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# THE PRINT-COLLECTOR'S QUARTERLY

EDITED BY  
CAMPBELL DODGSON, C.B.E.

AMERICAN EDITOR  
FITZROY CARRINGTON, M.A.

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EDITED BY  
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AMERICAN EDITOR  
FITZROY CARRINGTON, M.A.

APRIL, 1921

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## AN INTRODUCTION



TEN years ago—February, 1911—when Volume One, Number One, of THE PRINT COLLECTOR'S QUARTERLY appeared, the Editor was asked "What will you do with it?" "Educate a continent," was the modest reply. In its seven years of existence the QUARTERLY may, or may not, have justified this answer; but it won for itself a welcome in twenty-three countries, and, when publication was suspended "for the duration of the war," the Editor derived some consolation from the flood of letters which poured in upon him, expressing regret at its discontinuance, and a hope that publication might soon be resumed. The hope is now realized: Volume Eight, Number One greets you. Under the editorship of Mr. Campbell Dodgson, whose name stands foremost wherever Print Collectors of English race gather together, the QUARTERLY should fulfil the promise of its earliest youth, and interest not a continent only, but the whole world of print-lovers; perchance be one of the bonds of sympathy which shall unite once-warring nations, through an interest common to them all—a love of prints—and help to bring about that brotherhood of love for which statesmen have long and vainly toiled.

FITZROY CARRINGTON.

Museum of Fine Arts, Boston.


*February 14th, 1921.*



FORAIN. LA RÉSURRECTION DE LAZARE (Touched Proof)  
Size of the original etching. 11 $\frac{3}{8}$  × 13 $\frac{3}{8}$  inches

## THE ETCHINGS OF JEAN-LOUIS FORAIN

BY CAMPBELL DODGSON

HE image called up for most people by the name of Forain is, I suppose, that of a humorist. They know him as a master of cynical and scathing caricature, as a ruthless critic of political and social shortcomings, as the pitiless foe of the loafer, the sensualist, and the German-Jew financier. It is true that he made his reputation, in the eighties, as an illustrator and journalist, and that he still contributes to *Le Figaro* and other papers cartoons, dealing with events of the moment, which carry on the good tradition of Daumier and Gavarni. With Léandre, Willette, Faivre, and a host of other talented draughtsmen he proves that the flow of French wit and satire is as inexhaustible in the twentieth as in the nineteenth century. It is only the medium of reproduction that has changed; the lithograph and the woodcut have long been superseded for journalistic purposes by the process block, though some of the French papers still cater for the collector by printing a limited number of *fumés* from the blocks that appear, generally disfigured by hasty printing on cheap paper, in their pages. Mr. Walter Sickert, in his vivid and delightful article on Degas,<sup>1</sup> speaks of a little anteroom in the Rue Victor Massé, "where Forain's last published drawing was lovingly laid on its soigné pile. A polished mahogany

<sup>1</sup> *Burlington Magazine*, November, 1917

table was affected solely to that use." No doubt the pile of "drawings" consisted of *fumés* from *Le Figaro*. But Forain's humorous drawings were not restricted to this ephemeral mode of publication. They were re-issued in a number of albums (*La Comédie Parisienne*, 1892; *Les Temps difficiles*, 1893; *Nous, Vous, Eux*, 1893; *Album de Forain*; *La Vie*; *Doux Pays*, 1897, etc.), several of which appeared also in a limited *édition de luxe*. Though often reduced to a regrettably small scale, these albums contain a wealth of purely artistic treasure that is quite independent of the subjects of the drawings or the circumstances to which they owe their origin. No doubt they made their first appeal to the public by the epigrammatic brevity and wit of the *légende* that appeared at the foot of the cartoons, a form of literary composition in which Forain excels, like Gavarni before him. But after twenty years, when the occasions that gave them birth have been forgotten, or have receded so far into the past as to have become matters of mere tradition except for contemporaries who still have vivid memories of the events as they occurred, the interest of these drawings is as fresh as ever for those who look at them simply as works of art. To say nothing of the marvellous picture that they give of some aspects, not the noblest, of *fin-de-siècle* Parisian life, they bear witness on every page to Forain's astonishing draughtsmanship, to his keen eye and faultless memory, and to the sureness of hand with which he dashes off his rapid records of the facts with which that memory is stored. The precision and expressiveness of his outline, the vivacity of the faces of his ballet-dancers and cocottes, his Hebrews and their aristocratic associates, his clerks and lackeys, the skill with which he suggests all of a background that is



needed to explain the setting of the incident depicted, are simply beyond praise. Look, for instance, in the series "Eux," at the inimitable financier watching with a keen and sympathetic eye from his arm-chair under the Louis Quinze Mirror, while his elderly wife examines with a magnifying glass the stone in her newly presented ring, and saying : " Ma bauvre Esther, comme le temps passe ! quand je bense qu'il y a auchourd'hui fngt ans que j' suis paron ! " What a lesson that should be to some of the *Punch* artists, who give an inventory of the furniture as conscientious as if it were needed for a valuation. Or in the series " La Vie de Château " look at the pair of inquisitive " flappers " in their nightgowns peeping through the key-hole, or the gentleman tying his cravat before a glass, or the young wife sitting on her bedside in " Ce qu'on leur dit."<sup>1</sup> Everyone of these is the most perfect realisation imaginable of the type that Forain has chosen. There is no trace of caricature ; it is all the result of exact observation and perfect knowledge of the right way of utilising it. In " Les Temps difficiles," which deals with the Panama scandals, the economy of means is more severe ; there is more reliance on outline, less colour, less background ; the more abstract nature of the composition is perfectly adapted to the symbolism of the subjects in which " Marianne," the youthful personification of the French Republic, plays a prominent part.

In the period which witnessed the production of these many series of satirical cartoons, Forain was already actively engaged in one of the two branches of original graphic art in which he excels, lithography. It is not very clear when he actually began to use the process,

All in the volume, " Nous, Vous, Eux."



FORAIN. LA SORTIE DE L'AUDIENCE (2<sup>e</sup> PLANCHE). G. 51  
Size of the original etching.  $13\frac{1}{4} \times 11\frac{3}{8}$  inches

and none of the lithographs are dated, but I believe I shall not be very wide of the mark if I say a little earlier than 1890. Down to the date (1910) of the appearance of M. Marcel Guérin's illustrated catalogue, "J.-L. Forain Lithographe," 89 lithographs, including five posters, had been recorded, and some few rarities, undescribed, have since been discovered. The finest existing collection, in all probability, of these much prized lithographs is that in the Dresden Kupferstichkabinett, brought together with loving care and perseverance by Max Lehrs, who discerned at a very early stage their unusual excellence, and had the foresight to acquire a large collection before the prices had made such an acquisition impossible. So many of the lithographs exist only in a few trial proofs that the number of collections that are at all extensive is very limited, and these are chiefly in private ownership in Paris. I do not propose to say more, on this occasion, about Forain's mastery of lithography, because the main subject of my article is Forain the etcher, and to that side of his activity in graphic art I must now invite the reader's more particular attention.

Forain's practice as an etcher falls into two periods widely separated both in date and in importance. They form the respective subjects of the two volumes, unequal in size, of M. Marcel Guérin's second work, "J.-L. Forain Aquafortiste."<sup>1</sup> The twenty-eight etchings described in the first volume date from 1873 to 1886. At the date of his *début* Forain was only twenty-one<sup>2</sup> and

<sup>1</sup> Paris, H. Floury, 1912. A fully illustrated *Catalogue raisonné*; the edition consists of 300 copies. The order is chronological. Many etchings are omitted, and the description of the states is not exhaustive. Collections containing rare etchings or states are often cited, but again without any attempt at completeness.

<sup>2</sup> He was born at Rheims on October 23rd, 1852.

had just got through his military service. The pretty little etching of Céline Chaumont in "La Cruche cassée," which was his first experiment, is in the manner of Grévin. He soon shows the influence of Manet in some of his early work, all of which is insignificant compared with the masterpieces of his recent style. The artist who had most influence upon the development of Forain to maturity was Degas, but this holds good more especially of Forain the painter and draughtsman; as an etcher he diverges widely from Degas, his technique being much more akin to that of Manet, though his subjects keep quite clear of that Spanish atmosphere in which the whole of Manet's etched work is steeped. The little scenes of vulgar Parisian life on the boulevards, in cafés and bars, of which this early work in great part consists, have not much to interest or charm the collector. The early impressions are very rare, but recent editions of twenty-five copies have been printed from a number of the plates, while one of the best of them, *La Traite des blanches* (G. 26), was never printed at all until the artist had resumed his interest in etching a few years ago. *Tête à tête* (G. 25) is one of the best plates of this time, and recalls in subject several of the master's lithographs. A group of six (G. 16-21), which also rank among the best of the early etchings, are illustrations, some of which were rejected, to the "Croquis Parisiens" of J. K. Huysmans, published in 1890, in which they were accompanied by two etchings of Raffaëlli. The "Croquis Parisiens" appeared in an edition of 500 copies on Dutch paper, five copies with the etchings both on *Chine* and Whatman, 20 copies on Japan and 20 on Whatman paper; it is, accordingly, not a very rare book. Huysmans was an intimate friend of the artist, who etched

his portrait in 1909, after his death. This etching (G. 61) was intended primarily for the members of a little circle of friends to whom both artist and author belonged, but an edition of 25 copies was printed for sale.

If Forain had stopped short in 1886 and never handled the etching point again, he could not have claimed a place among the masters of the art. What actually happened is probably without a parallel in the history of etching. After a long pause, in which lithography was the ruling passion, and the production of satirical cartoons went on with the rapidity and success of which I have already spoken, Forain took up the copper-plate and needle again in December, 1908, and worked at etching with such speed and unremitting zeal that in less than two years, by September, 1910, he had produced the whole of the astonishing series of ninety-four etchings, including many of capital importance, that are described in the second volume of M. Guérin's catalogue. But it is not only the number of the etchings that is surprising. Their quality and technical excellence far surpass anything that the etched work of the early period could have prepared us to expect. Profiting by the experience that his eye and his hand have gained in all these years of rapid, eager work in other mediums, Forain suddenly reveals himself as one of the great etchers of the world. That is a strong assertion to make, but I am convinced that it is no exaggeration, if we overlook some plates that are merely tentative and experimental, some states that are only due to a regrettable afterthought, and concentrate our attention on his finest etchings, his choicest states, the masterpieces of his novel and entirely personal technique. These great successes, moreover, can hardly be called exceptional ; they are numerous and varied.



FORAIN. LE REPOS DU MODÈLE (2<sup>e</sup> PLANCHE). C. 57  
Size of the original etching, 8½ X 11 inches

M. Forain in his second period has used three kinds of technique: pure etching, soft ground, and dry-point.<sup>1</sup> His etched line is like that of no other artist. On first making its acquaintance, one feels the shock of strangeness and surprise which is always caused by the first contact with an important innovation. It is so personal to the artist that it can never "make a school"; such attempts at imitating it as have hitherto been made are deplorable failures. It has tempted, for instance, a British artist of real genius, but also of a rather unfortunate susceptibility to the successive influences of many foreign styles; his pseudo-Forain phase is certainly not one of those by which his impressionable talent will have earned a title to lasting fame. The French master uses a pure, sharp line, keen and cleanly bitten, which can give the finest possible contour when it suits his purpose, but is often so complicated by twists and zigzags, crossings and tangles, that it seems almost a miracle that any recognisable form should emerge out of apparent chaos. But it does. These networks and zigzags are not so casual as the novice may think them. They are the work of a master hand, very sure of the effect it intends to produce, however unusual or even eccentric we may think the means employed. They somehow produce the effect of mass, roundness and solidity where a certain amount of shading is required, while in very lightly sketched subjects such as *Femme nue, assise sur son lit, de face* (G. 42), or *Le Repos du Modèle, 2<sup>e</sup> planche* (G. 57), the artist relies much more upon contour, and the modelling is obtained by means

<sup>1</sup> Aquatint occurs only four times, in G. 25, *Tête à tête*, in the background of G. 34, *Danseuse et maître d'hôtel*, 1908; in the—unpublished—second plate of *Fille Mère* (G. 37), and in the background of the second state of *Femme mettant son bas* (G. 63), also a rare and not very successful etching.

which appears almost miraculous, the white spaces producing their full effect by being exactly proportioned to the confining lines. It must at once be said that, as a rule, Forain's technique can only be seen at its very best in his first states. His finest inventions are matured in his brain and spring to life complete and perfect. He rarely has the power of improving upon the first idea by subsequent refinements and alterations. A few lines added here and there on a background in a second state may be helpful, but the alteration more frequently takes the form of darkening a whole mass of drapery or background by additional cross-hatching, till it has become a conspicuous dark patch, no longer in perfect harmony with its surroundings, and the unity of the first conception has been sacrificed. Instead of doing this, there are numerous instances in which, when not entirely satisfied with the result produced at his first attack of a subject, he has abandoned it after printing a few impressions, and repeated it, perhaps two or three times, on different plates, till in the final version the composition and effect satisfy more completely his artistic conscience. It is noticeable, on turning over the catalogue, that he has frequently chosen dry-point for the first sketch of a composition, which he has afterwards repeated and elaborated in an etching, or in successive etchings. Cases in point are *Croquis de femme nue, la tête sur l'oreiller* (G. 68), repeated in the etchings, G. 69 and 70; *La Fraction du pain* (G. 92), repeated in the famous etching, G. 93, and in the rarer oblong version, G. 94; *Le repas à Emmaüs* (G. 96), repeated in the etchings, G. 97 and 98, this last being, to judge by the reproduction, a beautiful plate, of which only two impressions exist, and G. 99. Among the



numerous versions of *La Rencontre sous la voûte*, the first experiment in the upright treatment of the subject, G. 101, is a dry-point, followed by an etching, G. 102. Both the *Pietà* and *Le Christ portant sa Croix* were first attempted in the shape of dry-points, and instances could be still further multiplied. In the case of *C'est fini!* four experiments (G. 111–114) precede the final version (G. 115), but in this exceptional case all are in dry-point. It is seldom that any important plate has been carried out entirely in dry-point, and Forain does not often use this process, as so many other etchers do, for altering a plate originally etched. There are instances (e.g., G. 54) where he has done just the opposite. He has used the soft ground process (*verniss mou*) with consummate skill in several early etchings of the second period, such as *Le gros Cigare* (G. 38), *Témoins à l'audience*, 1<sup>re</sup> planche (G. 32), and the even finer third plate with the same title (G. 40), where the medium is used with a wonderful effect of depth and richness of colour. All the soft ground etchings here mentioned were done, like several of the early hard ground etchings of this period, on zinc, which has been less frequently used since 1909. Besides using soft ground as the exclusive medium, Forain has occasionally employed it in a very uncommon way for the purpose of making alterations on a plate begun and proved in hard ground. A curious instance may be seen in the soft ground additions—the clouds, the re-drawn outlines of the victim lying on the ground—in *Le bon Samaritain* (G. 49), which supplement the other alterations—most detrimental, alas, to the success of the plate—which were made by the ordinary process. The new work, such as the two mocking heads on the left and most of



FORAIN. TÉMOINS À L'AUDIENCE (3<sup>e</sup> PLANCHE). G. 40  
Size of the original etching, 10 X 11½ inches

the modelling of the figure of Christ, which appears in the second state of the dry-point, *Le Christ aux outrages* (G. 80), looks at first sight like soft ground, but a closer examination leads me to believe that it is also dry-point, much scraped down with the burnisher and then in certain places reinforced again by fresh lines made with the point.

The printing of the plates is of almost uniform excellence, though it varies very much according to the special requirements of the subject. To a large extent the plate is clean-wiped; sometimes a certain amount of tone is left over the whole; but the artist scarcely ever resorts to the trick of leaving ink on the surface in certain places. The impressions of the dry-points, of course, vary greatly, as dry-point proofs always do; early impressions, rich in burr, of such a plate as *L'Avocat parlant au prévenu* (G. 54) are superb. The colour of the ink used is very often bistre, pale or of a decidedly reddish tint, also deep brown, and black, or blue-black, as in the impressions here reproduced of *Le Christ portant sa Croix* and *La Fraction du pain*. The paper used is generally Van Gelder, in large sheets, giving an ample margin to the plate; occasionally old paper has been used, and also Japan. As to the number of impressions, there is no fixed rule or even habit, except that for some time the artist made a practice of having twenty-five copies of many of his plates printed by a professional printer after taking a few *épreuves d'essai* himself. The number issued, however, since he returned to the practice of printing his own plates, is often much smaller than twenty-five. In his enumeration of states Forain is not very methodical; "2<sup>e</sup> état," in his handwriting, often



FORAIN. UN CABOULOT À MONTMARTRE. G. 78  
Size of the original etching, 9  $\frac{3}{8}$  X 11  $\frac{1}{8}$  inches

means only that this state follows some considerable change on which he desires to lay emphasis ; he forgets the fact that slighter changes had already been carried out, and this alleged second state may prove to be, in fact, the fourth. M. Guérin calls attention to some cases of such error, but his own enumeration of the states is not complete, since he has overlooked the existence of some intermediate states which had been sold and not recorded.

It would be an almost hopeless task, at this time of day, to start the formation of a large collection of Forain etchings. For one thing, their prices have risen enormously. Many of the early etchings of the second period were issued at 100 or 110 francs apiece ; then the publication prices rose to 120, 200, 250, 300 or 350 francs ; but these prices have been far exceeded by the auction records, and the limited issue has resulted in the etchings being for the most part concentrated in the hands of a small number of collectors, who were keenly interested in them from the first. The Bibliothèque Nationale has a good collection (52 etchings, and 37 lithographs, to the end of 1920 ; many of these were presented by M. Raymond Koechlin) ; so has the Bibliothèque d'Art et d'Archéologie at 16, rue Spontini, founded by M. Jacques Doucet, but now the property of the University of Paris.<sup>1</sup> There are some half-a-dozen collectors in Paris, including M. Marcel Guérin, author of the catalogue, who own large numbers. The fine collection of the late M. Alfred Beurdeley was sold in 1920. The Dresden Print Room has by far the finest collection of the etchings, as of the lithographs,

<sup>1</sup> 109 impressions, including 25 in various states, to the end of 1920. The same collection has 59 lithographs, including 6 varieties of state. Altogether there are 168 impressions of 137 subjects.

among foreign museums.<sup>1</sup> In England there is one considerable private collection, containing 63 etchings, 9 in different states, in addition to the "Croquis Parisiens," and 29 lithographs. Till recently there were only a few isolated proofs in private ownership elsewhere, but during 1920 there was a great export of Forains from Paris to London, and the two important exhibitions held by Messrs. P. & D. Colnaghi & Co., in London, and by Messrs. Annan, in Glasgow, have greatly facilitated the collecting of this artist's work in Great Britain. Mr. F. E. Bliss possesses 35 etchings, including some varieties of state, and 15 lithographs. Forain is not yet represented, except by a few lithographs and posters, in any of the English Museums, but the Contemporary Art Society has acquired a few fine prints, and the master himself has generously given some fine original drawings to the British Museum.

I have written much, too much perhaps, about externals. Let us now try to study rather more closely the etchings themselves, their subjects and contents, and the sources of their inspiration. They fall, if we resolve to break with the chronological order wisely adopted by M. Guérin for the purpose of his catalogue, into two main classes, the sacred subjects and the profane. Let us take the latter first. Forain has always been, like Daumier, keenly interested in the law courts and those who frequent them, whether habitually in the exercise of their profession or on the rarer occasions when they appear there as parties to a suit or in the least enviable rôle, that of prisoner in the dock. We shall find that quite a number of his etchings bear such titles as *L'Avocat parlant au prévenu*,

<sup>1</sup> Dresden has 82 etchings, 85 lithographs and 11 posters.





FORAIN. FEMME ASSISE DE PROFIL. G. 91  
Size of the original etching,  $7\frac{1}{2} \times 5$  inches

*Témoins à l'audience, Avocat compulsant un dossier, La Sortie de l'audience.* He dwells in most of these on the contrast between the helplessness of the widow and orphan or of some specimen of (in one sense or another) abandoned womankind, and the keen, hawk-like bearing of the lawyer whom their misfortunes provide with his daily bread. For utter tragedy nothing in his work is comparable to the large early plate, *Fille-Mère* (G. 36). *Le Prévenu et l'enfant* (G. 52), in which a tiny, chubby boy, lifted in his mother's arms, recognises his father in the dock and moves his little hand and foot in greeting, affords an agreeable contrast to the rather grim contents of most of these studies of the tribunal. It is a case where, if the first state appears absolutely perfect in its presentment of all the essentials of the scene, yet the numerous additions made in the final state are quite harmonious and complete the picture successfully.

Another group of subjects consists of studies of the nude model, or of single figures not taking part in any definite action. The etching of a girl sitting on her bed (G. 42), in its frank simplicity and perfectly direct and successful technical execution, is one of the finest things in Forain's *œuvre*. Another of the masterpieces is the one illustrated in this article (G. 57) of the four versions of *Le repos du Modèle*. How delicious is the contrast between the middle-aged artist, wholly absorbed in judging the progress and merits of his picture, and the nonchalant, blasé manner of the model, who rests her elbow on the painter's shoulder and looks at the picture also, rather bored, between two puffs at her cigarette! *Le gros Cigare* is an admirable satire on the vulgar sensualist who plays a much



larger part in Forain's lithographs and cartoons than in the etchings. *Après la Saisie* (G. 35), one of the earliest etchings of 1909, a large plate etched on zinc, holds a place quite apart in Forain's work ; the deeply bitten lines are very forcible. In subject and in the character of the background it somewhat recalls Steinlen, but the faces are Forain's very own.

Two or three landscapes, small and in no way remarkable, and a few portraits, must be mentioned in this analysis. The latter include several portraits of the artist himself, all rare except the one—not the best—which serves as frontispiece to the catalogue. *Forain au béret* (G. 87) is a dry-point, full of character, but somewhat tantalising in its incompleteness. *Forain au chapeau* (grande planche, G. 88) is first-rate, but it is a rarity existing in very few impressions. Another very rare plate is the portrait of the artist's son, "Jean-Loup," seated at the piano.

Forain is completely absorbed by the study of man. There is not, I have noticed, in the whole of his etched work a plate in which any other animal is introduced, except the Good Samaritan's horse. Man, in action or repose, exerting his influence on other men, or without any dramatic significance but regarded simply as a model, and interesting as such the artist himself, that is Forain's one subject, so far as we have pursued our study of his work till now.

The group of artists belonging to the Impressionist school, with whom Forain has most affinity, such as Manet and Degas, is remarkable for a severely artistic interest in the objects which they choose to represent, and a detachment from any sentimental, moral or religious associations. It must have come as a surprise

to many of M. Forain's admirers, though not to his friends, to find him in 1909 abandoning this detached attitude towards religion, and suddenly—a very Saul among the prophets—choosing for the subjects of the most wonderful group of his etchings some of the most touching incidents in the Gospel story. It is a question which it would be presumptuous, and without any authentic knowledge useless to discuss in detail, how far this innovation is the mark of conversion or reconciliation with Catholicism. It is true that the religious subjects which he has chosen are not mystical or dogmatic, but all of strong human interest ; simply as stories, apart from any belief in the supernatural, they are dramatic and arresting. It is true, also, that in the choice of some of them M. Forain may have been influenced by the example of Rembrandt, a master for whom in recent years he has shown profound admiration, as the writer quickly discovered on a visit in 1909 to the studio of his villa near Versailles, where the walls were entirely hung with Rembrandt etchings in facsimile. But neither suggestion accounts for all the depth of feeling, the evident sympathy and awe with which he handles the sacred themes that he has chosen to illustrate. There is something more than art, something beyond science in these etchings ; the simple test of the effect that they produce on unsophisticated people, believers in Christianity but without any definite artistic faith, suffices to prove it.

The order in which I like to look at these New Testament etchings is that of the sacred narrative itself, taking a little license in the placing of the first, *La Madone et les Enfants* (G. 73), where the Holy Child, on his mother's knee, bends forward to greet a group of three delightfully natural modern French



FORAIN. LE RETOUR DE L'ENFANT PRODIGE (4<sup>e</sup> PLANCHE). G. 47  
Size of the original etching,  $11\frac{1}{2} \times 17\frac{1}{4}$  inches

children. Then would follow a few scenes from the life of Christ before the Passion, and from the Parables. And here the first place belongs to two versions, absolutely different but both beautiful, of the *Return of the Prodigal Son*. The large oblong plate (G. 47) is the outcome of three successive experiments in which the same group had been tried in upright proportions. It far excels them all. The landscape in which the group is placed is now perfect in its simplicity and appropriateness. The attitude of the kneeling *Prodigal* expresses utter sorrow and contrition, though we see nothing but his back. The hat and stick cast down anyhow upon the road at sight of his father are the most eloquent, if simplest, of accessories. The smaller etching ("au clocher") which follows (G. 48), where the figures are half length and the son's face is seen against his father's breast, is more remarkable, perhaps, for its technical excellence as a piece of etching; in the first state, I mean, of which only five impressions exist. Then there is the *Good Samaritan*, in which case all my admiration is reserved for the first two states,<sup>1</sup> before any use was made of soft ground. The suggestion of form in the prostrate figure, slightly sketched as it is, is an astonishing feat, and I regret that the artist undid his miracle by finishing the contours of the body and clothes in soft ground. Passing by *La Femme adultère* (G. 121), which does not tell its story very clearly, we soon arrive at the Passion series with *Le Christ aux outrages*, a large dry-point of which there are two states in the collection that I have chiefly consulted. The thorn-crowned head slashed out with a few violent, angular strokes in the

<sup>1</sup> Two impressions of each; Guérin does not distinguish them, but treats the two states as one.



FORAIN, LE CHRIST PORTANT SA CROIX (4<sup>e</sup> PLANCHE). G. 110  
Size of the original etching, 11 $\frac{1}{4}$  × 15 $\frac{3}{8}$  inches

first state, rich in burr, is one of the most tragic of Forain's inventions. Then come the various versions of the *Bearing of the Cross* (G. 107-110), two in which a burly soldier pushes back the inquisitive mob, and two—one of them a small and beautiful dry-point—in which the satirical motive occurs of a beggar holding out his hat to Christ as He passes with His burden. The final version, a large oblong etching, is one of Forain's very greatest achievements. The Victim, striding rapidly along, with his heavy, square-cut cross, magnificently drawn, dominates the whole composition, in firm contrast to the wavering, agitated outlines of the crowd along the wall, and the leering faces of the group of irreverent beggars on the right. In *Christ stripped of His raiment* (G. 79), Forain employs impressively a strange low cloud to suggest impending calamity. The Roman soldier in a helmet is quite Mantegnesque in dignity. He has not attempted as yet the great subject of the Crucifixion of our Lord, but he shows us in three very moving plates the *Pietà* or Lamentation beneath the Cross. In the first and second, a dry-point and an etching (G. 117, 118), the cross itself is seen; in the third there is nothing but the group, slightly varied, of four figures, including the dead Saviour. In all of them occurs the quite novel and beautiful motive of the mother of our Lord bathing her Son's brow with a sponge dipped in a basin. The austere figure of the Virgin, the face, still eloquent of suffering, of the dead Christ, and the impressive unity and balance of the whole group, are worthy of one of the great Italians of the quattrocento. Then follows another of Forain's most original and beautiful plates, *Le Calvaire* (1909), which exists in two versions (G. 58, 59), differing little



FORAIN. PIETÀ (3<sup>e</sup> PLANCHE). G. 119  
Size of the original etching, 11 $\frac{1}{2}$  × 16 $\frac{3}{8}$  inches

from one another except that in the first the sky is full of clouds, in the second clear. Both plates are large and spacious ; Forain is fond of letting in plenty of air and light and giving his people room to move about in. The subject is, I think, without a precedent in religious art. There are no crosses ; the only trace of the tragedy just enacted is the ladder held erect by the group of workmen on the right, who stand with heads bent in sympathetic reverence and sorrow while the Mater Dolorosa, bowed with grief, is led away from the scene by two of her nearest and dearest. All our sympathies now are with her ; the body of her Son, by whose cross she has watched so long, has been taken from her to the tomb. The men are just workmen of modern France ; anything like a historical reconstruction of the scene with Oriental costumes, à la Tissot, would be as foreign to the master's way of thinking as the classical drapery of Le Sueur or Le Brun.

Then follows quite a long series of etchings dealing with the journey to Emmaüs and the supper with the two fellow travellers, a favourite subject with Rembrandt. After the isolated *Route d'Emmaüs* (G. 60), of March, 1909, eleven plates (G. 92–102) follow in quick succession between December, 1909, and March 1910, while the two versions of the subject that in historical order comes last, *Après l'Apparition* (G. 81, 82), occupy an intermediate place, dating from November, 1909. In several plates, varying between an upright and an oblong shape, called *La Rencontre sous la voûte*, we see the meeting of Christ with the two men whom He engages in conversation ; the background of the scene is a charming little French village street, very lightly etched. *Avant le Repas* shows the three travellers,





FORAIN. AVANT LE REPAS À EMMAÛS. G. 95  
Size of the original etching, 11 $\frac{3}{8}$  × 15 $\frac{1}{2}$  inches



FORAIN. LA FRACTION DU PAIN (2<sup>e</sup> PLANCHE). G. 93  
Size of the original etching,  $11\frac{1}{2} \times 10\frac{1}{8}$  inches

arrived in the inn, still absorbed in talk, the two pilgrims listening eagerly to their unknown companion, while the landlord lays the cloth, and his two smiling little girls, on the left, stand by a stool on which plates and napkins are laid. The whole thing is lightly and rapidly sketched, but most complete, novel and charming. Two other versions of this subject exist, an oblong and an upright plate, unpublished and omitted by Guérin. *Le Repas* is a less satisfactory etching. The preliminary dry-point experiment is better than the definitive version, which the artist constantly changed, making almost as many states as there are impressions, because he was not quite sure what he wanted to draw, or quite satisfied with the manner in which he had drawn it. Then comes *La Fraction du Pain*, one of the most majestic and impressive of Forain's creations, the one, perhaps, which most directly challenges and sustains comparison with Rembrandt. And then *Après l'Apparition*, where the two disciples kneel, awestruck and amazed, clutching the table, and stare into the empty air—and yet not quite empty, for in it lingers still the vanishing light of a mysterious Presence that a moment before was there in bodily shape. Rembrandt has drawn, not etched, a somewhat similar subject, now in the collection of a London artist,<sup>1</sup> but it is unlikely that M. Forain ever saw this drawing; in any case his manner of treating the subject is absolutely his own.

One more etching must be mentioned which belongs to the New Testament group, but is not described by M. Guérin. The *Raising of Lazarus*<sup>2</sup> is an unpublished

<sup>1</sup> Vasari Society, second series, I. 7.

<sup>2</sup> See Frontispiece. The plate measures 11½ in. by 13¼ in. (29 × 33 cm.). It was bought in Paris in 1913; its exact date is uncertain. Since this article was written an untouched proof has been added to the same collection.

etching, which has been so worked upon with sepia, pencil, Indian ink and Chinese white, that it is now practically a drawing. The subject is conceived in a very powerful and original way. The spectator is supposed to be looking out towards the light from the interior of the cavern in which Lazarus was buried. There he kneels, already come to life, but still wrapped in his white grave-clothes, staring amazed in the direction of our Lord, who stands extending His arm with a powerful gesture of command. A little group of eager spectators, including Mary, the sister of Lazarus, is seen on the right, and the heads of a number of Jews are very slightly indicated near the entrance to the cave. It is a wonderful composition, and the action of the characters is full of that tense excitement which is described in the Gospel of St. John.

Another group of etchings of the utmost interest dates from 1912. It deals with a series of incidents in the life of pilgrims at Lourdes, which seems to have made a great impression on the master, who returned to this subject again in a very large and striking lithograph which served as an *affiche* for the Eucharistic Congress held at Lourdes in July, 1914, immediately before the war.

There are at least nine, possibly more, of these Lourdes etchings, which include some of Forain's finest plates: *Devant la Piscine* shows a helpless woman being borne on a stretcher in the direction of the healing waters, while a man carries another woman in his arms and a sister of mercy bends over a child waiting its turn. In *La Paralytique*, a most touching subject, a woman on crutches has just left her wheeled chair, and is helped painfully along by her husband and a sister of mercy.



FORAIN. LA MIRACULÉE  
Size of the original etching, 11¼ x 13½ inches

*La Communion des Malades* exists in at least three versions, two dry-points of rare and exquisite beauty, and an etching, also wonderful and full of intense feeling. *La Miraculée* is a subject that has been twice etched. In the first, and better, version the woman who has risen from her stretcher and flung down the crutch that she needs no longer, has her hands clasped upon her bosom ; she stands up very rigid, and her face has the tense, hysterical look of a woman who is going through an experience which in fervent belief she attributes to a supernatural cause. There is a sense of excited movement in all the surrounding figures, and in the slight suggestion of a crowd of pilgrims following a processional banner in the background. The second etching, in which the heroine holds out her arms at her sides, is fine also, but the chief figure interests us less, though the subordinates are drawn with much more detail and are full of character and animation. Most beautiful, however, of all this set, and the finest etching, in all probability, that the twentieth century has yet produced, is *L'Imploration*, in which the parents of a crippled child, whom the father holds in his arms, kneel in anxious prayer before the famous grotto of Lourdes. The outline is of the simplest ; there is the barest suggestion of the tapers and votive offerings hung in the grotto ; the simplicity of the printing is in perfect accord with the character of the design, and the master has achieved with matchless success the omission of everything irrelevant and trivial.

It is eight or nine years since the Lourdes set was etched, and though a few lithographs have appeared in the meantime, of which *Le Tremplin* (two versions) is the most notable, I believe that M. Forain has not




FORAIN. DEVANT LA GROTTÉ (LOURDES) L'IMPLORATION  
Size of the original etching,  $10\frac{1}{2} \times 7\frac{3}{4}$  inches

definitely published any more etchings. He has etched, but printed only in small numbers, a few of the wonderful compositions that appeared during the war in the pages, first of *L'Opinion*, then of *Le Figaro*. *La Borne (Verdun)*, in two dry-point versions, large and small, *Les Notables*, *Le Retour au Foyer*, and *Soldat qui sort de la tranchée*, were included, in a few trial proofs, in the London exhibition of 1920. The cartoons themselves, with more active duties at the Front, absorbed M. Forain's attention from 1914 till the Armistice, and it was wonderful to watch the quick succession of pathetic, patriotic, satirical and humorous drawings which his inexhaustible invention produced. In their restrained, yet scathing irony, their wrath and scorn, their tenderness and pity, they cover the whole range of feeling for foe and friend. The drawings, like the *légendes* that accompany them, are intellectual, epigrammatic, concise ; they provoke thought and reward it ; they never descend to the obvious, the realistic. The Boche has rarely been the victim of such withering sarcasm, such fierce invective. The pro-German court of Athens was not spared, nor were the unpatriotic elements in France herself. But the drawings which will be longest remembered are those which show us the brave *poilus* in the trenches—"Pourvu qu'ils tiennent!"—"Qui ça?"—"Les civils"—and the suffering but heroic Frenchwomen of the martyred North.



# THE ETCHINGS OF GIOVANNI BATTISTA TIEPOLO

By A. M. HIND

 NOT more than ten or fifteen years ago original drawings by Tiepolo could be bought for a few shillings apiece. The Victoria and Albert Museum and Mr. William Bateson were among the fortunate purchasers at that period, and both secured volumes containing large numbers of excellent examples of the master's work in pen and bistre wash. Now a single good drawing by Giovanni Battista Tiepolo realises more than a volume-full ten years ago, and the sale of a splendid series from the collection of the late Prince Alexis Orloff in Paris in the spring of last year showed prices ranging from 10,000 to as much as 40,000 francs a sheet.

There may be fashion and fancy in such sudden changes of market price, but a true instinct of relative artistic value underlies the change in the case of Tiepolo's drawings. They have the touch of the great artist, sensitive and sure in line, and at once delicate and forcible in chiaroscuro, with a transparent brilliance of tone that has never been surpassed in the medium.

Not only his figure subjects, but the rarer studies from nature, sketches of architecture and landscape, of which excellent examples are in the collection of Mr. Ricketts and Mr. Shannon, Mr. Henry Oppenheimer and Mr.

William Bateson, show a real kinship with Rembrandt, which is almost startling in Mr. Oppenheimer's drawing of farm-buildings.

There is great unity of character throughout all Tiepolo's work, and his etchings exhibit the same qualities of line and light as his drawings. But they still remain to be found by the collector and given their due place of honour in relation to the master's other work : partly perhaps because they had no Bartsch to describe them until Count Baudi de Vesme of Turin published in 1906 his *Peintre-Graveur Italien*.

Altogether, Giovanni Battista's etchings number under forty. In early impressions, before the numbers that were added in the posthumous *Recueils*, or before the signature in the case of the *Capricci*, which were never numbered, they are rare. Possibly Tiepolo himself may have laid little store by them, or in his immensely prolific activity as a painter had little leisure to trouble about the printing of these *πάρεργα*.

Until recently, the British Museum possessed only a small proportion of the plates in these early impressions. This deficiency was happily removed last year by the generosity of Mr. Charles Shannon, R.A., in presenting a complete series of the etchings, some in even earlier states than those described by Baudi de Vesme. All our illustrations have been made from these impressions except Nos. 1 and 27, which were earlier acquisitions.

The etchings include two series, the *Capricci* and the *Scherzi di Fantasia*. The ten oblong plates of the *Capricci* were first issued by Anton Maria Zanetti at Venice in 1749 in his set of Chiaroscuro and other 'prints entitled : *Raccolta di varie stampe a chiaroscuro tratte dai disegni originali di Francesco Mazzuoli detto il*



G. B. TIEPOLO. I. THE ADORATION OF THE MAGI  
Size of the original etching,  $16\frac{3}{4} \times 11\frac{1}{2}$  inches



G. B. TIEPOLO. 6. THE WOMAN STANDING, WITH HANDS ON A VASE

From the Capricci

Size of the original etching, 5 1/2 x 6 1/2.

*Parmigianino e d'altri insigni autori.* They thus belong to Tiepolo's early Venetian period, before his visit to Würzburg between 1750 and 1753. Zanetti says in his preface that he only printed thirty impressions of the series before destroying the blocks. Tiepolo's plates, which were not included in the destruction, are said to have been before signature in this edition.<sup>1</sup> A later issue with engraved title page and dedication to Girolamo Manfrin was made in 1785. These plates did not appear in the *Recueils* issued by Domenico Tiepolo in 1775 and later. The title *Capricci* in the table of contents of the 1775 *Recueil* included the series of Heads by Domenico, and the *Scherzi di Fantasia*, but not the *Capricci* proper. The *Scherzi di Fantasia* are probably of later date, to judge from the considerably greater powers of invention and composition displayed. The series proper contains twenty-one upright plates and two oblong subjects; but the title page refers to twenty-four plates, the twenty-fourth being the *St. Joseph carrying the Infant Christ* (V. 2), as this is numbered 24 in the later *Recueils*, and not the *Adoration of the Magi* (V. 1) as stated by De Vesme. The *Adoration* is mentioned in the title page as an additional plate, and is numbered 25 in the later states.

Beyond these two series and supplement there may be included among the authentic etchings two slight subjects of Magicians omitted by De Vesme, but described and reproduced by Sack (Nos. 36 and 37 in his list), and possibly a third plate containing various slight studies of masks, heads and helmet, dated 1744 (No. 38). Sack suggests that Count Francesco Algarotti, amateur and

<sup>1</sup> I have myself seen none of these impressions and take this statement from Sack (*see* bibliography at end of article). Sack also states that some of the impressions of this issue were printed in brown. There is a brown print of V. 7 in the British Museum, but it is of the ordinary signed state.

archæologist, critic of Virgil, and the author of a popular work on Newton's Theory of Light (*Il Newtonianismo per le Dame* 1737), may have helped Tiepolo in his first essays in etching, and that this plate inscribed against different parts of the subject *Tiepolo* and *Algarotti* was etched in common on one plate.<sup>1</sup> I have not seen an original impression, and should prefer to keep an open mind about the authorship of the etching, but *prima facie* it appears more probable that the plate was etched by Algarotti in part after Tiepolo's drawing. Tiepolo was, at this period, a master of painting who would hardly depend on an Algarotti for instruction in etching. A narrow, oblong plate of masks, and another of helmets and trophies by Giovanni Domenico Tiepolo (reproduced on pages 53 and 44 of Molmenti's *Acque-forti dei Tiepolo*) are comparable, and I think it equally possible that he and not the elder Tiepolo should be responsible for the etching with Algarotti. There is one plate by Algarotti in the British Museum, containing, like the one described, various studies of heads lightly etched, and dated 1744. Algarotti himself in a letter to Anton Maria Zanetti refers to his own etching as "scratches on zinc." It has been suggested somewhere that Tiepolo worked on zinc, but except for the questionable Algarotti-Tiepolo plate, which may well be of this metal, they are all probably on copper. In any case the half-dozen of his plates preserved in the Museo Civico at Venice are of copper.<sup>2</sup>

The aim of this article is to present in as clear a form as possible the chief material for the study of the etchings.

<sup>1</sup> The inscription under the Tiepolo part of the design is read by Sack as *Tiepolo san*, and from the reproduction I cannot turn it into anything more intelligible, such as *fec* or *scu*.

<sup>2</sup> I.e. of Nos. 1, 20, 21, 24, 29, 31.





G. B. TIEPOLO. 15. WOMAN, NUDE TO THE WAIST, SEATED, TALKING TO A MAN  
From the Scherzi di Fantasia  
Size of the original etching,  $8\frac{3}{4} \times 6\frac{7}{8}$  inches.

But a short *résumé* of the artist's life will help to place them in proper perspective.

Giovanni Battista Tiepolo, the son of a merchant captain, was born at Venice in 1696. He was for a short time pupil of the painter Gregorio Lazzarini, but started his independent career early. In 1719 he married Cecilia Guardi, sister of his younger contemporary, the famous Francesco Guardi, a kindred spirit to his own in the brilliant manner of his painting. He had a large family, and two of his sons, Giovanni Domenico and Lorenzo, became his assistants in painting, and etched a large number of his compositions. He gained great repute at an early age, and had endless commissions for pictures and frescoes, which only his rapidity of execution and vast industry enabled him to meet.

Between 1750 and 1753 he was working with his sons at Würzburg for the Prince-Bishop Carl von Greiffenklau, decorating with frescoes the palace built for him by Neumann. On his return to Venice he was elected President of the Academy of Fine Arts in succession to Piazzetta, best known for his studies of heads. In 1762 he left his native town for the second and last time, on the invitation of Charles III. of Spain, to take part with Anton Raphael Mengs in the decoration of the new Palace at Madrid. Apart from the frescoes in the Palace, he also did seven large altar-pieces for the new convent of St. Pascal at Aranjuez, but died in 1770 before they left his studio, and on his death the miserable rivalry of Mengs had altar-pieces of his own put in the places that had been allotted to Tiepolo. Three (or strictly, two and a half) of these altar-pieces are preserved in the Prado and Royal Palace at Madrid (*S. Pasquale de Baylon*, etched by Domenico, the *Immaculate Conception*, and *S. Pietro*





G. B. TIEPOLO. 18. THE MAGICIAN SEATED, WITH FOUR FIGURES, BY A BURNING ALTAR  
From the Scherzi di Fantasia  
Size of the original etching,  $8\frac{7}{8} \times 7\frac{1}{8}$  inches.

*di Alcantara*); the others, the *Adoration of the Magi*, etched by the master himself, *S. Francis*, *S. Charles*, and *S. Anthony of Padua*, are lost.

On Giovanni Battista's death his family returned to Venice, and Domenico came into possession of all the copper-plates of the family, including those of his brother Lorenzo. Up till this time probably only few impressions had been printed, and serial numbers had not yet been added to any of the plates. The first issues after his return to Venice are also said to have been before the numbers. Then in 1775 he published his first *Recueil* of etchings by his father, himself and Lorenzo, with dedication to Pope Pius VI. (Angelo Braschi). The Table of Contents states that sixteen etchings by Giovanni Battista were included: *i.e.*, the *Adoration of the Magi* and fifteen *Scherzi di Fantasia* (which included the *St. Joseph*). A copy of this corpus containing 177 plates, still in excellent condition, was purchased by the British Museum as recently as 1907 for £2 10s. !

An undated later edition has additional plates, the Table including twenty-five by Giovanni Battista, *i.e.*, the *Adoration of the Magi*, and the complete twenty-four *Scherzi di Fantasia* (including the *St. Joseph*). A third edition<sup>1</sup> showing the same number of plates in the Table as the second, and not described by De Vesme, gives further details of description.

It is interesting to see that four ceiling subjects are noted in the Table of Contents of the two later editions as *in Petroburgo* (*i.e.*, reading the titles from the third edition, *Mars and the Graces*, *Car with Venus and the Graces*, *Triumph of Hercules*, and *Magnificence of the*

<sup>1</sup> Described by Molmenti, Milan 1909, p. 241.



G. B. TIEPOLO. 20. WOMAN KNEELING, WITH HANDS ON A PLATE, AND MAGICIANS  
AND OTHER FIGURES STANDING BY AN ALTAR  
From the Scherzi di Fantasia. Size of the original etching, 9 × 6 $\frac{3}{4}$  inches

*Princes*), but nothing is known of the originals of these plates or of any visit of Tiepolo to Petrograd.

Apart from the series of ten *Capricci* which cannot be later than 1749, the date of Zanetti's publication, and the *Adoration of the Kings*, which must be after 1766, the year in which Tiepolo started his series of altar-pieces for the Convent of S. Pascal at Aranjuez, there are no definite landmarks to fix the date of production of Giovanni Battista's etchings. The two series of etchings by his son Giovanni Domenico, the *Libro Via Crucis* and the *Libro Fuga in Egitto* were issued with title pages dated respectively 1749 (Venice) and 1753 (Würzburg).

Two of the *Scherzi di Fantasia*, the oblong plates (V. 34 and 35), are, from their form, reminiscent of the *Capricci*, but I do not feel any confidence on that account in putting them earlier than the rest of the series. The twenty-one upright compositions of the *Scherzi* have been generally regarded as later than the *Capricci*, but apart from the presence of greater powers of design and composition, there is little evidence to help in placing them in relation to other dated works. The *St. Joseph carrying the Infant Christ* (V. 2) might be compared with the painting now in Stuttgart (Sack 358), but this and the *Adoration of the Kings* are the only two of the etchings which may be regarded as in any sense repeating the composition of the master's own paintings. There are a considerable number of original drawings for the *Scherzi*, and in the same manner, in various collections, e.g., British Museum, Albertina (Vienna), Gottfried Eissler (Vienna), Morelli collection (Milan), and the collections of Mr. Edmund and Davies Mr. Victor Koch in London, but these give one no further clue.



G. B. TIEPOLO. 21. PUNCHINELLO TALKING TO TWO MAGICIANS  
From the Scherzi di Fantasia  
Size of the original etching,  $9\frac{1}{2} \times 7\frac{3}{4}$  inches



Tiepolo's artistic descent is, curiously enough, most clearly shown in his etchings in what is perhaps his latest plate, the *Adoration of the Kings*. But here his original conception was the painting, and as a painter of large canvases and frescoes he almost invariably kept to the grandiose scheme derived from Paul Veronese, with an added flamboyance and with a sense of motion, light, and atmosphere in which his work typifies the spirit of the eighteenth century in its most living expression. In the seventeenth century something of the same flamboyance of style had been caught by the Genoese, Giovanni Benedetto Castiglione, whose etchings anticipate some of the characteristics of Tiepolo's plates.

It is useless to attempt careful analysis of the subjects of the *Capricci* and *Scherzi di Fantasia*. Throughout both series, and predominantly in the *Scherzi*, runs the current of the occult; the interest centres in magicians, astrologers and their horoscopes, signs of good and evil fortune, in owls, skulls, burnings on the altar and the like. Occasionally there is some scene direct from daily life, as in the *Cavalier Mounting a Horse* (V. 12), and the *Mother and two Children with Donkey and Dog* (V. 33); in one or two the Italian comedy appears in the person of Punchinello in these odd surroundings. In others, scenes from the soldier's life, with costume suggested by the ancient Roman, and the romantic colour in all enhanced by a setting of ancient tomes, grotesque masks on urn or altar, fragments of relief, terms, trophies, and other relics of the past. Then idylls of country life, shepherds and goatherds, varied by satyrs and fauns from the fairy world of antiquity. In composition the obelisk, or truncated pyramid, and pine tree, that figure in several of his plates, typify the scheme on which he built up his



G. B. TIEPOLO. ♯ 22. SATYR FAMILY, WITH THE FIR TREE  
From the Scherzi di Fantasia  
Size of the original etching,  $8\frac{7}{8} \times 7$  inches

subjects. Most characteristic is the way he forms groups of figures receding one behind the other (*e.g.*, V. 24), each figure holding its individual place, and the whole built in a harmonious pattern, a matter of far greater moment with Tiepolo than the literary content of his subject.

His etching is of the purest quality, with simple, and for the most part parallel, shading, which gives every play to brilliance of light, and keeps the whole design on the high key of the Italian sunshine. Both his sons, Giovanni Domenico and Lorenzo, followed him closely in their general scheme of etching, but neither preserved the same high scale of colour, the same limpid and atmospheric quality.

The light touch and delicate quality of his etching is most remarkable in the early impressions. The series in the British Museum shows several of these in early states undescribed by De Vesme. The *Magician and five other figures standing, watching a serpent* (V. 24; reproduced on page 53) is one of the most delicate in texture. In the ordinary state the lines are re-bitten, most noticeably so in the closer lines of shading of the magician's head and beard. The closer the lines the greater the heat generated by the acid in the biting, so that emphasis would naturally follow at such points. The *Peasant Family* (V. 27; reproduced on page 55) is another example where the later impressions show re-biting, particularly on heads and hair; there also appears to be retouch with the dry-point on the woman's sleeve.

The *Woman kneeling with hands on a plate* (V. 20; reproduced on page 47) stands by itself in a certain haziness of atmosphere. The surface of the plate is irregularly marked, and it may be that the effect was a mere chance of biting; but from whatever cause, the result is extraordinarily beautiful.





G. B. TIEPOLO. 24. MAGICIAN AND FIVE OTHER FIGURES STANDING, WATCHING A SERPENT  
From the Scherzi di Fantasia  
Size of the original etching,  $8\frac{7}{8} \times 6\frac{7}{8}$  inches

Tiepolo's art was too personal to form in any sense a school, but two of the great painters of the succeeding generation, Fragonard and Goya, owed an enormous debt to his inspiration. Both owed him most, perhaps, in their decorative paintings, but Goya's early etchings are full of Tiepolo's spirit, and the *Blind Street Musician* in particular reflects Tiepolo not only in line and light, but in the whole triangular structure of the composition. And Fragonard's etchings, notably *Les Traitants* and the four *Reliefs with Bacchanals*, show the same rococo love for white lights and the same exquisite touch that characterise the Italian master. Such reflections in works of two artists of such individuality are the surest testimony to the compelling beauty of Tiepolo's style.

### *Bibliography and list of G. B. Tiepolo's Etchings*

The most important works of reference are :

- A. BAUDI DE VESME, *Le Peintre-Graveur Italien*. Milan, 1906.  
G. SACK, *Giovanni Battista e Domenico Tiepolo, Ihr Leben und Werke*. Hamburg, 1910.  
P. MOLMENTI, *Acque-forti dei Tiepolo*. Venice, 1896. (Reproduction of the greater part of the etchings of G. B., G. D., and L. Tiepolo.)  
P. MOLMENTI, *G. B. Tiepolo, la sua vita e le sue opere*. Milan (1909).

The List appended follows the numbering of Baudi de Vesme in his *Peintre-Graveur Italien*. The number, or numbers immediately following the title of an etching occur in the upper right corner (unless otherwise described) on the later states of the particular plate. S refers to the list of the etchings in Sack's book cited above, which gives three etchings not described by Baudi de Vesme.



G. B. TIEPOLO. 27. PEASANT FAMILY  
From the Scherzi di Fantasia  
Size of the original etching,  $8\frac{3}{4} \times 6\frac{3}{4}$  inches.



G. B. TIEPOLO. 35. BACCHANTE, SATYR AND NYMPH  
From the Scherzi di Fantasia  
Size of the original etching,  $5\frac{1}{2} \times 7\frac{3}{4}$  inches.

1. THE ADORATION OF THE MAGI. 3 (l.). 25 (r.). S. 25.  
 $16\frac{1}{4} \times 11\frac{1}{8}$  (to border line).  
 Signed lower l. : *Tiepolo*.  
 Reprod. : Page 39 and Sack, pl. 310.
2. ST. JOSEPH CARRYING THE INFANT CHRIST. 24. S 24.  $3\frac{3}{4} \times 3\frac{3}{8}$ .  
 Signed lower r., with monogram in reverse.
- 3-12. VARI CAPRICCI. S. 26-35.  
 The issue of 1785 has engraved title: VARI CAPRICCI /  
*Inventati, ed Incisi / DAL CELEBRE GIO. BATTISTA TIEPOLO /*  
*Novamente Pubblicati, / E DEDICATI / al Nobile Signore /*  
 L'ILLMO. S. GIROLAMO MANFRIN / MDCCLXXXV.  
 Oblong subjects. Not numbered in any state. Said to  
 have been before signature in the early edition of 30  
 impressions published in A. M. Zanetti's *Raccolta di varie*  
*stampe a chiaroscuro*, etc., Venice, 1749.
3. THE YOUNG MAN SEATED, LEANING AGAINST AN URN. S. 26.  
 $5\frac{1}{2} \times 7$ .  
 Signed on the urn : *Tiepolo*.  
 Reprod. : Molmenti, *Acque-forti*, p. 83 (a).
4. THE THREE SOLDIERS AND THE BOY. S. 27.  $5\frac{1}{2} \times 6\frac{7}{8}$ .  
 Signed above the jug, l. : *Tiepolo*.  
 Reprod. : Molmenti, *Acque-forti*, p. 84 (a).
5. THE TWO SOLDIERS AND THE TWO WOMEN. S. 28.  $5\frac{1}{8} \times 6\frac{3}{4}$ .  
 Signed on the face of drinking trough : *Tiepolo*.  
 Reprod. : Molmenti, *Acque-forti*, p. 84 (b).
6. THE WOMAN STANDING, WITH HANDS ON A VASE. S. 29.  
 $5\frac{3}{8} \times 6\frac{7}{8}$ .  
 Signed lower l. : *Tiepolo*.  
 Reprod. : Page 40 and Molmenti, *Acque-forti*, p. 85 (a).
7. THE WOMAN WITH TAMBOURINE. S. 30.  $5\frac{1}{2} \times 6\frac{3}{4}$ .  
 Signed on the tambourine : *Tiepolo*.  
 Reprod. : Molmenti, *Acque-forti*, p. 85 (b).
8. THE PHILOSOPHER STANDING, WITH BOOK. S. 31.  $5\frac{1}{4} \times 6\frac{3}{4}$ .  
 Signed near centre below : *Tiepolo*.  
 Reprod. : Molmenti, *Acque-forti*, p. 86 (a).
9. THE WOMAN IN HANDCUFFS. S. 32.  $5\frac{3}{8} \times 6\frac{7}{8}$ .  
 Signed on base of column, l. : *Tiepolo*.  
 Reprod. : Molmenti, *Acque-forti*, p. 86 (b).
10. DEATH GIVING AUDIENCE. S. 33.  $5\frac{1}{2} \times 6\frac{7}{8}$ .  
 Signed at foot of pedestal, l. : *Tiepolo*.  
 Reprod. : Molmenti, *Acque-forti*, p. 87 (a).

11. THE YOUNG SOLDIER AND THE ASTROLOGER. S. 34.  $5\frac{1}{4} \times 6\frac{3}{4}$ .  
Signed towards r., beneath Astrologer's feet : *Tiepolo*.  
Reprod. : Molmenti, *Acque-forti*, p. 87 (b).
12. THE CAVALIER MOUNTING HIS HORSE. S. 35.  $5\frac{1}{2} \times 6\frac{7}{8}$ .  
Signed on stone near centre, below : *Tiepolo*.  
Reprod. : Molmenti, *Acque-forti*, p. 83 (b).
- 13-35. SCHERZI DI FANTASIA. 2 (r.). 1 (r. below). S. 1-23.  
There are 23 *Scherzi* proper. The 24th plate is No. 2  
above. The *Adoration of the Magi* (No. 1 above) was  
given as an additional plate on the title page. Upright  
subjects, except Nos. 34 and 35.
13. OWLS ON A SLAB OF STONE, BEARING THE TITLE : *Scherzi di  
Fantasia No. 24 / del Celebre / Sig. Gio. Batta. Tiepolo  
Veneto Pitore / morto in Madrid / al Servizio di S: M: C: /  
Più ha inc. una Adorazion de Remagi*. S. 1.  $8\frac{3}{4} \times 6\frac{7}{8}$  (to  
border line).  
Reprod. : Molmenti, *Acque-forti*, p. 1.
14. THE SERPENT BURNING ON AN ALTAR. 2. S. 2.  $8\frac{7}{8} \times 7$ .  
Signed lower r. : *B. T°*.  
Reprod. : Molmenti, *Acque-forti*, p. 10.
15. WOMAN, NUDE TO THE WAIST, SEATED, TALKING TO A MAN  
WHO STANDS R. (BOOTY OF WAR). 3. S. 3.  $8\frac{3}{4} \times 6\frac{7}{8}$ .  
Signed lower l. : *Tiepolo*.  
Reprod. : Page 43 and Molmenti, *Acque-forti*, p. 4.
16. THE MAGICIAN, AND A MAN'S HEAD BURNING ON A FIRE OF  
FAGGOTS. 4. S. 4.  $8\frac{7}{8} \times 7$ .  
Signed lower l. : *G. B. Tiepolo* (the initials in monogram).  
Reprod. : Molmenti, *Acque-forti*, p. 9.
17. THE MAGICIAN SEATED, WATCHING THREE SKULLS. 5. S. 5.  
 $8\frac{7}{8} \times 7$ .  
Signed on the altar and in lower l. : *Tiepolo*.  
Reprod. : Molmenti, *Acque-forti*, p. 6.
18. THE MAGICIAN SEATED, WITH FOUR FIGURES BY A BURNING  
ALTAR. 6. S. 6.  $8\frac{7}{8} \times 7\frac{1}{8}$ .  
Signed lower l. : *G. B. Tiepolo*.  
Reprod. : Page 45.
19. THE MAGICIAN AND A SOLDIER CONTEMPLATING A SKULL  
BURNING ON A LOW ALTAR. 7. S. 7.  $8\frac{7}{8} \times 7$ .  
Signed in lower r. : *B. T°*.  
Reprod. : Molmenti, *Acque-forti*, p. 11.

20. WOMAN KNEELING, WITH HANDS ON A PLATE, AND MAGICIANS AND OTHER FIGURES STANDING BY AN ALTAR. 8. S. 8.  $9 \times 6\frac{3}{4}$ .  
Signed lower l. : *G. B. Tiepolo*.  
Reprod. : Page 47.
21. PUNCHINELLO TALKING TO TWO MAGICIANS. 9. S. 9.  $9\frac{1}{8} \times 7\frac{1}{4}$ .  
Signed lower r. with monogram (in reverse).  
Reprod. : Page 49 and Molmenti, *Acque-forti*, p. 8.
22. SATYR FAMILY, WITH THE FIR TREE. 10. S. 10.  $8\frac{7}{8} \times 7$ .  
Signed in reverse in lower l. : *Tiepolo*.  
Reprod. : Page 51 and Molmenti, *Acque-forti*, p. 5.
23. SATYR FAMILY BESIDE A TRUNCATED OBELISK. 11. S. 11.  $9 \times 7$ .  
Signed in reverse lower l. : *Tiepolo*.  
Reprod. : Molmenti, *Acque-forti*, p. 7.
24. MAGICIAN AND FIVE OTHER FIGURES STANDING, WATCHING A SERPENT. 12. S. 12.  $8\frac{7}{8} \times 6\frac{7}{8}$ .  
Signed in reverse lower l. : *Tiepolo*.  
Reprod. : Page 53 and Molmenti, *Acque-forti*, p. 12.
25. TWO TURBANED MAGICIANS AND A BOY. 13. S. 13.  $8\frac{7}{8} \times 6\frac{7}{8}$ .  
Signed in reverse near centre below : *Tiepolo*.  
Reprod. : Molmenti, *Acque-forti*, p. 13.
26. THE TWO MAGICIANS WITH TWO BOYS. 14. S. 14.  $8\frac{3}{4} \times 7$ .  
Signed lower r. : *Tiepolo*.  
Reprod. : Molmenti, *Acque-forti*, p. 14.
27. PEASANT FAMILY. 15. S. 15.  $8\frac{7}{8} \times 6\frac{7}{8}$ .  
Signed towards lower r. : *Tiepolo*.  
Reprod. : Page 55 and Molmenti, *Acque-forti*, p. 15.
28. THE SHEPHERD (SEATED AND SEEN FROM THE BACK), WITH TWO MAGICIANS. 16. S. 16.  $8\frac{3}{4} \times 6\frac{7}{8}$ .  
Signed towards l. below : *Tiepolo*.  
Reprod. : Molmenti, *Acque-forti*, p. 16.
29. THE TOMB OF PUNCHINELLO. 17. S. 17.  $9\frac{1}{8} \times 7\frac{1}{8}$ .  
Signed lower r. : *B. Tiepolo*.  
Reprod. : Molmenti, *Acque-forti*, p. 17.
30. OLD MAN WITH A MONKEY ON A STRING. 18. S. 18.  $8\frac{7}{8} \times 7$ .  
Signed in reverse towards r. below : *Tiepolo*.  
Reprod. : Molmenti, *Acque-forti*, p. 18.
31. THREE MEN STANDING BY A HORSE. 19. S. 19.  $8\frac{3}{4} \times 7$ .  
Signed with monogram (in reverse) in lower l.  
Reprod. : Molmenti, *Acque-forti*, p. 19.



32. THE PHILOSOPHER WITH BOOK AND COMPASSES. 20. S. 20.  
 $9 \times 6\frac{3}{4}$ .  
 Signed lower r. : *G. B. Tiepolo*.  
 Reprod. : Molmenti, *Acque-forti*, p. 20.
33. MOTHER AND TWO CHILDREN, WITH DONKEY AND DOG.  
 21. S. 21.  $8\frac{7}{8} \times 6\frac{7}{8}$ .  
 (?) Signed in reverse near centre below : *Tiepolo*.  
 Reprod. : Molmenti, *Acque-forti*, p. 21.
34. TWO BAREHEADED MAGICIANS, WITH A BOY. *Oblong Subject*.  
 22. S. 22.  $5\frac{1}{2} \times 7\frac{3}{8}$ .  
 Signed lower r. : *Tiepolo*.  
 Reprod. : Molmenti, *Acque-forti*, p. 22.
35. BACCHANTE, SATYR AND NYMPH. *Oblong Subject*. 23. S. 23.  
 $5\frac{1}{8} \times 7\frac{7}{8}$ .  
 Signed with monogram (in reverse) lower l.  
 Reprod. : Page 56 and Molmenti, *Acque-forti*, p. 23.
36. MAGICIAN STANDING, LEANING AGAINST A ROCKY MOUND.  
 S. 36.  $3\frac{7}{8} \times 2\frac{3}{8}$ .  
 Reprod. : Sack, fig. 311.
37. MAGICIAN STANDING. S. 37.  $3\frac{7}{8} \times 2\frac{3}{8}$ .  
 Reprod. : Sack, fig. 312.
38. STUDIES OF HEADS, MASKS AND HELMETS. S. 38.  
 Signed : *Tiepolo san (?) / Tiepolo / Algarctti 1744 (?)*.  
 Reprod. : Molmenti, *Acque-forti* p. 24 (without date).



## FRESH LIGHT ON ALEXANDER COZENS

By A. P. OPPE

**B**UT a few years ago the drawings of Alexander Cozens, except for the early or inconsiderable examples in the National Collections, were known only to a few connoisseurs, and those few, notably Mr. Herbert Horne, were too conscious of the imperfections of their knowledge to communicate any of it to others. To the rest he was indeed known from contemporary evidence as an artist and writer who died in 1786, and as the father of John Robert Cozens. But lack of further acquaintance with his life and work was eked out by the repetition and elaboration of a partly derisive, partly romantic account of his history and methods. According to this story in its full form he was a natural son of Peter the Great and a woman of Deptford, was sent to Rome to study by the Tsar, and came to England from Italy in 1746. Here he taught at Eton and at Bath, after Gainsborough had left it, and made himself notorious by being the first to degrade art in England by a specious method of teaching amateurs to draw through a semi-mechanical process called "Blotting." Revived interest in his actual work has already caused this legend to be overhauled in several important details. Mr. Finberg's discovery (*Studio* Winter No. 1917) in the British Museum of a view of Eton engraved by John Pine (then, or later,



ALEXANDER COZENS. "THE NEW METHOD," PLATE 16  
'An extensive country with no predominant part or object.'  
Aquatint. Size of original plate,  $9\frac{7}{8} \times 12\frac{1}{4}$  inches

his father-in-law) from a drawing by Cozens and dated 1742, shows that he was already in England before his journey to Italy in 1746. That journey is known to us by documentary evidence. It is now possible to add on the strength of an inscription on a fine drawing of the Tirol recently acquired by the Victoria and Albert Museum that he was again on the Continent in 1764. From this journey may be dated several drawings of Swiss scenery in his later manner. On the other hand, if the foolish story, as it was called by Thornbury on its first appearance, of his illegitimate Imperial parentage has not been disproved—such stories, if they once arise, are scarcely capable of disproof—it cannot well survive the demonstration (*Burlington Magazine*, July, 1919) that it was unknown to his contemporaries, and only dates from about 1850, and the discovery of a more plausible father in one Richard Cozens, who was employed from 1700 to 1735 by Peter the Great as one of his ship-builders at Petrograd and Archangel. With this tale disappears the only reason for placing his birth in or before 1700, which would make him well over 80 at the time of his chief publications. The discovery by Mr. Archibald Russell (*Burlington Magazine*, February, 1917), that Cozens was nominated to the office of Rouge Croix in 1751, argues him a man of greater consequence than he is represented by the tradition. Finally as his address in London remains the same from 1764 to his death in 1786, and during a great part of that time he was teaching at Eton, the assumption that he only began to teach at Bath after Gainsborough had left it in 1774 seems to be, at best, a pure piece of guess-work.

These are however merely biographical details and only indirectly of artistic importance. It is otherwise

with his theory of "Blotting," which is interesting as elucidating some strange features in his own fine drawings, and because the hostility it aroused shews it to have had considerable influence in its day. The method was described by Edwards, our only reliable authority for these times, but very briefly and obscurely, and he does not give the actual title of the book in which, as he himself mentions, Cozens explained the process. In the absence of the book, even the title has been distorted, possibly even duplicated, by writers who could scarcely be expected to confess that they had never seen it. As for the contents, it is scarcely necessary now to show how Edwards' account was garbled and expanded by the early writers who were glad to decry the work of all their predecessors, or "previous efforts in the water-colour department" in Pyne's pretty phrase, and who inherited, no doubt, some of the malignity of Cozens' own rivals. It must suffice to say that according to Pyne and Angelo and their faithful echoes, Cozens made accidental monochrome smudges on paper, or rainbow-coloured messes on the bottom of pots or plates and then took impressions which he coaxed into semblances of landscape. Innocent as even this travesty or exaggeration may seem to us now, it moved the apostles of Royal Water-colour Painting in the twenties to roars of laughter and howls of execration. To Pyne, Alexander Cozens was something even lower than Pillement or Chatelain, those "humble labourers in the uncultured era of taste," about whom the further details promised in a future number were, to our eternal loss, never forthcoming. "Will it be believed hereafter," asked Pyne, "that a professor of painting should undertake to splash the surface of a china plate with yellow, red, blue and



ALEXANDER COZENS. "Blor"  
Brush Drawing. Victoria and Albert Museum  
Size of original,  $7\frac{1}{8} \times 9\frac{1}{4}$  inches

black, and, taking impressions from the promiscuous mass, on prepared paper, affect to teach his disciples, and those persons of education and elegant minds, to work them into landscape compositions ? ” Yet curiously enough the story was quite comfortably swallowed not only by Pyne himself but by all the others in spite of its glaring inconsistency with their other, but, better founded, notions that the only method of water-colour practised in his time, was by tinting over a complete monochrome drawing with full pen outline and that direct colour was never employed.

All these stories can now be put into their proper place since the British Museum has acquired a complete copy of the book in which Cozens himself tells the story, and gives directions for the use, of his method. Though there must be still other copies in existence of a book which was so well known at the time—indeed within a few weeks of the purchase of this copy by the British Museum a fine set of the plates was acquired by one collector, while an imperfect copy of the text has long been in the possession of another—it has somehow always eluded the few who have sought for it. It is therefore a matter of sincere congratulation that the first copy to emerge should have secured a safe home in the place where it is most accessible to students ; for it proves to be not only an historical document of some importance but also to possess great artistic value in itself. Happily, too, the Victoria and Albert Museum has just acquired, among other fine drawings by Cozens, two examples of the actual blots made by him.

The book itself bears the comprehensive title “A New Method of Assisting the Invention in Drawing Original Compositions of Landscape.” It is a small

pamphlet of 33 pages with index and 43 prints of considerably larger size. The title page bears no date, but the mezzotint plates are dated 1784 and 1785. The first sixteen plates are examples of the Blot, executed in aquatint. The first alone is lettered and the inscription "Alexr. Cozens inv" suggests that he himself did not actually do the aquatinting. Then come five sheets of skies, each with four plates, separately numbered (17 to 36), in a somewhat primitive manner of mixed engraving and etching. The last seven plates are two more blots with five mezzotints by Pether, of which some were probably also published separately, since they are met with not infrequently. They serve here to illustrate the finished drawings which were constructed upon the blots preceding them. Three plates show one blot with a drawing in the sketch stage and as a finished work, four show three different finished drawings based upon another "Blot."

The book begins with a statement of Cozens' conception of landscape art, not as an imitation of nature but as an "artificial representation of nature founded in unity of character, which is true simplicity." He experienced for long, in teaching, the need of some instantaneous method by which the conception of an ideal subject might be brought forth fully to the view, though in the crudest manner. The chief causes of bad work are, in his opinion, lack of ideas, inability to distinguish between, and select, ideas and, thirdly, slowness of execution which allows the idea to lose its freshness before the work is well begun. The pupil spends too much time in copying whether from other work or from nature. The idea of a more satisfactory method of ideal composition came to him by accident. In teaching





ALEXANDER COZENS. "THE NEW METHOD," PLATE 37  
Aquatint

Size of original plate,  $9\frac{1}{2} \times 12\frac{3}{8}$  inches



one day he chanced to use a stained piece of paper ; in sketching a landscape upon it he found himself unconsciously following the stain. He therefore himself lightly stained a paper and passed it to a pupil who worked it into a landscape. His next step was to use a darker ink and to trace from it on varnished paper. This is the complete process. He is careful to disclaim any debt to the well-known passage of Leonardo, which was probably quoted in his life time, as it was shortly after his death, to challenge the originality of his method. On the contrary he claims considerable superiority for his own process. His " Blot " is " a production of chance with a small degree of design." The attention is directed to the whole, the subordinate parts are left largely to chance, though thought may be directed to particular parts, provided that this does not lead to their being executed with less spirit. " All the shapes are made rude and unmeaning as formed by the swiftest hand, but at the same time there appears a general disposition of these masses producing one comprehensive form which may be conceived and purposely intended before the blot is begun. This general form will exhibit some kind of subject, and this is all that should be done designedly." The blot is not a drawing but an assemblage of accidental shapes, the material for a drawing such as " the late Dr. Brown, a celebrated author " remarked to him, history furnishes to poetry. The blot gives a hint of the whole effect except keeping and colouring (by which he means throughout " tonality " since no colours are ever spoken of). It looks much as does a finished drawing when seen from a distance. While sketching delineates ideas, Blotting suggests them. In its absence of all lines it is even



ALEXANDER COZENS. "THE NEW METHOD," PLATE 38

Sketch from Blot, Plate 37

Mezzotint. Size of original plate,  $9\frac{1}{2} \times 12\frac{1}{8}$  inches

truer to Nature, since "in Nature forms are not distinguished by lines but by shade and colour." Blotting helps to seeing properly and to drawing from nature; the same principles of selection are observed in drawing from blots as from nature. Landscape is of three kinds, varying from pettiness to grandeur. Youth directs attention to the smaller; only age comprehends whole compositions and lays up a repository of ideas. All have ideas; blotting helps to express them. Then, as was inevitable in the eighteenth century, Cozens passes to a consideration of genius which he maintains is by no means necessary for successful "Blotting," but can be much assisted by it.

The actual rules for blotting, which are expounded in the middle of the treatise, are elaborated under five heads at the end. The first two sections are directions for making ink with lamp black, gum arabic and writing ink, and Transparent Paper with turpentine varnish. In the third, "to form a blot," Cozens directs the pupil to possess his mind strongly with a subject (the plates are intended to serve as examples of such subjects), and then "with the swiftest hand to make all possible variety of strokes upon his paper, confining the disposition of the whole to the general subject in his mind." Care must be taken to avoid the appearance of what the painters call "Effect." The process can be executed either in faint ink on the paper which is intended to be used for the drawing, or in black ink for tracing. As many should be made as possible in order to produce freedom of hand, knowledge of proportion and facility of execution. One purely mechanical trick is given—to crumple the paper before blotting in order to increase the number of accidental shapes. Under the fourth



ALEXANDER COZENS. "THE NEW METHOD," PLATE 39

Finished Composition from Sketch, Plate 38

Mezzotint by Wm Pether. Size of original plate,  $9\frac{1}{2} \times 12\frac{3}{4}$  inches

head, which is entitled "To make a Sketch (a landscape drawing without sky or keeping) from a Blot, as a preparation for a finished drawing," the outlines of figures and animals only are to be traced with blacklead, the rest is worked over on the tracing paper with the brush, the different grounds (or planes) being coloured and shaped, nothing being added, but anything omitted that is desired, the lighting selected, and meaning and coherence being given to the rude shapes, and aerial keeping to the casual light and dark masses. The spirit of the Blot is to be preserved throughout. In the last stage the sketch is finished with the camel's hair brush by adapting one of the skies of which specimens are included, and by repeating and strengthening the washes until each part falls into its proper distance and lighting.

All this is a very long way from the common legend of smudged impressions from accidental monochrome or rainbow-hued messes on other paper or china plates. It is not, of course, quite impossible that Cozens may at some period have tried the effect of this elaboration of his idea, but, if so, he must certainly have discarded it by the end of his life when the book was published, and it is on the whole entirely contrary both to the spirit of his teaching and to the nature of his method of tracing. To some extent no doubt Cozens is himself to blame for the growth of the legend. He was bound to insist unduly, perhaps even more in his teaching than in his treatise, upon the more mechanical and accidental aspect of his process, both in order to attract attention for his novelty and to make the method appear easy. If he had emphasised over-much, or even consistently, the paramount importance of

having an idea or a composition in the head before beginning the Blot, he would have deterred the pupil from attempting to make them. But read calmly at the distance of a century-and-a-half, the treatise abounds in recommendations to keep the idea steadily in mind while executing the rapid blots. The whole teaching amounts to little more than one of rapid exercises in composition, keeping the main lines or masses fresh in the mind and ignoring entirely all the details which can be worked in afterwards or, as Cozens himself would have said, suggest themselves in the subordinate parts. The method is consciously in opposition to that of the ordinary drawing master, and his hostility to it is easily to be understood ; for its whole intention is to relegate to a second or even lower place the careful representation of detail which is still the ordinary stock-in-trade of the practitioner. Cozens went too far in assuming that such representation was within the reach of everyone and needed no teaching, but, on the whole, his opposition is on sound lines.

The idea of any method which will bring easily and instantaneously before the view a conception of an ideal landscape is, of course, a chimaera, and so far as he was not merely teaching the importance of first arriving at a composition, Cozens' whole method is fanciful. But in formulating it, Cozens was not the innovating charlatan that he is represented. He was merely accepting the charlatanry of the ordinary drawing master of his day and adapting to his own notion of landscapes a method which was familiar to them in drawing from nature. The drawing books of the period abound in simple and easy methods of learning to draw without trouble. Drawing outlines and shading from Nature



ALEXANDER COZENS. "THE NEW METHOD," PLATE 9  
"Two hills . . . near each other. At a moderate distance from the bottom of the view."  
Aquatint. Size of original plate,  $9\frac{7}{16} \times 12\frac{1}{16}$  inches



by means of the camera obscura was a favourite device and actually much used. It brought the picture-to-be instantaneously upon the paper for the learner to work over with his pencil. Another and more fantastic method was to trace direct from Nature by means of oiled paper and a peep-hole. This method is often given as an alternative to the camera obscura; any difficulties in explaining the working are easily evaded by passing at once to the use of tracing paper or calking in copying prints, for which it is certainly better adapted. Cozens' method was merely an adaptation of this idea to the composition of ideal landscapes—he even recommends it as a means of copying prints—and if his notion is as fantastic as that of his contemporaries, at any rate it reveals greater truths by the way.

If tracing was employed by Cozens in common with his contemporaries, it evidently had a peculiar fascination for him. He uses it also in his *Principles of Human Beauty* for constructing from the selected features his primal lines of simple beauty and then for the variations which produced the types of character. It is not impossible that somewhere at the back of his mind Cozens aimed at a similar analysis of landscape. Edwards credits him with a publication, "The Various Species of Composition in Nature," which may have consisted of a philosophy of landscape in which all compositions, like the human face, could be arranged as "simple beauty" and beauty of the "various characters." Such a compendium would have given the finishing touch to the theory of blotting; for it would have presented the pupil with the abstract lines of all possible compositions, whose details and incidents could then have been supplied by the suggestions of the



“ Blotting ” brush. But if this was ever in Cozens’ mind, he is careful to give scarcely a hint of it in the book, and as the “ New Method ” was published almost at the end of his life, he had perhaps by this time given up hope of completing his philosophy.

In another respect the dominant place of tracing in the method is interesting. It seems strange that Cozens should have made so much use of so awkward a material as varnished paper. He does, it is true, mention incidentally the possibility of blotting faintly on the paper and completing the drawing upon it without tracing, or of using ordinary paper and a frame for tracing. The former method would have sacrificed the extreme effectiveness of the dead black blot which alone would be enough to condemn it, while the latter would only be an imperfect method of tracing. If he had wished to use ordinary paper for his finished drawings Cozens might have adopted any of the various methods of transference from the tracing to another paper which abound in the drawing books of the time. The reason that he did not do so is, no doubt, that all such methods depend upon outline. Cozens’ whole teaching eliminated outline except for the figures and animals in the foreground. He could use fine pen outline when he wished, and he could mix bold pen strokes (not outlines) with broad brushwork in an intermediate type of blot. But in the finished drawings, such as those of which he speaks in the treatise, pen outline has no place in his elaborate gradations of tone and modelling. The brush was necessary both to preserve the character of the blot and to produce the effect of the finished drawing itself, and to trace brushwork the brush must be used on the tracing paper itself. Nor perhaps was varnished



ALEXANDER COZENS. "THE NEW METHOD," PLATE 5  
"A narrow flat almost parallel and next to the eye, etc."  
Aquatint Size of original plate,  $9\frac{7}{8} \times 12\frac{7}{8}$  inches

paper so recalcitrant a material for fine brushwork as the layman might suppose. Cozens generally used it for his finer finished drawings whether traced from blots or not. It gives a glowing golden tone which is, in its way, as effective in its contrast with the black as is the dead white of the blots. A pair of drawings recently at Walker's Galleries in Bond Street showed that a finished drawing, probably traced, could be made upon this paper not from a blot, but from a sketch in pen and wash.

The inconsistency or incompleteness of the text is naturally reflected in the illustrations, but, fortunately, artistic excellence does not depend on logic, and the plates can be accepted on their merits. Some of them, notably of those reproduced here, Plates 9 and 37 look almost haphazard, but others, and those the more effective, clearly owe very little to accident. Whether they are memories of actual scenes or not, all are at any rate sufficiently representative of "ideas" to be described by titles. Cozens, indeed, half apologises for their intelligibility. "Blots," he says, "may be made more or less intelligible or correct to any degree, but they are given in this work not in a great degree of rudeness, that they may be better accommodated to the practice of beginners." It is clear that in each of the more elaborate compositions ideas of space and structure consciously or unconsciously, guided Cozens' hand in all the secondary lines, if lines they can be called, just as ideas of decorative disposition guided him in the main masses. Were the subordinate lines and masses allowed to throw themselves in different directions, conflicting with each other and with the main masses, much, if not the whole, of the effect would be lost. The absence of all detail and incident is an actual



ALEXANDER COZENS. "THE NEW METHOD," PLATE 40  
Aquatint.

Size of original plate,  $9\frac{1}{2} \times 12\frac{1}{2}$  inches

aid to the concentration. It gives them, too, the great virtue of suggestiveness. Some will find in them hints of mystery or a hundred associations pleasant or unpleasant, others, perhaps, the interest in the fourth dimension which is extolled as a virtue in recent art. Altogether in this respect they afford an even more fertile field for æsthetic theorising than Cozens can ever have hoped from them in elaborations and variations of actual landscapes.

The blots used as illustrations for the book are on the whole more elaborate and careful than usual. Of the two recently acquired by the Victoria and Albert Museum, the one reproduced for comparison in this article is clumsier in its forms, though it is quite as intelligible and as definitely spatial. Those at the British Museum are much slighter, though they, too, pass over indistinguishably into mere rough sketches. Consequently it is in these illustrations that Cozens shows at its best the extreme effectiveness of the bold massing of black and white. The aquatint method reproduces quite adequately the brilliance of his own lamp-black and ink. This too is preserved in the present Plates, though the reduction in size naturally tends to confuse the forms. The uniformity of tone is broken only occasionally by an effect as of the dragged brush or of ink spreading on crinkled paper. It is this singleness of tone which most distinguishes the Blots from the rough sketches of Claude or Oriental drawings with which they have most affinity. It might have been expected to detract from their effect. So far from doing so, it adds, like the absence of detail, to the concentration. It makes them the solid, emphatic basis and core of landscape design. In vain Cozens cautions his reader



ALEXANDER COZENS. "THE NEW METHOD," PLATE 41

Mezzotint by Wm. Pether

Size of the original plate,  $9\frac{1}{2} \times 12\frac{1}{2}$  inches

that "Care must be taken to avoid the appearance of what the painters call Effect"; it is precisely as "Effects" that the blots are most striking, as the concentrated essence—not accidental, but as the result of much mental selection and reflection—of the purely pictorial elements of landscape vision.

The mezzotints, on the other hand, disclose the weakening of the whole effect when the blots are translated into ideal representations of nature according to Cozens' own conceptions. It was useless to preach the necessity of retaining the spontaneity of the blot when he attempted to construct upon it an elaborate series of "grounds" in aerial perspective, and to define details in stilted precision. Definition and articulation, in these cases, only injure the design; masses which are strong and effective in the crude opposition of the blot become merely heavy and dull when broken up and refined with detail and aerial perspective. Solidity which comes near to starkness is happier than picturesque dignity which borders on stodginess. Indeed the mezzotints, particularly Plate 41 reproduced here, exhibit these defects to a less degree than Cozens' own two drawings from Blot No. 10, one of which has now been lent by Mr. Marsh to the Tate Gallery, or several of the variations on the same theme as the mezzotints in the book.

Fortunately, apart from the finished drawings which may or may not have been based on blots, Cozens has left many drawings which are half-way between the blot and the elaboration, too full of intention in every stroke to owe anything to accident, but too fresh and free in treatment to be classed by him as finished drawings. It is in these that the most direct results of his theory are found.



Of its effects upon other men, it is not easy to speak with certainty. What we know of his son's work derives more definitely from the finished drawings, but the tree and lighting in the early nocturne, "Etna from Grotto del Capo" in the British Museum are alike pure Blotwork. Wright of Derby, who may have known Cozens at Bath before he retired to Derby, mentions in his list of his pictures several as from Cozens. The curious description of two of these, as "Close Scenes" seems to connect them with Plate 14 of the book, "a close or confined scene." His influence on Gainsborough whom he may also have met in Bath is still to be worked out. A most effective sepia landscape by Romney in the Print Room seems definitely connected with Cozens' methods. But it is chiefly in the bold and sketchy work of the next generation that his teaching bears real fruit, when in Girtin and Turner the direct and forcible massing becomes associated with its natural complement, colour, and the apparent spontaneity of the blot, with its insistence on mass and subtle suggestions of line and light, becomes, as Cozens recommended, the principal element in the representation of Nature. It is a curious irony that the legend invented to ridicule Cozens, the use of direct colour in the preparation of his blots, should have credited him with the one feature most lacking in his own practice and the one essential to bring it to universally recognised success.

There are two other publications of considerable interest in the volume acquired by the Print Room and containing the "New Method." The first is a copy of Cozens' "The Shape, Skeleton and Foliage of Thirty-two Species of Trees, For the Use of Painting and Drawing, 1771." The book is mentioned by





ALEXANDER COZENS. VIEW IN ITALY  
Soft Ground Etching. Victoria and Albert Museum  
Size of original plate,  $6\frac{1}{4} \times 10\frac{3}{8}$  inches.

Edwards, who says that it was republished in 1786. The frontispiece is etched as are the plates ; it bears a date April 27th, but not the name of the author except for an inscription in pencil, apparently in Cozens' own hand, *Cozens del, et fecit, la suite, 32 fr.* The plates are small representations, half pictorial, half diagrammatic of the various trees, displaying at once the growth of the tree in skeleton, its general outline in full foliage, and the characteristic shape of the foliage in detail. They are exceedingly clever and full of useful hints, and exhibit the habit of accurate observation and semi-scientific generalisation upon which Cozens based his theories of ideal composition. He naturally succeeds better in analysing the typical features of the perfect tree of each species than in depicting, as he attempts in the "Principles" the ideal types of simple and charactered human beauty. The skies illustrated in the "New Method" are similar, in their dry and diagrammatic treatment, to the Forest Trees, and they may, too, have been originally prepared for separate publication. That neither of these is to be taken as the measure of Cozens' achievement on the copper-plate is proved by another new discovery, a soft ground etching dated 1751, which has just been bought by the Victoria and Albert Museum. It is here called a "*View in Italy.*" It is an agreeable if in no way remarkable essay in the then current convention of heroic landscape, and it shows no signs of amateurishness or want of skill. Quite possibly others will come to light. At any rate the collection of his early drawings (1746) at the British Museum contains several which are deliberately executed in the manner of Italian landscape etching and may conceivably have been intended for transfer to the copper-plate.



JOHN ROBERT COZENS. FIRS  
Soft Ground Etching, washed with Indian ink  
British Museum. Size of original plate,  $9\frac{1}{2} \times 12\frac{1}{4}$  inches

The "Forest Trees" are followed in the British Museum volume by the more picturesque essay on the same theme by Alexander's son, J. R. Cozens. Unlike the father the son has always held an honourable place in the history of English art, and though his life history is almost as obscure—the date of his death, even, is not quite certain and that accepted for his birth rests on very slender evidence—his fame has been supported by the constant repetition of a double credential, the enthusiastic praise of Constable, and the high prices paid for his drawings at the Beckford sale in 1804. Less concentrated and full of force than his father's, his drawings are more subtle and, in one sense, imaginative. He has not only far greater technical accomplishment, but he has a wider range of subject, and is more sustained and sensitive in his emotional interpretation. The fourteen soft ground etchings, washed in monochrome by hand and signed in ink, which compose the series in the British Museum, are naturally, not outstanding examples of his art, for there is no inspiration in the portraiture of a tree to compare with that of the Swiss and Italian views which he constantly elaborated as his father did certain ideal compositions. He aims here at literal and exact characterisation, and there is little scope for either the grandeur of conception or the subtlety of accidental detail which together fill the whole of his finest drawings with poetry. None the less the drawings are good examples of his light touch and delicate observation and of the examples here illustrated, the "Firs" has some effective lighting.

These plates have, like the father's "New Method" and "Forest Trees" bound with them, the merit of novelty,



JOHN ROBERT COZENS CEDARS

Soft Ground Etching, washed with Indian ink  
British Museum. Size of original plate,  $9\frac{1}{2} \times 12\frac{1}{4}$  inches

but to a less degree. Though the Print Room already possessed a similar set, also washed by hand and signed in ink, as well as a set of the lettered and aquatinted series published in 1789, and another of a re-issue, by W. H. Pyne, of 1814 (thirteen plates only), none of these is mentioned, as is noted in the Thieme-Becker dictionary, by any English writer. It cannot be said with certainty that Cozens was himself the aquatinter, for the inscriptions on the aquatinted plates themselves say only "Published Feby. 1st, 1789," with the signature. But probably he was. At any rate the manuscript signatures on the Print Room proofs show him to have been himself the etcher. Two other plates are given to him by Edwards who did not know of these. They are described as a "Castle of Sant'Angelo at Rome" and an "Idea of a Lake," both "extremely slight and not very creditable to the artist." Neither is otherwise recorded, nor are they in the Print Room of the British Museum, unless the latter can be identified with a small etching of an Italian village, with ruins standing over water, which is among the prints given to the Museum by Lady Lucas, and has the name Cozens in an old hand on the back. It is certainly extremely slight, and the water is probably a lake, but this is scarcely enough for identification. As in the case of the father, there may well be other plates by the son and, in particular, certain aquatint views of Bath, by or after J. R. Cozens, dating from the 'seventies, though mentioned in old catalogues, still appear to be missing. There is a vast field of research still to be covered by the historians of English art in the Eighteenth Century, though possibly few discoveries so welcome and interesting as that of this volume by the British Museum.



## THE ETCHINGS OF E. S. LUMSDEN, R.E.

BY MALCOLM C. SALAMAN

**H**AD there been no such cities in the world as Benares and Jodhpur, no such river as Ganges, I verily believe that Ernest Stephen Lumsden would have felt it necessary to invent them ; for not until he heard them calling to him out of the very heart of the East, and his artist spirit found them, and his pictorial imagination began to respond to the wonder of the strange beauties offered by their immemorial aspects of native life and structure, did he find himself completely as an etcher. Other scenes his art has pictured upon the copper with charm and delicate accomplishment, but it is pre-eminently by his Indian plates he has won the distinctive place he holds among the more masterly of contemporary etchers. The mere mention of a Lumsden etching now invariably conjures up visions of Benares and the Holy River, sun-suffused in dream-like quiet or animated with crowds of bathing pilgrims, or maybe strangely illuminative glimpses of the desert cities of Rajputana, with a vitality of artistic beauty that seems to interpret the spell of India's mysterious actualities with an intuitive truthfulness of suggestion. In his presentment upon the copper of the daily scenes of native Indian life Mr. Lumsden has never been tempted from his independence of conception, his authenticity of expression, even by the Oriental witchery of the etcher

with whom, of all others, albeit so different in temperament and outlook, he is most in sympathy, the eminent Dutch artist, Marius Alexander Bauer. Mr. Lumsden's vision, content to suggest an India with the unfathomable charm of a never-changing present, gives not a hint of that glamour of long past romance and magnificence through which Mr. Bauer looks pictorially upon palace, temple, bazaar and people. The multitude moves perennially to the common call of the bazaar's activities, to the traffic of the market-place, to the diurnal ecstasy of the *puja* by the sacred bathing-places, but never, as in the India of Mr. Bauer's imaginative vision, does pageantry of force or faith come with dramatic motive into Mr. Lumsden's picture, whether upon copper-plate or canvas.

It was as a figure-painter in oils, with a strong leaning towards portraiture, that Mr. Lumsden, born in 1883 (December 22nd), began his artistic career, but an innate feeling for line early responded to the appeal of etching. He learnt the craft in no school, but with text-book and experiment he taught himself to use the needle and the acid in the traditional manner, and to scratch the dry-point line as nearly as he could in the way it seemed to him the masters had scratched it, and, being from the first sensitive to the etcher's motive, he gradually found his way upon the copper to a frank expression of his artistic self still in process of development. It was in Madrid that he etched the first plate of which he ever issued impressions, and wrought his first dry-point. This was in 1905, and during that year and the next he completed thirty-one plates which may be recorded. These included a couple of the self-portraits which every self-respecting student of Rembrandt's and Whistler's



etchings feels he owes to his art ; otherwise his subjects were for the most part of architectural interest, found chiefly in and about Reading, at that time his home, and Ludlow. Of these plates but few impressions were taken, mostly under ten, while only *Old Gateway, Ludlow, No. II.*, attained the importance of an edition of thirty. There was one plate of this period, however, perhaps the most desirable of all, *The Plane Tree*, which might well appeal to collectors, especially in its rare first state ; the second state, with the whole of the foreground in shadow, having less charm. But a couple of years later Mr. Lumsden repeated the subject on zinc, and this plate gives more nearly the charm of the first state of the copper. With these early plates he was, of course, feeling his way, not always sure of his medium, yet gradually gaining knowledge and command of its resources, while his line was acquiring a graphic eloquence which aimed as yet less at the etcher's magic of pictorial suggestion, which came to him later with the emotion of Eastern experience, than at precise statement of form. By the year 1907, when he went to Paris, his power over the copper had become equal to the demands of a fine selective vision and searching draughtsmanship, and he wrought some seventeen plates which may be known as the "French Set." Of these the *St. Sulpice* and the five bearing the general title of *Paris in Construction*, were distinguished by a graphic authority and freshness of outlook that revealed the advent of a new etcher worthy the attention of discriminating collectors.

The animated streets of Paris naturally fascinated the young artist, especially those in which the houses bore the mellowing impress of time, but, though as an etcher he could not but carry in memory the Paris of Meryon's

haunting conceptions, he looked at the old buildings as at the new with his own eyes. Moved artistically by the picturesque actualities of Paris, he saw great structures of scaffolding that stood for new buildings rising in lofty, majestic contrast with neighbouring old houses modest and simple of aspect, and his etcher's instinct would elicit from the wonderful intricacies of the scaffoldings, the potent engines of construction, the girders and frames of the edifices themselves in massive growth, the lines essential to symmetrical compactness of design which would imperatively call his needle to the copper. This symmetry of design is remarkable especially in *The Horses*, and the *Tour du Sacré Cœur*, with scaffolding the leading motive of each, yet differently conceived in its pictorial relation to the architecture in being and in course of erection ; but *The Horses*, which is among our illustrations, attracts with something more than design. The conception has found a beauty expressive not only in the contrasting aspect of the buildings, but in the accidental significance of man and beast and their activities for which the tall, unfinished edifice is waiting in its need. Those workmen about to ascend the scaffolding, and those horses, shadowed in the morning sunlight, straining forward under the heavy burden of the cart, animate the scene with a strangely impressive vitality. Done fourteen years ago, and differing in conception and in manner from his Eastern plates as much as did Whistler's Thames etchings from his Venice plates, *The Horses* marks the first important stage in Mr. Lumsden's development.

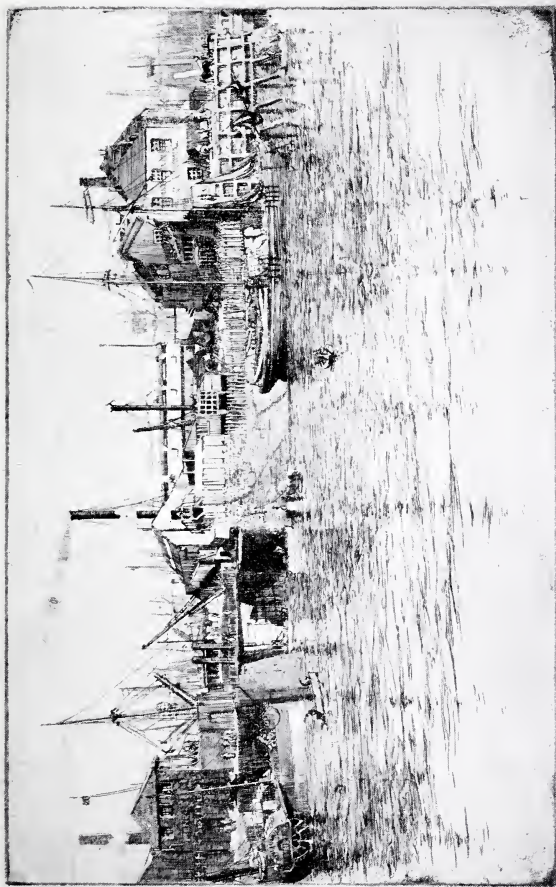
The "Scottish Set" of 1909 next claims attention. This was the year in which he was elected an Associate of the Royal Society of Painter-Etchers ; he became a



PARIS IN CONSTRUCTION, No. 1. THE HORSES (First State)  
ETCHING BY E. S. LUMSDEN, R.E.  
Size of original,  $7\frac{1}{8} \times 4\frac{1}{8}$  inches

Fellow in 1915. It was natural, since Mr. Lumsden has long been domiciled in Edinburgh, that in that picturesque city and at Leith several interesting subjects should engage his needle ; but there are two plates of this series that call for special mention. *Menzies and Co.*, which is seen here in reproduction, is certainly the etcher's most important achievement of this period, and it is a plate which any etcher might be proud to claim, so fine is it in technique, in pictorial planning, in actuality of presentment, and, if in finesse of draughtmanship it owes something to the inspiration of Whistler's Thames plates, the vivacity of conception is all Mr. Lumsden's own. How buoyant the water looks, with its suggestive lines giving inevitable motion to the boats ; how vividly the business of the wharf is felt, with the distant masts in the docks beyond seeming to emphasise the actuality of the scene ! *Loch Shiel* was a slightly earlier work, the technique not quite so vivacious ; but in the charm with which the spacious calm of the loch is depicted one may divine a promise of the vision that was later to reveal the beauties of India's Holy River.

In *The Steam Crane* Mr. Lumsden responded again, with even more vigorous and alert draughtsmanship to the fascination of scaffolding and architecture in the making ; then he turned for the moment to pure landscape, and wrought the two little plates of *A Suffolk Common*, interesting rather as fresh artistic adventure than as specially individual expression. But the wander-spirit had awakened in him, and in 1910 he began the far travel that was to lead him Eastward. In Victoria, British Columbia, he etched a matter of eight plates, in which with conscientious artistic interest, but little warmth of spirit, he pictured the characteristics of the

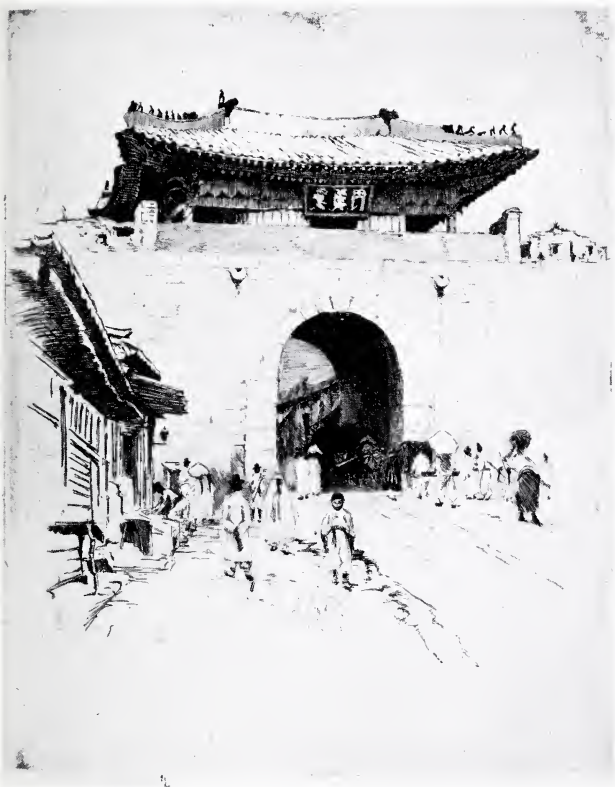


MENZIES & Co. (Trial Proof). ETCHING BY E. S. LUMSDEN, R.E.  
Size of original,  $6\frac{1}{10} \times 10$  inches

place, especially in *The Indian Reserve*, *The "Empress," Douglas Street* and *Fort Street*, though none of these plates can be said to represent his art at its happiest. He was evidently not in sympathy with the country or the life there ; it was all too hard and raw for his temperament. But Kipling's "From Sea to Sea" had inspired in the artist a longing for the Far East, and between Victoria and Tokyo there lay only the Pacific Ocean. So to Tokyo he voyaged, and there he etched three plates, the first of the "Far East Set" ; then on he went to Corea. There, in one of the entrances to its capital seen in brilliant light, he found a subject after his heart. *Seoul : West Gate*, reproduced here, derives its engaging dignity of design from the archway through the wall crowned by a low-built gatehouse curiously roofed, and here we see Mr. Lumsden's art expanding with the warmth of the Eastern sun, and recording with a freshly inspired vivacity of linear suggestion his delighted interest in the strange picturesqueness and characteristic manner of the people that animate the scene. This West Gate of Seoul might almost be called the Eastern Gate by which Mr. Lumsden first entered his kingdom as an etcher.

China does not seem to have induced him to a lengthy stay, though Peking could not but offer attractive subjects to his needle. *Peking : City Wall*, which is reproduced, is a plate of delicate accomplishment with lines exquisitely bitten, in which the deep shadow of the wall makes one feel all the more the hot sunshine upon the road's thick, white dust ; to this, however, the natives making their way on foot or on wheels are apparently insensible. Of a similar delicacy is *Entrance to "Altar of Heaven,"* while other notable plates of this





SEOUL: WEST GATE. ETCHING BY E. S. LUMSDEN, R.E.  
Size of original,  $9\frac{1}{8} \times 7\frac{1}{8}$  inches



PEKING: CITY WALL. ETCHING BY E. S. LUMSDEN, R.E.  
Size of original,  $8 \frac{1}{8} \times 7 \frac{1}{8}$  inches



set are *Peking Shops*, *Chien Mein from Without*, and *The Great Wall*.

Of his short visit to Burma Mr. Lumsden's most important record upon the copper is *On the Platform of the Pagoda*, in which he has revelled with his needle in tracing the elaborately figured ornamentation of the structure, from its doorway, stage upon stage, upward to the aspiring pinnacle, which is gracefully rivalled in its height by a group of tall, slender palm-trees. This was the earliest of the "First Burmese and Indian Set," dating from 1912-13, which includes some of the most beautiful and original etchings that stand to the artist's credit, for among these we see the commencing enchantment of his imagination and his vision by the beauties and wonders of Benares and the Rajput cities.

With this enchantment came a subtle change in his idea of interpretation. Light began to assert a dominance in his pictorial motives. For all the artist in him would be alert with wonder as he gazed upon Ganges and the Sacred City of the Hindus, and he saw that the semi-circle of its entrancing river-front, with the temples and palaces, the mysterious *gháts*, the worshippers' bathing-shelters, the awnings and umbrellas of the priests, and the boats of local character floating idly upon the sanctified waters, borrowed a magic of beauty from the ambient sunlight saturating the hot, moist, languorous atmosphere, sunlight of a quality such as he had not known quite the same elsewhere in his tropical experience. In this light, with its all-embracing effect of visibility, Mr. Lumsden found new inspiration, interpreting its enchanting influence with a suggestive witchery of line in harmonious compact with the shapes of sun-filled spaces. This we see exquisitely exemplified



BENARES, No. II. ETCHING BY E. S. LUMSDEN, R.E.  
Size of original,  $7\frac{1}{8} \times 9\frac{1}{8}$  inches

in the four plates known as *Benares No. 1*, *Benares No. 2*, reproduced here, *Benares No. 3*, and *The Holy River*, all of which are now as rare as they are desirable. Another Benares plate of peculiar charm is *The Pipal Tree*. Across the upper part of the picture spread full-leaved branches of the sacred tree of the Hindus, while one sees, on the shore below casual natives, the awnings and umbrellas, and the river stretching away in its unruffled calm. But in no etchings of this series has the artist made his copper respond to a more dream-like beauty of impression than in the four he wrought on his first visit to Rajputana: *Jaipur—Evening, No. I.* and *No. II.*, *Jaipur—Morning*, and *Udaipur—Morning*. The exquisite delicacy of his etching he aided by a very sensitive printing with ink of warmer tone than usual, the proportion of burnt umber to Frankfort black being larger, a refinement of impression he used also in some of his Benares plates.

Mr. Lumsden etched only one home plate before returning to India in 1913, when he found the subjects of his "Second Indian Set," comprising twenty-seven plates, all in Benares or Jodhpur. The famous desert city, with its towering fort, its palace, its temple, the rumorous bazaar, the *chauk*, or market place, where the bulls and camels bring the desert in, the character and avocations of the people, all enveloped in a drier atmosphere, exercises a fascination upon Mr. Lumsden scarcely less than that of Benares itself, and some of his Jodhpur plates are among his best and most characteristic. Of these two are shown here in reproduction. *Jodhpur from the Desert*, a little plate of exquisite daintiness and grace; and *The Bazaar: Jodhpur*, which gives us a vivid impression of the life and character of the crowd in a vista



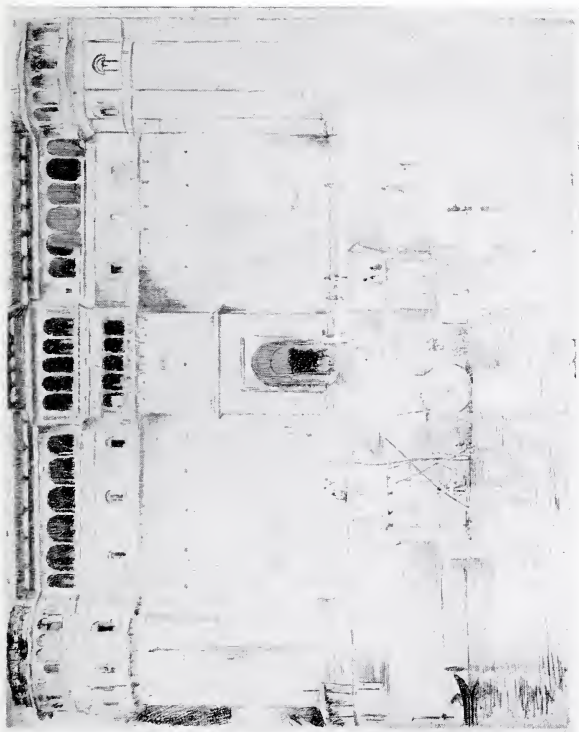
JODHPUR FROM THE DESERT. ETCHING BY E. S. LUMSDEN, R.E.  
Size of original,  $4\frac{1}{16} \times 5\frac{11}{16}$  inches



THE BAZAAR : JODHPUR. ETCHING BY E. S. LUMSDEN, R.E.  
Size of original,  $4\frac{1}{8} \times 6\frac{1}{2}$  inches

of shop-buildings, with the camels and their riders boldly and effectively placed in a composition that is happy in its accidental charm. Equally good is the companion plate, *The Bazaar: A Grey Day*. Very beautiful etchings, in which the artist has fused in his conception the very poetry of the scene, are *Jodhpur: Evening*, and *Jodhpur: Sunset*, when quiet has fallen upon the city, and the camels and the desert-folk are going homeward. *Fort and City* is a fine example of the etcher's original and comprehensive vision, holding in pictorial unity of conception the steep, rugged foreground, the hill-top fortress, the sounding city, rich and warm, smouldering and glittering in the plain, to borrow John Davidson's phrase, and the far elusive desert. Others of the Jodhpur plates that claim particular admiration for their vital artistic response to the etching motive are *The Temple Steps*, with the group of resting camels, *The Palace*, *The Market Place*, *Sword-Makers*, *Shop and Temple*, *The Fruit Shop*, and *The Chauk*, a design of curiously interesting invention and pictorial content.

Of the Benares plates in this series *A River Palace* stands by itself, a conception of singular beauty, of haunting charm. I can imagine Mr. Lumsden out in his boat one hot evening, with vision almost hypnotised by the pervading tranquillity of the twilight scene, happening upon this palace-front so lovely in its envelope of golden haze, and being inspired by it to feel that his needle's point should be lyrical enough upon the copper to "charm magic casements." Most delicately he has etched, and I would our reproduction could give the exquisite effect of his printing with the warm-toned ink. *Jasmine Sellers* takes us, for the moment, away from the



A RIVER PALACE. ETCHING BY E. S. LUMSDEN, R.E.  
Size of original,  $9\frac{13}{16} \times 7\frac{13}{16}$  inches



river-front, and shows us the vendors of the pale, sweet-scented flowers locally fraught with significance, and the crowd, with its possible purchasers passing by the back of the Golden Temple. This plate marks a growing tendency of the artist, richly developed in some of his later productions, to search the crowd for individual as well as collective character, and make this a prominent pictorial factor. But the river-front is the essential Benares for Mr. Lumsden, and this engaged his art inspiringly with typical scenes in *The Umbrella*, *Awnings and Umbrellas*, and *Boats unloading on Ganges*.

We come now to the "Third Indian and Ladak Set," and this includes plates which, while making the artist shine more prominently in the galaxy of modern etchers, assert a masterly authority that cannot justly be disputed. In the early part of the war-period Mr. Lumsden, denied the privilege of active military service, made his way back to India, where he remained four years, and for a time he was free to wander at the beck of his art. Of his journey to wild, mountainous Ladak, on the Tibet border, where the ancient monasteries of the Lamas, with the aspect rather of grim fortresses, stand defiant, as it were, in apparently inaccessible positions on the lofty mountain sides, Mr. Lumsden has etched four records, two of these of unique importance. Never before, I believe, has this district been pictured, and *Triksé Monastery* probably stands alone as a representation upon the copper-plate. Against rolling clouds in a dark, stormy sky the capacious habitation of these mysterious monks is seen rock-perched at its great altitude, while, far below, a small caravan is making its slow way along the road at the mountain's foot. But it was inside one of the monasteries "on the cold hill's



THE LAMAS. ETCHING BY E. S. LUMSDEN, R.E.

Published by P. & D. Colnaghi & Co. Size of original,  $13\frac{7}{8} \times 9\frac{1}{8}$  inches

side " at Leh, the Ladak capital, that Mr. Lumsden witnessed the weird scene which gave him the motive for a masterpiece. I am convinced that this is a just description of *The Lamas*, and I venture to say that nothing more original, more impressively beautiful, has been done in contemporary etching. It is, indeed, to illustrate the artist's consummate achievement as a master-etcher that this plate has been selected for reproduction, though we can give here but a faint hint of the splendid original with its rich, warm tone in the printing. For Mr. Lumsden is not one of those who leave to others the business of printing; on the contrary, he does not consider his conception is fully expressed unless in the proof of his own handling. In *The Lamas*, amid a mysterious environment of darkness relieved by strange light falling on the Mongolian faces of the worshippers and the hanging fabrics of sacred import, we see a group of Buddhist monks seated cross-legged at their ritual, that is, of Buddhism in the debased form followed in the Ladak monasteries, with its continuous din of chaunting, shawm-playing, drum-beating, cymbal-clashing, and its ceremonial drinking of butter-tea. This is pictorially conceived with extraordinary artistic power; elements of the scene which might suggest ugliness to the prosaic vision being composed into a harmony that compels beauty. And all the tonal effect, even in the deep shadows, is achieved entirely by the pure etched line with all its rich resources of suggestion.

The allure of Benares called Mr. Lumsden for the third time, and again he found the river-front abounding in endless pictorial motives for his needle. But, as he would gaze from his boat, day after day at sunrise and onward, at the wonderful scenes of the Hindus at their

bathing ritual, or *puja*, in the Ganges waters, gradually he would discern the infinitely varied character of these scenes, and the emotional influence of the religious ceremonial actuating this multitude of human beings would awaken his artistic intuitions to fuller comprehension. Then, in his conception, the architectural fascination of the palaces and temples would become subordinate to an absorbing pictorial interest in the physiognomies and figures, in wet clinging draperies or partially or completely nude, of the worshippers ; while the awnings and umbrellas, valuable always as factors of design, would assert their proper significance as shelters where in professional solemnity the Brahmin priests are wont to sit diurnally, to direct the ablutions of the pilgrims, take charge of their clothes while bathing, put the caste-marks on their foreheads afterwards, and for these services receive small offerings. With wonderful unity and vitality of impression Mr. Lumsden has conveyed the very sense and spirit of these scenes in those splendid etchings, *The Bathers*, and *A Mela Crowd, Worshippers*, with its harmonious solemnity of design, and *Hail! The Sun*, with its uplifting emotion. A thoroughly individual etcher's charm, too, with characteristic beauty of conception, distinguishes *Shiva's Bull*, *The Black Boat*, *Gunga*, and the nobly designed *Ganges Boats: Morning*.

Lately Mr. Lumsden has felt more strongly than ever before the lure of the dry-point. He has used it with rare emotional effect in *The Cenotaph*, a brave attempt to interpret pictorially the psychological aspect of the London crowd in the wintry chill beside the Whitehall War Memorial ; and with it also he has responded to his re-awakened feeling for portraiture. Drawing direct



"THE CONNOISSEUR." PORTRAIT OF MALCOLM C. SALAMAN  
DRY-POINT BY E. S. LUMSDEN, R.E.

Published by P. & D. Colnaghi & Co. Size of original,  $11\frac{5}{8} \times 9\frac{1}{8}$  inches

upon the copper, he aims at expressing the essential character of his subject rather than a transient mood. In *The Reader* Mr. Lumsden has realised this with a remarkable study of the sitter's salient features compressed by the mental concentration upon the book. In *The Connoisseur*, as he flatteringly calls his brilliant portrait of the present writer, he has wrought so sensitively and so incisively with his dry-point that, like Hamlet's way with his mother, he has turned "mine eyes into my very soul." And what more could artist desire to do to a critic ?

A COMPLETE LIST OF ETCHINGS AND DRY-POINTS  
BY E. S. LUMSDEN, R.E.

*Etching is understood in every case unless the letter D. indicates that the plate is a Dry-point. The numbers in italics signify the editions.*

- 1905— 1. THE MADRID FORGE. 10  
2. FRUIT SHOP, MADRID. *D.* 2  
3. A WHARF ON THE SEINE. 2

READING SET.

4. THE OLD "THREE TUNS," READING. *D.*  
5, 5A. do. (two plates ; all proofs of the smaller, 5A, probably destroyed). 5  
6. THE OLD WORKHOUSE. *D.* 2  
7, 8. THE GOODS YARD. *D* and *E.* 1 each  
9. ON THE KENNET, No. 1. *D.* 5  
10. STEEPLE PLACE, READING. 5  
11. THE LITTLE FORGE. *D.* *Under 10*  
12. EDWARD WITHNALL. *D.* 1  
13. SELF-PORTRAIT, No. I. *D.* 2  
14. CRANE WHARF, READING. *D.* 5  
15. THE KENNET WITH CRANE WHARF. *D.* 5

- 1906—16. SELF-PORTRAIT, No. II. *D.* *Under 10.*  
 17. PORTRAIT, THE WINE SKIN. *Under 10*  
 18. CRANE WHARF, READING. *Very few*  
 19. STUDY FROM MODEL. *D.*  
 20. ON THE KENNET, No. II. *6*  
 21. THE TIMBER CRANE. *Under 10.* Also dry-point of same (21A), probably all proofs destroyed.  
 22. A TUG ON THE KENNET. *5*  
 23. HIGH BRIDGE, READING. *D.* *2*  
 24. THE PLANE-TREE, WINTER. *5*  
 25. THE OLD "CRANE." *D.* *2*

#### LUDLOW SET.

- 26—28. OLD GATEWAY, LUDLOW, No. I., *3*; No. II.,  
*30*; No. III., *10*  
 29. HARP LANE, LUDLOW. *3*  
 30. RAVEN LANE, LUDLOW. *2*  
 Several Ludlow plates, of which all proofs are probably destroyed.  
 31. THE PLANE-TREE (with foreground in shadow)  
*Under 20*

#### FRENCH SET.

- 1907—32. PARIS IN CONSTRUCTION, No. I THE HORSES. *50*  
 33. do. do. No. II. *20*  
 34. do. do. No. III. *10*  
 35. do. do. No. IV., SACRÉ CŒUR. *40*  
 36. do. do. No. V. *40*  
 37. SAINT SULPICE. *50*  
 38. RUE FÉROU. *20*  
 39. RUE BERNARD-PALISSY, No. I. *5*  
 40. THE LITTLE PLANE-TREE. *25*



41. THE QUAI, WINTER. 40  
 42. LA MAISON DE SABRA. 30  
 43. LE PASSAGE DU DRAGON. 50  
 44. BOIS ET CHARBONS. 20  
 45. NEAR CHATILLON. 10  
 46. LES HALLES. 35  
 47. PONT NEUF. 5  
 48. RUE BERNARD-PALISSY, No. II. 25  
 1908—49. TOWERS OF NOTRE DAME FROM NORTH. 50  
 50. WINDSOR (with all four states). 11  
 51. THE PLANE-TREE, No. II (zinc). Under 10  
 52. HIGH BRIDGE, READING. 15  
 53. THE FIR. 40  
 54. THE LITTLE WILLOW. 7  
 55. AT THE PRESS. (Exhibition invitation card.  
 Proof with etched letters.) 1  
 56 (A-C). THREE AQUATINTS FROM WATER-COLOURS  
 OF KASHMIR, by Fred Parker. 15 sets

#### SCOTTISH SET.

- 1909—57. TREE AND ROCK. 1  
 58. THE CASTLE ROCK, No. I. (horizontal), 12  
 59. THE CASTLE ROCK, No. II. (upright), 7  
 60. THE CASTLE ROCK, No. III. (upright study  
 of trees). 30  
 61. THE EMPTY CANAL. 30  
 62. LOCH SHIELDAIG. 40  
 63. LOCH TORRIDON. 48  
 64. NEAR INVERNESS. 12  
 65. THE PIER. 35  
 66. THE "FIGURE OF 8." 40  
 67. WATER OF LEITH. 30; 67A. Another version. 1  
 68. THE COWGATE. 50

69. THE DEAN BRIDGE. 50  
 70. SOUTH QUEENSFERRY. 15  
 71. GEORGE STREET, EDINBURGH. 39  
 72. THE NORTH BRIDGE. 27  
 73. LOW TIDE, LEITH. 30  
 74. LEITH DOCKS. 2  
 75. MENZIES AND CO. 50  
 76-77. THE FORTH BRIDGE, No. I., 50 ; No. II., 5  
 78. AMSTERDAM. 20  
 79. do. (smaller plate). 1  
 1910-80. THE STEAM CRANE. 50  
 81-82. A SUFFOLK COMMON, No. I., 22 ; No. II., 9

#### VICTORIA, BRITISH COLUMBIA.

83. FORT STREET. 50  
 84. DOUGLAS STREET. 50  
 85. TIMBER HOUSES. 20  
 86. ESQUIMAULT. 30  
 87. PAINT WORKS. 20  
 88. THE INDIAN RESERVE. 40  
 89. THE "EMPRESS." 25  
 90. THE LUMBER MILL. 30

#### FAR EAST SET.

- 91-93. TOKYO, No. I (upright), 20 ; No. II. (horizontal), 15 ; No. III. (horizontal), 3  
 94. "EN VOYAGE." 6  
 95. SEOUL : WEST GATE. 50  
 96. PEKING : CITY WALL. 50  
 97. YUNG-TING-MEIN. 50  
 98. PEKING SHOPS. 45  
 99. ENTRANCE TO "ALTAR OF HEAVEN." 50  
 100. CHIEN MEIN FROM WITHOUT. 50

101. THE GREAT WALL. 30  
 102. S.M.R., DAIREN. 50  
 103. THE PUNT. 50  
 104. MAPLEDURHAM. 20

FIRST BURMESE AND INDIAN SET.

- 1912—105. ON THE PAGODA PLATFORM (trial plate). 3  
 106. ON THE PAGODA PLATFORM (final plate). 50  
 107. GUARDIANS OF THE PAGODA. 50  
 108. ENTRANCE TO THE PAGODA (unfinished).  
 109. ON THE STAIRS OF THE PAGODA. 2  
 110. CHINESE RANGOON. 50  
 111. THE MOSQUE. 50  
 112. THE JUMNA. 53  
 113. BENARES, No. I. (upright). 53  
 114. BENARES, No. II. (horizontal). 53  
 115. THE HOLY RIVER. 53  
 116. THE PATH BY GUNGA. 53  
 117. PILGRIMS, BENARES. 53  
 118. THE TOMB IN THE PALMS. 50  
 119. DISTANT BENARES (two states). D. 4  
 120. THE PIPAL TREE. 50  
 121. THE LITTLE BENARES. 50  
 122. BENARES, No. III (large river front). 50  
 123. A BENARES GHÁT (large plate). 2  
 124. A BENARES GHÁT (smaller plate). 50  
 125. JAIPUR, EVENING, No. I. (upright). 50  
 126. JAIPUR, EVENING, No. II. (horizontal). 50  
 127. UDAIPUR, MORNING. 50  
 128. JAIPUR, MORNING. 50  
 129. OLD HOUSES, BENARES. 1  
 130. THE WHARF, LEITH. 1  
 131. PORTRAIT. D. J. (Etched Oct., 1911). 8

## SECOND INDIAN SET.

- 1913—132. A JODHPUR GATE. 50  
 133. SHOP AND TEMPLE. 40  
 134. THE FRUIT SHOP. 50  
 1914—135. THE BAZAAR, GREY DAY. 50  
 136. do. JODHPUR. 50  
 137. THE LITTLE TEMPLE. 49  
 138. SWORD-MAKERS. 50  
 139. THE COOK SHOP. 50  
 140. JODHPUR FROM THE DESERT. 50  
 141. JODHPUR, EVENING. 50  
 142. JODHPUR, SUNSET. 50  
 143. THE MARKET PLACE. 44  
 144. THE PALACE, JODHPUR. 40  
 145. FORT AND CITY. 45  
 146. THE TEMPLE STEPS. 40  
 147. MOURNERS. 45  
 148. BOATS UNLOADING ON GANGES. 35  
 149. A RIVER PALACE. 50  
 150. AWNINGS AND UMBRELLAS. 50  
 151. JASMINE SELLERS. 50  
 152. MOSQUE AND TEMPLE. 50  
 153. THE UMBRELLA. 50  
 154. THE PRAYER FLAG. 50  
 155. A FESTIVAL, EVENING. 1  
 156. ABOVE THE RIVER. 35  
 157. A NARROW STREET. 2  
 158. THE CHAUK. 30  
 1915—159. RAID ON LONDON, SEPTEMBER, 1915. 10

## THIRD INDIAN AND LADAK SET.

- 1919—160. THE LAMAS. 45  
 161. WORSHIPPERS. 40

162. THE BATHERS. 45
163. SHIVA'S BULL. 50
164. THE BLACK BOAT (first plate). 20
165. THE BLACK BOAT (second plate). 50
166. THE PASS. 30
167. A BATHING PLACE.
168. THE BLIND BEGGAR.
- 1920—169. TRIKSÉ MONASTERY. 40
170. THE ACOLYTE. *E. and D.* 45
171. GANGES BOATS, MORNING. 50
172. GUNGA. 50
173. A MÉLA CROWD. 50
174. BURNMOUTH.
175. HAIL! THE SUN. 60
176. THE READER. *D.* 40
177. ELY.
178. THE LIBRARY. *D.* 41
179. THE SONATA. *D.*
180. LAMAYURU.
181. PORTRAIT, MY MOTHER. *D.*
182. THE CONNOISSEUR. PORTRAIT OF MALCOLM  
C. SALAMAN. *D.* 54
183. PORTRAIT STUDY.
- 1921—184. THE CENOTAPH. *D.* 36

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