Vol. 5, No. 1 February, 1915 $2.00 a Year

THE PRINT-COLLECTOR'S QUARTERLY

EDITED BY
FITZROY CARRINGTON

CONTENTS

PUBLISHED FOR
MUSEUM OF FINE ARTS, BOSTON
BY
HOUGHTON MIFFLIN COMPANY
4 Park St., Boston 16 E. 40th St., New York

Entered as second-class mail matter, February 13, 1913, at the Post-Office at Boston, Mass., under the act of March 3, 1879.

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EDITED BY
FITZROY CARRINGTON, M.A.
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ENGRAVING AT HARVARD UNIVERSITY

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Arthur M. Hind.

VAN DYCK. PORTRAIT OF THE ARTIST

VAN DYCK: HIS ORIGINAL ETCHINGS AND HIS ICONOGRAPHY

By ARTHUR M. HIND

Of the Department of Prints and Drawings, British Museum. Author of "A Short History of Engraving and Etching," "Rembrandt's Etchings: an Essay and a Catalogue," "Catalogue of Early Italian Engravings in the British Museum," etc.

I

VAN DYCK is not so widely known as Rembrandt in the capacity of original etcher. Both were most prolific painters, and Rembrandt almost equally prolific in etching. But with Van Dyck original etching was only a small phase of his activity, twenty-one etchings at the most forming his complete work in this field. Two of the twenty-one are subjects, the *Reed offered to Christ*, an original composition of Van Dyck, and *Titian and his Mistress*, after a picture by Titian no longer known.[1] The rest are portraits, and the majority among the most masterly plates produced in the whole history of portrait etching. In fact, in spite of the limitations of his practice of the art, Van Dyck has no rival as an etcher of portrait except Rembrandt. And on the

[1] There is a sketch after the picture in Van Dyck's *Sketch Book* at Chatsworth. (See Lionel Cust, *A Description of the Sketch Book by Sir Anthony Van Dyck used by him in Italy 1621–1627, and preserved in the Collection of the Duke of Devonshire, K.G., at Chatsworth.* London, 1902. 4°.)

basis of the purest style and safest conventions of the art Van Dyck may even claim the precedence. I do not thereby mean that he was the greater master. He was a genius of wonderful brilliance but never showed the same depth of inspiration as Rembrandt. Rembrandt's was unquestionably the deeper insight into human character. But the very power of his vision may in the end have militated against his success in portrait.

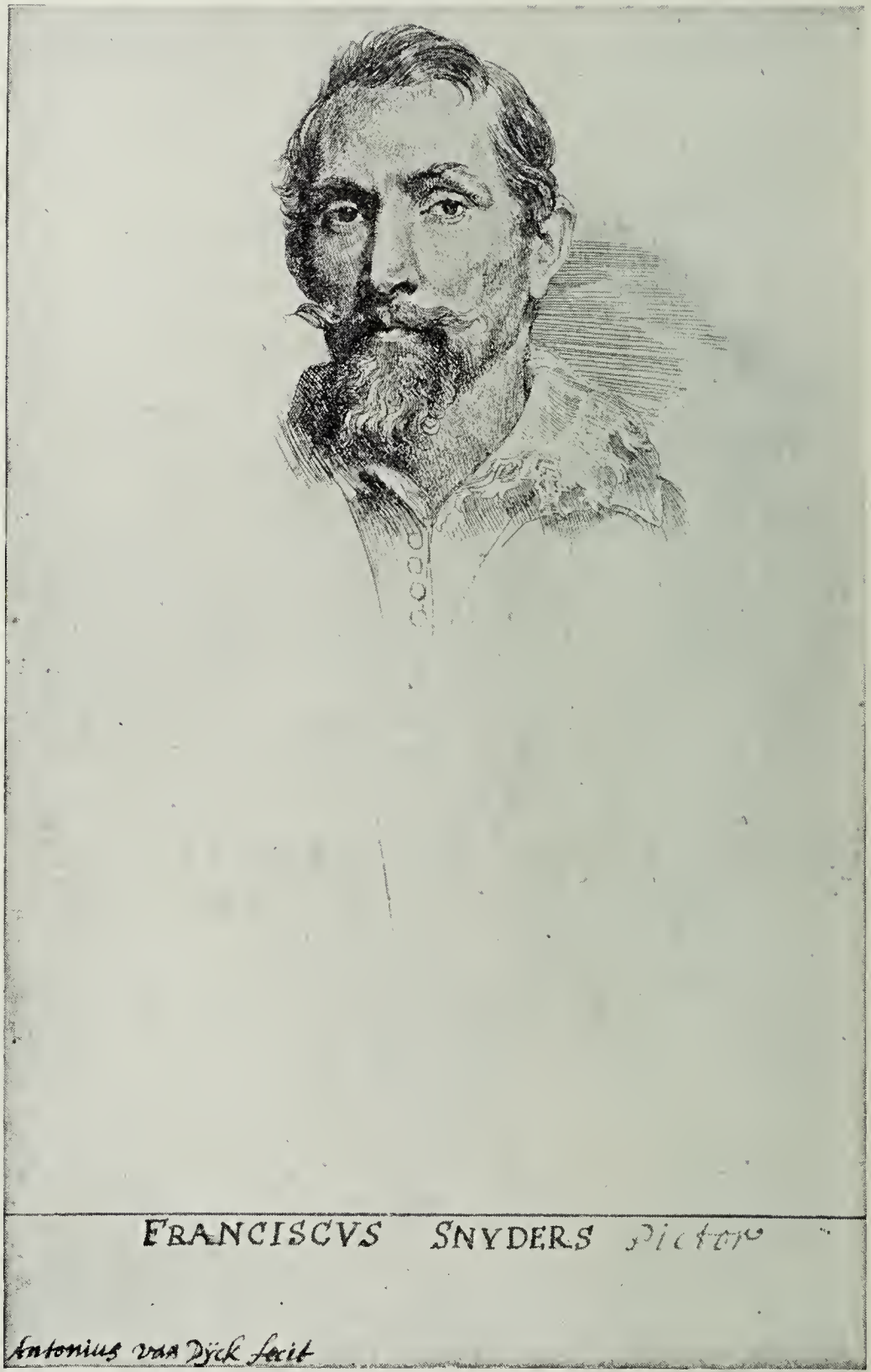
In his later portrait etchings, such as that of the *Old Haaring* we feel that Rembrandt renders the complexities of human nature with the greatest subtlety of expression, and to attain his end he used a method of close shading almost too subtle for the medium of etching. He may have seen even more in his sitters than their own friends realized, and perhaps failed to concentrate on the more striking external characteristics which would constitute the whole man to the world of his acquaintance. Moreover he was capable of thinking less of immediate faithfulness to the lineaments of his model than of some more strictly artistic aim, just as in his later pictures portraiture pure and simple becomes subservient to the development of his ideas of chiaroscuro. It was thus that his famous *Night Watch* heralded the decline of his popularity with the fashionable world of sitters who wished first of all to be admired, or at least recognized.

We cannot imagine Van Dyck falling into these errors, or rising to these heights of disdain for the popular demand, as one may prefer to interpret Rembrandt's attitude. In his etching he was incisive, convincingly direct, and never obscure in his means of expression. He never sought to express too much, was faultless in adjudging the proper emphasis to the outstanding features of his

sitters, and showed unerring taste in rejecting the unessential. His system of etching responded perfectly to his artistic aim. He discarded the subtlety of tonal expression which is more properly the part of a painter, and kept to an open system of line, whose simplicity was all the more convincing on account of its very limitations. The system demanded a simplified, and thereby more forcible, style of portraiture. His method of concentration was in direct opposition to the greater part of Rembrandt's later paintings and some also of his etchings, where the face was brought into prominence as a high light in the midst of shadow. Van Dyck merely indicates the secondary portions of the design with the fewest lines, the face being the only part at all elaborately handled, though never so elaborated as to hide the linear structure of his etchings. It was a method which Rembrandt followed in his earlier plates, most perfectly perhaps in the *Young Man with Books beside him* (B. 268) only recurring to it later in occasional examples, e.g. the *Clement de Jonghe* of 1651 (B. 272).

In a few cases Van Dyck left his portraits practically unfinished except for the head: e.g. the *Portrait of Himself* (W. 4), and the *Frans Snyders* (W. 11), but so placed on the plate as to lead the imagination to supply the natural basis of a body. The bad effect of the reproduction of the *Portrait of Himself* placed in the centre of the page in the frontispiece to Wibiral's standard work, "L'Iconographie d'Antoine Van Dyck" (1877),[1] immediately proves the immense value of proper spacing in the early states of these prints. Both these plates were later elaborated in line-engraving in such a way as to destroy

[1] *L'Iconographie d'Antoine Van Dyck*. . . . Fr. Wibiral, Leipzig, 1877. 4°.



Van Dyck. Frans Snyders

First State of the plate

Van Dyck. Frans Snyders

Third State. Finished in engraving by Jacob Neefs

almost completely the concentration and virtue of the portrait.

What was Van Dyck's attitude to these developments of his work we can best discuss after setting forth in more concrete detail the artist's aims and accomplishment in the series of etchings and engravings, which make up the corpus of portrait prints generally described as the "Iconography of Van Dyck."

Whether the idea of this series of engraved portraits was originally Van Dyck's, or the project of a publisher, cannot be answered with any certainty. Towards the end of the sixteenth century and in the early seventeenth such series had apparently been popular and successful ventures with numerous publishers and engraver-printsellers. The majority of these series had been essentially the works of the publishers, who had included works by various engravers (e.g., the famous English "Baziliœlogia" [1] of Henry Holland, 1618).

But a few similar ventures had been more exclusively the work of a single man, or at least a single workshop, such as J. J. Boissard's *Icones virorum illustrium* (Frankfort, 1597–99) with engravings by Theodor de Bry, and the *Atrium Heroicum* of Dominicus Custos (Augsburg, 1600). But I can point to no series of portraits before the "Iconography of Van Dyck" which aimed at reproducing the paintings of one artist alone.

If Van Dyck was the initiator, he would not have had to go far for his suggestion. His master, Rubens, had at least since 1620 a constant staff of engravers working under his direction and in his studio, and no doubt carried on a thriving trade in the sale of prints after his own works. With this precedent Van Dyck is, I think, more

[1] Recently edited for the Grolier Club by Mr. H. C. Levis.

likely to have formulated his scheme on his own account, than to have carried out his undertaking at a publisher's suggestion. Moreover the title-page of the 1645 edition of the "Iconography" describes the plates as engraved at the master's expense.

The original scheme was a corpus of engraved portraits in three main classes: —

I. Princes and military commanders.

II. Statesmen and philosophers.

III. Artists and amateurs.

The first publisher who printed the series, Martin van den Enden, issued eighty plates, sixteen belonging to the first class, twelve to the second, and fifty-two to the third. The correspondence of watermarks within each class (in the early issue) convinced Wibiral that they were each issued originally as a limited corpus. If this had not been so, one would have expected the several watermarks which occur throughout the first issue of Martin van den Enden to be found promiscuously among any of the classes.

But apart from this, there is no definite evidence to prove that the complete set of eighty was ever issued as a corpus with a title-page and van den Enden's imprint. Perhaps the lack of this evidence adds support to the theory that during his life-time Van Dyck was the chief mover in the enterprise, and van den Enden little more than his printer. As to the date at which the work was being done there are only small pieces of direct evidence. The enterprise was probably started soon after Van Dyck's return from Italy to Antwerp in 1626, but it seems that Van Dyck must have continued the direction of the engraved plates several years after his settlement in England in 1632. There is a letter of Van Dyck in the

VAN DYCK. PIETER BRUEGHEL, THE YOUNGER

From the original chalk drawing for the etching. In the collection of the Duke of Devonshire, Chatsworth

Van Dyck. Pieter Brueghel, the Younger

First State of the plate

British Museum first quoted by Carpenter,[1] in which the master writes in 1636 to Francis Junius, the Earl of Arundel's librarian, asking him to suggest a proper inscription for the engraved portrait of Sir Kenelm Digby. This portrait comes within the second class, so that it was probably not till well after this date that the series had been completed.

Mr. Cust also mentions the date 1628 as occurring in Van Dyck's original drawing for the engraving of *Carlo Colonna* (in the collection of Mr. Claude A. C. Ponsonby, in 1900), while 1630 is written in a contemporary hand on an early state of one of Van Dyck's subject etchings, the *Reed offered to Christ*, preserved in the Albertina, Vienna. Moreover Lucas Vorsterman, who only returned to Antwerp about 1630–31, after a long visit to England, was responsible for two of the engravings of the first class, so that this class can only have been completed in 1631 at the earliest.

The series of eighty plates printed by Martin van den Enden included three plates whose etching has been attributed to Van Dyck by various authorities during the XIXth century, although the inscriptions claim nothing more than the painting for Van Dyck, i.e., the portraits of *A. Cornelissen* (W. 3), *Antoine Triest* (W. 13), and *Jan Waverius* (W. 18). I will recur to this question in connection with other uncertain attributions to the master. The fifteen plates bearing Van Dyck's signature as etcher were never published by Martin van den Enden, and were only included in the "Iconography" after Van Dyck's death in the edition published by Gillis

[1] W. H. Carpenter, *Pictorial Notices, consisting of a Memoir of Sir Anthony Van Dyck, with a Descriptive Catalogue of the Etchings.* London, 1844.

VAN DYCK. THE REED OFFERED TO CHRIST

First State. In pure etching, before the plate was reworked by another hand

From the proof in the British Museum

(Two proofs only, in this first state, were known to Wibiral)

Hendricx in 1645. Martin van den Enden had included in his series four of the same portraits as these etchings (i.e., *Van Dyck*, *Pontius*, *Momper*, and *Snellinx*), but only in engraved versions whose relation to the etchings we will discuss later. We have even less definite evidence as to the date of production of these etchings than we have in relation to the engraved plates. Hendricx probably acquired the plates of the original etchings as well as the eighty plates printed by Martin van den Enden, after Van Dyck's death. He got various engravers to elaborate the less finished of the fifteen etchings, to bring them more into line with the rest of the series, used the etched portrait of Van Dyck in its elaborated state for his title-page, and added six other engravings to make up his series to a hundred plates exclusive of the title. The title on the pedestal engraved as a support to the head of himself etched by Van Dyck runs as follows: *Icones* | *Principum* | *Virorum doctorum* | *Pictorum Chalcographorum* | *Statuariorum nec non Amatorum* | *Pictoriae artis numero centum* | *ab* | *Antonio Van Dyck* | *Pictore advivum expressae* | *eiusq: sumptibus aeri incisae* | *Antverpiae* | *Gillis Hendricx excudit* | *A° 1645.*

Each plate in this edition bears the initials of the publisher G. H. in the centre of the lower margin. A later issue by Gillis Hendricx is mentioned by Wibiral, in which about five plates were added, and the date 1645 omitted from the title-page. But the extreme rarity of original bound copies and the fact that most bound copies are made up from different sources renders it impossible to define the exact contents with certainty. There were still later issues without the date, but with the same imprint, in which the G. H. on the separate

VAN DYCK. TITIAN AND HIS DAUGHTER

After the painting by Titian

First State. From a unique proof in the British Museum

plates was erased. In spite of Hendricx's name remaining on the title, it is doubtful whether he published any issue of the plates in this condition. Very probably there were several re-printings of the plates in this state from about 1660 until the beginning of the XVIIIth century, the number of plates included being a variable quantity. It is known that a hundred and ten of the original plates were in the hands of the Brussels publisher, François Foppens about 1665. Between about 1640–50 the Antwerp publisher Jan Meyssens had published a series of similar engravings after Van Dyck, chiefly after the artist's English pictures. Wibiral catalogues thirty-four of these, but there is nothing to prove that Meyssens ever published them as a corpus. Some of them are occasionally found in the later editions of the "Iconography" which still bear Hendricx's name on the title-page. Meyssens had also published one of the etchings, i.e., *Paul de Vos* (W. 16), before Hendricx's edition of 1645. It was probably he who completed the etching, and so maladroitly that it must have been after Van Dyck's death. It is inconceivable that the master would have sanctioned its publication in that ruined form.

Then at the beginning of the XVIIIth century an edition, including a hundred and twenty-four plates exclusive of the old frontispiece was published at Antwerp by H. & C. Verdussen, whose names now replaced Hendricx's on the old title-page. The 124 were made up by 81 plates originally issued by Martin van den Enden, 28 by Gillis Hendricx, 5 by Jan Meyssens, 3 by Jacobus de Man, 1 by Lucas Vorsterman and 6 without address. But volumes are seldom found with plates corresponding to the table of contents.

Wibiral's catalogue includes considerably larger

VAN DYCK. JAN SNELLINX
First State of the plate

numbers of plates than have ever appeared even in the latest editions of the "Iconography." But his object was to include practically all the plates of similar format after Van Dyck, which at various times have been bound up with the original recueils.

Of later issues nothing need be said. A large number of the original copper-plates were sold to the Louvre in 1851 by a Liège dealer, Van Marcke. They are better reposing in a Museum, as for several years prior to their purchase fabrications of early states, made by blocking out parts of the plate in the printing, had issued from Liège.

Modern impressions have been at various times printed by the Chalcographie du Louvre, and it is remarkable how well these clearly bitten plates have lasted. But these modern prints from original plates which have long lost all their quality, are of even less artistic value than a good reproduction of a fine impression. The same may be said of the modern impressions of Piranesi issued by the Regia Calcografia at Rome. But in the latter case the original plates are over a century more recent, and the lines of the architectural designs of such massive strength that even modern impressions are effective.

II

The collector of Van Dyck's iconography will desire first of all to possess proof impressions, either before letters, or with lettering incomplete. For the detailed description of state he cannot do without Wibiral, and he will find still further detail in Dutuit's *Manuel de l'Amateur d'Estampes*. Here we can only describe in broad outlines the chief distinctions to be remembered.

Van Dyck. Lucas Vorsterman

First State of the plate

Of lettered impressions (often the earliest known in the case of the engravings) the collector can generally rely on those with the address of the publisher Martin van den Enden. The same may be said of those bearing the initials of the publisher Gillis Hendricx, G. H., in the centre of the lower margin. Where the plates passed from Van den Enden to Hendricx, one may often remark richer printing in the later states. Hendricx printed with his plate fuller of ink and obtained thereby a stronger impression. But the thinner and somewhat less professional printing of van den Enden possesses finer quality. Nor must it be forgotten that Hendricx was the first publisher of the fifteen most important original etchings, as well as of nineteen of the engravings. Even early impressions after the erasure of G. H. still retain some quality. But there is not the same limit to this state. Without further changes on the plate (except occasional rebiting) the plates went on deteriorating throughout the centuries. In estimating the date of an impression in this state we may be helped by Wibiral's notes on watermarks, but a sense of quality is a far more important asset to the collector than this knowledge of secondary detail.

Speaking of the fifteen original etchings first published by Hendricx the value in the different states might be roughly estimated as follows.

Early proof state before lettering or with lettering in MS. from £60 to several hundreds of pounds: impressions with G. H. from £5 to £20: early impressions after G. H. about £2 or £3. The line-engravings never have the same value as the original etchings; the earliest proof states being worth perhaps less than etchings in the G. H. state; and impressions with the address of Martin

VAN DYCK. DESIDERIUS ERASMUS
After Holbein. First State of the plate

van den Enden, or G. H. seldom more than good impressions of the etchings after the erasure of G. H. But of course small differences in detail in different subjects may cause considerable variations from these standard prices.

Van Dyck's attitude towards his own original etchings in relation to the "Iconography" is an obscure question, and extremely difficult of solution. Did he, at the inception of his great project, intend to lay the foundation of each plate by etching with his own hand the face and perhaps the indication of the figure, leaving the elaboration of the plate to his assistant engravers? Or were his original etchings for the most part essays undertaken by the way, with a more purely artistic aim and with no immediate intention of incorporation in the "Iconography"?

A survey of Van Dyck's method of procedure throughout the "Iconography," and a critical examination of the etchings by, and attributed to, Van Dyck, may offer some illumination on this and other points.

The chief stages through which each subject passed were: —

I. Van Dyck's original sketch.

II. An oil grisaille, which served as the more immediate original in detail for the engraver.

III. The etching or engraving.

In the case of about thirty subjects out of the hundred published by Hendricx, we can also refer back to some larger oil-painting which may have been the ultimate source, though not the immediate original.

When he had already done a picture of his subject Van Dyck would no doubt have used it in making his sketch for the "Iconography." In some cases the original

VAN DYCK. PAUL DE VOS

First State of the plate

pictures were followed fairly closely, those of *Antoine Triest* and *Jan Waverius* (both in Petrograd) and *Carel de Mallery* (Munich), while in others he varied his subject so as to bring it within the form of his series (taking the figure of Jan de Wael, from the picture of *Jan de Wael and his Wife* in Munich). In a few instances his subjects were based on paintings by other artists (*Erasmus*, after Holbein, and *Gustavus Adolphus*, *Tilly*, and *Wallenstein* from some unknown sources).

The first sketches are for the most part in black chalk. Occasionally the black chalk is washed with Indian ink (*Hubert van den Eynden*, in the British Museum, L.B. 22), and there are other examples in which sepia predominates (*Erycius Puteanus* in the British Museum, L.B. 20). They are remarkably vigorous and vivid, in spite of the fact that a large number could not have been done from the life. The drawings most likely to have been done from life are the portraits of contemporary Netherlandish artists.

The collections to which I can refer as possessing some of these first sketches are the British Museum (*Puteanus*, *Rockox*, *H. van den Eynden*, *Sebastian Vrancx*, *Hendrik Liberti*, and *Orazio Gentileschi*); the Duke of Devonshire, Chatsworth (*P. Brueghel II*, *H. van Balen*, *Jan Snellinx*, *Jan van Mildert*, *Gaspar de Crayer*, *Carel de Mallery*, *Frockas de Feria*); the Residenz at Saxe-Weimar, Eisenach (*F. Franck II*, and *S. de Vos*); Paris (*Theodor van Thulden*); the Albertina, Vienna (*Jan van Ravesteyn*, *Petrus Stevens*, *Artus Wolfart*, *G. Gevartius*); Stockholm (*C. van der Geest*); Frankfort (*Adam de Coster*); Amsterdam (*Adam van Noort*), and the Teyler Museum, Haarlem (*P. Brueghel II*).

There are probably a good many copies in existence,

VAN DYCK. ERYCIUS PUTEANUS

From the original sepia drawing in the British Museum

and I would specially refer to one in the British Museum, from the Malcolm collection, reproduced as Van Dyck in Mr. Lionel Cust's standard work, which is a copy from the original *Adam de Coster* in Frankfort. The comparison of the two versions is a good test of quality.

The drawing of *Peter Brueghel II*, in Haarlem, reproduced by Kleinmann, is one of the few sketches for the "Iconography" in pen and sepia. It is slighter than usual, but peculiarly interesting as indicating the development of the subject from the Chatsworth sketch to the etching. Two hands are given in the Chatsworth study, and the simplification and concentration of the subject gained by the omission of one hand, and other slight changes carried out in the etching, are shown in the Haarlem pen sketch.

In the oil grisaille panels, which are of about the same size as the plates, the subjects are worked out in more detail, and are nearly always followed closely in the engravings. In by far the majority of cases the prints are in reverse to the drawings and oil grisailles, and there is practically no doubt the grisailles formed the immediate original from which the engravers worked. One would expect the engraver himself to make a drawing as his guide, but I have come across no drawing which I could safely describe as an engraver's drawing. To take the nearest approach to it to which I can refer: the drawing of *Rockox* in the British Museum. This drawing in chalk and sepia wash is undoubtedly done after the picture in the Lederer collection, Budapest (*Klassiker der Kunst*, 1909, p. 165) with the idea of translating it into a form that might be engraved for the "Iconography" (though the oval in rectangle is not the usual form of the series), as it was actually done by Pontius (W. 115). It certainly

VAN DYCK. FROCKAS, COUNT DE FERIA

From the original chalk drawing, in the collection of the Duke of Devonshire, Chatsworth

VAN DYCK. FROCKAS, COUNT DE FERIA

From the oil grisaille panel, for the engraving, in the collection of the late Duke of Buccleuch, Montagu House

VAN DYCK. FROCKAS, COUNT DE FERIA
From the engraving by Paul Pontius

lacks Van Dyck's usually vivid touch, and it might be the engraver's drawing, but even a master may lose his vigour in working after a picture, so that even here I would not confidently regard the drawing as the intermediate work of the engraver.

In his book on Van Dyck, Mr. Lionel Cust classes the oil grisailles as the works of assistants based on Van Dyck's sketches or larger paintings. But in a recent letter to me he writes, "there is nothing to exclude the possibility of Van Dyck's having done some of these grisailles himself, or begun to do the whole thing himself, as he did with the etchings. In view however of his removal to London, and the general mode of life adopted by him there, I think it very improbable that he could have devoted much time to the laborious production of so many small paintings, as the series demanded. . . ." Then, in reference to the Buccleuch grisailles, "Some are exceedingly good, and quite worthy of Van Dyck himself, but there were quite competent Van Dyckists in the Rubens school, and I expect that Van Dyck himself was a keen and critical supervisor of the whole output." And very modestly at the end for so profound a student of Van Dyck, "Now all this is mere assumption on my part and capable of disproof."

This criticism was in answer to a query of my own to Mr. Cust as to whether he had in any way modified his attitude towards the grisaille panels since the publication of his book.

As to the panels themselves, the largest collection is that of the Duke of Buccleuch, at Montagu House. It contains thirty-eight of the original designs to the plates in the "Iconography,"[1] in addition to a different and

[1] Described, but with incomplete reference to the engravings in the

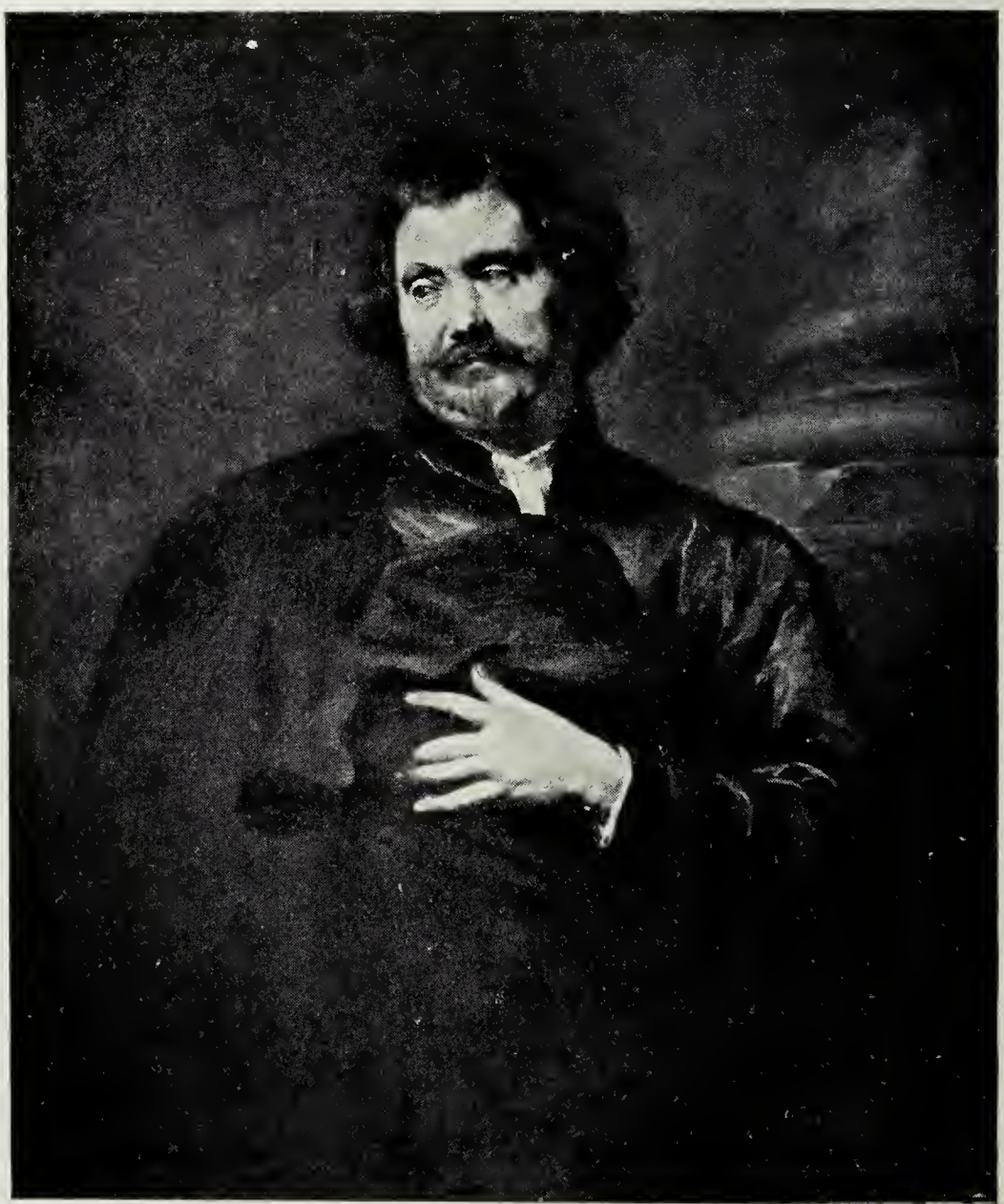
second version of the portrait of Rubens, another similar portrait which I have been unable to identify, and two later copies of no importance from originals in the same collection. Smith in his "Catalogue Raisonné" (vol. III, p. 82) states that the whole series belonged to Sir Peter Lely, and was bought at his sale in 1680 by Ralph Montagu. The collection was exhibited at the Royal Academy, Old Masters, in 1900.

Then there are ten similar panels in the Alte Pinakothek, Munich (Nos. 851–860 in the Catalogue, Ed. 1900),[1] and I hear that there are also a few in the collection of the Earl of St. Germans, at Port Eliot.[2] It is several years since I examined the panels in Munich, so that I will confine my criticism entirely to the Montagu House

Montagu House Catalogue of 1898. The portraits are: *Cornelissen* (W. 3), *Brouwer* (21), *Lipsius* (22), *Pepyn* (24), *Vranx* (25), *Wolfart* (27), *Francken* (28), *De Coster* (31), *Colyn de Nole* (34), *Geneviève d'Urphée, Comtesse de Croye* (39), *Van Balen* (42), *Alvar Bazan* (43), *Colonna* (45), *Crayer* (46), *Frockas, Comte de Feria* (47), *Geest* (48), *Gevartius* (49), *Guzman* (50), *Pontius* (59), *Ravesteyn* (60), *Rubens* (62), *Stalbent* (66), *S. de Vos* (69), *Van Dyck* (79), *Gaston de France* (82), *Jode* (84), *Mallery* (86), *N. F. de Peiresc* (89), *Spinola* (92), *P. Stevens* (93), *Archduke Ferdinand* (105), *Isabella Clara Eugenia* (116), *François de Moncada* (117), *Wilhelm Wolfgang, Count Palatine* (118), *Charles I* (119), *Pappenheim* (127), *Frederick Henry of Orange* (151), *Emilie de Solms, Princess of Orange* (152).

[1] All reproduced by Bruckmann, and five by Hanfstaengl. The portraits are: *Margaret of Lorraine* (23), *Tilly* (30), *Wallenstein* (40), *Gustavus Adolphus* (51), *Maria de Medicis* (54), *John of Nassau* (57), *Palamedes Palamedesz* (58), *François Thomas de Savoye, Prince de Carignan* (63), *Scaglia* (64), *Lucas van Uden* (94).

[2] The Countess of St. Germans has kindly sent me a list: — *Paul Pontius* (9?), *Hendrik van Balen* (42), *Gaspar de Crayer* (46), *Cornelis van der Geest* (48), *Daniel Mytens* (56), *A. Stalbent* (66), *Simon de Vos* (69), *Simon Vouet* (74), *Van Dyck* (79), *Pieter de Jode* (104 or 84?). It will be noted that certainly six, and possibly eight of these are the same subjects as the Buccleuch panels. Not having seen the Port Eliot panels, I can offer no opinion on their relation to each other. But if the *Pontius* is more closely connected with Van Dyck's original etching than the engraving (59) it might invalidate one of my arguments as to the authenticity of the *Cornelissen*, i.e., the improbability of the master doing a grisaille for his own etching.



Van Dyck. Carel de Mallery

From the painting in the Alte Pinakothek, Munich

Reproduced, by permission, from a photograph by Franz Hanfstaengl

VAN DYCK. CAREL DE MALLERY

From the original chalk drawing in the collection of the Duke of Devonshire, Chatsworth

VAN DYCK. CAREL DE MALLERY

From the oil grisaille panel, for the engraving, in the collection of the late Duke of Buccleuch, Montagu House

Van Dyck. Carel de Mallery

From the engraving by Lucas Vorsterman

panels, which I have studied at leisure in comparison with the prints on two recent occasions. The photographs which the late Duke of Buccleuch allowed me to have taken for this article, are I believe the first reproductions that have been made from any of his series, so that they are by no means widely known.

Personally I see no reason to doubt Van Dyck's authorship of the whole series of thirty-eight. They are brilliant sketches in brown oil colours, the high lights brought out in white with the sure touch of a master. They are undoubtedly rapid sketches such as a facile master like Van Dyck could paint in an hour, or a few hours at the most. I cannot on that account agree with Mr. Cust's description of the painting of even so many of these panels as a laborious production for which the master would not have found time. Moreover, apart from their expressive power as portrait, they put the scheme of light and shade before the engraver with such conviction, that I am unable to conceive of the good assistant who could have accomplished the task with such brilliance as a mere intermediary. One of the strongest arguments for Van Dyck's authorship is that they are no whit less brilliant, and sometimes more brilliant, than the undisputed chalk sketches. I have reproduced one example, the portrait of *Frockas, Count de Feria*, in three stages to illustrate this point. The Chatsworth chalk drawing, which only gives a slight indication of the figure, is a most vigorous sketch, but the Buccleuch panel is so surpassingly brilliant that the hand of an assistant seems to me out of the question. Then one feels a slight descent in power and subtlety of expression to the engraving by Paul Pontius, in spite of its excellent craftsmanship.

Another portrait, that of *Carel de Mallery*, is reproduced in four stages: I, the large picture in Munich; II, the Chatsworth chalk study; III, the Buccleuch panel; IV, the engraving by Lucas Vorsterman. If Van Dyck made his chalk sketch of Mallery after the large picture, it seems strange that he should have reversed the composition. But perhaps he deliberately used a mirror in his sketch, so that the engraving should turn out in the same direction as the Munich picture. Otherwise one is almost tempted to think that the Munich picture might have been painted with the aid of the print. Here again there is no diminuendo in quality from the Chatsworth sketch to the Buccleuch panel.

Moreover, apart from the question of comparative quality, we have to meet the inscription *Van Dyck pinxit* on the engravings, which can only refer to the grisaille panels, except in the minority of cases where larger pictures existed. This in itself is a strong argument for the authenticity of the grisailles.

(*To be concluded in the April issue.*)

William Blake. The Creation of Eve

Size of the original water-color, 19⅞ × 15¾ inches

WILLIAM BLAKE, AND HIS WATER-COLOR DRAWINGS IN THE MUSEUM OF FINE ARTS, BOSTON

By ELISABETH LUTHER CARY

Author of "The Art of William Blake," "The Rossettis," "Alphonse Legros," "Auguste Lepère," etc., Art Editor of the "New York Times."

WILLIAM BLAKE, at the beginning of the nineteenth century, was urging upon the world the ideas to which, at the beginning of the twentieth century, we gradually are becoming accustomed.

"Shall painting," he asks, "be confined to the sordid drudgery of facsimile representations of merely mortal and perishing substances, and not be, as poetry and music are, elevated into its own proper sphere of invention and visionary conception? No, it shall not be so! Painting, as well as poetry and music, exists and exalts in immortal thoughts."

Painting, poetry, and music he called the "three powers in man of conversing with Paradise," and he declared that when he took a pencil or a graver into his hand he was "drunk with intellectual vision." This intellectual vision is the link that binds him to the band of modern artists who are rejecting even such degree of "facsimile interpretation" as the precursors of Impressionism retained, and who seek emotional equivalents for the sights of the visible world. They approach

nature, as Blake did, to discover in it the raw material upon which their imagination may work, to distill from it the poetry of fresh relations and subtle harmonies of color and line, thought and form. This intense reaction to nature is not less characteristic of Blake than of Cézanne and Van Gogh. Mark the mental attitude of Van Gogh as he enters upon the portraiture of one of his friends: "This man is blonde. I shall wish to put into the picture the love I bear him. I shall first paint him as faithfully as I can — for a beginning. But the picture is not finished in this way. In order to finish it I become an arbitrary colorist. I shall exaggerate the blonde tone of his hair. I shall employ orange, chrome, pale lemon yellow. Behind the head, instead of painting the stupid wall of a wretched room, I shall paint the infinite. I shall make a simple background of blue, the most intense, the richest I can manufacture, and by this simple combination, the blonde head in light against this rich blue background, I shall obtain a mysterious effect of a star in the deep azure."

To see nature in this way is to see it with the eyes of imagination, and Blake repeatedly has insisted that "to the eyes of the man of imagination Nature is imagination itself." Yet neither he nor Van Gogh shirked the close, persistent observation of the external world without which neither synthesis or symbol can be significant. "No one ever can design," Blake says, "till he has learned the language of art by making many finished copies both of nature and of art, and of whatever comes in his way from earliest childhood. The difference between a bad artist and a good one is: the bad artist seems to copy a great deal; the good one really does copy a great deal." That, of course, is the way all the masters

William Blake. The Woman Taken in Adultery

Size of the original water-color, 14 × 13⅞ inches

have gone about earning their freedom, but Blake, like Van Gogh and the great Cézanne, managed to open a few more gates than most modern painters have unloosed. They reach that inner unity between the spirit of a subject and their own spirit which corresponds to mysticism, and was gained, in Blake's case at least, by the impassioned contemplation that one associates with religious meditations. "I can look at a knot in a piece of wood until I am afraid of it," Blake said, probably without exaggeration, and when he was forsaken by his visions he knelt and prayed.

To understand his art one needs, perhaps, some intimation of this temper of his mind, although he boasted truly enough that little children found it easy to "elucidate" his designs, and declared with characteristic vigor of expression that "that which can be made explicit to the idiot" was not worth his care. It is not quite so difficult to-day as at the time he worked to accept an arbitrary system of line and color, because for several decades we have been seeing pictures in which these abstractions are made to say something of themselves, are made to suggest in landscape the sufferings of Calvary and the peace of the Sermon on the Mount, or in portraiture the sun and stars of heaven. We go back to Blake's water-colors and drawings with the quickened appreciation that comes from hearing the same argument in another voice with its individual stress and rhythm. The "new school" has helped us with our Blake, whether or not he has helped us with our "new school."

In the Museum of Fine Arts, Boston, there are water-colors exhibiting the emotion and creative force with which Blake symbolized not only visible nature but the

WILLIAM BLAKE. THE WHIRLWIND: EZEKIEL'S VISION OF THE CHERUBIM AND EYED WHEELS

Size of the original water-color, 15½ × 11½ inches

joy and pain and terror of his most fervent thought. There is a design called *Pestilence*. A lightly striding, passionless demon strews bereavement as he passes among human beings. His great arms are lifted and a malignant influence pours down upon terrified rushing figures which faint and fall in utter loveliness of rhythmic line. The background is blurred with mists, blue light streams from the demon's figure and a flaming torch is fastened to his head. The torches of the little town are wan, and their light pales under the glowing hues of the central figure. Every line of the composition has its place in the dramatic effect and the color harmony is a glorious structure, the strong blues and yellows are accompanied by muted yellows and greyed blues that add to the scheme a delicacy echoed in the tender flowing lines of the small figures. This design is one of a series entitled *The Plagues of Egypt*. Another of the series is *Famine*, in which the different theme is interpreted with the same scrupulous care for appropriate color and the same inspired insight. Where the *Pestilence* speaks of sudden terrors, appalling thunderbolts of destiny, an angry storm of destructive elements, the *Famine* conveys the impression of a slowly waning vitality, a creeping faintness and decline. The lines of the figures are long and straight, with here and there a drooping slack curve. A stone arch wears the aspect of a tomb, and in the distance are stern lines of hill. The color is grey, sinking into a cold violet and rising to a pallid flickering yellow. No hint of force is anywhere. The details, those "infinite particulars" upon which Blake insisted as essential, the "minutely appropriate execution" of a spiritually conceived design, are terrible enough. A man strips flesh from the arm of a corpse

William Blake. Pestilence: The Death of the First-born

Size of the original water-color, 12 × 13½ inches

with his teeth, a child seeks nourishment from its dead mother, a woman paces with the gesture of madness, yet these points of horror are absorbed in the general impression of dearth and exhaustion. The mind of the observer is possessed by the unity of the scene. It holds him spell-bound as nature itself in a moment of high tragedy dominates our tortured hearts, and holds the mood detached from personal affliction.

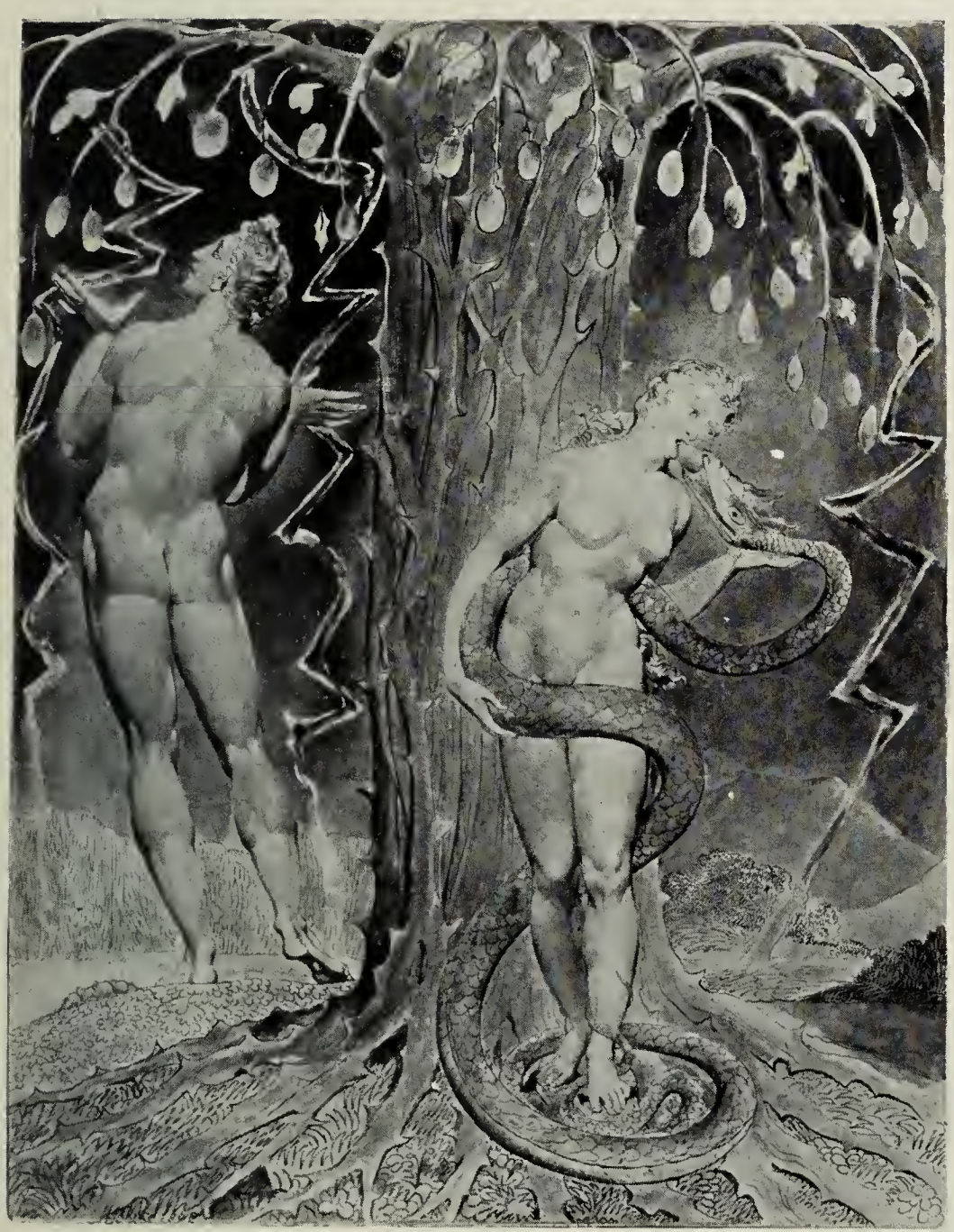
Turn from this to the *Raphael and Adam in Conversation; Eve ministering to them,* one of the designs for "Paradise Lost." Again Blake has looked at the natural world with a vision so intense as to translate its commonest appearances into a spiritual idiom. He has committed to memory the message of nature to recombine its words into a strange and unearthly poetry, a poetry more poignant than Milton in his helpful blindness could capture. Here is the Eden landscape, its Tree illumined with glowing fruit; the Serpent coiled spirally about its trunk, wakeful and attentive; on the plain at the base of a low hill animals — wolf and elephant, peacock and ostrich, lion, sheep, horses, and a cow — are scattered; a carpet of delicate flowers covers the earth, and the benches and table of the celestial feast spring from the ground in gothic forms as a natural growth. In this setting are placed the figures of Adam and Eve and the Angel, and the artist has endowed them with a beauty of proportion and a lovely purity of outline which the Greeks would have recognized.

The architecture of the design is emphasized by the magnificent curve of Raphael's wings forming a noble ogee and by the arch of palms and flower-sprays within which stands the gracious Eve offering to Adam a bunch of purple grapes and to Raphael a shell-shaped cup.

WILLIAM BLAKE. FAMINE

Size of the original water-color, 11¾ × 15¼ inches

William Blake. The Casting of the Rebel Angels into Hell
Size of the original water-color, 19¼ × 15 inches



William Blake. The Temptation of Eve

Size of the original water-color, 19⅝ × 15¼ inches

The gestures and poses are as fine as in the renderings of classic games by the classic masters, but they suggest more than the joyous physical well-being of such subjects, they suggest a state of mental innocence and an atmosphere of moral freedom such as even Milton could not reveal without a certain taint of puerility in his verbal picture. Like Blake, he could withdraw from the intrusive visible world, but he could not enter, as Blake did, the æthereal region in which the figures of his creation were living angels companioning his solitude. "You have only to work up imagination to the state of vision and the thing is done," said Blake. A simple recipe!

In his Eden pictures the color is eloquent of the same blithe mildness embodied in these fair, tranquil outlines. There are soft pale greens, violets and blues, delicately separated, yet producing a fused impression of glad, sweet color ever so little hushed to reflect the prophecy of danger in the visit of the Angel. The drop of Milton's verse to something perilously near bombastic prose in the description of this episode in Paradise, is not felt in Blake's sustained execution. The design is conceived and carried out in one mood without loss of energy and without forced symbolism. There is nothing in the detail that checks the calm flow of thought and turns it into incongruous channels, as that shattering sentence, "No fear lest dinner cool," undeniably does in the poem.

Other designs in which the artist's rare sensibility is equally felt are those for *The Woman taken in Adultery*, *The Temptation of Eve*, *The King of Babylon in Hell*, and the illustrations for "Comus." The last are in a simpler manner and illustrate not only the jocund poem, but Blake's own share of the comic spirit at play in a congenial field. "Fun I love," he said, "but too much fun

WILLIAM BLAKE. RAPHAEL AND ADAM IN CONVERSATION
EVE MINISTERING TO THEM

Size of the original water-color 19⅝ × 15½ inches

is of all things the most loathsome. Mirth is better than fun and happiness is better than mirth." His interpretation of the mask of "Comus" has the quality of easy gayety not quite free from the note of wonder appropriate to a scene of enchantment. The drawing of the "rabble rout" seated at table: the mild-faced elephant; the lion, with head poised for ready battle; the bird, long-beaked and serious; the cat, serving the company; the vulgar pig, shows an underlying comment on human nature such as Milton, the doughtiest of satirists, might well have accepted as parallel to his own thought. Here too we see the flame of vitality burning beneath all metaphor and allusion. A beauty, haunting and remote, attaches to the spell-bound lady, and strikes to the heart of man, and over the design hovers the benediction of

> "that blessed mood,
> In which the burthen of the mystery,
> In which the heavy and the weary weight
> Of all this unintelligible world
> Is lighten'd."

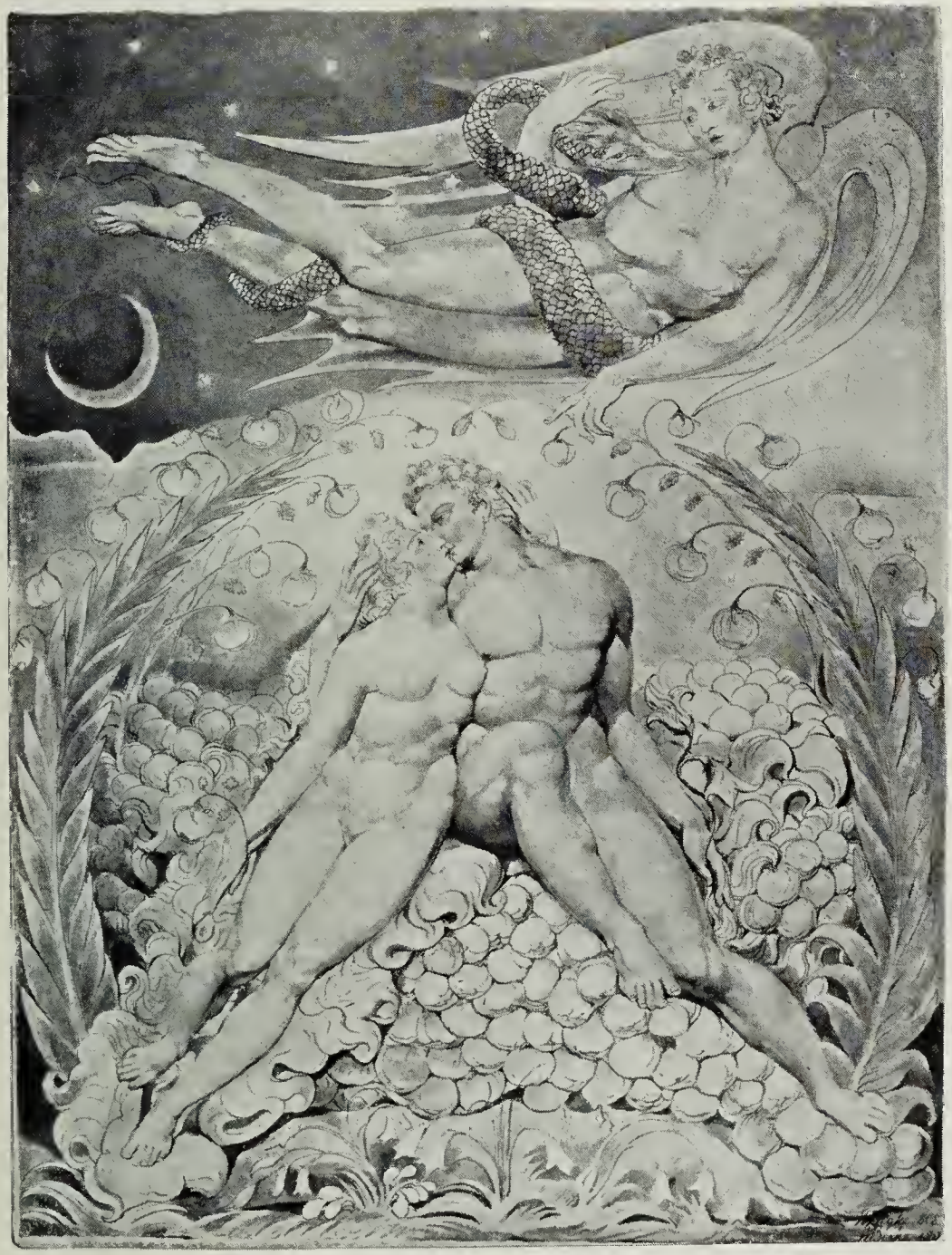
In Blake's art the gayety is never irresponsible gayety, the passion is never hopeless passion. It is an art purified and deepened by the recognition of mind and vision everywhere in the world, moulded by a cognisance of great events and sympathy with great emotions, carrying into its expression the exaltation of feeling that we all experience when nations are in travail and we speak perforce in prophecies, and that we seldom know when the day is ruled by commonplace. The common world to him was within his reach of heaven, and he found in his daily experience constant intimations of immortality.

William Blake. The Banquet

Illustration to "Comus"

Size of the original water-color, 6×4⅝ inches

His water-colors are his most important works in color; in them he is completely master of his medium, freed from the experimental tendency that dictated his curious colored printing. His method is of the simplest. A strong "bounding line" enclosing flat tints innocent of "that infernal machine called Chiaro Oscuro" for which Blake had no words too disdainful. But this very simplicity demanded the most extraordinary intellectual grasp of the relation between method and result in order to achieve the effects he desired. Fromentin speaks of Dutch painting as "concave," and the ability of the artists of Holland to lead the eye through hollows filled with shadows to a distant dominant light is a marked feature of the Dutch school. Blake would have none of it. Yet he wished to convey the sensation of the great vault of heaven filled with luminous mists. Students curious of technique will find it greatly to their purpose to study the sensitive juxtapositions of colors and the careful arrangements of tone by which, without a trace of the "Poco Penning" which he detected in work of excessive finish, he delicately filled the void with air and light and created the impression of a doming sky without resorting to marked gradation of light and dark. A sculptor would say perhaps that he worked in flat planes. He used transparent washes of pigment usually with a pen-and-ink outline very much after the fashion of other water-color painters of his period and earlier. Rowlandson, whom he detested, used these stains of pale greens and blues and faint yellows, opalescent and pearly, in his gay scenes of the Derby and country fairs. Teniers was a past master in sweetening his tavern scenes with the tints of the young dawn. Blake's superiority lay in the nobility of his vision, the



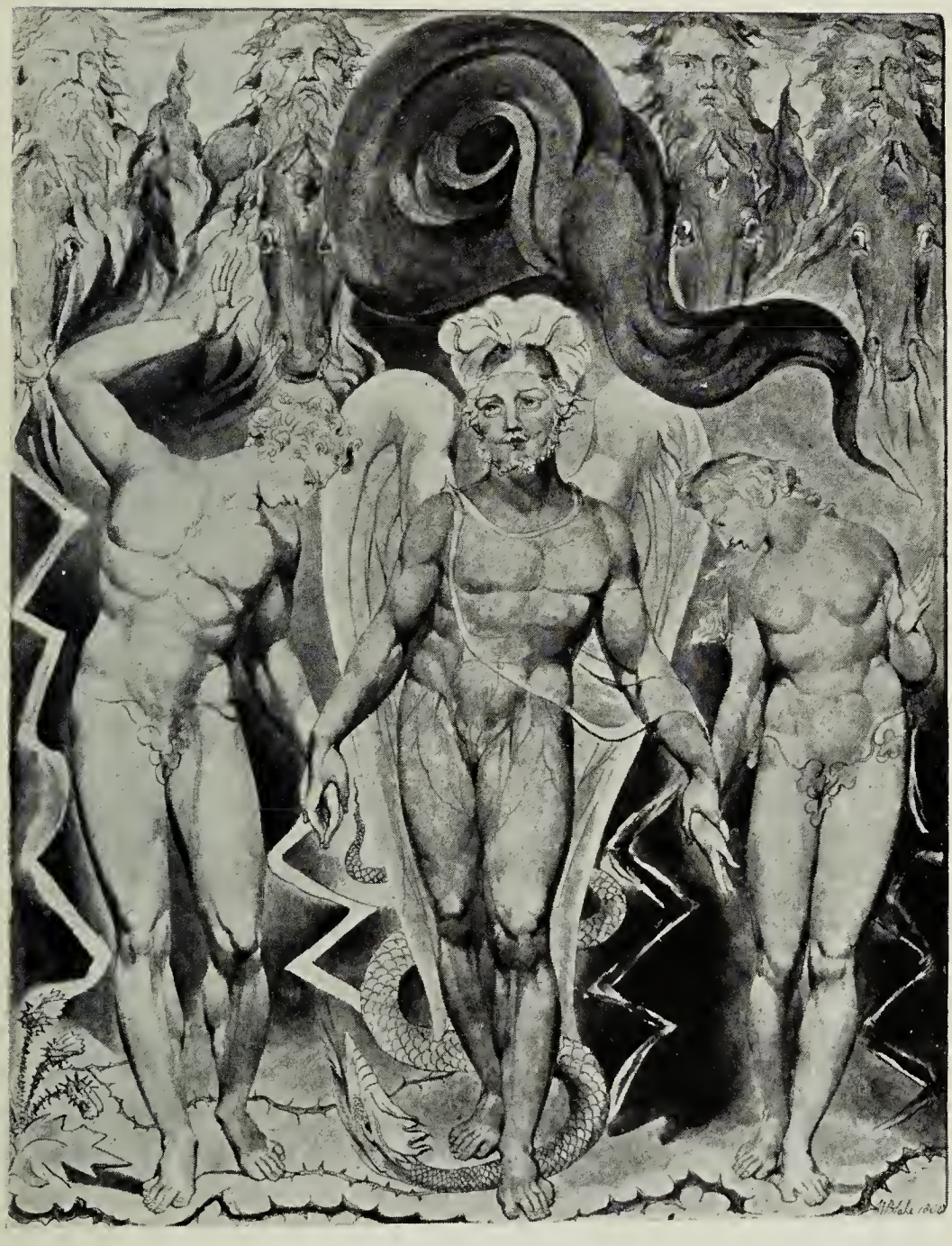
William Blake. Satan watching the Caresses of Adam and Eve

Size of the original water-color, 20×15 inches

classic disposition of his masses, the breadth and dignity of the design to which he made his color contribute, which, if need be, he could construct entirely with color, as the color architecture of many of his backgrounds proves.

It is interesting to observe how, in many of the designs for "Paradise Lost" he gains with infinite science as dazzling an effect of light as Turner in his later style commanded, without Turner's fusion of tones, with clear-edged boundaries and definite expression of the least detail. In a general way his technical quality rested on the clearness and precision of his handling. He used technical methods as every great artist uses them, to embody the visions and ideas which were his contribution to the world's happiness. One marvels to see how the fantastic verbal garment which he wove for these visions and ideas, to the confusion of a generation of commentators, turns into a fair and simple vesture when his tools, in place of words, were paintbrush and graver.

The nine illustrations to "Paradise Lost" and the eight illustrations to "Comus" as well as a rather weak Shakespeare series and a number of Biblical subjects, in the Print Room of the Boston Museum, came from the collection of Thomas Butts who played a prominent part in Blake's history. For nearly thirty years this "great patron of British genius" commissioned work from Blake, paying him a small but steady price and taking sometimes a drawing a week from him. The artist, like others of less genius, was more or less cavalier in keeping up with his fixed orders: "Alas! wretched, happy, ineffectual labourer of Time's moments that I am!" he wrote in one letter to his easy-going patron,



William Blake. Adam and Eve taken by Michael out of Eden
Size of the original water-color, 19¾ × 15¼ inches

"who shall deliver me from this spirit of abstraction and improvidence? Such, my dear Sir, is the truth of my state, and I tell it you in palliation of my seeming neglect of your most pleasant orders. But I have not neglected them, and yet a year is rolled over, and only now I approach the prospect of sending you some which you may expect soon."

Other letters show that this very generous friend kept close track of Blake's fortunes and was ready with offers of aid when they lapsed into difficulties. Blake seems, however, to have been as stern in self-respect as he was ready to meet friendship, and declined money that he did not earn, fulfilling in time his obligations, and laboring hard at his art while "borne on angels' wings" with a heart "full of futurity." Never was there a mature soul more childlike in faith or a visionary mind more definite and effective.

"GAVARNI"

By ROBERT J. WICKENDEN

Author of "Charles Jacque," "Jean-François Millet," "Le Père Corot," "Charles-François Daubigny," "The Men of 1830," etc., etc.

THE glory of Napoleon's victories had scarcely dispelled the shadows of the French Revolution, when on the 13th of January, 1804, Guillaume Sulpice Chevallier, afterwards known as "Gavarni," was born at No. 5, rue des Vieilles-Haudriettes, in the heart of old Paris.

His father, Sulpice Chevallier, of Burgundian extraction, was then sixty years old and had served on the Revolutionary committee from the Bondy section. His mother, who was thirty-six years of age, bore the maiden name of Marie Monique Thiémet, and was a sister of the actor-artist of the same name who achieved some renown both on the stage and with his brush.

Perhaps it was because little Guillaume showed a certain skill in drawing houses that his parents placed him with the old architect Dutillard at the early age of ten, in whose office he learned the use of pen, ruler, and compasses. Four years later we find him with Jecker, the maker of mathematical instruments, and at this time he is said to have constructed a sextant entirely with his own hands. At about the same time he took up the study of calculus and higher mathematics at the *pension* Butet, and then became a student in the *atelier* Leblanc at the Conservatoire des Arts et Métiers. Here

he learned to design machinery. His taste for mechanics and mathematics did not, however, prevent his indulging a talent for drawing subjects of a more romantic nature, for he tells us that while at school he filled three copy-books with "horsemen and brigands, houses with smoke coming from the chimneys, knights, little dogs, and little boys flying kites, and cossacks, after he had seen them." Other subjects such as "A nymph carrying a basket of flowers" and "Shrove Tuesday at the Odéon Theatre" also indicate the budding tendencies of his mind. It occurred to young Chevallier that he might turn this talent to profitable use, and doing some small sepia drawings he sold them to a Mademoiselle Naudet who kept a print-shop in the Place du Carrousel.

He soon tried his hand at lithography, and in 1824 prepared his first album, entitled "Étrennes de 1825: Récréations Diabolico-fantasmagoriques par H. Chevallier," for the publisher Blaisot, to whom Mademoiselle Naudet had introduced him. The "H" that here replaces his real initials was intended for "Hyppolite," which name for some reason he had chosen to replace "Guillaume Sulpice," — indicating already a fondness for pseudonyms.

In order to earn something regularly and to follow an occupation one step nearer the graphic arts, he left the *atelier* Leblanc and went to work for Jean Adam, an etcher of architectural plates, who in October, 1824, sent him with a comrade, Clement, to etch the new harbor-works and bridge that had been completed at Bordeaux in 1821. His wages were one hundred francs a month, and to relieve the tedium of his matter-of-fact toil, he formed several romantic attachments that were not strong enough, however, to prevent his leaving

"GAVARNI"
(Guillaume Sulpice Chevallier)
The artist's portrait of himself

Bordeaux at the end of 1825, on foot, and in quest of change and adventure.

He reached Tarbes practically penniless, and at the suggestion of a road-companion, went to see Monsieur Leleu, director of the Cadastre for the Hautes-Pyrénées. Monsieur Leleu received him at first rather brusquely, but as Gavarni recounts, "an hour afterwards we were comrades, and the next day I was installed at his house." This may have been due in part to the fact that M. Leleu had known his uncle Thiémet in earlier days at Paris. He remained at Tarbes under the sympathetic care of M. Leleu for more than two years, working on the *cadastre* when he felt like it, and making excursions into the picturesque heights and corners of the Pyrenees, sketching the inhabitants and landscapes, and gathering a provision of studies for future use. He looked back to this period as one of the happiest of his life, and it was then that he wrote to his mother, "I have a fixed and unchangeable objective, it is all settled. I will be a painter."

La Mesangère, the publisher, had seen some of the drawings done for Blaisot, and decided to publish a series of Southern costume subjects as a suite to "Costumes Normands" that had already appeared. He commissioned the young artist to do a hundred drawings. About three dozen were completed, and twenty of these were engraved by Gatine, when a request for more details in the costumes met with Chevallier's objection, and no more were done. The life of the Pyrenees and the kind companionship of M. Leleu had taken such a firm hold on him that it was May, 1828, before he acceded to the repeated requests of his parents and returned to Paris.

GAVARNI. "WHERE WILL THEY DINE?"

From *Paris le Soir*

After the quietness of the provinces, Paris with its teeming life seemed like a new world, and he decided to become its explorer and historian. The first year was one of struggle, but he managed to get some work to do from publishers, illustrating "Béranger's Songs" and doing some Pyrenean and other figure subjects.

In 1829 he sent a water-color drawing of "Gavarnie," a picturesque landscape of the Pyrenees, to the Salon. By some clerical error the name of the place was given as that of the artist. Remembering this, when he was requested soon after by a dealer to sign several water-colors he had on sale, the artist took a pen and wrote "Gavarni," leaving out the final "e" of the title of his Salon subject. It sounded well as a *nom-de-guerre*, and thus it remained ever after on his pictures and as a signature to his writings.

The advent of the new name seemed to mark a fresh departure in the artist's career. His work began to interest publishers and collectors. He took a studio at Montmartre in July, 1829, and set out to sketch the gardens that then covered the Butte. He made many studies of the picturesque types and corners of Paris, and gathered an immense amount of material that served him for reference all through his life.

His début was timely: the historical date of 1830 marked a triumph for the new Romantic movement. Victor Hugo, Balzac, Alfred de Musset among men of letters, and the pleiad of painters and lithographers known as "the men of 1830" had gained the attention of the enfranchised populace, while a renewed picturesqueness in costume recalled the days of the "merveilleuses."

Costume had always been a favorite study with Gavarni, and his skill at inventing new styles amounted

GAVARNI. "GENERAL! GENERAL! YOU ARE ASLEEP ON PARADE!"
From *Les Artistes*

to genius, so that when Emile de Girardin started "La Mode," in 1830, he attached Gavarni to his staff. His *créations* attracted universal attention, and he became famous as an arbiter in matters of dress. He invented "Pierrots" and "Débardeurs" also for masquerades, and entered into the carnival spirit of the time with delightful abandon.

But his designs were more than fashion-plates. The figures beneath the draperies were well constructed, with forms and faces that suggested an ideal of beauty and character far removed from that of the *mannequin*.

It was a period of bucks and dandies of the D'Orsay type, and Gavarni himself liked to wear the clothes he designed, with "yellow gloves," as he tells us. But under this showy surface lay deeper intentions, and he was studying the life of the crowd with a view to art of a more serious kind.

He liked to write, also, and in 1833 started a publication, "Le Journal des Gens du Monde," on his own account. During its existence he furnished most of the text as well as the drawings. It was not, however, a financial success; his inexperience as a "man of affairs" ended by landing him two years later in the debtor's prison at Clichy, and created embarrassments that troubled him for years afterwards. He was too much of a philosopher to allow any such material misfortune to daunt him, so he profited by his confinement to depict the humorous miseries of his fellow-prisoners, that appeared under the title of "Clichy."

"Charivari" had published many lithographs by Daumier, including the famous "Robert Macaire" series, and now Gavarni was asked to contribute to its pages drawings dealing with a female type of similar

GAVARNI. MUSHROOMS

"Heavens, how do you dare to eat mushrooms! Mushrooms, my dear, are like men; none are so much like the good ones as the bad ones."

From *Les Lorettes*

character. But not wishing to imitate or compete with Daumier, he chose his own subjects and responded with *Fourberies des Femmes en Matière de Sentiment*, *Le Boite aux Lettres*, and other lithographs in which sympathy and satire in turn predominate. The name of Gavarni has often been coupled with that of his contemporary Daumier as a caricaturist. But the few caricatures Gavarni attempted were not successes. Caricature implies exaggeration and must be distinguished from humor, which depends often on precise rendering of character. His earlier drawings show ideal rather than humorous tendencies. It is possible that Daumier influenced him, much as Michael Angelo influenced Raphael, — without forcing the comparison, — adding a certain male force and energy to the almost feminine refinement of his first manner.

Gavarni's genius was many-sided, and in this he resembled some of the artists of the Italian Renaissance, who were as great in science as in the fine arts. His mechanical, mathematical, and literary ability were at first equal to his talent for drawing, and it was comparatively late in youth and without any serious academic training that he took up the graphic arts for his principal occupation. He was therefore practically self-taught, and if he became one of the first draughtsmen of his time and almost without a peer in his power of delineating varied human types from imagination and memory, it was due perhaps as much to industry and will as to natural ability, great as this may have been. His prompt success with the public was as much owing to the aptness of the accompanying *légendes* as to the excellence of the drawings themselves. By the time

GAVARNI. THE LETTER

"Dear Sir: Caroline asks me to remind you of certain duets she is fond of and which you promised her. It would be very nice of you to come and dine with her to-day and bring your music. For my part, I shall be deprived of the pleasure of hearing you for I am expected at Versailles. Pity me, dear Sir and believe me always your affeetionate

Cognardeau.

From *Les Fourberies de Femmes en Matière de Sentiment*

his drawing became most effective and powerful, and his text more deeply intellectual and expressively philosophic, the fickle public seemed to appreciate him less than before, a fact he noted with some bitterness and disappointment.

It was hardly to be expected that one who had experienced so many *bonnes fortunes*, in the French sense of the term as relating to the fair sex, followed by frequent disillusions, should wed early, if at all. But in 1844 he married Mademoiselle de Bonabry, who was favorably known in musical circles, and an album of whose songs he illustrated some years afterwards. Two sons, Jean and Pierre, were born of this union. The loss of Jean during the boy's school years was one of the cruellest blows Gavarni ever received. He who claimed to be so little affected in matters of sentiment was absolutely stunned by the death of this beautiful child. If, as he confessed, his relations with the opposite sex were mostly of an ephemeral character, the sincerity of his love for his old parents and his children can never be questioned.

In 1847 he went to London and was kindly received in art and aristocratic circles. It was his intention to portray the fashionable side of London life, but when he arrived, the picturesqueness of the poorer classes appealed to him so strongly that he gave them most of his attention. A publication, "Gavarni in London," was started, and he contributed to the illustrated journals of both London and Paris. A trip to Scotland resulted in *The Highland Piper* and other subjects that must be considered as among his chef-d'œuvres. After several years he seemed to tire of London and a certain misanthropic mood grew upon him. It is said that he so far

GAVARNI. "POOR CHILD!"

"They told you to play as much as you liked in the dining-room? And your mother gave you — four cents! — Poor child!

From *Les Enfants Terribles*

forgot good manners as to fail to keep an appointment to paint a portrait of the Queen, although his paint-box and materials had already been sent to the Palace. For this he was censured severely in social spheres as well as by the "Times" and other papers. He disclaimed being affected by this criticism, but returned to Paris towards the end of 1851.

A new daily publication called "Paris" had just been started by the Comte de Villedeuil, and for this Gavarni engaged to furnish a drawing every day for a whole year, which he actually managed to do.

While keeping fully in touch with the life of the boulevards, theatres, and other pleasure resorts, whatever may have occupied the remainder of the twenty-four hours, between twelve and five each day he shut himself in his studio and worked steadily. His method of drawing at such a time is described by the Brothers de Goncourt. Setting up his lithographic stone on an easel, he would first proceed to indicate masses lightly in geometric forms of various values with due regard for the composition he had in mind. Having placed various tones and shapes carefully by all sorts of zigzag strokes, he would draw into them with more and more precision, till features, hands, draperies, and accessories would steadily develop up to the finest details. His power of visualization was phenomenal. He could recall people he had seen years before, perhaps only for a few moments, and draw them from memory with as much precision as if they had posed before him. This imaginative power did not prevent him from doing some effective portraits or from working from life directly on the stone when he preferred to do so. His use of tone and values was somewhat conventional, but in keeping with the effec-

GAVARNI. EDMOND AND JULES DE GONCOURT

From *Messieurs du Feuilleton*

GAVARNI. "LES HOMMES SONT BÊTES!"
From *Masques et Visages*

GAVARNI. CHECKERS

"It is n't impossible to keep a queen, but she may wish to be captured!"

From *Masques et Visages*

tive rendering of his subject. He knew all the resources of lithography and used them freely, not for the display of any special virtuosity, but according to the needs of his rapid improvisation. It was by these direct methods that he was able to accomplish such an immense amount of work. When we remember that two thousand seven hundred and fourteen lithographs, about two thousand etchings, drawings on wood and for reproduction, besides numerous originals amounting in all to nearly eight thousand works have been counted as coming from his hand, it is evident that bohemian tastes never made him an idler.

His drawings are quite capable of standing on their own merits, yet it is better not to separate them from their accompanying texts, and as these include puns, *jeux-de-mots* and *argot*, it is often impossible to translate them adequately into English. This may have prevented a wider appreciation of his productions, for though one runs across a series here and there, both public and private collections seem comparatively poor in Gavarni's works outside of France. Large as were some of the published editions, — mostly with text on the back, — the number of early trial proofs printed with care is comparatively small, rarely more than ten having been taken, and by these carefully printed examples alone can he be judged fairly as a master-lithographer.

The catalogue by Messrs. Mahérault and Bocher is an important volume and contains a list of his various works as far as known, though now and then additions could still be made through new "finds."

The twenty years forward from 1838 would include his most active period. *Les Étudiants*, *Les Lorettes*,

GAVARNI. THE POLITICIANS

From *Masques et Visages*

Leçons et Conseils, *Nuances et Sentiments*, *La Politique des Femmes*, *Les Enfants Terribles*, *Parents Terribles*, and *Mères de Famille* are included in a period reaching to 1846.

Then came his "Œuvres Nouvelles," including *Impressions de Ménage*, *Affiches Illustrées*, *Baliverneries Parisiennes*, *Parfait Créancier*, *Faits et Gestes de Propriétaire*, and the famous *Chemin de Toulon* in which a criminal career is traced with a tragic suggestion that warrants Gavarni's having been called the French Hogarth. The London period followed, and after his return to France, the daily contributions to "Paris" appeared under the general title of "Masques et Visages," and included among the subsections *Les Partageuses*, *Lorettes Vieillies*, *Propos de Thomas Vireloque*, *Histoire de Politiquer*, *Les Maris me font toujours rire*, *Les Bohèmes*, *Études d'Androgynes*, and other subjects. In these appeared some of Gavarni's greatest works. The subdivisions of "Phisiognomies Parisiennes" and "Par-ci, par-là" might be added as well as the "D'après Nature" completed in 1859.

Besides his prints, Gavarni has left numerous water-color drawings. These were usually treated in outline with pen or pencil, and the tones of color afterwards washed in. His gamut was at first rather sober, but after the visit to England, where he saw the masterpieces of native water-colorists, he became more free in the use of this medium and employed a richer chromatic scale.

The same subjects are often treated both in water-colors and in lithography, the print following the drawing, or the drawing the print, as the case might happen. I have before me a water-color entitled *Le Philosophe*,

GAVARNI. THE DISCOURSES OF THOMAS VIRELOQUE

"Don't torment those little animals, beasts, like ourselves . . . we devour each other."

From *Masques et Visages*

of which Gavarni did a lithograph with the legend "J'ai eu des hauts et des bas" in 1856. The subject represents a *chemineau* or tramp with ancient felt hat, his clothes in tatters, bare feet in what remains of a pair of slippers, resting on a staff with his left hand, while in his right he holds a little yellow flower that he has just picked and is examining with pleased attention, while inhaling its perfume. Spring has probably drawn him out of the town into the fields, and the little flower recalls better days, as the legend, "I have had ups and downs," might indicate. The drawing has been made in crayon conté, and the color is washed over this in rich flat tones, but with due regard for the effective construction and modeling of the figure. It is a modification of "Thomas Vireloque," that strange simiesque type of harmless half beast, half man, who in the series of lithographs published about 1852 went about distributing the wisdom of his "propos" like a modern Diogenes.

The wide and well-filled range that exists between such figures as these and the ideal subjects of "Books of Beauty," or the four lithographs published about 1845 by Curmer in "La Giralda" can only be compared to that possessed by such a master as Shakespeare or by Balzac.

During the later years of his life his early tastes for geometry and figures reasserted themselves and he gave himself up to the solving of abstruse mathematical problems, which were recorded in "Cahiers de recherches," but never published. These strange studies possibly induced by an overwrought brain seemed to preoccupy him almost to the degree of monomania.

After the death of his beloved son Jean he took some pleasure in arranging and improving the grounds that

GAVARNI. LE PHILOSOPHE

"I have had ups and downs"

From the original water-color, in the collection of
Robert J. Wickenden, Esq.

surrounded his house at Auteuil, but this was brought to an end by the expropriation of the best part of his garden for the passage of the new circular railway, "La Ceinture," then being built round Paris.

He sought for another home, and even purchased a property valued at 250,000 francs, with little prospect of his ever being able to meet such an obligation. Then a hopeless decline gradually sapped his physical strength, and he died on November 24, 1866.

To do justice to such a complex and many-sided genius in all its various manifestations is impossible within the limits here imposed. The de Goncourt Brothers have gathered into a volume his diaries, and desultory scattered notes, as well as many anecdotes of an interesting nature. Great as was his power of production as a draughtsman, lithographer, engraver, painter and writer, the practice of these arts perhaps only half satisfied his intellectual and scientific ambitions.

Mr. Georges Duplessis, writing some ten years after the artist's death, expressed the opinion that "Gavarni would not be given his true place if one stopped simply at the surface of his drawings. From certain sides he appears as a moralist and man of wisdom; he treats the most questionable subjects with a light touch, he banishes from all his lithographs with equal care both the coarse and the commonplace, he scourges vice in showing the physical and moral miseries that follow in its train; and beside the rarest executive talent, he possesses a knowledge of the human heart and of modern society, that assures for his works the esteem of people of taste as well as the studious attention of philosophers."

GAVARNI. PIERROT'S SCHOOL. THE SLEEP OF INNOCENCE

From *Masques et Visages*

LEOPOLD MOZART, Pere de MARIANNE MOZART, Virtuose âgée de onze ans et de J.G. WOLFGANG MOZART, Compositeur et Maître de Musique âgé de sept ans.

A COLLECTION OF MUSICIANS' PORTRAITS

By GUSTAV KOBBÉ

Author of "Wagner's Music-Dramas Analysed," "How to Appreciate Music," etc.

THE subject of musical portraiture is one of considerable obscurity. Professional musicians are little interested in it. The duties of their profession are too exacting to enable them to seek any of its by-ways. The work of the music-critic also is most arduous. Like the professional musician he has little or no time to investigate any subject that does not absolutely demand his attention. This is why one often finds in books on music so-called portraits of great composers, that are not portraits at all, but merely pictures — some modern artist's idealization or "improvement" of a famous person long dead. Such things as pretty pictures of Bach, — as if that great man ever could be accused of having been "pretty"; representations of Mozart as a second Apollo, or of Beethoven in the rôle of a premeditated bear, are modern, absolutely worthless as portraiture, and, like heaven as feebly described by people who have never been there, quite unattractive to persons of cultivated taste.

Such, for example, is the entire series of composers' portraits by C. Jaeger. Yet these pictures often are used to illustrate books, and when the series itself was pub-

lished in book form, the most widely known music-critic in Europe, Edward Hanslick, wrote the accompanying text. As separate prints the series has been perpetuated by the noted German engraver Reyher, furnishing excellent examples of the art of engraving, but as a portrait series worthless. For to be a portrait, a likeness must have been done from the life. When a modern artist paints what he thinks is a portrait of Beethoven, he has not painted anything approaching a portrait, but merely an imaginary picture of the great composer, who certainly could not have sat to him, because he died many years before the artist was born. However, many a modern portrait is produced from so few actual sittings, the artist filling in from photographs and from models who pose for the arm, neck, costume, etc., that he may well imagine himself to have painted a real portrait of some one long previously relieved by death of this and other worldly troubles.

What makes the frequent use of unauthentic portraits of musicians especially aggravating, is the fact that intelligent and persistent search will reveal many authentic ones; and, as always is the case, the genuine are far more interesting than the spurious.

To artists who deliberately tell lies on canvas, the world owes nothing. But it little appreciates its indebtedness for the authentic portraiture of great composers, whom it half-patronized, half-starved, to a lot of honest, although obscure, painters, draughtsmen and engravers, who worked from life and often enough, no doubt, without compensation, because in most cases their sitters were too poor to pay them.

It is hardly necessary to remind the reader that poverty was the lot of many of the great composers. As a

result, when they sat for their portraits, it rarely was to artists of such fame that much has come down to us concerning them. This very lack of ready information, however, and the consequent necessity of working up the facts yourself regarding so many musical portraits is one of the circumstances that makes collecting them so interesting. Even of Wagner, who in his later and sumptuous years could sit to a Lenbach or a Herkomer, we would have no portrait as he appeared in 1853, had his landlady in Zürich not been an amateur in aquarelle — and probably in love with him into the bargain.

I should say it were impossible to form a collection of musical portraits from material to be found in this country. It can be done only by correspondence with collectors and absolutely reliable dealers abroad, especially in Germany and Austria. Often it takes a long time to obtain a desirable addition to a collection. I was six years in securing what in my opinion is the most interesting of all musicians' portraits — the group of Mozart, his sister and their father at Versailles done in 1763 by L. C. de Carmontelle and engraved in 1764 by Delafosse: a print as rare as it is beautiful and artistically valuable. As this chances to be a musical genre-portrait group, let me add that it is one of very few that are genuine. Needless to say that while such a work as *Beethoven in the Circle of His Friends* may have geometrical interest as an artist's idea of a circle, or *The Bach Family at Prayer* be a forceful argument against race suicide, neither of them has the slightest value as portraiture.

My collection of musicians' portraits is small, because I exact that a print have merit; that it be an original from life or after an interesting portrait; and that it

represent one of the great composers. It goes without saying that all process prints and photographs are rigidly excluded, nor do I suppose any collector worthy the name would pay the slightest attention to these.

I start my collection with Johann Sebastian Bach (1685–1750). The print is a large lithograph by the artist-lithographer, G. Schlick, executed in 1840, from the portrait, painted from life in 1735, by Elias Gottlob Hausmann. This portrait is in the music room of the Thomasschule (St. Thomas' School), Leipsig, of which Bach was musical director. As is the case with many musicians' portraits this usually is reproduced as a bust portrait only. Schlick's lithograph, however, shows the entire painting, with the MS. of a "Triplexcanon" — triple canon — a characteristic and interesting detail, in Bach's hand.

There were two Hausmanns, Elias and Elias Gottlob, father and son. Little is known of them save that the father worked during the first half of the eighteenth century at the court of the Landgrave of Hesse-Darmstadt and that the son died in 1778. The Hausmann *Bach*, however, is one of the most important portraits among likenesses of the great composers. It is believed to have been painted for presentation to the Society of Musical Sciences in Germany, on Bach's election to that body. Its by-laws required that each member should present to the society his portrait; also that before election he should prove his eligibility to membership by submitting an original composition in MS.; not even in Bach's case was this test suspended, and he is known to have submitted the canon shown in the portrait. When the society went out of existence, in 1755, the portrait was acquired by the composer's son,

JOHANN SEBASTIAN BACH

Lithograph by G. Schlick, after the painting (1735) by Elias Gottlob Hausmann

Size of the original lithograph 13¾ × 11 inches

Wilhelm Friedemann Bach, and by him sold to the Thomasschule.

Schlick, who made the lithograph, — apparently the earliest complete reproduction of this portrait, — was a painter and portrait lithographer in Leipsig. The belated, but at that time growing, fame of the great Leipsig cantor, may well have been the inspiration of Schlick's work and account for the print's fine qualities and its most satisfactory completeness as a reproduction.

The portrait might have been by either Hausmann. Opinion inclines to attribute it to the son, and such is the case with another Hausmann portrait of Bach belonging to the music publishing house of Peters in Leipsig. In my opinion these are the only authentic portraits of Bach. A Bach portrait, which I do not accept, is claimed to be authentic "because for seven generations," etc., etc., etc. But surely we all are familiar with the picture that "must be a Raphael, because my late husband bought it thirty-five years ago and it has not been out of the family since."

Incidentally I may mention here that Mr. Frank Taft, of Montclair, N.J., has a large collection, beautifully installed by himself, of Bach portraits, pictures and mementoes.

My *Händels* include the Bromley engraving of the vigorous portrait by Thomas Hudson belonging to the Royal Society of Musicians, and the engraving by Houbraken after Kyte. On March 20, 1794, Haydn sat in London to George Dance for a drawing. I have William Daniell's excellent engraving of this portrait, than which one cannot imagine a more perfect representation of this great composer of peasant origin, which

GEORG FRIEDRICH HÄNDEL

Engraved by Bromley, after the painting by Thomas Hudson

Size of the original engraving 11⅝ × 9 inches

shows absolutely in the work of draughtsman and engraver.

Passing over several important portraits, including the beautiful *Gluck*, by Duplessis, Mozart is reached. Attesting the great popularity enjoyed by this composer as a musical prodigy is the fact that of the very few important authentic musical genre-portrait groups (possibly half-a-dozen in all), two are devoted to him. These are the Carmontelle group already referred to and a group painted somewhat later by De la Croce.

When only six years old, Mozart played at the Austrian court. He won every heart by his genius and charm and, with the ingenuousness of a child, felt entirely at ease amid the most brilliant surroundings. His sister was with him, and the Empress Maria Theresa presented the children with court costumes; the boy with one belonging to one of the little archdukes and the girl with one belonging to one of the little archduchesses. There are separate portraits of the young Mozarts in these costumes. They are by an unknown artist, but are full of charm. It was a year later, and with the children apparently in the same Austrian court costumes, that Carmontelle did his group. The boy, alert, eager, is shown at the piano, his little feet hardly reaching below the upholstered seat. On the far side of the piano and facing out, stands his sister singing. The father, standing behind the boy is playing the violin. They are on a tiled terrace with columns which gives upon a park. The group is gracefully composed. The portrait of the boy is exquisite; that of the sister with her absorbed expression excellent; and that all goes well is shown by the pleased look on the father's face.

Delafosse engraved much of Carmontelle's work. The

Mozart plate is executed with the same light, graceful touch as the original. Besides mine, I have not heard of there being in this country more than one other impression from the Delafosse plate. It belonged to Mr. C. Weickert, a music teacher residing in Englewood, N.J., who gave it to one of his young women pupils for a wedding present. I told him, when he informed me of this, that the print alone was worth getting married for. The group was lithographed by Schieferdecker about the middle of the last century, and there is a good engraving of it by Hans Meyer, Berlin, 1883. But, of course, it is the Delafosse print that is the *rara avis* among musicians' portraits. The title of the Delafosse print mentions Mozart, père, first; then the sister, and finally the boy. On the Meyer print, executed 119 years later, the title is "Wolfgang Amadeus Mozart," the names of the father and sister being placed in small letters under their figures.

Carmontelle was a general utility genius to the Orleans family, teacher of mathematics, lecturer, writer of masques, entertainer and portraitist. For a long time his work as an artist was regarded with indifference. Now it is valued because of its faithful portraiture, nearly always in profile, and because of the accuracy of the accessories in his pictures. His Mozart group was made during the visit to Paris of the elder Mozart and the two children. "The Mozarts then went to London, where their reception was so cordial that they remained about fifteen months." I mention this visit, because it is said that in London copies of the Delafosse print were distributed by the elder Mozart among prominent patrons of the concerts; which may account for its rarity. The prints having been bestowed as gifts, most

JOSEPH HAYDN

Engraved by William Daniell, after a drawing (1794) by George Dance

Size of the original engraving 8 × 10¾ inches

THE MOZART FAMILY

From the lithograph by J. Lacroix, after the painting (1780) by J. N. de la Croce

Size of the original lithograph 9½×12½ inches

likely were not valued or carefully kept by the recipients.

Almost equally interesting, but not so rare, is *The Mozart Family*, in the lithograph by J. Lacroix, Munich. It is from the painting made by J. N. de la Croce, in 1780. The group shows Mozart and his sister at the piano. The father stands behind it and leaning on it, with his violin. The mother, who died in 1778, is seen, in the portrait on the wall.

De la Croce was a more or less itinerant and prodigiously productive portraitist, having painted, it is said, more than 5000 portraits. He is known at times to have signed his name J. Lacroce; and it is not impossible that he also called himself Lacroix; so that the lithograph may be the work of the artist himself. It is the earliest reproduction of the painting. Mozart's sister pronounced Mozart's portrait in this group as very like him, and Nissen, who married the composer's widow and wrote a biography of him, used the lithograph in his book, folding it like a map, in order to make it conform to the format, and thus spoiling it. This entire article could be devoted to the authentic likenesses of Mozart, or to those of Händel, Beethoven, Liszt, and Wagner; for the more striking a great composer's personality, the more numerous the portraits of him. But space makes it necessary to pass over several Mozart portraits of much interest till we come to that painted in Mayence a year before the composer's death by Goethe's portraitist, the distinguished German artist, Johann Friedrich August Tischbein.

This portrait, which has been engraved by Sichling, was not discovered until nearly sixty years after it was painted. Violent differences arose and there is still dis-

pute as to its authenticity and even as to the identity of the sitter. Briefly, my opinion regarding the authenticity of the Tischbein *Mozart,* is that differences between it and other adult portraits of the composer readily can be accounted for by the far greater skill of the artist. The true spirit of a Mozart was not likely to be mistaken by a Tischbein.

The portrait of Beethoven that most successfully shows the force of character of the man is the drawing made by Louis Letronne, a French artist resident in Vienna. In 1814 the noted engraver, Blasius Höfel made a plate from it. Next to the Delafosse plate of the Carmontelle Mozart group, I consider an early print of the Letronne-Höfel *Beethoven* the most desirable musical portrait a collector can have; for while it is very easy to obtain reprints, the plate still being in use, examples of the original issue of this fine portrait of a great composer, who also was a great man, are very rare.

In his forty-seventh year, 1817, Beethoven was drawn in chalk from life, at Modling, near Vienna, by F. A. von Kloeber. From this chalk drawing, von Kloeber painted his portrait of the composer for Baron von Skebeusky, and Th. Neu made a large lithograph. Von Kloeber said of Beethoven that "every change of thought or feeling showed itself at once and unmistakably in his features"; also that "when Beethoven saw the portrait, he observed that he 'liked the hair very much; other painters had represented him so sleek, as if he had to appear at court, and he was not so at all.' "

This is one of the most interesting of the authentic Beethoven portraits, not only because it gives a vigorous presentation of the composer, but also because the artist has left a record of all the circumstances connected with

the work. Von Kloeber was a member of the Berlin Academy. Neu was one of his pupils and the drawing of the lithograph was executed in the painter's studio and under his immediate supervision.

In the "Allgemeine Musikalische Zeitung," for November 1827, only little more than half a year after Beethoven's death, appeared the following rather quaint notice: —

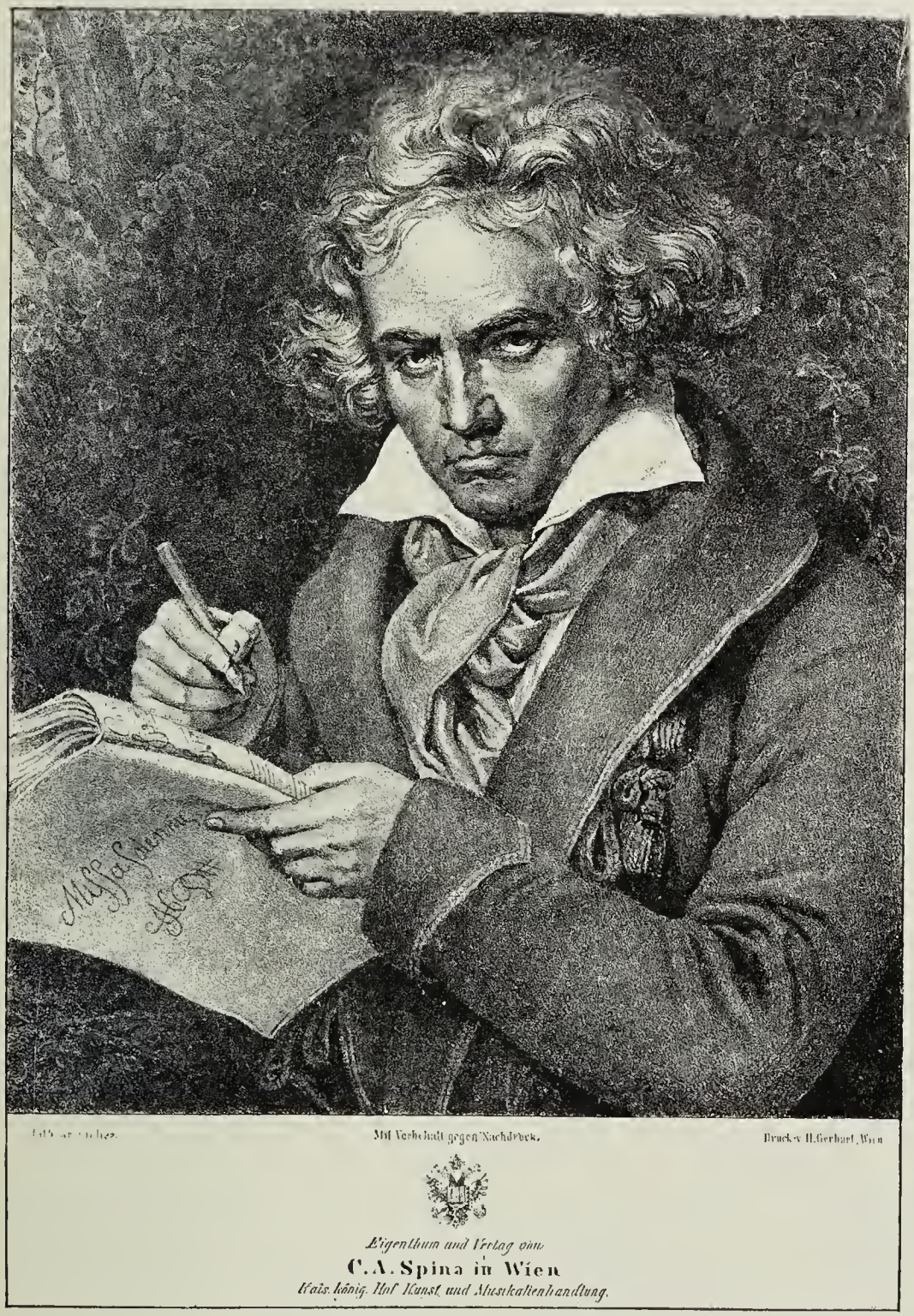
COPPERPLATE ENGRAVING OF LUDWIG VON BEETHOVEN

Recently there has been published by Artaria & Co., the well known art firm in Vienna, a print of a portrait of our universally honored B. The price is 1 florin 12 kreuzers. . . . Judging from a painting and a certain individuality of expression, it is a very successful likeness, which shows the well known characteristics of this sympathetic composer, whose life and worth, it is to be hoped, eventually will be interpreted by some one fully equipped for that task. The portrait is a drawing by Decker, engraved by Steinmüller, and well executed. We hasten to make this announcement to our readers, because it is to be supposed that, on account of the honor in which the deceased was held, the best impressions of this interesting print will soon be sold out.

This portrait, of which I have one of the "best impressions," was drawn from life the year before Beethoven died.

The original prints of the Letronne, Kloeber, and Decker portraits, and of the famous one by Stieler, showing the composer with the Missa Solemnis and a stylus (beautifully lithographed by the famous Austrian lithographer Kriehuber), have served as material for numerous copies, imitations and fakes.

One day in May, 1825, Wilhelm August Rieder, a friend of Schubert's, sought shelter in the composer's lodgings from a sudden shower. While waiting for



Ludwig van Beethoven

From the lithograph by Kriehuber, after the painting by Stieler

Size of the original lithograph 12½ × 8¾ inches

the shower to pass over, he made a portrait sketch of the composer, which so pleased the latter that he consented to sit for an aquarelle. From this aquarelle Rieder made a lithograph, which is one of the rarest of musical prints, the stone having been broken after a few copies were struck off. The print is mentioned in the "Wiener Zeitschrift für Kunst," 1829, p. 581; and by Alois Trost, an authority on Schubert portraits, who says: "The lithograph, no doubt printed in a small edition only, is extraordinarily rare." Kriehuber made a wonderful lithographic bust portrait of Schubert from the Rieder portrait.

Passing over the Weber, Mendelssohn, and Chopin portraits and coming to those of Schumann, there is a lithograph of this composer by Edward Kaiser, which certainly is one of the most appealing of musicians' portraits, an effect due to its extreme simplicity of presentation of the subject.

Standing in profile, or nearly so,[1] the composer looks out upon the world. He is shown as the combination of bourgeois and genius that he was. His expression is contemplative, inquiring.

Liszt, a great virtuoso and composer, and one of the most brilliant figures of the 19th century, was the subject of numerous portraits. The Kriehuber series is of itself remarkable, since it includes several separate portraits, some of them of Liszt in the national costume of Hungary, and one of the most famous musicians' portrait groups, *Eine Matinée bei Liszt.* This large lithograph, very rare in its original state (1846), shows Liszt at the piano, while listening to him are Ernst, the violinist;

[1] I am purposely refraining from examining the prints in my collection while writing this article, for fear of being enticed into too great detail.

FRANZ SCHUBERT

Lithograph by Wilhelm August Rieder, after his own aquarelle

Size of the original lithograph 10 × 8 inches

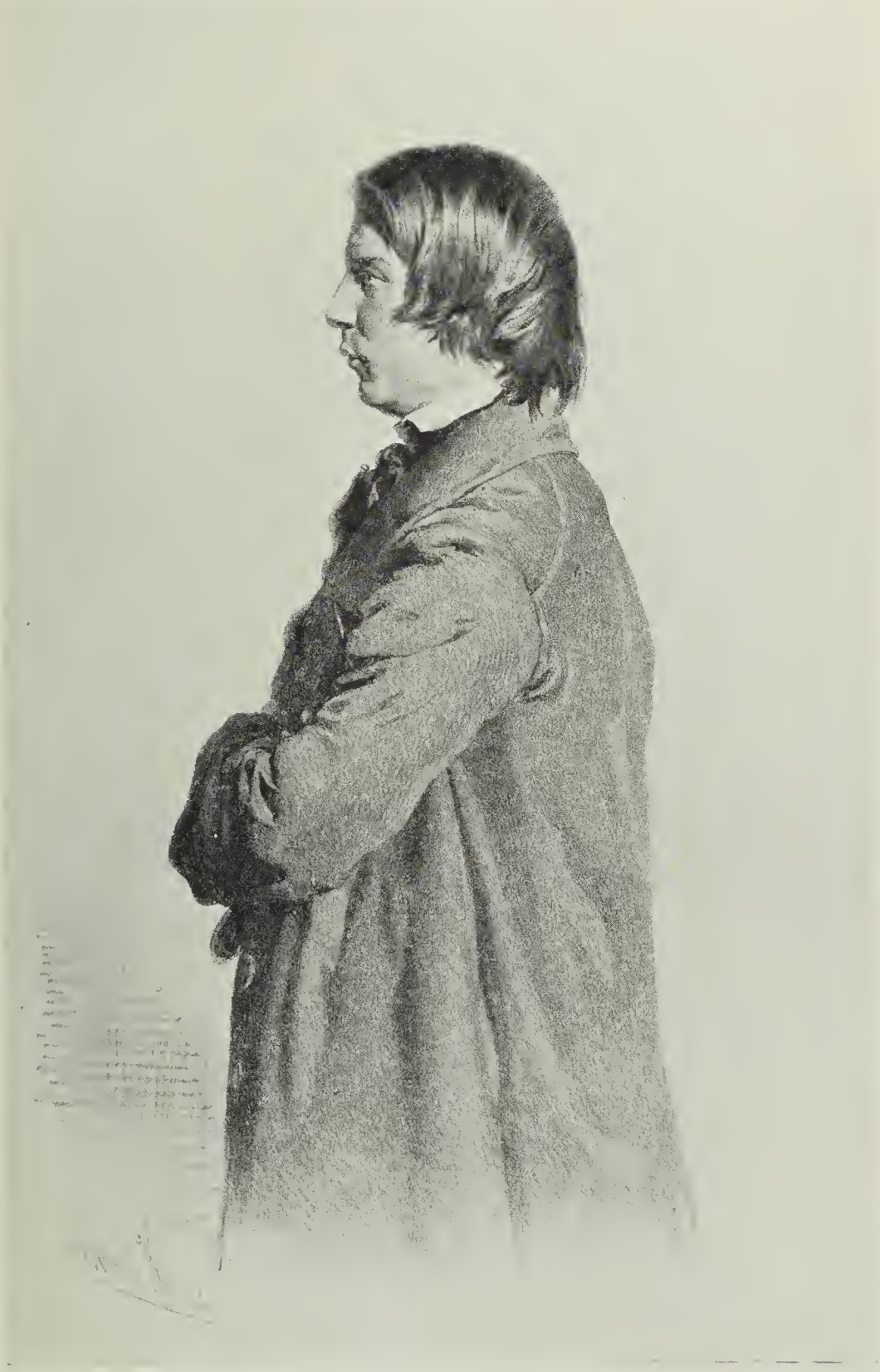
Berlioz, Czerny and Kriehuber himself. The sheet is No. 1205 in Wolfgang von Wurzbach's "Catalogue of Joseph Kriehuber's Lithographed Portraits."

The portrait reproduced with this article is one of the Kriehuber *Liszts*. Under the portrait is a poem suggesting that Kriehuber did not show the virtuoso's hands because it would have betrayed the secret of his virtuosity — would have been "List gegen Liszt," an untranslatable pun signifying "treachery against Liszt."

Kriehuber (Vienna, 1800–1877) was a distinguished painter, designer and lithographer, who made a specialty of portraiture in pencil, lithography and water-color.

So widely known were his lithographic portraits that celebrities considered it an honor to sit for him. For many years he lived in affluence. Then the development of photography and the commercializing of the lithograph caused his commissions to drop off. He was compelled, for a livelihood, to take a position as instructor of drawing in the Theresianum in Vienna, and his declining years were embittered by poverty and domestic affliction. The Wurzbach Catalogue is to Kriehuber what the Mansfield and the Kennedy catalogues are to Whistler, and that this special catalogue of his lithographic portraits should have been prepared and published is an indication of his high rank as an artist lithographer. As some of the finest musical portraits are lithographs, it seems proper to state here that they date from a time when lithography was practiced as a fine art and had not degenerated into a commercial process.

The finest portrait of Liszt in his younger years is the painting by Ary Scheffer (a pupil of Tischbein, who painted Mozart). Léon Noël made a handsome lithograph from the Scheffer portrait.



ROBERT SCHUMANN

Lithograph by Edward Kaiser

Size of the original lithograph, 13½ × 10 inches

Several youthful prints of Liszt published in Paris spell his name as "Litz." This led von Lenz, who was Liszt's pupil in 1828, to write: "They call him 'Litz.' That was as far as they ever got with Liszt in Paris."

The Munkaczy *Liszt,* which was etched with the painter's approval by Rippl-Ronai, thus making it a portrait of a great Hungarian musician, painted by a great Hungarian artist, and reproduced in etching by a leading Hungarian etcher, shows the composer in extreme old age. It has pathos as well as distinction.

Liszt and Munkaczy became friends early in 1882, when Liszt was in Buda-Pesth. At that time Munkaczy's painting, *Christ before Pilate,* was making a great sensation there. At a reception to the artist Liszt made his acquaintance and the two men soon were drawn to each other. In April, 1886, he was a guest in the splendid house of the painter, who already during a former visit had begun an oil painting of him. July 1, 1886, Liszt left Weimar and went to the Wagners at Bayreuth for the wedding of his granddaughter Daniela. After that event and until the beginning of the festival performances, he paid a promised visit to Munkaczy at the Château Colpach near Luxemburg. He had become greatly enfeebled, having for some time past been suffering from the effects of a severe cold aggravated by old age. When he returned to Bayreuth, for the "Parsifal" festival, from his visit to Munkaczy, he had a racking cough, pneumonia set in and he died the last day of July. Thus the Munkaczy painting is almost a death-mask. (As a lad, Liszt played for Beethoven, and was kissed by him. Kissed by Beethoven, died at "Parsifal"—what an epoch in music such a career covered!)

Undoubtedly the best-known portrait of Wagner is

Franz Liszt

Lithograph by Kriehuber

Size of the original lithograph, 13 × 9 inches

(The measurements include a poem, etc., not shown in reproduction)

that with the baretta or old German cap. It is a painting by von Lenbach; but I am convinced that, while Wagner may have sat to the painter, the latter made full use of a photograph, the best reproduction of which, the only one, in fact, worth taking into a print collection, is an etching by Jacques Reich.

The Herkomer portrait is undoubtedly distinguished because it is the work of a very well known artist; and the etching has the vogue of having been made by the painter himself. The portrait was painted in London in 1877. I saw Wagner several times at Bayreuth in 1882. What I object to in the Herkomer portrait is that it makes the composer look older than he appeared five years later. When I saw him it was the last summer of his life. He died early in 1883. But he was full of snap and vigor — the liveliest person at the first "Parsifal" festival. Sometime during the summer of 1882, Wagner's friend, A. von Gross, made a snapshot of him and the etching from this, by A. Cossmann, is the most lifelike likeness of him in his later years.

The *Wagner* reproduced with this article is from a lithograph by W. Jab. It appears to be the first important print representing Wagner and the first to be issued as a separate publication. I should judge it to date from 1862; for in that year there was taken in Vienna a full-length photograph of the composer, of which, save for certain accessories introduced by Jab, the lithograph is an exact reproduction.

The collector of musicians' portrait prints is confronted in the attempt to secure portraits of living celebrities or of those recently gone, by the same problem which confronts the collector in other fields of portraiture; — the substitution of mechanical processes

Lithograph by W. Jab, after a photograph taken in Vienna in 1862

Size of the original lithograph, 15½ × 10½ inches

and of the photograph for the engraved or etched plate. Some day a process engraver may make a plate through the finest possible screen and with great care pull a limited number of proofs; then destroy the plate. He may be able to educate collectors up (or down) to such a product, but I doubt it. If the photograph is inevitable, etchings like those by Reich and Cossmann seem the readiest means of turning it into an artistic print.

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