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THE PRINT COLLECTOR'S QUARTERLY

EDITED BY
CAMPBELL DODGSON, C.B.E.

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THE ETCHED WORK OF CARL LARSSON

BY E. L. ALLHUSEN

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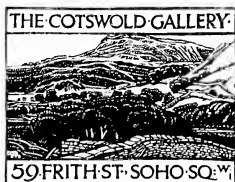
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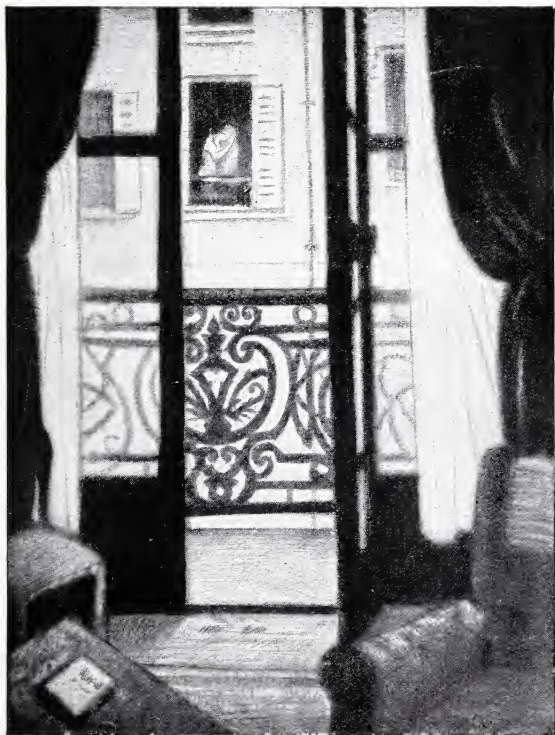
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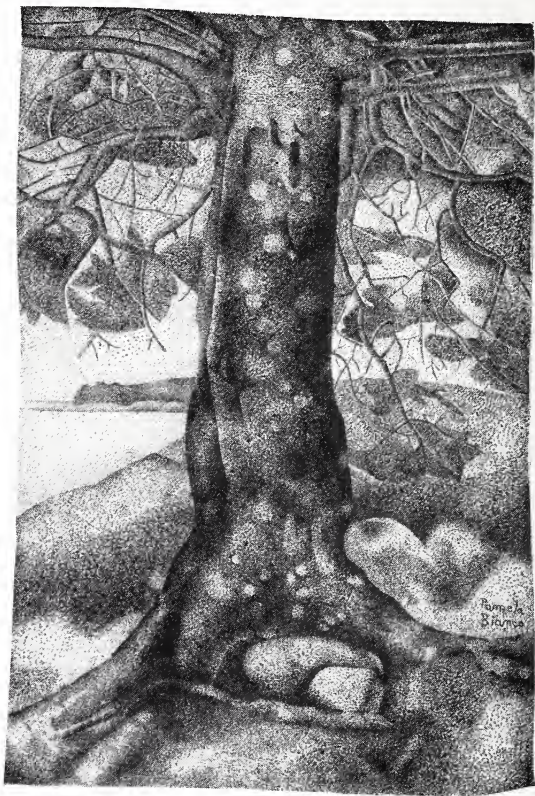
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EDITED BY
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SUB-EDITOR
R. A. WALKER

APRIL, 1923

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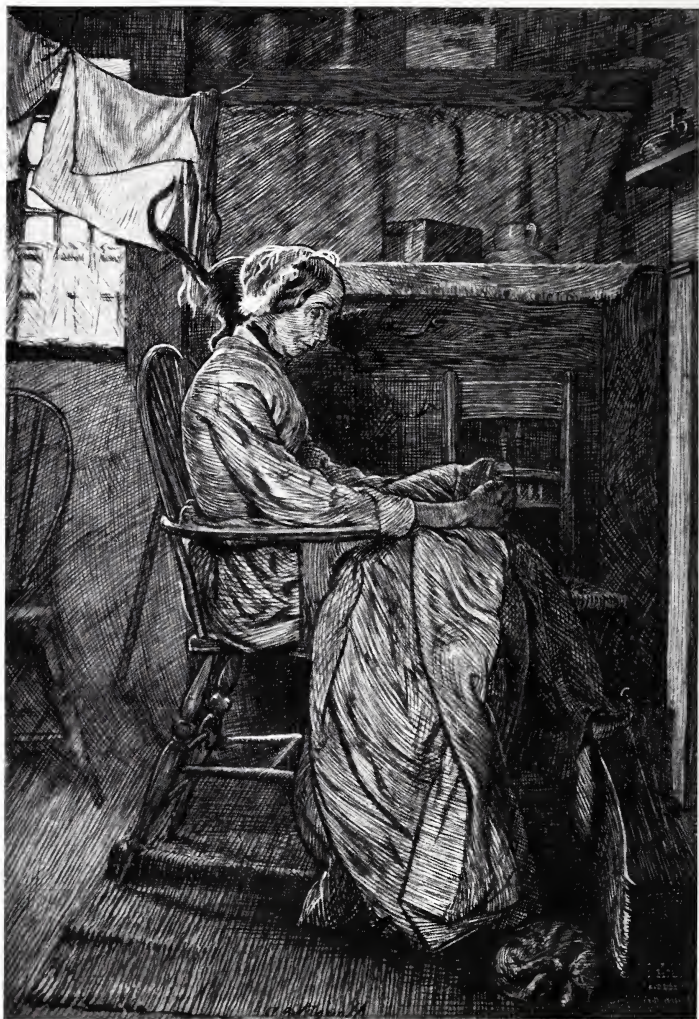
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ARTHUR BOYD HOUGHTON—II

Vol. x., No. 2. April 1923



ARTHUR BOYD HOUGHTON. Pl. 1. THE OLD MAID SEES A FACE IN THE FIRE
Unpublished drawing on wood in the collection of Mrs. Davis
Size of the original block $6\frac{5}{8} \times 4\frac{1}{4}$ inches

ARTHUR BOYD HOUGHTON—II

BY EDMUND J. SULLIVAN



AN effort to "place" a very individual artist is often a thankless task. It may be an interesting intellectual exercise, like endeavouring to "get out" in a game of Patience; but it can generally only be done to the satisfaction of the player himself.

Of the elders and contemporaries of Arthur Boyd Houghton, whom we are at present considering, Millais, Sandys, Pinwell, Fred Walker, Charles Keene, Du Maurier and Tenniel are probably the best known; while Mahoney, Lawless, William Small, T. Morten, J. Pettie, F. W. Lawson, Fred Barnard, Luke Fildes, Herkomer, Charles Green and a host of others—all able artists with honourably known names—do not exhaust the admirable list. Among them all where does Boyd Houghton stand? particularly as his name is less generally known than the least known of the names quoted. In doing battle for the neglected, the temptation is naturally to overstate the claim, which may weaken it with the judicial; but in order to avoid futile argument upon matters of opinion, it will be fairly safe to say that, in the most essential qualities of an artist, Houghton stands head and shoulders above all but Millais, Sandys and Charles Keene. In some ways there can be no doubt that he is supreme; and on a general

weighing up of all the constituents of the work of the four, he may well, even though the palm be not unanimously awarded to him, dispute the claim of any one of the others.

Though not unpopular, his work never seems to have "caught on"; he appears, even during his lifetime, to have been rather an "artists' artist"; which is so often the fate of the best men, whose work only becomes popular after the death of the producer. In the case of Houghton it is unlikely that the popular neglect will ever be reversed; and he will continue to be an "artists' artist" to the end; while others, like Leech, Tenniel, and Cruikshank, may continue to be popular idols, regardless of the small amount of ice they cut for the artist. It may not be considered amiss to pay a little attention to some of the better known of the men who made the 'sixties so remarkable a decade in British Art.

About the time that Houghton began to appear in the magazines and books of the period, Millais had already abandoned the stringency of style with which he had started out in the Moxon Tennyson. He began to take his black and white more easily, presumably for what it would easily bring—a good deal of it bearing evidence of having been "knocked off" under pressure of time between tasks in which he was more absorbed. He was born in 1829, so that he, precocious as he had been, was already, at 30, at the zenith of his powers; though his efforts to lift scenes of modern life into poetic treatment in the Tennyson illustrations belong rather to the realm of the comic than to the serious—becoming quite unintentionally funny in their curious, naïve attempt at stylism.

Fred Walker, born in 1840, three or four years later than Houghton, in spite of his youth, was before him in the field. At eighteen he was a student at the R.A. after having worked from the antique at the British Museum. He then served an apprenticeship of three years (as did several other youngsters of high calibre) with J. W. Whymper. The earliest published drawings by Walker appeared in *Once a Week*, Feb. 18th, 1860. Here and there in his work appears a certain hankering after "High Art," in a desire to impart or to impose a somewhat artificial rhythm (from Michel Angelo !) into his more "studioesque" compositions—naturalistic as was their bent—but in the main his arrangements and subjects are the outcome of observation of the life he saw around him, though his method of selection generally involved a slightly dramatic pressure upon contrasts of local colour. They have a certain harshness compared with the carefully observed, if less decoratively designed and unforced atmospheric effects and relations with which Charles Keene was already concerning himself.

Charles Keene, born 1823, had (of all people !) begun with a stained glass and somewhat Gothic revivalistic ideal of what art should be, and his desire for a hard Germanic outline to everything shows strongly in a good deal of his earliest work, at some sacrifice of his natural bent—but the discipline this involved probably stood him in good stead later, by preventing a tendency towards vagueness of presentation of form which might otherwise have developed in him. Perhaps to his advantage he had never had a regular art training, though he had early been apprenticed to Whymper for five years after having in turn been articled to a solicitor and serving a short period in an architect's office. His was a queer



ARTHUR BOYD HOUGHTON. PL. 2. THE INDIAN PROSTRATES HIMSELF BEFORE THE KING OF PERSIA. Drawing on wood in the collection of Mrs. Davis

Size of the original block $7 \frac{1}{8} \times 5 \frac{5}{16}$ inches



ARTHUR BOYD HOUGHTON. PL. 3. THE INDIAN PROSTRATES HIMSELF BEFORE THE KING OF PERSIA (Dalziels' *Arabian Nights*, p. 725). From a proof in the British Museum

Size of the original wood-engraving $6\frac{7}{8} \times 5\frac{3}{16}$ inches

character which appears only to have been capable of expressing itself by and through the eye—putting down things as he saw them—so that the call which was made upon his powers for representation of things of every day was the best that could be to draw out his peculiar abilities, which would have been entirely suppressed if he had been encouraged by circumstance to pursue his earlier ideals of what he considered to be “High Art.”

Du Maurier, born about two years earlier than Houghton, in 1834, at this period pursued for a short time a modified and less intense but skilful Pre-Raphaelism, from which he slid into a phase of craftsmanship somewhere between that of Charles Keene and Fred Walker—rapidly declining into the sleek convention he so popularized in *Punch*. Du Maurier had lost the sight of one eye, like Houghton, but from natural causes ; and that of the other was threatened.

Pinwell was closely connected by friendship with Fred Walker and Boyd Houghton. He also was apprenticed to Whymper—who seems to have taught all his pupils to look about them and take an interest in what they saw without hankering after the “grand manner,” but rather to represent what they saw in a direct, matter of fact way amounting almost to stolidity. There is little of the “far fetched and dear bought” preciousness of Rossetti, for instance, about Whymper’s young men : but they were turned out as good, practical craftsmen, so that they could develop afterwards in what direction seemed best to them. At any rate, they knew how to produce a workmanlike piece of taskwork at any time, no matter what job might be set before them to tackle. Both Pinwell and Fred Walker infused a curious nervous



ARTHUR BOYD HOUGHTON. PL. 4. THE PEOPLE REJOICING (*Arabian Nights*, p. 741)

Original Drawing on wood in the collection of Mrs. Davis

Size of the original block $4 \times 5\frac{1}{4}$ inches



ARTHUR BOYD HOUGHTON. PL. 5. WEDDING CHEER
Drawing on wood in the collection of Mrs. Davis
Size of the original block $5\frac{1}{4} \times 4$ inches



ARTHUR BOYD HOUGHTON. Pl. 6. WEDDING CHEER (Dalziels' *Arabian Nights*, p. 747)
From a proof in the British Museum

Size of the original wood-engraving $5\frac{1}{8} \times 3\frac{7}{8}$ inches

intensity into their best work ; an artistic fervour approaching that of a religious devotee.

Frederick Sandys, born 1832, alone of the illustrators of the magazines, maintained an aloof severity of a style based upon the Germanic traditions of Dürer, Holbein, and Rethel, though he introduced a warmth—no, not warmth—a cold richness—of colour and tone they never attempted. But on this point it must be remembered that, with the introduction of the use of hard wood and the burin in place of soft wood and the knife, much more minute facsimile work was possible for the engraver of the 'sixties than the woodcutter of Dürer's and Holbein's time. Sandys did a few drawings of contemporary life, but he applied the same methods of technique to whatever he undertook with a remarkable consistency. The drawings, fine as they are—few, unfortunately, yet masterpieces every one—belong almost entirely to the world of art. The subject is lifted away from the palpitating, sunlit market place into the calm air of the studio with its clear, cold, sunless and unchanging Northern light. What life they have is arrested and held in suspension, like flies in amber, or frozen into an everlasting stillness, with all the dignity of death.

It will be thought sacrilege by many to say so, but it should, I think, be said that while Tenniel was by way of being a stylist, he had no sense either of life or style. Perpetually on his dignity as a draughtsman, the chief originality of his style was that he contrived to be at the same time both wiry and wooden—while he was not even academically accurate as Poynter was in his learned and conscientious way. There is a curious belief that he was a great artist—which he was not by any means—the



ARTHUR BOYD HOUGHTON. PL. 7. THEY BORROWED A PETTICOAT AND HEAD DRESS FROM THE LANDLADY, ETC. (*Don Quixote*, 1866, p. 161). Drawing on wood in the collection of Mrs. Davis

Size of the original block 4 x 4 inches

superstition arising from quite other qualities than from those of a draughtsman. That he was the best known is true—but to be “well known” is not necessarily to be great. He was a public worthy, a fine character, but, æsthetically speaking quite insensitive, and an entirely negligible quantity. It is difficult to understand what accident induced him to “follow the Arts.” As a cartoonist for *Punch* it was almost his boast that he never suggested the subject, but simply carried it out. It is a coincidence that he, also, like Du Maurier and Boyd Houghton, had the sight of one eye only, having lost the other in a fencing bout as a young man. He was the eldest of all the group mentioned here, being three years older than Keene, nine than Millais, fourteen than du Maurier, sixteen than Houghton, twenty than Fred Walker, and about the same older than Pinwell, yet he outlived them all, being over ninety when he died. On his ninetieth birthday the writer was at a dance at Heatherley’s and at his suggestion a telegram of congratulation was sent by Heatherley’s successor.

To come to Houghton himself, that he was a personality, quite apart from any expression of it to be found in his artistic product, has been made quite sufficiently clear in the sketch of his life and character in the last issue of *THE PRINT COLLECTORS’ QUARTERLY*. That he was a genial-hearted being of a loving, generous disposition, predisposed to fun, who, when hurt, hid his own wounds under an added, even hysterical, gaiety which “positively sticks out of him,” as Henry James would say.

The world he lived in, and he himself, had a very nearly equal share in his artistic production. He did not bring the strict and respectable methods of the academies



ARTHUR BOYD HOUGHTON. PL. 8. HELGA AND HILDEBRAND
Original drawing on wood in the collection of Mrs. Davis

Size of the original block 5 × 4 inches

“ My seam is wild and my work is mad
Because my heart is so sad—so sad ! ”

—(*Ballad Stories of the Affections*, 1869, p. 17)

to bear upon his outlook on life, either in his living of it or in his artistic dealings with it. In both ways he was unconventional, at a time when convention was at its smuggest height, particularly in domestic and artistic affairs.

If his American drawings had appeared in *Punch* they might (or might not) have been accepted as licensed humour ; but in the otherwise staid, colourless and smooth pages of the *Graphic*, there was a tang of something unexpected, as of a dog in a chapel, like Learoyd's "Blast," calculated to rouse the ire of some and an unholy titter from others.

Yet there was no malice whatever apparent in a single one of his drawings. Malice was outside his nature. It was only that he did not draw smug things smugly. His sense of feminine charm was so great that he could afford to see and to show by his art that even behind a crinoline there lurked a fellow human being subject to the indignities of wind and rain and the other accidents of life, and that it might well be the crinoline and the affectations it stood for that was the absurdity. It was the expression of the unbiassed, though whimsical, vision of a fresh eye which would have seen the same way but not the same things, wherever he went, France, Spain or Eldorado.

Most often it is the odd, the unexpected pose in which his figures seem to have been caught. They are never posed models looking their self conscious best, "struck like it," but people, real people, one feels, under some stress ; and it is their reality and the stress which he is trying to show us, rather than the knowing application of a set convention or formula of design to every circumstance, in which people are not more than units of



ARTHUR BOYD HOUGHTON. PL. 9. WISDOM, GRAVITY AND FOLLY. A Fantasy of the Middle Ages. Unpublished drawing on wood in the collection of Mrs. Davis
Size of the original block 6 × 5 inches

pattern like acanthus leaves on a Corinthian cap put there with others to make a rhythm or strike a balance.

His rhythm appears to arise always from a full acceptance of the essentials of the matter in hand ; to grow out of it, without his having to seek for it or to improve it—it is the people who make the rhythm. They are not the *dramatis personæ* of a melodrama, mere instruments of a foregone conclusion, with a plot forced upon them into which they are made to fit, nor poured like a jelly into a mould already designed for it. Life, not still-life, was his interest. Where Sandys gives to the living something of the dignity of death, Houghton, “ less careful of honour and glory,” breathes into his people always the warmer more creative breath of life itself.

At first sight his drawings have an effect of massiveness and weight ; of a large unity and simplicity of design which is apt to overpower the accompanying work of other men, no matter how worthy, pre-eminently by the vigour of the underlying design and the untired freshness and unconventionality of the vision.

It is difficult to realize, particularly by those accustomed only to modern methods of photographic reproduction, and the large reduction most modern drawings have undergone, that the prints of the drawings, not, of course, only of Boyd Houghton’s but of all his contemporaries, are the exact size of the originals. Allowance should be made for this. What is surprising, even to one accustomed to allow for such things, is to find that what in the print of a Boyd Houghton looks like a brutally forcible drawing, was in the original, where such exists, of a delicacy and daintiness of handling in which the underlying force is almost



ARTHUR BOYD HOUGHTON. PL. 10. ENGLISH TRAVELLERS IN IRELAND
Unpublished drawing on wood in the collection of Mrs. Davis

Size of the original block $4\frac{1}{2} \times 3\frac{1}{2}$ inches

concealed, and that there has been an almost complete reversal of qualities between the original and the reproduction ; of those qualities, that is, that first strike the spectator.

The actual method of drawing in vogue till the early 'nineties, when it may be said that facsimile wood engraving disappeared, was to coat the wood block thinly and evenly with a wash of Chinese white, and then to draw upon it in pencil. After the engraver had taken this in hand, the drawing, as a drawing upon a plane surface, was of course destroyed for ever, and none could say what it had been like except from the evidence left by the engraver. The Dalziels, engravers as they were, had a fine appreciation amounting to something like reverence for the original works they were called upon to handle and were early in the field as appreciators of the uses of photography, so that in many, even most cases, where possible, instead of cutting the original block on which the artist had made his drawing, they had it photographically transferred to another, and by this means had the original to guide and check them in their interpretation. As a result, a number of drawings remain as they were made upon the wood, and some are to be seen at the British and South Kensington Museums¹. Later drawings were made upon paper, and photographed upon the wood block, as in the case of Houghton's "Tom, Tom the Piper's Son," which is made in a mixed method of line and wash—the point of the brush being mainly used—but a sense of line is kept throughout by the wash

¹ At the present time a loan exhibition of works of the men of the 'sixties is on view at the Tate Gallery, mainly from Mr. Harold Hartley's collection. Here are to be seen original drawings, engravers' and artists' proofs, and the original wood blocks.



ARTHUR BOYD HOUGHTON. PL. 11. FACING THE CAMERA
Unpublished drawing on wood in the collection of Mrs. Davis

Size of the original block $5\frac{9}{16} \times 4\frac{1}{4}$ inches

being made in such a manner as to show the direction of the brush.¹

Happily Houghton made but few wash drawings upon the wood—his use of the brush in black and white being generally subsidiary to his line, though the temptation was doubtless there. I only remember one large one in the *Graphic*, and none elsewhere. "Happily," because wash drawing is a great leveller of personality, whereas line reveals it at every stroke. He is a strong man whose work does not appear either commonplace or meretricious in wash, and if personality survives it will be generally owing to the discarding of most of those qualities by which wash drawing has made its most popular appeal.

It may be said that Houghton was not so much whimsical in his vision, as that he saw and used what so many people disregard; and instead of rejecting it seized upon and made it the corner stone of his building. That he did this quite naturally, quite unaffectedly, is obvious to any student, otherwise there would be much more repetition than it is possible to find. He is consistent in his characteristics—appearing always interested in his subject rather than preoccupied with his way of expressing himself; and so he *does* succeed in expressing himself better than more highly self-conscious artists who were aiming at the very thing he appeared to take least trouble about.

"Subject" painting has fallen into deserved disrepute; but in spite of the necessity for the illustrator to deal perpetually in "Subject," there are qualities of love or of interest that remain constant. Love of his kind, love of children, love of animals, of grace,

¹ Vide page 121.

of movement ; the quick and observant eye, are here in his work, for us to share with him. This is not " Subject " painting or drawing. It is drawing from the heart—a real, true heart, from which the greatest art always issues.

When someone comes into the stagnant air of a somnolent room bearing about his clothes the cold, sharp air and vigour of the frost outside, there is a momentary disturbance slightly resented by the occupants. Boyd Houghton blows in in something of this blustering manner. The disturbance lasts but for a moment, before the vigour of the intruder and the fresh air he brings with him are absorbed by the company. He becomes himself one of them, and is the more welcome for the dispersal of the genial laziness of the atmosphere brought about by the invasion of fresh air, buoyant spirits and the robust tang almost of a hearty, healthy philistinism that blows away the languor of an overheated and coddled æstheticism.

It cannot be said that Houghton doesn't raise some such draught. He does—and his greatest lovers feel it. It is part of their sense of his open air presence among them. There is nothing " muggy," " stuffy," or " fuggy " about his personality or about his art. He didn't decide first how to express himself before knowing if he had anything to say, but fashioned his instrument in order to express what he felt bound to utter—there is nothing anæmic or simply theoretic—nothing of the schoolman, of the academician, of the Pharisee, about his art. It is not only of the head, of rule and line and logic, but of the heart as well.

His drawings always " take you there," to particular places and particular people, not as though he were

guessing at something, but as reporting to you of a place and of friends—though they may be both the strangest places and the strangest people—oh yes—but of which and whom he knew. His most imaginative effects have no appearance of being “made up.” They are familiar to him, and he familiarizes us with them. They bear the stamp of candour and of truth. It is to the highways and hedges that he goes for his guests—the blind, the halt and the lame are compelled to come in neck and crop, while the conventional may go hang; and he gets together the oddest assortment of company.

His work is fully imaginative, as distinguished from the fanciful. Fanciful and fantastic he certainly was in sufficient measure; but these lighter qualifications are carried easily upon the big shoulders of his imagination. It may even go against him with many people that his imagination is so strong as to overpower their own thin and tentative conceptions, so that they feel bullied off their little plot by fear of his aggressive neighbourhood.

People who prefer to think in terms of bloodless abstractions, flattened between the pages of a book like dried flowers, will have nothing of him; and it is true that he does seem to thicken the page upon which he draws to such an extent that the covers might well bulge with the work between them.

He shares out his country with us, “Come home with me, and see my people,” he says in his work, as he would have done in life. There you are welcome, not to a mannered, two fingered and frigid politeness, but to a pulsing, clasping handshake, and such cakes and ale as the pot-luck of the house can offer. Everything is solid. His men and women are neither stained glass



ARTHUR BOYD HOUGHTON. PL. 12. A SCOTTISH MERRY-MAKING
 Unpublished drawing on wood in the collection of Mrs. Davis
 Size of the original block $4\frac{1}{2} \times 6\frac{1}{2}$ inches

saints, nor plaster goddesses--heroic "bois de roman" nor simpering fashion plates—but his power of design grows out of them—is, indeed, almost concealed under the pressure of the presence of the facts. Yet there it is if you care to look for it; a stronger, more virile design than you will find in the work of the designer with nothing to express but a display of stylism—as of a sideboard covered with silver flagons and dishes with nothing in them. No, he is not a pastrycook, but for beef and horseradish, apple tart, Double Gloucester and Old Burton, he is the man. He warms the heart with his boisterous geniality, where a more pretentious but lesser art may leave you cold and unmoved.

NOTE.—The editor regrets that the illustrations of the previous article, with the exception of that on page 101, were inadvertently described as woodcuts. The dimensions in all cases are those of the wood-blocks, on which Houghton's designs were not cut, but engraved. The drawing reproduced on page 121, which was included in a list of drawings on the wood in Mr. Laurence Housman's book on Houghton (1896) is not on the wood, but on paper. On page 98 the date of the Moxon Tennyson was given as 1859 instead of 1857.

THE MASTER F V B

BY MAX LEHRS

II.—LIST OF THE ENGRAVINGS

- 1.—SAMSON RENDING THE LION. 148×94 mm. Einf.¹
150×196 mm. Pl.¹ B. vi. 80. I. Two states.

I. Before retouches over the lion's head, on its belly, on the fluttering ends of the scarf, and on the coat to r. of the chain.

II. With these retouches. The retouch seems to be the work of the engraver himself.

BERLIN (II. Nagler coll.).—BOSTON, Mass. (I. 1897. Sewall coll.).—LONDON (I.—II. 1845. Fries coll.).—NUREMBERG (II.).—PARIS (II. 1837. Robert-Dumesnil coll.).—VIENNA, A. (I.).—VIENNA, H. (II. 1853. Ackermann coll.).

- 2.—THE JUDGMENT OF SOLOMON. 261×220. Bl.¹
B. vi. 81. 2. Two states (Pl. 2).

I. Before the shading from l. to r. on the brow of a man below, and to l. of, the fool's hand.

II. With this and numerous other retouches apparently done by the engraver himself.

BERLIN (II. Wm. : Crowned sun. 1841. Durand coll.).—BRUNSWICK (II. 1910. Bammerville, Weber, Angiolini and Vasel coll.).—DRESDEN (I. Wm. : large Gothic **p** with flower).—DRESDEN, coll. K. Fr. Aug. II. (I. Wm. : large Gothic **p** with flower).—FRANKFURT A. M. (II.).—LONDON (I. 1862, from Tross.—II. 1845. Fries coll.—II. Wm. : Small coat-of-arms with fleurs-de-lis and a large crown. 1895. Malcolm coll.).—NORTHWICK PARK, Spencer-Churchill coll. (II.).—OSWEGO, Irwin coll. (?).—OXFORD (I.).—PARIS, Petit Palais, Dutuit coll. (I. Wm. : Gothic **p** with cross. Ottley (?) and Galichon coll.).—PARIS, Rothschild coll. (I. Wm. : indistinct letters. 1884. Roscoe, Esdaile,

¹ For an explanation of these abbreviations see Vol. IX., pp. 25, 26 (foot notes). Where one dimension of the *plate* is given without the other, it should be understood that an impression is extant which shows part of the platemark but not all.

Bromley and Dent coll.).—VIENNA, A. (I).—VIENNA, H. (II.).—VIENNA, v. Gutmann coll. (I.) —ZÜRICH (II. Schult-hess coll.).

- 3.—THE ANNUNCIATION. Not signed. 148×228 mm. Einf. B. vi. 305. 159. — P. ii. 179. 19. — Geisberg (Meckenem) 272. 2. Two states. In this case also the retouching seems to have been done by the Master himself. DRESDEN, coll. K. Fr. Aug. II. (II. Wm.: heart with cross).—PARIS (II. Wm.: heart with cross).—Vienna, A. (I. Wm.: dog with flower). Bartsch only cites the engraving after Heineken in the appendix to *Israhel van Meckenem* and Passavant attributes it wrongly to the Master of Zwolle. Geisberg was the first to ascribe it to the Master F V B; whether independently of me, I do not know. At any rate, I had noted this attribution in manuscript on the impressions at Dresden and Vienna as early as the 'eighties.
- 4.—THE ANNUNCIATION. 202×157 mm. Einf. B. vi. 81. 3. (Pl. 3). BERLIN (Wm.: large Gothic p with flower. 1887. Beckford, Harford and Dent coll.).—COPENHAGEN.—DRESDEN (Wm.: crowned sun).—FRANKFURT A. M. (1876. v. Liphart coll.).—LONDON (before 1837).—NUREMBERG (Wm.: crowned coat-of-arms with fleurs-de-lis and letters attached. 1892).—OXFORD.—VIENNA, A.—VIENNA, H.
- 5.—THE NATIVITY. 201×157 mm. Einf. : Bl. P. ii. 187. 39.¹ HAMBURG (Fries coll.).—LONDON.

Very strongly influenced by Schongauer's engraving, B. 4, especially in the reversed figure of the Virgin and the Child. The ox and ass were also used as patterns to imitate in reverse. Those parts of the bodies which do not appear in Schongauer's engraving are added somewhat awkwardly.

- 6.—THE NATIVITY (Copy in reverse of Schongauer, B. 5. Not signed (?). B. vi. 122. 5. Copy 3). 151×155 mm. Bl. VIENNA, A.

This excellent copy, reckoned by Bartsch as anonymous, is undoubtedly by the Master F V B, whose monogram is perhaps only cut off from the weak impression in the Albertina.

- 7.—CHRIST ON THE CROSS.—180×128 mm. Einf. 185×133 mm. Pl. B. ii. 187. 40. BERLIN (Wm.: small coat-of-arms with fleurs-de-lis and a large crown. 1855. Sprickmann-Kerkerinck coll.).—DONAUESCHINGEN.—DRESDEN.—PARIS.—VIENNA, A. A sixth impression occurred in Helbing's auctions at Munich in the years 1902–1917. I do not know what became of it.

¹ Willshire (Cat. ii. 307. 4) supposes the print to be undescribed.

7A.—COPY. 184×133 mm. Pl. P. ii. 221. 82. DRESDEN, Coll. K. Fr. Aug. II.—VIENNA, A.

8.—THE MADONNA, HALF LENGTH, WITH A FLOWER. Not signed (?). 100×70 mm. Bl. P. ii. 257. 11.—Willshire, Cat. ii. 219. H. 102 (Pl. 4). LONDON (1850. Hawkins coll.).

Erroneously attributed by Passavant to the Master of the Hausbuch, this charming print is rather one of the most attractive works of the Master F V B, whose monogram probably stood under the frame and has only been cut off. The rather weak London impression is cut at the top and bears at the foot, in the frame, the date 1492 added by hand, which Passavant overlooked and Renouvier¹ took to be engraved.

9.—THE MADONNA WITH THE PARROT (copy in reverse from Schongauer, B. 29). Not signed (?). 155×104 mm. Bl. Undescribed. PARIS, Rothschild coll. (Wm.: y. Bought from Holloway).

This copy, easily recognisable by the type, as well as the technical treatment, as a work of the Master F V B, is wrongly kept in the Rothschild collection as if it were the copy by Wenzel von Olmütz, L. 12, and unfortunately it is recorded as such in my monograph, on Silvy's information. Perhaps the monogram is only cut off. The Gothic y occurs frequently as watermark in the work of the Master F V B, and his eight other copies from Schongauer are all in reverse.

10.—THE MADONNA WITH A PEAR IN A WINDOW. 181×120 mm. Einf. B. vi. 82. 4 (Pl. 5). BERLIN (Wm.: y with a flower. 1906. Grisebach coll.).—DRESDEN, Coll. K. Fr. Aug. II.—HANOVER (Wm.: large p with flower. Culemann coll.).—LONDON (1854. Paar coll.).—PARIS.—VIENNA, A.—VIENNA, H.—VIENNA, Liechtenstein coll. (1886. Biegeleben coll.).

11.—THE MADONNA, HALF LENGTH, ON THE CRESCENT MOON. 185×132 mm. Einf. P. ii. 187. 41. BERLIN (Wm.: small arms of Nuremberg. 1873. Durazzo coll.). BRESLAU.—GOTHA.—LONDON (1880. Schlösser coll.).

The five extant impressions of this engraving seem all to be of rather late date. By the watermark of the Berlin impression, the plate seems to have fallen into the possession of the same Nuremberg (?) dealer, who reprinted the plates of various engravings by Wenzel von Olmütz² on paper

¹ Histoire, p. 120.

² Lehrs, 4, 15, 18, 22, 26, 44, 70 and 72.

with the arms of Nuremberg, and also possessed some plates of the Master M Z.¹ The late impression must be of the sixteenth or seventeenth century, for the Breslau impression entered the town library as early as 1689. See *Jahrbuch*, III. (1882), p. 211 (L.). A fifth impression with the arms of Nuremberg as watermark occurred between 1901 and 1905 in various sales at Munich and Stuttgart.² I do not know what became of it.

12-24.—THE SAVIOUR AND THE TWELVE APOSTLES.
A series of thirteen engravings. B. vi. 84. 18-29.

12.—THE SAVIOUR. 89×55 mm. Einf. 92×58 mm. Pl. *Naumann's Archiv*, xiv. (1868). 44. 149 (Andresen).—Willshire, Cat. ii. 310. 10A (Pl. 6). LONDON (1868).

This print, unknown to Bartsch and Passavant, goes with the small series of Apostles, as B. 5 goes with the large one. The weak and partly coloured London impression with wide margin is derived from the Drugulin prayer-book, in which Nos. 20 and 22 of the same series were also found. It has 20 lines of Flemish text written on the back.

13.—ST. PETER. 89×55 mm. Einf. B. vi. 84. 18. LONDON (1837. Ottley coll.).—VIENNA, A.

14.—ST. PAUL. 89×55 mm. Einf. 92×58 mm. Pl. B. vi. 85. 29.—AMSTERDAM.—DARMSTADT.—LIÉGE (Firmin-Didot and De Wittert coll.).—LONDON (1845. Fries coll.).—VIENNA, A.—VIENNA, H.

15.—ST. ANDREW.

This Apostle is wanting so far in the series. Bartsch (No. 19) describes St. Simon (No. 23, below) as St. Andrew.

16.—ST. JAMES THE GREATER. 98×56 mm. Bl. B. vi. 85. 20.—VIENNA, A (1879. Enzenberg coll.).

17.—ST. JOHN. 87×54 mm. Einf. B. vi. 85. 21. GOLUCHOW, Czartoryski coll.—KLEIN-OELS, York v. Wartenburg coll. (1863. Endris coll.).—PARIS.—VIENNA, A.—VIENNA, H.

18.—ST. JAMES THE LESS. 89 : 55 mm. Einf. B. vi. 85. 28.—BREMEN.—LONDON (1845. Fries coll.).—PARIS.—VIENNA, A. (1879. Enzenberg coll.).—VIENNA, H.

Bartsch wrongly names this Apostle "Judas Thaddæus."

19.—ST. PHILIP. 89×55 mm. Einf. B. vi. 85. 22. (Pl. 7). BERLIN (1879. Enzenberg coll.).—LONDON (1837. Ottley coll.).—PARIS.—VIENNA, A.—ZÜRICH.

¹ B. 2, 8, 14 and 15.

² De Couriss, Schultze and Aumüller collections.



THE MASTER F V B. Pl. 13. ST. ANTHONY. B. 32 L. 39

British Museum

Size of the original engraving 166 × 97 mm.

20.—ST. BARTHOLOMEW. 89×55 mm. Einf. 92×58 mm. Pl. B. vi. 85. 23. BERLIN (v. Nagler coll.).—LONDON (2 copies : *a.* 1837. Ottley coll.—*b.* 1868. From the Drugulin prayer-book).—VIENNA, A. (1879. Enzenberg coll.).

21.—ST. MATTHEW. 88×55 mm. Einf. B. vi. 85. 24. BREMEN.—PARIS.—VIENNA, A. (1879. Enzenberg coll.).

22.—ST. THOMAS. 88×55 mm. Einf. 92×59 mm. Pl. B. vi. 85. 26. DRESDEN (1889. Coppenrath coll.).—LONDON (2 copies : *a.* 1845. Fries coll.—*b.* 1868. From the Drugulin prayer-book).—PARIS.—VIENNA, A.—VIENNA, H.

Bartsch names this Apostle "James the Less," an error which Willshire¹ already corrected, since the impression from the Drugulin prayer-book in the British Museum has the name "Thomas" written by an old hand on the back.

23.—ST. SIMON. 88×55 mm. Einf. B. vi. 84. 19. (Pl. 8). DRESDEN, Coll. K. Fr. Aug. II.—PARIS.—VIENNA, A.—VIENNA, H.

Bartsch wrongly describes this Apostle as "Andrew," whose attribute is the cross saltire ; this subject is missing in the series (Cp. No. 15).

24.—ST. JUDE. 89×55 mm. Einf. B. vi. 85. 27. LONDON (1837. Ottley coll.).—VIENNA, A. (1879. Enzenberg coll.).—VIENNA, H.

Bartsch wrongly names this Apostle "Simon."

The prints of the small series of Apostles are much rarer than those of the large one, and occur mostly in bad impressions, much cut at the sides or deprived of the monogram. Bartsch knew only the eight prints which were at Vienna in his time.² Now only the "St. Andrew" is missing.

52-37.—THE SAVIOUR AND THE TWELVE APOSTLES. A series of thirteen engravings. B. vi. 82. 5-17.

25.—THE SAVIOUR. 182×97 mm. Einf. B. vi. 82. 5. DRESDEN, Coll. K. Fr. Aug. II. (1838. Sternberg-Manderscheid coll.).—FRANKFURT A. M.—LONDON, Guildhall.—MUNICH (Wm. : heart with cross).

25A.—Copy by Nicoletto da Modena. 182×106 mm. Pl. P. v. 96. 77.—Hind, Cat. 426. 21.—LONDON.—PAVIA, Malaspina coll.

Cat. ii. 310. 10 H.

² Nos. 13, 14, 17-19 and 22-24. Nos. 16, 20 and 21 were acquired by the Albertina only in 1879.

- 26.—ST. PETER. 182×98 mm. Einf. 183×100 mm. Pl. B. vi. 82. 6. BASEL (Wm.: heart with cross).—BERLIN (Wm.: **p** with flower. 1841, from Harzen).—BRUSSELS (1859, from Drugulin).—CARLSRUHE (Wm.: heart with cross).—DRESDEN (Coll. K. Fr. Aug. II. 1838. Sternberg-Manderscheid coll.).—PARIS (1876. v. Liphart coll.).—VIENNA, H.
- 27.—ST. PAUL. 182×98 mm. Einf. 184×101 mm. Pl. B. vi. 83. 13.—BASEL.—BERLIN (v. Nagler coll.).—CARLSRUHE (Wm.: heart with cross).—DRESDEN.—DRESDEN, Coll. K. Fr. Aug. II. (1838. Sternberg-Manderscheid coll.).—FRANKFURT A. M. (1874. Marx coll.).—LONDON (1867, from Gutekunst).—NUREMBERG (1891. Raderschatt coll.).—PARIS.—VIENNA, A. (1844. Gawet coll.).
- Bartsch mistook this Apostle for St. Thomas.
- 28.—ST. ANDREW. 182×98 mm. Einf. 184×99 mm. Pl. B. vi. 82. 7.—BASEL.—CARLSRUHE.—DRESDEN (1909. Paar coll., duplicate of the Brit. Mus.).—DRESDEN, Coll. K. Fr. Aug. II. (1838. Sternberg-Manderscheid coll.).—LONDON (1845).—PARIS.—PARIS, Rothschild coll. (1883. Hawkins and Griffiths coll.).—VIENNA, A.—VIENNA, H.—VIENNA, Liechtenstein coll.
- 29.—ST. JAMES THE GREATER. 183×98 mm. Einf. B. vi. 82-8 (Pl. 9).—BASEL (Wm.: heart with cross).—BERLIN (1891, from Murray).—COBURG (Wm.: small high crown).—DRESDEN, Coll. K. Fr. Aug. II. (1838. Sternberg-Manderscheid coll.).—FRANKFURT A. M. (Kirschbaum and Passavant coll.).—LONDON (1842. Lattin and Harding coll.).—PARIS.—VIENNA, A.—VIENNA, H.
- 30.—ST. JOHN. 182×98 mm. Einf. B. vi. 83. 9. BASEL.—BERLIN (Wm.: **p** with flower. 1841, from Harzen).—CARLSRUHE (Wm.: heart with cross).—COPENHAGEN (Wm.: heart with cross).—DRESDEN, Coll. K. Fr. Aug. II. (Wm.: hand with flower. 1838. Sternberg-Manderscheid coll.).—LONDON (Wm.: **p** with flower. 1879. Drugulin coll.).—PAVIA, Malaspina coll. (Wm.: crowned coat-of-arms with letter **b** attached).
- 31.—ST. JAMES THE LESS. 182×97 mm. Einf. B. vi. 84. 16. (Pl. 10).—BASEL.—BRUSSELS (1859, from Drugulin).—DRESDEN, Coll. K. Fr. Aug. II. (1838. Sternberg-Manderscheid coll.).—VIENNA, H.

Bartsch wrongly names this Apostle "Judas Thaddæus." Cp. No. 37.

- 32.—ST. PHILIP. 184×99 mm. Einf. B. vi. 83. 10 (Pl. 11).
BAMBERG (Wm.: heart with cross).—BASEL.—BERLIN
(v. Nagler coll.).—COBURG (Wm.: p with flower).—
DRESDEN, Coll. K. Fr. Aug. II. (Wm.: hand with flower.
1838. Sternberg-Manderscheid coll.).—GOLUCHOW, Czar-
toryski coll. (from Artaria. Drugulin coll.).—LONDON (1845).
—PARIS (1876. v. Liphart coll.).—VIENNA, H. A tenth
impression was sold to F. B. Daniell & Son at the Northwick
sale, London, 1918.
- 33.—ST. BARTHOLOMEW. 182×97 mm. Einf. 183×99 mm.
Pl. B. vi. 83. 11.—BASEL.—DRESDEN (Wm.: heart with
cross).—HAMBURG (Wm.: high crown).—LIÉGE (de Wittert
coll.).—LONDON (1880. Schlösser coll.).—NUREMBERG.—
PARIS.—VIENNA, H.
- 34.—ST. MATTHEW. 181×97 mm. Einf. B. vi. 83. 12.—
BASEL.—BERLIN (1891, from Murray).—BRUSSELS (1859,
from Drugulin).—CARLSRUHE.—DRESDEN.—DRESDEN, Coll.
K. Fr. Aug. II. (1838. Sternberg-Manderscheid coll.).—
MUNICH. An eighth impression, from the Paar, Schultze,
Främb and Stroganoff collections, belonged in 1913 to a
Berlin dealer.
- 35.—ST. THOMAS. 182×97 mm. Einf. 184×99 mm. Pl. B. vi.
83. 14 (Pl. 12).—BASEL.—BERLIN (2 impressions: *a.* 1891,
from Murray.—*b.* v. Nagler coll.).—CARLSRUHE (Wm.:
heart with cross).—COBURG (Wm.: small high crown).—
DRESDEN, Coll. K. Fr. Aug. II. (1838. Sternberg-Mander-
scheid coll.).—PARIS.
- Bartsch wrongly calls this Apostle "James the Less."
Cp. No. 31.
- 36.—ST. SIMON. 182×97 mm. Einf. 185×101 mm. Pl. B. vi.
84. 17.—BASEL.—BRUSSELS (1859, from Drugulin).—
DRESDEN, Coll. K. Fr. Aug. II. (1838. Sternberg-Mander-
scheid coll.).—MUNICH (1807, from the Hof-u. Staats-
bibliothek).—PARIS.
- Bartsch wrongly calls this Apostle "Matthias."
- 37.—ST. JUDE. 183×97 mm. Einf. B. vi. 84. 15.—BASEL.—
CARLSRUHE (Wm.: heart with cross).—DRESDEN, Coll. K.
Fr. Aug. II. (1838. Sternberg-Manderscheid coll.).—PARIS
(2 impressions: *a.* 1837. Robert-Dumesnil coll.—*b.*).—
VIENNA, A.—VIENNA, H.—ZÜRICH (1898. Schulthess coll.).
An eighth impression was bought by McDonald at the
v. Seydlitz and Främb sale at Leipzig, 1912.

Bartsch, as in every series of the Apostles, wrongly
supposes the saw to be an attribute of St. Simon.

In this series also the prints frequently occur cut down, especially on the left and right. The good early impressions generally have the watermark of the heart with cross. Those with quite a wide margin, which occasionally occur, have a small high crown as watermark and are evidently of later date, and accordingly quite weak.

38.—ST. ANTONY (reversed copy of Schongauer, B. 46). 86 × 62 mm. Einf. P. ii. 188. 44.—BOSTON, Mass. (1917. Pembroke coll.).—DONAUESCHINGEN.—LONDON.—VIENNA, H.

39.—ST. ANTONY. 166 × 97 mm. Einf. 171 × 100 mm. Pl. B. vi. 86. 32. (Pl. 13).—BERLIN (Wm.: heart with cross. 1887. Durazzo coll.).—LONDON (1908, from Obach & Co.).—PARIS, Rothschild coll. (Wm.: heart with cross).—VIENNA, A. (Wm.: heart with cross).—VIENNA, H.—VIENNA, Liechtenstein coll. (1910. Theobald sale, Stuttgart—not from the Theobald coll. itself).¹ A seventh impression, derived from the Boehm and Galichon collections, was bought by Colnaghi and Obach at the Gott sale, London, 1913, and sold to A. H. Harlow & Co., of New York.

40.—ST. ANTONY TORMENTED BY DEMONS (reversed copy of Schongauer, B. 47). 290 × 223 mm. Einf. 294 × 227 mm. Pl.

Two states:—

I. Before the retouch. B. vi. p. 201. Note 13. P. ii. 111. 47, copy, and 188. 45.

II. Retouched by Israhel van Meckenem, and with his monogram. B. vi. 229. 87.—Geisberg (Meckenem) 266. 48.

BASEL (I. Wm.: **p** with cross).—BERLIN (II. Wm.: **p** with flower. 1881, from Mützell).—BRUSSELS (II. 1859, from Drugulin).—CHATSWORTH (I.).—DRESDEN (I. Wm.: **p** with flower).—GOLUCHOW, Czartoryski coll. (II. Wm.: hand with flower).—LONDON (I. Wm.: **p** without flower. 1854. Woodburn coll.).—II. 1845. Fries coll.).—NEW YORK, Metropolitan Mus. (II. 1917. Pembroke coll.).—OXFORD (II. 2 impressions).—PARIS (I. 1837. Robert-Dumesnil coll.—II. Wm.: hand with flower).—ROME, Bibl. Casanatense (I.).—VIENNA, A. (II. 1869, from Artaria).—VIENNA, H. (I. Wm.: **p** with cross. 1869.—II.).—WEIMAR (I. Wm.: heart with cross. 1870. Brentano-Birckenstock coll.).—WOLFEGG (II. W. pitcher with cross).

¹ I found the impression in October, 1908, inside the front cover of a Mammotrectus of 1494 (Hain 10573) in the Franciscan Convent of Lechfeld at Munich. It was then sold at Gutekunst's auction.



THE MASTER F V B. Pl. 14. ST. GEORGE. B. 33 L. 42. First State. Berlin
Size of the original engraving 180 × 130 mm.

- 41.—ST. CHRISTOPHER. Not signed (?). 200 × 158 mm. Einf. P. ii. 188. 46.—BASSANO.—CAMBRIDGE (Mass.), Fogg Art Museum (1918, from Buckingham and Northwick coll.).—FRANKFURT A. M. (1866, from Prestel).—LONDON (1845). As all four are somewhat cut, I believe that the monogram was originally in the middle beneath the border-line.¹ Evans² and Passavant already attributed this fine engraving quite definitely to the Master F V B. Duchesne,³ who saw the impression afterwards at Northwick Park while still in the possession of the Duke of Buckingham at Stowe Palace, attributed it, strange to say, to the Master with the Banderoles, and so I unfortunately cited it in my monograph on that engraver, p. 29, No. 8, among the works then unknown to me. Stahl⁴ corrected the mistake on my information.
- 42.—ST. GEORGE. 180 × 130 mm. Einf. Two states.
 I. Before the alteration of the monogram. B. vi. 87. 33.
 —P. ii. 186. 33.—Geisberg (Meckenem), 266. 49. (Pl 14).
 II. With Israhel van Meckenem's monogram in place of the original signature. B. vi. 234. 99.—P. ii. 186. 33.
 —Geisberg (Meckenem), 266. 49.
 AMSTERDAM (I. 1882. Beresoff coll.).—BERLIN (I. v. Nagler coll.—II. Wm.: hand with flower).—BOSTON, Mass. (II. 1921, from Gutekunst and Klipstein).—CAMBRIDGE (II.).—CHATSWORTH (I.).—COBURG (I.).—HAMBURG (I. Fries coll.).—LONDON (I. 2 impressions: *a.* Sloane coll.—*b.* 1895. Malcolm coll.).—MÜNSTER I. W., Kunstverein (II.).—PARIS (II. Wm.: pitcher with cross).—PARIS, Rothschild coll. (I.).—VIENNA, A. (I. 1841, from Harzen, probably Bedford coll.).—VIENNA, H. (I.—II. Wm.: small bull's head with nose).—WINDSOR (II. 1890, from Deprez and Gutekunst).—ZÜRICH (II. 1898. Holford and Schulthess coll.).
- 43.—ST. JOHN THE BAPTIST. 183 × 96 mm. Einf. B. vi. 86. 31.—P. ii. 186. 31. Two states. BERLIN (I. Wm.: crowned sun. v. Nagler coll.).—BUDAPEST, Academy (I. Wm.: **p** with flower).—CARLSRUHE (I.).—DARMSTADT (I. Wm.: large **p** with flower).—DRESDEN (I. Wm.: **p** with flower).—LONDON (I. 1867, from Gutekunst).—PARIS (I.).—VIENNA, A. (II. Sternberg-Manderscheid coll.).—VIENNA, H. (I.).—WÜRZBURG, University Library (I.).

¹ See *Repertorium f. K.*, xiv. (1891). 207. 55 and 399. 198.

² Additional Notes to Bartsch, 288.

³ Voyage d'un Iconophile, p. 377.

⁴ Die Legende vom heiligen Riesen Christophorus in der Graphik des 15. und 16. Jahrhunderts (Munich, 1920), p. 188, No. 98.

An eleventh impression was sold to F. B. Daniell & Son at the Northwick sale, London, 1918.

In the second state with the nimbus of rays, first described by Nagler¹ and to be found only in the Albertina, the plate has been retouched by another hand.

- 44.—ST. MICHAEL. 189×112 mm. Einf. B. vi. 86. 30. (Pl. 15). BERLIN (Wm.: very small **p**. 1885, from Gutekunst. Fountaine coll.).—KLEIN-OELS, York v. Wartenburg coll. (1860. v. Quandt coll.).—LONDON.—NUREMBERG (Wm.: indistinct letters).—PARIS (Wm.: crowned sun. 1893. Dimsdale, Wilson, Esdaile and Holford coll.).—PARIS, Rothschild coll. (1872. Durazzo coll.).—VIENNA, A.—ZÜRICH (Wm.: indistinct letters. 1898. R. Fisher and Schulthess coll.).
- 45.—ST. BARBARA. 167×96 mm. Einf. B. vi. 87. 34.—BRUSSELS, Arenberg coll.—LONDON (1866 from Chamberlain).—OXFORD.—PARIS.—VIENNA, A.—VIENNA, Staatsmuseum.
- 46.—ST. HELEN. 145×90 mm. Einf. (?)×93 mm. Pl. P. ii. 189. 50 and 268. 37. DRESDEN (Wm.: crowned sun).—HAMBURG.—LEIPZIG.—LONDON (1845).—PARIS. Passavant has described this engraving twice.²
- 47.—ST. KATHERINE. 165×99 mm. Einf. P. ii. 189. 51. BERLIN (1852. P. Vischer coll.).—DRESDEN.—LONDON (Wm.: **p** with trefoil?. 1856, from Evans).—MILITSCH, Maltzan coll. (Wm.: **p** with flower).—PARIS, Rothschild coll. (1870. Brentano-Birkenstock coll.).

Perhaps the engraver at first intended to represent a St. Barbara. The tower on the left cannot otherwise be explained.

- 48.—ST. VERONICA (reversed copy of Schongauer, B. 66). 84×57 mm. Einf. 88×61 mm. Pl. P. ii. 188. 49. MUNICH.

Passavant, who did not observe that the print is derived from Schongauer, regarded it as one of the earliest works of the engraver, and considered the treatment somewhat dry. Without reason, as it seems to me, for though the outlines may be a little hard, the treatment, especially of the Holy Face, is of extraordinary delicacy.

- 49.—THE TURKISH WARRIOR. 84 mm. diam. Einf. B. vi. 88. 37 and 278. 197.—Geisberg (Meckenem) 266. 50. Two states.

¹ Monogrammisten, ii. 2552. 33.

² Cp. my remarks in the *Repertorium f. Kunstw.*, xi. (1888). 232. 9.



THE MASTER F V B. Pl. 15. ST. MICHAEL. B. 30 L. 44

British Museum

Size of the original engraving 189 × 112 mm.

I. Before the alteration of the monogram.

II. With the monogram of Israhel van Meckenem.

PARIS (I. 1837. Robert-Dumesnil coll.).—VIENNA, A. (II.).

Companion piece to the following. It has not hitherto been noticed that a Turkish and a Christian warrior are here contrasted. Brulliot¹ supposes that both were originally engraved on the same plate, since the rising ground on the right in No. 49 and on the left in No. 50 fits together exactly. Unfortunately both prints in Paris are cut out in a circle round the inner of the two circular borders, so that the signature is wanting and is only recognisable on the second state of No. 49 beside Israhel's new monogram, because it has not been entirely effaced.

- 50.—THE CHRISTIAN WARRIOR. Not signed (?). About 80 mm. diam. to the inner border. P. ii. 189. 52.—Geisberg (Meckenem) 267, under No. 50.—PARIS (1837. Robert-Dumesnil coll.).

See the note on No. 49.

- 51.—PEASANTS QUARRELLING OVER A GAME OF SKITTLES. 139×103 mm. Einf. B. vi. 88. 35 (Pl. 16).—Hamburg (Wm.: crowned sun. Robert-Dumesnil coll.). LONDON (1845).—MUNICH (Wm.: p with flower).—OXFORD.

Ottley² published the cut impression now in the British Museum, lacking the monogram, as a work of the Master E. S. The copy mentioned along with the original in the Catalogue of the Hamburg Kunsthalle is the modern facsimile from Ottley's work. It is also at Copenhagen.

- 51A.—Reduced copy in reverse. 53×41 mm. Einf. P. ii, p. 498. Add.—Lehrs, *Kat. des Germanischen Museums*, 38. 187.—NUREMBERG.—PARIS, Rothschild coll. (1879. Enzenberg coll.).

- 52.—THE MONK AND THE WOMAN SPINNING. 158×120 mm. Einf. B. vi. 88. 36.—OXFORD.—VIENNA, H. (Wm.: p with flower).

- 53.—OBLONG ORNAMENT WITH ROUNDED ENDS TO THE LEAVES. 41×171 mm. Einf. 47×175 mm. Bl. Undescribed.—COBURG (1798, from Frauenholz's sixth auction at Nuremberg).

- 54.—OBLONG ORNAMENT ON A LIGHT GROUND (copy in reverse of Schongauer, B. 116). Not signed. 58×76 mm. Einf. 62×80 mm. Pl.—B. vi. 166. 116, copy.—P. II. 245. 245.—MUNICH (1852, acquired from the dealer

¹ *Table générale des Monogrammes* (Munich, 1820) 952. 4.

² *Collection*, pl. 30.



THE MASTER F V B. Pl. 16. PEASANTS QUARRELLING AT SKITTLES. B. 35 L. 51
Hamburg, Kunsthalle.

Size of the original engraving 139 × 103 mm.

Gypen, said to be from the Eisenhardt coll.).—VIENNA, A. A third impression occurred at the Lazzara sale at Munich, 1868.

Bartsch cites this copy, very characteristically treated in the brilliant technique of the Master F V B, as anonymous, and Passavant describes the engraving among the prints of unknown authorship, as a coarse piece of work, without recognising its derivation from Schongauer. Our engraver has also copied Schongauer's ornaments, B. 114 and 115, in reverse without putting his monogram on them.

- 55.—OBLONG ORNAMENT WITH HOP TENDRILS (copy in reverse of Schongauer, B. 115). Not signed. 82×116 mm. Einf. Willshire, Cat. ii. 440. 76.—*Repertorium f.K.* xv. (1892). 137. 211 (L.).—AMSTERDAM.—LONDON.

Willshire wrongly took the London impression for the original by Schongauer: I already attributed it thirty years ago (*loc. cit.*) on account of its technical agreement with No. 58 to the Master F V B, whose monogram may possibly have been placed below the border line, since the two extant impressions do not show any plate-mark.

- 56.—OBLONG ORNAMENT WITH SIX FLOWERS. 94×132 mm. Einf. Not signed (?). P. ii. 189. 55.—Geisberg (Meckenem), 267. 52.—DRESDEN.

The monogram at the foot seems to have been burnished out; at least, one seems to observe faint traces of it on a blank space to left of the middle of the plate. Geisberg assumes that it was erased by Meckenem, who probably intended to place his own monogram, as on the companion print No. 57, instead of the original signature, but never actually proceeded to retouch the plate.

The alleged copy at Paris mentioned by Passavant is the second state of No. 57.

- 57.—OBLONG ORNAMENT WITH FIVE FLOWERS. 95×139 mm. Einf. 97×141 mm. Pl. B. vi. 89. 38 and 284. 209.—P. ii. 187. 38 and 199. 264. Geisberg (Meckenem), 267. 51 (Pl. 17). Two states.

I. Before the retouch.

II. Retouched by Israhel van Meckenem, who put his own monogram in place of the imperfectly erased first signature.

BERLIN (II. 1873. Durazzo coll.).—DRESDEN (I.).—LONDON (II.).—MILAN, Ambrosiana (I.). OXFORD (I.).—PARIS (II. Bégon coll.).—VIENNA, H. (II.).

The first state was unknown to both Bartsch and Passavant.



THE MASTER F.V.B. PL. 17. ORNAMENT WITH FIVE FLOWERS. B. 38 L. 57. First State
Oxford, Ashmolean Museum.

Size of the original engraving 97×141 mm.

58.—OBLONG ORNAMENT WITH PARROTS AND OTHER BIRDS (reversed copy of Schongauer, B. 114). Not signed. 100×140 mm. Einf. 102×(?) mm. Pl. P. ii. 112. 114, copy 2, and 189. 54.—*Repertorium f. K.* xv. (1892). 137. 210 (L.).—AMSTERDAM.—VIENNA, H.

59.—UPRIGHT ORNAMENT WITH AN OWL (copy in reverse of Schongauer, B. 108). 142×98 mm. Einf. 146×101 mm. Pl. B. vi. 304. 152.—P. ii. 189. 53 and 199. 263. Geisberg (Meckenem) 267. 53. Two states.

I. Before the retouch.

II. Retouched by Israhel van Meckenem, who altered the monogram to his own.


BERLIN (II. 1884).—DRESDEN, coll. K. Fr. Aug. II. (I. Wm. : y with cross).—DULWICH, Lady Lucas (II.).—LONDON (II.).—OXFORD (I.).—PARIS (II. Bégon coll.).—PARIS, Rothschild coll. (II. Wm. : hand with flower. 1873. Durazzo coll.).—VIENNA, H. (II.).

Bartsch cites the print only after Heinecken, in the appendix to Meckenem. Ottley, who possessed both states from Mariette's collection, gives a facsimile of the two signatures.¹

¹ Inquiry, II. 634. 38*.

HANS BURCKMAIR THE ELDER AS AN ILLUSTRATOR OF BOOKS

By HANS RUPE

HE Free Town of the Empire, Augsburg, was the first among German cities to open her gates to the idea of humanism. Whereas the more conservative Nuremberg, under the strict rule of her proud patrician burghers, remained closed to the new culture, a freer and more mobile spirit prevailed at Augsburg as early as the middle of the fifteenth century. The struggle between families and guilds had been decided a hundred years before that in favour of a democratic constitution. Not only the episcopal court, but also the leading officials of the city, took an active interest in the new movement, the current that was flowing from the south, from Italy. It is a significant fact that the son of the burgomaster of Augsburg sent to his father from Padua in 1459 works of art of the Italian Renaissance which were intended to inspire the artists of his native city. The trade relations maintained by the powerful and flourishing merchant families of Welser and Fugger with the South, Venice and the Levant, gave an immense lift to the prosperity of the town and made it, thanks to its favourable position on the old Roman military road, the central point of traffic between north and south. Since this flourishing condition in material things

coincided with an intellectual readiness to accept the culture of the Renaissance, it is hardly surprising that influences from the South were received and acted upon more freely and easily here than, for instance, in the conservative neighbouring towns of Nuremberg and Ulm. Even to-day, when walking in the wide and stately Maximilianstrasse at Augsburg, one seems to breathe a southern air and to comprehend how the Emperor Maximilian, "the last of the knights," the "chief burgomaster of Augsburg," as his contemporaries used to call him with gentle raillery, felt himself peculiarly at ease within these walls, for his aspiring, romantic mind, which never achieved satisfactory results in politics, required for the exaltation of his person a form of art which clothed the concept of the mediæval chivalry of the North in the garment of the style which was admired as classical. He found among the Augsburg artists just the congenial and flexible talent that he needed to carry out his high-flown projects.

Maximilian's memory is connected less with memorials of stone and bronze and monumental paintings than with the apparently perishable productions of an art which was still young and in its first bloom, the art of the woodcut and the illustrated book. Here his intelligent patronage, which engaged the most important German artists of the time in his service, produced a highly personal and consistent style, to which draughtsmen and woodcutters were obliged to conform. It is characteristic of the Augsburg artists that they, with their consciousness of tradition, with their advantage in the way of humanistic education, and the training that Italy had given to their sense of form, were more sure than any others in their solution of this difficult

problem, and foremost among them was Hans Burgkmair the Elder.

During the years 1476-1486 an Augsburg printer, Erhard Ratdolt, was working at Venice, whose productions (editions of Appian, etc.) are among the most beautiful and important books of the period.¹ He is especially famous for having been the first to employ colour-printed woodcuts for the artistic decoration of books. The Augsburg Breviary of 1485, of which a vellum copy is in the Staatsbibliothek at Munich, contains the arms of Johann von Werdenberg, Bishop of Augsburg. The exertions of this prince of the Church succeeded in inducing Ratdolt to return to his native city, where, during the following decades, he provided both his own and neighbouring, or more distant, dioceses with valuable church books, missals and breviaries. In the workshop of this celebrated printer the young Hans Burgkmair, born in 1473, seems, among other artists, to have learnt to design woodcuts and perhaps also the technique of cutting blocks, for as H. A. Schmid, Dodgson and Dörnhöffer have recognised, several of the beautiful woodcuts which serve as frontispieces to the missals, or are placed before the text of the Canon, bear the characteristic impress of his style. I name the fine cut, dated 1499, of the Madonna with the patron saints of Constance, Conrad and Pelagius²; the frontispiece, with the Virgin and the patron saints of Freising, Corbinian and Sigismund, in the Freising Missal of 1502, and in the same book a charming figure-initial

¹ See G. E. Redgrave, "E. Ratdolt and his Work at Venice," London, 1894, and W. Gräff, "Aelteste deutsche Farbenholzschnitte," *Zeitschrift für Bücherfreunde*, 1910, N.F. I. 2, p. 335.

² The cut belongs, as is proved by a copy in the University Library at Freiburg i. B., not to a missal, but to a breviary (kind information from the University librarian Dr. Rest). A second state, with a newly inserted head of S. Pelagius, is found in the Constance Missal of 1505.



Reuerendissimus in christo pater et domin⁹ dñs Sixtus
episcop⁹ Frisingen⁹ Benedictionale denuo statuit impri/
mendum per Erhardum Ratdolt Augusten⁹ impressoruz
huiusce artis solertissimū opa vt sua q̄zplurā p̄felerūt.

Attributed to HANS BURGKMAIR Pl. I
Frontispiece to *Obsequiale Frisingense* (E. Ratdolt, Augsburg, 1493)

First used in *Breviarium Frisingense*, 1491

Size of the original woodcut $5 \times 3\frac{1}{4}$ inches

T, with two angels, which was subsequently used as an ornament of other missals from the same press ; and the Canon cut, already quite a mature work, Christ on the cross with Mary and John, first used in the Freising Missal of 1502. All these woodcuts date from about the turn of the century, after Burgkmair had already acquired, on March 29th, 1498, the privileges of a master in the painters' guild, and prove him already the leading Augsburg artist in this department of work, distinguished, free and yet consistent in the conception and pose of his figures, flexible and adaptive in his line, and, what is especially characteristic, showing a painter's command of arrangement and technique. It is typical of him, for instance, that he indicates the material of which the drapery is composed, and its colour effect, by short parallel lines and little hooks, without descending to petty detail. Since the master's early years are veiled in obscurity and there is only a problematical inscription on the back of an excellently painted copy at Munich from a lost self-portrait of Martin Schongauer, which indicates Burgkmair as a pupil of the painter and engraver of the Upper Rhine, we are led to suppose that in early youth—for Schongauer died in 1488—he spent a period of pupilage at Colmar. The woodcuts which I have mentioned, done for the Ratdolt Press, certainly hardly allow any trace of this influence to be seen, but if we go back about ten years we find as ornament of the title-page of an octavo Freising Breviary of 1491, and repeated in a Freising Obsequiale of 1493 (Staatsbibliothek, Munich), both printed by Ratdolt, a small Madonna in a nimbus of rays, with the arms of the bishopric and of the bishop, Sixtus Tannberger (Pl. 1), which betrays in the drawing an evident



Attributed to HANS BURCKMAIR. Pl. 2.

Cut from the Canon of the Passau Missal of 1494 (E. Ratdolt, Augsburg)

Size of the original woodcut (at Brunswick) 10 x 6 $\frac{3}{8}$ inches

dependence on Schongauer's manner, and appears to me, further, to be both in the agreeable mode of presentment and in the formation of details (small hooked folds, proportions of the system of hatching, etc.), to be a prototype of the later illustrations. I have, on an earlier occasion¹, tentatively attributed the little cut to this artist, and also, acting on the initiative of Dörnhöffer, have brought into close connection with his name some other woodcuts from missals printed by Ratdolt, a Madonna enthroned with saints and a kneeling bishop, presumably from a Chur missal of 1497 (detached impressions in the Albertina and in the Stuttgart cabinet), a canon woodcut of 1494, Christ on the Cross, with Mary and John, which I reproduce here (Pl. 2), especially for the sake of the grand and noble figure of the Virgin, from an impression in the Brunswick Museum (*Missale Pataviense*, 1494), and the frontispiece of the same missal, the patron saints of Passau, Stephen and the bishops Valentine and Maximilian. The list of these attributions has been further extended by Josef Garber², who ascribes to Burgkmair two woodcuts from a Brixen Missal (Ratdolt, 1492), the arms of Florian von Waldauf, printed in three colours, and the canon cut of the Crucifixion, and further, the cut with the figure of the Bishop of Brixen, Melchior von Meckau, from the Brixen Obsequiale of 1489. The connection with the printer Ratdolt, a widely travelled man of the world, certainly had a most advantageous influence on the art of the young Burgkmair, as one can conclude from the development evinced by almost every woodcut, and perhaps gave him also such an

¹ Beiträge zum Werke H.B. d. Ä., Borna-Leipzig, 1912.

² Austrian *Jahrbuch*, 1915, vol. 32, pt. 2, p. xlviii.

experience in questions of the technique of cutting as few artists of his period possessed. It is perhaps to be conjectured that he soon became known through Ratdolt's extensive connections with the knights and humanists attached to the Emperor's court. Garber, for instance, points out that Florian von Waldauf, for whom Burgkmair later on did the woodcuts to the Hall relic book, is named as early as 1492 as a connecting link between Ratdolt and the Bishop of Brixen, and Maximilian's adviser at Augsburg, the humanist Conrad Peutinger, is shown, by a note upon the drawing by Burgkmair at the Benedictine Monastery of Seitenstetten, published by Röttinger, to have attended the marriage of Burgkmair in 1497 as town clerk of Augsburg. Perhaps the acquaintance with such men may have led to Burgkmair's visiting Italy in the " 'nineties," for the first of his pictures of basilicas (St. Peter's, 1501), with which he and his celebrated fellow-townsmen, Hans Holbein the Elder, had to decorate the arches of the cloister of St. Catherine at Augsburg, shows an Italian basilica and a marble doorway in Venetian Renaissance style such as he could have seen and studied at that date only in Italy itself. There is very little else that we can state positively, except that at the beginning of the sixteenth century he appears as a mature and almost finished painter and draughtsman on wood, sure of his form and well prepared for the great tasks which awaited his elegant and adaptable talent in the service of the humanists and of the Emperor Maximilian.

The next years are almost exclusively filled with energetic activity as a painter, as is witnessed by the great decorative paintings of basilicas (1501, 1502 and 1504, Augsburg Gallery) and the St. Sebastian altar-piece

with wings painted for the Elector Frederick the Wise of Saxony in 1505 (Germanic Museum, Nuremberg), whilst work for woodcuts recedes into the background. A print to be dated about 1502, the first signed "H. B." (B. 13), of which the British Museum possesses one of the rare impressions, representing a Madonna and Child with a view through a round-arched window to a landscape with a tower, is especially noteworthy, since it allows us to recognise not only the influence of Schongauer, but also evident inspiration from the Netherlands. What consideration the artist must have enjoyed as a man of thirty in humanist circles we learn from Dörnhöffer's interesting discovery,¹ that the frontispiece, drawn by Dürer, of the "*Quatuor libri amorum*" of Conrad Celtes, printed at Nuremberg, in 1502, occurs again, printed separately, with a correction undoubtedly by the hand of Burgkmair. The heads of the author and of the Emperor Maximilian on his throne, to whom the celebrated humanist and poet offers his book on bended knee, here appear re-drawn, inserted into the block on separate pieces of wood, evidently accurate as portraits. It can only be supposed that the commission for this subsequent correction was entrusted by Celtes' own wish to the artist so closely attached to him. Dörnhöffer's conjecture that the woodcut with these alterations was a dedicatory frontispiece intended to adorn the lost vellum copy, presented to Maximilian, of Conrad Celtes' work, "*Rhapsodia, laudes et victoria de Boemannis*," written as a personal homage to the Emperor, has been brilliantly confirmed by Dr. Rest's recent discovery of this special copy, dated

¹ "Über Burgkmair und Dürer," in "*Beiträge zur Kunstgeschichte*," F. Wickhoff gewidmet," Wien, 1903.

1505, in the University Library at Freiburg.¹ The "Rhapsodia," printed by Johann Otmar at Augsburg, contains two not very important woodcuts drawn by Burgkmair, the rather coarsely cut Bohemian battle (victory of the Emperor in 1504 near Regensburg over the Bohemian auxiliaries of the Dukes of the Palatinate) and the insignia of the College of Poets at Vienna. Some copies of the same book—for instance, that in the British Museum—have also a third signed woodcut inserted at the beginning, a single-headed imperial eagle with details so cut as to appear white on black, which is perhaps the first of the artist's splendid woodcuts of coats-of-arms, which show an extraordinary sense of the right heraldic style. The cuts just mentioned are merely a prelude to Burgkmair's abundant production in graphic art, beginning with the year 1507, in which he shows brilliant proof of the experience that he has gained as a painter. The drawing already shows that free and sketchy line, written down as it were with a soft pen, which he seems to find no difficulty in imparting to so stubborn a material as the wood block, and which would enable us to recognise the master's characteristic manner even if the woodcuts were not carefully signed, as is usually the case from henceforth. The forms of the Renaissance appear also to be at his command without effort, made his own by feeling, not by intellectual exertion, for instance in the portrait cut to commemorate the death of Conrad Celtes, but finished in 1507, while he was still alive, or in the very charming woodcut, *St. Luke painting the Madonna*.

¹ *Kunstchronik*, 1922, vol. 57, N.F. xxxiii., p. 799. I cannot agree with the opinion that the drawing of a one-headed eagle pasted on the inner side of the cover is an original work by Burgkmair, for it is much too awkward and lacking in quality.



HANS BURGKMAIR. Pl. 3. Title-page to Stamler, *Dialogus de Sectis et Religionibus* (Augsburg, 1508)

Size of the original woodcut $11\frac{3}{8} \times 7\frac{5}{16}$ inches

With the year 1508, which shows him at the full height of his power in separate woodcuts, Burgkmair's real period as an illustrator of books begins. Though none of his illustrations can compare in importance with the contemporary single cuts, such as the magnificent equestrian figures of the Emperor and St. George, still the frontispiece of Stamler's *Dialogus de diversarum gentium sectis et mundi religionibus* (Oeglin and Nadler, Augsburg, 1508) shows an unusual delicacy of feeling in the rhythmical articulation and distribution of the masses and the way in which the difficult allegorical subject is controlled and visualized (Pl. 3). The subject is Sancta Mater Ecclesia with the two kneeling representatives of worldly and spiritual power, Emperor and Pope, and, sitting below, four allegorical female figures, the Pagan, Tartar, Mohammedan and Jewish religions, while at the bottom a doctor is disputing with Christian, Heathen and Jew. Less important and more coarsely cut are the three illustrations to Geiler's "Predigen Teutsch" (J. Otmar, Augsburg, 1508) pilgrims on the road, and the "Christ bearing the Cross," in Tauler's sermons (same publisher and year). The illustrations to Geiler's "Das buch granatapfel" (J. Otmar, 1520), are much more important, and have to be distinguished from the repetition by Baldung, published at Strassburg, with which they have sometimes been confused. The twelve small illustrations to the "Taschenbüchlein aus dem Riess," printed by Otmar in 1510, are once more very charming inventions and executed in an easy manner. They are closely allied in style to the woodcuts of a work which is the immediate antecedent of the Emperor's splendid publications, namely, the relic book of Hall in the



HANS EURGKMAIR. Pl. 4. MAXIMILIAN I. Proof from the *Genealogy of the House of Habsburg*

Size of the original woodcut (at Munich) $8\frac{1}{2} \times 6\frac{5}{8}$ inches

Tyrol, published with a detailed commentary by Garber in the second part of the 32nd volume of the Austrian *Jahrbuch* (1915). Probably owing to the early death of Florian von Waldauf, knight, who commissioned the work, the extensive scheme for a book which was to celebrate the treasures in the way of relics belonging to a foundation in which Maximilian had showed his interest, never advanced beyond the stage of the manuscript ready for press, but fortunately the proofs of the woodcuts designed by Burgkmair about 1509 are preserved, neatly pasted into the manuscript, in the parochial archives at Hall, and give splendid proof, especially the first cuts which represent the origin and importance of the foundation, of the epic force and tranquillity displayed by Burgkmair as a graphic artist.

It seems almost symbolical that this work, which concerned the Emperor so closely, never came out, for in this it shares the lot of Maximilian's enterprises in printing, which were planned on too vast a scale and so achieved realisation in a very few cases only. This was his notion, in the last decade of his life, of perpetuating the remembrance of his fame among posterity, that it might not die away with the tolling of the funeral bell. Burgkmair was the first artist to whom the honour fell of receiving such a commission from the Emperor; he had to represent the ancestors of the house of Habsburg, down to the Emperor in a great series of woodcuts (Pl. 4), and he fulfilled this thankless task with indefatigable industry and astounding skill in producing variety and differentiation of form between the several motives, types and characters, which he was obliged to create for the most part out of his own imagination. It was not Burgkmair's fault, who finished the greater

part of the woodcuts within a single year (1510), and is even said to have taken a share himself in the cutting, that the Genealogy never came out ; hesitations on the Emperor's part about the reliability of the results of genealogical research were probably the cause of its getting held up. Fräulein H. Zimmermann has earned our thanks by taking the trouble to collect and analyse particulars of all trial proofs scattered about various collections.¹ While doing so she succeeded in finding in the Wolfenbüttel library, as a parallel phenomenon to the Emperor's well-known private copy with its 77 proofs in the National Library at Vienna, fragments of Burgkmair's own private copy with inscriptions in the artist's autograph. A single leaf with the same provenance in the Berlin Cabinet has been published by Elfried Bock. In addition to this Campbell Dodgson reported a hitherto unknown almost complete series of proofs in the Ashmolean Museum at Oxford, and published an undescribed unique cut belonging to the set which represents a peasant with cock and axe.²

Burgkmair henceforth remained permanently in readiness and actively at work in carrying out the Emperor's commands, and was so completely engaged in this way that his practice as a painter, which had been so active down to 1510, seems to cease completely, and was not resumed until Maximilian's death. "Theuerdank" is a narrative with allegorical embellishments, related in verse by Melchior Pfünzing of Nuremberg, of the romantic journey of Maximilian (Theuerdank) when wooing Mary of Burgundy (Ernreich), his first wife of imperishable memory, who died early. For this work

¹ *Jahrbuch der preussischen Kunstsammlungen*, 1915, vol. 36.

² *Burlington Magazine*, January, 1916, vol. 28.

Burgkmair made only thirteen drawings, in my opinion between 1512 and 1515, since they are much more advanced and elastic in their line than the woodcuts of the Hall relic-book, which appear flat and old-fashioned in comparison with them. "Theuerdank" shares with the Triumphal Arch alone among all Maximilian's works the advantage of having appeared while the Emperor was still alive; the book was printed in 1517 by Schönsperger at Nuremberg in a beautiful ornamental type which harmonises agreeably with the woodcuts. It was reprinted in 1519 at Augsburg. Burgkmair's designs (Pl. 5) surpass in quality the other illustrations by Leonhard Beck and Hans Schäußelein. In the Landesbibliothek at Stuttgart I found several years ago a copy of the first edition of 1517 with an inscription on the inside of the cover making it clear that the book was a presentation copy from the Emperor to Burgkmair, an evidence of the personal relations that subsisted between Maximilian and his artists. The copy is of special interest besides as containing the book-plate of the artist (Pl. 6), a coloured woodcut, dated 1516, with a coat-of-arms divided by the outline of a bear's head which looks just the same from either side, and also MS. signatures written on or under the several cuts, apparently by Burgkmair's own hand. The abbreviations "Jos" and "Kup" are in all probability to be explained as referring to the names of Jöst de Negker, of Antwerp, and Heinrich Kupferwurm of Basel, the first of whom is of great importance as the collaborator of Burgkmair, for he is proved to have cut the most celebrated woodcuts in the chiaro-scuro manner, the *Emperor Maximilian on horseback*, *St. George*, *Death the Strangler*, etc. Campbell Dodgson



HANS BURGKMAIR. Pl. 5. AN AVALANCHE. Illustration No. 36 to *Theuerdank* (Nuremberg, 1517)
Size of the original woodcut $6\frac{1}{4} \times 5\frac{3}{8}$ inches



(a)



(b)

HANS BURGKMAIR. Pl. 6. (a) PORTRAIT OF THE ARTIST, from *Büchlein der Complexion der Menschen*, 1514. (b) BOOK-PLATE OF THE ARTIST, 1516, inserted in his own copy of *Theuerdank* in the Stuttgart Library

Size of the original book-plate 4 × 3 inches



HANS BURGKMAIR. Pl. 7. Trial Proof (at Berlin) of an illustration to *Der Weiskünig* ;
 THE PAINTER'S STUDIO
 Size of the original woodcut $8\frac{5}{8} \times 7\frac{5}{8}$ inches

published in the Prussian *Jahrbuch* (1912) yet another woodcut by Burgkmair to which nothing in the text corresponds, forming part of a series of 44 cuts in the British Museum belonging to a variety of printing which had hitherto remained undescribed.

In the next work of the Emperor, the "Weisskunig," never published as a book till 1775, which was planned on a very big scale and is especially interesting for the light that it throws on the life of the period, Burgkmair took the chief part: 110 illustrations are drawn by him alone (about 1514-16), and portray in an historically accurate and not at all an abstract manner the education of the young "White King" (Maximilian), his warlike deeds and the festal life of his court. Here Burgkmair displays the whole force of his noble nature in portraying courtly elegance and chivalry, great gestures, stately attitudes and feminine grace. The technique, aided by the master hand of the woodcutter, Jost de Negker, seems easy and unhampered, with fine differentiation in the proportion of light and shade, fluid and yet not superficial, in conformity with the epic scale of the subject matter. Many subjects, such as the visit of the young Emperor to the painter's studio (Pl. 7, from a trial proof in the Berlin Cabinet) bear the stamp of intimacy and truthful portraiture in the heads (notice the artist's self-portrait).

This accuracy of representation and submissive adaptability to the Emperor's wishes seem to have recommended Burgkmair especially to the sovereign for his work on the Triumphal Procession (1516-18). Sixty-seven of the large woodcuts, more than half of the work, are by his hand. The finest series of proofs is in the Dresden Cabinet. They were issued in book form



HANS BURGKMAIR, PL. 8. A GRIFFIN. From the Triumphal Procession of the Emperor Maximilian I
Size of the original woodcut 13 x 15 inches



(a)



(b)

HANS BURCKMAIR. Pl. 9. Two illustrations to T. Murner's
Schelmensunft. (S. Otmar, Augsburg, 1513)

(a) "UNDER DER ROSEN REDEN"

(b) "TIEFFE WÖRTER GEBEN"

Size of the original woodcuts $2 \frac{9}{16} \times 2 \frac{9}{16}$ inches

in 1526 by command of the Archduke Ferdinand Burgkmair was obliged to conform strictly to Kölderer's design (miniatures at Vienna), and probably to preliminary drawings by Dürer, in arranging the programme of the work. All the more admirable is his success in representing without constraint, harmoniously and in rich variety, the gorgeous procession of knights, soldiers, heralds, musicians and foreign peoples, surpassing in force of style and festal effect even Dürer's share in the work (Pl. 8).

Of the drawings for Maximilian's Prayer Book, the finest of which reveal Dürer's prodigious wealth of fancy (Munich, Staatsbibliothek), only a few were entrusted to Burgkmair (leaves 57–59 in Giehlow's edition, Vienna, 1907), among them the charming page, delicate and intimately drawn, with the procession of the Child Christ in the library at Besançon.¹

One would think that this active production for the Emperor Maximilian must have left the artist no time for other graphic works, but still there are, besides unimportant cuts (Pinicianus, Carmina, Otmar, 1511; Geiler, Navicula penitentie, Otmar, 1511, etc.) some very effective book illustrations designed by Burgkmair in this decade for Augsburg publishers: for instance, the small, imaginative cuts for Thomas Murner's "Schelmenzunfft" (Otmar, 1913), (Pl. 9) the title page to Riccius, "In Apostolorum Simbolum Dialogus" (J. Miller, 1514), the beautiful title page, closely allied to the Weisskunig, for Jornandes, "De Rebus Gothorum" (J. Miller, 1515), (Pl. 10) the illustrations to Maen, "Das

¹ Th. Musper has recently attempted, in vol. 12 of the *Münchener Jahrbuch*, 1922, p. 130, to reduce the share of Jörg. Breu, Burgkmair's collaborator at Augsburg, in the drawings for the Prayer Book, and to attribute to Burgkmair a number of these drawings. He has not, in my opinion, been successful.



HANS BURGKMAIR. Pl. 10. Title-page to Jornandes (J. Miller, Augsburg, 1515)
Size of the original woodcut $10 \times 6\frac{1}{2}$ inches



HANS BURGKMAIR. Pl. 11. Frontispiece to W. von Maen, *Das Leiden Jesu Christi* (Augsburg, 1515)

Size of the original woodcut $5\frac{1}{2} \times 3\frac{3}{4}$ inches

Leiden Jesu Christi" (H. Schönsperger, jun., 1515), (Pl. 11) and the powerful heraldic cut in "Joan Eckii Theologi in Summulas Petri Hispani . . . explanatio" (J. Miller, 1516), the imperial eagle with the arms of Ingolstadt, Freiburg and Tübingen (Pl. 12).

Of special interest, further, is a small woodcut in the form of a medallion (Pl. 6), discovered by Giehlow, on the title page of "In disem bichlein wirt erfunden von Complexion der Menschen" (H. Schönsperger, 1514). The small head of a man in profile represents, as we must conclude from the accompanying words, "Hanc Propriam Pinxerat Effigiem," a portrait of the artist by himself. The letters A B C which stand beside it, and occur again on the book-plate of Burgkmair mentioned above, inserted in the "Theuerdank" at Stuttgart, presumably stand for "Augustensis Burgkmair Civis."

In 1518, when the master's work for the Emperor was finished, he began again to paint with all his energy, and produced the large altar-pieces, with St. John on Patmos and the Crucifixion, which are ornaments of the Pinakothek at Munich. The book illustrations of the "twenties" are in the late style, the effect of which is tender, almost lithographic. I mention the title pages to Zoller's "Spiegel der Blinden" (M. Ramming, 1522), "Ein Schöne Cronick un̄ Hystoria von Meisterlein" (M. Ramming, 1522), and the New Testament (S. Otmar, 1523), with twelve fine initials and twenty-one illustrations to the Apocalypse, which are far from suggesting such a majesty and force of temperament as Dürer's woodcuts.

As a specially charming cut, which as Dodgson assumed must have been produced a good deal earlier



HANS BURGKMAIR. Pl. 12. Heraldic Frontispiece to *J. Eckii in summulas. P. Hispani explanatio* (Augsburg, 1516)

Size of the original woodcut $5\frac{1}{2} \times 5$ inches

Cantzley büchlin Zaiget an
 Wie man schreiben sol ein yeden / in was wur-
 den / stad oder wesen er ist / Geistlich vnd
 Weltlich / in kurtze form begryffen.



Antinet. Ma. v. Gegenf. Augsb. anno. 1528.
Burgkmaier

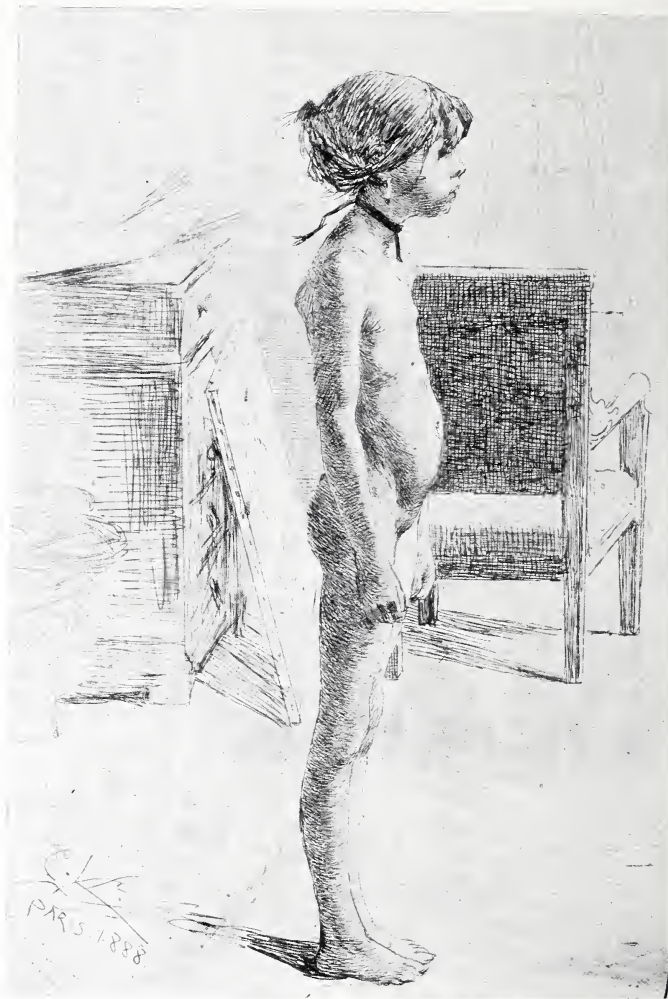
HANS BURGMMAIR. Pl. 13. TITLE-PAGE. (H. Steiner, Augsburg, 1523)
 Size of the original woodcut $5\frac{1}{2} \times 4\frac{3}{4}$ inches

than the date of its publication, I would name in conclusion the frontispiece to the "Cantzleybüchlein" (H. Steiner, Augsburg, 1528—Munich, Staatsbibliothek) (Pl. 13.)

The literature is quoted fully in C. Dodgson, "Catalogue of early German and Flemish Woodcuts . . . in the British Museum," vol. II, 1911, p. 56 ff. To this should be added :

Thieme-Becker, Allgemeines Lexikon der Bildenden Künstler, Bd. v., Leipzig, 1911, p. 252 ff.

The British Museum (Department of Prints and Drawings and Department of Printed Books) possesses a very rich and approximately complete collection of woodcuts and illustrated books by Burgkmair.



CARL LARSSON. Pl. I. GRAZIELLA. 1888. R. 9.

"Si vous avez besoin de modèle?"

Size of the original etching $5\frac{1}{2} \times 4$ inches

THE ETCHED WORK OF CARL LARSSON

By E. L. ALLHUSEN



CARL LARSSON was born in Stockholm on May 28th, 1853, and died on January 22nd, 1919. He was thus seven years older than his better known contemporary, Zorn, and died less than two years before him. The art of each was individual and incomparable; and though Zorn early achieved an international reputation, the work of Carl Larsson is, even to-day, but little known outside of Scandinavia and Germany.

In the lives of the two artists were many points of similarity; both were of humble origin—Larsson's grandfather was a peasant—and each executed his first etching at the age of twenty-two.

For a good many years—rather longer, perhaps, in the case of Larsson than of Zorn—their etchings were strongly influenced by their respective teachers; Zorn by Axel Haig, and Larsson by the Dutch artist, Lowenstam.

Both underwent great hardships in early life; both suffered much from poverty; and both, after many struggles, overcame all difficulties, and attained to an honoured and easy old age.

Larsson's parents being very poor, he was thrown upon his own resources early in life. At the age of thirteen he obtained employment as retoucher in

a photographic studio—this was in the early days of photography—just after the passing of the daguerreotype. In his spare time he attended art classes in the Stockholm Academy, and also got a fair amount of work as an illustrator in some of the Swedish papers. At eighteen, he was a regular contributor to the humorous paper, *Kasper*, and his pen was soon in great demand, both for book and newspaper illustration.

Among other volumes, he was one of the first, and certainly one of the most successful, artists to illustrate the Swedish version of Hans Andersen's *Fairy Tales*.

In his twenty-third year he had earned enough money to take him to Paris, the Mecca of the Art student ; and there he rented a studio in the Rue Capron, Batignolles, exhibiting his first picture in the Salon of 1878.

An English critic, writing of one of Larsson's canvases (*Amor Mercurius*) which was exhibited about this time, compared his work with that of Gainsborough. Larsson, who was not a fool, thought differently. In later years, in fact, his language on this subject was strong. "What could you expect?" he would ask. "I could not afford a model, and had to paint the figure from clay."

Success not coming any nearer, he returned to Sweden, to work for the publishers again. By 1880 he had again saved up money enough to take him to Paris, where he painted many large canvases without success ; but in 1883 he obtained a medal for two pictures, *Les Potirons* and *Hoar Frost*, both of which were bought by a Swedish art lover.

In autumn of the same year the National Gallery at Stockholm purchased two pictures, and at the same time he held an exhibition at Copenhagen, which was

a great success, both with the public and the critics. Independence of the publishers was achieved at last, and with the money he got for his pictures, he, in his own words, "first bought a watch, and with the remainder went home and got married." The young couple went straight back to France, and rented a small house at Grez; one in which the Goncourts had lived, and where, in former days, Millet, Corot, and other painters of the Barbizon school used to meet. They remained at Grez until 1885, when they returned to Stockholm. Shortly afterwards, Larsson was appointed art teacher in the Valands art school, at Gothenburg. Here his first Self portrait (exhibited in Paris in 1887) was painted, and sold to America.

In 1888 he returned once more to Paris, taking a studio in the Boulevard Arago; and after travelling to and fro for some years, he at last, in 1901, left France for good, and settled permanently in the country in Sweden, where, at Sundborn, near Falun, in Dalecarlia, he lived for the rest of his life, creating there the home that has become so well known, both through his pictures and etchings, to the Scandinavian public.

Larsson's first etchings are dated 1875. These, which were executed entirely under Lowenstam's influence, are only of importance to collectors on account of their rarity. Between 1875 and 1886 came the period of storm and stress, and during these years he painted numerous unsuccessful pictures, and made a living out of the press, as an illustrator.

The year 1886 produced a small plate, on which he etched four sketches—three portraits and a landscape; and in the same year he did a large etching, *The Happy Feast*, for the Swedish Art Society—a plate executed

rather in the niggling style of the French school of illustrative etchers.

It was not until 1888 that the real Larsson appeared ; *Graziella*, a portrait of a nude little girl, asking " if she will do for a model," and *Teresa Vitti*, a drypoint, neither of which shows more than a trace of the former influences.

His irrepressible humour breaks out in 1889, with a plate of a crying baby's head—a portrait, in fact of his youngest child, with a small caricature of his wife at the top of the plate, and grotesque figures to the right. This was sent to his friends as a New Year's card. Who that has seen Larsson's large Self portrait in the Uffizi Gallery, can ever forget it ? The red-faced, sandy-haired painter, in a soft black hat, holding pressed to his side a brilliant green, squinting golliwog, brings a sigh of relief to the visitor, among all the solemn-faced portraits which surround him. Larsson enjoyed laughter, and was not afraid to play the fool at times. He etched his own portrait, in later years, as seen in a convex distorting mirror ; the result, of course, being hideously grotesque, but very good fun in its way. In 1891 he etched the portrait of a dancer in the Gothenburg theatre ; it figures in the catalogue under the title of *Empire* (No. 12), and the plate, I believe, was afterwards sold to the Gesellschaft für Vervielfältigende Kunst, Vienna. In 1894 came *Lisbeth* (No. 14)—the first of a long series of etchings of his family, and home life. It shows his little daughter, perched on a high chair, eating out of a spoon. It is in these two, I think, *Empire* and *Lisbeth*, that we get the first indication of Larsson's wonderful power of line—free, fantastic, living—his line which makes one think of Sir Willoughby Patterne's leg—" that smiles,



CARL LARSSON. Pl. 2. EMPIRE. 1891. R. 12

Size of the original etching $7\frac{13}{16} \times 5\frac{1}{2}$ inches

that winks, that is obsequious to you, yet perforce of beauty self-satisfied ; that twinkles to a tender midway between imperiousness and seductiveness, audacity and discretion." In short, a line with brain—a soul ! He certainly realised the truth, for the etcher, at least, of the Spaniards saying that line is the most spiritual of things—" el contorno es lo mas espiritual de las cosas "—and he cultivated his talent to the full.

Albert Engström, who is to-day so well known as an artist in Sweden, was one of Larsson's pupils, and writes : " Carl Larsson came into my existence as a man of lines, living and inspired by a happy joy in life. I was his pupil in Gothenburg, and am full of gratitude for what he did for me. We young artists looked upon it as a grand occasion, a solemnity, when he admitted us into his studio. There were wonderful things in it ; but the most wonderful of all was Carl Larsson. We loved him, and when he took me into his holy of holies, my soul drank in his wise, joyous, and kindly points of view. . . . I know no one who goes to work with more reverence, fear, and joy than he. Follow a line and see how out of his confusion of curves he seeks his artistic mean proportional ! "

The etchings here reproduced will show how true this is. In one or two of the prints the delirious flamboyancy of his line almost—but never quite—seems to run away with him. In *Lisbeth and the Calf*, for instance, he appears to have thought so himself, for he has toned down the plate in the second state, by the introduction of more work in the background, but it is questionable whether any improvement is obtained. He has left *Lisbeth Playing at the Theatre* (No. 64) in pure line.



CARL LARSSON. Pl. 3. BRITA AND I. 1896. R. 32
Size of the original etching $27\frac{1}{8} \times 10\frac{3}{8}$ inches

As an etcher, his most productive year was 1896. He had studied the technique of the various processes with Axel Tallberg, in order to attain to greater proficiency, and experimented in soft ground, aquatint, and mezzotint. His two mezzotint plates (Nos. 20 and 21), as a matter of fact, were scraped on rouletted plates, and he does not appear to have used a "rocker." The soft ground etchings of this year (1896) include the studies of models (Nos. 17, 18, 19) and a portrait of Baron Cederström. In aquatint he experimented in colours (*Reverence*, No. 23) and in black and white (*St. Göran*, No. 24), but he soon abandoned this medium. His work in these cases seems to have been purely tentative, and he soon returned to the pure line.

We get in this year the first Self portrait (No. 25), for the tiny sketch on plate 4 can hardly be counted, and the two grotesques already referred to (Nos. 28 and 29). These are followed by two women's heads (No. 31, in drypoint) and the year's work is brought to a triumphant close with the large and superb etching, *Brita and I*, after his water-colour in the Gothenburg museum. Here we see the artist in his home, with his little daughter perched delightedly upon his shoulders; a wonderful composition, and as spontaneous as if it had been done directly on to the copper, instead of being a copy of a picture. A proof of this etching is in the British Museum. The following year brought only two portraits, and 1898 three not very important plates.

In 1904, some of Larsson's most characteristic plates were completed. To this year belong *Karin and Kersti* (Mrs. Larsson and her daughter) and the wonderful *Martina with the Breakfast Tray* (No. 43), which displays to the fullest advantage what I have called Larsson's



CARL LARSSON. PL. 4. KARIN AND KERSTI. 1904. R. 42
Size of the original etching $10\frac{1}{2} \times 7\frac{1}{4}$ inches



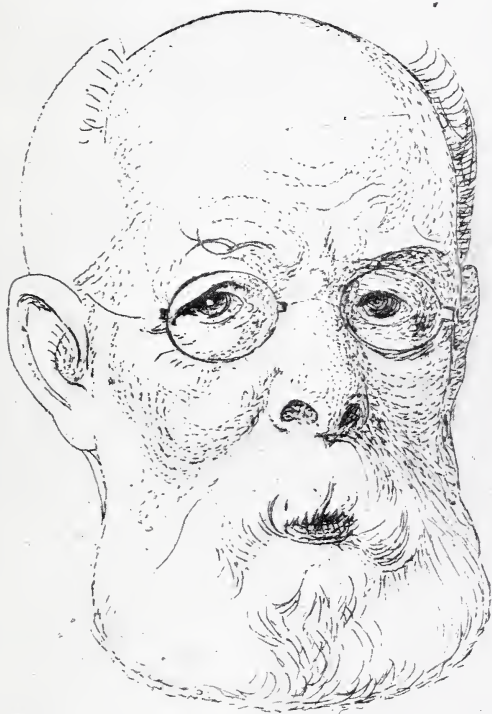
CARL LARSSON. Pl. 5. MARTINA WITH THE BREAKFAST TRAY. 1904. R. 43
Size of the original etching $9\frac{3}{4} \times 6\frac{1}{4}$ inches



CARL LARSSON. Pl. 6. LISBETH AND THE CALF. 1909. R. 61
Size of the original etching $11\frac{3}{4} \times 9\frac{1}{16}$ inches

“delirious line.” In this year he also etched a portrait of his old mother, who had died, at the age of 78, two years previously. This portrait of an old lady with her hands folded under her shawl, is full of a simple pathos, almost rivalling Zorn’s portrait of *his* mother (*Mona*) done seven years later. From now on, no year passed without an etching, and in 1908 he did what is perhaps his best Self portrait (No. 51), as well as seven other plates, all of high merit. Seven more followed in 1909, including the splendid *Elizabeth and the Calf*, *Rouge et Noir*, and *Kersti in Black*—his little daughter, standing with folded hands in front of a vase of flowers, which gives the artist an opportunity to display his quality of arabesque decoration to the full. In 1910 and 1911 he etched his daughter Brita reading (No. 68), his little boy, Esbjörn, with a sailing boat, and a series of fine portraits; including his father, Professor Sondén, Professor Romdahl, Mrs. Alkman (Anna Stina), and the Swedish composer, Emil Sjögren. To 1911 also belong two of his most beautiful etchings, in a manner of almost bare simplicity, *A Girl Crouching* (*Flicka på Huk*, No. 78), and *Barbro*, a charming portrait of Mr. Laurin’s little daughter (No. 77). Eleven more came in the following year, including the Self portrait, with a pipe, (No. 81), a portrait of Thorsten Laurin, and the beautiful etching of *Carpenter Hellberg’s Children*. The last reproduction in Professor Romdahl’s catalogue (No. 91) is of the interior of the church at Sundborn, with Mrs. Larsson, his daughter Brita, and the verger.

Fourteen more etchings were completed before 1919, of which perhaps the best known is the portrait of Mrs. Larsson, published with the title *An Artist’s Wife*



CARL LARSSON. Pl. 7. PROFESSOR MÅRTEN SONDÉN. 1911. R. 72
Size of the original etching $5\frac{1}{2} \times 3\frac{7}{8}$ inches

(En Konstnärs hustru), which appeared in *Grafisk Konst* in 1913.

Mr. Thorsten Laurin, who is, I believe, the fortunate possessor of nearly all Larsson's etchings, has very kindly given particulars of all of those not included in the catalogue, which will be found below.

It will be seen that his etched work was not of very great bulk, as he only completed 106 plates in an artistically active life of forty-four years.

He died, as has been said, in 1919, just two years before Zorn. It was a sore blow to Sweden, and to Dalecarlia especially, to lose her two best artists in two years. But each left behind him an example which should be as a star to the young generation following them. Each knew poverty, neglect and hardship, Larsson more especially, for success came comparatively early to Zorn.

Albert Engström, in a feeling essay, has written of Larsson in these words: "He wrestled with more difficulties than fall to the lot of most people. He has been poorer than all others, and has been at the point of death. But he has always seen a star shine before him, and has always followed it."

Truth and sincerity; love of decoration and of the possibilities of decorative display both in colour and line; these are to be seen throughout all his work. To the very last he studied, as do all true artists. It was said of Hokusai that he hoped, if he lived to be 110 years old, to have achieved his ideal in Art. *Then* all his lines would live! But it was a fallacy. No artist worthy of the name ever attains his ideal. As Robert Browning says:

"Ah! but a man's reach must exceed his grasp,
Or what's a heaven for?"



CARL LARSSON. PL. 8. ANNA STINA (Portrait of Mrs. Alkman). 1911. R. 74

Size of the original etching $11 \frac{15}{16} \times 8 \frac{15}{16}$ inches

If ever an artist expressed himself in his work, Carl Larsson did. Of him truly it might be said that the style was the man. And in his etchings it is most emphatically a style and not a manner, that is to be recognised; and style, as opposed to manner, is the hallmark of the true artist. That he should fail in some of his plates was inevitable; there was never an etcher in the world who entirely succeeded in even a majority of his proofs. And it is rather curious that one of his poorest prints should be the portrait of his great contemporary Zorn.

His etchings are all distinguished by such an engaging simplicity, that, unsatisfactory as all mere writing about art, as about music, must always be, it seems doubly so in the case of Larsson, whose etchings speak so directly to the eye, which is a much truer guide than any pen can be.

The Editor has kindly lent a representative set of proofs from his own collection for reproduction. "He that hath eyes to see, let him see!"

SUPPLEMENT TO PROFESSOR ROMDAHL'S CATALOGUE

Professor Romdahl's Catalogue closes with the year 1912. Ninety-one etchings are catalogued there, and Larsson did fourteen more before his death in 1919. The particulars of these, given below, have been very kindly supplied by Thorsten Laurin, Esq., Stockholm.

NOTE.—I am greatly indebted to Professor Romdahl, of Gothenburg, for permission to make use of his catalogue of Larsson's etchings, and of the information concerning him in the preface. Thanks are also due to Mrs. Larsson for kindly allowing the reproduction of a number of the etchings.



CARL LARSSON. Pl. 9. BARBRO, DAUGHTER OF THORSTEN LAURIN, ESQ. 1911. R. 77
Size of the original etching $5\frac{1}{2} \times 4\frac{5}{16}$ inches

92.—GUNLÖG.

Carl Larsson's eldest granddaughter.

245 × 175 mm.

Trial proof in the National Museum, Stockholm, signed by the artist. "1^{er} Etat."

The outline of the crown of the head is drawn with short, uneven, often interrupted lines. All other outlines are lightly and delicately etched.

About 25 examples.

93.—GUNLÖG CONGRATULATING GRANDFATHER

A baby in a woman's arms, with a tulip in left hand.

295 × 235 mm.

A trial proof inscribed *1st state* is in the collection of Thorsten Laurin, Esq.

1st state. Before letters. Differs from the trial proof in the presence of numerous fine dots and lines on the child's head and cheeks, and on the underside of right forearm and left hand. Several lines added on the tulip leaves, indicating the veins.

2nd state. Lettered impression. "Gunlög" on plate to the right. Issued as a supplement to "Ord och Bild," 1913.

94.—THE ARTIST'S WIFE.

221 × 298 mm.

Trial proofs in the National Museum, and Mr. T. Laurin's collection.

1st state. Before letters. Published in the "Edition de Luxe" of "Grafisk Konst," 1913.

2nd state. Lettered, "En Konstnärshustru" Carl Larsson inv et sculpsit. Föreningen for Grafisk Konst, Stockholm.

95.—PETER PAUL WALDENSTRÖM.

302 × 235 mm.

Portrait, full face. In the right hand corner "Aetatis suae Anni LXXV." Very rare.

96.—THE BATH TUB.

A baby in a tub, leaning on a woman's arm. Gunlög, the artist's first grandchild.

348 × 196 mm.

Very rare.



CARL LARSSON. PL. 10. PORTRAIT OF THE ARTIST. 1912. R. 81

Size of the original etching $8\frac{1}{2} \times 11\frac{3}{4}$ inches

1915 ?

97.—MRS. JEANNE TRAMCOURT.

Portrait of a lady, with her left arm leaning against the back of a chair.

250 × 195 mm.

Very rare.

98.—MOSES.

Moses, with a long beard, stands almost in profile with uplifted arms and clenched hands. He is dressed in a long robe. To the right, behind his head is the sun. To the left, in the distance, is seen the golden calf, faintly outlined.

396 × 133 mm.

There is one trial proof, in Mr. Thorsten Laurin's collection, inscribed (in Swedish) "1st Trial proof, to Th. C.L."

1. The plate worked over with numerous strong lines, so that the whole background is formed by a black, stormy sky.

99.—MOTHER AND DAUGHTER.

The artist's eldest daughter, Mrs. Suzanne Ranström, sitting with her daughter Gunlög on her knees.

348 × 196 mm.

1916 ?

100.—BOY WITH A SWORD.

A small boy, standing, and holding a large sword, bigger than himself; a helmet lying on the floor. Mr. Laurin has a trial proof, inscribed (in Swedish) "To Th. 1st impression. C.L."

1916.

101.—THE READER.

A young girl sitting reading at a table.

200 × 196 mm.

Mr. Laurin has a trial proof.

1st state. Before letters. Signed proofs. Edition de Luxe, Grafisk Konst, 1917.

2nd state. Lettered "C. Larsson Sc. Lekt. Föreningen f. Grafisk Konst."

1917.

102.—HUGO TIGERSCHIÖLD.

161 × 120 mm.

Portrait of a middle-aged man with a beard, wearing eye-glasses, and leaning his chin on his left hand. On the plate, Hugo Tigerschiöld, 1917.

Very rare.



CARL LARSSON. PI 11. CARPENTER HELLBERG'S CHILDREN. 1912. R. 87
Size of the original etching $9\frac{3}{4} \times 7$ inches

103.—THE STRANGE DOLL.

A little girl in a garden standing beside a watering can, with a rubber doll in her hand.

1st state. Before letters. There were a few trial proofs and 200 signed proofs. Edition de Luxe of Grafisk Konst, 1917.

2nd state. Lettered impressions. Grafisk Konst, 1917.

104.—A YOUNG GIRL.

Full face, behind a table on which are books, a large roll of paper and flowers. She has a cap on her head, hair ribbons at each side of her face, a checked dress and striped pinafore. 306 × 204 mm.

Mr. Laurin has an inscribed trial proof.

105.—GERHARD ARFWEDSON.

191 × 132 mm.

Profile portrait of middle-aged man, with short moustache. Head, neck and upper part of shoulders only.

1886 ?

106.—A proof of a hitherto unknown early etching by Larsson has recently been found. The subject is a Girl with a Birdcage, 250 × 218 mm., and the plate was probably executed as an illustration to Anna Maria Lenngren's poem, "Häckburen."



CARL LARSSON. PL. 12. AN ARTIST'S WIFE. 1913. 94

Size of the original etching $8\frac{3}{8} \times 11\frac{1}{2}$ inches

CARL LARSSON'S LITHOGRAPHS

A POSTSCRIPT BY THE EDITOR



SINCE Mr. Allhusen's article deals only with the etchings, I feel that there is room for a brief notice of Larsson's work in another branch of graphic art, lithography. I lack materials for treating of it fully, and can only say a few words about the lithographs actually at hand for study. The earliest that I know, *Sanct Göran* (St. George, subject, 18 $\frac{3}{4}$ by 24 $\frac{7}{8}$ in.), was issued in 1896 by Föreningen för grafisk Konst. It represents a boy and girl dressed up, playing at St. George and the princess. Both this and *Kerstis främmande* (Kersti's visitor); issued by the same society in 1905 (13 $\frac{1}{8}$ by 9 $\frac{1}{16}$ in.) are printed in colours in a style allied to Larsson's illustrated books and resemble reproductions of water-colours, though they are described, no doubt correctly, as original lithographs. The second shows two little girls sitting, rather shy of one another, on either side of a table under a window. The later lithograph (1907) of a girl weaving ribbon (16 $\frac{1}{2}$ by 11 $\frac{1}{2}$ in., 60 proofs on Japanese paper, size of sheet 24 $\frac{7}{8}$ by 18 $\frac{3}{4}$ in.) shows more appreciation of the nature of the medium. It could only be a crayon lithograph, printed in colours. The pink dress and white chair upholstered in blue and white make, with the red frame of the loom, the red and white ribbon, the girl's flaxen hair and a yellow tint behind her chair, a rather pale but gay and exhilarating colour scheme.

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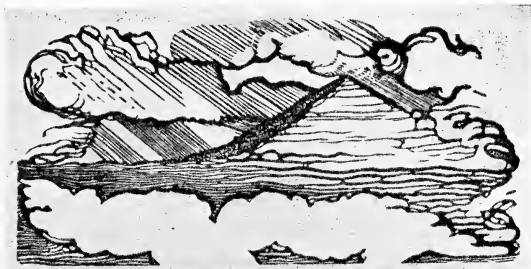
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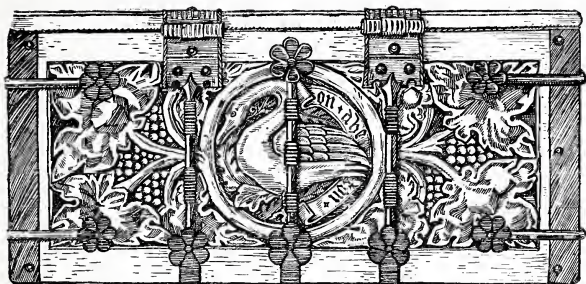
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