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THE PRINT-COLLECTOR'S QUARTERLY

EDITED BY
FITZROY CARRINGTON

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SEYMOUR HADEN, P.R.E.
BY FREDERICK KEPPEL

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FOR MAGAZINE ILLUSTRATION
BY WILLIAM ASPENWALL BRADLEY

FREDERICK KEPPEL & COMPANY

4 EAST 39TH STREET, NEW YORK

JULY, 1911

THE PRINT-COLLECTOR'S QUARTERLY

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THE PRINT-COLLECTOR'S QUARTERLY

THE PRINT-COLLECTOR'S QUARTERLY will be published by Messrs. Frederick Keppel & Company four times a year. It will concern itself chiefly with the works of the recognized great masters of engraving and etching, both old and modern, and attention will be paid to such contemporary etchings as seem worthy of the serious consideration of collectors.

The publishers invite and will welcome any suggestions for future numbers. It is their intention to make of the QUARTERLY a magazine of permanent value to the constantly growing number of print-collectors in America, and they therefore ask for it the support of its many friends.

All print-collectors who may receive copies of the QUARTERLY are requested to preserve them, since no issue will be reprinted, and the publishers cannot promise to supply any back numbers.

A partial list of contributors to future issues of THE PRINT-COLLECTOR'S QUARTERLY will be found upon the following page.

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PERSONAL CHARACTERISTICS OF SIR SEYMOUR HADEN, P.R.E.

PART I

BY FREDERICK KEPPEL

MANY treatises have been published on Seymour Haden the artist, but not one, as yet, on Seymour Haden the man. This is as it should be; because no one can write freely and frankly on the personality of a famous man while that man is still living, and Sir Seymour lived until the year 1910, when he died at the great age of ninety-three.

I met him often every year for about thirty years, and I first made his acquaintance when he lived in his very handsome house in the aristocratic region known as Mayfair, in the west end of London. His house adjoined the residence of the Lord Chief Justice of England.

The doctrine held by the ancients that the Goddess of Fortune was stone-blind has much to warrant it. Let us take the case of three contemporary nineteenth-century etchers, all three being men of genius. I mean the two French masters, Charles Meryon and Jean-François Millet, and the Englishman Seymour Haden. The two French etchers lived in dire poverty and often had to go hungry because they had not the means to pay for a meal; while, to their English

contemporary, "the lines were fallen in pleasant places" and he never knew the wants that pinch the poor.

Born in 1818, in his father's fine house in Sloane Street, London West, Francis Seymour Haden had the advantage of coming of a good and well-known family, in easy circumstances, and the further advantage of having received an excellent university education, so that he found himself, from the first, the social equal of many of the best in the land, and he never had to invade and overcome that formidable social barrier which in England so sternly divides the "somebodies" from the "nobodies"; and during his long and active life he certainly did nothing to diminish or discredit the high social standing to which he was born and bred.

This being so, he remained to the end of his life an ideal Tory aristocrat, a condition which might be compared to that of the Bourbon kings, who "never forgot anything and never learned anything." In maintaining any opinion which he had formed, or inherited, he was as immovable as the rock of Gibraltar, and it made no difference to him if later evidence showed that his earlier opinions were wrong.

I well remember hearing that man of genius, Henry Ward Beecher, say in a sermon: "Talk of the sin of Pride—we have n't half enough of it!" Be that as it may, Seymour Haden was always a proud man, and this innate pride sometimes rendered him intolerant of the opinions of other good men whose ideas were also entitled to due respect. Indeed, I have never known a man who set a higher value on himself. Nothing was too good for him—whether it might be



PORTRAIT OF SEYMOUR HADEN AT THE AGE OF SIXTY-TWO

From the engraving by William Sherborn
 Size of the original engraving, 6 x 3 1/2 inches



PORTRAIT OF SEYMOUR HADEN AT THE AGE OF FORTY-FOUR

From his etching from life, done in 1862
Size of the original print, $7\frac{3}{4} \times 10\frac{5}{8}$ inches

his collection of the best prints by older masters, his house and its appointments great and small, or the instruments which he used when he practised surgery, —everything must be of the very best. This determination of his was, within limits, a noble one, although it sometimes made him intolerant of other men who were unable to rise to his high ideals.

In this ingrained pride and self-esteem of Seymour Haden's he was far too proud to be vain. I do not think he had any vanity at all. In this respect he differed, "as far as the east is from the west," from his illustrious brother-in-law, Whistler. The latter's lifelong habit was to pose and to perform like an actor on the stage—whether his audience consisted of many auditors or of only one; while Haden, though an eminently well-bred gentleman, cared nothing whatever about the impression he might be making on his auditors—so long as his actions were approved by himself. On such occasions all went charmingly until some other person uttered a heterodox opinion on art, or politics, or any other subject; but when that happened Sir Seymour's indignation would burst forth like a raging volcano.

On one such occasion, while I was a guest in his country house, I infuriated him—though with no evil intention. It was at the time when the patriot Charles Stewart Parnell was making such a brave struggle in the House of Commons on behalf of Home Rule for Ireland, I expressed my admiration for Parnell, when Sir Seymour got very angry and so made all the company uncomfortable. Thus far I did not blame myself; but a year later I certainly was ashamed of my own indiscretion. I had quite forgotten about the outbreak of the former year and I

again expressed my warm sympathy with the cause of Irish Home Rule. It was just at the beginning of dinner at Sir Seymour's hospitable table, but no sooner had I mentioned the subject than he flung down knife and fork, marched out of the dining-room, banged the door behind him, and tramped up-stairs to his bedroom. That sweet woman, Lady Haden, said to me very quietly, "We shall see no more of Sir Seymour to-night," and next morning, before my host appeared at breakfast, his very tactful wife, laying her hand gently on my arm, said to me, "Mr. Keppel, in conversing with my husband, pray avoid the subject of Home Rule in Ireland." Most readers would think that the little incident ended here; but it did n't. Presently Sir Seymour came down to breakfast and carried in his hand a large and handsome book which he presented to me. On the fly-leaf I read a long and most kindly dedication written by himself; and so *that* was the end of the incident. I remember that when I received this *amende honorable* my first impulse was to recall a characteristic Irish adage which says: "First cut my head, an' then give me a plaster!"

Lady Haden was, in a very quiet and refined way, a remarkable woman. She was daughter of an American army officer, Major Whistler, and she bore the Puritan Christian names of Deborah Delano. In more than one of Sir Seymour's etchings her first name is quieted down to "Dasha." She was half-sister to the great Whistler, who was the issue of her father's second marriage, and she clung to her "brother Jimmie" to the end of her life. All the art which was inherent in the Whistler family manifested itself in



HADEN. THOMAS HADEN OF DERBY

"Thomas Haden of Derby, my grandfather, was, under a polished exterior, one of the most determined men I have ever known, and one of the bravest. He would have made a hero of romance if he had had the chance. At the age of eighty-five he defended his home against the whole mob of Derby, keeping them at bay all night."

Seymour Haden.

Size of the original etching, $13\frac{7}{8} \times 9\frac{3}{8}$ inches



HADEN. OUT OF STUDY WINDOW

Etched from an upper window in Mr. Haden's house in Sloane Street. In the mid-distance is the suburb of Brompton.

Size of the original etching, $4\frac{1}{4} \times 10\frac{1}{4}$ inches

Lady Haden's music. She was a marvelous reader of piano music, and when Sir Seymour got possession of the fine old Elizabethan mansion of Woodcote Manor in Hampshire, Lady Haden, perceiving that there was no musical skill among the young men of the neighboring village of Bramdean, organized a band or orchestra for these rustics. To one she taught the violin, to another the flute, to another the trombone, etc. After about two years of drilling I had the opportunity of hearing her band performing in the school-house at Bramdean, and they played respectably well, while the sweet old lady conducted the music with her baton. Toward the end of her life she became totally blind, and after that I never was more affected in my life than when, at Woodcote Manor, I saw her grope her way to her piano and heard her play, superbly, some great compositions by Beethoven and Chopin.

At Woodcote Manor Sir Seymour enjoyed his life thoroughly (except when something went wrong and made him angry). The mansion stood in its own park and there was a beautiful old garden inclosed with high stone walls. One summer when his long hedge of sweet pea was in full bloom he took me to see it and told me that he had thought out a new and interesting botanical fact, on which he had written a paper for the learned Royal Society, and that he intended to send it to them in London and to invite some eminent botanists of the Society to come to Woodcote and see the phenomenon for themselves. His theory was that garden flowers always had a tendency to return to the original color of the same blossoms in the wild plant, especially when the garden

plant grew tall, and then he showed me that, in his hedge of sweet pea, the purple blossoms at the top were much more numerous than the flowers of pink or blue or white which were lower down, thus proving that when a garden sweet pea grew tall the blossoms returned to the original purple color of the wild pea.

I had always been somewhat of a horticulturist myself and so I said to him: "It is evident that the plants here bearing purple flowers grow taller than the others; but you must remember that any single plant of sweet pea can give you nothing but one and the same color in its blossoms." Sir Seymour sent for his pig-headed old Hampshire gardener, put the question to him, and although the old man was greatly in awe of his master he gave his decision on my side and against Sir Seymour. "You are a pair of fools," was the old gentleman's angry answer, and he started to leave us. But I overtook him and said: "Now, Sir Seymour, it is not fair to me to leave this little scientific question undecided. Pray come back for a few minutes and let me cut two or three of your plants at the roots, disentangle them from the hedge, and show you that although they mingle when growing close together yet you never get more than one colored bloom from one plant." To this he consented, and of course my demonstration showed that his theory was wrong; but his anger against me lasted till bedtime, and it was only next morning that he said to me: "Keppel, you made me angry yesterday about those sweet peas,—but, all the same, I am glad you saved me from making a damned fool of myself before the Royal Society."

Sir Seymour's anger on this occasion was mild

Etching being an art which expresses itself
by lines, and the line since there are none in nature,
being the acme of conventionalism, how comes it that we
attach either beauty or value to the etched line? It
is precisely because the best art is conventional - that is
to say suggestive rather than imitative - that we may
properly do so with the relatively coarse materials at
his disposal, the painter does not seek to reproduce the
morning mist & the noon-day haze - he seeks to suggest
it. The sculptor does not make his statue of marble
because marble is like human flesh but because, while
it permits perfection of form, marble suggests for hu-
man flesh a purity which it is the precious province
of art to claim for it. If he painted the eyes and eye-
brows to make his statue "like nature" he would descend
at once from the region of art into the abysses of Realism,
and instead of exalting humanity degrade it

S. Seymour Haden

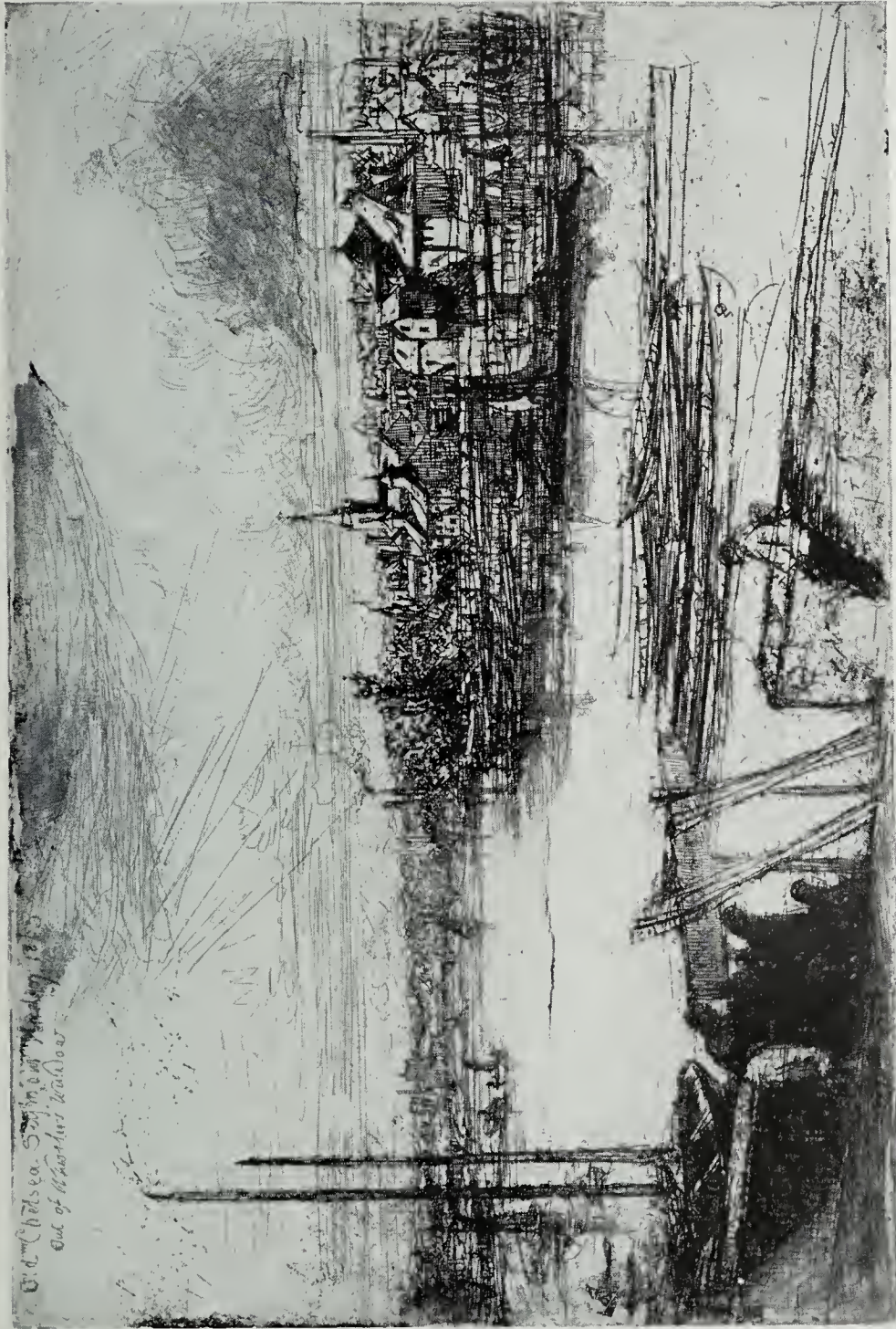
REPRODUCTION, IN REDUCED SIZE, OF A PAGE OF MANUSCRIPT IN THE
HANDWRITING OF SIR SEYMOUR HADEN

compared with the rage he flew into with his gardener when, after the master had been absent for a day in London, he returned and found that his man had spent a laborious day in scraping off the beautiful green moss which adorned the trunks and larger branches of the old apple-trees in the garden. I was with Sir Seymour when he made the distressing discovery and I heard the furious sound of the vials of wrath which he poured on the stupid old man's head. After Sir Seymour had gone the poor gardener said to me: "And that 's my thanks for having worked hard to make his old apple-trees look neat and tidy!"

Besides being a fellow of the Royal College of Surgeons, Sir Seymour Haden was a member of the most exclusive club in London—if not in the world—the Athenæum. It generally took from fifteen to twenty years for any candidate to be elected. Sir Seymour had to wait eighteen years. The usage of this club is to hang on the wall a large sheet of paper setting forth the name and the qualities of the candidate, and any member who approved of this candidate would sign this paper. Whether many of these eminent persons had much idea of the quality of a fine etching is quite another matter, but Sir Seymour's nomination sheet at the club was crammed with signatures of eminent men advocating his election. Among these signatures are those of Robert Browning, Anthony Trollope, Matthew Arnold, Dr. Tait, Archbishop of Canterbury; Huxley, the great scientist; Lord Chief Justice Coleridge, and Sir E. J. Poynter, now President of the Royal Academy of Arts. Besides the signatures of these famous men who had "achieved greatness" other signers of this

Athenæum document had been “born great,” including several hereditary peers; and—to finish Shakespeare’s sentence—the gentleman chiefly concerned never waited to have “greatness thrust upon him,” for he was always quite willing to meet greatness half-way.

The Athenæum Club is so desperately exclusive that no member can bring in an outsider except to a little sentry-box inside the main portal, which room is only large enough to accommodate two persons. On one occasion when I was visiting Sir Seymour I did one of the few deliberately wicked things that ever I did in my life. As I stood in the little sentry-box I perceived His Grace the Archbishop of York entering with a friend at the front door of the club. The two walked straight to the glass door of the little sentry-box where I was, and the eminent prelate said to his friend, in a loud authoritative voice: “We can sign the documents here in a moment.” Then it was that “Satan entered into me.” I knew that this was my only chance ever to make a British archbishop wait till I was “good and ready,” and so, although I had finished my business with Sir Seymour, I began talking and talking about his friends in Paris and what they were doing, until I kept the very impatient archbishop striding up and down before the little door for more than ten minutes, and twice when I caught his eye he looked at his watch, glared at me, and exclaimed, “Dear me, how tiresome!” (It will be remembered that in genteel English parlance the word “tiresome” means “annoying” or “provoking.”) At last, when I could talk no more, Sir Seymour rose from his chair, opened the door, and met

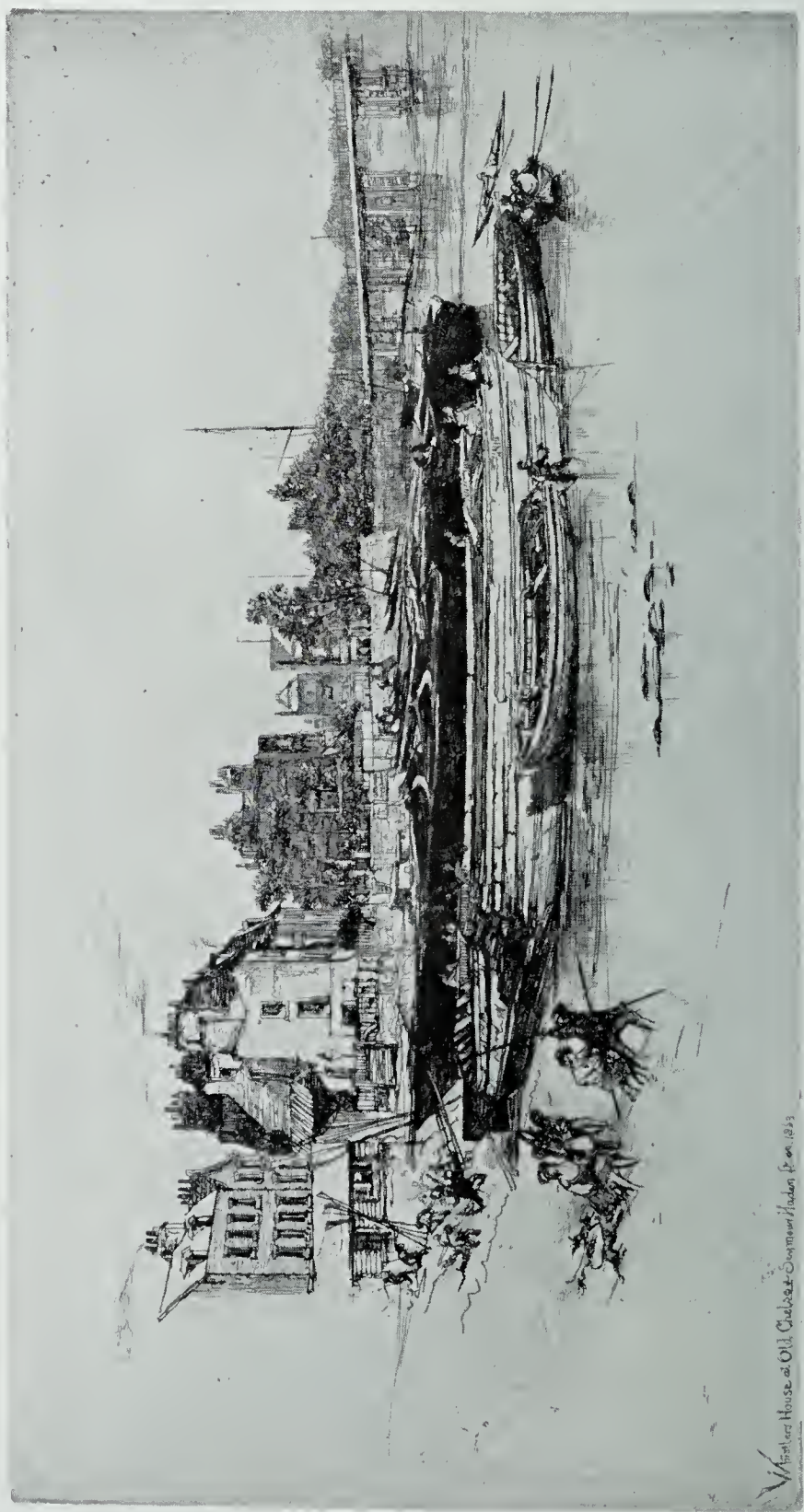


*Battersea Reach, London, 1863
View from Whistler's window*

HADEN. BATTERSEA REACH

A view of the Thames at Battersea, etched in 1863, looking out of Whistler's window

Size of the original etching, $5\frac{7}{8} \times 8\frac{7}{8}$ inches



HADEN. WHISTLER'S HOUSE, OLD CHELSEA

Etched in 1863. On the left is Lindsay Row, in which Whistler's house is indicated by a small stellated mark above the chimney. To the right is Old Chelsea Church and Battersea Bridge.

Size of the original etching, $6\frac{7}{8} \times 13$ inches

the raging Dr. Maclagan outside. "Oh, Archbishop," said he, "I do hope we have not kept you waiting," and His Grace made answer in a very fretful voice, "Well, in point of fact, Sir Seymour, *you have!*" I cannot claim that this prank of mine did me any credit, but in my boyhood days in England my family and I had suffered from the pomposity of English prelates.

The feud between Seymour Haden and Whistler was known throughout Europe. Whistler loathed Haden and Haden detested Whistler. But Sir Seymour drew a distinction between the man whom he abominated and the artist whom he greatly admired. This admiration led him to make a notable collection of Whistler's prints. On one occasion Sir Seymour said to me that if he were forced to part with his Rembrandt etchings or with his Whistlers he would find it hard to determine which master's works he must let go. Later on I repeated this saying to Whistler and that modest gentleman calmly remarked: "Why, Haden should first part with his Rembrandts, of course."

Among the historic questions which can never be definitely determined is the one—whether Seymour Haden was the man who kicked Whistler down-stairs or whether it was Whistler who administered this violent treatment to Haden. I have heard the story from both, and each of these eminent men stoutly maintained that *he* had been the kicker and his adversary the kicked one.

As president of the Royal Society of Painter-Etchers Sir Seymour did a great work in maintaining sound doctrine in etching. Nothing was admitted

which was “commercial” in character, and etchings which were done after paintings by other hands were rigorously ruled out.

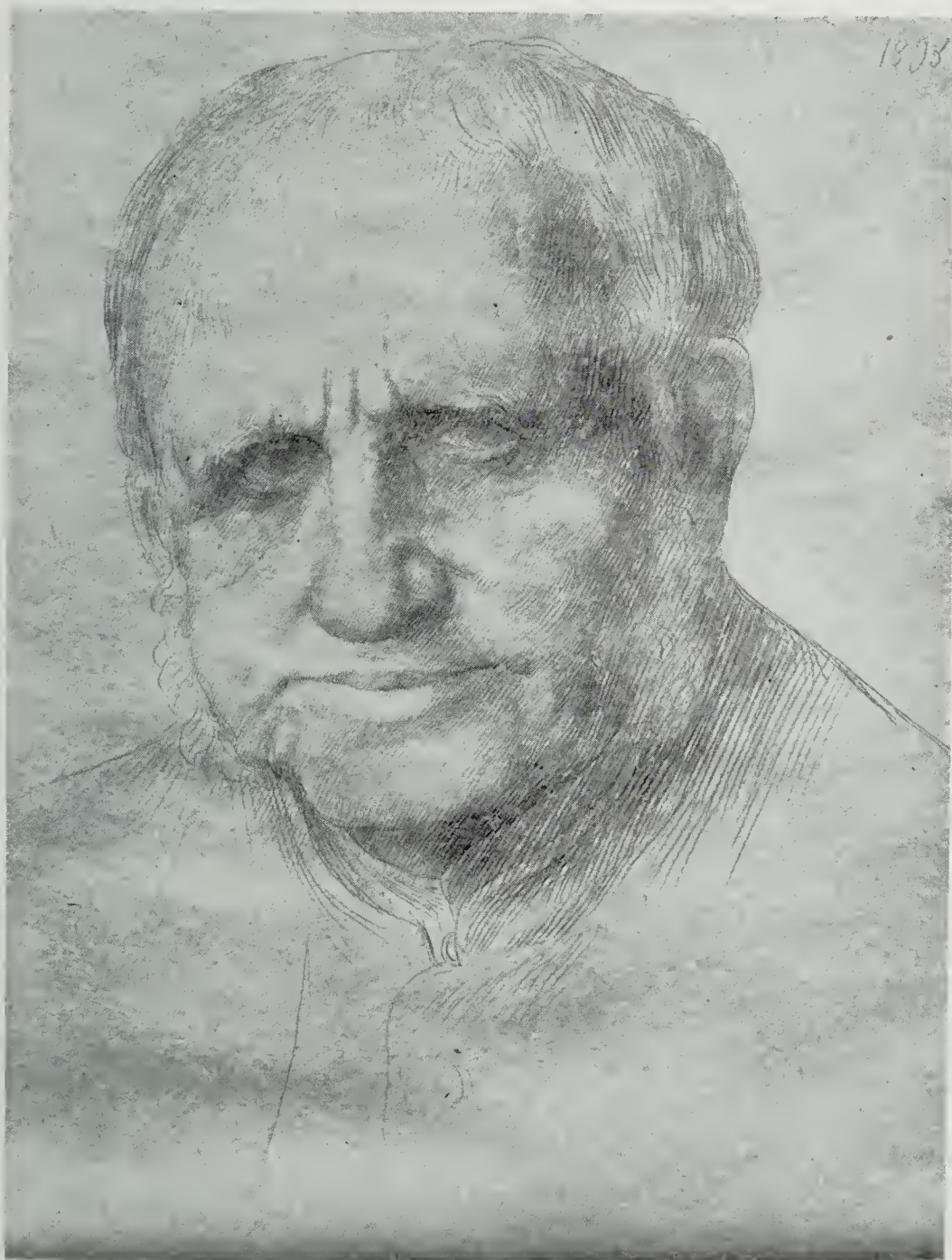
The membership comprised foreign as well as British artists, and membership was eagerly sought for,—so much so that many famous etchers never were elected, although they tried hard to be.

The members often had to complain of the masterful ways of their president; he ruled them with a rod of iron, but still the malcontents were forced to endure it,—well knowing that no other man could give to the Society the prestige and authority that Seymour Haden gave to it.

In all other art exhibitions a good thing, done by an outsider, is accepted and welcomed, but the Royal Society of Painter-Etchers exhibits nothing except the work of its own members.

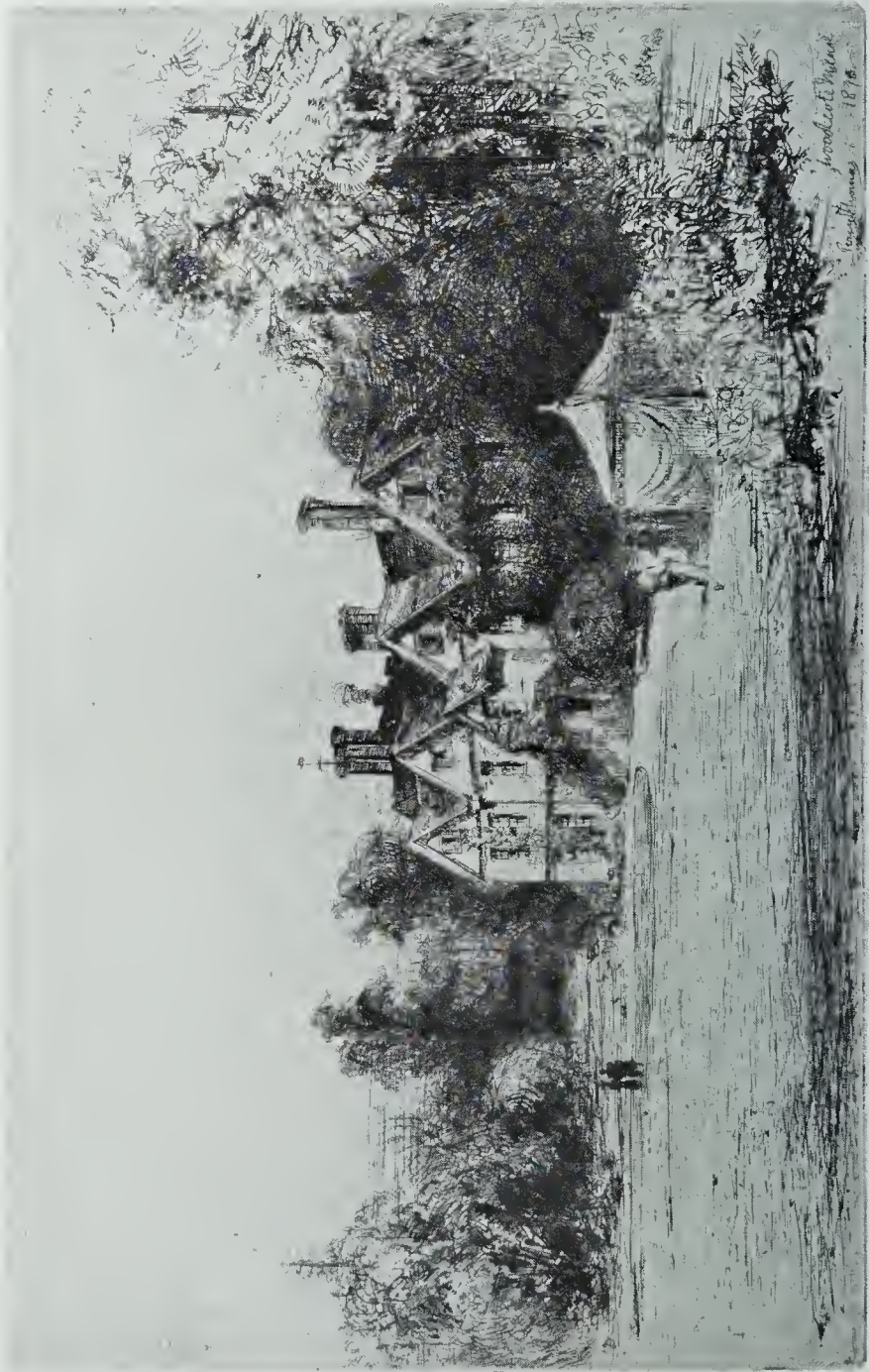
We have seen that Sir Seymour Haden, in spite of his good qualities—and his great qualities—was a man of a domineering and disputatious nature. I know of no figure in dramatic literature whom he resembled so closely as Sheridan’s *Sir Anthony Absolute*. Both of these *Sirs* were of a violent and masterful temper, and yet both of them were good men.

Besides Seymour Haden’s signal achievements as etcher and as surgeon, and his zeal as an angler, he, like some other good men, had a special hobby which he rode for years, and which he often ventilated in the *London Times*. His theory was that no corpse should be buried in a solid wooden coffin, but that it should be inclosed in a loose wicker case, where the earth could come in direct contact with the dead body. He contended that such contact would very quickly



SIR SEYMOUR HADEN

From the drawing by Alphonse Legros, done in 1895



WOODCOTE MANOR (the Home of Sir Seymour Haden)

From the etching by Percy Thomas
Size of the original etching, $6\frac{5}{8} \times 10\frac{1}{2}$ inches
(See opposite page)

turn "earth to earth." One of his demonstrations was practised on the dead body of a large old sow that died in his farm-yard. (The animal's name, I remember, was Mary Jane.) Sir Seymour had Mary Jane buried in the garden, in a shallow grave, and he had a covering of not more than three inches of earth laid over her. Then every visitor to Woodcote Manor had to visit the grave and to use his olfactory organs over it. I myself had to do this on two occasions and I must say that I detected no foul odor whatever.

For more than twenty years I enjoyed a peculiar privilege in connection with Woodcote Manor. The old couple, used to the stir and bustle of London, where they had "troops of friends," sometimes found themselves somewhat lonely in the solitude of Hampshire, and so it happened that for more than twenty years I was given *carte blanche* to invite to Woodcote any person I pleased. I was very particular as to the persons whom I thus invited; but the people so invited were charmed with their visit, whether it lasted for three days or for two weeks, and the English know very well how to make a guest comfortable.

In the park at Woodcote Manor there is an etched tablet, nailed to the trunk of an ancient hawthorn-tree. It reads:

A loyal friend through weal and woe,
At last, stern death o'ertakes him:
Here sleeps my loving, wise old crow,
Till Gabriel's trumpet wakes him.

I wrote this epitaph at Lady Seymour Haden's request. She gave to my dear old pet crow a resting-place when he died. That crow was more like a friend

than a pet. On Atlantic steamers he would fly about among the sea-gulls, and in London I used to open the windows and he flew where he pleased, but I was always sure that he would come back to me.

THE present article is already so long that I must not prolong it further; but in a later number of the QUARTERLY I intend to give an account of Sir Seymour Haden's visit to the United States.

(To be continued)



HADEN. ON THE TEST

"This plate and *A Water Meadow* were done on the same day, one at noon, the other very late in the evening. The Test (in Hampshire) is a famous trout stream."

Seymour Haden.

Size of the original dry-point, $6 \times 8\frac{7}{8}$ inches



HADEN. MYTTON HALL

“Mytton Hall is an old Henry the Seventh house which Mr. Haden was in the habit of staying at for the purpose of his salmon fishing in the river Ribble (the Lancashire River) which runs past it.”
Seymour Haden.

Size of the original dry-point, $4\frac{3}{4} \times 10\frac{3}{8}$ inches



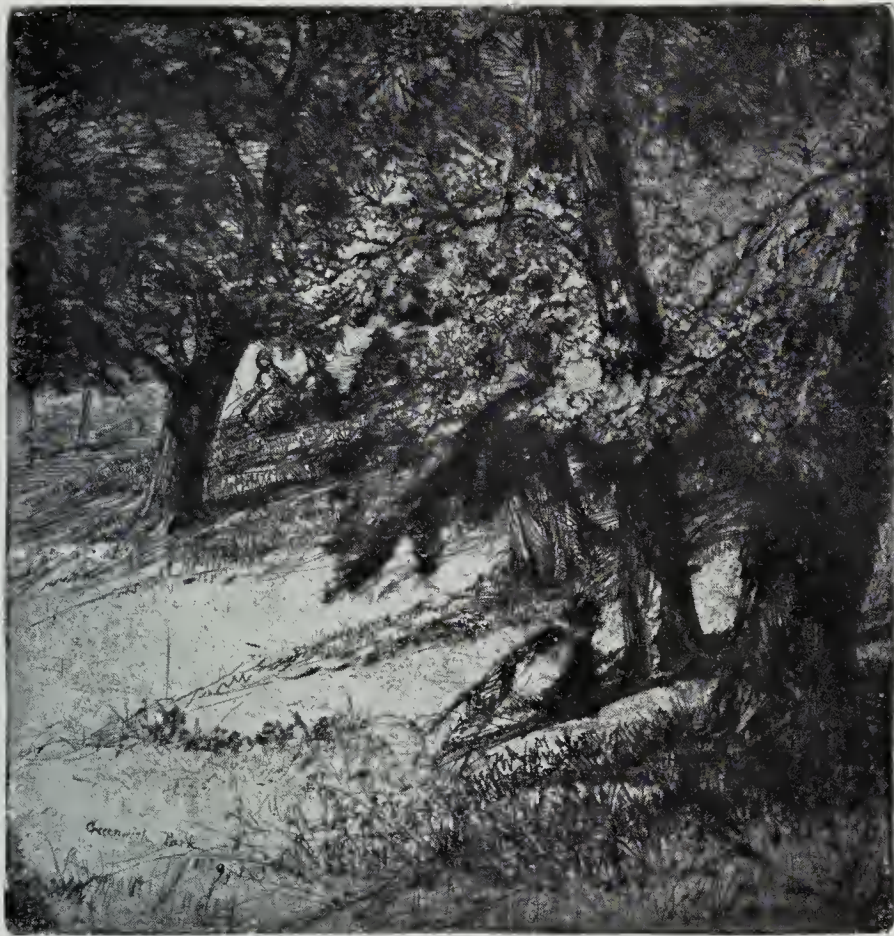
HADEN. FULHAM

This plate was etched in 1859 from the grounds of the palace of the Bishop of London, at Fulham.
Size of the original etching, $4\frac{1}{2} \times 11$ inches

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NOTE. The following books, catalogues, etc. will be found useful in the study of Seymour Haden and of his etched work

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HADEN. SUB TEGMINE

This plate was etched on the same day as, and in company
with, Whistler
Size of the original etching, $6\frac{1}{4} \times 6$ inches



WHISTLER. GREENWICH PENSIONER

Size of the original etching, $3\frac{7}{8} \times 5\frac{1}{4}$ inches



HADEN. TOWING PATH

“Mr. Haden always thought this one of his best plates—an opinion, however, in which he has stood, he is bound to say, pretty much alone. Whether it is the lady or the dog he knows not, but it has never been a favorite.”


Seymour Haden.

Size of the original dry-point, $5\frac{1}{2} \times 8\frac{3}{8}$ inches

TWO MASTERS OF MODERN WOOD- ENGRAVING

BY ELISABETH LUTHER CARY

Art Editor of the New York *Times*

HE superiority of wood-engraving as a method of reproduction over the half-tone process that has superseded it in recent times lies chiefly in its greater flexibility of accent and its greater sensitiveness in following the spirit of the original. No mechanical presentation of an idea can convey its significance, potential or actual, with as vital emphasis as a personal presentation of it. However lifelike a mechanism is made, the essential of life is not in it.

It is the glory of the reproductive crafts, as distinguished from the reproductive processes, that they can carry on the life of the original in the reproduction, and while, necessarily, they somewhat change the features of the originals by their freer human interpretation, they do not subtract from them the vital principle which makes them quick and warm.

In the case of the old wood-engravers, the men who worked in Dürer's time and just before, their bold and rugged art was largely the result of their sturdy handling of the tool and knowledge of the material. Not very much was left to their sympathetic imagination. The artist drew directly upon

the block and the engraver's task was limited to following his line with fidelity and skill. Even in the day of the English Dalziels, the famous brothers who engraved among other things the designs for the Moxon Tennyson, the artist who did not submit to making his drawing in a manner that permitted the tool to move across the wood-block along the line of least resistance suffered accordingly. We know how Rossetti groaned in anguish over his martyred designs for William Allingham's "Poems," and burst out in parody:

O woodman, spare that block,
O gash not anyhow!
It took ten days by clock,
I 'd fain protect it now.

CHORUS: *Wild laughter from Dalziel's workshop.*

Yet I have seen one of these drawings by Rossetti reproduced in half-tone from the design made before the block was cut, and in comparison with the wood-engraving from the same design, copied on the block, have found it rather spiritless in spite of its daintier draftsmanship and more intricate invention. Dalziel was an artist and his hand knew its duty—to create life, let what must go to the wall.

The relation of the artist to the engraver has been reversed. Where the artist formerly in self-defence compromised in favor of the engraver's limitations, it is now the engraver who bends his beautiful craft with incredible ingenuity to meet the artist's impulse at every turn. Formerly the artist was obliged to think in line where he wished his thought translated by the engraver. To-day he thinks as freely in tone



PORTRAIT OF A LADY

After the painting by Jan van der Meer of Delft
Reproduced from Timothy Cole's wood-engraving
(Copyright by The Century Co.)
Size of the original engraving, $6 \times 5 \frac{1}{4}$ inches



YOUNG WOMAN AT A WINDOW

After the painting by Jan van der Meer of Delft, in the
Metropolitan Museum of Art, New York
Reproduced from Henry Wolf's wood-engraving
Size of the original engraving, $8\frac{1}{4} \times 7\frac{1}{4}$ inches

as in line, conscious that his interpreter will be equal to reproducing that tone upon the block.

This, of course, has led to an entirely new school of wood-engraving and to a vast widening of scope for the engraver, who is at once more and less independent. He is compelled by the very nature of his ambition to follow more closely than ever the facts of the design, and not only the linear facts but those of atmosphere, texture, chiaroscuro, and color, which once he might have ignored as outside his province. On the other hand, he is at liberty to choose from the whole field of art those achievements that most appeal to him for reproduction. Quite often he finds his greatest pleasure in translating the work of painters who are least of all masters in line; and it is usually safe to assume that whatever gives him most pleasure in the doing will yield the best result under his hand.

Together with these broader and more stimulating opportunities, however, has come the change in conditions of publication and of popular demand that have brought the cheap and rapid-process work into prominence, crowding the work of the engravers out of the general market. Thus it is that the "school" of modern wood-engraving in this country has shrunk practically to two engravers, Mr. Timothy Cole and Mr. Henry Wolf, whose art is employed for the reproduction of special pictures for the more fastidious of the magazine editors, and for amateurs and collectors who choose these records of their most cherished possessions in place of the photograph or process reproduction. Mr. Cole for many years has given his attention solely to the black-and-white reproduc-

tion of the work of European painters, for the most part old masters, and of diverse schools. In his early years, however, he devoted interesting blocks to such subjects as Whistler's portrait of his mother, Abbott Thayer's *Autumn Afternoon in Berkshire*, Elihu Vedder's *The Lost Mind*, Winslow Homer's fisher people, and portraits of prominent Americans.

By far his most successful work is that devoted to the old masters, and in this he demonstrates the essentially critical temper of his mind. All translators of the ideas of others must be more or less critics, but Mr. Cole's mental equipment is peculiarly of that tolerant, sympathetic, and reconstructive order characteristic of the purely critical mind. Whether he is defining the quality of a Botticelli or a Velasquez or a Watteau, his thought melts into that of the artist and he becomes intensely sensitive to the spiritual character of his subject. We have only to turn from the engraving of Gainsborough's portrait of Mrs. Graham to that of Zurbaran's *Saint Catharine in Prayer* to realize how flexibly the engraver follows the personality of the artist and how far he loses himself in the passionate effort to evoke the state of mind in which the original work was produced. This plasticity, this ready analysis and elastic taste, have their certain reward in an extraordinarily expressive technique. So single and disinterested an aim—the loyal presentation of the characteristic qualities of the original in all their subtlety—demands a technique that fits itself to every case, and this Mr. Cole has acquired. His graver reproduces the material textures of his subject, the gloss of satin, the depth of velvet, the lucidity of light, the vibration



ST. CATHARINE IN PRAYER

After the painting by Zurbaran
Reproduced from Timothy Cole's wood-engraving
(Copyright by The Century Co.)
Size of the original wood-engraving, $6\frac{3}{4} \times 5\frac{1}{8}$ inches



THE COUNTESS OF OXFORD

After the painting by John Hoppner
Reproduced from Timothy Cole's wood-engraving
(Copyright by The Century Co.)
Size of the original engraving, $6\frac{3}{8}$ x $5\frac{3}{8}$ inches

of air, with what seems a kind of magic to the uninitiated observer. He handles his tool as a painter handles his brush, with the same freedom and dexterous control, and the same variation of stroke to meet various problems. He considers his black-and-white as color and by his adjustment of values suggests not only color but the actual colors of his original.

Naturally he also pays the price of this eclectic kindness. In few of his engravings do we feel the personality of the interpreter gathering together the results of his perceptions and presenting them with his own definite stamp upon them. His humility and great intelligence seem to preclude any thrusting forward of his individuality. More than the craftsman of ancient times he waives his right to self-expression and lets himself be content with interpretation. In studying the variations of his line, full and rich and bold in certain engravings from the Spanish masters, fine and thin in others from the Primitives, delicate and restrained, impulsive and swift, or nervous and sharp, it is easy to think of it as the engraver's spirit or "familiar," freed from the determinate features of his personality and working his generous will in expounding the art of others.

One of his latest blocks, a pretty subject by Watteau in which a soubrette waits in a park for a dilatory lover, is a model of sensitive technique that demonstrates the power of the steel graver to reproduce the tenderest and most evanescent effects that the brush can evoke. It also demonstrates the tendency of the interpreter—which he shares with every critic impassioned for justice—to emphasize the most

salient of the characteristics in the original just beyond the point of balanced resemblance. The light, back of the charming eighteenth-century head and shimmering on the fair bosom, is modified by the famous "aërial envelope" which constitutes the painter's chief quality. In making his portrait of the picture Mr. Cole has laid stress on this diffused light as a feature necessary to the likeness, and this very stress, which is the foundation of the French "charge," and ever so slightly distorts the characteristic it reproduces, is a part of the engraver's disinterestedness and conscience in avoiding personal predilection and prejudice. Like every true critic he is in full sympathy with his theme and anxious to reproduce its special character, and unlike most artists his range of theme is so wide as to preclude the possibility of gaining from his work as a whole an impression of synthesis.

With Mr. Wolf the case is quite otherwise, and it is one of the elements of our good fortune that we have in these two artists embodiments of almost opposite tendencies. Mr. Wolf is certainly not less conscientious than his comrade in striving to express the individual traits of the painters whose pictures he interprets; nevertheless we have underlying the richly differentiated surface of his accomplishment a strong personal inspiration that contributes a unity of type, a kind of central idea, to which his various perceptions subtly conform. He takes his liberties boldly with such confidence in the result that one accepts his conclusion as authoritative and original, as though he had been working from the reality and not from some one else's conception of the reality. His translation is less close in matters of detail than



MISS ALEXANDER

After the painting by Whistler
Reproduced from Henry Wolf's wood-engraving
Size of the original engraving, $10\frac{3}{4} \times 5\frac{3}{4}$ inches



PORTRAIT OF A YOUNG GIRL

After the painting by Velasquez, in the gallery of The Hispanic
Society of America, New York

Reproduced from Henry Wolf's wood-engraving
Size of the original engraving, $8\frac{1}{4} \times 6\frac{1}{8}$ inches

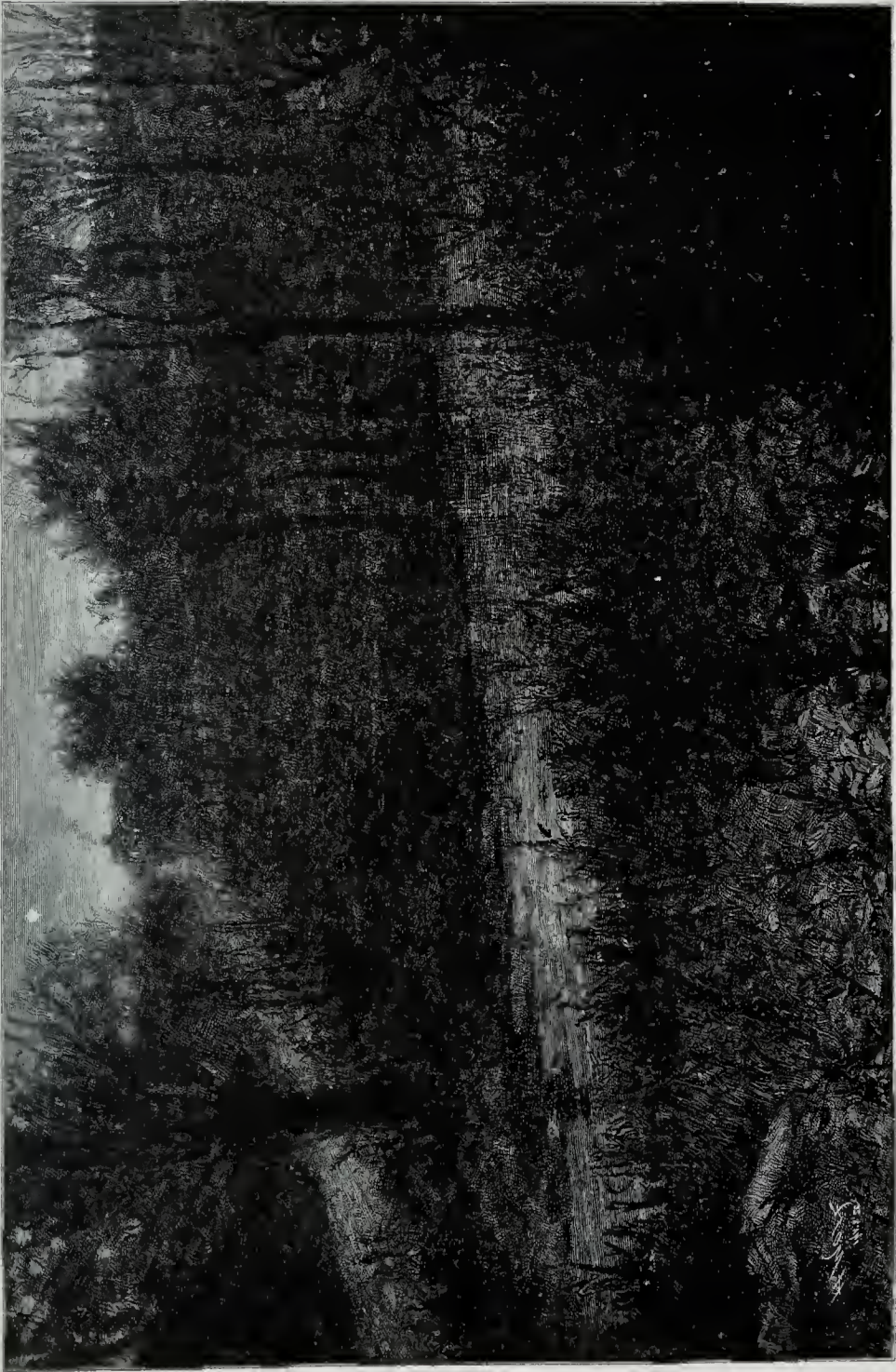
Mr. Cole's, but it has an accent of its own that gives the effect of a story told for the first time, and we think less of his subject than of his message concerning it.

In consequence, we find ourselves greatly more interested in certain blocks than in others. Three artists of the many whose pictures have been recreated by Mr. Wolf stand out saliently as offering him material which he can accept not only with enthusiasm, but with that intimacy of understanding which provides a human tie between a man and his work: the great Spaniard whose portrait of a young girl in the Hispanic Museum has given the engraver his highest opportunity; the French poet of landscape art; and Alden Weir. Alien as these seem in method and in the character of their inspiration, they come together in the personality of their translator and receive at his hands an illuminating treatment that seems to put them anew before a world that easily would weary of hackneyed presentations of their virtues, with the dew of their morning still fresh, with the bloom of their joyous spontaneous art untarnished.

I dwell on this capacity for making a new and fresh work of art out of a reproduction, rather than upon the technicalities of method which at best I could discuss only from second-hand knowledge, because the constructive and personal quality in Mr. Wolf's work seems to me infinitely more important than any brilliant effect he may have achieved through his truly consummate mastery of his instrument. When he plays with a feathery touch over a landscape by Corot, for example, working comparatively in darkness, as he cannot know precisely what he has done until he sees his first proof from the wood-block,

feeling his material yield to his will under his trained hand, and guarding the general tone of his result as jealously as a painter guards his color harmony, we lose almost entirely in the finished product the sense that he has looked upon that particular aspect of nature with eyes other than his own. He has seen through the painting to the lovely reality and has let himself be swayed by the same emotions as the painter working in the presence of the scene.

He also has extended the function of the wood-block to the creation of original work. A number of his proofs are from blocks on which he has recorded his individual impressions of nature, and it is interesting to note in these the absence of the influence of others. *The Morning Star* is a beautiful engraving, in which an hour of the day has been chosen when nature is at her most exquisite moment of charm. Only a deeply poetic nature grasps the subtle differences between the world at this hour of morning twilight and at the hour of evening. The peculiar crispness and tang of the dawn is felt in the engraving for which the artist made pilgrimages at dawn to a spot in Central Park where he had made his preliminary sketch. The soft gray mist, the still reflections, the gentle quickening of the sky before the approach of the sun, and the austere splendor of the reigning star, are in his work, and the print is finer than anything he has made from Corot, for the simple reason that here he has had to make no compromise at all with an impression gained at second hand. It is this kind of work, however, that makes his translations of the works of others so amazingly his own, and that enables him to avoid the letter of the law where the letter kills.



THE EVENING STAR

Engraved from the artist's own design from nature
Reproduced from Henry Wolf's wood-engraving
Size of the original engraving, $4\frac{7}{8} \times 7\frac{3}{8}$ inches



PORTRAIT OF TIMOTHY COLE

Engraved by Timothy Cole, in 1892, after the portrait painted at
Rome by Wyatt Eaton, in 1885
Reproduced from Timothy Cole's wood-engraving
(Copyright by The Century Co.)
Size of the original engraving, $6\frac{5}{8} \times 5\frac{1}{4}$ inches

SOME DIFFICULTIES OF WOOD-ENGRAVING

BY TIMOTHY COLE

THE masters of line-engraving—on metal—of the sixteenth, seventeenth, and eighteenth centuries will always command our esteem and admiration, and I am never more struck with wonder than when studying the Italian school of engravers of Raphael's time, or the French school of the period of Watteau, or the English engravers of Reynolds' day. Their handicraftsmanship was prodigious, and the boldness with which they applied their art shows, too, that they possessed great powers of mind. They were, in truth, fully as great in *their* sphere of art as were the painters whose works they essayed to interpret.

But, viewed in the light of what is required of engraving at the present day, the older men have one great and serious defect—that of *hardness*.

They were limited to a conventional handling in the expression of form in its linear aspect and to a rather mechanical interpretation of chiaroscuro and of textures in general. Of textures peculiar to the particular artist whose work they were reproducing, or

of anything suggestive of *air*, they were entirely innocent.

The same principles that controlled the metal-engravers largely controlled the sister art of *wood*-engraving down to the latter half of the nineteenth century—that is to say, the line was its most engrossing feature. The mysteries of light and shade, delicacy of values and suavity of gradation, were problems that did not occupy them as much as they now do the moderns.

They were satisfied with a general effect of black and white, so long as the line evinced directness of purpose, self-expression, and a sort of virile dexterity. To modify, soften, or tamper in any way with the line when once cut was deemed well-nigh sacrilegious. Even to cross a black line with a white line was not in accordance with their traditions. This crossing was a later innovation, originating in the desire to convey the soft texture of flesh, for which purpose alone it came to be employed—that is, by the old school: the modern men use it for any desired nuancing of light or texture.

In the old days orthodoxy demanded a certain kind of line for sky, another kind of line for flesh, hair, foliage, drapery, water, rock, the bark of trees, foreground, background, etc., all full of meaning and beautiful in themselves, and, as evidenced in many fine examples of the time, greatly to be prized. But a sort of *hardness* (such as one finds in most copperplate work) was then the prevailing feature of all engraving, even in the best examples. And this hardness is particularly felt in their interpretations of great paintings. The *softness* of painting, which is the most



HELEN FOURMENT AND HER CHILDREN

After the painting by Rubens
Reproduced from Timothy Cole's wood-engraving
(Copyright by The Century Co.)
Size of the original engraving, $7\frac{1}{2} \times 5\frac{3}{8}$ inches



LADY DERBY

After the painting by George Romney
Reproduced from Timothy Cole's wood-engraving
(Copyright by The Century Co.)
Size of the original engraving, $6\frac{5}{8} \times 5\frac{1}{4}$ inches

difficult thing to translate into engraving, is hardly ever met with in the works of the masters of the old school.

At last it became apparent that the old conventions were inadequate and that they had to go by the board. The line *had* to be tampered with in order faithfully to render the qualities characteristic of the artist's painting. In other words, the painting came to be deemed more important than the exploitation of the engraver's skill in the production of lines. All the old conceptions of reproducing textures—a certain sort of line for this and another sort of line for that—had to go.

Deeper and more vital questions now confronted the masters of the burin than ever perplexed the masters of earlier schools. A certain orchestration of color was demanded—greater depth, breadth, softness, flatness of planes, brilliancy, luminosity, and atmosphere—all involving a more subtle sense of tonal gradations and a more complete comprehension of values than was ever displayed by the old school of engravers.

In a word, engraving became no longer engraving *per se* but *painting*, and because of the need of interpreting this deeper artistic feeling the technical difficulties of the engraver were increased a hundredfold. His art no longer being subjected to certain closely defined limitations, he was expected to produce hitherto undreamed-of effects by developing to the utmost the resources of his medium and line.

It should be remembered as one of the chief difficulties of the engraver that he must constantly work with his wood-block close to his eye and under a magnifying-glass. Notwithstanding this close proximity of the block, he must always bear in mind the *effect* of his

engraving seen at reading distance and in proper relation to the distance at which the original picture would ordinarily be viewed as a whole. To secure firmness and softness of gradation under such conditions calls for the exercise of the ripest judgment and surest intuition as to the use of the magnifying-glass at such close range. It can almost be said, therefore, of an engraver that he is working "by faith and not by sight."

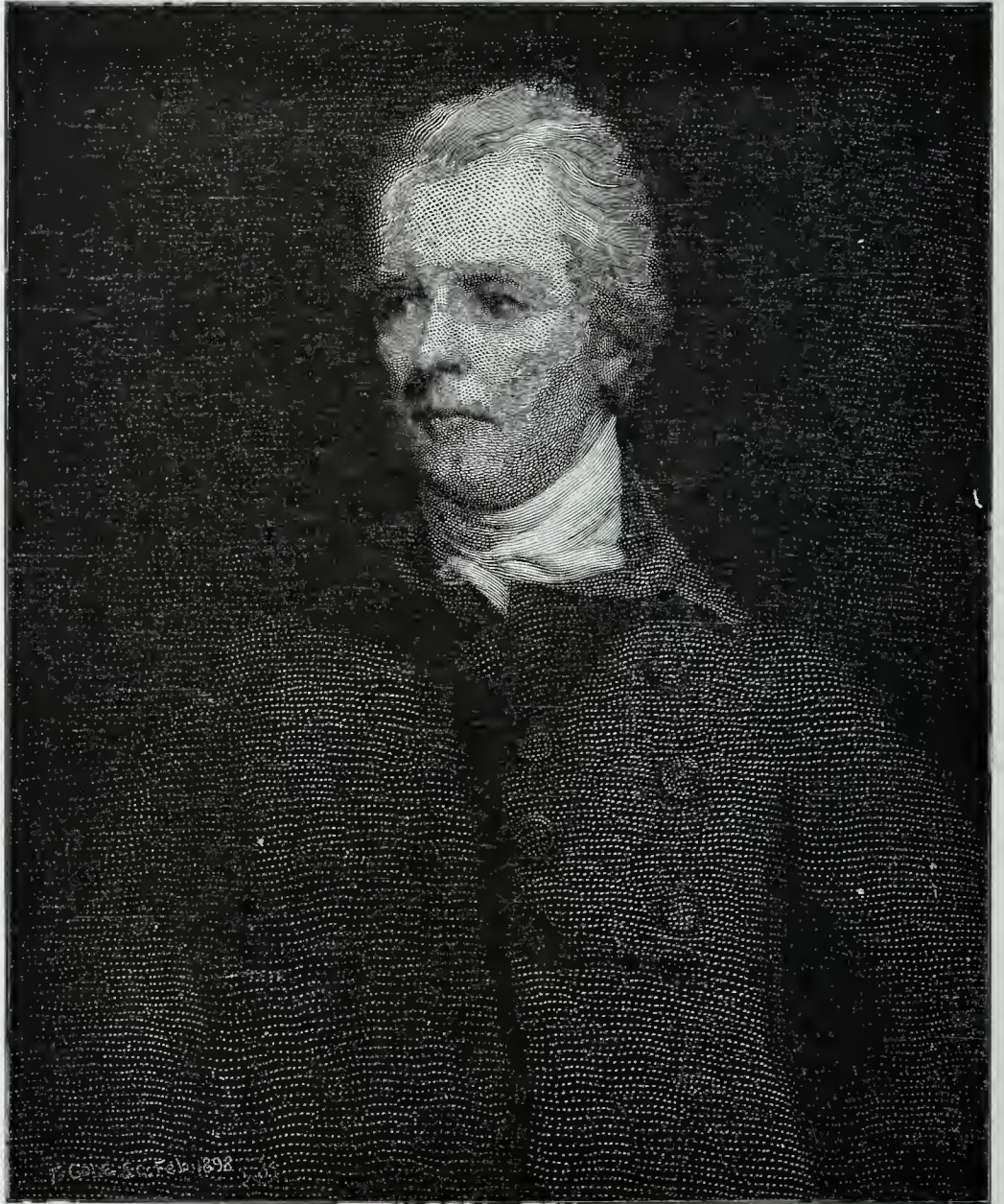
Few people (only engravers in fact) can realize how difficult it is to get charm into a woodcut, to keep, for instance, the tones agreeably adjusted to each other and the whole effect light and delicate. A heavy engraving, like a heavy cake, should not be endured for a moment.

Take the matter of heads and faces, for instance. I can say truthfully that *beautiful heads were never properly engraved by the old school*, because softness, a lovely tenderness of gradation or an exquisite blending of planes of light (qualities with which all beauty of painting is charged), were unattempted and even unthought of in the old school of wood-engraving. Over such a precious face, no greater in area than one's thumb nail, a loving engraver will labor for days, adding one touch to another, each touch as delicate as a breath. Engraving a face is a hazardous operation, for not only does it involve the softness of the planes but the drawing and character of the original painting must be kept constantly in mind, and (greatest difficulty of all), the whole must be rendered in a slightly accentuated form or keyed up to a rather high pitch in order to allow for the losses resulting from the electrotyping and printing of the block.



MRS. R. SCOTT MONCRIEFF

After the painting by Sir Henry Raeburn
Reproduced from Timothy Cole's wood-engraving
(Copyright by The Century Co.)
Size of the original engraving, $6\frac{3}{8} \times 5\frac{1}{4}$ inches



THE RIGHT HONORABLE WILLIAM PITT

After the painting by John Hoppner
Reproduced from Timothy Cole's wood-engraving
(Copyright by The Century Co.)
Size of the original engraving, $6\frac{3}{8} \times 5\frac{1}{4}$ inches

And such are the difficulties of the modern engravers not only with heads, but with the whole surface of the picture. It is the *ensemble* that the engraver must keep constantly in view. As I said before, more imperative problems than mere lines concern the modern master—for to engrave a line too sharply and firmly, to miss the nuancing of its accents, often causes a shrieking definition to bob up in a block like a very jack-in-the-box or like a murderous note in a symphony, spoiling the symmetry, beauty and enjoyment of the whole.

TIMOTHY COLE

MR. COLE was born in 1852 in London. He was brought by his father to New York in 1857 and, in 1868, at the age of sixteen, he went to Chicago, where, under Bond and Chandler, wood-engravers, he was apprenticed to the trade. The business was, however, burned out in the great fire of 1871, and he returned to New York shortly after the fire and succeeded in finding work with *Hearth and Home*, to which periodical Dr. Eggleston was at that time contributing the "Hoosier Schoolmaster" series. Frank R. Stockton was also engaged in the office and took an interest in young Cole, who was working on the same bench with King, the engraver.

Mr. Cole later found work on *The Christian Weekly*, of which Dr. Lyman Abbott was then the editor.

In 1873 he joined James Sutton in his *Aldine Press*, an ambitious publication which drew to it many excellent wood-engravers. On its failure in 1875 he accepted a call from Alexander W. Drake, art director of *The Century Magazine*, then *Scribner's Monthly*.

His first wood-block for *The Century* was engraved in October, 1875, although it did not appear until the issue for April, 1876. The block was entitled *Presentation Day* and was from a drawing by William L. Shepard. He remained in America with



MADONNA OF THE LITTLE BIRD

After the painting by Luis de Morales
Reproduced from Timothy Cole's wood-engraving
(Copyright by The Century Co.)
Size of the original engraving, $6\frac{3}{4} \times 5$ inches

The Century until 1883, when he was commissioned to go abroad for the Century Company to engrave on wood the great Italian masterpieces. On this undertaking Mr. Cole labored for over ten years. The Italian masterpieces were followed by a series of the great paintings of the Dutch and Flemish masters, which work occupied four more years of Mr. Cole's time. In 1896 he began his work on the English masters and in 1900 he was commissioned to engrave the great Spaniards. In 1906 he took in hand his series of French masterpieces, which he concluded in 1910. Only four of these French blocks are unpublished.

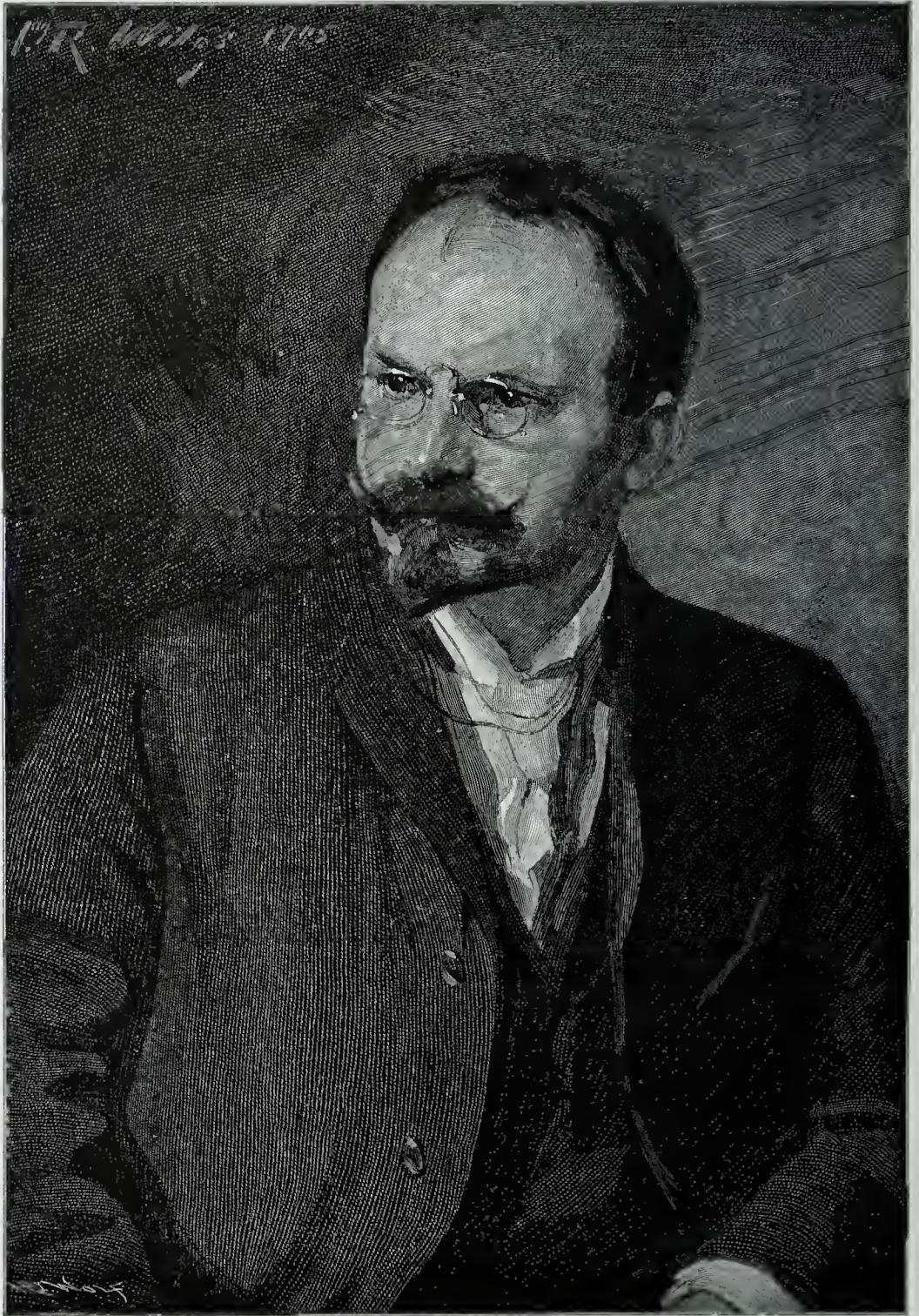
It was in July of last year that Mr. Cole returned to America for the first time in twenty-seven years, and he at once began work on a series which is now running in *The Century Magazine* entitled "Masterpieces in American Galleries." Mr. Cole has engraved in all upwards of three hundred blocks for *The Century*, his average of blocks being about eight or nine blocks a year.

He received a gold medal at the Columbian Chicago Exposition in 1892, a gold medal from the St. Louis Exposition, a gold medal from the Buffalo Exposition, and a gold medal from the Paris Exposition in 1900. In 1910 he received honorable mention from the Society of Arts in Paris. He is an honorary member of the Guild of Craftsmen in London and an associate member of the Academy of Arts and Letters of New York, as well as a member of the National Academy of New York.



DUCHESS OF DEVONSHIRE AND CHILD

After the painting by Sir Joshua Reynolds
Reproduced from Timothy Cole's wood-engraving
(Copyright by The Century Co.)
Size of the original engraving, $5\frac{1}{4} \times 7$ inches




PORTRAIT OF HENRY WOLF

Engraved by Henry Wolf. after the painting by Irving R. Wiles
(Copyright, *Harper's Magazine*, January, 1906)
Size of the original engraving, 7¼ × 5 inches

CONCERNING WOOD-ENGRAVING

BY HENRY WOLF

 AM often asked how I came to be an engraver on wood and a citizen of the United States: While I lived in my village, in Alsace, I never heard of a wood-engraving, and yet, when a boy, I unknowingly copied many of them from books and periodicals, for I was very fond of drawing.

When in the fields, near the railroad line—"Chemin de fer de l'Est"—I was awed by the trains that passed by with lightning rapidity. The locomotive was a wonder to me; how I admired the engine-driver and the stoker! I would have given half my life to exchange places with either of them. On Sundays I went to the railroad station of the near-by village, to inspect and admire the big iron horse and to see the two men who led it and fed it. I gradually made up my mind to become a mechanical engineer; to build locomotives and engines.

In my fourteenth year I was sent to Strasburg to enter the atelier of a machine builder.

Besides the mechanical I kept up the artistic drawings. One day a wood-engraver, whose acquaintance I had made, saw them. "You ought to get out of that smudge," he said, "and become a wood-engraver ;

you would succeed.” He kept up his coaxing for a long time. He showed me the blocks with drawings on them and also blocks that were engraved and inked. I thought they looked beautiful. I was dazzled, hypnotized; and I succumbed.

I drew and engraved on wood for about two years—till the outbreak of the Franco-Prussian war.

I was in Strasburg during the siege and bombardment—and heart-rending sights have I witnessed!—how the Germans threw shot and shell on the inoffensive inhabitants in the heart of the city, killing nearly a thousand during the six weeks’ investment; how they set on fire the great old *Bibliothèque du Temple Neuf* that contained invaluable manuscripts and books of the Guttenberg period—Guttenberg printed his first books in Strasburg. The venerable cathedral of which we all were so proud was not spared. The beautiful sculptured work suffered immensely and some parts of the cathedral were set on fire by the exploding bombs. This is how the Germans tried to win back their “long-lost brethren.”

After the war I left Alsace with thousands and thousands. Whoever was not rooted to the soil turned his back to the old home, trying to find happiness in other climes. Not having any relatives in France, I came to the United States and started my American career in Albany, New York, where I drew and engraved on wood.

Artistic work being scarce there, I came to New York. Though I had not mastered my art as yet, I soon found employment; there was a great demand for wood-engraving. I worked hard to perfect myself.



BEATRICE D'ESTE (OR BIANCA SFORZA)

After the painting by Ambrogio de Predis
Reproduced from Henry Wolf's wood-engraving
Size of the original engraving, $10 \times 6\frac{1}{4}$ inches



PORTRAIT OF A GIRL

After the painting by Ambrogio de Predis, in the Metropolitan
Museum of Art, New York
Reproduced from Henry Wolf's wood-engraving
Size of the original engraving, $8\frac{1}{2} \times 6\frac{1}{2}$ inches

The drawings, in those days, were made on the block; the engravings had to be made *printable* first of all; good line work and quality was required also, but the engravers took a great deal of liberty with the drawings; they “idealized” but not always to the advantage of the original.

When, late in the seventies, the drawings were photographed on the block and the engravers were asked to reproduce the original as faithfully as possible, wood-engraving took a higher flight. The drawings could then be made on paper, on canvas, and in any medium—pencil, wash, charcoal, gouache, etc.—and in any size; the photographer would reduce it to the size of the page.

Controversies arose; the engravers were divided into two camps. W. J. Linton and several other engravers, who clamored for drawings on wood, vehemently assailed the new movement. Polemics filled the air, but victory perched on the banner of the New School. This was the dawn of a new era for wood-engraving. The publishers, the artists, and the readers backed the new movement. A sincere emulation arose between the engravers, and this was encouraged by *Harper's Magazine* and *The Century Magazine*. Soon American wood-engraving was considered to be the best work done anywhere. Even Europe, that never looked to America for art, expressed its admiration.

In 1887 Messrs. Harper and Brothers published, for the Society of American Wood-Engravers, a portfolio containing twenty-five proofs from engravings by fifteen of its members. The text was written by the distinguished art critic and admirer of the New

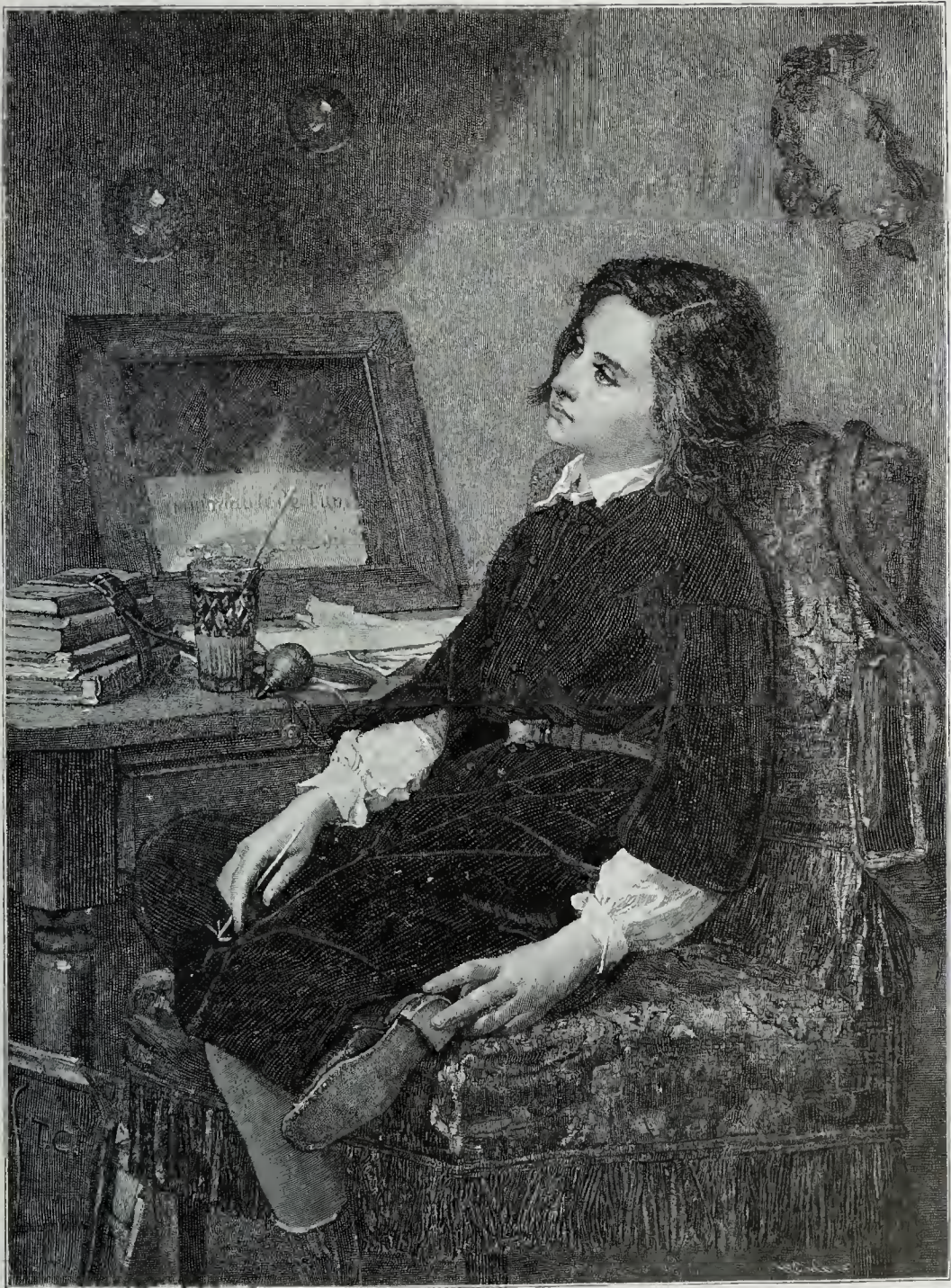
School, the late Mr. William Mackay Laffan. This work will remain a lasting monument to American wood-engraving. Each engraver chose his subject, or subjects, from paintings which appealed to his sympathies.

A painting is much more difficult to interpret than a drawing in black and white, where you have the values before you. In the painting there are many colors; you have to consider the relation of values and make them harmonize. Sometimes the painting is very large and the relative reduction is as one to one hundred. Here the engraver has to eliminate the unnecessary details and render the essentials.

In "the sixties" different photographic processes which reproduced line-work in facsimile made their appearance; later, the half-tone process was invented. This discovery sounded the death knell of wood-engraving. One by one the experienced engravers were given up by the publishers and since the beginning of this century only two engravers have been kept busy,—one for *Harper's* and another for *The Century Magazine*.

A half-tone reproduction is monotonous—dead and flat; it is the product of the machine and chemicals. There is no technique; everything looks alike. The texture of the sky is the same as that of trees, rocks, water, cloth, metal, flesh. The half-tone has to be printed on a chemically prepared paper, highly glazed, that will not stand the wear of time; it will crumble into dust. The records of our time will be lost.

A wood-engraving is the product of the brain and



DAY DREAMS

After the painting by Thomas Couture, in the
Metropolitan Museum of Art, New York
Reproduced from Henry Wolf's wood-engraving
Size of the original engraving, $8\frac{3}{4} \times 6\frac{3}{8}$ inches



BALTHAZAR CARLOS

After the painting by Velasquez, in the Metropolitan
Museum of Art, New York
Reproduced from Henry Wolf's wood-engraving
Size of the original engraving, $8\frac{1}{4} \times 6\frac{1}{2}$ inches

hand. The line gives it life and vibration. Texture can be rendered, perspective can be indicated, the sentiment of the painting can be reproduced. The engraver can treat every detail in a different manner and reproduce the texture of foliage, clouds, mountains far and near, etc. A wood-engraving can be made so as to print on any kind of paper.

Within the past eight or nine years I have made a number of large engravings, and these I publish myself. One hundred proofs are printed on Japan paper; they do not appear in any publication. I name five from the Metropolitan Museum of Art: *Boy with a Sword*, after Manet; *Young Woman at a Window*, after Vermeer; *The Idle Student*, after Couture; *Portrait of a Girl*, after Ambrogio de Predis; and *Don Balthazar Carlos*, after Velasquez. Of Whistler I have engraved: *Mother*, *Thomas Carlyle*, and *Miss Alexander*; and from the Museum of the Hispanic Society of America I reproduced the beautiful *Portrait of a Girl*, by Velasquez.

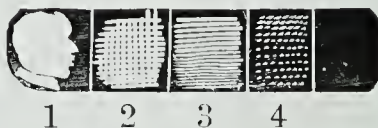
I have made also a number of original engravings: *The Evening Star*, the motif of which I found in Pine Hill, New York, in the Catskills; of *The Morning Star* I found the motif in Central Park, New York City; the motif of the *Duck Pond* I found in Lexington, New York; and of the *Morning Mists* I made my studies in Stamford, New York, in the Catskills. *Lower New York in Mist* I saw and sketched from a Pennsylvania Railroad boat.

Artistic wood-engraving is bound to become a dead art; in a few years it will have ceased to exist. There are no more apprentices or students because there is no encouragement. This art, five centuries old, was

brought to the highest pinnacle in our own time and by the engravers of this country.

I have been in the United States for almost forty years; I have witnessed the rise and the fall of an art I love, which I have tried to uphold and further by giving it my closest attention. I have a vivid recollection of what I have seen about me, and some day, if I keep my health, I shall write about people I have met, difficulties encountered and encouragements received.

Messrs. Keppel and Company deserve the gratitude of the American collectors and engravers for bringing to the fore good work, whether etching or engraving, and of late years they have given a great lift to artistic engravings on wood—*à chaque saint sa chandelle*.



- | | |
|------------------------------|---------------|
| 1 White. | 3 White line. |
| 2 Crossline (next to white). | 4 Stipple. |
- The untouched block is black.



CYNTHIA

After the painting by Cecilia Beaux
Reproduced from Henry Wolf's wood-engraving
(Copyright by The Century Co.)
Size of the original engraving, $7\frac{1}{8} \times 5\frac{3}{8}$ inches



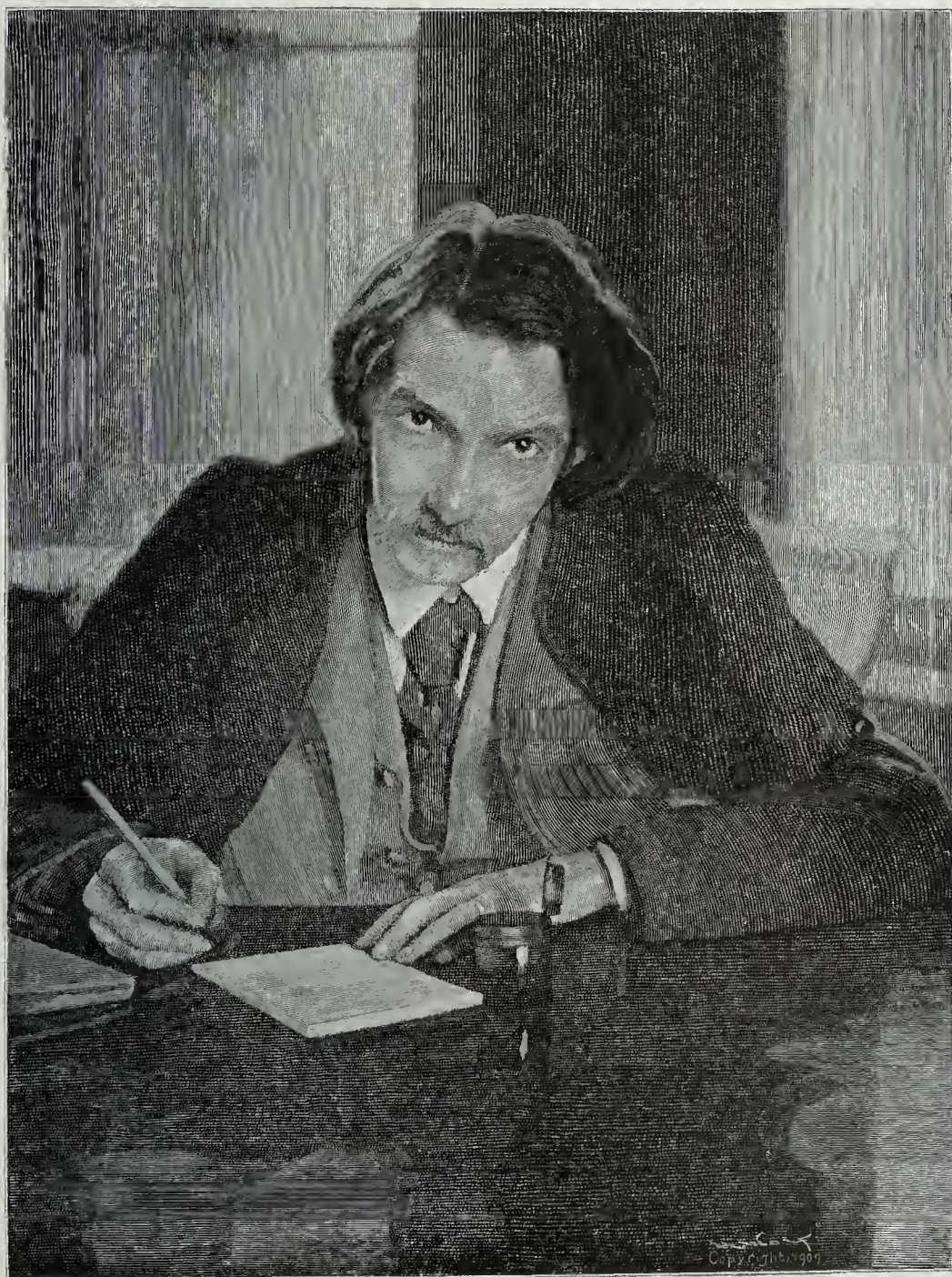
BOY WITH A SWORD

After the painting by Édouard Manet, in the Metropolitan
Museum of Art, New York
Reproduced from Henry Wolf's wood-engraving
Size of the original engraving, $8\frac{7}{8} \times 6\frac{1}{4}$ inches

HENRY WOLF

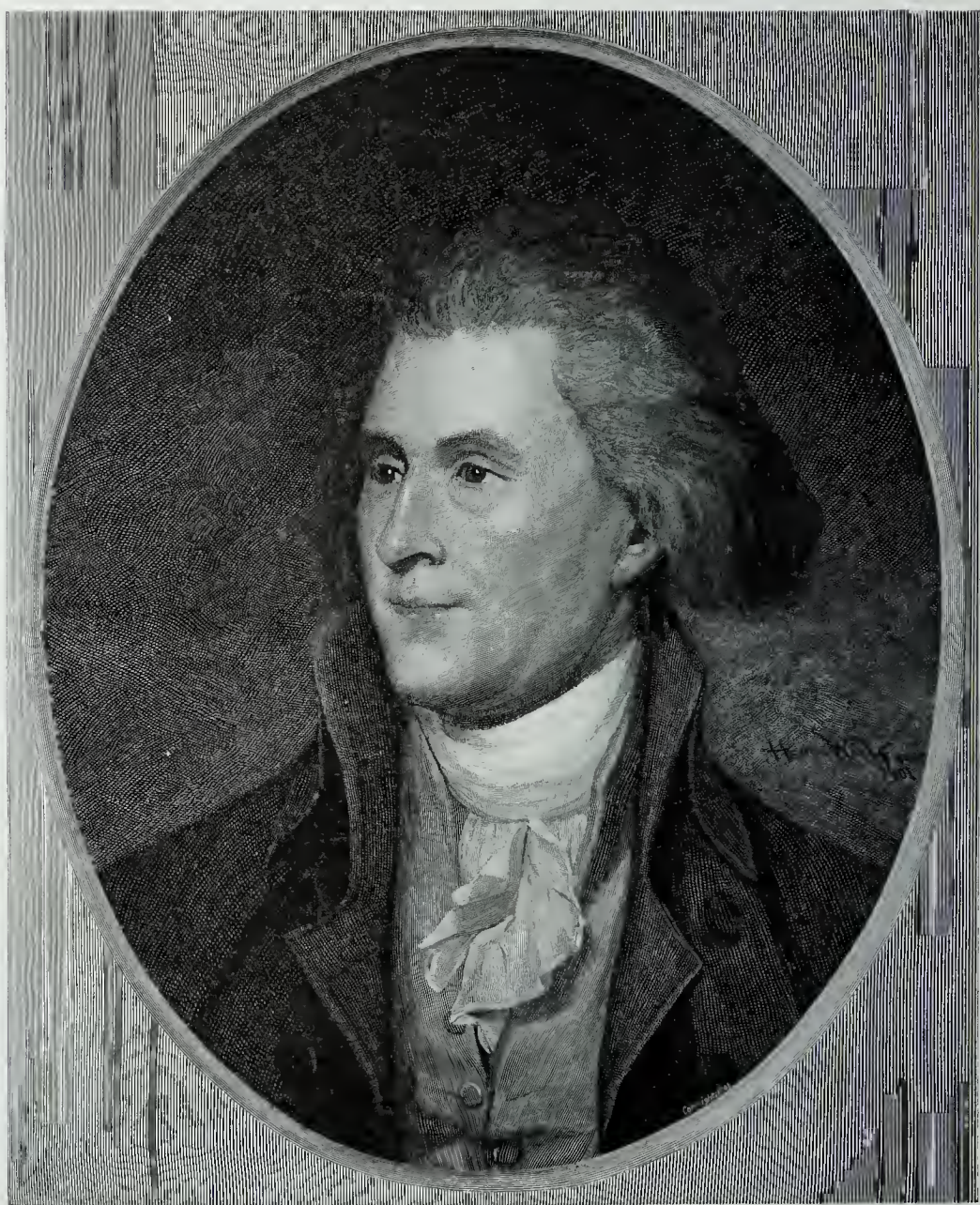
MR. WOLF was accorded an Honorable Mention at the Salon, Paris, in 1888; a gold medal at the Salon in 1895; an Honorable Mention at the Exposition-Universelle, Paris, 1889; a medal at the World's Fair, Chicago, 1893; a silver medal at the Exposition-Universelle, Paris, 1900; a silver medal at the Exposition des Beaux Arts at Rouen in 1903, and a diploma and grand Medal of Honor at the Universal Exposition at St. Louis in 1904, "awarded by the International Superior Jury for his distinguished services for the advancement of the art of wood-engraving." He has served as a member of the American National Juries of Selection for the Paris Expositions of 1889 and 1900; of the juries of selection and recompense for the Pan-American Exposition, Buffalo, 1901; and on similar juries for the Universal Exposition, St. Louis, 1904. He was elected an Associate of the National Academy of Design in 1905 and an Academician in 1908, being with Timothy Cole the only wood-engraver who has been admitted to membership in the National Academy, New York; a member of the International Society of Sculptors, Painters and Gravers, London; Artist member of the Lotos Club, New York, Membre de l'Union Internationale des Beaux Arts et des Lettres, Paris, France; member of the American Federation of Arts.

Examples of the work of Mr. Wolf are in the Municipal Gallery at Strasburg; the Museum of Fine Arts, Boston; the Pennsylvania Academy of the Fine Arts, Philadelphia; the New York Public Library; the École du Livre, Paris; the Musée National des Beaux Arts, Budapest; the Congressional Library, Washington; John Herron Art Institute, Indianapolis, Ind.; Public Library, Newark, New Jersey; the Buffalo Fine Arts Academy; National Gallery, Washington, D. C.; Walker Art Gallery, Liverpool, England; and in many private collections.



ROBERT LOUIS STEVENSON

From a "snap-shot" taken by Lloyd Osborne in 1887
Reproduced from Henry Wolf's wood-engraving
Size of the original engraving, $7\frac{7}{8} \times 5\frac{7}{8}$ inches



THOMAS JEFFERSON

After the painting by Charles Wilson Peale, in Independence Hall,
Philadelphia, Pa.

Reproduced from Henry Wolf's wood-engraving
Size of the original engraving, $9\frac{3}{4} \times 8$ inches

THE PRINTING OF WOOD-ENGRAVINGS

BY THEODORE L. DE VINNE

ENGRAVING on wood was an established but a petty industry before types of metal came into use. A German bibliographer says that this industry began in Italy by stamping attractive designs engraved upon wood on smooth textile fabrics of silk, linen, or cotton. Its next development was in the making of playing-cards. It is worthy of note that the bold and crude designs then made are still maintained by the modern makers. Then came outline pictures of saints and devotional subjects. This rude form of engraving and printing soon led to the making of block-books that contained lettering with pictures, of which the famous *Biblia Pauperum* and *Speculum Salutis* are fair specimens of the early practice of the art. Their thick lines and strong impression show that the engraver had to adapt his style of cutting to the peculiarities of the wood he had selected. Authorities tell us that this wood was a block taken from the pear-tree; and that the tool for engraving was a sharp-pointed knife, of ordinary form. The cutting of fine lines that crossed its fibers on a block of wood was difficult. Wood so treated usually showed thick coarse lines in the print. This early practice of engraving on wood was common in Germany and

Holland. Artists like Dürer, in his illustrations of the *Little Passion*, and Holbein, in his *Dance of Death*, made designs, knowing that they had to be cut with thick lines and roughly impressed on damp paper against the resist of a woolen blanket.

Not long after the introduction of metal types came the art of engraving on copperplates. Prints made by the new process showed a superior sharpness of line and a precision of form, with a receding in perspective, that for many years kept engraving on wood in slight request. The beauty of copperplate prints compelled engravers on wood to select more suitable tools and materials and give more care to their workmanship. Papillon in France and Bewick in England were leaders in this revival of the earlier art.

Engravers on wood of the nineteenth century discarded the pear wood-blocks; they preferred Turkey boxwood for all really fine book illustrations. Box was more manageable; it had a close grain and yielded readily to the touch of the three-cornered plow-knife that had been approved by engravers on copper. With the new wood and new tool a skilful artist could produce a line almost as sharp as that made upon copperplate. The disadvantage of this wood is its liability to warp and crack. It has a surface easily damaged by the impressing surface of an iron press or a cylinder printing-machine, even when that iron surface has been covered with an elastic resist of wool or rubber. No publisher dared to send a boxwood block for a large edition to an iron press. Iron suffers changes of heat and cold, and wood is also distorted by the occasional moisture needed for the cleansing of type and rollers. To meet this fault electrotype duplicates



THE HAY WAIN

After the painting by John Constable
Reproduced from Timothy Cole's wood-engraving
(Copyright by The Century Co.)
Size of the original engraving, $5\frac{1}{4} \times 7\frac{3}{4}$ inches



THE CORN-FIELD

After the painting by John Constable
Reproduced from Timothy Cole's wood-engraving
(Copyright by The Century Co.)
Size of the original engraving, $6\frac{1}{8} \times 5\frac{1}{4}$ inches

were supplied. The fine book illustrations of the latter half of the nineteenth century were printed not from the wood but from electrotypes of copper that were true duplicates of the engraved wood and fairly resisted changes of heat or moisture.

Fifty years ago the surface of the wood-block was coated with a wash of white, on which the designer carefully drew outlines with a lead pencil. The printed lines to be produced by the engraver were the pencil lines of the designer. All blanks between these lines were cut to a lower level, so that they should not meet the inking roller, and so that the engraved lines should stand up in the form of little ridges. Different degrees of light and shade were indicated on the wood by washes of India ink. A tint of dark color indicated thick lines close together; a tint of pale ink indicated close and sharp lines. It follows that the engraver's treatment of the design was governed by his understanding of the intent indicated by different shades of tint.

In copperplate engraving the line to be produced in print begins with a furrow cut below the surface of the plate. The plate is entirely covered with ink which is carefully wiped off its surface, but is as carefully retained in the furrows. The impression produced is on the wiped surface of the plate. This impression squeezes the ink out of the furrows and makes it adhere to the overlaid damp paper. The line itself does not receive the direct force of impression. In engraving on wood or in any form of engraving in relief, the line as it appears in print receives the full force of impression. A relief surface is more easily inked and does not require a wiping of surface, and is

printed by the same process as that used in typography. The ordinary copperplate print can receive with safety relatively few impressions, but the engraving on wood in relief, when duplicated in copper and properly treated, can receive many thousands. For this reason it is the preferred process for magazine illustration.

Although a much simpler process, engraving on wood can be sophisticated to an unsuspected extent. Ruskin has wisely said: "There is no repentance in the engraver's trade. What is cut must stand." But an engraver may make mistakes; he may make lines too thick, too thin, or too many. To hide these faults he takes what he calls a "proof," usually on translucent India paper. He may spend half an hour or even more in the inking and proving of one small block. He wipes off the ink in places where he sees that lines are too thick or are not needed, so that these lines will not show in the print. He can overload the more solid parts of his engraving with superadded black. A "proof" so taken can be manipulated to show a delicacy of line and a graduation of tint that can never be reproduced when the block from which it has been proved has been electrotyped and printed with other blocks and put in a form of sixteen or thirty-two pages of type work, from which the pressman is required to produce on large sheets fifteen or twenty impressions in one minute.

Engraving on wood is admittedly in diminishing request. There are able men like Timothy Cole and a few others here and abroad who show possibilities of skill in wood that are not attained by men who practise any other process.



GEORGIANA, DUCHESS OF DEVONSHIRE

After the painting by Sir Joshua Reynolds
A portion of the original wood-engraving by Timothy Cole
(Copyright by The Century Co.)
Size of the engraving, $8\frac{1}{8} \times 5$ inches



THE DAUGHTER OF EL GRECO

After the painting by Domenico Theotocopuli
A portion of the original wood-engraving by Timothy Cole,
and in the original size
(Copyright by The Century Co.)



THE DAUGHTER OF EL GRECO

After the painting by Domenico Theotocopuli
Reproduced from Timothy Cole's wood-engraving
(Copyright by The Century Co.)
Size of the original engraving, $6\frac{7}{8} \times 5\frac{1}{4}$ inches

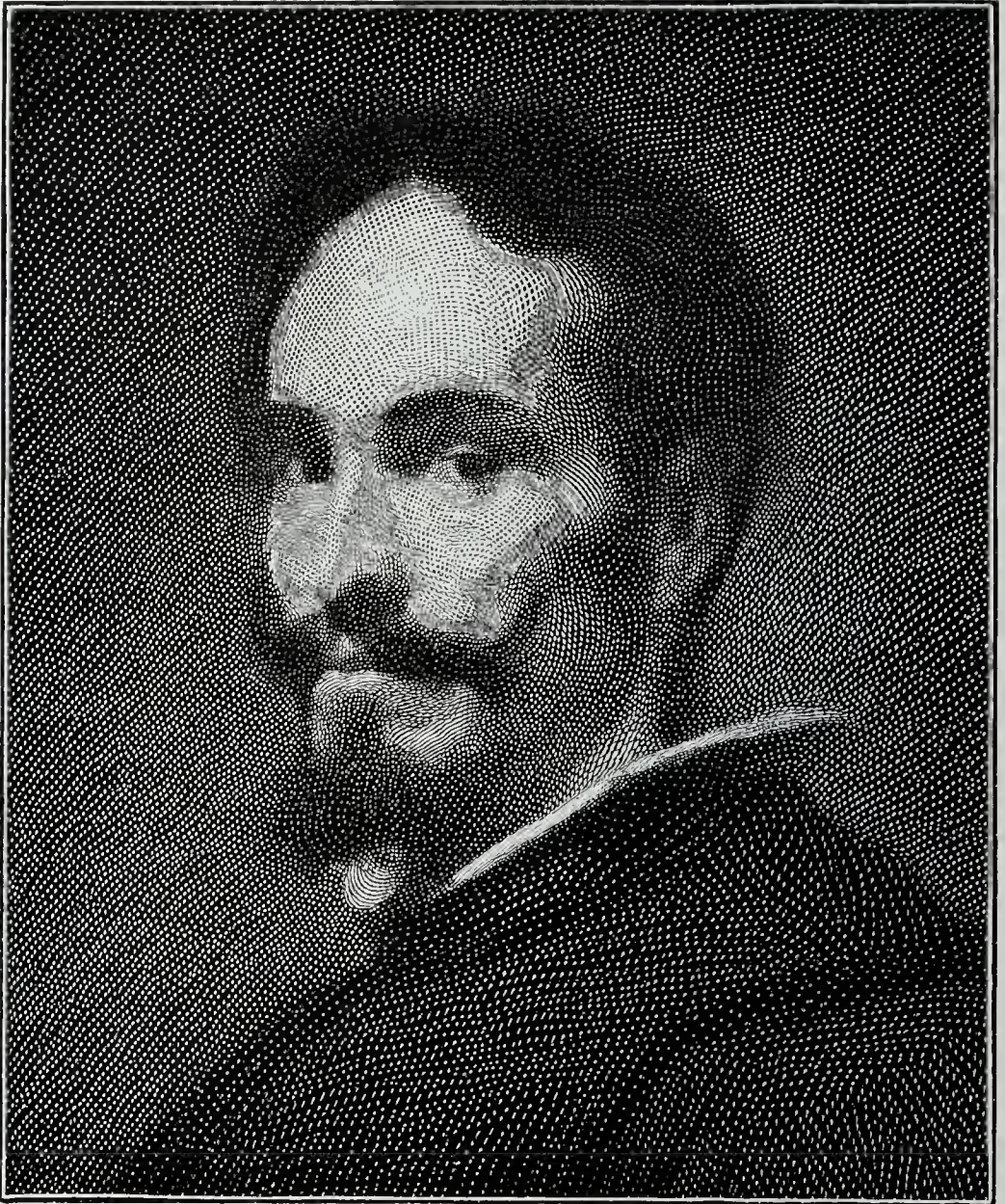
The greatest number of illustrations now appearing in books and magazines are done by the art of photo-engraving. In the practice of this art the design to be reproduced is drawn on paper or cardboard, and exposed in the ordinary photographic camera, which reduces it on the plate in the proportions desired. The plate is then exposed in an acid bath, which eats out the high lights and leaves untouched the parts or lines that are intended to show in print. Here comes another misfortune. Designers prefer to draw or paint book or magazine illustrations in the large, bold manner, on sheets many times larger than the print to be produced. On this large sheet intended distinctions of light and shade are visibly indicated; but in its diminished size in print these nice gradings of tint are confused; they run together, making a mussy, foggy, hazy print, in which proper distinctions of shade are seriously obscured. It then becomes necessary to submit a plate so made to a practised engraver in relief who tries to restore the distinctions of the original.

The engraving on wood or in high relief, whether on wood or metal requires some preparatory treatment before its impression. As it is intended by the engraver to show marked differences in light and shade, some parts of the plate will require a pressure of about fifty pounds to the square inch to produce a vigorous black. Other parts like distant clouds or receding perspective do not require one pound to the square inch. The engraver on wood who takes his proof slowly and carefully can vary ink and impression on the different parts of the plate or block so as to produce the desired result. But it takes time as

well as forethought. The pressman on a cylinder-press is not allowed this time. He is expected to produce from six hundred to one thousand impressions in an hour,—a speed which forbids all personal and thoughtful humoring of each impression. The inking-rollers move automatically and cover every part of the plate with the same film of ink. A plate that has not been overlaid or underlaid must have equality of pressure over every part of the surface. This equality of pressure would be rapidly destructive to really fine engraving. To prevent this wear he must make the impression irregular by thicker overlays of pasted paper upon the impression surface. To do this properly requires much practical experience as well as an instinctive perception of the need of differences in light and shade.

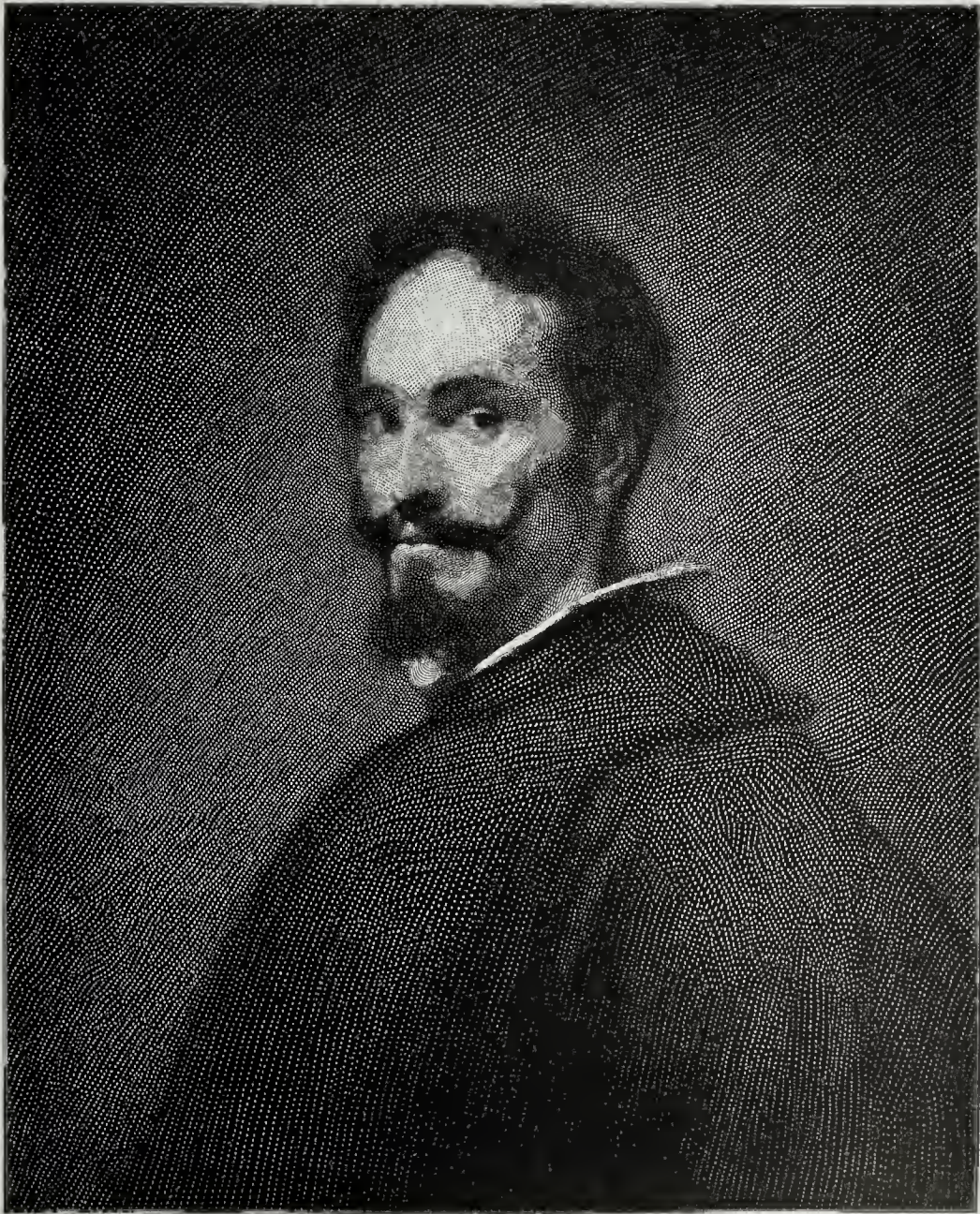
Overlaying is unavoidably tedious work—when it has to be done to many cuts on a large sheet. There are, however, artists and publishers who consider the amount of time given to this work as unnecessary and do not hesitate to call it needless fussiness. If the impression on a cylinder-press is fixed so that it will give a uniform impression of even thirty pounds to the square inch, it will rapidly wear out or break down the fine lines of the engraving, as well as make gray, dull, and foggy those parts that should be of full vivid black.

Printing from a copperplate, which is always done on relatively small sheets, calls for little previous preparation on the part of the pressman; but printing from a relief plate of mixed light and shade must be preceded by overlaying treatment that requires hours and days.



THE HEAD OF A YOUNG MAN

After the painting by Velasquez
A portion of the original wood-engraving by Timothy Cole,
and in the original size
(Copyright by The Century Co.)



THE HEAD OF A YOUNG MAN

After the painting by Velasquez
Reproduced from Timothy Cole's wood-engraving
(Copyright by The Century Co.)
Size of the original engraving, $6\frac{5}{8} \times 5\frac{3}{8}$ inches

Impression from any relief surface begins with a coating of the thinnest imaginable film of ink that is flattened out by this pressure ; but impression from a copperplate is with ink in a compact body sucked up and pressed out on the damp paper over it. There is consequently a solidity of color in the thinnest possible line from copperplate that can never be produced with equal effect from engraving in relief.



THE "CHAPEAU DE PAILLE"

After the painting by Peter Paul Rubens
Reproduced from Timothy Cole's wood-engraving
(Copyright by The Century Co.)
Size of the original engraving, $7\frac{5}{8} \times 5\frac{1}{4}$ inches



PORTRAIT OF JACQUELINE DE CORDES

After the painting by Rubens
Reproduced from Timothy Cole's wood-engraving
(Copyright by The Century Co.)
Size of the original engraving, $6\frac{3}{8} \times 5\frac{1}{8}$ inches

THE ADVANTAGES OF WOOD-ENGRAVING FOR MAGAZINE ILLUSTRATION

BY WILLIAM ASPENWALL BRADLEY

Art Director of the *Delineator*

THE old-time wood-block has so long been discarded in favor of the half-tone plate that it may appear fanciful to many to discuss its revival as a means of modern magazine illustration. As a matter of fact, however, such a revival may not be far off. Interesting and significant experiments have already been made in this direction, and it is from the point of view of the art manager of a large popular periodical which has made much use of wood-engraving in recent years that I have been asked to write this brief note on its advantages over ordinary process work.

These are both aesthetic and practical. Of the former, it is scarcely necessary to say much here. There are few who will not freely admit the superiority of the well-executed wood-block on purely artistic grounds. Any product of the creative intelligence and of trained manual dexterity is preferable to that of a mechanism, however ingenious. It is the personal and interpretative quality of engraving that, above all, gives it its value and its charm as a means of reproduction. Many of the engravers of the last

generation were men of rare taste and talent. Trained in a sounder and more exacting school of expression than most of our contemporary illustrative artists, the few who survive are able to correct the most glaring faults in the work they are called upon to reproduce, and to give it that stamp of knowledge and executive ability which it too often lacks in the original. Moreover, merely as a matter of sensuous appeal, the wood-block is infinitely more pleasing than the half-tone. The mechanical screen of the latter produces a surface of deadly monotony which is as different as possible from the fascinating variety of texture whereby the skilful and sensitive engraver interprets the several parts of a drawing. Charming in itself, this linear technique, giving an intricate and clearly defined arabesque of black-and-white, possesses a distinct typographical quality that is wholly lacking in the half-tone, with its lifeless and characterless gradations of solid ink, broken only by the minute and uniform intersections of the irritating mesh. A wood-block, properly engraved, will reinforce the effect of the letter-press with which it is combined, while a half-tone will inevitably tend to subdue the text or to be subdued by it.

Such æsthetic advantages have, of course, always been more or less evident. If they have been lost sight of for a time, it is because they were outweighed by the immense saving in time and money effected by the process of mechanical reproduction. It may, however, be questioned whether the economic advantages of photo-engraving are as unequivocal as they were twenty or thirty years ago at the beginning of the great expansion of illustrated magazine literature to

which it so strikingly contributed. At all events, the limitations of the half-tone have become more and more apparent with each development in the art of printing designed to increase rapidity of impression. The process-plate, being shallow at best, requires the most careful handling on the press, and the conditions must be exactly right if satisfactory results are to be obtained. These conditions were simple of fulfilment when editions were still small, and were run off on flat-bed presses. It is a different matter to-day when, on the enormous web presses, the paper that feeds from the roll comes out printed on both sides, cut, and folded into signatures, at a terrific rate of speed. Under such conditions it is next to impossible to secure a delicate and accurate impression. To mention one thing only, the curving of the electrotypes tends to reduce the depth of the cuts, and thus to destroy in large measure their fine printing quality. Trial proofs no longer afford any true criterion of this, and the most careful etching and engraving on the copper fails to improve it beyond a certain point.

Here is where the wood-block finds its principal practical advantage, and its greatest promise of usefulness in the future. Experiments have already demonstrated that an electrotype taken from it will work generally better than an electrotype from the best half-tone. This is because the line can be engraved to any depth, and because it presents, for contact with the paper, a clean-cut, sharply defined surface, instead of the uniform mesh of the screen which collects the ink and produces a smudgy and granular impression. Moreover, the electrotype made from the wood-block will generally outlive the other. It does not wear

down to nearly the same extent in the course of a long run, and this, besides making for clearness of impression, is of the greatest practical benefit to the printer. As for the greater first cost of wood-blocks, this is far less of a factor to-day, now that it is distributed over an edition of half a million, or a million, copies, than it was when fifty thousand was considered a large number. Of much greater importance now are the factors of mechanical convenience and of ultimate quality of the output. Both of these are served by the wood-block, which thus, oddly enough, finds itself on the verge of a revival as a result of that very movement which, in its earlier stages, for a time rendered it nearly obsolete.

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BY

TIMOTHY COLE

AND

HENRY WOLF

JUNE 28 TO JULY 22, 1911



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