engraver to obtain the rank of a full
Academician. Strange as it may appear, after this
assertion, Cousins has only just begun to be appre-
ciated as he should be. It is the fashion in England
to exalt genius when it is too late to benefit, and
although Cousins undoubtedly reaped a rich pecuni-
ary reward, he did not (as he deserved to have done)
touch the pinnacle of fame to which he has since
been elevated. For his masterly productions are,
in their way, unrivalled; he could do in mezzotint
what great painters failed to do in colour, and he
could, and did, make canvases intended only for the
private eye, immortal.

The work of Cousins only bears out our frequent
contention that the painter owes more to the faith-
ful engraver than the latter does to him. The
reason is obvious. It is the engraver who rescues
the work of the masters from the seclusion of the
galleries of the great, and while causing the masses
to appreciate the genius of the creator, unconsciously
emphasizes his own. In this work of rescue Cousins
was more fortunate than others. Apprenticed to

S. W. Reynolds, he had exceptional opportunities which his genius and capacity for hard work did not allow to escape. Among the masterpieces which are exhibited by Messrs. Vicars, Brothers, which bear out our previous assertion, may be mentioned that perfect mezzotint portrait of Master Charles William Lambton, with full margin, after, and published by Sir T. Lawrence, P.R.A.

To enumerate all the beauties of a Cousins' collection, which numbers some 224 plates, would be a work of magnitude which pages are incapable of receiving, but some of the very best must not be passed by. There is "The Surprise," after C. M. Dubufe, signed by Lawrence and Cousins; the portrait of "Rosa Bonheur," in which the bull was painted by that gifted lady and the portrait by Dubufe; the portrait of "Isabella, Lady Ravensworth," after Mrs. Mee, of which only three impressions are known, and the "Age of Innocence," after Sir J. Reynolds, which, like many others, is signed. The "Sunshine of Love," after John Raoux, is only a girl reading a (presumably) love letter, but with such wonderful light upon her face and missive as no painter could excel. In presenting the deep tones of velvets, and the sheen of satins, Cousins was and is, at present, unequalled; he makes his faces stand forth from dark backgrounds as if modelled in relief, and the more closely the work is examined the more wonderful does the art become. The portrait shewn of "Lydia Elizabeth, Lady Acland, and her children," after Sir T. Lawrence, is pure mezzotinto without a touch of the needle, and is one of the beauties of the collection. "John, Earl of Durham, G.C.B.," is an excellent signed portrait after Lawrence, and "The Dauphin," after Greuze, is a delightful study. Perhaps the most entralling mezzotint is the "Portrait of Cousins," by himself, after Edwin Long, R.A., composed when he was eighty-three years of age. Then what shall be said of the group of the "Marquess of Stafford and Lady Evelyn, children of the Duke of Sutherland," after Landseer, with their dogs and fawn, and bower of trees—a Watteau amid English surroundings? It is reproduced to perfection—indeed, some of the mezzotints rival, and occasionally outdo the originals. Those who are doubtful have this grand opportunity—they can go and judge for themselves—and they will find our dictum reliable, and will appreciate still better the work and genius of Samuel Cousins.

The fine display of Whistler's Etchings, at Messrs. Obach's Bond Street Galleries, has been quickly followed by the exhibition of the Mortimer Mompes collection of Whistler etchings, dry points and lithographs at Messrs. Ernest Brown and Phillips' Leicester Galleries, Leicester Square. The collection is limited to the middle period of Whistler's career, and is, in some respects, unique, since successive states are shown, thus enabling the connoisseur to observe the infinite pains taken before the ideal was actually obtained. Thus there are five states of Speke Hall, without the figure; etched figure without monogram; dry point figure without monogram; etched figure touched with wash, and etched figure completed with monogram. There are six states of Maude, six of Irving as Philip of Spain, three of Two Ships, and so forth. The task of selecting special plates for praise when all are rich in excellence is an unthankful one; it is impossible not to admire all—to admire and wonder—and yet there are many which will appeal more forcibly to amateurs than others, since they reveal most the infinite tenderness as well as strength, which Whistler possessed, and exhibit a mastery of light and shade, which often equals and sometimes excels the work of Rembrandt.

This tenderness is seen in the exquisite full length etching of his mother (72), a stately old lady, standing, whose face beams with affection, and with such perfection of pose, such gracefulness of draping, that it seems instinct with love and life. It is stated that this is the only known impression of this beautiful work. To justify the comparison between Whistler and Rembrandt, it is only necessary to gaze upon such pieces as "The Kitchen" (130), which is a miracle of light and shade, and of which two states are presented; or, "The Beggars" (45), two pathetic figures in a dilapidated archway into which the sunshine vainly seeks to penetrate, or, "The Miser" (127), a solitary figure in a bare, dark room, upon whom the light from the window falls while all else is gloom, and then one turns to wonder at that fine "Street at Saverne" (178) by night, which is one of the gems of this rare collection. Whistler was as great in delicate suggestion as he was in force,

and this is seen in "A quiet Canal" (25), which seems to breathe repose, and in "Nocturne Salute" (52), when one can almost see the dawn creeping up and driving away the night. There is no depth of light and shade here; the idea is suggested, and the Art of the etcher compels its acceptance.

Perfection of detail is specially seen in the "Fruit Stall" (28), and in the "Doorway and Vine" (35), while the portraits of "Swinburne" (93) and of "Lord Wolseley" (125), are remarkable for their fidelity of expression. Lovers of vanished London will delight in "Temple Bar" (155-157), in "Wych Steer" (102-106), and in the etchings of those parts of the Metropolis which still remain. We noted a rare dry point "Sketch of a Girl Nude" (104), of which a second state, washed in Indian ink, is shewn (103), and a most charming view of "The Isle de la cité, Paris," which equals many of Whistler's best Venetian scenes. Mr. Mompes calls attention to the curious error that Whistler's choicest etchings and dry points were printed on thin Japanese paper, and points out, as can be seen, that he preferred the rich old paper from France and Holland. Of the exhibition as a whole (for a detailed description is as impossible as it is unnecessary), one need only say that it is entralling in its interest and charm, and most valuable for the opportunity that it affords of study by comparison. When will another master arise to rival the great one gone? There are promising aspirants; perhaps the time will not be long.

The only discordant note in connection with the Exhibition is struck by Mr. Mortimer Mompes himself in the remarkable prefix which he has made to the catalogue. Whistler was admittedly an egoist—many men of genius have been—but it is quite unnecessary for those less gifted to endeavour to out-whistler Whistler. The sublime self-consciousness and assurance that permeates this preface is not likely to commend it to connoisseurs, who can readily take exception to some of the remarks made. Flights of linguistic fancy are all very well in their way, but the only persons licensed to make them should be the poet and the auctioneer.

An
Unique
Notice.
little learning:

An advertisement in the window of an art dealer in Munich, says the "St. Louis Art Review," shows how dangerous a language English may prove to those of little learning: "The exhibition of the paintings

which no every exception, whose alone property, and in the possession of about 40,000 No. of stitch of Rooper, cut of wood, art of shave liefes, colour printings ereasures, and ca. 6,000 Portraits, also 10,000 sketches in hand. Aquarelles of german english, dutch, belgium, italian and french masters, of the latest four centuries. Also an collection of miniatures and many old books.

"Whiches complet collection salable.

"Mrs. Patrons you want information about, send your please a letter to the possessor J.G.— B— ring 30.

"Catalogue of the collection is to preparation and send the catalogues every patron which to give his strict address."

Letters of a Collector.

DEAR MR. PRINTSELLER.

On the 19th of last month Christie's held their first print sale of the winter season. As was generally expected the best of the prints commanded high prices, and in several instances the prices were higher than those obtained during the earlier part of the year, which certainly proves that there is to be no fall in values as some pessimists would have us believe, and collectors may confidentially look forward to seeing some record sums given for certain engravings which will be sold at the commencement of next year when one or two collections of exceptional importance are to be disposed of.

The discovery of a Romney at Messrs. Foster's sale of pictures on October 28th has no doubt renewed the hopes of some of those enthusiastic collectors who spend much of their time searching for pictures which by chance may bring them a fortune. The portrait by Romney, which I have excellent authority for stating is that of Miss Anna Seward, the authoress, was said to have been the property of a poor man who bought it for three pounds and sent it to Messrs. Foster's auction-rooms, placing a reserve upon it of ten pounds. The bidding commenced at ten shillings, but quickly rose to 350 guineas when Mr. Buttery, of Piccadilly, became the purchaser. This picture will no doubt rank as one of the most important "finds" of the year.

However, "finds" of much importance are few and far between, and they rarely come the way of those collectors who possess but a little knowledge and assume much. These persons in nine cases out

of ten let the pearl of price slip through their fingers, while the collector with the knowledge may discover through the accumulated grime of years the very object of his search. That there are many treasures yet to come to light is certain, and at many of the sales by auction throughout the country in which old portraits are included, something of value is discovered and fetches a price which astonishes the amateur who has probably looked over carefully and examined the pictures and formed his own opinion as to their respective merits, while again the man who knows comes to the front and secures the prize.

It is a remarkable fact how much rubbish is really gathered together by collectors who will not take the trouble to gain a little knowledge of their subject—and it is on these persons that the manufacturer of spurious works of art thrives. The American collector who buys on his own account is one of the most frequently “taken in,” and as is well known a large number of antiquities, bogus old masters, and reprints chiefly of George Washington and the Heroes of the American War of Independence are manufactured especially for the American collector when visiting Europe. Although the traffic in these forgeries exists to a much larger extent on the Continent than it does in England, still it is hard to wander round London without coming across somehow or another some work of art which is not as it should be, and which probably came from the manufacturer’s hand but a few weeks before.

Just at the present time there seems to be a plentiful supply of Battersea enamels on the market, —boxes and other trifles. I could take the reader to a place not a thousand miles from London where the finest specimens of “old” Battersea enamels are turned out daily, and sold to unscrupulous dealers at a few shillings each, who resell them to unsuspecting persons for as many guineas. It is quite impossible for all the Battersea boxes, &c., one sees to be genuine; such a number does not exist outside of private collections, and yet buyers are found who treasure these forgeries and imagine they possess the real thing. The same is the case with old engravings; reprints abound more than ever. Those of the more important are printed on old paper for which sometimes as much as five pounds a sheet is paid, and these are so well produced that even experts are

sometimes deceived. Any amount is given by these manufacturers for the original plate of a rare print and in many instances a plate has been known to be entirely re-engraved. So well indeed is the work executed that the engraver might surely spend his time in a better and more profitable manner than assisting to create forgeries.

Yours very truly,
“COLLECTOR.”

Litho-
graphy. “In an article on one of the younger men in the current PRINTSELLER, there is a long statement about Lithography, in which the writer seems to go out of his way to condemn the practice of making lithographs on paper and not direct on the stone. Curiously, no mention is made of the fact that almost all—if not all—the lithographs of Whistler were made on paper. It is in this way that the modern art writer is making his reputation, while it is absurd to revive a foolish attack upon a legitimate method practised to-day by all the masters of the art of lithography.”

The above is copied from a paragraph in the “Daily Chronicle” of the 22nd ult. It is an amazingly gratuitous misstatement. If the critic had not time to read the article on Will Rothenstein in Lithography through, he might have ignored it, as he does many things with which he is not in sympathy. In the face of my statement that Whistler’s great personality had much to do with the revival of transfer lithography, he asserts that I do not mention the fact that Whistler himself worked for this process at all! I cannot pervert facts, of course, and go to the extent of saying he never drew direct on the stone. I am sorry Whistler cannot be wholly absolved from having experimented in lithography properly.

The Posthumous Portrait of Bothwell. This probably unique example of posthumous portraiture which we are allowed to publish by the courtesy of the Society of Antiquaries of Scotland, is that of “James Hepburn, Earl of Bothwell,” done about the year 1858, from the mummied corpse of the high-born criminal, some 280 years after his death.

Horace Marryat, in his book “A residence in Jutland” (1860), gives the following description of

the personal appearance of Bothwell, whose embalmed body he was allowed to see in the vault under the chancel of the church of Faareweile, where it was buried. "The body was that of a man of about middle height, and of fifty years of age, judging by the colour of the hair—a red sprinkled with grey. The forehead was not expansive, but the head wide behind; high cheek-bones, and remarkably long, hooked nose, somewhat depressed at the end. Wide mouth. Small, well-shaped hands and feet."

It was in 1858, when the little church of Faareweile, Jutland, was undergoing repairs, that Horace Marryat had an opportunity of examining the embalmed body, even of cutting off a lock of grizzled hair. Later on he came into possession of the portrait, done by Otto Bache, which he presented to the Society of Antiquaries in Scotland. Marryat, with amusing if rather uncomplimentary frankness, adds that in his opinion, "this body is undoubtedly that of an ugly Scotchman," and points to the fine shirt and silken pillow as a further proof that this must have been the remains of a nobleman. It must be admitted, however, that Schiern, the Danish historian does not consider the authenticity or long tradition sufficiently conclusive evidence of the identity having been positively fixed. Perhaps he was a less experienced judge of the physiognomy of the Scot.

The last years of Bothwell's life and the exact circumstances of his death have been the subject of much research and discussion. The following brief

account of this period, taken from Schiern's admirable work, may interest the reader. In 1568, when Bothwell for acts of piracy in the North Sea was taken prisoner by a Danish ship, nothing as to his identity with the outlawed Scottish nobleman was suspected. He was taken to Bergen and there underwent examination. Upon his ship being searched, however, most incriminating letters were found concealed in a case, which left no doubt that he was an outlaw on English soil.



JAMES HEPBURN, EARL OF BOTHWELL.

Frederick II. of Denmark ordered his removal to Copenhagen, but being probably ill acquainted with the complicated state of affairs between Scotland and England, he decided for the time to refuse the repeated demands of the English for his surrender. Bothwell profited only at first in material comforts by this non-committal attitude of the king's. From a sort of honourable detention his confinement very soon became the most hopeless and gloomy incarceration. About

1573 he was removed to the gloomy prison of Draxholm in Jutland, and some two years later, Bothwell having in the interval been at death's door, a very detailed rumour of his death was circulated and reached Scotland. Frederick did little to contradict, if he did not encourage this report, as he was growing tired of the repeated demands for his—prisoner's surrender. It was probably about this time that the report of the famous "Testament" was also spread abroad, in which Bothwell was said to have made full confession of his participation in the murder of Darnley. But here again no conclusive proof of the existence

of such a document was then or has since been forthcoming. Queen Mary was especially anxious that the Testament should be searched for, but to no purpose.

As Schiern acutely observes, or the witnesses stated to have been present at Bothwell's death-bed confession, more than one died before the certified date of Bothwell's own decease—Otto Brahe in 1571. Moreover, Turner, a Catholic defender of the Queen of Scots, speaks of this having taken place at Malmö, whereas Bothwell died in the Draxholm prison. The miserable outlaw did not long survive the first rumour of his death, and already dead to the world, broken by confinement, dissipation and disease, he died, as Turner and others aver insane, in April 1578. For the exact date the chronicler Resen is the authority. The evidence that would clinch the question of the identity of this modern portrait would be the existence of an authentic contemporary portrait, and a comparison therewith, if such is still possible.

The E. M. Kidd Sale. One of the most interesting sales held out of London for many years was that at the Corn Exchange, Nottingham, on the 11th, 12th, and 13th of November, of the late Mr. E. M. Kidd's collection of old porcelain, pottery, antique silver and Sheffield plate, Byron relics, oil-paintings and water-colours, antique furniture, library of books, and other effects. Mr. Kidd formed this collection during the past fifty years, and many of the best specimens had been on loan to the Nottingham Castle Museum for twenty years.

The collection, more especially the china and pottery, was formed with unerring judgment, and a fine taste for the most rare samples of the English potter's art. Every notable factory was represented by specimens that in many cases are unique. Mr. Kidd had a wide circle of friends, and it is doubtless due to their presence and spirited bidding at the sale that such satisfactory prices were realized. Many dealers from town travelled down to Nottingham, in many cases with liberal commissions, but the majority "came empty away." One of the most surprising results of the sale was the price realized for a Pinxton cream jug, with painted landscape in square panel, and marked P. N 300 as illustration, the new owner having to pay 36 guineas to possess it.

Some examples of scale blue ground with painted flowers, and birds in panels, and gold scrolls, sold well; a vase, 7½ in. high, exotic birds, realized 115 guineas; another vase, 5¾ in. high, was knocked down at 50 guineas; a butter-dish with cover and stand, painted exotic birds, damaged, 25 guineas; a ditto, painted flowers, damaged, 15 guineas; a pair of plates, 7½ in. diameter, painted flowers, 37 guineas; a cream jug and cover, painted flowers, 25 guineas; a ditto, ditto, 15½ guineas; all the above were scale blue ground. A sucrier and cover and stand, painted with circular landscapes and flowers, blue and gold borders, 46 guineas; a two-handle cup and saucer, alternate panels, blue and gold and enamelled flowers, 21 guineas; a Flight, Barr and Barr Worcester jug, with painted panel of "The Woodman," after Barker of Bath, 20 guineas.



PINXTON CREAM JUG.

Only a few pieces of Rockingham china were included in this collection, but they were very rare specimens, an ewer-shaped vase, twisted g. handles, with encrusted vine leaves, grapes, and flowers, realized 26 guineas; a pair of octagonal plates, in red and green, decorated in Oriental style, 20 guineas; and a round basket, twisted g. handles, painted cupid in centre, and raised flowers in gold.

The Nantgarw china sold at top prices: a plate, 10 in. diameter, embossed border with panels of flowers and birds and large bird in centre, 23 guineas; two other plates, 15 guineas and 14 guineas respectively. A Bow china coffee-pot in white.

raised flowers, 16 guineas; a figure of Venus, with doves and flowers, finely coloured, in the same ware, 22 guineas. The specimens of Bristol china although few, fetched good prices: a sucrier and cover, with flowers in grey blue, marked in blue with the figure 2 in gold, was sold for 9½ guineas; a cup and saucer of the same service, £5 15s.; a pair of cups and saucers, with festoons of flowers in colour, blue mark, 14½ guineas; a cup and saucer, green and gold border and festoons, blue mark, 8½ guineas. Some examples of Nottingham ware excited a good deal of local interest and competition: a large mug inscribed, "John Johnson, Schoolmaster, Nottingham, Sept. 3, 1762," fetched 12 guineas; a two-handled jug, 8½ in. high, 7 guineas; and a mug inscribed "John Wyer, 1763," 4 in. high, £9. Two pairs of Swansea china vases brought their full market value: a pair with covers, 10½ in. high, white and gold ground, with landscapes and figures, painted by C. Hayton, 1827, realizing 31 guineas; another pair, by the same artist, dated 1825, 10 in. high, 27 guineas.

Some very excited bidding was caused by some of the pieces which had been on loan to the Castle: a rare and very fine set of Chelsea-Derby cabinet cups and covers with stands to the two side cups, blue and gold borders with painted medallions of Roman emperors in sepia, 5 in. high, sold for 80 guineas; a Rodney jug, with a mask spout, forming a portrait of the admiral's face, painted flowers, by Edward Withers, went for 38 guineas; a Derby mug, 4 in. high, with painted panel of fruit, by Complin, 12½ guineas; a Derby twisted-handle cup and saucer, green ground, gold borders, with a group of fruit painted in colours, by Complin, realized 39 guineas; a Derby tea-cup, and coffee-cup and saucer, painted with landscapes and garlands of flowers, 37 guineas; a Derby figure of a milkmaid, 7 in. high, 32 guineas; a Chelsea-Derby mug, with painted sprigs of flowers, 20 guinea; a Chelsea-Derby cup and saucer, 31½ guinea; two Chelsea figures, shepherd and shepherdess on scroll bases, 37 guineas; a Chelsea figure of a seated woman, 20 guineas; Chelsea figure of Diana with greyhound at feet, 15½ guineas; and a Chelsea figure of Quin as Falstaff, 12½ guineas; a plate of the Barry-Barry dessert service, of Old Derby make (sold for £496 11s. at Nottingham in 1894), 15 guineas.

Of the Byron relics, a fine miniature of Mary Chaworth was disposed of for 40 guineas; while the collar of the dog Boatswain, to whose memory Lord Byron erected a monument at Newstead Abbey, was bought for 21 guineas; while Thunder's collar realized only 4 guineas. Amongst the furniture, an old oak cabinet with carved Bacchanalian frieze, the panels of the doors (formerly in Kenilworth Castle), carved with baskets of flowers, sold for 52 guineas; an old Dutch marqueterie china cabinet, 37 guineas; a long case 8-day clock with inlaid shells, 20 guineas; and a Chippendale tall-boy chest of eight drawers, 16 guineas. In addition to the above the sale included some fine first editions of books, a collection of silver, and a miscellaneous assortment of paintings, water-colours and engravings; all of which realized very satisfactory results.

Autumn Sales. The sales of the autumn season have opened in a very quiet fashion. The sensational was not reached until Friday, November 27th, when at Christie's, lot 93, described as "A Pendant Jewel, of gold, set with diamonds, probably of German workmanship, last years of the 16th century." This jewel which was given by Queen Anne, for political services, to Sir George Allardice, Knight, Member of Parliament for Kintore, and Master of the Mint, was sold for £6,500. At the same sale a dark green jade tazza realized 24 gns.; a pair of dark green jade Prickett altar candlesticks, 13 in. high, 82 gns.; and a pair of dark green jade spill vases, 9¾ in. high, 82 gns.; a pair of old Nankin china bottles, with long necks, 9½ in. high, 56 gns.; a pair of fluted famille-verte bowls, 8½ in. diam., 48 gns.; an old Dresden china group of two children, emblematic of summer and winter, 10 in. high, 50 gns.; an old Dresden china group of a harlequin and a girl carrying a child, mounted on the centre of a Louis XV. Ormolu candelabra, with branches for two lights, 145 gns.; a Hispano-Mauro deep dish, 54 gns.; a ditto large dish, 19 in. diam., 100 gns.; a ditto large dish, from the Hastings Collection, 130 gns.; a ditto large, deep dish, 19 in. diam., 135 gns.; an oval miniature, in gauche, of "Henry Frederic, Earl of Arundel," signed with the monogram S. C. (Samuel Cooper), 130 gns.; an oval miniature, in gauche, of "Henry Howard, Sixth Duke of Norfolk," by F. Flatman, 195 gns.; an oval miniature, by R. Cosway, R.A.

of "Sir Lawrence Palk, Bart., M.P." 80 gns.; "Portrait of a Lady," by A. Plimer, in oval gold brooch, with hair at back, 52 gns.; a Louis XV. small marqueterie table, 70 gns.; a Chippendale mahogany console table, 180 gns.; a ditto ditto, 145 gns.; a set of four Hepplewhite mahogany arm-chairs, 70 gns.; and a clock, by F. Windmill, London, in marqueterie case, 90 in. high, 52 gns. At Puttick and Simpson's, on November 19th, amongst a miscellaneous sale, a set of four Bow figures, representing the seasons, sold for £36; a Chelsea cabaret service, £40; two Chelsea vases, shaped as ace of spades, £60; a pair of Chelsea vases, urn-shaped, £52; a William and Mary plain tankard and cover, 1694, £134 12s. (£4 an oz.)

The New English Art Club. Criticisms appearing in monthly periodicals on current exhibitions must often labour under the disadvantage of "coming after the fair." Every one has had his say. People's minds are made up as much as they ever will be as to the merits of the most discussed works. It is true that it is not given to every critic to feel so cocksure that he has said the right thing about each work, but what he may not have are secret misgivings on the justice of this or that dictum, pronounced in the haste of a first press-day inspection.

He will comfort himself with the reflection that the *litera scripta* of a journalist does not often remain in the minds of many for long. It is much if the accomplished work of the painter himself makes a lasting impression on more than a few.

The effect of the new rule permitting members to submit as many as six works to the jury has had the effect both of increasing the number of water-colour and other drawings exhibited and of considerably raising the standard of accomplishment in such works. Unfortunately, those smaller pictures which are hung on the top or fourth row might, in many cases, as well have been omitted—they are practically invisible.

The water-colours of Henry Tonks, a master in this medium, are singularly happy examples of what a water-colour should be. Delicate and yet broad, skilful without an exaggerated display of *chic*, they are pleasant and satisfying (Nos. 2, 6, 14, 30). A. W. Rich is also a man who understands the limits as well as the possibilities of the water-colour

to a nicety. His work is always scholarly and if sometimes it seems as if the burden of his knowledge of the great English water-colour masters sits a little heavy upon him, there are few arts in which the intimate understanding of a good convention is so essential (Nos. 3, 33, 38, 49). The single water-colour by P. Wilson Steer with its more personal note, its far greater freedom of handling seems yet to show a quite sufficiently sound acquaintance with the best convention of the Old English Masters (No. 19). Mr. Brabazon's water-colours, were it only for the many painter-like and beautiful little masterpieces he has already given to the world, must always command respect. The "Philea" (No. 48), perhaps the best work he sends, shows still his old qualities of sunlight and shimmering air rendered with a most refined directness and enthusiasm. We must now pass on to the oil paintings.

Following the catalogue, Mr. W. Russell's picture "Barnard Castle" challenges attention if only by its important composition. But, true as his landscapes often are in effect, they seem to me rather lacking in charm. The general scheme of colour of this picture is of a somewhat bilious yellow green. Again, in No. 122, "The Mill Dam," it is the cold grey green of the trees that repels one. Constant at times could be freezingly cold in colour, but the vigour, breadth of handling and effective massing always reconciles one to this occasional uncompromising truth to nature.

The next picture that arrests attention takes one back to a style of painting the very conventions of which have almost disappeared. No. 57 "The Interior of a Courthouse," belongs to the period of Wilkie. The composition is, indeed, sober as the rollicking Wilkie never was, but the warm brown tone, the fluid oily painting is 1830, and 1830 at its best.

We now come to Rothenstein's picture No. 61, "Mother and Child." The mother, an ardent blonde, seated on a chair, is lifting the little boy up before her in an attitude both natural and graceful. Both figures are approximately seen in profile facing each other, and the two blonde heads make the glowing note in a composition full of sunlight indeed, but of that pale reflected gold which radiates from white, smoothly polished panel.

The composition, as a whole, suggests Ver Meer von Delft and the accessories, for a man who can paint *bris-à-brac* so delicately, are commendably few. The other large oil by this artist, No. 77, an effect of morning light in the same room, seems to me less successful, or at all events less pleasing; there is barely enough atmosphere to carry off the rather crudely high key in which the whole picture is painted.

We next arrive at the first of Steer's oil pictures, No. 69, "A Turn of the Cards." A fair-haired girl, in a light blue-green dress, is seated on a small settee, looking down over some cards she holds before her. The white, flowered back of the couch forms the chief background of the picture. It is interesting to compare this with Rothenstein's two examples. No two painters are more unlike than these two. Whereas in Rothenstein one is often conscious of a preoccupation as to the exact pattern the composition is to make inside the frame, one feels with Steer that this is a matter of secondary importance. With him one does not feel that it is a matter to make or mar the picture whether a figure is placed half an inch more this way or that; one imagines even that if a whole figure were left out in a group, there could still remain so much to admire that it would seem pedantic to notice the omission. Of course this is only a way of putting it. The fact being probably that Steer, being nothing of a pedant, lets chance have a chance, so to speak; seizes the beautifully accidental where he finds it, and thus arrives at a spontaneity in his compositions seldom attained by the most carefully "arranged" work. I have seen more "saisissant" works than this one by Steer, but the quiet mastery shown in the modelling of the head, light and pleasant in execution, and accomplished in a key so perilously high that a less skilful master would inevitably have collapsed in attempting the feat, either into woodenness or vague fluffiness. The landscapes of Steer this time perhaps more completely illustrate his characteristics and powers. Here a painter who, though obviously familiar with the work of the best English landscape painters, though he has no doubt derived benefit and learnt lessons from the study of them, never for an instant loses his own individuality. One can never think that his work is "derived." His vision is always alert, his enthusiasm has nothing narrow-minded, still less retrograde about it. It is of to-day, healthy,

well poised and serene. He knows how Crome would paint this wide sweep of down, or Turner this panorama of English pasture land, or how Constable would dash in that stormy sky, those poplars blanching before the wind; but he is not going to give you any souvenirs. He has a message as good as any of these to give. Disquietingly alive, may be, but never merely fidgetty, never uncertain or capricious. What I have said at greater length than I intended applies equally to all the landscapes he sends here, and thereby dispenses with the ungrateful task of a detailed exposition. Nos. 108, 118, 130.

It is hardly fair to leave such important work as still remains unmentioned to be summed up in a few lines. Note, however, the extremely clever and original portrait of George Moore by Orpen; a portrait by A. E. John of Professor Mackay, which, in breadth of handling, is an immense advance in oil portraiture, by this gifted draughtsman; a painting by Ambrose McEvoy, "The Book," No. 65, which suggests Orchardson in scheme of colour, but in the flowing brush has a charm less apparent in the drier method of Orchardson. In landscape we must not forget Mark Fisher, whose "Boys Bathing" was one of the best pictures exhibited in the Academy some years ago. No. 106, "An Irish Pastoral," is vigorous, brilliant and true, although the colouring seems at first disconcertingly positive. Charles Shannon sends a very graceful and scholarly piece of work, No. 121, a portrait, a beautiful Tintoretto-like head in an oval frame.

A Foolish Post-Card. We do not usually stoop to answer anonymous communications, but this rule may sometimes be broken with advantage for the benefit of the laughter-loving public at a season when mirth is welcomed. Our unknown correspondent writes:—"Why, oh! why, is an Italian picture, I should say bits of one, reproduced in an English journal dubbed with a German name? And how does it illustrate the history of engraving? Do, for God's sake, take yourself most seriously!" The reply is that the engraved picture is called "Der Frühling," because that happens to be its name, and it has this much to do with the history of engraving, that it is one of the finest plates that Botticelli produced.



Fig. 1. Cairn Terrier.

Albert J. D.

ROSS AND CAIRNACH.

THE SCOTTISH BREEDING SOCIETY.

Queen Victoria as an Engraver.

By Algernon Graves, F.S.A.

The Illustrations are by the Gracious Permission of His Majesty the King.

It is well known that Her late Majesty, Queen Victoria, as well as H.R.H. the Prince Consort, were very fond of art, and practised it with success on many occasions. This artistic feeling has descended to most of the members of their family, notably to the late Empress Frederick of Germany, and H.R.H. the Duchess of Argyll.

This was very fully shown to the public at the Diamond Jubilee Exhibition at Earl's Court in 1897, where a gallery was devoted to portraits of, and pictures and drawings by members of the Royal Family. There were six by Queen Victoria, and ten by the Empress Frederick. As an engraver, or rather as an etcher, Her Majesty is not so well known, although there are nearly forty plates etched by Her Majesty, after drawings executed by herself or by Prince Albert, Sir Edwin Landseer, and other artists. There are also about twenty etchings by the Prince Consort, after his own designs or those of Her Majesty and Sir Edwin Landseer.

These etchings are interesting souvenirs of their early married life, and were executed between 1840 and 1846. The first plate known to have been etched by Her Majesty, is dated September 1, 1840, and the latest, August 28, 1846. The first plate by Prince Albert, is dated January 11, 1840, and the last, August 1844.

Shortly before the marriage of Her Majesty Queen Victoria, my father went to Coburg with George Patten, the well known portrait painter, who, while there, painted the first half-length portrait of H.R.H. Prince Albert. They were at Coburg some time, and during the visit my father received the greatest kindness from His Royal Highness, and on leaving he received the Warrant of Appointment, signed by Prince Albert. This Warrant is the only one ever signed personally, and it is now in my possession, a most valued heirloom for my house. His Royal Highness also

promised to visit our galleries as soon as he arrived in England, which promise was carried out within a few days. As soon as it was known that the Prince was there, Pall Mall was blocked by the immense crowd of people who waited to see him leave the galleries. A few years after, when Her Majesty and the Prince decided to learn etching, it was arranged, so I was told by my father, that he should fit up a small printing-press at Buckingham Palace, and on certain days Sir Edwin Landseer attended to show his Royal pupils how to etch, and his brother, Thomas Landseer, how to bite in the etchings, Mr. Holdgate, a well known printer of the time, took the impressions from the plates, my father being present on many occasions. Most of the etchings by the Royal couple were not only signed, but had the day of the month added, a circumstance I have seldom noticed elsewhere.

During one of these lessons on a day when the Royal pupils did no work themselves, Sir Edwin Landseer etched a small plate of "Islay," Her Majesty's favourite Scotch terrier, as an illustration of the process of etching; and he afterwards gave the plate to Her Majesty. Impressions of this beautiful plate are very rare. The copy, in my own possession, was presented by Landseer to the Countess of Blessington, and on it he has written in pencil "Etched and bit in, in half an hour, at Buckingham Palace (from recollection). E. Landseer, July 2nd, 1842."

This proof was sold at Lady Blessington's sale, May 16th, 1849, for £22 is. to the Duke of Buccleuch. His splendid collection of proofs after Landseer, containing many unique subjects not in the collection at Windsor Castle, was sold at Christie's in 1887, and Her Majesty, knowing I was familiar with the Royal collection and knew which were wanted, honoured me with commissions to buy them at the sale, in which

I was fortunately able to succeed. At the same time I purchased the "Islay" for myself. Later on, I received a message from Her Majesty graciously expressing satisfaction that I had secured what were wanted so reasonably.

My first introduction to these Royal etchings was in 1868, when I spent a day in making a list of all the engravings after Sir Edwin Landseer, in the library at Windsor Castle previous to completing the collection. I remember that I lunched in the Castle

Later on I completed my Landseer catalogue, and in conjunction with a Mr. Caleb S. Mann, who was an amateur photographer, prepared a completely illustrated copy, and on my informing Her Majesty that it was intended for presentation to Her Majesty, the etchings were again sent to me for the purpose of being photographed for this volume, which I had the honor of presenting to Her Majesty Queen Victoria personally, in April, 1878, in the corridor at Windsor Castle. I was introduced by Colone



*Edwin Landseer
2 1868*

GROUP OF BELGIAN MARKET-WOMEN.

[Etched by H.M. Queen Victoria.]

in company with George Houseman Thomas, an artist much employed by Her Majesty, and who died a few weeks afterwards. On the death of Sir Edwin Landseer, in 1873, I prepared a complete set of proofs engraved after him, which was exhibited at the Burlington Gallery in that year. Wishing to make it more perfect, I applied to Her Majesty for the loan of these twelve etchings, which request Her Majesty graciously granted, and the public had the privilege of inspecting them for some months.

the Hon. Charles Lindsay, one of the equerries, who was the Colonel of the volunteer regiment to which I belonged. Her late Majesty, who had always taken a deep interest in anything appertaining to Landseer, graciously expressed the pleasure the unique volume gave her. It has remained at Balmoral Castle until a few weeks ago when, I am told, it was removed to Sandringham.

The illustrations that accompany this article are

taken from these photographs by gracious permission of His Majesty the King.

The first etching after Sir Edwin Landseer is that of a single "Goat;" it is inscribed V.R. delt., after a drawing by E. Landseer, April 1841 (the E being reversed as shown), followed by "Heads of Two Mules and a Horse," dated the same month. This was etched from a drawing in a sketch-book that was dispersed at the time of Sir Edwin's sale; it was bought by Mr. Gurney for

Besides these eight after Landseer, the following subjects were etched by Her Majesty:—"The Combat and Two Studies of Heads," after a drawing by Prince Albert, September 1, 1840; "Ada and Two Studies of Heads," from life, September 3, 1840; "Islay and Eos," favourite dogs, from life, September 19, 1840; "Islay," from life, September 22, 1840; "Two Children," September 28, 1840; "Ada," from life, September, 1840; "Eos," a favourite greyhound, after a drawing by Prince Albert in



TWO CHILDREN LEADING A GOAT.

[Etched by H.M. Queen Victoria.]

395 guineas. The next, dated January 1, 1842, was "Sketches of Two Horses" from the same book; the fourth is "A Group of Belgian Market-women," dated January 9, 1842; the fifth is "A Girl in Wooden Shoes," with a cloak over her head, and is dated January 13, 1842; the sixth is "A Hay-waggon being Loaded," dated February 6, 1842; the seventh, dated January 1, 1843, is "Two Children leading a Goat," and the last "A Man with a Horse and Cart," dated February 7, 1843.

1834, October 4, 1840; "Waldmann," a dachshund, October 12, 1840; "Prince Albert," after Sir George Hayter, October 19, 1840; "Girl with a Necklace and Cap," November 18, 1840; "A Study of a Head," December 27, 1840; "Child Seated upon a Rock," from life, 1840; "The Abbess," after a drawing by Prince Albert, January 3, 1841; "Eos Sleeping," January 1, 1841; "Tragedy," January 7, 1841; "A Cavalier," after a drawing by Prince Albert,

January 18, 1841; "Queen Eleanor and Fair Rosamond," January 20, 1841; "Three Cherubim," February 2, 1841; "Princess Victoria as a Baby, looking at a Bird in a Cage," signed V.R.; del. & scul., February 22, 1841; "Sappho,"

two portraits of "Princess Victoria," February 26, 1843; "Esmeralda," and six other sketches after Richard Doyle, January 8, 1845; five subjects on one plate—"Vicky and Alice," "Alice," "Alice," "Bertie, Alice and Vicky," and "Alice



Princess Victoria's portrait 1841

OLD WOMAN IN A CLOAK.

[Etched by H.R.H. Prince Albert.]

March 21, 1841; "The Gypsy," June 9, 1841; "The Doge's Answer," no date; "Princess Victoria," August 15, 1841; "Queen Victoria and Princess Victoria," August 23, 1841; six sketches of various subjects, January 11, 1843;

and Eos"—January 9, 1845; "Victoria and Albert as Gotha Peasants," after Sir W. Ross, R.A., January, 1845; "Three Studies of Heads," August 28, 1846; "After the Hunt," no date.

The following are the etchings by H.R.H. Prince

Albert:—"Two Old Women, one on Crutches," from a sketch at Dijon, out of Landseer's sketch-book, January 13, 1842; "Old Woman in a Cloak, with a Child standing by her," after Landseer, January 10, 1843; "Dead Stag with a Fox

The other known etchings by H.R.H. Prince Albert, mostly from his own designs, are:—"Man in Armour, with a Battle-axe," January 11, 1840; "Man with a Turban," August 28, 1840; "A Knight presenting his Page with a Chain," Septem-



Edw. Landseer

SKETCHES OF TWO HORSES.

[Etched by H.M. Queen Victoria.]

keeping Ravens at bay," after Landseer, March 7, 1843 (the original pen and ink drawing of this was sold at Landseer's sale, in 1874, for 110 guineas); "Eos and Cairnach," after the original drawing by Sir Edwin Landseer in the Royal collection, August, 1844.

ber 4, 1840; "Head of a Man," September 9, 1840; "Islay," a Scotch terrier, after a drawing by Queen Victoria, September 11, 1840; "The Challenge," September 16, 1840; "Head of a Dachshund," October 4, 1840; "Dog's Head from Life," October 10, 1840; "Study of a

Man's Head," December 28, 1840; "A Girl with a Basket of Fruit leading a Child," after a drawing by Queen Victoria, January 16th, 1841; "The Knight and the Pilgrim," February 8, 1841; "Illustration to Goethe," after a drawing by Queen Victoria, February 24, 1841; "Three Pigeons," July 11, 1841; "Two Studies of Eagles' Heads," after Annibale Carracci, August 28, 1841; "Prince Albert and Princess Victoria," after a

written by Mr. Frederick Keppel: "The name of Queen Victoria is about as certain to remain a great name in history as that of any individual of the nineteenth century; but it is not through her work as an original etcher that she will be immortalized. And yet these etchings of hers come distinctly nearer to being works of art than do those of some more pretentious amateurs. They are not far from being as good as the



A MAN WITH A HORSE AND CART.

(Etched by H.M. Queen Victoria.)

drawing by Queen Victoria, January 8, 1843; "The King's Companions," 1844.

All the above etchings were kept very select, and only a few copies were presented to intimate friends—any impressions that got into other hands were recovered in most instances by H.R.H. the Prince Consort's orders—but one collection of 51 subjects reached America and were exhibited in April, 1898, by Frederick Keppel & Co., of New York, who state in the preface to the catalogue, which was

etchings of Thackeray, although that great man of letters was at one time in treaty with Charles Dickens to illustrate the works of the latter with etchings such as those in "Vanity Fair." . . . These etchings were, of course, never published; she sometimes gave proofs of them to her near friends, and these are the only ones in existence—so that at least this exhibition shows prints of extreme rarity. . . . If Martha Washington had etched some plates we would all have been

curious to see them. . . . A circumstance may illustrate the kind feeling of Americans towards Her Majesty Queen Victoria. It is our custom to speak of the Emperor of Russia, or the Queen of Holland, or the King of Italy; but when it comes to the men-

Mr. Lionel Cust, the Surveyor of His Majesty's pictures and works of art, that there has recently been discovered at Buckingham Palace, the small printing press referred to in this article together with the etching tools used by Her



DEAD STAG, WITH A FOX KEEPING RAVENS AT BAY.

[Etched by H.R.H. Prince Albert.]

tion of Victoria we simply call her 'the Queen.'"
Since writing the above I have been informed by

Majesty Queen Victoria. These have since been transferred to Windsor Castle.



From the Collection of B. Flecher Robinson, Esq.

1. A finely modelled piece of Chelsea, one of a pair representing Jupiter and Juno.
3. An early Figure from the Bow Factory.
4. A Chelsea Figure of ordinary style.



2. An exact copy from the Derby Factory, of an early Dresden Figure known as "The Gardener"; marked in red with the Crown, Crossed Swords and D.

5. An example from that little-known Factory, Longton Hall.

Old English China :

What to Collect.

By S. Leeker.

□ □ □

✦ ✦ ✦

In writing on the collecting of English china, it seems at first difficult to convey an adequate description of the many and various makes that can be brought together with much time and more patience. As for cash, the form of collecting decided on must be adapted to the purse of the collector.

But it must not be imagined that because the outlay is limited to a modest sum yearly, little pleasure and satisfaction can be got from collecting. From long experience amongst many classes of enthusiasts, I think the limited purse and unlimited patience and enthusiasm compensate for the absence of those larger and more expensive pieces, that are the aim of the collector with a big cash balance, who buys irrespective of cost.

The first thing the would-be collector asks is, "What am I to collect?" and secondly, "How am I to collect?" It is to the former question that this month I shall confine myself.

I will mention a few of the best known potters and potteries from which a selection can be made, but in addition to selecting a particular make to collect, there are many by-ways and junctions which afford infinite pleasure to the keen hunter.

I am often asked, "Is it best to specialize or generalize?" That must be very much a question of taste. But I certainly think the "specialist" or collector of one particular make derives much more lasting satisfaction from this branch than he would obtain from indiscriminate collecting.

To mention a few by-ways. Some people like to get together china of one particular body colour, such as green for a green room, blue for a blue room. Another may prefer tea bottles only; another, teapots of all shapes and sizes; another, jugs of every description. One lady I know collects nothing but toy dinner and tea sets; another, curious pipes—china and pottery—of which some are dated. I also know of a wonderful collection of spoon trays and teapot stands; but no matter what branch you take up it will be a never ending source of pleasure,

hopefulness, and only occasionally—when rare pieces have been "just missed"—despondency. No matter how complete a collection may appear to be, strange and little known samples will constantly crop up to gladden the heart of the enthusiast. Perhaps the keenest collector is one who has many friends who are also collectors. Then the spirit of emulation acts as an incentive, and in a few cases—when a more than special bargain has been obtained—causes envy, but not, I hope, hatred and malice.

I will now turn to a few of the best-known factories from which a selection by those who wish to specialize can be made.

The one that takes perhaps the widest range—extending as it does from the year 1751 to the present time—is the Worcester works. The many makes and styles made there may be split up into sections, a collection of any one of which will take many years to form.

One of the earliest styles made during the Dr. Wall period, and usually bearing the square or crescent mark, was that known as the Scale Blue. This is a device of salmon scales usually in dark blue, but sometimes in yellow or pink, with finely painted panels of Watteau or carnival figures on a white ground, very richly gilded, usually with floral pattern scrolls. These figured pieces are the most rare and valuable of all the Worcester productions. A two-handled cup and saucer decorated in this style was sold some years ago for one hundred guineas.

The next in order of value is that known as the Exotic Birds. These are painted on a white ground with the same scale blue as above. But even in this case there are many values, one artist's work being so much better than another's. One of the most decorative patterns is of flowers painted in natural colours, and in many different forms, such as groups, wreaths and garlands; all have the scale ground, and are usually richly gilded.

The powder blue ground, with the same forms

of decoration as the above, is rarely to be met with. Dr. Wall also produced many patterns that were undoubtedly copied from Chinese originals, and marked with an Oriental cypher. In fact, I have seen several services made at Worcester, but which included one or two pieces of Chinese porcelain of the same pattern.

that had been bought in a small, out-of-the-way, village in Yorkshire for £20, but as these were of French origin, little satisfaction was obtained from this find. Twenty pounds is rather a big sum to pay for knowing—"What not to buy."

A branch that admits of greater possibilities is the



1. A fine and one of the best known Specimens of Bow China, fully petted and coloured.

2. A Swansea Vase with encrusted band of Bisque Flowers.
3. Coalbrook Dale—undoubtedly copied in all respects from Dresden.

From the Collection of R. Fletcher Robinson, Esq.

This particular branch of collecting, must, I am afraid, be left to those who have a fairly long purse. Of course there is always a chance of a good piece turning up in an out-of-the-way corner, at a cheap price. I know two cases in recent years, in which a cup and saucer of the Watteau decoration were bought for £12. On the other hand, quite recently, I was shewn a pair of square marked scale blue plates, most beautifully painted with Exotic birds

blue and white of Worcester. Two distinct collections of this can be attempted, as there are countless patterns and shapes that are being constantly met with. The one would be of pieces marked with the open, the second of those marked with the solid crescent; the former is generally accepted as the mark of painted or pencilled pieces while the solid crescent denotes printed pieces. These blue and white pieces were made

for ordinary, everyday use, and it is surprising to find so many patterns and shapes still in existence.

A hobby of greater difficulty is the collecting of rare marks of Worcester. These are usually marks or cyphers used by the decorators. Many dozens are known. They occur usually on blue and white pieces. This would be a considerably more expensive form of collecting than of crescent marked pieces. For instance, an ordinary blue and white cup and saucer can be bought for a few shillings, whereas exactly the same cup and saucer (as

got together. Pieces in any number are seldom met with, so that this particular side of Worcester would most likely exhaust the patience of the ordinary collector.

These branches by no means cover the Dr. Wall reign, but will serve as a slight guide to anyone who may think of taking up this period of Worcester. On the death of Dr. Wall the paste and decoration underwent a complete change, not always for the better, although some of the painted pieces of the Flight Barr and Barr period are exceedingly beauti-



From the Collection of B. Fletcher Robinson, Esq.

1. Worcester of the Dr. Wall period, decorated in pencilled blue and white. 2. Sugar and cover from a Rockingham China Tea Service. 3. A Pastille burner of Crown Derby. The Dish at back is a fine piece of Leeds Ware.

far as pattern is concerned), but marked with a man's face in the crescent, will be worth perhaps ten times as much. These marks may be observed on a variety of articles, such as teapots, coffee-pots, jugs, large and small, mustard pots, tea sets, in fact, a hundred and one articles that were in daily use.

Another and less seldom observed branch of Worcester is that of the transfer printed pieces. I very much doubt if a complete collection of this particular and very fascinating fabrique has ever been

ful. Many of the shapes show a distinct leaning towards the Empire style.

Then a collection of samples from the Chamberlain Worcester factory may be tried. This factory is often thought to be a period of the Royal works. As a matter of fact it is a distinct house, founded by Chamberlain—who had been employed at the Royal works, in 1786. This factory made a speciality of china services, amongst them being many made for Royal use, which were richly decorated, and to an extent represent the somewhat barbaric taste

of that time for gorgeous colouring and heavy gilding.

Another make that offers many attractions to the collector is the Chelsea china. Here again the many styles produced at Chelsea and Derby can be divided into two or three sections. To make anything like a representative collection of figures alone would take many years. The figures may be roughly divided into four sections—the gold anchor marked pieces, the red anchor, the raised anchor, and unmarked pieces. The first mentioned is the most rare. Good specimens rarely come into the market, and if perfect, they sell for very high prices. The red anchor marked pieces are also rare, but are less expensive, as the colouring is weaker, and therefore less effective. So, too, with the raised anchor mark. This is sometimes used on figures, birds, and the smaller vases, and is usually coloured a brownish red.

Great care must be exercised in purchasing marked figures of this factory, as the greater number of them were unmarked. Often when the anchor is used it is to be found only in a very out-of-the-way position, whereas on the imitations it is always placed in the most prominent position. The colouring on the imitations is always very dry, and the paste and glaze glassy looking. A little known characteristic of Chelsea figures is the absence of the under eyelid. This is nearly always painted in in the modern imitations. Then again, the three blobs of dirt on the bottoms of figures are patent to Chelsea. These blobs were caused by the three lumps of clay used to raise the pieces above the floor of the kiln or firing-pot, technically called a sagger.

Another aid in judging Chelsea is the thick rim of glaze that runs down to the bottom of the various flat pieces. Sometimes this glaze ended in a number of blobs that were called tears. They are usually polished down, but even then extra glaze, which has the appearance of thick, clear varnish, can be seen round the bottom rim. Now it must not be taken for granted that the presence or absence of any one of these peculiarities is to be accepted as a proof positive, but they will help the beginner to form an opinion.

Another of the best known potteries is the Derby, where china was first made about 1750. Many distinct and different pastes and decorations were produced here, the earliest being without doubt the best. First as to the marks. These are commonly known as the Puce, Blue and Red. These marks

were, until the Bloor period, early in the nineteenth century, always pencilled or drawn, but during the Bloor period the marks were usually printed. The earliest patterns were undoubtedly the finer, in many cases showing the influence of the Sèvres patterns and styles.

It would perhaps be best when making a collection of Derby to commence with the more ordinary productions. If you have a fancy for very decorative pieces, a collection of specimens with the richly coloured and gilt Japan decoration can be tried. These take a very wide range, and include pastille burners and covers, pot-pourri jars and covers, inkstands of many and varied shapes, and vases of all sorts and sizes. These Japan patterns were also made in services, dinner, dessert, tea and coffee, and less often, for breakfast. A gradual transition can then be made to the earlier and more expensive productions. Some of the vases produced in the first few years are most beautifully painted, amongst others Angelica Kauffman subjects were faithfully copied. If the purse be sufficiently long, the Chelsea-Derby regime may be taken up; but specimens of this make are hard to find, though no collection will be representative unless one or two examples of this period are included. One specially attractive style is the vase with gold, vertical stripes, and sometimes a painted panel of flowers, usually roses, with painted cupids on a white ground. The Derby factory is one of the few where it is advisable to commence with the later periods and work backwards.

Doubtless the one man who exercised the greatest influence on English ceramics was Josiah Wedgwood, a man who by intuition and training was a true artist. His productions are justly celebrated for their beauty of design and finish. A collection of Wedgwood in all its many phases would occupy more than one lifetime, embracing as it must do useful and ornamental goods; the many hundreds of medallions, some small enough for buttons, others sufficiently large for furniture plates; the many series of portraits, heroic and historical; and the hundred and one vases, the crowning point of which is the copy of the Portland vase. But few collectors can hope to obtain a copy of this, as only fifty were made. Wedgwood is one of the very few bodies that can be judged by touch alone. I once heard a criticism which aptly expresses this. A collector remarked that the earliest pieces were as soft to the touch as a baby's skin, whereas a modern piece was useful for sharpening knives.



Usual mark of Dresden factory.



Largely used at Bristol; usually in underglaze blue.



On a Coalbrook Dale vase; en-crustated mayflowers; imitation of Dresden, in blue.



On Worcester tea service; blue and white sprigs.



Salopian; blue and white; printed; mark in blue.



Worcester; sometimes placed on transfer pieces; in brown.



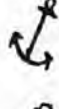
Worcester; on a teapot; blue and white; in blue.



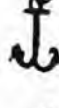
Chelsea; in gold, on small figure in claret coloured coat.



Chelsea; in red; dessert plate painted flowers.



Bow China; on a group of boy and girl dancing.



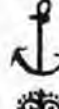
Venetian; Cozzi period; on a large coffee-pot; painted flowers; Chelsea style; in red.



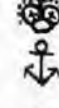
Coalport; impressed on a dessert dish; copy of Sévres.



Incised on a Plymouth china grotto; white.



Davenport; impressed and sometimes in blue.



Chelsea-Derby; on a set of four figures; the Seasons; in gold.



Worcester; the mark of Holdship, engraver of plates for transfer printing.



General mark of Worcester, Dr. Wall period; when on blue and white usually denotes painted specimen.



General mark of Worcester; as a rule denotes printed specimen.



On a tea service; blue and white Chinese junk or fisherman pattern; Caughley.



Ditto.

Ditto.



On a Lowestoft butter boat; blue and white Chinese figures.



On Staffordshire earthenware; copy of Worcester.



On a Bow china teapot; blue and white.



The earliest mark of Vincennes.



Sèvres mark, used in 1753 to denote year of manufacture.



Early Minton china tea service; painted flowers in white panels; bleu de Roi ground.



Attributed to Worcester.



On a Derby china figure, made in a Chelsea mould; in blue.



On a Coalport tea set; very close copy of Sévres; in blue.



Workmen's mark on a piece of blue and white Worcester.



On a Salopian dessert plate; blue and white.



On a Bristol teapot; painted flowers.



On a Bow butter boat; in brown.

Another very fascinating hobby is the gathering of a collection of the decorative pieces produced at the Spode works. China was first made there in the early years of the nineteenth century, and many of the vases are skilfully and artistically painted. Numerous miniature pieces were also made. The paste is very clean and white, and the patterns take a very wide range. Spode is accused of being a plagiarist, not without just cause, as he certainly did copy many of the contemporary designs; but as this accusation can be levelled at most of the potters of that day, it should not influence the collector, who is content to know that the cherished pieces are genuine.

Bow is another factory that offers many attractions to the enthusiast. Some of the figures, representing the seasons, etc., were modelled by Bacon, the renowned R.A. Numerous models and patterns were taken from Dresden pieces. In many cases the colouring is not unlike Chelsea, but as the paste was coarser and certain colours patent to Chelsea are never faithfully copied, little difficulty should be experienced in judging between the two. Blue and white pieces that are often bought as Worcester were made at Bow, and *vice versa*. Again, the difference in the colour of the paste should help the collector.

A collection of the productions of the Plymouth works should only be attempted if the collector is content to wait many years before an appreciable show can be made. Much patience and perseverance must be exercised in hunting for samples of this china. Here again many pieces of blue and white were made that are often thought to be Bow or Worcester.

Lowestoft had perhaps better be left alone by the beginner, for the present at least, as the recent discoveries of moulds has upset many of the preconceived theories respecting this china. But it has been proved beyond a doubt that only soft paste was made here, and genuine pieces are as rare as fine days in our latest summer.

A china that will appeal to those fond of "flowery" pieces, is Coalbrook Dale, and Coalport. Some delightfully pretty pieces that will add grace to my Lady's Boudoir, were made here, more especially the vases, baskets, and toilet table pieces, encrusted with naturally coloured flowers. The larger pieces should be avoided, as they are somewhat coarser in design than the smaller models. Many of the pieces are marked, but in most cases

the designs alone are enough to denote the place of origin.

Bristol china can be left alone, as samples from these works are very, very scarce, and not cheap when found. Also there are some very excellent fabrications scattered about that will deceive the beginner.

Caughley and Salopian are so much alike in many respects, that they may well be collected together. An interesting hobby is to combine the blue and white patterns of Worcester, Salopian, and Caughley, as there are even now some patterns and marks that are a case of tweedledum and tweedledee. In fact I have seen a tea and coffee set of the pattern sometimes called the Chinese Junk, or Fisherman, of which some pieces were marked with the C. of Caughley and others with the Worcester Crescent, but all undoubtedly printed from the same copper-plates. A characteristic of Worcester and Salopian was the manner of glazing. The usual method adopted was to dip all pieces bodily into the glazing tub or tank, but in the case of the two potteries mentioned the glaze was poured over the china. Hence you will find on the bottom of the flat pieces a roughness on the inside of the rim. This will be more readily detected if a pencil be passed round, but this must only be taken as one of the many ways of classing the different makes.

Quite recently I was asked by a beginner, "Who was the founder of the Staffordshire Factory, as I see so many samples, usually figures, which I am told are Staffordshire?" This inquiry was answered by a saying in vogue, more especially amongst the provincial and country dealers, "When in doubt, say Staffordshire." This saying covers a multitude of unknowns. There were many small factories that sprang up like mushrooms round the leading makers, and it was only necessary for any particular production of these best factories to "take hold" of the market for it to be copied, sometimes well, but more often very indifferently by dozens of these smaller makers, who in the majority of cases existed for a short time only. A collection of figures and groups of the various Staffordshire potteries can be made for a very moderate outlay, and the pleasure to be derived from such has a twofold interest, as when a fairly representative number has been got together, they can be subdivided into two or three sections; many examples that were thought to be Staffordshire may prove to be Portobello, Leeds, or

Liverpool ware. Oh! and perhaps some may prove duffers. On the other hand, quite recently, I saw among a cabinet of groups, one that was bought as Staffordshire for thirty-five shillings, but proved to be a very early Chelsea group worth at least twenty pounds. Some pieces are marked, two common names being Walton and Salt.

A very attractive addition to this branch, is collecting the Chelsea and other originals together with the earthenware copies. A group that may be met with in Chelsea, Chelsea-Derby, Derby and Staffordshire, is that known as the "Tithe Pig;" this is useful for showing the deterioration of the art of modelling and colouring that slowly but surely took place late in the eighteenth and early in the nineteenth centuries. Should a bright and very "expensive" looking collection be desired, the various lustre bodies offer an infinite scope for the enthusiast; the silver body is one of the best, as a most charming variety of shapes were made, copying as they did, many from the Queen Anne period to the late George IV., the earlier examples are undoubtedly the best. This ware has quite recently been copied; but after comparing two or three copies with the originals, little difficulty should be experienced in judging between them. The modern lustre is very black, as though ink had been mixed with the body of the ware, also the surface is very rough.

Other factories were Pinxton, which was at work for a very few years, Rockingham, Davenport, Minton, Longton Hall, and New Hall. The foregoing embrace most of the known potteries and potters, but does not include any which made a speciality of Stoneware or Delft, such as Lambeth Delft, Fulham Stone Ware, Bristol Delft and earthenware, Swansea or Cambrian pottery; these will be treated in later articles. I have not mentioned the factories that without a doubt made the finest china body ever produced in Britain. I mean the Swansea and Nantgarw works which were open for all too short a time. But as I hope

to take them for my first article on factories I will leave them for the present.

Now having made a decision as to what to collect, the next question is, How and Where to collect? This I will discuss next month. But in the meantime, just a word of advice as to marks on china. As a rule, the first thing an enthusiast does is to get hold of "Chaffers," read it through from beginning to end, and as far as possible, commit to memory marks that will be useful or otherwise. That this is not altogether wise, an examination of the few specimens of marks illustrated in this number will show. Those given are but a very small number of the whole, of which fresh or little known examples occasionally crop up. Take for instance the crossed swords—this mark is thought by many to be patent to Dresden. There is no doubt that it was first used at this factory; but this same mark—with very little variation—was used at Bristol, Coalport, Worcester, Derby, Salopian, and others. Whether the intention in fabricating a mark was to deceive, must be a moot point; but it is at least curious that pieces usually wrongly marked were in many cases close copies in shape and decoration as well as mark. It has often occurred to me that when the English potters were struggling against foreign competition, the public taste for Dresden, Sèvres, and Oriental, was catered for by the English manufacturers, who all made strenuous efforts to drive the import out of the market.

The Sèvres mark was copied in England as much as any other, and where this was used on services the patterns were nearly always that of Sèvres. Perhaps the marks were used out of compliment to the original, but this is very, very doubtful!

My advice, therefore, is when judging a piece, to take the mark only as a confirmation of the other characteristics, such as paste, decoration, and gilding.





JAMES'S PARK SHEWING ROSAMOND'S POND.
From the Original picture BY WILLIAM HOGARTH.
IN THE COLLECTION OF HENRY RALPH WILLETT ESQ.
Of Milly House in the County of Dorset.

St. James's Park.

By
Charles Edward Jerningham,
"Marmaduke."

Illustrated from Prints in the Collection of the Writer.

It has been stated that over three millions of people walk through St. James's Park in a year, and it is obvious that many more millions must pass by it in the same period. Few of those people, probably, know anything of the past history of the Park; nevertheless, without exaggerating, it may be said the Park is more historically interesting than any British palace, and possibly, more than either the old or new Houses of Parliament, or both of them together.

In the early seventies a boy of sixteen spent much of his time in one of the finest private libraries in England, the library at Stonyhurst College. Seated on the highest step of a folding ladder in the gallery, he would take down from the shelves near the ceiling the long-forgotten small books, generally scarce pamphlets and rare plays, and read them with untiring interest. The writer was that boy, and many of the plays he read there contained allusions to St. James's Park, descriptions of it, poems in its praise, and satires on the people who frequented it, on their habits, their affectations, and their morals. When the writer had grown up he had stored in his memory a mass of information about the Park, and when he discovered that prints were to the men and women of those past times what photographs are to us, he began to collect prints of St. James's Park. The ordinary collector knows of some sixty or seventy views of the kind; the writer possesses over a hundred.

Of these, six have been chosen for the purposes of the article. They are not the rarest, but those which will best enable the reader to follow this necessarily short account of the origin and history of the Park.

On the site now occupied by St. James's Palace, certain charitable citizens of London—"long before the time of any man's memory"—founded a hospital for the use of fourteen poor leprous maidens where these sisters might "live chastely and honestly." It was an out-of-the-way site on the northern rim of a swamp. The swamp is now St. James's Park, the "West-end" of the town, which description the district still retains, notwithstanding that it would take more than an

hour to drive now to the West-end of the moment. King Edward I. took some interest in the leprous maidens, and confirming the grants which had been made in their favour, allowed them to benefit by a fair to be held on five consecutive days; which is said to be the origin of the name "Mayfair." That explanation, however, may arouse doubts, for the fair was to be held in July. History should never be taken too seriously, except by those who are to be examined by professors.

The course of circumstances eventually brought Henry VIII. to the throne. That king was not predisposed in favour of leprous maidens, and wanted a palace; there was a transaction of a financial nature—more or less; the maidens were evicted, certain church dignitaries were compensated, the hospital was demolished, and the king "built a goodly Manour House upon the site, and enclosed the ground about it for a park; it (*the Manour*) contains many pleasant, noble, magnificent, and beautiful rooms and apartments, and since the burning of Whitehall has become the only reception of the court when in town." The inscription at the foot of an old print of the palace gives us that information.

The date of the eviction of the leprous community is 1532, and that may, therefore, be regarded as the year when St. James's Park was drained, and commenced its career as the centre of the fashionable world in England.

The first plate, reprinted in this article, will show the reader the "Manour House," and, at the back of the building, the swamp, partly skirted with trees, which has since become the Park. The ground leading to the principal gateway, to the right of the print, is now St. James's Street; that along the wall, on the near side, is Pall Mall; that on which the small diamonded-building—a "conduit"—stands, has become St. James's Square; and where the house half-hidden by the tree on the extreme left is, has been evolved Charing Cross.

Plate II. will enable the reader to take up a position at the other side of the palace, and from there to see how bare the park was at an early period.



Engraved by G. Kneller

Published according to the Act of Parliament

Vue du Parc de S^r Jacques.

Le Parc de S^r Jacques est situé à l'extrémité de la Ville de Paris, à l'opposé de la Seine, près de la Porte de S^r Jacques.



(Prospect of St. James's Park.)

There is a view which cannot be reproduced here for want of space, which shows several of the improvements made by order of Charles II. There is the "canal" to the right, with rows of trees but just planted on both sides of it, where now is the ornamental water; the large bare space where the deer were, and, above all, at the top of that space, the pole with a ring suspended by a rope, which was the final object in the game of Pall Mall.

Having reached this point in the story it is advis-

the deer and cattle are feeding on the grass; to the left of that plot of grass, and facing the iron gates, is the famous walk; to the left again, the still more famous alley reserved for the game of Pall Mall, which is skirted all the way to the Horse Guards' Parade with boards about a foot high, and numbered at regular intervals. The next alley to the left of this is another walk, and the next, which is the last, was for the passage of privileged carriages, and here loitered the "ragged brigade," the out-at-elbows and hungry hangers-on from whose presence

An Ancient View of St. James's, Westminster-Abby, & Hall, &c. from the Village of Charing now Charing Cross.



1. St. James's Palace.
2. A Public House at the Village
of Charing now Charing Cross.
3. Westminster-Abby.

*Engraved By Permission from
the Antiquarian Repository.*

- 4 Westminster Hall.
5 A Wall belonging to the Palace now Pall Mall.
6 Fields now St. James's Park.
7. A Conduit supposed standing where St. James's Square now is.

PLATE I.

able to take a pictorial turn round the park. In Plate III. the reader is placed on the front step of Buckingham House, now Buckingham Palace, and almost the whole Park is before him. The straight sheet of water to the right is the celebrated "canal," on which paddled the many varieties of ducks which Charles II. spent much time in feeding. To the left of the "canal," shaded by rows of trees, is Rosamond's Pond, which the poets so continually praised, by the side of which many generations of lovers lingered, and in which many put an end to their sweet sorrows. To the left of the "canal"

it got the name of "Duke Humphrey's Walk" for an obvious reason.

The Government have swept the principal of these walks away; they have cut down the trees which marked the separate alleys; and they have opened a broad wood-paved road, as a part of the scheme agreed upon—amongst themselves—to commemorate the reign of Queen Victoria! It was through part or one of these alleys that Charles I. walked to the scaffold; it was moodily strolling along them that Cromwell debated with himself, and inquired of a friend, whether he had not better

VIEW OF THE TOWN OF BIRMIENNE HONOR. ET DE LA BIRMIENNE HONOR. ET DE LA BIRMIENNE HONOR. ET DE LA BIRMIENNE HONOR.



assume the title of king ; it was here that walked at most times of the day, and many at some hours of the night, in successive generations, Milton, Charles II.—with a following of favourite dogs—Lady Castlemaine, La Belle Stewart, Nell Gwynn, the Duchess of Cleveland, St. Evremond, Grammont, Evelyn, Pepys, Dryden, Queen Anne and the Marlboroughs, the beautiful Duchesses of Ormonde and of Bridgewater, Lady Sunderland, Belle Dunch, Lady Mary Wortley Montagu, Addison, Fielding, Steele, Swift, Richardson, St. John, Lord Bolingbroke—who once was discovered there at night drunk and nude ; Queen Caroline and her Marys—

the principle of the Government. They have altered that historic ground past all recognition, and will probably defend the proceeding in the Houses of Parliament in February next !

How full the alleys of the Mall were when St. James's Park was the central gathering-place of English society ; the favourite meeting-ground of all that was powerful, polished, and pretentious in the kingdom—as it was for fully two hundred and fifty years—will be shown by Plate IV, which represents the Mall when its occupants were disturbed by a sudden shower of rain.

In an old Print the walk round is shewn to



View of ST JAMES'S PALACE, from the Park.

PLATE II.

the lovely Mary Bellenden and Mary Lepel—Elia Lelia Chudleigh—who also made her appearance here with little on her—(she became Duchess of Kingston) ; Horace Walpole, the two beautiful Miss Gunnings—“those goddesses the Gunnings”—the celebrated Duchess of Devonshire, the Duchess of Gordon, the Duchess of Rutland, Gainsborough, Reynolds, Goldsmith, Dr. Johnson, the Comtesse de Galis, Lady Anna Waldegrave and Miss Keppel, Madame Roland and the Princesse de Lamballe who lost their lives later at the French Revolution, Mrs. Fitzherbert, and thousands of others who played large or small parts in the making of Great Britain, and the history of this country. Do a thing first ; defend it afterwards, is apparently

a point higher up the Mall opposite St. James's Palace. At the time the plate was printed the Duchess of Marlborough, as will be seen, had built her house, now Marlborough House. The deer are shown in the enclosure, and were tame through being continually fed and petted by the women who used the Park.

Plate VI affords a view of “The Canal,” from the Horse Guards' Parade as it appeared so late as in 1821. It is said that some of the ducks that even now paddle on the altered lake are the descendants of those which Charles II delighted to feed.

A print of “Rosamond's Pond,” from a painting by Hogarth, is shown in Plate V.

The alley to the left in that view was called the Jacobites' Walk, for here congregated the most prominent of our ancestors who espoused, or affected to espouse, the cause of the fallen House of Stuart. In the near background is Birdcage Walk, where Charles II kept his aviary. So far as the writer can ascertain, no print exists which gives a picture of the walk with the cages.

Rosamond's Pond has been filled up; the Canal has been altered into the ornamental water; the Mall has now been changed, as has been mentioned; and the fashionable world has migrated to Hyde Park; but St. James's Park remains as it was, in form, and many memorials of the past linger within

was the first to bring tea to England, and it was at Arlington House that probably the first cup of tea was brewed in this country. Arlington House was presently purchased by the Duke of Buckingham of the period, became Buckingham House, and has in course of time become Buckingham Palace.

In the early days of the eighteenth century, Warburton wrote to Mason:—"I would recommend to you a voyage now and then with me round the Park. What can afford nobler hints for pastoral than the cows and the milkwomen at your entrance from Spring Gardens? As you advance, you have noble subjects for comedy and farce from one end of the Mall to the other; not to say satire,



PLATE IV.

THE MALL IN A SHOWER OF RAIN.

its boundaries. The Cow at Spring Gardens—the place is thus called not because of any connection with the season, but because there was an artificial spring there once—is one of a long line of cattle that has been milked there: some of the ducks are the successors of ancestors who, generation after generation, have lived on the water and on its banks; and the names, the Mall, Spring Gardens, the Parade, Storey's Gate, and Birdcage Walk, have undergone no change these hundreds of years.

It may be mentioned in concluding this short account of the Park, that Lord Arlington, who inherited Goring House—and called it Arlington House—"at a yearly rental of one pound,"

for which you have a kind of propensity. As you turn to the left you soon arrive at Rosamond's Pond, long consecrated to disastrous love and elegiac poetry. The Birdcage Walk, which you enter next, speaks its own influence, and inspires you with the gentle madrigal and sonnet. When we come to Duck Island, we have a double chance for success in the Georgic and didactic poetry, as the Governor of it, Stephen Duck, can both instruct you in the breed of wildfowl and lend you of his genius to sing their generation," which account of a tour round the Park about two hundred years ago gives a pleasant description of its attractions in those remote days.

Fantin's

Lithographs.

By Frederick Wedmore,

HONORARY FELLOW OF THE ROYAL SOCIETY OF
PAINTER-ETCHERS.

It was interesting to me—and, I thought, even a little pathetic—the answer made, a year or so ago, in Paris, to a question of mine, put to a small, a very small printseller, far down the Quay, on the Rive Gauche. Does the reader know that Quarter? As one wanders away down the Quays—out of reach of the Ecole des Beaux Arts, now, and now out of reach of the Institute—houses, shops, people change their character. The great print-shops, the great booksellers—the Belin, the Danlos, the Rapilly, and their kin—are to be seen no more. The shops are grimy and dark; the shopkeepers a little squalid. Half the prints are sold from portfolios placed on the pavement. In that region, I had, a day or two earlier, bought for fivepence, a lithograph undoubtedly deprived of money value, but, for all that, genuinely artistic—a print in which (it was executed for *l'Artiste* of fifty years ago), the sympathetic talent of François, painter himself, as well as lithographer, had translated some vision of storm and space that was due to the genius of Dupré. And so I said now, to the grimy proprietor of the humble little place, “Have you any lithographs by Fantin?”

He looked regretfully, hopelessly; then shook his head as in deep reverie. “Fantin—*c'est de la lithographie à la mode.*” It was rare; it was costly; it was all the fashion—clearly it was not for the Quarter. “But I have here, for a franc,” he added, regaining cheerfulness, “this Prudhon.” It had Fantin's suavity. “If Monsieur has no need of it, it will be sold in the Quarter, and framed, and will decorate a room.” It was a beautiful thing in its way. One was glad that the poor folks took to it—that it would be bought and enjoyed. But a gulf divided it, even in the mind of the little printseller, from what I had vainly been asking for—*‘la lithographie à la mode.’*

It is only within a comparatively few years, however, that that phrase has described Fantin's. As his oil pictures found at first but slow appreciation, so his lithographs at first were neglected.

Cadart, who in the palmy days of the Second Empire was the sympathetic associate and the business man of not a few rising artists—Cadart who did so much for the art of Etching—wished to encourage Lithography. It was in the early Sixties. He sent lithographic stones to several painters—to Ribot, Bracquemond, Manet, Legros and Fantin—M. Bénédite tells us in his Luxembourg *brochure* on Fantin Latour (to which I cannot fail to be indebted)—and Fantin drew on three stones, and the work does not seem to have been appreciated, and Fantin did not resume that order of labour until 1873. More than that should be mentioned. Not, it seems, until 1877 did he address himself to it with regularity and system. Before then, so much of his work—I mean so special large a proportion of it—had been Flower-painting; and though in one large, rare lithograph, I have had the pleasure of seeing in Mrs. Edwin Edwards' great collection, in that charming, sober, Georgian house, in Golden Square, Fantin did deal with flowers, it was once only, for actual colour, and not ‘colour’ in the limited sense in which that word is used by a black and white artist, was felt by Fantin instinctively, as I suppose, to be a necessary element in the art that should convey to us, fully, a flower's charm.

What then are the themes of Fantin's lithographs? This supreme painter of flowers, to what has he turned on the lithographic stone?

Well, even in his painting from the very beginning, as I have scarcely occasion to tell the student, there has been variety in his subjects. There has been the same in lithography. There have been single portraits, and groups of portraiture, quiet Genre subjects—*sujets d'observation*, never anecdotal—and there has been Allegory, and the illustration of themes from the Musical Drama. And in this last-named matter the great place has been given to the most advanced and original of artists. Wagner and Berlioz and Schumann have shared the homage of Fantin; and, be it noted, in

rendering to them his tribute he has discovered material and amplified it. He has reaped also his own proper harvest.

The bulk of Fantin's work in Lithography becoming considerable, and being increasingly appreciated by those in the van-guard of Art, although scarcely then can it have been considered to be

that has not, as far as I know, any particular importance)—were described by M. Hédiard at that time; but in 1899 there was issued a supplement to that catalogue—*Les Lithographies Nouvelles de Fantin Latour*—which recorded forty-two pieces, executed between 1892 and 1898. When that issue was made, Fantin entered, I am sure, into no



THE EVOCATION OF KUNDRY.

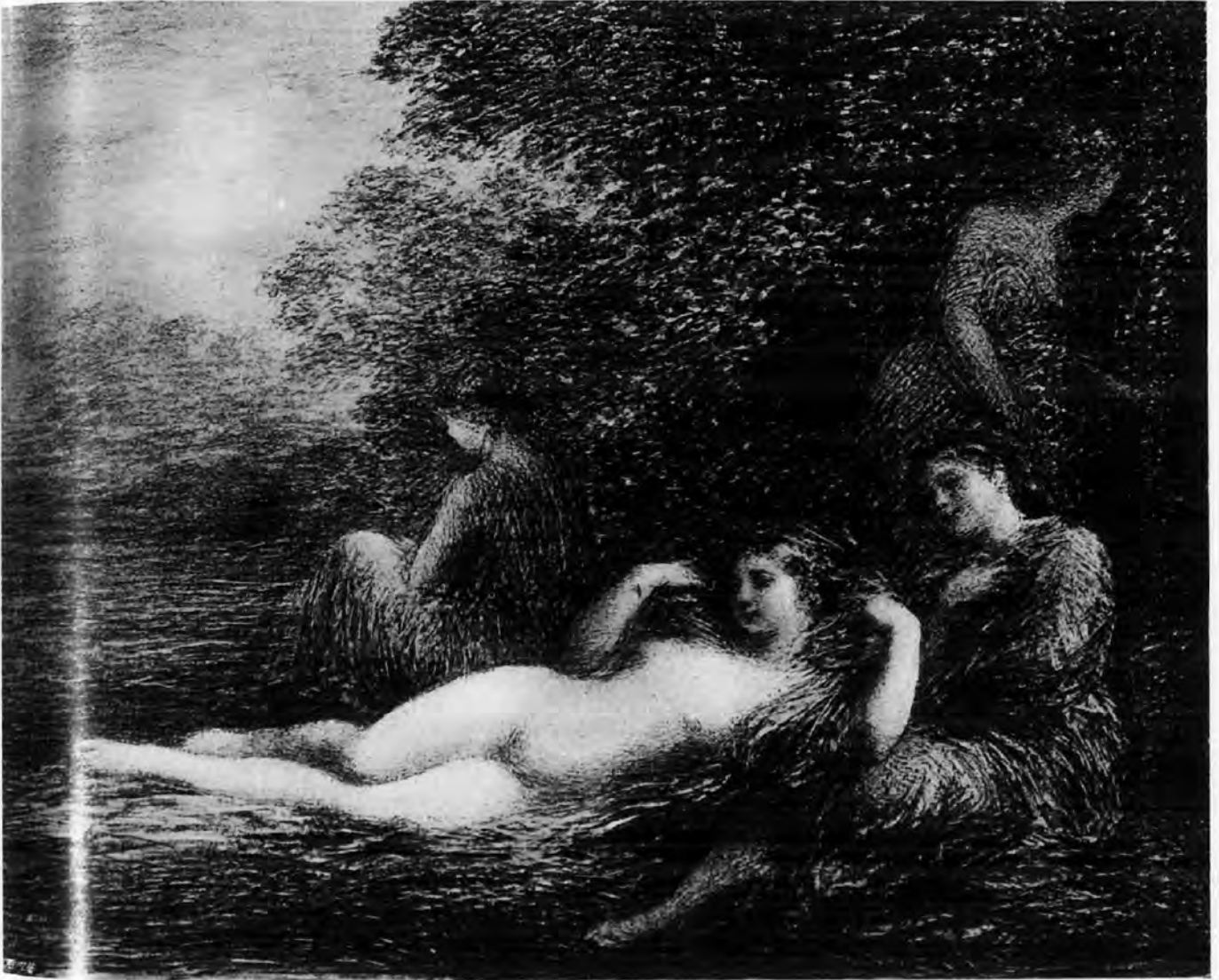
strictly *à la mode*, M. Hédiard, a diligent student of it, became minded to make a Catalogue. It became part of his series of *Maitres de la Lithographie*. This was ten years ago. A hundred and five lithographs—a few drawn direct on the stone; the greater number, by far, on transfer paper (a detail

contract with collector, cataloguer, or man of business, to work no more in a medium of which he was readily master. He has, though somewhat more sparsely perhaps, continued to produce. What more delightful or lissom nudity than the little thing done for M. Bénédite's Luxembourg brochure of

1899? And I should be sorry to believe that the chapter of any department of his labour is closed to-day; for he lives almost a veteran, a complete and single-minded artist. And, in the *technique* of the lithograph, I place him alongside of but two other artists—Whistler and Charles Shannon. He is much Charles Shannon's senior. Born in 1836,

our few great, contemporary lithographers, Fantin was clearly the first.

The present brief essay would outrun its limits altogether, would become a chronicle, a treatise, instead of the mere introduction it is meant to be to stimulate and impel the lover of fine things to a study of Fantin's prints, were I to hold forth much



NYMPHS BATHING.

he was Whistler's contemporary. Only it must be remembered that when Fantin had already produced his prints of nobility and charm, Whistler had not yet, at the instigation of his friend Mr. Way, made those first drawings upon stone, which, charming already, were to be followed in that medium, by so many gay and brilliant and dexterous triumphs. Of

more, because if I went only a little further I should recognize that I must go much further still to keep things in proper proportion; and this is not the place nor the moment for a study elaborate and detailed. Two things I will say. Except in the cases in which the lithographs of Fantin have appeared as illustrations to volumes, the artist has



THE PRELUDE TO LOHENGRIN.



THE DANCE.

not taken advantage of the opportunity lithography affords for multiplying largely, almost indefinitely even, the number of impressions. Sometimes twenty-five, sometimes a hundred impressions, and, with Fantin, the edition is exhausted. The Collector's charm of rarity is therefore secured. The other thing I will say is no news to the learned,

uniquement obtenue par le dessin proprement dit: dessin qui par exception, a la bonne fortune de pouvoir être répété un certain nombre de fois."

The illustrations which accompany this essay for the beginner are from lithographs kindly lent by Mr. Richard Gutekunst, of King Street, St. James'. Their subjects are "The Dance," "Nymphs



SIEGFREID AND THE RHINE DAUGHTERS.

and yet, perhaps, ought to be mentioned—the fact that the lithograph is autographic, that it is a design, a drawing, not reproduced in the sense of being translated from one art into another. That the collector knows. "*La Lithographie*," says M. Bénédite, in words I can but adopt, "*n'a aucun droit à se parer du titre de gravure . . . elle est toujours*

Bathing," "The Evocation of Kundu," "The Prelude to Lohengrin," "Siegfried and the Rhine Daughters." Of the sentiment and grace of the master, of his ready and supple draughtsmanship, his suavity of line, his balanced, effective chiaroscuro, they afford, I suppose, to who has eyes to see, an irrefutable evidence, an abundant demonstration.

The History of Engraving:—XII.

By Stanley Elston Austin.

WE now approach a section of our subject which is of peculiar interest to us as a nation, namely the Art of engraving in mezzotint, for, be it remembered, that England has been called the home of mezzotint. When, however, we begin to enquire into the origin of this fascinating phase of the engraver's Art, we find that we have a thorny path to traverse, since difficulties galore abound even as they did when we first started. It seems almost incredible that any mystery should surround an art that is of comparatively recent origin, and yet mystification has sprung up around its discovery and most conflicting arguments have been advanced in connection with it.

Popular belief gives the credit of its inception to Prince Rupert, Count Palatine of the Rhine, but ingenious authors have gone out of their way to suggest that the inventor of the Art was either Evelyn or Sir Christopher Wren. In his "Micrographia," dated 1667, Hooke says: "He (Sir Christopher Wren) was the first inventor of the Art of graving in mezzotint; which was afterwards prosecuted and improved by His Royal Highness Prince Rupert, in a method somewhat different, upon the suggestion (as it is said) of the learned and ingenious John Evelyn, Esq. Of this Art some original essays are extant: viz., The Head of a Moor, etc., by the inventor; The Executioner of John the Baptist by the Prince, on the sword is the mark R.P.f. (*i.e.* Rupertus Princeps fecit), over it an electoral coronet." Now beyond this statement by Hooke there is not a shadow of evidence that Sir Christopher Wren ever engaged in engraving by mezzotint, and Evelyn's own writing conclusively proves that it was not he who instructed Prince Rupert, but that it was the Prince who initiated him. I shall refer to this again, and give chapter and verse to prove this assertion. So, in looking for the originator or inventor of the process we must go further afield, and we owe it to the researches of Laborde that the matter is rendered comparatively clear.

Judging by contemporary evidence, there appears to be little doubt that the inventor of mezzotint engraving was not Prince Rupert, or Evelyn, or Wren, but Ludwig von Seigen, who was born at Cassel in 1609. He was a man of wealth and influence, and at one time held the position of "Kammerjunker" to the Landgrave of Hesse Cassel. Endowed with a great love of Art he continually experimented as an amateur, and in 1642, while living in Amsterdam, he completed a portrait of Amelia Elizabeth, dowager Landgravine of Hesse, which he presented to the young Landgrave, accompanying his gift by a letter which seems to indicate his right to the title of the first engraver in mezzotint. Laborde gives a fac-simile of this letter of Seigen, the original of which is preserved at Cassel, and which I consider of such importance that it deserves to be transcribed *in extenso*.

It is as follows:—

"Serene, Highborn Prince and Gracious Sir,—
My humble services are ever at the disposal of your Princely Grace.

"Since my affection as a subject, rather than the hope of reward, has ever urged me to your service, I therefore (without regard to the fact that my services in themselves small enough have by some means still further depreciated) have not wished to relax my diligence in devoting work and time to your service, as the present piece which I herewith humbly submit to your princely favour sufficiently shows.

"This is the print from copper, gracious Prince and Lord, which I promised to prepare for the ever praiseworthy memory of your Grace's mother, in order that many illustrious persons, acquainted with the actions of so widely famed a princess, might be enabled to possess the likeness of her person.

"But since I have discovered a new or singular invention of a kind never hitherto beheld, I have, on account of the nicety of the work, been able to have few copies struck off, not thousands, as in the



AMELIA ELISABETHA, D.G. HASSIÆ LANDGRAVIA etc.
COMITISSA HANOVIAE MUNTZENB;

*Illustrissimo ac Cel. Pr. ac Dño Dño WILHELMO VI. D.G. HASSIÆ LANDGR. etc. hanc Serenissimæ Matris
ex Incomparabilis Heroinæ effigiem, ad vivum à se primum depictam, novorū jam sculpturæ modo expressam, delectat conce-
cratq. S. a. S.*

As Dñy c. b. l. c. xliii

case of ordinary engravings, and therefore can with them only oblige a few persons. Accordingly, I have, as was just, made a beginning with your Princely Grace, and especially have thought it my duty and pleasure to dedicate it humbly to you, as the inscription placed underneath indicates, for these reasons: because to you as eldest and indeed only son of the reigning Prince, the representation of your Grace's mother could not but be welcome; for the rest, because I could not neglect to dedicate to your Grace, as an extraordinary amateur of Art, such a rare and hitherto unseen work of Art.

"How this work has been done no copper-plate engraver or artist can explain or imagine, for, as your Grace is aware, only three methods of engraving on copper have hitherto been seen. (1) Engraving or cutting in line (*stechen oder schneider*). (2) Etching or touching with the point (*ætzen oder gradiren*). (3) A method, hitherto very uncommon, called puncturing, also executed entirely with points, but in a different manner and with great labour and therefore unusual (*letzlich ein noch gar ungewœuliche arth, so man puntzeniren heist, auch mit eitel stiplein jdoch anders und gar mûhlich der wegen ungebrauchlich*).

"The present method, is however, none of these, although here also, are merely little points and not a single line or stroke; though in some places it appears like a line, yet it is all merely dots, which information I did not wish to conceal from your Grace, as well skilled in Art. I herewith commend your Grace to the Divine protection for all princely well-being, and myself humbly to Him and to your Grace's favour.—L. VON SEIGEN, Amsterdam, 19th August, 1642. A Son Altesse, Monseigneur LE LANDGRAVE DE HESSEN CASSEL."

Mr. John Challoner Smith, who quotes the foregoing, points out that the third process referred to by Von Seigen was presumably the style practised by J. Morin and others, and which was said to have arisen from imitation of Vandyke's etching and afterwards practised by Lutina, when it was called *opus mallei* and was something akin to stipple. Von Seigen published the portrait of the dowager Landgravine of Hesse in 1643, and in 1644 produced portraits of William, Prince of Orange and his Princess, and then, apparently, rested from this work for quite ten years. Then, according to Challoner Smith, *i.e.*, in 1654, Von Seigen met Prince Rupert at Brussels and confided the secret of his execution of the plates to him.

Prince Rupert, who was, himself no mean executant, engaged Wallerant Vaillant to assist him, but he evidently did not consider that he was bound to secrecy, for he explained the process to Evelyn, and I believe to Sherwin, while Von Seigen was still living. Evelyn in his *Sculptura* says: "His Highness did indulge me the liberty of publishing the whole manner and address of this new way of engraving with a freedom perfectly generous and obliging. But, when I had well considered it (so much having been already expressed, which may suffice to give the hint to all ingenious persons how it is to be performed), I did not think it necessary, that an Art so curious and, as yet, so little vulgar (and which, indeed, does not succeed where the workman is not an accomplished designer and has a competent talent in painting likewise) was to be prostituted at so cheap a rate, as the more naked describing of it here would too soon have exposed it to." This very frank statement and the further assertion that he is "most ready (*sub sigillo* by his Highnesses permission), to gratify any curious and worthy person with as full and perfect a demonstration of the entire Art as my talent and address will reach to," disposes of the story that is told by Decamps of how Theodore Caspar, a Furstenbergh, bribed a son of Vaillant to divulge the secret to him. That Von Seigen kept the matter close for a time is certain, but Prince Rupert seems to have been exceedingly communicative, and Furstenbergh probably learnt the process from Von Seigen as soon as the Prince did, for he issued a plate within two years of the meeting at Brussels. The evidence that we have seems altogether to displace the statement of Evelyn that the Art of mezzotinto was "invented" by Prince Rupert, Count Palatine of the Rhine, although he was an expert in the process, as his superb plate the "Great Executioner," issued in 1658, sufficiently proves.

Even then he had rivals, for Thomas of Ypres, court painter at Vienna, who accompanied the Emperor Leopold to Frankfort, produced mezzotints the same year. It is but just to remember that so far back as 1830, Dr. Hugh W. Diamond, in a paper read before the Society of Antiquaries, pointed out that Prince Rupert was not and could not have been the inventor of mezzotint engraving, as earlier plates than his were in existence, and had been acquired by the authorities of the British Museum. It is, however, to the researches of

Laborde in Germany and Holland, that we owe the settlement of many vexed questions and especially the truth about Von Seigen.

The work of the inventor was continued by Wallerant Vaillant at Amsterdam, who was a painter and etcher as well as a mezzotinter, and who, according to Wessely, scraped some 206 plates, only four of which are dated, two in 1673 and two in 1675. Next in early importance we may place Johann Friedrich Leonart and Jan Van Somer, brother of Paul Van Somer, who with Blooteling, G. Valck, A. de Blois and J. Verkalje, all resided in England. Blooteling, by the way, is said to have been the inventor of the cradle or rocking tool, but I am inclined to think that a similar instrument must have been employed before. We have seen how the Continental artists in mezzotint came to England, probably because of the presence of Prince Rupert in this country, and the prodigal encouragement which he gave to Art; and now we arrive at the first English engraver in mezzotint, an honour which belongs to William Sherwin. Sherwin was the son of the Rector of Wallington in Herefordshire, and was

born in 1650. He was an artist from choice not necessity, and although he sold his prints in "little Brittain," it was purely *pour s'amuse*. He married a granddaughter of the elder brother of General Monk, which probably accounts for his association with the Albermarle family for whom he engraved

many portraits. The question arises how did Sherwin become acquainted with the Art of mezzotint? Some folks think that he first acquired his knowledge through the hints dropped by Evelyn in his "Sculptura," but Sherwin undoubtedly met Prince Rupert at the home of the Duke of Albermarle, as an inscription on one of his plates, which I shall quote, seems to me to indicate that he was directly instructed by the Prince.

Granger tells that Sherwin discovered the secret and made use of a loaded file for laying the ground, and that Prince Rupert, on seeing one of

his prints, suspected that his servant had lent his tool, which was a channelled roller, but on receiving full satisfaction to the contrary, made Sherwin a present of the instrument. Yet this hardly tallies with the inscription on Sherwin's "Portrait of Charles II," a line of which runs, "Vestræ Celsitudinis gratia et



favor sibi divulgatum." This seems to prove pretty conclusively that Sherwin was fully instructed by some one, after he had read Evelyn's book, and that some one could hardly have been any other than Prince Rupert.

Although I have placed William Sherwin as the first English engraver in mezzotinto, his claim to the distinction has been disputed on grounds other than those to which I have referred. The Rev. James Chelsum, D.D., in his "History of the Art of Engraving in Mezzotinto," awards the honour to Francis Place, the descendant of a wealthy family having property in the counties of York and Durham, who he says "scraped in mezzotinto (for he is said to have given himself up to his favourite pursuits in 1663), i.e., before Sherwin produced his first plate. Now this is the merest quibble, for Place, who was intended for the law, was at this time under articles to an attorney in London. He quitted the city and gave up the law when the plague broke out, and although he mixed in artistic circles and was intimate both with Sherwin and Blooteling, he never dated the prints he issued, and there is not

a grain of evidence that the amateur was in advance of those whose work he delighted in. The balance or probability is all the other way, for Sherwin had access to Prince Rupert, and I am not aware that Place ever had that privilege. I admit that he did brilliant work, and that it betrayed a marked

originality, but if we accept Walpole's statement, he was most erratic, seldom completing what he undertook, and delighted in rambling about the country, painting, drawing or engraving, what pleased him, but altogether averse to any system of control. According to the same authority he refused a pension of £500 a year on condition that he would draw the ships of the Royal Navy, for the simple reason that he preferred freedom. Yet his work realized good prices for those days, for his small mezzotint of Archbishop Sterne sold for £10, and his oval



Lambert for £5 15s. 6d. One of his most noteworthy plates is the portrait of Henry Gyles, glass painter of York, with the following inscription at the bottom: "Henry Gyles; glass painting for windows, as armes, sun-dials, history, landscapes, etc., done by Henry Gyles of



THE GREAT EXECUTIONER.

[Prince Rupert]



Waldp. scit.

A. B. Lotelme. sculpsit 1672.



ROBERTVS
Palatinus Rheni. Dux
Angliae Vice Admirallus
Constabularius et

DEI gratia Comes.
Bavariae et Cumbriae Totius
et Castri Regalis Windsor.
Gubernator

the City of York. F. Place, f. 12mo." He usually scraped portraits, but subject pieces did not come amiss to him, and his "Lady confessing to a Monk," the "Dutch Family," and "A reading Monk," after Van Dyck, are well known. Chelsum also gives priority to Sir Ralph Cole, because, on the authority of Granger, he scraped one mezzotint

nomme la maniere noir, elle a pris tellement le dessus et a été exécutée à la fin avec tant de finesse et d'esprit, que tout ce qu'on a fait dans d'autres pays, ne lui est millement comparable : ainsi fut elle nommée, par préférence *la maniere Anglaise*." I will quote two other graceful tributes before I pass, the first from Delaborde who writes: "Like



PHILLIP WOOLRICH.

of Charles II, for all which I give my vote in favour of Sherwin.

From the moment that Prince Rupert disclosed his secret, or that of Von Seigen, in the land of his adoption, mezzotint seems to have found its home. Hieneken in his *Ideé Generale*, says: "Quand le Prince Rupert y fit connoître la gravure qu'on

a grateful orphan this art took the name of her new adoptive mother—for she had become truly English—while they were repudiating her in other places." And M. Charles Blanc says: "The precision of the burin, the verve of etching, agreed better with the character of French Art. England is almost the only country that has known how to avail

itself of the mezzotint process, and it is to its engravers that we have to look for illustrations of its methods."

A few words more before we chat about the earliest proficient. It has been alleged more than

"This afternoon, Prince Rupert showed me *with his own hand* the new way of graving called mezzotinto, which afterwards, by his permission, I published in my history of Chalcography: this set so many artists on worke, that they soone arrived to

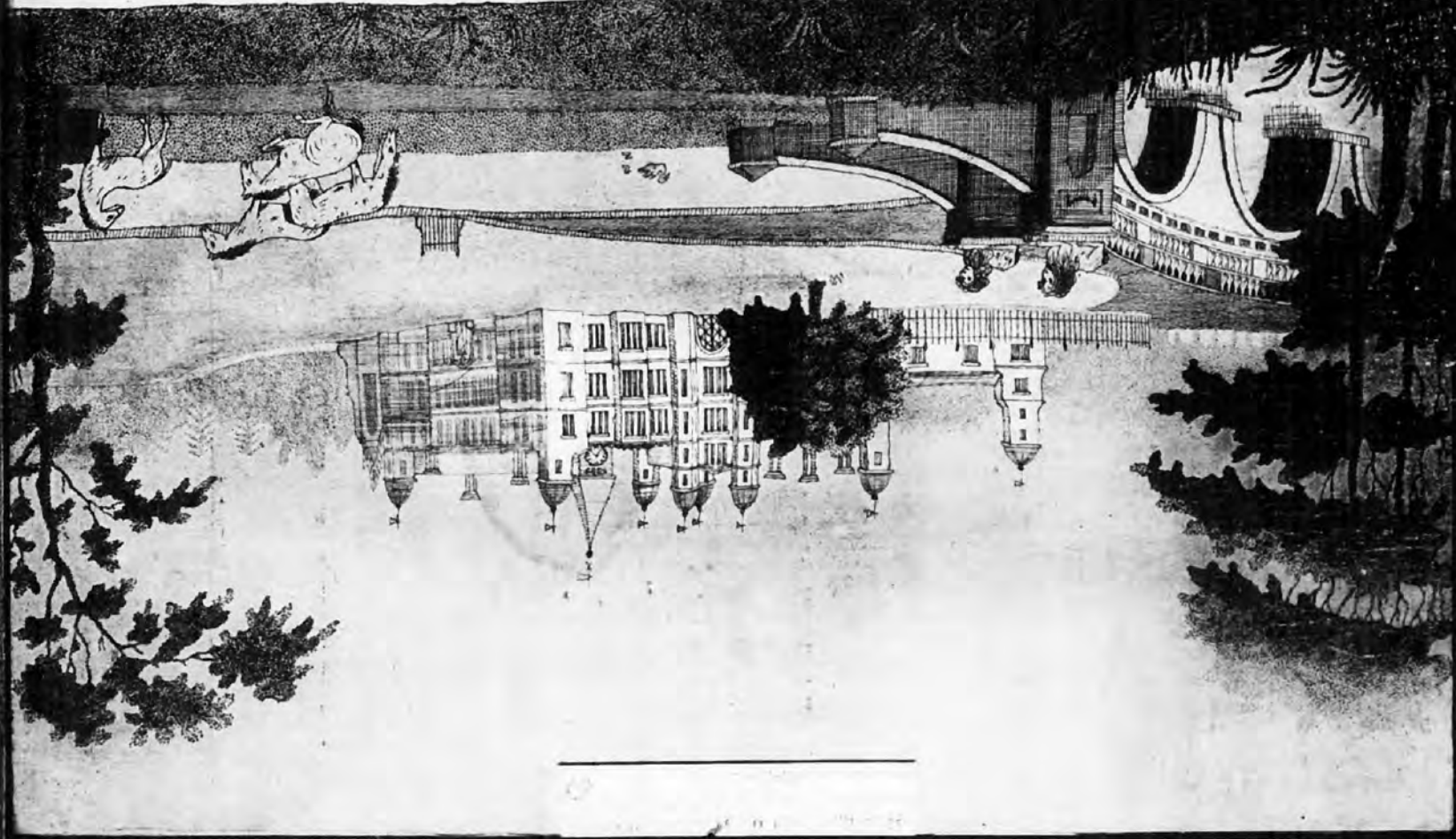


once that the statement in Evelyn's "Sculptura" is obscure and has been suggested that Prince Rupert brought the finished plate that adorns the book with him and only exhibited the tools. I turn to Evelyn's Diary, under date March 13th, 1661, and find the following:—

that perfection, it is since come to emulating the tenderest miniatures." If language is something more than the art of concealing thought, this means that Prince Rupert did actually grave in Evelyn's presence.

(To be continued.)

Dasno  Hajybanc



English Needlework Pictures.

By
Maud M. C. Ffoulkes.

THE origin and development of English Needlework Pictures during the last 250 years is a subject fascinating alike to collector and student, and may be classified under two headings—the embroidered pictures of the sixteenth and seventeenth centuries, imitating tapestry on a small scale; and the productions of the eighteenth and early nineteenth centuries, which copied the coloured engravings then so much in vogue; while the art of the Sampler, which had languished under the Stuarts, revived, and attained its zenith of perfection in the Queen Anne and Georgian eras.

The exact date of pictorial needlework is more or less difficult to fix, as the pieces all have a certain maturity of style, but it is probable that the taste for embroidery in the sixteenth century was due to Catherine of Arragon, who introduced what is known as "Spanish work" into England. This consisted of black and white silk, or gold lace stitches on linen, Catherine having acquired the art from her mother Isabella; and, in the days of sorrow and humiliation that followed her troubled union with Henry VIII, the divorced Queen, no doubt, found great solace in her embroidery. Taylor says:—

"Virtuously—

Although a queen, her days did pass
In working with her needle curiously."

Mary Tudor, whose sympathies were entirely Spanish, inherited her mother's skill in Spanish work, but in the reign of Elizabeth the prevalent anti-Spanish feeling banished it entirely from popular favour, although the illustration of the needlework picture, "Burghley House," reproduced from the original in the possession of Mrs. Hailstone, shows a strong influence of Spanish work in its construction. It represents the exterior of Burghley House, and was worked by the Lady Elizabeth Burghley. The groundwork is white silk, with the design carried out in fine black silk, the date of its production (1583) being shown on the clock tower. This example is probably one of the earliest needlework pictures extant, and the work is so exquisitely fine that it is difficult to conceive it other than the finest etching.

With the decline of Spanish work came the

craze for tapestry embroidery, originating with the introduction of the English tapestry works by Henry VIII and James I; the earlier embroideries being used for casket covers and cushions, while the method of working flat tapestry pictures is shown in the illustration of the half-finished Italian design (1618) in which the figures were first drawn in, and the garments shaded in neutral tint as a guide for the embroideress.

The padded pictures of the Stuart period are developments of the original idea, and these embroideries are of the greatest interest to lovers of antique needlework, as well as to the student of domestic life in the days of the Stuarts, for they yield an immense amount of historical information as evidence of the fashions in dress, architecture, and horticultural pursuits of the day; the marigolds, lilies, hyacinths, roses and violets, that made up a typical seventeenth century "nosegay garden," being always in evidence, while a strange variety of animals, birds and insects, were crowded into every available space, the caterpillar, emblem of Charles I, being always most noticeable.

The name of stump or stamp work in connection with the Stuart needlework pictures, applies to all portions of the embroidery in relief which were worked on linen in a frame, and applied to the original picture when completed. The design was sketched on the linen and then padded with hair or wool, kept in position by crossed threads; the foundation thus formed covered with lace stitches and afterwards embroidered. Paper was pasted at the back of the linen to prevent loose or frayed stitches, and then the figure was cut out and fastened in its place on the design and the attachment hidden by silk cord. Occasionally the faces were made of carved wood covered with satin or lace stitch, having embroidered or painted features. Hair was carried out in purl or "knotting" stitch, the latter being used for the coats of the many animals seen in an embroidered picture. Wire was evidently used for a sort of "skeleton;" as a figure in Mrs. Hailstone's collection shows five pieces of fine wire used for the fingers protruding through the hand padding.

The collector will specially notice that, in the Stuart pictures there is a great tendency to decorate figures and backgrounds with seed pearls; spangles were much used, made of thin gold, rounded to conceal the thinness, and to catch the light. Metallic threads were largely employed in the construction of the often repeated tent or canopy, and the inevitable sun and moon; a thin ribbon of real gold or silver serving as a casing for the silk thread. Talc laid on a silk foundation represented water, and the windows of houses and castles;

stiffened with fine wire round the extreme edges. Fruit was also worked in lace stitch over thimble-shaped moulds of thin wood, having holes at the base, through which passed rows of stitching, carried round and round until the mould was entirely covered. When medallions were introduced in the picture, they were surrounded by an elaborate border of raised loops, sometimes composed of gold or silver gimp or narrow strips of silk covered parchment, this arrangement forming a most effective frame.



From the Collection of Mrs. Hailstone.

CHARLES I. AND QUEEN HENRIETTA MARIA.

while the bodies of grubs and butterflies were sometimes covered with the plumules of peacocks' feathers, but unfortunately owing to ravages of a small insect, few traces of this "feather" covering are met with nowadays.

Dresses and decorative accessories of the figures were worked in needle point lace stitch. Ruffles, sleeves, and dresses were worked separately, and afterwards fastened on the figure; and flower petals, butterfly wings, or any parts of the picture intended to stand away from the background, were

The designs of the embroidered pictures mostly coincide with those of the usual tapestry subjects, and were probably worked to harmonize with them in the forms of panel pictures. The subjects are rather restricted, Scriptural pictures being much in favour, although in the treatment of Adam and Eve, the animals dwarf the nude figures. The most popular subject was the "Story of Esther," in which the reigning monarch usually is portrayed as Ahasuerus. In all embroideries dealing with Scriptural subjects, the characters wear the then

modern costume, and are placed in the surroundings of the day, historical personages, and current events being sometimes mixed in with the original idea. The Old Testament is most frequently drawn on for incidents, little attention being paid to those of the New Testament.

Mrs. Hailstone possesses the beautiful example of "Susannah and the Elders," reproduced here. It is impossible to convey the impression that this delightful old-time picture gives in the original. There is a wealth of detail, and the colouring is

in pitiable plight, naked and tied to a tree!

It is interesting to notice the fondness for introducing Royalty, which may be accounted for by the fact that most of the workers of embroidered pictures were people of a certain social position, to whom the doings of Kings and Courts were matters of every-day talk. As a typical historical picture, the illustration given of "The Meeting of Charles I and Henrietta Maria" is a fine example. It represents the Princess Henrietta in a centre medallion, crowned by an angel. The figure of



From the Collection of Mrs. Hailstone.

THE MEETING OF CHARLES I. AND HENRIETTA MARIA.

delicate and pleasing. The figures of the Elders are marvels of fine needlework, their coat trimmings imitating ermine, while the king under the canopy is right regally garbed; his ruffles made of real lace. All kinds of disproportionate insects and flowers abound, placed with entire disregard for perspective; and the triumphant departure of Susannah and the King is located in mid-air! above the heads of the now degraded Elders, who are seen

Charles is to the right of the picture, with Mercury placed above him. On the left are two females, one symbolic of Britannia; and the crowned figure behind it probably intended for Henrietta Maria as actual Queen of England. The corners are filled in respectively with a leopard, camel, lion, and unicorn, while a castle, trees, birds, and butterflies complete a most characteristic whole.

Full of interest is the picture of "Charles I,

Henrietta Maria and their three children; Charles (afterwards Charles II) Mary and James." The King and Queen stand under a canopy, their dresses are exquisitely worked, the collars being of real point lace. Here again, is the confusion of animals, insects and flowers; a large pea-pod and a pig especially noticeable.

described. The centre medallion has a castle in the background, and the figure is surmised to be that of the ill-fated Mary Stuart, the others being her famous "Maries." It might also represent Henrietta Maria, as the French Fleur de Lis decorates the centre bordering, but this would also be typical of Mary as "La reine blanche." On



From the Collection of Mrs. Hailstone.

OLD ITALIAN WORK.

Perhaps, as an allegorical or historical subject, the reproduction of what is known as "The Five Marys" or "The Five Senses" (also in Mrs. Hailstone's collection) is most curious. This fairly large picture consists of the medallion portraits of five ladies encircled with curious wreaths of gimp or parchment, put on in the way previously

the other hand there is distinct evidence in favour of its signifying "The Five Senses," for one of the figures holds a mirror, and another points to a rose in her corsage; actions typical of sight and smell. The picture is undated, and the sameness of dress during the Stuart period renders that fact an unreliable test for fixing the approximate date of its production.

Whilst tapestry flourished in England, tapestry pictures flourished as well, but under Charles II the tapestry industry in England ceased to exist, and as a consequence tapestry pictures died out in the reign of William and Mary. Mrs. Hailstone has a small example dated 1689, picturing the royal couple worked by Queen Mary herself, as the faint

taining as many different stitches as half a dozen samplers. Their haunting charm is that of the "tender grace of a day that is dead," for it would require a very unimaginative person not to be touched by their romantic possibilities.

After their career ended as "modish" pictures, their influence was felt when the pictorial sampler



SUSANNAH AND THE ELDERS.

From the Collection of Mrs. Hailstone.

writing at the back of the picture "wrought by her own hand" testifies.

The Stuart pictures do not always meet with the value they deserve from the point of view of fine needlework. They are, however, in this respect quite as wonderful as samplers, one of them con-

caze pervaded England; for many of their most striking characteristics can be easily traced in a much modified form in the different designs of birds, flowers and figures, met with in the decorative samplers of the eighteenth century.

(To be continued.)

Our Paris Letter.

By Henri Frantz.

ALTHOUGH many buyers and sellers have been drawn out of Paris by the Thewaldt Sale at Cologne, where so many art objects of value were disposed of, the artistic season is none the less in full activity. Doubtless I shall not have to chronicle, now or hereafter, any sales like those of Mme. Lelong; sales of which the total reached nearly 250,000 pounds sterling, are not to be met with every day—in France at least, or, for the matter of that, elsewhere. But often the true amateur gets more satisfaction out of an infinitely less important sale, which, not being so greatly advertised, affords him the opportunity of employing his judgment and discretion in the choice of rare objects. This is the intelligent collector's crowning pleasure. We must not forget that it was for a few francs, for a few pence, even, that the Goncourt have become the possessors of their finest eighteenth-century drawings, entirely because their taste was sure, and their convictions unshakeable, uninfluenced by the world's opinion, or the caprice of fashion.

This—and I cannot sufficiently emphasize it—should be the attitude of the true amateur. Let him follow his taste, let him buy what he sees to be truly beautiful, wherever he may find it, and in nine cases out of ten he will be the gainer.

But, some of my readers will ask, not without reason, are good bargains still possible in our time? When so many people are feverishly employed in searching everywhere for pictures and art objects, are beating up the provinces, the villages and castles, in most retired parts, to discover old furniture, old engravings, and tapestries, is it possible to find really authentic things which are not commanding considerable prices? And I answer with conviction: Yes, a man who has a practised eye, and who knows artistic rarities when he sees them, *can, with some good fortune, find beautiful things.*

I will quote a recent example. Some days ago, at Douai, an unauthorized sale of furniture belonging to a Dominican congregation took place. Among this furniture were to be found some pictures, covered with dust, neglected and relegated to the attics. One old canvas was put up at *one franc*, and was quietly bought by a far-seeing amateur for 20 francs, the latter having recognized the hand of a master in this little picture, obscured by the neglect of years. With the simple application of a little water, the

colours reappeared in all their brilliancy, and with them, the signature of David Teniers. This more than confirms what I have just said.

At the Hôtel des Ventés, in Paris, M. Lair Dubreuil, with for expert, M. Bloche, continues the series of his sales where there are often many good things in the shape of art objects. Thus, on the 10th of November, was sold an article of furniture covered with delicate "Aubusson" tapestry, representing parrots, paroquets, and other birds on a deep blue ground, after the cartoons of Baptiste (surnamed Monnoyer). The work was a beautiful example of the Louis XIV. style and the whole was priced at 8,000 francs, while a rosewood chest of drawers of the time of Louis XVI. went at 450 francs. In this same sale was an object rarely to be found in sales, namely, a sledge in sculptured wood of Louis XV. manufacture, which was priced at 400 francs. The best use to which such an object can be put is to convert it into a flower-stand; it then becomes one of the most interesting and graceful ornaments of a drawing-room. Many other things were sold, such as tapestries and art objects, but none of them were in any way notable.

Another sale which attracted an elegant crowd at the Hôtel Drouot, was that of the well-known singer, Mme. Sybil Sanderson, who died last year. But there was nothing to particularly interest the amateur, and if there were any extensive purchases, it was more especially due to the sentimental value awarded to the objects by the buyers.

For many years it has been remarked that amateurs are searching more and more for beautiful books (ancient or modern) with precious bindings executed by the most illustrious specialists, such as Victor Prouvé, Marius Michel, or Charles Meunier. The recent sale of M. T——'s library made by M.M. Delistre and Rahir, realized 32,600 francs, proving thus that beautiful books are becoming more and more expensive. The highest price was 3,200 francs, paid for a copy of the Arab poem "Antar," with illustrations by Dinet and bound by Lepère in carved leather. Dinet, who exhibits regularly at the Exhibition of Orientalists (where, among other things, we have notified the contributions of M. A. Fitzgerald), is one of the French artists who best knows his "Orient." He has long lived, and still often lives in Tunis, and it is there, living as he

does the Arab life, that he undertook to illustrate in the most real and living manner, their great national poem "Antar." Another precious volume, "La Femme et le Pantin" of Pierre Louys (the talented author of "Aphrodite"), an original Japanese edition with original drawings by Lunois, and bound by Lostir, has been priced at 2,100 francs. "L'Effort," by Edmond Harcourt, a unique copy,

bound with extraordinary richness in the Oriental style of Lostir fils. The volume was considered to be worth 8,000 francs and fell to M. Rahin.

"Les Lettres Persanes" of Montesquieu (Jouast edition, 1886), with illustrations by de Beaumont, and a double set of diagrams, in a binding of mosaic by Marius Michel, went for 2,500 francs; and the "Legende Voicé," by Voragine, with drawings by



containing all the original drawings, and covered with a remarkable binding by Meunier, reached 2,005 francs. But the sensational feature was a copy of the "Zadig ou la Destinée," by Voltaire, printed for the "Amies des Livres" in 1893, with a set of engravings in colours after Rops, Garnier, and Robaudy, and an original design by Rops,

Lunois, and a mosaic binding and medal on of silver, was knocked down at 2,020 francs. Among these original editions (so much sought after) were the "Assommoir," by Zola, an edition executed in Holland paper, with 48 sketches by Juillaume, 500 francs; "Nana," by Zola, on Holland paper, with 26 sketches by Billon, 320 francs; "Nouveaux

Contes a Muin," by Zola, with 27 original drawings by Rudeaux, 200 francs.

At the sale of M. Massicot's library, there were also some fine books. The highest price (3,100 francs) was obtained by a copy of "Zadig" with a rich binding by Mercier. One copy of "Mon Oncle Barbasson," by Uchard, on Japanese paper, with 13 original sketches by Paul Avril, reached 1,190 francs; "La Chanson des Queux," from the poet Jean Richepin, on Japanese paper, with 30 sketches by Roy, and a binding by René Wiener (one of the good artists from the Decorative School of France), was sold for 1,011 francs. Other notable purchases were: "Mademoiselle de Maupin," by Th. Gautier, illustrated by Tondonze, on Japanese paper, with four aquafortio (1,750 francs); "Les Trois Mousquetaires," by Dumas, on Chinese paper, with illustrations by Leloir, and bound by Petrus Ruban, 1,150 francs; a "Femme de Qualite," text and illustrations by Maurice Leloir, edition Boussod, 1900, composed of 87 plates, 1,400 francs; "Les Maitres de la Peinture" (Boussod, 1899), richly illustrated, 1,000 francs.

Autographs, also are increasingly interesting to amateurs; from day to day they are more fully and more enthusiastically sought after. Witness the sale of the collection of M. the Marquis de Pontois Pontcarré, made on the 14th of November by M.M. Lair Dubrenil and Chavavay, which produced more than 25,000 francs. There were letters of Biron, Marshal of France (150 francs); of Catherine de Medicis to her daughter, the Queen of Spain (1,300 francs); of Charles XI. to his sister Elizabeth (520 francs); of Francis I. (250 francs); of Henry II. to the Constable Montmorency (500 francs); of Henry II. to M. Préaux l'Aubespine, to ask him to pass on the letters to Charlotte Montmorency, Princess of Condé (690 francs); of Mary Stuart (Edinburgh, October 25th, 1555), where she relates the story of an expedition by her husband against the rebels who wished to drive her from Scotland, bought for 3,500 francs by M. Pearson of London; of Philip II., King of Spain (205 francs).

Besides these letters, I have to specify some interesting documents, most particularly the Treaty of Cambrai (August 5th, 1529), 400 francs; divers autographs of Bossuet (150 francs); of Charles II., King of England (140 francs); of Corneille (225 francs); of the Marquise de Pompadour (155 francs); of Rousseau (105 francs).

M. Delteil, in his recent sales, sold several fine prints, of which two figure here. The principal prices to notice were: Bartolozzi, "Jeune Femme Soulevant son Voile," after Kaufmann, fine proof, avant la lettre (75 francs), Boilly; "L'Amant Favorisé" (180 francs), Bonnet; "Jeune Femme en Buste," after Boucher (120 francs), Debucourt; "La Promenade Publique," fine coloured proof (1,185 francs); "H.R.H. George, Prince of Wales," engraved by Smith, after Gainsborough (135 francs); "Lady Georgiana Fane," engraved by Turner, after Sir Thomas Lawrence (370 francs); "Lady Grosvenor," by the same (325 francs); "Master Lambton," by Samuel Cousins (275 francs); "Nature," by George Doo (240 francs); "L'Accord Parfait," by Helemann (220 francs); "N'ayez pas Peur," by the same (225 francs); "La Partie de Whist," by Dambrun (300 francs); "Le Souper Fin," by Helman (341 francs); some fine aquafortio, after Sir Joshua Reynolds, were dispersed at the following prices: "Barbara, Countess of Coventry" (250 francs); the same, by Watson (300 francs); "Lady Grenville," by J. MacArdell, 1762 (260 francs); "Maria, Countess of Waldegrave," by the same (300 francs).

Amongst the coming sales, I have to announce that of the jewels appertaining to the succession of the Princess de Bourbon-Bragance, Countess of Aquila. Amongst these gems is a tiara said to have belonged to the sister of Marie Antoinette.

An interesting exhibition of lithographs, of which many are already well known, took place at Durand-Ruel's. There were pieces by Jéandre, by Jean Veber, De Cottet, De Steimlen, and some specimens by Abel Faivre, about which M. Rémy Salvador has just published such an interesting study.

Round the Printsellers and Galleries.

By Maud Theodore Bello.



So little effort seems to be needed now-a-days to secure picturesque surroundings for ourselves, that it becomes increasingly a question for comment when we find among our acquaintance many who lack the artistic power of rendering them so. At this moment I have in my recollection the suggestion of a friend as to the decorative possibilities of Leighton's exquisite "Lachrymæ" between two sporting prints over his mantelpiece! But, to speak of sporting prints—for this is the merry hunting season and one's thoughts naturally fly to them—it should be known that there is on view at the Graves' Galleries, in Pall Mall, a picture which will appeal to all lovers of animal studies. This is the magnificent photogravure engraving of Percy Earl's famous portrait of "Sceptre," which he has but lately painted for the collection of the owner, Mr. William Bass, but which, apart from this fact, should prove of infinite interest as a memento—here I must quote a great authority on the subject—of "the greatest race-horse of her sex that has ever existed."

It has been my privilege, too, recently to see Cecil Aldin and John Hassall in their most humorous vein, and truly their comical fancies inspire one to dedicate a special den to them! If you have not already made acquaintance with that clever eighteenth century series of Cecil Aldin's, which includes "The Bell, at Stilton," "The White Hart, at Hook," and "The Bull, at Dartmouth," I advise a visit to Mr. Rudolph Ackermann's Galleries, in Regent Street, where you will find them, framed in oak, with old time sign-posts carved into the corners and painted. Here, too, you will see "Mated" and "Revoked"—two more colour prints, framed in the same ingenious manner, but with a 'motif' in cards, carved into the wood. And there is a quaint John Hassall overmantel, which further bears out its originality in having a tobacco-jar fixed to its shelf, and several clay pipes—from the "churchwarden" downwards—in many and varied sizes.

But to return to the Graves' Galleries. Among all the delightful collections of paintings, which Messrs. Graves gather together in their rooms from time to time, Miss Frances Nesbit's water-colour drawings are proving one of the most attractive. Delicate in treatment and peculiarly restful in colour are her little sketches of "Life in Sunny Lands." Clear and cool, a study in Oriental blues, is "The Fishing Hour;" "The Colossi, Thebes" with its faintly washed-in shadows, harmonizes well with the early evening glow which droops over "The Arab Cemetery." A clever perspective in arches is "The Mosque, Cordova," and "The Patio de las Munecas" is a pretty descriptive in mosaics. Many of the Venetian scenes possess some separate attraction, but there is less effort discernible in her studies of the "Lotus Land."

Even the most modest collector occasionally experiences the joy of possessing a fine engraving "after" one of the old masters: more especially, perhaps, if it be of one of the beautiful women of a bygone period. No artist revelled so often in portraying the features of the beautiful Lady Hamilton as Romney. Whether as "Ariadne," pensive and sweet, or "St. Cecilia"—prayerful and devout—no matter in what guise she figured on his canvas, she was always fairest of the fair. Now, Romney's "Bacchante with a Dog," exquisitely engraved by Norman Hirst, is on view at Messrs. Leggatt's Galleries in Cheapside, and no one should miss an opportunity of seeing this marvellous work, acknowledged by connoisseurs to be one of the finest of the "Lady Hamilton" portraits ever reproduced. So many old examples fill Messrs. Leggatt's Galleries—and among them you will note a fishing scene by William Shayer, whose works are so rare and so much sought after at the present time—that it is difficult to turn from them to the more modern ones. One simple study, however, that will live long in my remembrance, is the "Alpine Garden," by Tom Hunn; a veritable language of flowers in purple and rose.

Of quite exceptional interest are the fine art plates which "The Illustrated London News" and "Sketch" have recently published. Specially to be commended for their beautiful tinting are the photogravure series of Archibald Thorburn's notable pictures, "Game Birds on the Wing," representing "Pheasants," "Black Game," "Partridges," and "Grouse" in various stages of flight; and of "Game Birds on the Ground," by the same artist, of which "The Sunny Side of the Hill," and "Sunrise on the First" are most attractive. Yet another series comprises four of Henry Rylands' graceful classical studies of womanhood, which he has named "Spring," "Summer," "Autumn," and "Winter." These photogravures will be



reproduced in colours also, and, to be noted particularly, as a charming example of modern colour printing is Rylands' "Circe," a nude Greek figure. Here, too, are Oscar Binder's study of a sad-faced, medieval maiden holding a harp, entitled "Broken Chords," and the original mezzotint of Lascelles, "The Great Silent Fishing Pool." That the children have not been forgotten is shown by photogravures of John Hayes' delightful "doggy" pictures of some puppies at "Amateur Theatricals," and "On Tour," by Nielson's "Squire Fox's Hunt Breakfast," and by the ever-to-be-welcomed child frolics which Fred Morgan and Arthur Elsie have so happily portrayed.

There is a promise of many good things to be seen at Messrs. Maggs' Galleries in the Strand in

the catalogue which they have just issued. For long years their rooms have been a happy hunting-ground for lovers of old engravings, and it is here that one can revel at will in original impressions of Reynolds and Gainsborough, Lely and Lawrence, and the rarest of rare etchings by Dürer, Rembrandt, Raimondi, and a host of other old masters. Also, I am told, they will, in the near future, have on view some art publications of more than usual interest which collectors will do well to see.

It has been said of Hogarth that he found few admirers; but that those few never failed to become enthusiasts. Therefore those who do admire his works should make a point of inspecting a unique collection which is now in the possession of Mr. Bull, of Victoria Street. There are a hundred and forty-seven of these engravings, I believe, and all are original impressions. They include the series "Morning," "Noon," "Evening," and "Night," a set of four very fine election pieces; "The Distressed Poet," "The Enraged Musician," and a large number of other remarkable prints which there is no space to mention. It is whispered, too, among the elect who *know*, that Hogarth engravings may shortly greatly increase in value.

Most of us can recall the delight with which, as children, we built our cardboard theatres, laboriously painted our scenery, and dressed immature paper figures to take part in our primitive plays. Reminiscences such as these are seldom without interest. One may go even further and say that they never lose their charm. Vividly brought to mind were these good times which come no more by some old volumes I have had the happiness of seeing at Messrs. Robson's Galleries, in Coventry Street. Who can exaggerate the interest which attaches to "Skelt's Juvenile Drama," that wonderful collection of plays, dramas, and pantomimes for children, of scenes, drops, wings, and character-studies? Edmund Kean, Charles Kemble, Fanny Kemble, Ducrow, Madame Vestris, Miss Foote, Madame Celeste, and numberless other actors and actresses figure in these pages. Manifold are the illustrations—there are over two thousand of them and nearly all are finely coloured—and many of the engravings are of great artistic merit. Inserted in the first volume (cut from a page of a *Pall Mall*

Gazette of 1859) one can read the affectionate tribute which Robert Louis Stevenson paid to the memory of Skelt and the friends who gathered together the materials for these ten charming volumes.

BOOKS, whose coverings are a joy to linger over, and worthy of the contents to be found within, are those which Mr. Sabin has lately added to his collection. Specimens of de Saùty's exquisite art, such as the autumn-leaf colouring and intricate pointillé work which decorate the ancient romance "Of the Friendship of Amis and Amile" are rarely to be seen, and when found always to be treasured. And what can one say of the "Proverbs in Porcelain," bound in leather of a soft crimson shade, with a delicate design of autumn leaves and trellis work through which tiny butterflies wander in and out? Or of Andrew Lang's "Ballads in Blue China"—a design on dark blue of red tulips and green ornamentation—that peculiar shade of green which de Saùty particularly affects? These are but a few specimens of his bookbinding which can be seen at Mr. Sabin's Galleries in Shaftesbury Avenue. Words are inadequate to describe their charm.

NEITHER should enthusiasts of Sheraton's art fail to see a rare piece with which I have lately become acquainted. This is the dainty cabinet which is in the possession of Mr. Elkin Matthews, of Vigo Street, which boasts the "broken-up" windows so much sought after by collectors. Not only these, but there are small slides which draw out to hold the flap for writing, and many miniature drawers for bijou correspondence. One finds also in these rooms the group of original etchings by William Monk, of the Painter-Etchers' Society, which Mr. Matthews published a year or so ago in book form, and entitled, "Quaint Corners in London." Most of us know and love picturesque Hampstead, and in these drawings Mr. Monk has very happily portrayed its winding roadways and lanes. Lately Mr. Elkin Matthews has published an edition of "Lamb's Tales," which will prove of more than usual interest, in that he has reproduced as a frontispiece a reputed portrait of Mary Lamb, never yet known to have been in existence, the only acknowledged one being a picture of herself and Charles Lamb together. Anent this portrait, however, there is a long history

which merits further notice, therefore—more in a future number.

How often do we find an otherwise beautiful room disfigured by an ugly piano! One that *will* look out of place try we never so hard to make it suit its surroundings. In these days, when we require modern instruments in cases that will match our antique furniture, it is good to know where they can be procured. Some time ago a piano, manufactured for the Arts and Crafts Exhibition, excited a good deal of comment in that it was absolutely a unique and perfect model of artistic beauty. It stood in an upright case of unpolished ebony inlaid with pewter, an original idea which was further carried out in the two pewter figures which were poised on the pedestals affixed to the sides. A piano like this can still be seen in the galleries of Messrs. Brinsmead, who designed and perfected it, together with others in Sheraton, Chippendale, and Verney Martin cases of equal charm in construction. It has long been a known fact that Messrs. Brinsmead, when manufacturing their famed instruments, send all over England for the finest specimens of wood that can be obtained.

It has been said of art collecting that it is, like politics, "not to be understood of the fair." With regard to many this may be true, but we have at least among us several women who have proved conclusively that they must not be numbered among the "mis-understanding ones," and who are willing to instruct us in every way possible towards the attainment of things beautiful for our homes. In this connection the names of the Misses Helen and Isabel Woollan occur to me as being, *par excellence*, two of our best known and most enterprising lady collectors. If you have not yet had an opportunity for seeing their wonderful collection of antiques, old china, jewellery and lace, I advise you to pay them a visit and while away an hour among the treasures you will find in their rooms in Brook Street. The Sèvres, Chelsea, Lowestoft—the last numbering among its attractions the quaintest of quaint toy tea-services—the ancient Welsh dresser covered with Nankin porcelain and rare "willow," alone merit a large share of your attention. A collection such as this should surely serve as a direct refutation of a libel upon the artistic proclivities of our sex!

Review : James McArdell.*

THE second of the series of illustrated monographs on British mezzotinters produced under the editorship of Mr. Alfred Whitman, of the Print Room, British Museum, has just been issued, and the library of the collector and amateur is the richer by its advent. The first volume dealt with Valentine Green; the second introduces us to that consummate genius and genuine, good fellow, James McArdell. The author of the new volume is Mr. Gordon Goodwin, and he has performed his task in a way which suggests that it was, to him, a labour of love.

The first few pages of this handsome quarto, admirably produced by the Chiswick Press, are devoted to a sketch of the life of McArdell, whose time on this earth was all too short for the world of Art. He was, as all amateurs know, a genial, whole-hearted Irishman, full of ripe humour and honesty of purpose, whose genius was only equalled by his loyalty and patience. He needed much of the latter, for while his old master and his fellow pupils were led astray by the temptations of London, he kept his head clear, and laboured with a precision and fidelity which placed him in the forefront of British mezzotinters and built for him "an everlasting name."

Mr. Gordon Goodwin tells us at the outset that, just before McArdell appeared as a bright star shining on the world of Art, M. Jean Roquet, in his "*L'Etat des Arts en Angleterre*," lamented the decline of the art of mezzotinting in its natural home—England. It is probable that at the time of writing, i.e. in 1755, M. Roquet was correct, but he could not foresee the future, and he reckoned without McArdell, without Earlom, Thomas Watson, John Jones, Valentine Green and John Raphael Smith, each of them masters who restored the art of mezzotinting to the proud position which it had aforesaid occupied. It is the fashion when a great man, foremost in Art, in Literature, in Science, Politics or War crosses the borderland, to imagine and to openly express the belief that his loss is irreparable; yet we should know better, for each succeeding hour brings with it the man ready and able to fill the void which death has occasioned. Art cannot stand still, and its children are ever with us. Perhaps their genius is for a time unknown, possibly they lay in undeserved obscurity, but opportunity, even if long delayed, must and will come, and the master of whom we were unaware springs to the front and finds a blazon in posterity.

An Illustrated Monograph.

James McArdell was born in Greek Street Dublin, in 1729, and was a pupil of John Brooks, at one time the recognized chief of the Irish school of line and mezzotint engravers. He had for his fellow pupils such well-known men as Houston, Purcell, Spooner and Ford, none of whom, unfortunately, achieved the distinction to which McArdell attained, and yet each of them deserves tender recognition at the hands of lovers of Art. McArdell, Brooks and Houston migrated to London in 1746, to be followed by Purcell and Spooner, who benefitted so greatly afterwards by the loyalty and generosity of their former fellow pupil. McArdell's success was phenomenal, his industry untiring, and in his all too brief life of thirty-seven years he produced 196 mezzotints, besides etchings and drawings of merit. He was buried in Hampstead Churchyard, but no stone marks his resting-place, although the soil is hallowed by being the recipient of his ashes.

Mr. Gordon Goodwin has done his work with thoroughness and ability. Each plate is minutely described, and the dimensions, dates (where possible), states and peculiarities are carefully noted, so that the collector and amateur have a treasure-house of reference, including prices, ready to hand. Doubtful plates and etchings are also noted, and indexes add to the value of the volume. There are six illustrations, excellently produced by Messrs. Walker and Cockerell, the frontispiece being an excellent portrait of McArdell, drawn by himself and engraved by Richard Earlom. The other illustrations are: "Lady Charlotte Fitzwilliam," after Sir Joshua Reynolds; "Mrs. (afterwards Lady) Chambers," after the same artist; "The Duchess of Ancaster," after Thomas Hudson; "The Countess of Southampton," after Van Dyck; and "Lady Mary Coke," after Allan Ramsay. These are produced with rare excellence, and the whole "get up" of the book reflects the highest credit upon all concerned in its production.

It is hard to dismiss a book of this type in what may appear light phrases. Its value is too real; its attractions too great to be adequately described in a few sentences. It must suffice that we endeavour to indicate its scope, excellence and elegance, and that we lay it down regretfully with the full knowledge that all interested in Art who study it will find interest and instruction in its attractive pages.

* *British Mezzotinters: James McArdell*, by Gordon Goodwin. London, A. H. Bullen, 1903.

Engravings Reviewed.



Messrs. ARTHUR ACKERMANN & SON, 191, Regent Street, have added to their already fine stock of sporting prints a set of four coloured photogravures, after E. A. S. Douglas, which recall the glories of those olden days when time was not money and men had to travel in a fashion which doubtless had its charm, but which was not remarkable for

and Bath Mail passing the hounds going to meet; and the fourth, the London and Liverpool coach half stuck in a heavy snowdrift. These are all faithful pictures of what was within the memory of many of us, and yet which seems so far away when we consider what has happened since. If we have gained much we have also lost much; lost



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expedition. The four coaching scenes which we reproduce, give a vivid impression of journeying as it was, and conjure up visions of roadside hostelries, at which the travellers were welcome guests instead of being Number So-and-so, first or second floor. The first shews the London and Bristol Mail where the stage-coach passes the lumbering carrier's wagon; the second the London and Chester Coach on the St. Alban's Road in a drenching shower of rain; the third the London

the good comradeship and the friendships which developed in trying times; we have sacrificed pleasure to speed, and we pay the penalty. The pictures are worthy additions to the walls of all who have a love of old day sports and difficulties, and the price, £1 11s. 6d. the set of four, places them within the reach of all. The colouring is excellent, the size $8\frac{1}{2} \times 4\frac{1}{2}$, and the productions reflect credit upon this well-known firm.



LONDON AND CHESTER



LONDON AND LIVERPOOL.

Engraving Reviewed.

MESSE^{RS}. HENRY GRAVES & Co., Ltd., of 6, Pall Mall, are issuing a beautiful mezzotint by Mr. Thomas G. Appleton, of "Lady Hamilton as Supplication," after the well-known painting by Romney, now, for the first time engraved. It is unnecessary to speak of the artistic fitness of Mr. Appleton for this task, since it is already well known and appreciated, and his past successes have placed

size of the work is 13 by 18 inches, and the edition consists of 400 artist proofs at six guineas, and prints at one guinea. All impressions are stamped by the Printsellers' Association. The extraordinary fascination which Lady Hamilton has ever had for lovers of art is sufficient always to ensure a large demand to the pictured representations of this charming and gifted lady. Perhaps a little sentiment has some-



LADY HAMILTON AS SUPPLICATION.

him firm in the favour of the art-loving public. His present plate, if possible, surpasses his previous efforts, and collectors of the portraits of Lady Hamilton will doubtless be eager to add it to their portfolios. From one point of view the plate is, naturally, at present unique, since, as stated, it is the first of this subject issued. Moreover, the charm of the original loses nothing in this masterly reproduction. The

thing to do with this, since we are apt to remember that Nelson's legacy to the nation was callously ignored. We can, and do, admire, but, however much we would, we cannot atone, nor can we remove, a deep national disgrace; but we can pay tardy honour to one who was to the full as kind as she was beautiful, and who deserves to have her memory cherished.

Answers to Correspondents.

- 1.—Readers of THE PRINTSELLER AND COLLECTOR wishing to send Prints or Engravings for an opinion of valuation, must, in the first instance, write to us giving particulars as to the information required.
- 2.—All cost of carriage, both ways, must be paid by the owner, and objects will be received at the owner's risk. We cannot take any responsibility in the event of loss or damage. Valuable Engravings should be insured, and all Engravings should be registered.
- 3.—Readers of the PRINTSELLER AND COLLECTOR are informed that owing to the amount of correspondence received, no personal reply can be given except when special information is required and for this a fee will be charged.

CHINA.

S. E. Y. (Taunton).—The tracing of mark you send is of little use; can you send a cup of set?

L. L. The cup and saucer is only one of many copies on the market; they are usually marked with a double initial in the reversed L's; value about £3. A genuine Sévres cup and saucer would be worth about £60.

Mrs. M. (Cork).—Cannot say without seeing a sample.

A. TAYLOR. By all means sell at the price you mention.

A. E.—Your piece of silver lustre is a quite recent copy.

ANXIOUS. Shall be pleased to supply you with the name of a pad restorer. Please say if you want fine restoring or rivetting done.

ENQUIRER (Hayes).—The works you mention have been carried on without a break for over 150 years.

SALAMANCA. The mark is correct, but the china is all wrong.

E. R. B. (Hampstead).—Yes. Pardoe painted on other chinas after the Swansea works closed.

M. H. S. (Nottingham).—I should say far above its value.

H. W. (Truro).—Pegg did paint at the Derby Factory, single floral specimens, named at back.

KEEN AS MUSTARD. Such a thing is possible, but the risk is too great.

ENGRAVINGS AND PRINTS.

J. M. W. (Norwood).—Your engraving of Sarah Malcolm is worth about 10s.

H. B. (Islington).—Your books are not of any value, and certainly would fetch very little, if anything, in a London auction room.

J. T. (Southfields).—(1) Worth about £1; (2) not more than 10s.; (3) about £3; (4) of no value.

B. F. (Sholing).—Your engraving, after Morland, is worth £4.

"ALISANDE" Quite impossible to give the value of your prints without seeing them.

H. F. (South Tottenham).—None of the engravings you mention are worth more than a few shillings.

J. E. Y. (Cambridge, Mass., U.S.A.)—(1) £2; (2) in the condition you describe £3; (3) £4.

L. S. (Boscombe).—Your engravings are complete in the set of four. The title of the set is "The Deserter."

H. P. (Stockton).—Your engravings after David Wilkie are not of much value. Have your engravings hinged on to stiff paper before framing. Do not on any account have them pasted down.

W. D. P. (Millfield).—Your engravings are worth £1 each.

E. S. (West Coker).—Cannot value your engravings from the description you give.

X. Z. (Sunderland).—Your engraving is worth £3 or £4.

H. C. W. (Exeter).—Your engraving is valuable, and would probably fetch about £35 in the auction room.

J. K. (Warwick).—Buy all you can obtain at a reasonable price. Men's portraits, by well-known engravers, are certain to increase in value.

S. S. (Nottingham).—Your colour prints are certainly reprints.

C. S. F. (Teddington).—All sporting prints, especially those relating to coaching, are becoming very rare.

F. H. C. (Reading).—The absence of margins always decreases very considerably the value of a print.

L. C. M. (Kensington).—Your engravings are worth £5 each.

J. C. H. (St. John's).—If you send your prints to us we shall be glad to value them for you. You had better register the parcel.

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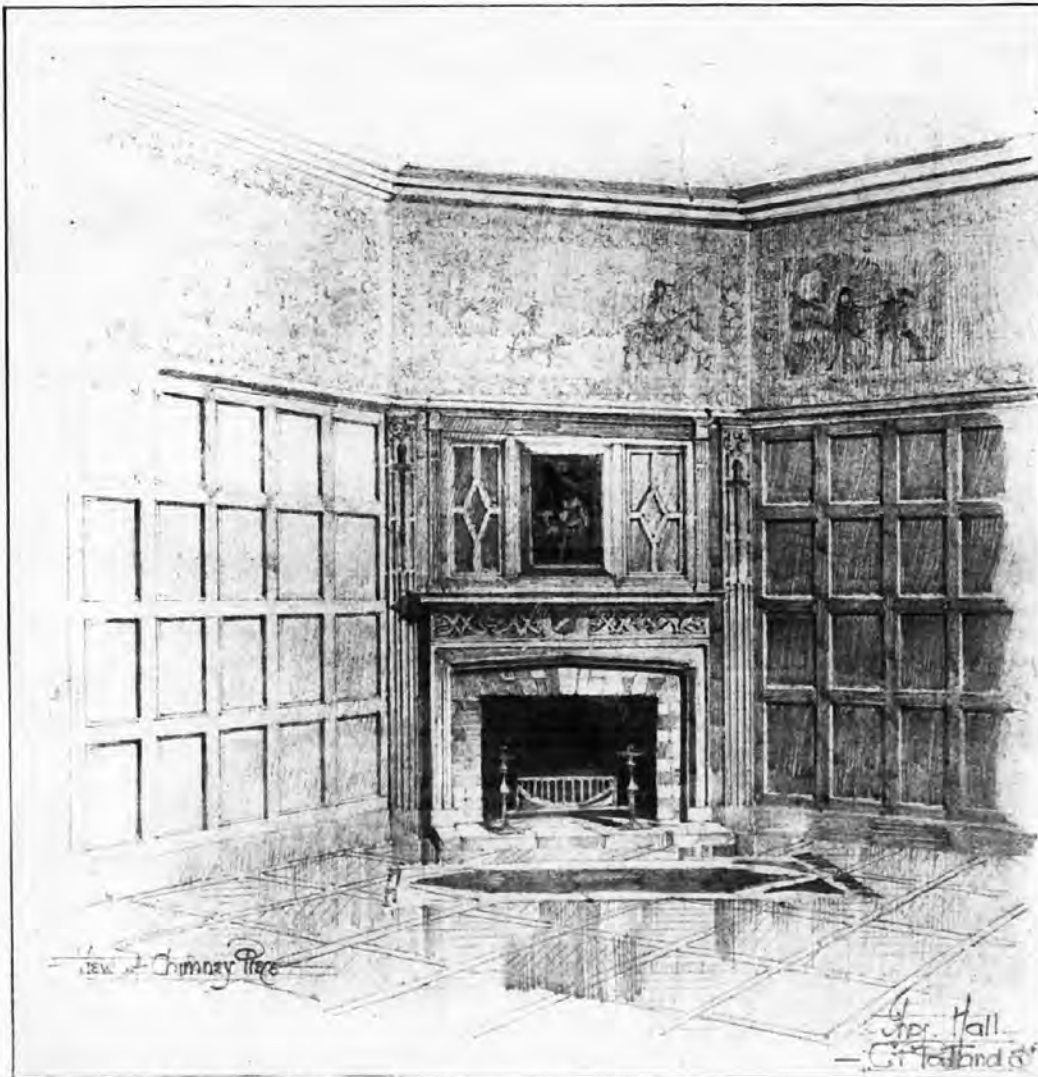
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Having been asked by Messrs. COOPER & HOLT, of 50, Bunhill Row, E.C., to select three pieces of furniture from their Stock for the purpose of the accompanying advertisement, by their desire, I have appended a few critical remarks upon the examples chosen.

The lover of old furniture, be he one who has converted his house into a miniature museum; or be he but the happy possessor of a few good examples, will, if imbued with the true antiquarian spirit, derive from the contemplation of his collection an amount of gratification denied to less favoured mortals.

Those of us who have contracted this spirit of admiration for old furniture, not only receive unlimited satisfaction from observing the true proportions, the detail, and finish, usually associated with good examples, but the object appeals to the imagination, also recalling the history and condition of those who possessed the several articles under circumstances so widely different from our own.

Invariably the first germ of the collecting mania is conveyed to the individual through the medium of some old chest, as it is probable that more of these have survived the ravages of time than any other pieces of contemporary furniture, and this for several reasons.

In the first place this is of course owing to the strength and solidity of their construction, the second reason is their prodigious number.

The one indispensable article of furniture in every house or cottage for hundreds of years in England was the oak chest. Into it the poor frightened peasant bundled his household gods, and rushed with it, his wife, and daughters to hide in some wood on the approach of the King's purveyor, or other equally undesirable visitor. Again, it was to the oak chest that the ladies of the Court consigned their dresses, those wondrous works of the loom, the velvets and stuffs, their furs, the costly chains and other products of the goldsmith's art, when the fair owner accompanied her lord to a tournament or more seldom, perhaps, to some foreign war. In the more peaceful times that succeeded, still the oak chest was the wardrobe, the lock-up, in constant demand, either in the private house, the public hall, or the vestry of the Church.

Unquestionably the reason why so many of these chests have come down to us is owing to their general adaptability. Things used and cared for lasting infinitely longer than others thrown aside and neglected.

All the great changes that have taken place in civilised countries are impressed on the surroundings of those living at the time. The different styles of furniture so frequently associated with the name of reigning monarchs, or even makers, invariably, though indirectly, derive their varying forms from other influences. For example, of all the great changes that have swept like a wave over Europe, altering the customs and habits of the people in a greater or lesser degree, those of the 16th Century are the most marked. The mental and physical bondage under which men had so long laboured was slowly passing away, and the new birth is seen in the desire to escape from the traditions of the past, in freedom of thought, and in originality of design. England, situated at a remote corner of Europe, was late in feeling the effects of the new movement. This awakening originating in Italy, reached England principally through France and Holland, thus the new forms were frequently impressed with French or Flemish renderings of Italian work. Italian workmen, however, were brought directly to England in the reign of Henry VIII., and much of their work is recognisable in buildings of this time.

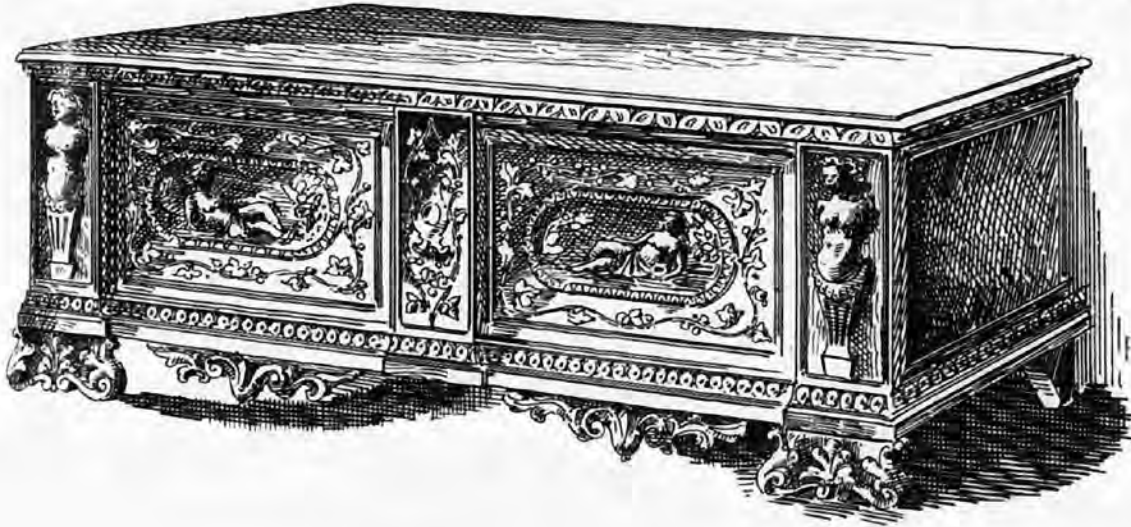
The three examples shown in the illustration are exclusively Italian, and have doubtless been imported, as is stated by Messrs. COOPER & HOLT, directly from that country. One cannot look at these old chests without recalling the fate of poor Ginevra, accidentally entombed in one upon her wedding day and so pathetically recounted by the poet Rogers. This has linked an interest to them unknown to any other piece of furniture. No. I., the first and earliest example, is indicative of the time when furniture began to assume certain architectural features such as the introduction of pilasters, cornices, and other details not absolutely necessary for its construction. The conventional treatment of the ornament and foliage of the Gothic period was being generally superseded by the flowing lines of the renaissance. This is well seen in the example before us, the gradual transition from the gothic dogs-tooth to the classic egg and tongue moulding is very noticeable in the under-part of the lid, whilst the garlands that surround the centre panels have not yet assumed that breadth and freedom exhibited in the later example III. The recumbent figures in the sunk panels are strongly indicative of the coming change, whilst in the flat stiff leaf ornament bordering these panels, a trace of the earliest style still lingers.

In the coarse ornamentation of the supports, and in the caryatides introduced into the pilasters, together with the ornamentations pendent below the chest, there are indications of a style that would be attributed to the latter half of the 15th Century, but notwithstanding that this chest shows evidence of great antiquity, it is probably of somewhat later date.

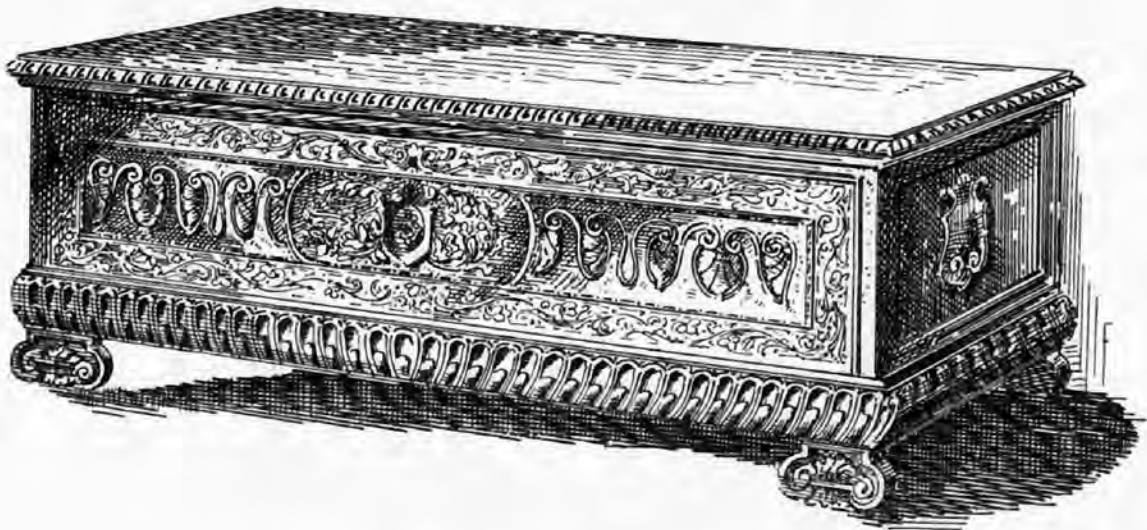
No. II. is also a very handsome example and comes from Italy. It has been gilt throughout, externally, and made under Florentine influence. The classic feeling is altogether more pronounced than in the last example, notably so in the treatment of the long panel, and in the work in the base of the chest, a little of the earlier feeling can still be seen in the border surrounding the centre panel, though a comparison with No. I. will show a distinct advance upon classic lines. This chest may be classed as a fair specimen of Italian work of the latter half of the 17th Century.

The next illustration (No. III.) is of a chest of altogether later date, all trace of Gothic feeling being absent. The base moulding is upon much more modern lines, whilst the flowing undive leaf in the panel is very characteristic of the work common to the middle of the 18th Century. All three examples are made of walnut. I may add after having examined Messrs. COOPER & HOLT's collection, I have much pleasure in testifying to the interest and merit of many of their exhibits.

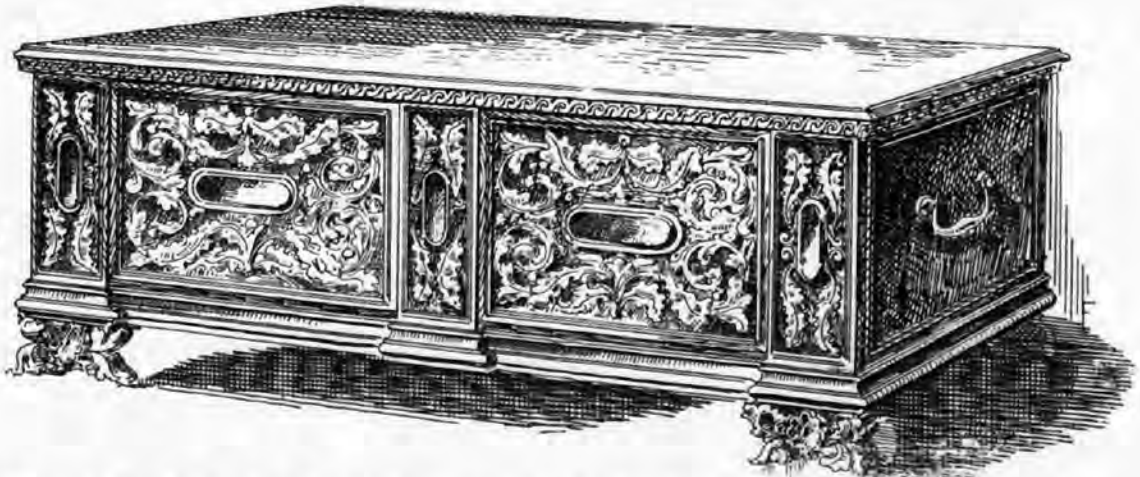
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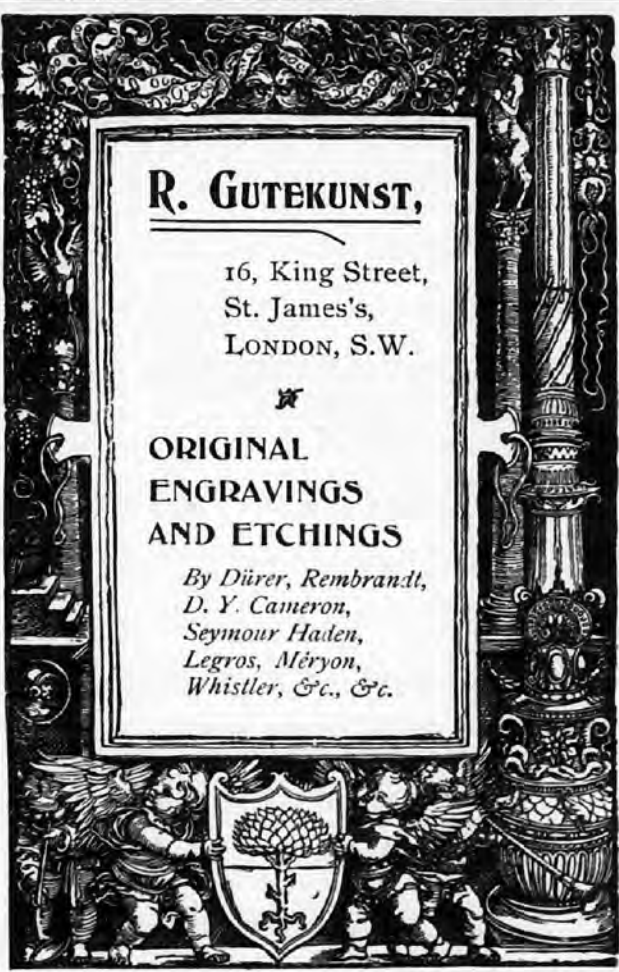


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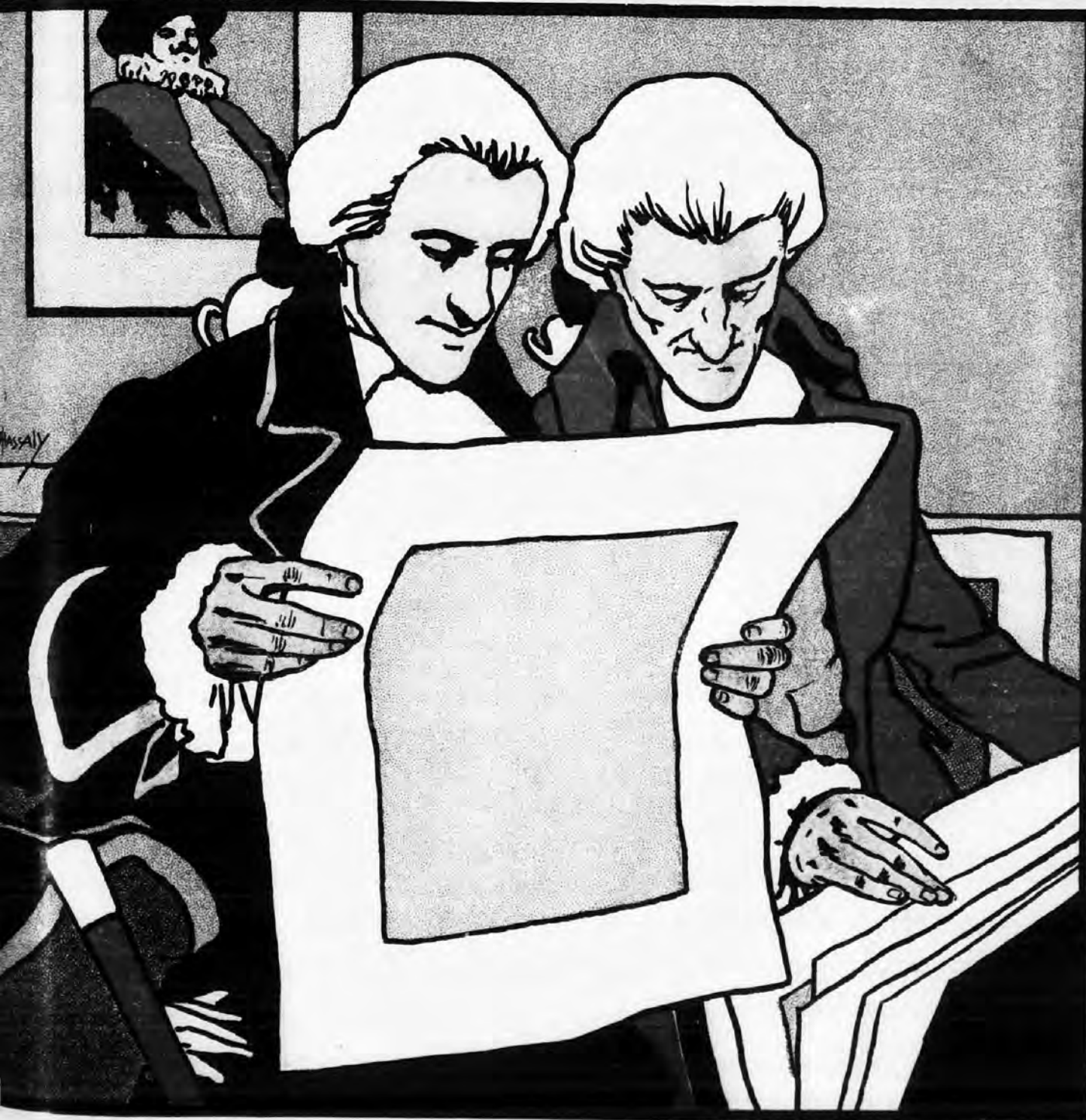
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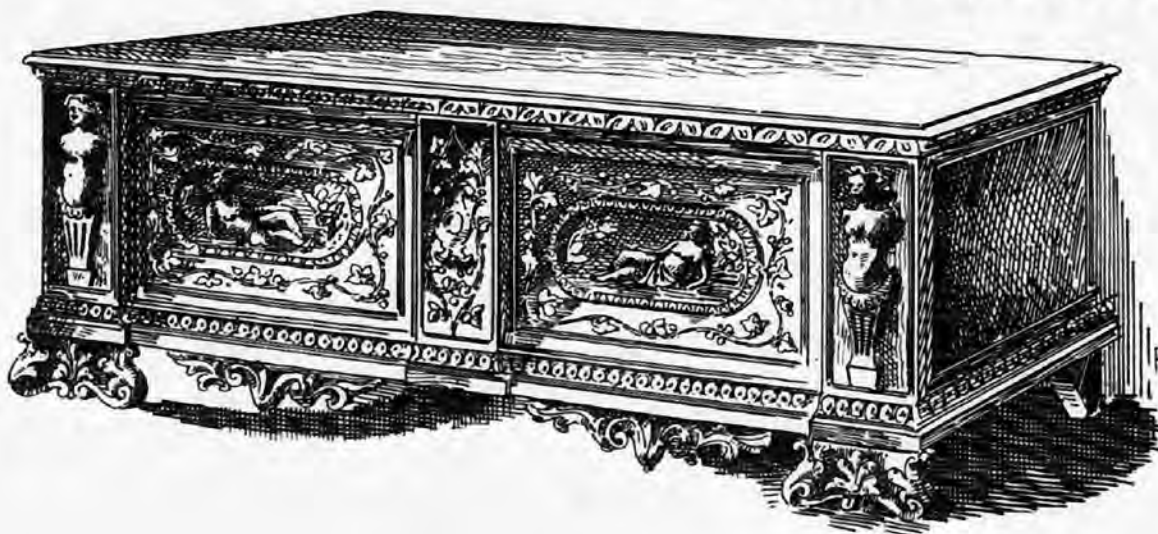
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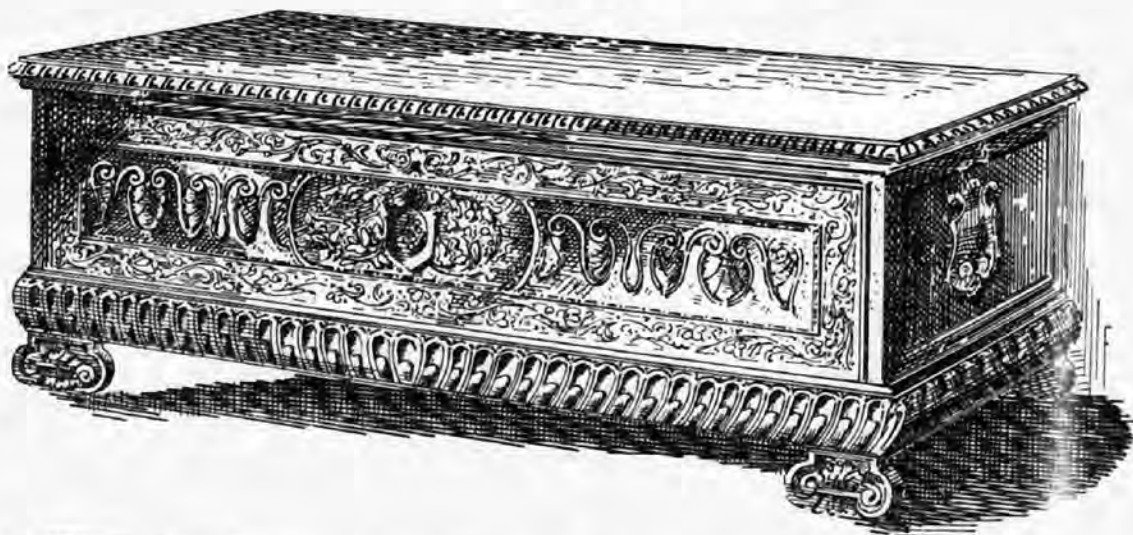
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MARCH, 1903.

No. 3.

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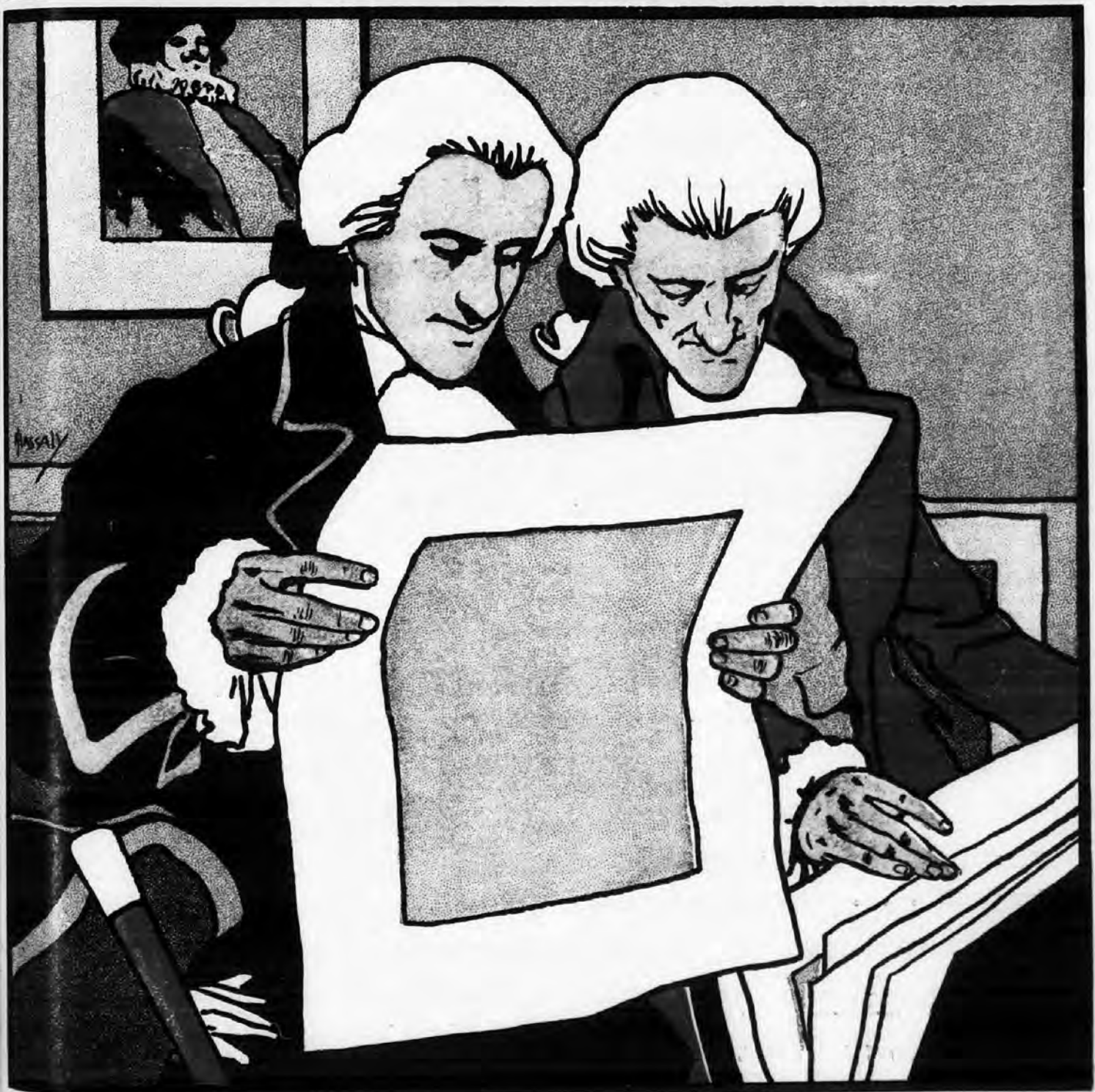
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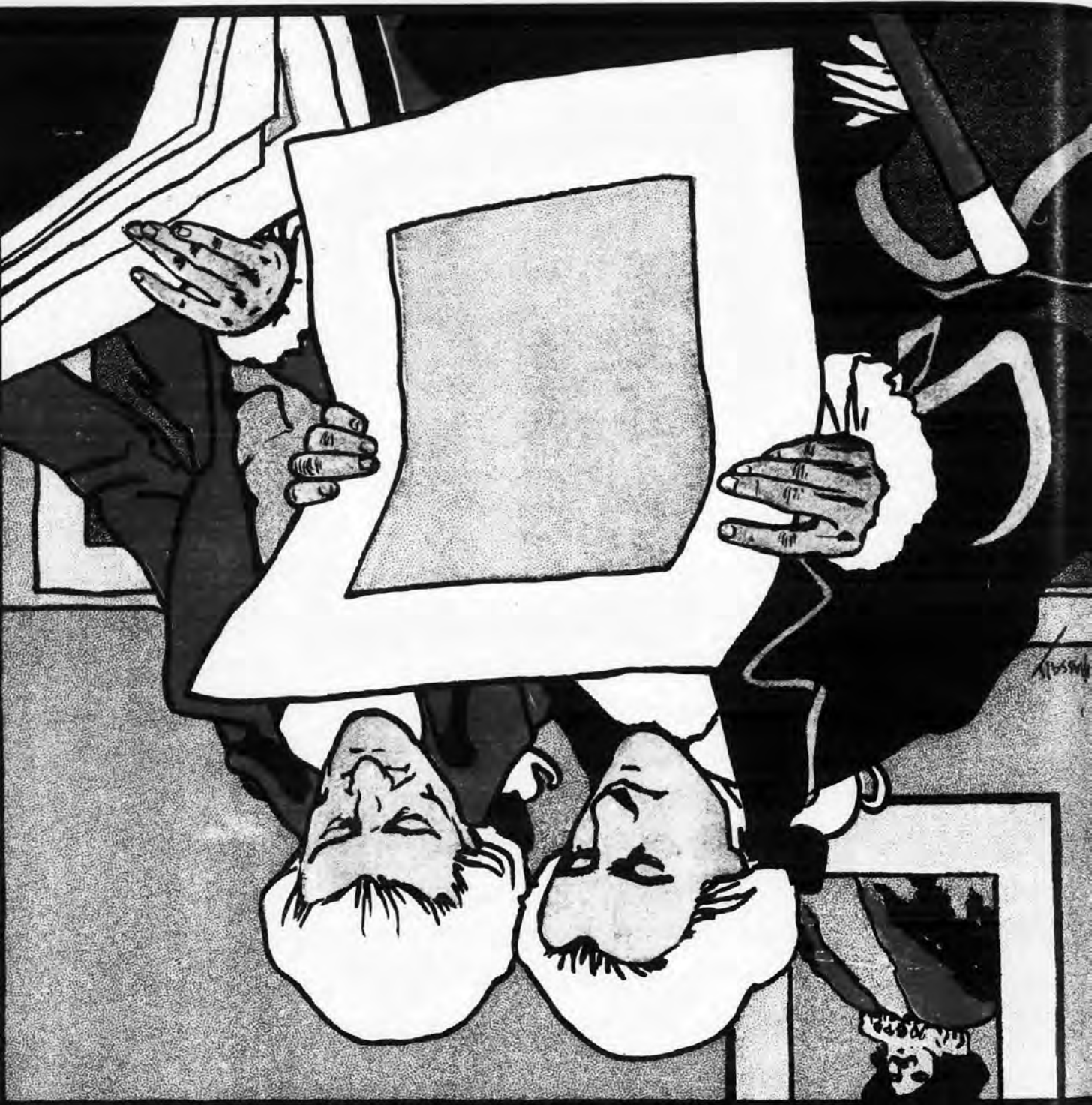
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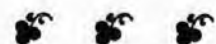


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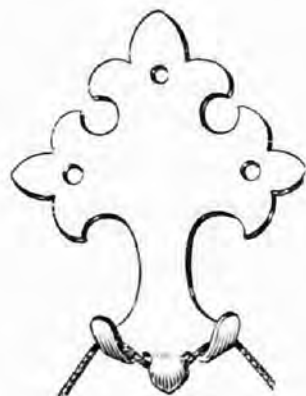
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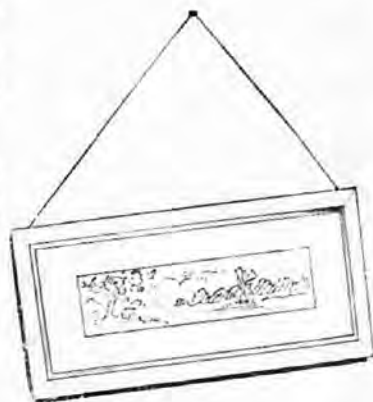


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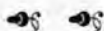
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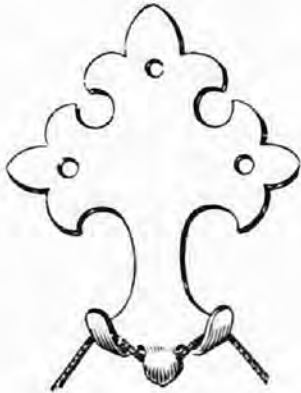
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JULY, 1903.

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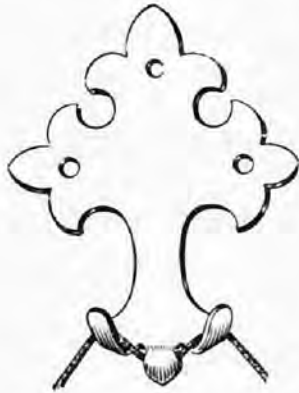
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AUGUST, 1903.

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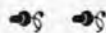
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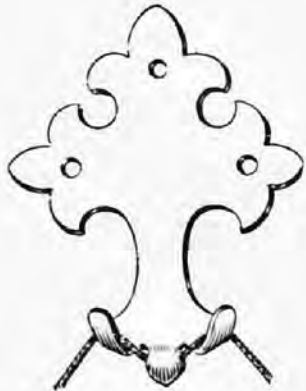
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SEPTEMBER, 1903.

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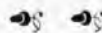
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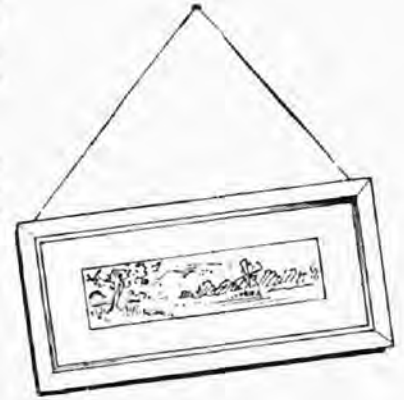


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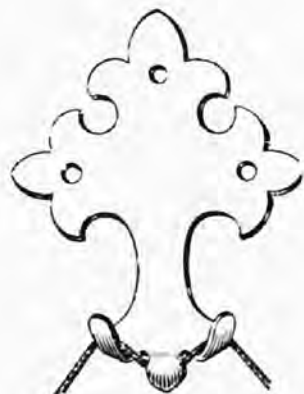
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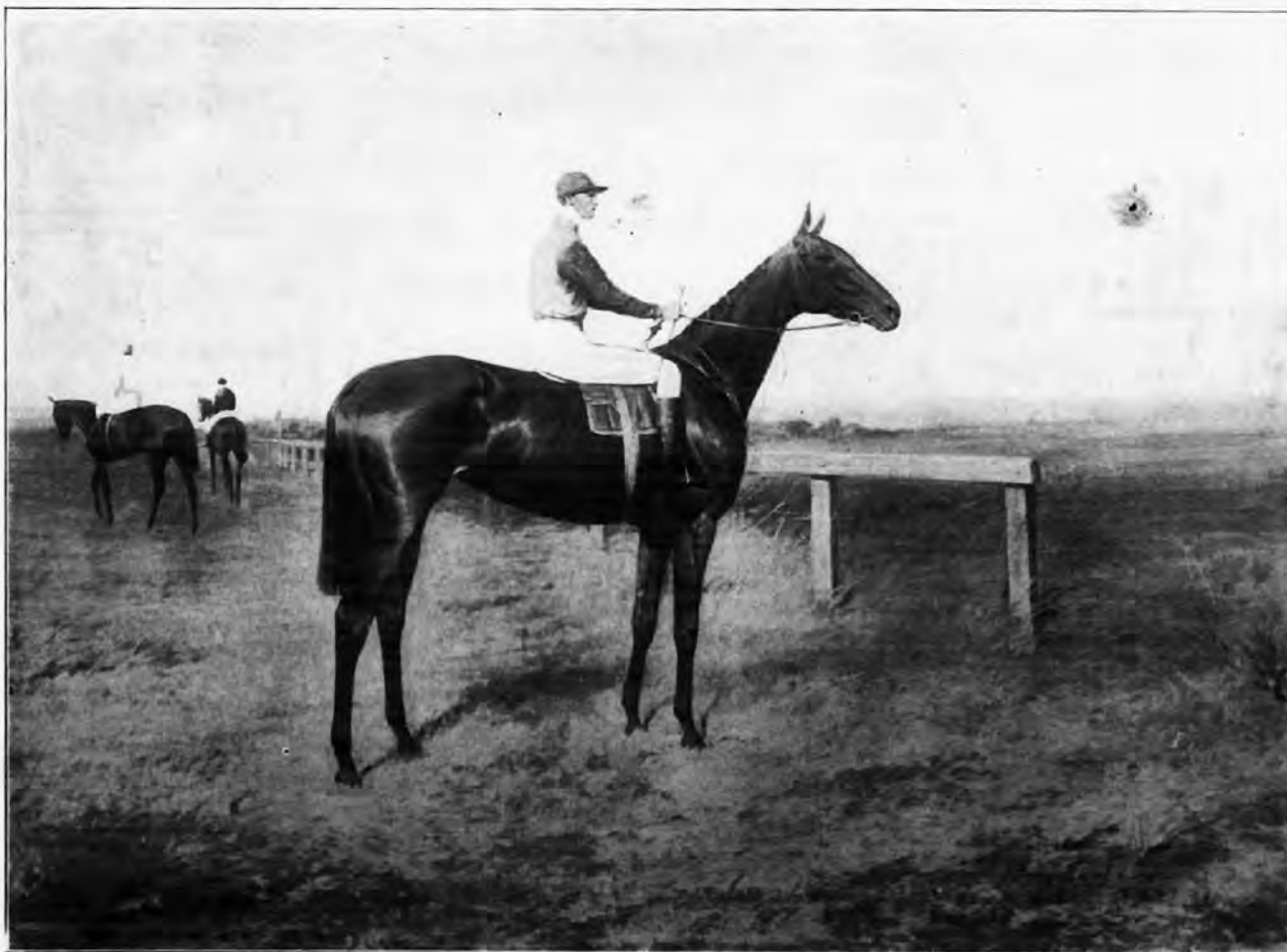
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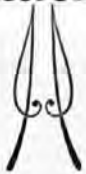
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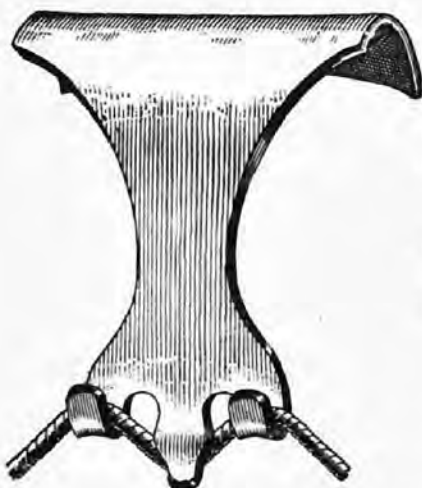
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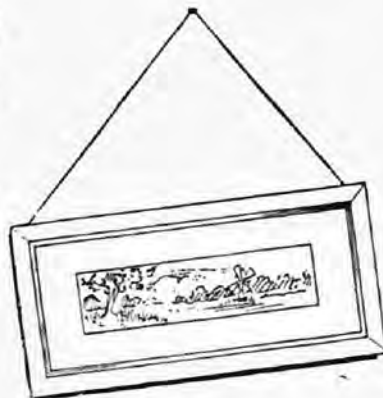
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