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AUTOTYPE.

“The glorious sun
Stays in his course, and plays the alchemist.”

King John, Act III. Sc. 1.

AUTOTYPE

A

Decorative and Educational

ART.

FOUR ILLUSTRATIONS.

THE AUTOTYPE COMPANY,
FINE ART GALLERY,
74 NEW OXFORD STREET, LONDON, W.C.

(A Few Doors West of Mudies' Library.)

1888.

“The walls showed a glorious silent cloud of witnesses—the Virgin soaring amid her cherubic escort ; grand Melancholia with her solemn universe ; the Prophets and Sibyls ; the School of Athens ; the Last Supper ; mystic groups where far off ages made one moment ; grave Holbein and Rembrandt heads ; the Tragic Muse ; last century children at their musing or their play ; Italian Poets—all were there through the medium of a little black and white.”

Mrs. Meyrick's back parlour, from "Daniel Deronda."





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London:

THE AUTOTYPE COMPANY.

1888.

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PREFACE.

SINCE the first publication of this Pamphlet in 1881 it has been twice revised and reprinted, and now in 1888 the sphere of Autotype as an illustrative and decorative art has so much expanded, the mere enumeration of its art work has assumed such proportions, the number of reviews and press notices has so accumulated, that it seem expedient to re-write this little work, with a view to arranging the matter under more distinct headings, giving the remarks and criticisms of recent reviews, of indicating the more popular of the works, and suggesting suitable modes of framing, with approximate prices, for the guidance of purchasers.

A grand feature of Autotype art is its immense collection of reproductions from the Great Masters. At the Autotype Fine Art Gallery, arranged in albums, will be found Braun's splendid series of Autotypes, giving examples of the genius of Michael Angelo, Raffaele, Da Vinci, Guido, Correggio, Murillo, Holbein, Rembrandt, Perugino, Fra Angelico, Titian, Paulo Veronese, Rubens, Velasquez, and the host of immortals whose names are monumental of the great epoch of the Renaissance. These albums, alphabetically arranged, not only afford convenient means of reference to any master, but the pleasure of a survey of reproductions of the most celebrated paintings and drawings of the fourteenth, fifteenth, and sixteenth centuries, and of many of the most renowned specimens of antique sculpture.

In addition to these, the Royal Collections at Windsor and Buckingham Palace, and our own National Gallery, are adequately represented, and there are also numerous examples of the Modern Schools, together with many important works by eminent living artists.

The Autotype Fine Art Gallery is situate at No. 74, New Oxford Street, on the same side as, and a few hundred yards to the west of, Mudies' Library. The Gallery is open free of charge from 10 to 5.

Visitors will be courteously received, allowed to inspect at their leisure the various works exhibited, to look over the specimen albums, and whilst every attention is paid to them, they will not be solicited to make purchases.

To encourage Art in the Home is the object of this pamphlet. Autotype has popularised facsimile reproductions of the works of the Great Masters, and rendered in monochrome, with greater fidelity than is possible by any other photographic means, their immortal works in fresco and oil painting. Autotype has made it easy for persons of taste to adorn the walls of their homes, at trifling cost, with such "things of beauty" as remain "a joy for ever."

To conclude, the following short quotations from the *Art Journal* will show that the efforts of the Autotype Company to disseminate and popularise good art, by means of their system of photography in permanent pigment, has met with due acknowledgment from the leading journal devoted to the fine arts:—

"The Autotype Company are large contributors and very valuable aids to the enjoyment that is to be derived from Art. More than that, they are important and impressive instructors, and much of existing progress must be attributed to their issues. Month after month they furnish to Artists and Art lovers some copy of a picture so elaborate, that if produced at all, it must be a work of time, the result of labour that, if adequately paid for, must render it costly, and consequently accessible, not to the many, but the few."

"A collection of the works issued by the Autotype Company would be an Art treasure great in extent, and of immense worth as an Art instructor as to what is doing in the present, and what has been done in the past."



CHAPTER I.

WHAT IS AUTOTYPE ?

THE term Autotype was proposed by the late Mr. Tom Taylor, and has been very generally accepted as appropriate to signify the reproduction in monochrome of an artist's work, without the intervention of another hand or eye; the only means used being the natural forces of *light* or *actinism*, and *chemical affinity*; the materials in which the picture is produced being the permanent pigments of the artist's palette. At first the term was understood to mean principally copies of art work; but the term Autotype is now employed to designate permanent photographs of every kind of subject amenable to photography, and produced in gelatine and pigments by the method described in the following notice of Autotype which appeared in the *Times* of September 4th, 1879:—

“On a former occasion at some considerable length, and more recently in various articles upon the progress of photography, we have made mention of the class of works called Autotypes; but these, in the peculiar sense in which they have been rendered absolute reproductions of everything which is characteristic of the artist's hand in a drawing, or even in an oil painting, will fairly admit of a more detailed notice than has yet been given to them. An engraving, however skilfully executed, is at best but a copy of a painter's work by some one else, and is thus deprived of that strictly personal element which is so important in every form of art; while in the case of Autotypes the original may almost be said to copy itself, and the copies may certainly be said to reproduce with entire fidelity everything that is characteristic of the original. The work of the brush is, indeed, not so much copied as multiplied; and hence many painters of repute, notably Sir F. Leighton, Mr. Poynter, Mr. Elmore, Mr. George Earl, and others, are intrusting their pictures to the Autotype Company rather than to the engraver for the supply of the copies demanded by the public.

“A finished Autotype is a sun-picture printed permanently in carbon or other imperishable pigment; and it is obtained in the following manner:—A sheet of paper is covered with a film of gelatine, with which the pigment and a certain proportion of bichromate of potash have been mixed, and this film is dried for use. The gelatine is naturally highly soluble in water, but the effect of the addition of bichromate of potash is to confer upon it the property of becoming insoluble as a consequence of exposure to the action of light. The result is that when, after

a sufficient period of exposure under a negative, the prepared sheet is placed in a warm bath, the parts upon which light has fallen remain, while those upon which light has not fallen are readily washed away. Hence the transparent parts of the negative become the dark parts of the print and *vice versa*; while the dark parts, being dependent for their colour upon carbon, or upon some equally permanent material, and not upon the comparatively unstable metallic oxides of ordinary photography, are as imperishable as work done in printer's ink. An Autotype is, therefore, calculated to be in all respects as enduring as an engraving."

The great difference between Autotype and all other modes of photographic reproduction is, that it substitutes the ordinary permanent pigments of the artist's palette for the chemical salts hitherto employed. Pictures are produced in colourings appropriate to the pictures or objects represented. Thus an Autotype may be in engraving black, in Vandyke brown, in sepia, charcoal, red chalk, indian ink, &c. It bids defiance to "Time's effacing fingers," and represents permanent photography.

The Autotype process is largely employed by the Trustees of the British Museum, the Council of the Royal Society of Literature, the Numismatical, Palæographical, and other learned societies, thus assisting in the progress of science and literature, whilst it claims to have dowered photography with new gifts of artistic expression, and, by its vast collection of classic reproductions, to have immensely augmented the means of art education and enjoyment.

"It needs only a visit to the Company's Gallery to perceive at a glance that Autotype has a special character and distinct expression. To persons acquainted only with silver prints, the Art productions of the Company would scarcely be supposed to be photographs at all. In some cases, notably in copies of charcoal or sepia drawings, one sees exact facsimiles of the originals."—*The Art Journal*, March, 1878.



CHAPTER II.

AUTOTYPE: DECORATIVE AND
EDUCATIONAL.

AUTOTYPE has peculiar functions as a decorative art, and in no other form of translation of art work is it possible to attain the same *vraisemblance*. Based upon photography, it gives in permanent pigments the handling, the method, the very essence of the work it reproduces. Its great range of colour—black, red, blue, brown, and yellow tones—enables Autotype copies to be so printed as to be suggestive of the scale of colour of the originals; and it is possible to have a selection of Autotypes that will, both as to subject and colour, harmonise with the decorations of the room in which they are to be hung.

The Autotype Company have, in their Fine Art Gallery, classes of subjects distinctly suitable for the art decoration of the various apartments of a modern home.

The Autotypes of the Great Masters, from the Continental galleries and from the British collections, are especially suitable for halls, corridors, libraries, and dining-rooms. On pages 13, 14, and 18 will be found selections of well-known subjects, with suggestions for framing, and prices.

For drawing-rooms and boudoirs some of the more modern pictures will be found especially appropriate. On page 22 will be found a selection from the modern French school, admirably suited to this purpose, including some lovely pictures from the Salon and the Luxembourg, many of these being printed in sepia colourings, harmonise well with the modern style of room decoration. In addition to these there are examples of the work of English artists, see page 23 and following. Amongst them copies of works by Sir Frederick Leighton, P.R.A., Poynter, R.A., Rossetti, Watts, R.A., Burne Jones, Holman Hunt, Frederic Shields, and others.

For the study or library, a considerable choice is open in reproductions of Bartolozzi's best work, in copies of the Reynolds pictures from the British Museum Print Room, in facsimiles of Turner's *Liber Studiorum*, and a fine series of Auto-gravure etchings of Méryon's Old Paris.

For the billiard or smoke room mention may be made of a series of semi-classical equine studies, by Cattermole, which called forth the following notice from the *Academy* of December 6th, 1879:—

“We have received from the Autotype Company an excellent reproduction of one of Mr. Leonardo Cattermole’s latest works. It is called ‘The Chariot Team,’ and represents a young Greek woman riding a powerful white horse and holding three others in a leash. Mr. Cattermole is an artist who, following a totally different line of subject from his father, the much-esteemed water-colour painter, has become known by his peculiarly refined and graceful studies of horse-life. He has perceived, like the old Greek sculptors of the Parthenon, the capabilities that lie in the beautiful forms of horses for decorative purposes, and has treated his subject partly from a classical and partly from a sentimental point of view. Somehow his horses have much of the subtle refinement and grace of Mr. Albert Moore’s studies of the female figure. They may, indeed, be called ‘harmonies in horseflesh;’ yet, though they deal entirely with horses, they are not in the least degree ‘horsey,’ and would no doubt fail to please the fast heroines of modern novels, whose chief knowledge consists in their thorough acquaintance with the ‘points’ of the animals they ride. This harmony, united with tender sentiment, is strikingly apparent in the picture called ‘The Houyhnhms,’ only two horses standing against a wall, but we are made to feel that they are in reality two lovers saying farewell.”

A visit to the Autotype Fine Art Gallery will convince art lovers that there is ample scope for the selection of noble works to beautify the home, whatever may be its character. George Eliot hung the walls of Mrs. Meyrick’s back parlour, in *Daniel Deronda*, with “a glorious silent crowd of witnesses,” and these same works are equally fitted to adorn the walls of palaces.

Touching upon Autotype as an instructive agent, the following is a portion of a notice which appeared in the *Times* some years ago:—

“It is worthy of the consideration of those concerned in education whether they might not do something to render the work of the Autotype Company more widely known, whether, for example, it might not be possible to give well-selected pictures as prizes in Board and other schools, and to carry out on a wider and more extensive scale what is done by the Art Union for works of a different and, in some cases, of an inferior class.”

This no doubt led to the formation of the

“Art for Schools Association, which has Mr. Ruskin for President, and on its list of Vice-Presidents such names as Matthew Arnold, Robert Browning, Sir Frederick Leighton, John Morley, William Morris, &c., has for its object to influence the plastic mind of youth by silent lessons of art, conveyed by the exhibition of copies of famous works on the hitherto unembellished school-house walls. Its practical measures are the selection and recommendation of representative works, such as ‘pictures of simple natural objects, pictures of animals, pictures of peasant and artisan life, pictures of famous architectural works, landscapes, and sea-pieces, historical portraits, scenes from history, and reproductions of suitable subjects among the works of the Great Masters of English and Foreign Schools:’ and, moreover, to facilitate for schools the economical acquisition of such pictures and to make presents of such where funds are not available.”

Year by year, since the establishment of this Association, a selection of Autotypes of a representative character has been sent to each subscribing school, or member of the Society, for a reasonable subscription.

CHAPTER III.

ON FRAMING.

THE pleasure derived from the contemplation of a work of art being undoubtedly enhanced by its suitable setting, the Autotype Company have given considerable attention to securing frames and surroundings in harmony with the artistic nature of Autotype reproductions.

In this edition of the pamphlet an effort has been made, by introducing three pages of photographed subjects and frames, to give an idea of the suitability and appearance of framed Autotypes ready for hanging. These illustrative plates will be found at the *end* of the pamphlet, and faced in each case with a full description of the frames shown, with their number and price. Each kind of frame is on view at the Autotype Fine Art Gallery, but to those who find a personal visit inconvenient, the illustrations will, it is hoped, be of assistance.

The Classical stock, consisting of copies of the paintings and drawings by the Great Masters enshrined in the National Galleries at home and abroad, are probably seen to best advantage in frames of unpolished oak or walnut, reeded or plain, with inner flats close to the picture. The flats may be either plain or gilded. Illustrations of this mode of treatment will be found in figs. A, C, and J in plate I.

A very elegant frame, suitable for subjects by Raffaele and his school, consists of a brown and gold ornamental moulding, a vine pattern upon a gold ground, as shown in the Sistine Madonna, fig. C, plate II. For the severer subjects, Walnut, with a flat of the same wood having a gilt bevil, as in fig. D, plate I. For religious subjects, a black reeded moulding with oak flat is suggested, fig. G, plate I.

The French school and modern contemporary artists show to advantage in frames of stained oak with flats of the same. To make a variety the flat is often left of the original colour of the oak, whilst the frame itself is stained to a darker shade. Examples of these in figs. F and D, plate III. The brown and gold frame surrounding the charming picture "La Songeuse," fig. K, plate III., forms an admirable setting for many copies of modern pictures.

Special frames have been designed for the Autotype copies of Sir Frederick Leighton's cartoons, "The Arts of Peace," and "The Arts of War," the first of these is shown at fig. A, plate III. For framing the Autotype of "The Good Shepherd," by Frederick Shields, a special pattern has been designed having an emblematical character suited to the subject of the picture: it consists of a reeded walnut frame with an intertwined "thorn" pattern, fig. E, plate III.

Examples from the works of Reynolds, Lawrence, Romney, Bartolozzi, etc., reproduced from selected engravings in the print room of the British Museum are best seen in the old-fashioned Hogarth frame. Specially turned circular and oval frames of this pattern are supplied in either black, green, or white with gold. Such of these Autotype fac-similes as are in red chalk, make beautiful little pictures framed in white and gold. For illustrations see figs. B, C, G, H, plate III.

Selected examples from these masters arranged to harmonise, placed under cut-out mounts, either plain or gilt, and framed as triptychs, are highly effective and popular.

The Autotype Company not only frame the subjects that they sell or publish, but they offer their services in this direction to those who desire to have their own pictures framed or mounted in an artistic manner. They have a large stock of mouldings of the most recent designs, and specimen frames suitable for Drawings, Water-Colours, Oil Paintings, Engravings, and Photographs can be seen at their Fine Art Gallery, New Oxford Street. The very best work only is sent out, and no pains spared to execute every commission in a satisfactory and artistic manner.



CHAPTER IV.

THE GREAT MASTERS

Reproduced in Permanent Autotype by Messrs. Braun & Co.

(BRITISH COLLECTIONS.)

NATIONAL GALLERY, LONDON

THE ROYAL COLLECTION, WINDSOR

THE ROYAL COLLECTION, BUCKINGHAM
PALACE

THESE Autotypes are specially noteworthy as having been selected by the Directors as representative of the Works contained in the collections, and further as combining all the modern improvements in the Photographic Reproduction of Colours which give to modern Autotypes so great a superiority over those made in years past. There are 349 Autotypes of the National Gallery Pictures, 78 of the Buckingham Palace, and 83 of the Windsor Castle Collection.

The following notice from the *Saturday Review* will give an idea of the value of the Autotypes of these Collections:—

“Chief among examples of the English school are the six subjects of Hogarth’s immortal ‘*Marriage à la Mode*’ (113—118). Hogarth’s art is not the highest; but, of its kind, how good and satisfying it is! How saturated with observation, how pregnant with humanity, how infinitely varied and suggestive! After the master’s own etchings there is nothing so good as these autotypic renderings of the master’s thought. They say that of late years Hogarth has been done to death, and that his popularity is a thing of the past. One has only to consider this set of the ‘*Marriage à la Mode*’ to be aware that his is a reputation quite irrespective of art, and that, while manners are studied and human nature remains of interest, his work, however feebly and incompletely it may be expressed, must remain of enduring

value. In Gainsborough's 'Parish Clerk' (760), which is quite admirably reproduced, the plastic intention is better than Hogarth's, the art is more artistic, so to speak; but it lacks the elements which are so fully and vigorously represented in the 'Marriage à la Mode,' and on those grounds on which it is superior to these it is easily surpassed by some other portraits in the collection, the work not merely of Rembrandt and Hals and Antonello, but of Bonvicino and Thomas de Keyser. The 'Portrait of a Lady' (891), by which alone Sir Joshua is represented, is not a good specimen of the master, and labours under the further disadvantage of presenting an unpleasant type of woman. All the same, it is one of the happiest pieces of reproduction in the set. Another achievement in its way is the translation of Zurbaran's 'Monk' (230), in which there is preserved a great proportion of the stern yet taking romance of the original. Less interesting as a picture, but photographically every whit as good, is the 'Christ bound' (1148) attributed to Velasquez.

"In the Italian section are good copies of Bonvicino's romantic and gallant 'Italian Gentleman' (299), Francia's affecting 'Pietà' (180), Raphael's 'Vision of a Knight' (213 and 213A), the painting and the drawing on a single board; Titian's 'Holy Family' (4), a picture only good in places, as the present transcript makes somewhat painfully evident; and Giovanni Bellini's austere yet lovely 'Holy Family' (280). In the last the white hem of the Virgin's headgear and sleeves is a trifle exaggerated in tone, but the effect is inconspicuous. It is far otherwise with the 'Raising of Lazarus' of Sebastian del Piombo (1), which presents at a certain distance the appearance of a confusion of dark masses and white spots. Nothing, on the other hand, could be better than the several reproductions of Lorenzo di Credi's 'Virgin in Adoration' (648); Antonello da Messina's superb and virile 'Portrait of a Man' (1141), and Garofalo's 'Holy Family with Saints' (170). In these we have tone, character, manner, sentiment, brushwork, everything but colour; only the pictures themselves would be more instantly impressive. Not unworthy to rank with them is the one delicious example of Correggio the 'Venus, Mercury, and Cupid' (10). Here there is the chiaroscuro of Antonio Allegri, and the difficulties of transcription are increased tenfold thereby.

"Rembrandt is represented by a couple of portraits. One is the renowned 'Old Woman' (775); the other (850) the astonishing person in the lace collar. Both are just as good as they can be; are so good, indeed, that one feels in looking at them that to indulge in private and peculiar Rembrandts it is no longer necessary to be a millionaire. The Hobbema, a noble 'Paysage Boisé' (995), is another masterpiece of reproduction. On the Hals, a 'Portrait de Femme' (1021), one can follow the triumphant gaiety and sparkle of the master's handling; on the Pieter de Hooch (1794), that miraculous 'Courtyard' before which the modern realist would blush if he were capable of blushing, one may study the art and mystery of tone—above all, if one knows the original—almost as in the original itself. In the Terburg (864), 'The Guitar Lesson,' there are some false high lights, as there are in the Metsu (839), the 'Music Lesson.' The Ruysdael (628) is, on the other hand, one of the best reproductions of landscape we remember to have seen."

SELECTIONS FROM THE BRITISH GALLERIES.

The following small selections from the British Galleries, viz., The National, Windsor Castle, and Buckingham Palace Collections, are given to suggest suitable styles of Framing. Patterns of the frames with descriptions will be found in the illustrations at the end of the pamphlet.

The Autotypes average in size about 17 by 14 in., mounted on French Grey Boards 27 by 22 in., and are one uniform price, TWELVE SHILLINGS.

The prices of the Autotypes complete in selected frames, having the numbers in the last column, are as quoted in the list.

FROM THE NATIONAL GALLERY.

No.	ARTIST.	SUBJECT.	PRICE FRAMED COMPLETE.
189	Bellini	The Doge Loredano	30/- in Frame No. 6
275	Botticelli	Virgin and Child	28/- ,, No. 13
130	Constable	Cornfield	30/- ,, No. 5
327	Do.	Valley Farm	30/- ,, No. 5
1093	Da Vinci	La Vierge aux Rochers	30/- ,, No. 3
638	Francia	La Pieta	27/- ,, No. 5
1020	Greuze	Child with Apple	30/- ,, No. 5
1168	Do.	La Frileuze	30/- ,, No. 5
274	Mantegna	Holy Family	32/- ,, No. 19
13	Murillo	Holy Family	30/- ,, No. 3
181	Perugino	Holy Family	30/- ,, No. 5
168	Raffaelle	St. Catherine	30/- ,, No. 5
672	Rembrandt	Portrait of Himself	30/- ,, No. 4
182	Reynolds	Angels' Heads	36/- ,, No. 9
307	Do.	Age of Innocence	36/- ,, No. 9
35	Titian	Bacchus and Ariadne	36/- ,, No. 10
524	Turner	The Fighting Temeraire	30/- ,, No. 3
52	Van Dyke	Gevartius	30/- ,, No. 5
186	Do.	{ Portrait of Flemish Merchant and Lady	30/- ,, No. 5
1041	Veronese (Paul)	} Vision of St. Helena	32/- ,, No. 19

FROM THE WINDSOR CASTLE COLLECTION.

No.	ARTIST.	SUBJECT.	PRICE FRAMED	COMPLETE.
6	Carracci	Madonna del Silenzio	30/-	in Frame No. 6
54	Clouet	Mary Queen of Scots	30/-	„ No. 5
49	Holbein	Portrait of Henry VIII.	36/-	„ No. 10
44	Do.	Duke of Norfolk	30/-	„ No. 5
42	Quintin (Matsys) }	The Misers	30/-	„ No. 6
36	Rembrandt	Portrait of his Wife	30/-	„ No. 4
7	Rubens	His own Portrait	30/-	„ No. 4
11	Do.	{ Family of Sir Balthazar Gerbier	21/6	„ No. 15
4	Titian	{ Portrait of the Artist & of Andrea Franchesini	21/6	„ No. 15
21	Van Dyck	{ Three Children of Charles I.	30/-	„ No. 13
32	Do.	Killigrew and Carew	30/-	„ No. 13
16	Do.	{ Portrait of Charles I. Bust, three positions	30/-	„ No. 13

FROM THE BUCKINGHAM PALACE COLLECTION.

No.	ARTIST.	SUBJECT.	PRICE FRAMED	COMPLETE.
1	Backhuysen	A Fresh Breeze	... 30/-	in Frame No. 3
69	Claude (Lorraine) }	{ The Abduction of Europa	36/-	„ No. 10
3	Cuyp	A Hunting Party	... 30/-	„ No. 3
20	Franz Hals	Portrait of a Gentleman	30/-	„ No. 4
35	Paul Potter	A Young Bull	... 30/-	„ *No. 14
39	Rembrandt	Portrait of Himself	... 30/-	„ No. 4
36	Do.	{ Burgomaster Pancras and his Wife	30/-	„ No. 4
60	Teniers (David) }	The Cornemuse	... 30/-	„ No. 5
16	Van Dyck	{ Equestrian Portrait of Charles I.	30/-	„ No. 3

* With walnut flat.

CHAPTER V.

THE GREAT MASTERS

Reproduced in Permanent Autotype by Messrs. Braun & Co.

(FOREIGN GALLERIES.)

THE IMPERIAL GALLERY OF THE
HERMITAGE, ST. PETERSBURG

MUSEO DEL PRADO, MADRID

THE LOUVRE, PARIS

THE LUXEMBOURG, PARIS

THE UFFIZJ, FLORENCE

THE VATICAN, ROME

And other celebrated collections.

The following notices, which appeared in the *Magazine of Art* and the *Athenæum*, will give an idea of the artistic value of the Autotype Reproductions of the Works of Great Masters enshrined in the Continental Galleries:—

From the *Magazine of Art*.

“In the series of reproductions in Autotype of pictures from the Museo del Prado, published not many months ago by Braun and Co., in Paris, and by the Autotype Company in London, we have what seems the highest possible expression of artistic photography. Of the numbers of this famous set it is really not too much to say that they brought the treasures of the great Spanish collection within actual reach of the home-keeping Englishman. They were at once so vigorous and so faithful—so full and varied in tone, so literal and so graphic as regards the quality of form, so rich in suggestions of colour and handling and style—as to give the student a practical working knowledge of the master-works they reproduced, and to bring him into intimate relations with the gallery whose more notable features they were designed to record.

“As represented by a first instalment, MM. Braun’s new series—of reproductions

in Autotype of pictures from the Hermitage Collection in St. Petersburg—is an improvement, and a great one, upon the Prado masterpieces themselves. To begin with, they are larger, for they measure 18 by 14 in. And being larger, they are also clearer and more representative of their several originals. They are richer, that is to say, in the subtler qualities of design—in delicacy of form, and intention of line, and individuality of modelling; they convey a stronger and a more affecting impression of the attributes of power and dignity and mass; they present a fuller and more expressive combination of suggestions of colour; they are more opulent in tone, and more brilliantly successful in their presentment of light and shadow and effects of atmosphere. To say this is to give them the highest possible praise; but it is not to praise them more than they deserve. They are certainly the finest photographs of pictures ever produced; and to possess a half-dozen of them is the next best thing to possessing half-a-dozen of their originals.

“The first issue is of twenty-five pictures. Chief among them are a couple of Raphael’s:—a magnificent ‘Portrait de Vieillard’ (40), and the famous and delightful ‘Vierge de la Maison d’Albe’ (38), which is one of the painter’s good things, and one of the good things of sacred art. It is curious to compare these two—so perfect in effect, so faultless in accomplishment, so full of elegance and dignity and charm—with the four superb examples of the romantic and potent genius of Rembrandt by which they are accompanied. One (800) is a ‘Descent from the Cross’—a dream of strange radiances and glooms and tragic action. A third (802) is the astonishing ‘Danae,’ a little epic of mysterious light and shadow and passionate gesture and emotional effect. A fourth (811 *bis*) is a detail from the incomparable ‘Portrait d’Homme dans un Bonnet de Fourrure,’ painted with an energy and a sincerity that are almost savage, yet touched with all the master’s imagination and with all the master’s romances, and in effect as impressive and tumultuous as an adagio of Beethoven. Side by side with these comes the admirable ‘Toilette de Vénus’ of Titian—chaste, noble, majestic; a masterpiece of the poetry of the human form. And this, in its turn, may be confronted for contrast’s sake with a dignified and peculiar ‘Sainte Famille’ (14) ascribed to Lionardo, but probably the work of Cesare da Cesto; with a ‘Persée et Andromède’ (552) of Rubens—as full of clangour and vigour and daring as can be; and a singularly sweet and touching example of Bernardino Luini (77), a ‘Sainte Catherine.’ Turning from these we come upon a superb Holbein (466), a ‘Portrait d’Homme,’ which takes rank with the best in existence; upon a very beautiful Van Dyck (616), the portrait of Philip Wharton; on a delightful Rubens (676), a portrait of Helena Fourment; and by a dashing and triumphant Franz Hals (770), a ‘Portrait d’Admiral.’ More remarkable in certain ways than any of these are reproductions of a noble Claude (1429), and of Ruysdael’s ‘Le Marais’ (1136), a landscape of singular beauty and charm. In these such effects are realised in the representation of atmosphere and distance and illumination as have heretofore been deemed beyond the range of artistic photography to achieve.

“The value and importance as an educational influence of such work as we have endeavoured to describe are not easily exaggerated. It reproduces as much as is reproducible of some of the greatest pictures of the world; it is in some sort as fruitful of example and instruction as the originals it represents; it may be studied with infinite profit and considered with infinite pleasure. Everywhere appropriate, they are always interesting and always beautiful.”

From the *Athenæum*.

“We have received from the Autotype Company, who are the agents of MM. Braun & Co., of Paris and Dornach, fifty-four ‘inalterable photographs in carbon’ from famous pictures and drawings in many of the best galleries in Europe, specimens of a body of similar works, amounting to several thousands, and constantly increasing in number. The reproduction of Francia’s lunette of the ‘Dead Christ and Angels’ in the National Gallery is simply perfect, and the ‘Virgin, Christ and John,’ by Perugino, in the same collection, not less delightful and complete. It is far superior to any engraving from the picture, a statement which may be applied to the larger number of these reproductions. The ivory-like morbidezza of the Virgin, the touches, so characteristic of Perugino, of his brush in stippling glazes on the more solid painting of the flesh of these figures, are reproduced in a way which it is no exaggeration to call magical. The mysterious smile of La Joconde has been preserved in the copy of the Da Vinci in the Louvre, and her hands are perfect; only the background is less clear than in the picture. Paul Potter’s noble ‘Wolf Dog’ at the Hermitage is adequately represented in No. 1055. No. 25 is the most important part of the ceiling of the Sistine Chapel, and it shows the wonderful finish of the gigantic figures in the creation of Adam. Next appears a head, modelled with wonderful brilliancy, with touches full of purpose and more delicate and accomplished than a musician’s on his instrument; it is the work of Rembrandt and at St. Petersburg. Van Dyck’s ‘Three Children of Charles I.’ now at the Grosvenor Gallery from Windsor, is all that could be wished for, which is saying a great deal. We see the touches of the brush, and the grain of the canvas, and we have the chiaroscuro of the picture undisturbed; the expressions are unvitiated. The handling of Van Dyck is not more truly given than that of Rembrandt, Perugino, Raphael, or Da Vinci. It would be easy with these transcripts before us to write an essay on the brush-work of any of these artists, on that of Romney, Lawrence, Holbein (*e.g.*, the ‘Duke of Norfolk’ at Windsor), Flandrin (as shown in the flesh surface, like marble, of the nude youth), or Bellini as in his ‘Doge Loredano’ from the National Gallery. The last is, perhaps, the finest of all autotypes. It charms us even more than Botticelli’s circle of the ‘Madonna and Child’ from the same collection, or Fra Angelico’s ‘Annunciation’ at Madrid, a picture which enchanted Mr. Ruskin. Van Eyck’s ‘Jean Arnolfini and his Wife’ is nearly as trustworthy as Van Dyck’s so-called ‘Gevartius,’ where it would be hard to say we could not feel the crenellated surface of the painting. Da Vinci’s ‘La Vierge aux Rochers’ tempts us to wish for full-size versions of the heads of the angel and the Virgin. Although we know what masters have engraved Correggio, we prefer ‘Mercury instructing Cupid’ to any print. The ‘Vision of St. Helena,’ by Veronese, in Trafalgar Square, and Dürer’s ‘Head of a Man about Fifty Years Old,’ in the Prado, are wonders in their way.”

“It is impossible, as far as the writer can judge, to exaggerate the perfection of the Autotype reproduction of the drawings of the Great Old Masters.”

MR. TOM TAYLOR, M.A.

AUTOTYPES OF THE GREAT MASTERS IN FOREIGN GALLERIES.

The following list includes Autotype reproductions of some of the finest examples of the work of the Great Masters in the celebrated Continental Galleries, for each subject an appropriate frame has been selected (see illustrations at end of pamphlet), and the cost of the Autotype complete in its frame is shewn in the following list.

The Autotypes measure about 17 by 14 in., and the Price is TWELVE SHILLINGS each, mounted on French grey boards 27 by 22 in.

No.	ARTIST.	SUBJECT.	GALLERY.	PRICE FRAMED COMPLETE.	FRAME No.
14	Angelico(Fra)	The Annunciation ...	Museo del Prado	30/-	3
22	"	The Coronation of the Virgin ...	Uffizj, Florence	30/-	3
63	Bellini ...	Holy Family ...	Louvre	30/-	5
667	Cano ...	St. John ...	Madrid	30/-	3
132	Correggio ...	"Noli me Tangere" ...	"	30/-	3
252	Dolci (Carlo)	The Magdalen ...	Hermitage	36/-	9
179	Domenichino	The Magdalen borne to Heaven	"	36/-	8
148	"	The Sacrifice of Abraham ...	Madrid	30/-	5
200	David ...	Madame Récamier ...	Louvre	36/-	8
1157	Da Vincī ...	La Joconde ...	"	30/-	3
"	"	" a largersize 30 by 19 at 50/-	"	98/-	21
1104	"	Holy Family ...	"	30/-	5
1316	Durer ...	His own Portrait at the age of 26	Madrid	30/-	6
336	Greuze ...	The Broken Pitcher ...	Louvre	36/-	8
467	Holbein ...	Edward VI. ...	Hermitage	36/-	10
393	"	The Last Supper ...	Bale	30/-	5
387B	"	Portrait of Hubert Morett ...	Dresden	30/-	4
480	Moro ...	Sir Thomas Gresham ...	Hermitage	30/-	4
377	Murillo ...	Peasant Boy ...	"	30/-	5
378	"	Peasant Girl ...	"	30/-	5
880	"	The Immaculate Conception ...	Madrid	36/-	9
679	"	Holy Family ...	Louvre	30/-	12
874	"	Christ on the Cross ...	Madrid	30/-	6
677	"	The Immaculate Conception ...	Louvre	36/-	9
610	Michael Angelo	Pièta of St. Peter ...	Rome	30/-	12
713	Perugino ...	Virgin and Child and the Saints	Louvre	28/-	13
722	Potter ...	The Young Bull ...	The Hague	30/-	3
724	"	The Cow mirrored in the Water	"	30/-	3
1055	"	The Wolf Hound ...	Hermitage	36/-	10
38	Raffaelle ...	Madonna de la Maison d'Albe	"	28/-	13
369	"	Holy Family (La Perla) ...	Madrid	30/-	6
791	"	La Belle Jardinière ...	Louvre	32/-	20
804	"	La Vierge au Chardonneret ...	Uffizj, Florence	32/-	20

GREAT MASTERS IN FOREIGN GALLERIES (Continued).

No.	ARTIST.	SUBJECT.	GALLERY.	PRICE FRAMED COMPLETE.	FRAME No.
374	Reni (Guido)	The Virgin ...	Uffizj, Florence	30/-	6
383	„	Aurora, 33 by 12 in. at 28/6 ...	Palazzo Rospigliosi, Rome ...	78/6	3
805	Rembrandt ...	Rembrandt's Mother ...	Hermitage ...	30/-	4
811	„	Man with Fur Bonnet ...	„ ...	30/-	4
917	„	The Lesson in Anatomy ...	The Hague ...	30/-	3
585	Rubens ...	Franciscan Monk ...	Hermitage ...	30/-	6
966	Sarto (Del) ...	The Holy Family ...	Uffizj, Florence	30/-	3
257	Sassoferato ...	Virgin with the Bird ...	Hermitage ...	30/-	3
99	Titian ...	Toilet of Venus ...	„ ...	36/-	8
462	„	The Glorification of the Holy Trinity... ...	Madrid ...	36/-	8
1045	„	Holy Family ...	Louvre ...	30/-	3
1337	Van Dyck ...	St. Francis d'Assise ...	Madrid ...	30/-	5
612	„	Archbishop Laud ...	Hermitage ...	30/-	5
1068	Velasquez ...	Equestrian Portrait, Prince Don Balthasar Carlos ...	Madrid ...	30/-	4
1097	„	Portrait of Dwarf of Philip IV. ...	„ ...	30/-	4

In the illustration at end of pamphlet will be found photographs of most of the frames quoted in the foregoing list, which may possibly be of assistance in selection to persons unable to make a personal visit to the Gallery.

MADONNA DI SAN SISTO.

This Painting, which, for sublimity of invention, is esteemed the most beautiful of Raffaele's works, was painted for the Convent of St. Sixtus, at Piacenza, between the years 1517—20, and belongs to the later or third style of the master. This Madonna, in execution, as well as design, is probably the most perfectly conceived picture in existence; and the entire work is undoubtedly by the hand of Raffaele.

Messrs. Braun & Co.'s Autotypes of this celebrated painting have many points of superiority over the photographs previously made. The harmony and gradation of colour is so satisfactorily rendered, as to suggest a translation into monochrome by a first-rate engraver, whilst the Autotype retains that peculiar charm of technique and chiaroscuro which forms so distinctive a feature of this mode of photography.

PRICES OF THE MADONNA DI SAN SISTO.

No. 1.—Entire Picture	...	18 $\frac{1}{4}$ by 13 $\frac{1}{4}$ in.	12/-
Mother and Child only		18 $\frac{1}{4}$ by 14 $\frac{1}{4}$ „	12/-
No. 2.—Entire Picture	...	30 by 24 „	50/-
Mother and Child only		30 by 24 „	50/-
No. 3.—Entire Picture	...	49 by 36 „	168/-
Mother and Child only		42 by 34 $\frac{1}{2}$ „	168/-

Special Frames have been designed for the Autotypes of this magnificent work.

Price of the No. 1. size, framed complete	...	30/-
„ No. 2. „ „	...	92/-
„ No. 3. „ „	...	273/-

THE FRESCOES IN THE SISTINE CHAPEL,

BY MICHAEL ANGELO.

These Masterpieces of Ancient Art have been reproduced in Autotype, and comprise one hundred and twenty-one subjects.

Price, mounted on tinted boards	...	10/- each.
Framed complete, in No. 3 frames	...	30/- „

In addition to the copies of Paintings by the Great Masters, the Autotype Company have on view Autotypes of many celebrated *Drawings* from The Louvre, The Uffizj, The Albertina, and other Galleries. These vary much in size, and run in price from about 2/- to 10/-

*For further particulars the Autotype Catalogue should be consulted,
sent free per post for six stamps.*



CHAPTER VI.

THE FRENCH SCHOOL.

THE French School (according to Sir Frederick Leighton, now taking the lead in Europe) is represented at the Autotype Gallery by about two hundred examples, embracing the work of about sixty artists of the last century, and most of the leading artists of the nineteenth from Vernet to Meissonier.

The Autotype Company are the sole representatives in Great Britain of Messrs. Braun et Cie, and exhibit the results of their efforts to illustrate the progress of modern French Art. The Gallery contains examples after Greuze, Watteau, Charles le Brun, Boucher, Ingres, Boissieu, David, Fragonard, De la Roche, Gerard, Gericault, Vigée le Brun, Prud'hon, Vernet, Meissonier, Corot, Chaplin, Millet, Lefebvre; and one or two examples of most of the artists who, during this century, have received the National approval, as signified by the purchase of their works for the Luxembourg and Louvre Museums.

The *technique* and scale of colour of French painters lends itself more favourably to photographic reproduction than any other, and allows, in many cases, a faithful transcript. The celebrated portrait of Madame Recamier by David, from the Louvre Gallery, may be taken as an instance of perfect reproduction, the grace and beauty of which enable one to comprehend the wonderful and enduring influence exercised by that lady over so many remarkable men.

In addition to these examples the Autotype Company are constantly having additions of the finest subjects from the Luxembourg and the Salon.

In the following list will be found some charming *modern* examples for framing, and many of them exhibit in an especial manner the wonderful skill of the School in figure-painting.

These French subjects are very popular, they represent the high qualities of the School in a remarkable manner, and lend themselves to

Autotype reproduction in a marvellous way. They are printed in rich brown, golden sepia, and red chalk colours. Benner's "Shady Corner at Capri" and Cooman's "La Songeuse" (The Dreamer) are two extremely popular subjects, and most of the works of this School are well adapted to decorative purposes.

A SMALL SELECTION OF AUTOTYPES FROM THE FRENCH SCHOOL.

For each a suitable frame has been selected, and the price complete in frame is attached.

The Autotypes are all of about the same size, mounted on tinted boards 27 by 22 in., at one uniform price, TWELVE SHILLINGS AND SIXPENCE.

No.	ARTIST.	SUBJECT.	GALLERY.	PRICE FRAMED COMPLETE.	FRAME No
2619	Aubert ...	Love on a Holiday ...	Salon	36/6	II
2750	„ ...	Aurora refreshing the Wings of Love ...	„	33/6	8
2166	„ ...	“Menu de l'Amour”	„	36/6	II
2905	Benner ...	A Shady Corner at Capri	„	30/6	3
80	Bertrand ...	The Death of Virginia	Luxembourg	30/6	I2
22	Bonheur Rosa	Ploughing ...	„	28/6	IO
36	Breton (Jules)	The Gleaner ...	„	27/6	3
2751	„	The Harvesters ...	Salon	30/6	*3
2755	„	The Weeders ...	„	30/6	3
146	Chenu ...	Stragglers ...	Luxembourg	30/-	5
2761	Coomans ...	“La Songeuse”	Salon	30/6	3
2231	Dupré ...	In the Meadows ...	„	36/6	II
135	Hébert ...	“Les Cervarolles”	Luxembourg	30/6	3
2138	Munier ...	Children at the Spring	Salon	30/6	I2
2715	„ ...	Love Disarmed ...	„	30/6	3
9391	Renouf ...	The Capstan ...	„	30/6	*3
2161	Saint Pierre...	“La Source Charmeuse”	„	30/6	6
2124	Salles ...	Amalfi ...	„	30/6	6
	De Neuville	The Surprise at Dawn		15/- and 30/-	
		Framed Complete in No. 3		33/- and 65/-	

Those marked (*) are stained,

In one or other of the plates of frame illustrations will be found frames bearing the above numbers, which will convey some idea of the manner in which it is proposed to treat the respective subjects.

CHAPTER VII.

REPRODUCTIONS OF WORKS
OF MODERN ART

AFTER Sir F. Leighton, P.R.A., E. J. Poynter, R.A., Watts, R.A., Burne Jones, Rossetti, Ford Madox Brown, Frederick Shields, Holman Hunt, Cave Thomas, G. Earl, Herbert Schmalz, Elmore, Henry Ryland, Alfred Ward, Julia Folkard, &c.

At the Autotype Fine Art Gallery may be seen a very interesting series of copies of works by modern English Artists. These being varied in styles, colours, and modes of getting up, lend themselves especially to the modern ideas of the art decoration of the home.

SIR FREDERICK LEIGHTON, P.R.A.

"THE ARTS OF WAR" and "THE ARTS OF PEACE." Copies of Frescoes in South Kensington. These are published in four sizes. The two smaller sizes form very suitable pictures for the library or gallery. The larger sizes are produced principally for the use of Art Schools.

The Prices of the four sizes respectively are 25/-, 44/-, 63/-, 100/-, mounted on cloth-covered stretchers.

Special Frames for the two smaller sizes, made to suit the lunette form of the pictures, at 42/- and 65/-.

E. J. POYNTER, R.A.

"ISRAEL IN EGYPT." Mounted 21/-. Framed complete, in Frame No. 1, 35/6.

"THREE SUMMER DAYS." In two sizes, 21/- and 42/- each. Framed complete, in Frame No. 3, 39/- and 77/- each.

A writer in the *Times* stated of the Autotype reproduction of "Israel in Egypt":—

"The result is a very striking and accurate record of a work of art of high excellence."

RICHARD ELMORE.

“WINDSOR CASTLE: SUNRISE.” The *chef-d’œuvre* of this well-known landscape painter. With the assistance of the artist in preparing a monochrome, this painting has been reproduced in an entirely satisfactory manner by the Autotype process.

The Autotype is published in two sizes respectively, about 32 by 19 in., and about 19 by 12 in.

Proofs, signed and retouched by the artist, Three Guineas, and a Guinea and a half. Prints, Two Guineas and One Guinea respectively.

“There are few who profess any acquaintance with Art who know nothing of regal Windsor. The view here is from the meadows; a few cows are knee-deep in Thames water, chewing the cud; they add to the scene, but its value is derived from the palace on the hill slope, and the glorious sunrise that makes a brilliant background to a delicious picture. Mr. Elmore will add much to his reputation by this masterly work, and for its honourable representation he will be not a little indebted to the Autotype Company.”—*The Art Journal*, November, 1878.

LEONARDO CATTERMOLE.

“THE HOUYHNHNMS.” “THE CHARIOT TEAM.” “FOLLOW MY LEADER.” These classical equine studies in two sizes, at 7/6 and 15/-.
 “THUNDER AND LIGHTNING,” at 21/-.

. Special frames for the above at from 14/6 to 42/-.

“They may, indeed, be called harmonies in horseflesh” (see p. 8).

WALTER FIELD.

“COME UNTO THESE YELLOW SANDS.” This charming picture has lent itself specially to the Autotype process, and the reproductions are extremely popular.

They are in two sizes, at One and Two Guineas, mounted for framing. Framed complete in a very suitable frame, No. 3, they cost 39/- and 77/- respectively.

The following appears in a notice by a writer in the *Academy*:—

“We have received from the Autotype Company another of their admirable reproductions from paintings. Mr. Walter Field’s charming picture, entitled ‘Come unto these Yellow Sands,’ which was exhibited at the Royal Academy and the Paris Exhibition of 1878, lends itself excellently to this mode of reproduction.

The light breaking on the range of hills that overlook the bay, the sullen aspect of the sea, and the lowering clouds, are all rendered with a truth and softness that engraving could not hope to attain; while the delightful group of children dancing in wild glee along the yellow sands transforms a somewhat dreary scene into one full of life and grace."

FREDERICK SHIELDS.

Associate of the Royal Water-Colour Society.

Autotype facsimiles of two noble Drawings—"THE GOOD SHEPHERD" and "CHRIST AND PETER." Of the first of these, the *Athenæum* has this notice:—

"The Autotype Company has sent us copies in two sizes of permanent photography from a large monochrome drawing, made for the purpose, by Mr. F. J. Shields, and entitled, 'The Good Shepherd.' It represents in a fine style Christ in His symbolical character, as a stately, tall, and handsome man in the prime of young life standing in a meadow under a fig tree, the fruit of which is ripening, and near a group of oaks. Dawn grows in brightness in the distant horizon, revealing the figure and its attendant flock of sheep, who gather near Him and drink from a copious stream which flows and sparkles in the new light at His feet. He holds a lamb in each arm; one of the creatures, who seems to have been wounded, turns its head to look into the face of Christ, and presses close to His bosom. The other lamb rests on the arm of its bearer and is content. The head of Christ, enclosed by a threefold nimbus, is of a beautiful and manly type, and, without austerity in its expression, fine, gentle, and dignified."

The following appeared in the *Academy*:—

"For fidelity no process of reproduction can equal photography, and fortunately the Autotype process adds permanency to this invaluable quality, and the facsimile recently published by the Autotype Company of Mr. Shields' monochrome drawing of 'The Good Shepherd,' is as satisfactory rendering of the original as even so fastidious an artist as Mr. Shields could desire. Christ, leading His sheep to the side of a stream, walks beneath the spreading boughs of a fig tree, holding in either arm a lamb. At His side a mother-sheep walks, raising her head wistfully towards her little ones, which, with a pretty echo of her own attitude, are nestling on the Shepherd's shoulder. Throughout the whole group reigns a sentiment of holy peace and tenderness; but its sweetness is without affectation or effeminacy. The figure of Christ has power as well as pathos, majesty as well as benevolence."

The "CHRIST AND PETER" was noticed as follows by the *Athenæum*:—

"The Apostle clings to the shoulders of his Master, who supports him with both hands. It is a most vigorous and expressive design, excellently thought out, rendered with a noble sense of art, and in a large style. The transcript, although a little black, does not therefore lose in expressiveness, and completely fulfils its purpose."

"THE GOOD SHEPHERD" is published in four sizes, 18½, 23½, 27½, and 35 inches in length, at One, Two, Three, and Four Guineas, mounted for framing.

A specially designed frame in American Walnut, with running pattern of Thorns in relief, is recommended as a suitable surrounding. Prices of the Autotypes, framed complete, 46/-, 75/-, 108/-, 144/-.

The "CHRIST AND PETER" is in two sizes only, at One and Four Guineas, the Autotypes framed complete, 46/-, 139/-.

"CHILD LIFE," by the same artist. Autotypes of Six Drawings in Red Chalk. 30/- the Set, on plate paper. Singly, 6/- each.

"THE TRIUMPH OF FAITH," a triptych by the same artist, and other works.

"THE TRIUMPH OF FAITH," a triptych and wings, comprising thirteen designs for the decoration of a private chapel, by F. J. Shields, is a striking example of modern religious art, for intensity of devotional expression and imaginative excellence, not unworthy of comparison with the work of such men as Giotto and Fra Bartolommeo. These drawings manifest profound study and devout poetical fervour, with an originality of expression promising a great future for this artist."

G. F. WATTS, R.A.

A series of studies, 5/- each mounted, complete in No. 2 frame, with stone grey overmount, 11/6 each.

"DAPHNE," "PSYCHE," "THE GRACES," "LOVE AND DEATH," "ORPHEUS AND EURYDICE," "THE CREATION OF EVE," "AFTER THE TRANSGRESSION."

FROM THE PAINTINGS.

SUBJECT.			PRICE MOUNTED.	PRICE FRAMED COMPLETE.
Hope ...	...	...	21/-	39/- in Frame No. 3
Love and Life ...	...	...	21/-	42/- ,, No. 8
Love and Death	...	...	21/-	42/- ,, No. 8
Dawn ...	...	...	21/-	39/- ,, No. 8
The Angel of Death	...	...	21/-	39/- ,, No. 3

D. G. ROSSETTI.

SUBJECT.			PRICE MOUNTED.	PRICE FRAMED COMPLETE.
Silence ...	...	...	42/-	105/- in Frame No. 10
Perlascura ...	...	...	63/-	105/- ,, No. 3
Our Ladye of Pity	...	...	63/-	105/- ,, No. 3
Sub Umbra ...	...	...	21/-	38/- ,, No. 3
Il Penserosa ...	...	...	21/-	38/- ,, No. 5

D. G. ROSSETTI (*continued*).

SUBJECT.	PRICE MOUNTED.	PRICE FRAMED COMPLETE.
Water Willow	12/6	27/6 in Frame No. 3
Loving Cup	21/-	38/- „ No. 3
Fazio's Mistress	17/6	34/6 „ No. 3
Study for "Found"	10/6	19/6 „ No. 3
Mary Magdalen	42/-	105/- „ No. 10
Portrait of Himself	10/6	19/6 „ No. 3
"Ecce Ancilla Domini," Natl. Gally.	10/6	17/6 „ No. 2

HOLMAN HUNT.

SUBJECT.	PRICE MOUNTED.	PRICE FRAMED COMPLETE.
The Assyrian Wife Unveiled ...	21/-	39/- in Frame No. 3
Two Gentlemen of Verona ...	7/6	15/- „ No. 2
The Awakened Conscience ...	7/6	15/- „ No. 2
Rienzi	7/6	15/- „ No. 2
Early Christian Missionaries fleeing from persecution	7/6	15/- „ No. 2
A Tuscan Girl	5/-	12/6 „ No. 2

E. BURNE-JONES.

SUBJECT.	PRICE MOUNTED.	PRICE FRAMED COMPLETE.
Study for "The Masque of Cupid" ...	42/-	56/6 in Frame No. 15
Three Studies, "Female Heads" ...	10/6 ea.	19/6 ea. „ No. 3

W. DYCE, R.A.

"The Consecration of Archbishop Parker." From the drawing in the possession of G. Richmond, R.A.

Mounted 21/-, 10/6, and 5/-

Framed complete, in Frame No. 2 39/6, 23/-, and 12/6

"The attacks which have been made upon the Church of England add unspeakable interest to the picture. It would suggest much valuable teaching if hung in every church vestry in the kingdom, and ought to have a place in the houses of those who value the unbroken continuity of the Apostolic ministry.

"Parker is represented kneeling at the feet of Barlow, who, seated in his chair, is putting the questions which are asked of candidates for the episcopate. Nicholas Bullingham, Archdeacon of Lincoln, stands in front of the altar holding the office book, and vested in cope. Edward Gest, Archdeacon of Canterbury, holds the book of the Gospels on the right. Coverdale, Scory, and Hodgkins, form a group behind the Archbishop's chair. Coverdale wears a gown, Scory surplice and hood, and Hodgkins apparently surplice and chimere. The altar has upon it the sacred vessels and two candlesticks, and a carpet is spread on the pavement.—N. M."

HERBERT SCHMALZ.

Muriel	...	...	...	12/6	30/6 in Frame No. 12
Voices	...	...	...	21/-	40/- ,, No. 24
Sir Galahad	...	15/- and 42/-	in Frame No. 10 at 39/- and 87/-		

“The reproductions of the works of a rising young artist, Mr. Herbert Schmalz, deserve notice. His sad, but thoroughly English picture of ‘Voices’ on the line in the Academy of 1883, has been successfully reproduced in Autotype, and is at present the most popular of his works.”

G. MANTON.

“CINDERELLA.” From the Drawing at the Royal Academy, 1885. A recent and popular work in a dark blue colour, very effective.

Price ready for framing, 31/6.

“NYDIA.” The blind girl of Pompeii. A delicate head and bust in red chalk, about 15 in. by 12 in., mounted on titled board, at 10/6. Framed complete in No. 10 frame 31/6. Cabinets may be had of this subject, 1/- each.

REPRODUCTIONS OF DRAWINGS AND ENGRAVINGS.

The Autotype Company have recently published a charming decorative series of artistic heads; these can be had in either sepia or red chalk, and in No. 3 frame, which costs 15/- for the 10/6 size, look extremely handsome, and can with difficulty be distinguished from original drawings. The “Red Roses” looks well in No. 10 frame, and “Ophelia” in a gold “Watts” frame, at 37/6.

SUBJECT.	ARTIST.	PRICE.	PRICE.
Kate	... Edgar Anderson	... 10/6	Cabinets 1/-
Cordelia	... Miss Julia Folkard	... 10/6	,, 1/-
Zamora	... ,, ,,	... 10/6	,, 1/-
Ophelia	... Mrs. Kate Hastings	21/-	No smaller size.
Red Roses	... ,, ,,	10/6	Cabinets 1/-
Angiola	... G. H. Ryland	... 10/6	No smaller size.
Dianeme	...	... 10/6	,,
Evensong	...	... 10/6	,,
Polly	... Alfred Ward	... 10/6	Cabinets 1/-
Bellamour	...	... 10/6	,, 1/-
Idalia	...	... 10/6	,, 1/-
Nancy	...	... 15/-	,, 1/-

CHAPTER VIII.

RECENT PUBLICATIONS.

ONE HUNDRED AUTOTYPES OF ENGRAVINGS

BY

FRANCESCO BARTOLOZZI, R.A.,

Selected from rare examples in the Department of Prints
and Drawings, British Museum; with a

BRIEF MEMOIR OF BARTOLOZZI

By LOUIS FAGAN, ESQ.

Complete in four volumes, THREE GUINEAS each. Each volume can be had separately, and separate copies of the entire series can be purchased mounted for framing at from 2/- to 3/6 each according to size.

“We can praise the good qualities and fidelity of many of the specimens before us, among which are Cipriani’s dainty ‘Triumph of Beauty’ and ‘Sacrifice of Cupid,’ Reynolds’ ‘Lord Burghersh’ and ‘The Countess of Harrington and Children,’ and Correggio’s ‘The Reading Magdalen.’”—*The Athenaeum*, July 31st, 1886.

AUTOTYPE EXAMPLES

OF REPRESENTATIONS OF

BEAUTIFUL WOMEN

as exemplified in British Portraiture, selected by the late G. W. Reed, Esq., from choice Engravings in the British Museum. Large size, mounted on French grey boards, 2/6 each; unmounted, 2/-; smaller size scraps, 1/- each. Twelve Autotype Proofs on India, of the choicest subjects, in a handsomely-bound volume, price 31/6.

There are eighty-nine examples in this series, all carefully chosen by the late keeper of the British Museum Print Room, as being representative work of artist and engraver.

For complete list of Subjects see the Autotype ‘Fine Art Catalogue,’ post free for six stamps.

A SELECTION OF THE WORKS OF

SIR JOSHUA REYNOLDS, P.R.A.,

FROM THE PRINT ROOM, BRITISH MUSEUM.

SCRIPTURAL, HISTORICAL, AND FANCY SUBJECTS.

Prices, mounted on cream boards, average size, about 10 in. by 8 in., 2/6. Unmounted Scraps, about 5 in. by 4 in., 1/-

A few of the most important subjects are published in a large size, about 17 in. by 12. in. mounted, 12/6. The collection includes nearly 300 examples.

OLD PARIS.

Ten Etchings by C. Méryon, reproduced on copper by the Auto-Gravure Process, and accompanied with preface and illustrative notes by Stopford A. Brooke, M.A. Each Plate is attached, by the upper edge, to Whatman Paper cut-out Mounts, and the series enclosed in an elegant portfolio. Price THREE GUINEAS.

LIST OF THE PLATES.

- | | |
|------------------------------------|--------------------------------------|
| 1. LE STRYGE | 6. LE PONT AU CHANGE.—SECOND STATE |
| 2. LA MORGUE | 7. RUE DES CHANTRES |
| 3. L'ABSIDE DE NOTRE DAME DE PARIS | 8. ST. ETIENNE DU MONT |
| 4. LA GALERIE DE NOTRE DAME | 9. LE PETIT PONT |
| 5. LE PONT AU CHANGE | 10. TOURELLE, RUE DE LA TIXERANDERIE |

“These ten Auto-gravures which the Autotype Company have just published in facsimile of some of Charles Méryon’s celebrated etchings, accompanied as they are with descriptive explanations by Mr. Stopford Brooke, form a most interesting collection, and for the first time bring specimens of Méryon’s work before the public, at a comparatively low price.

“The Autotype Company and Mr. Stopford Brooke are to be thanked for their endeavour to place some of these works within the range of the public, and many a young artist, we think, who is receiving but little encouragement from those around him, may gather a fine lesson in endurance and honesty of purpose from the delicate strength and long endurance with which these plates were wrought by a man who lacked the very means of subsistence, but who would not therefore lower his art to bring it within the range of public favour, and who is at last justified by time.”

The Spectator, March 19th, 1887.

THE LIBER STUDIORUM

OF

J. M. W. TURNER, R.A.

Reproduced in fac-simile by the Autotype process, and accompanied with commentaries upon each plate by Stopford Brooke, M.A., publishing in three volumes, each containing twenty-four illustrations. Net price, FOUR GUINEAS per volume.

. Any of these seventy-two plates can be had separately, with its commentary by Mr. Stopford Brooke, for 3/6.

From the *Athenaeum*.

“The second part of the reproduction of Turner’s immortal ‘Liber’ is superior on the whole to the first. The ‘Frontispiece,’ one of the most interesting, is first-rate. One of the tenderest yet grandest things in the ‘Liber’ is ‘Grenoble,’ this could hardly be better given than in the reproduction, which shows the delicacy of the renowned veil of mist-laden light to perfection. Barring a slight access of force, ‘Ben Arthur’ is much better than could be expected, it is always an imposing piece, of which a few exquisite details in the rock drawing escaped the searching eye of the camera, or rather, they have lost fibre in their production. The impression of the terrible vista of the valley, with its brooding, far-projected shadow, is preserved. ‘Rizpah,’ which is one of the greatest expressions of a grand thought in the universal language, suffers somewhat, because the denseness of the darker shadows permits no light to give mystery to them, but the sky and middle distance could not be better. The ‘Woman playing Cymbals,’ ‘Bridge in Middle distance,’ and the half Poussin-like, half Claude-like, ‘Hindoo Ablutions,’ as it is ludicrously named, are represented in a highly satisfactory manner.”

NOTES ON THE LIBER STUDIORUM,

By the Rev. Stopford Brooke, M.A., published in one volume, with an Etching by Frank Short, and five Photo-Engravings by the Autotype Company. Net Price, NINE SHILLINGS.

From the *Saturday Review*.

“Ever since Mr. Ruskin discovered that Turner intended the *Liber Studiorum* to be an epitome, not only of his knowledge of landscape art, but of his ‘criticism of human life,’ a certain section of writers have treated it, not as a Book of Studies, but as a Book of Prophecy or Revelation, and have approached it in a spirit only too ready to see in every stray scratch on the copper some deep poetical meaning. To Mr. Stopford Brooke such a mental attitude is evidently congenial, and he has had unusual opportunities to study with due leisure these Sibylline leaves. His book may therefore be deemed a typical example of that sort of criticism which aims at penetrating the innermost recesses of an artist’s mind through a patient study of his pictures.”

CONCLUSION.

At the Autotype Fine Art Gallery will be found a great variety of subjects of smaller sizes, at prices from 1/- and upwards; these can be had in many cases as unmounted scraps, or mounted on card; they can also be had suitably and inexpensively framed, and in this form are well adapted for little artistic presents.

From the following series selections may be made to suit almost any purpose.

Autotypes of Fine Proofs in the Department of Prints and Drawings in the British Museum, the work of Francesco Bartolozzi, R.A. Mounted on Plate Paper, with title, 2/- to 3/6 each.

Autotypes of Choice Proofs in the Department of Prints and Drawings in the British Museum. The work of the finest engravers, after the great English portrait painters, Lawrence, Gainsborough, Romney, Hoppner, etc. Large size, mounted on French grey board, 2/6 each. Unmounted, 2/-; smaller scraps, 1/-.

Autotypes of the Works of Sir Joshua Reynolds, P.R.A. Nearly three hundred examples—Scriptural, Historical, and Imaginative Subjects. Mounted on cream-tinted boards, 2/6; unmounted scraps, 1/-.

The narrow limitation of a pamphlet renders it scarcely possible to give more than a mere sketch of the artistic work that can be seen at the Autotype Fine Art Gallery. No mention has been made of Burne Jones' "Studies for the Masque of Cupid," of Ford Madox Brown's "Romeo and Juliet," of Cope's "First Trial of Griselda," or of twelve facsimiles of Drawings by William Blake. There is also on view a splendid series of photographs of ancient Athens, printed in permanent Autotype from negatives by W. J. Stillman, selected and issued by the Hellenic Society; another noteworthy picture is Mayland's "Sorrow on the Sea;" and, in short, those lovers of Art who accept the Autotype Company's invitation to come and look over the works on view in their Fine Art Gallery, will find that they can spend a very pleasurable and profitable half hour amongst Autotypes.



AUTOTYPE.

THREE ILLUSTRATIONS

SUGGESTING

STYLES OF FRAMING,

AND

ONE PLATE SHOWING PATTERNS OF FRAMES

PLATE I.

The Great Masters in British Galleries.

PLATE II.

The Great Masters in Foreign Galleries.

PLATE III.

Modern and Contemporary Artists.

PLATE IV.

Patterns of Frames.

THE AUTOTYPE FINE ART GALLERY,

74 NEW OXFORD STREET, LONDON, W.C.

(Twenty Doors West of Mudie's Library.)

GREAT MASTERS IN BRITISH GALLERIES.

Key to Illustrations on opposite Plate (Plate I).

DESCRIPTIONS OF THE AUTOTYPES AND FRAMES, WITH PRICES.

LETTER.	SUBJECT.	DESCRIPTION OF FRAME.	PRICES OF SUBJECTS & FRAMES.	FRAME NUMBER.
A	His own Portrait REMBRANDT	Stained Oak Frame, Stained Oak Flat	Autotype 12/- Frame 18/-	No. 4
B	Portraits of Killigrew and Carew VANDYKE	Black & Gold Mould- ing, Oak Flat	Autotype 12/- Frame 18/-	No. 13
C	"The Fighting Temeraire" J. M. W. TURNER	Stained Reeded Oak, with Oak Flat	Autotype 12/- Frame 18/-	No. 3
D	The Doge Loredano BELLINI	Walnut Frame, with Walnut Flat	Autotype 12/- Frame 18/-	No. 6
E	Angels' Heads SIR JOSHUA REYNOLDS	Gilt Oak, Walnut Flat, Gilt Reeded Sight	Autotype 12/- Frame 24/-	No. 9
F	"La Frileuze" GREUZE	Black Reeded Frame, Oak Flat	Autotype 12/- Frame 18/-	No. 5
G	A "Pièta" FRANCIA	Same as F	Autotype 12/- Frame 16/-	No. 5
H	The Annunciation FILIPPO LIPPI	Gilt Reeded Oak and Oak Flat	Autotype 12/- Frame 20/-	No. 8
J	Saint Agnes DOMENICHINO	Reeded Oak Frame, Oak Flat	Autotype 12/- Frame 18/-	No. 3
K	Vision of St. Helena PAUL VERONESE	Black & Gold Mould- ing, Walnut Flat	Autotype 12/- Frame 20/-	No. 19
L	The Young Bull PAUL POTTER	Black & Gold Mould- ing, Walnut Flat...	Autotype 12/- Frame 18/-	No. 14

For other Selections from the British Galleries see pp. 13, 14 of this pamphlet ; and for full information, send for the Autotype Fine Art Catalogue, 186 pp., post free for six stamps.

GREAT MASTERS IN BRITISH GALLERIES. PLATE I.

Photographed from Autotypes by Messrs. Braun & Co.

(TO SHOW STYLES OF FRAMING.)

A



C



B



D



E



F



G



H



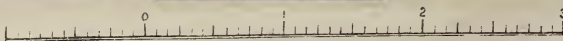
J



K



L



SCALE OF FEET.

The above have been selected from well-known Autotypes, and photographed in frames harmonizing with the respective subjects. Many other designs of Frames may be seen at the Autotype Fine Art Gallery, 74 New Oxford Street, London, W.C.

THE
GREAT MASTERS IN FOREIGN GALLERIES.

Key to Illustrations on opposite Plate (Plate II.).

DESCRIPTIONS OF THE AUTOTYPES AND FRAMES, WITH PRICES.

LETTER.	SUBJECT.		DESCRIPTION OF FRAME.	PRICES OF SUBJECTS & FRAMES.	FRAME NUMBER.
A	Aurora ...	...	Reeded Oak, and Oak	Autotype 28/6	
	GUIDO RENI	...	Flat	Frame 50/-	No. 3
B	Man with Fur Bonnet ...	...	Stained Oak, and	Autotype 12/-	
	REMBRANDT	...	Stained Oak Flat	Frame 18/-	No. 4
C	Madonna di San Sisto ...	...	Brown and Gold	Autotype 50/-	
	RAFFAELLE	...	Moulding, Narrow Oak Flat	Frame 42/-	No. 11
D	Holy Family ...	...	Brown and Gold	Autotype 12/-	
	MURILLO ...	...	Moulding, Narrow Oak Flat	Frame 18/-	No. 12
E	Holy Family ...	...	Black & Gold Mould- ing, Oak Flat ...	Autotype 12/- Frame 16/-	No. 13
F	Madonna de la Maison d'Albe	RAFFAELLE	Same Frame as E	Autotype 12/- Frame 16/-	No. 13
G	Noli me tangere ...	...	Oak, and Oak Flat	Autotype 12/- Frame 18/-	No. 3
	CORREGGIO	...			
H	La Joconde ...	...	Black & Gold Mould- ing, Walnut Flat	Autotype 50/- Frame 48/-	No. 21
	DA VINCI ...	...		
J	Edward VI. ...	...	Stained Oak and Gilt	Autotype 12/-	
	HOLBEIN ...	...	Oak Flat ...	Frame 24/-	No. 10

For other Selections from the Foreign Galleries see pp. 18, 19 of this pamphlet ; and for full information, send for the Autotype Fine Art Catalogue, 186 pp., post free for six stamps.

GREAT MASTERS IN FOREIGN GALLERIES.

Photographed from Autotypes by Messrs. Braun & Co.

(TO SHOW STYLES OF FRAMING.)



B

C

D



E

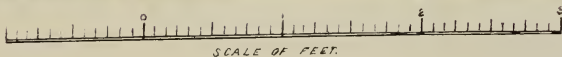
F



H

G

J



The above have been selected from well-known Autotypes, and photographed in frames harmonizing with the respective subjects. Many other designs of Frames may be seen at the Autotype Fine Art Gallery, 74 New Oxford Street, London, W.C.

MODERN AND CONTEMPORARY ART.

Key to Illustrations on opposite Plate (Plate III.).

DESCRIPTIONS OF THE AUTOTYPES AND FRAMES, WITH PRICES.

LETTER.	SUBJECT.	DESCRIPTION OF FRAME.	PRICES OF SUBJECTS & FRAMES.	FRAME NUMBER.
A	The Industrial Arts of Peace SIR F. LEIGHTON, P.R.A.	Special Brown and Gold Moulding ...	Autotype 25/- Frame 50/-	No. 51
B	The Duchess of Devonshire & Child SIR J. REYNOLDS	White and Gold "Hogarth" ...	Autotype 2/6 Frame 5/-	No. 17
C	The Ladies Waldegrave ... SIR JOSHUA REYNOLDS	Same as B ...	Autotype 2/6 Frame 5/-	No. 17
D	"A Shady Corner at Capri" BENNER	Oak and Oak Flat, Outer Oak Stained...	Autotype 12/6 Frame 18/-	No. 3
E	"The Good Shepherd" ... FREDERICK J. SHIELDS	Special Moulding—Reeded Walnut, with a Thorn Pattern in relief, Gold Flat	Autotype 84/- Frame 60/-	No. 18
F	"The Gleaner" JULES BRETON	Oak and Oak Flat, Stained ...	Autotype 12/6 Frame 16/-	No. 3
G	The Nursing of Bacchus ... BARTOLOZZI	Special turned Frame, "Hogarth" Pattern	Autotype 3/6 Frame 8/-	No. 15
H	Nymphs Sporting BARTOLOZZI	Same as G ...	Autotype 3/6 Frame 8/-	No. 15
J	"Voices" HERBERT SCHMALZ... ..	Black & Gold Moulding and Oak Flat	Autotype 21/- Frame 21/-	No. 24
K	"La Songeuse" COOMANS	Brown & Gold Moulding and Oak Flat	Autotype 12/6 Frame 18/-	No. 12
L	"The Pet Lamb" MARY ELEY	Brown & Gold Moulding and Oak Flat	Autotype 21/- Frame 24/-	No. 11
M	"Hope" G. F. WATTS, R.A....	Reeded Oak and Oak Flat	Autotype 21/- Frame 18/-	No. 3
N	"Come unto these Yellow Sands" WALTER FIELD	Black & Gold Frame	Autotype 21/- Frame 21/-	No. 20
P	"Red Roses" KATE HASTINGS	Stained Oak and Gilt Oak Flat	Autotype 10/6 Frame 21/-	No. 8

For other Selections from Modern and Contemporary Art see p. 21 *et seq.* of this pamphlet; and for full information, send for the Autotype Fine Art Catalogue, 186 pp., post free for six stamps.

D. F. and K. from Autotypes by Messrs. Braun & Co.

(TO SHOW STYLES OF FRAMING.)



The above have been selected from well-known Autotypes, and photographed in frames harmonizing with the respective subjects. Many other designs of Frames may be seen at the Autotype Fine Art Gallery, 74 New Oxford Street, London, W.C.

DESCRIPTION OF FRAME MOULDINGS.

SEE OPPOSITE PLATE (PLATE IV.).

1. Oak with Gold Slip
2. Black Reeded with Gold Slip
3. Reeded Oak, Oak Flat
4. Stained Oak, Stained Oak Flat
5. Black Reeded, Oak Flat
6. Reeded Walnut, Walnut Flat
7. "Birkett Foster," Oak Flat
8. Gilt Reeded Oak, Oak Flat
9. Gilt Reeded Oak, Walnut Flat, Gilt Reeded Sight
- 9A. Gilt Reeded Oak, Oak Flat, Gilt Reeded Sight
10. Stained Oak, Gilt Oak Flat
11. Brown and Gold, Vine Pattern, Gold Ground, Oak Flat
- 11A. Brown and Gold, Floral Pattern, Gold Ground, Oak Flat
12. Brown and Gold, Ornamental Pattern, Gold Ground, Oak Flat
13. Black and Gold "Reynolds" with Oak Flat
14. Black and Gold, Ornamental Pattern, Gold Ground
15. Black and Gold "Hogarth," 1-in. and $\frac{3}{4}$ -in.
16. Green and Gold, Do.
17. White and Gold, Do.
- 17A. White and Gold "Reynolds"
18. Special for "The Good Shepherd" and "Christ and Peter." Raised Reeded Walnut with Thorn Pattern, Gilt Oak Flat, 3-in. and 2-in.
19. Black and Gold, Floral Pattern, Gold Ground
20. Black and Gold, Gold Vine Pattern, Black Ground
21. Black and Gold, Reeded Black, Gold Lines, Walnut Flat
22. Black and Gold, Raised Gold Pattern
23. Black Reeded Oak, Inner Reed Gilt
24. Black and Gold, Ornamental Gold Relief
25. Do., Do.
26. Brown and Gold, Hand Carved, Gold Pattern in Relief
27. Do., Do., Do.
28. Do., Do., Gold Key Pattern
29. Black and Gold, Raised Gold Ornament, Black Ground
30. Do., Raised Gold Running Pattern, Black Ground
31. Do., Raised Gold Ornamental Pattern on outer edge
32. Do., Black Pattern, Gold Ground and Inner Gold Ornament
33. Do., Heavy Floral Scroll, Gold Ground
34. Do., Floral Pattern, Gold Ground
35. Black Ornamental Moulding
36. Black, with Ornamental Copper Relief
37. Do., with Ornamental Gold Relief
38. Do., with Ornamental Brass Relief
39. Do., with Raised Gold Pattern
40. Brown, with Raised Design
41. Brown, Reeded with Deep Sight
42. Brown and Gold, as No. 34
43. Brown and Gold, Relief Ornament, Gold Ground
44. Brown Polished, with Relief in same Colour
45. Brown and Gold, Hand Carved, Double Line of Raised Gold Pattern
46. Do., Do., Do.
47. Do., Do., with Single Line
48. Brown, Hand Carved, Swiss Design
49. Brown and Gold, Fancy Pattern
50. Do., Do.

SPECIMENS OF FRAME MOULDINGS.



The Mouldings, Nos. 1 to 24, have been for the most part designed or selected especially for Autotypes; many of them, with those numbered 25 to 50, are suitable for Engravings, Etchings, Water Colours, &c.

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(COLLOTYPE PROCESS)

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BY SAWYER'S AUTO-GRAVURE PROCESS.

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CATALOGUE ON APPLICATION.

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PREFACE AND ILLUSTRATIVE NOTES

BY

STOPFORD A. BROOKE, M.A.

FINE ART CATALOGUE,

186 pp., Price Sixpence, post free.

THE AUTOTYPE COMPANY, LONDON.

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