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ETCHINGS & DRY POINTS

BY

MUIRHEAD BONE.

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ETCHINGS & DRY POINTS

MUIRHEAD BONE.

I.





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# ETCHINGS & DRY POINTS

BY

MUIRHEAD BONE.

I.

1898-1907.

A CATALOGUE

BY

CAMPBELL DODGSON.

OBACH & CO.

1909.



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## PREFACE.

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THE first volume of this catalogue records the work of Mr. Bone's first ten years as an etcher, and does not include the plates of 1908. Four subjects published in that year, *Arundel*, *South Coast*, *East Blatchington*, and *The New Strand*, may be named here. A fifth, the artist's portrait, is first published in this book. Other plates, unfinished, have for the present been laid aside.

A brief epitome of this catalogue, down to No. 185, appeared in a provisional form at Vienna in 1906.<sup>1</sup> The order then adopted has been strictly preserved, except in the following cases. Nos. 17 and 19 have been transposed, on the discovery of a state of *Distant Dumbarton* dated 1899. Nos. 149 and 150 have been transposed, to restore the order in which these subjects stood in the set of Ten Dry Points, as published; they were unintentionally misplaced in 1906. No. 175 in the present catalogue is a different subject from that described under that number in 1906; *Stephen, in Profile* was merely a fragment of a proof of No. 176 in the first state, and no separate plate corresponding to that title ever existed. Nos. 186 to 225 are now recorded for the first time.

The order is chronological, or as nearly so as it could be made with the help of the artist's notes and reminiscences.

<sup>1</sup>*Mitteilungen der Gesellschaft für vervielfältigende Kunst*, 1906, p. 55. An article on Mr. Bone's work, to which this list of etchings forms a supplement, appeared at the same date in *Die Graphischen Künste*.

In two cases a discrepancy must be confessed, which could not be put right without a serious dislocation of the published order: No. 63 should have preceded No. 53, and No. 71 should have been entered under the year 1899. In a few other cases where a date written by the artist disagrees with that given in the catalogue, the evidence has been deliberately weighed and the decision has gone against the written date for one reason or another; apparent mistakes in such matters need not, therefore, be set down to carelessness on the part of the author.

Since 1906 thirteen early etchings and dry points have come to light. A serious disturbance of the published order would have been inevitable if these had been described in their proper place. To avoid this, and to enable the collector, notwithstanding, to insert these subjects in their right chronological order, they have been described at the end of the volume (Nos. 213-225), each with a number of its own followed by an indication (in brackets) of its place in order of date; for instance, *Glasgow Harbour*, No. 217 (68a), may be treated as No. 217, or else inserted after No. 68, at the owner's discretion.

The catalogue is now believed to be complete, and every subject of which an impression has been preserved has been impartially described, whatever degree of artistic importance it may claim to possess. Some plates have been suppressed by the artist, and every impression of them, to the best of his belief, has been destroyed; of these no record has been kept. There is only one plate here recorded of which I have not been able to see an impression; the unique proof of No. 29 was sold to a dealer at Hamburg some time before I commenced this catalogue,



and repeated efforts to obtain an exact description of it were fruitless.

To describe the rare and widely scattered works of the years 1898 to 1901 was a matter of considerable difficulty, and would have been impossible without the constant aid of Mr. Bone himself and the invariable kindness of the numerous owners of his prints to whom he introduced me. Owing to the difficulty of obtaining at the same time a number of impressions of the same plate for comparison, I cannot be certain, even now, that every difference of state among the early works has been recorded, but I have spared no pains in endeavouring to achieve completeness. The etchings of 1903 are much less widely dispersed, and since 1904, when I undertook the preparation of this catalogue, I have been enabled by the kindness of the artist and of Messrs. Obach and Co. to examine every impression of every plate before they were dispersed at all, so that the record of states is complete, and the number of impressions of each state is also known precisely. Before 1904 there is occasionally some uncertainty as to the quantity of impressions existing, but the number given in the catalogue is usually precise, and in case of doubt the approximate number is fixed as nearly as possible through records kept by the artist.

In the enumeration of states, trial proofs have been distinguished from published states whenever the plate can be said to have been published at all. I should consider such a division indefensible if the states within the series of trial proofs were not themselves numbered. This, however, has invariably been done, so that in many cases there is a double series of states, the trial states

being distinguished by letters, from A onwards, the published states by Roman numerals. This distinction has been ignored in the case of the early Glasgow etchings, which were sold by the artist directly to his friends without reserving even the most unfinished proofs if a purchaser desired to have them. It has been ignored, again, in the case of some later works which have been printed only in small numbers and have never been offered to the general public. Since 1904, however, the great majority of Mr. Bone's etchings have been issued methodically through Messrs. Obach and Co., and it has then been his invariable practice to exclude trial proofs from the published issue. He has reserved them for his own collection and that of his publishers, or presented them, if further duplicates existed, to a friend. The states, distinguished by Roman numerals, begin in each case at the stage, determined by the artist, at which he considers the work suitable for sale, even though improvements may subsequently occur to him in the course of printing the edition. The alterations are rarely important, and the quality of the impressions throughout the states is, as a rule, remarkably even, care being taken to destroy any inferior proofs, and to destroy the plate itself so soon as it shows signs of wear. The printing has been performed, with scarcely an exception, by the artist himself, the delicate task of wiping the plate being never entrusted to other hands.

The papers used for printing the early Glasgow etchings were of the most varied description, a thick white Van Gelder paper being the commonest. In 1903 Mr. Bone discovered at Messrs. Brooker's printing works a large stock

of fine old Japanese paper of a dark creamy tint and silky texture admirably adapted for printing his dry points to advantage. It had been brought to Messrs. Brooker about 1870 by Edwin Edwards and Thomas Oldham Barlow, R.A. Some of it had served for proving the plates of the Etching Club, but since then the paper had lain unused. Almost the whole of Mr. Bone's proofs were printed on this paper for over four years, but in the course of 1907 the supply began to fail, and a nearly white modern Japanese paper, of a softer, woolly texture, and more uniform in colour, was substituted by degrees. A stout hard Japanese paper of a much yellower tint and also a very thin yellow paper have occasionally been used, but white European paper is scarcely to be found in the work of the last five years, except in a few trial proofs.

All measurements have been given both in inches and in millimetres. In the absence of any indication to the contrary they apply to the plate itself, height preceding width.

Where no signature is mentioned, it is always to be understood that the plate is unsigned.

No attempt has been made to reproduce the signatures exactly, since it is a common practice of the etcher to mix capitals with small letters, or to form some of the letters in reverse. In a very few cases (Nos. 19, 95, 118B, 196) a monogram composed of the initials M and B occurs. The convention has been adopted of printing all other signatures in italics. By another convention all inscriptions etched within the limits of a plate have been printed in small capitals. Inscriptions written on the margin have generally been disregarded. Where more than one title

has been given to a subject the alternatives have been mentioned, one definitive title being always adopted.

References to collections in which particular prints may be found have been inserted only in the case of public museums and of a few private collections that are exceptionally rich in rare subjects or states. I have not judged it advisable to mention the whereabouts of all the scattered prints that have come under my notice; a change of ownership might at any moment render the reference obsolete. An exception is made only when the prints have entered collections for which some degree of permanence may reasonably be anticipated. Even then collections are not quoted when the print is of no special rarity. In the case of museums the mention of a city implies that the print is in the principal public collection of that city: "Berlin" or "Dresden," for instance, denotes in each case the K. Kupferstichkabinet; "Bremen" or "Hamburg," the Kunsthalle; "Wien," the K. K. Hofbibliothek; "London," the British Museum; "Birmingham," the City Museum and Art Gallery, and so forth. If there is any possible doubt, the collection, e.g., "Victoria and Albert Museum," is expressly mentioned. In England, where official recognition of modern work is ever tardy, few etchings by Muirhead Bone are yet to be found in public collections. They are represented in far more considerable numbers in the museums of Austria, Hungary, Prussia and Saxony. In Scotland, the artist's native country, not one of his prints belongs as yet to any public collection.

References to the following private collections are given in abbreviated form: Mr. Muirhead Bone (B.), Mr. Campbell Dodgson (D.), Mr. Gustav Mayer (M.), Mr. Charles

Rothenstein (R.). Other private owners occasionally mentioned for some special reason are named in full.

In conclusion I have to express my most grateful acknowledgments for the kind assistance that I have received from friends and strangers alike in the preparation of this catalogue. My thanks are due, before all, to Mr. Bone himself for his constant and untiring aid ; then to Mr. Mayer and Mr. Rothenstein for allowing me frequent and repeated access to the rare proofs in their collections. Other private collectors in Great Britain who have lent me their proofs or answered my inquiries are too numerous to mention ; I can only ask them collectively to accept this expression of my gratitude. For information regarding etchings in continental collections I am indebted especially to Geheimrat Lehrs, of Dresden (lately of Berlin) ; Professor Singer, also of Dresden ; Dr. E. Bock and Dr. J. Sievers, of Berlin ; Dr. G. Pauli, of Bremen ; Dr. S. Meller and Herr Béla Bäcker, of Budapest ; Dr. A. Weixlgärtner and Dr. F. M. Haberditzl, of Vienna. Herr Ludwig Gutbier, who has done much to win for the name of Muirhead Bone its European renown, has also rendered frequent assistance.

The task thus far completed has cost me many hours of assiduous but pleasant labour. If my friend the etcher and I, the patient chronicler of his achievements, live so long, I hope to persevere in this congenial exercise, and publish in due time the history of another decade.

CAMPBELL DODGSON.

21st December, 1908.



## INTRODUCTION.

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**M**UIRHEAD BONE'S biography, as the collector needs to know it, is implicitly written in the record of his work. Some few facts, not to be found in the catalogue itself, may be of service here. He was born on March 23rd, 1876, at Partick, a suburb of Glasgow, as the fourth of the eight children—six sons and two daughters—of David Drummond Bone. The names of several of the family will be found in the list of his early works: the father himself; James, the second son, journalist and art critic; Alexander, the sixth son; Annie, the youngest daughter. But his most frequent sitter was a great-aunt, Margaret Drummond, whose bent form and thin, rugged features he has portrayed once and again with searching accuracy.

Muirhead was brought up to be an architect, and he owes to that apprenticeship the thorough knowledge of construction, the extraordinary eye for significant detail, and the sureness of hand whether in finished or in summary drawing, which no etcher could acquire who should approach architecture merely from the outside. For him, however, drawing soon came to be of paramount interest, and he relinquished all thought of practising architecture as a profession. His first experiments in the production of prints were made in lithography, but merely for temporary and utilitarian purposes. A poster for a Burns exhibition held in 1896 is in existence. The only lithograph that has

survived, in one or two impressions, deserving in any sense to be called a work of art, represents some old houses off Bell Street, Glasgow, which were demolished in 1896. It is indistinct and gritty, and has little but rarity to recommend it to notice.<sup>1</sup>

His earliest etchings and dry points date from 1898. Like several etchers who have distinguished themselves in after life by a style of marked originality, he found out the technique for himself, or at least without a definite course of study under any teacher or in any school of engraving.

He must have looked at etchings by the men who would naturally count as classics to a beginner of his generation, Meryon and Whistler, but he looked more at nature. His first recorded print is a dry point, a slight and charming sketch, rather Whistlerian, done at Glasgow from a drawing made on the return voyage to Leith after his first visit to London. The prints of 1898 are experimental, and do not always fulfil the promise of the earliest effort. All of them, and many of the following years as well, exist in one or two impressions only; they were made for practice, not for sale, and the artist took little interest in any plate when once he had proved it. In the winter of 1898-9 he attended a life-class, and his close study of the figure bore fruit in the following year in several striking and in some ways accomplished dry point portraits and sketches from life. Late in 1899 he produced a large portrait of himself, which has only this autumn been rescued from oblivion; it is a fine, impressive print, but for one who first knew him at the age of twenty-six, with a beard already grown, it is difficult to judge of the likeness.

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<sup>1</sup> Rounded at the corners. Size, 8½ by 10½ in. (216 by 267 mm.) 1895.



For his most characteristic work of this period, however, he found his subjects in Glasgow slums or on the banks of the Clyde. In 1899 he produced his *Etchings of Glasgow* and in 1900 some of the finest single prints in his early manner, including the majestic *Newark Castle*. At the end of 1900 he settled for a time at Ayr, where he made an unsuccessful attempt to obtain pupils in painting and etching. The year 1901 is remarkable for the preponderance of etching over dry point; since that time only five etchings occur in the whole list (Nos. 120-122, 141, 192 and 193), and of these very few impressions were taken. The *Exhibition Etchings*, which fill a large space in the catalogue for 1901, are artistically unimportant. The Glasgow set was etched, but much enriched with dry point. The prints which do their author most credit as etchings, pure and simple, are, unfortunately, among his rarest, so that few can know them: *Canniesburn Toll*, *Pollokshaws*, *Gartloch*, *Ayr from Troon*, *Linlithgow Palace*, *Seven Small Figures*, *Gourock from Dunoon*, *In the Rain*, and, of the later etchings, the delightful *Little Thames*. No. 141 is the only example of soft ground. For the present the artist has lost his skill at biting-in a plate, and rarely attempts to recover it.

In the winter of 1901-2 Bone settled in London, where the first considerable exhibition of his work was held early in 1902 at the Carfax Gallery. Some single prints had been seen before this at the Royal Academy and at the New English Art Club. He lived for a short time in Chelsea, then for more than a year at No. 1, King's Bench Walk, in the Temple, which he left on his marriage to Miss Gertrude Dodd on August 31st, 1903. Thamescote, on Chiswick

Mall, was his next abode, and there his son Stephen was born on November 13th, 1904. Traces of this event may be discerned in the list of subjects for 1905; the second son, Gavin, born on October 21st, 1907, at the Vale of Health, Hampstead, does not figure in his father's work. No. 28, Church Row has served for some time past as residence or studio by turns. The last five months of 1908 were spent in Scotland.

The tale of the artist's travels is told in the names of his prints; it will be observed that he has never left Great Britain. The wanderings of 1903, the year in which he made new experiments in dry point landscape, after a long spell of different work, resulted in the publication of the admirable *Ten Dry Points*, the first of his prints to be issued under the auspices of Messrs. Obach. In 1904 he became one of the original members of the Society of Twelve, and some of his most important dry points were shown at that society's three successive November exhibitions, and at the fourth, held in January, 1908.

I have here no occasion to speak of Muirhead Bone's drawings, which have won even more general admiration than his prints. A few notes on the chief reproductions that have appeared may, however, be welcome to collectors. The earliest are those in the *Scots Pictorial* (Glasgow), 1897 and 1899, the *Yellow Book*, April, 1897, and the *North British Daily Mail*. Those in "Glasgow in 1901," by J. H. Muir, are reproduced on a very small scale. Some wonderful drawings of London were published in the *Architectural Review*, 1902 and 1903, under the editorship of Mr. D. S. MacColl. Twenty-eight drawings, illustrating "Literary Geography," "The Country of George Eliot," and "The

Country of Sir Walter Scott," appeared in the *Pall Mall Magazine*, March-May, 1903. Mrs. Bone's "Provincial Tales" (1904) has a frontispiece only. Since 1906 a large drawing has been published annually at the head of the Oxford University Almanack. *The Egyptian Saloon, British Museum*, and several smaller drawings were reproduced in *Die Graphischen Künste*, 1906. The marvellous drawing of *The Great Gantry, Charing Cross Station*, was published in the *Art Journal*, March, 1907. Mrs. Bone's novel, "Children's Children" (Duckworth, 1908), is illustrated with sixty designs by her husband, reproduced by zinc blocks. Twelve sets of the illustrations, apart from the text, were printed on Japanese paper, which was also used for the *édition de luxe* of the book. A variant of one of these illustrations (p. 83) has since been engraved on wood by John J. Woolley as a certificate of membership of the Women's Co-operative Guild.<sup>1</sup> A portrait of the artist by himself, which dates from the first half of December, 1908, is the frontispiece of this volume. A large dry point by his brother-in-law, Mr. Francis Dodd, almost as recent, is an excellent likeness of the etcher at his printing press. A portrait in oils, painted in 1903 by the same artist, is in Mr. Bone's possession.

A complete collection of his etchings and dry points is beyond the attainment of any single owner. There are no less than forty-seven plates of which only a single impression exists, while many more are limited to two or three. Fortunately, it may be added that many of the rarest subjects are unimportant. As a rule it holds good that a large edition is a sign of merit, while a limited number betokens

<sup>1</sup> Size of the block, 8 $\frac{3}{4}$  by 6 in. (226 by 151 mm.)

some degree of failure. Exceptions must be made in cases where some excellent plate was ruined by an accident or an ill-advised alteration after one or two proofs only had been printed. Such was the case with *Trinity Bridge, Cambridge, No. 1*, *Long King's Lynn, No. 1*, the first plate of *Fisher's Creek, King's Lynn*, and *Farm near Wakefield*. In other cases, such as the early etchings already mentioned, one can only deplore the severity with which the artist judged his handiwork; occasionally it may be thought that he has erred on the side of leniency, and that some unsuccessful experiments or repetitions might well have been ruthlessly suppressed.

In attempting to indicate the score or so of prints that any representative collection should aim at possessing, it will be well to omit the unattainable rarities. Even with this reservation, it will be impossible to suit all tastes. I must be pardoned if I offer my own as one of several possible selections. Of the Glasgow period, *Tontine Gates*, *The Old Jail, Gorbals*, *The Old Arcade*, *Mike the Dynamiter*, *The Black Cap*, *Rhenish Evangeliarium*. The wonderful scenes in Glasgow dockyards and workshops—*Shipbuilders*, *Whiteinch—Shipsmiths*, *Finnestoun—Denny's Old Workshop*—command my admiration rather than my love. *Belgrave Hospital, Kennington*, is noteworthy as the first London subject, and the first attempt to master the intricacies of scaffolding and suggest the atmosphere that clings to its recesses. *Clare Market* has hardly been surpassed as a study of the individuality of houses in a row, which to other eyes might seem commonplace enough. Of the country dry points of 1903-4, I would name *Southampton from Eling*, *Fisher's Creek*, and *Ely Cathedral*. Returning to London, *The Shot*

*Tower* is Bone's best study of the Thames, and indispensable to a representative collection; *St. John's Wood* is original, piquant, possibly too bizarre for the general taste. *Demolition of St. James's Hall (Interior), Building*, and *The Great Gantry* represent the heroic style and victory over almost insuperable difficulties. There are moments when one turns for relief from these amazing performances to landscapes full of quiet and simplicity like *Hampstead Heath*, *Rye from Camber*, or *The Ballantrae Road*, perfected at the end of its progress through many states. *Boat-building on the Aire, Wakefield*, is one of these slighter things with an intimate charm of its own; *Hove* has the vitality of a plate attacked and finished while inspiration was fresh and the eye unwearied.

I find I have named more than twenty favourites, and it would be easier to extend than to curtail the list. But if I were asked which of my Bones I should cling to, were all but one to be surrendered, I should answer, *Ayr Prison*. The highest qualities of Bone's work at its best, in landscape and in architecture, are there combined. It is planned with an exquisite feeling for line and balance, and wrought with a masterly technique. I hardly think it rash to place *Ayr Prison* already among the classics of etching.



# CATALOGUE.

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## 1.—NEARING SOUTHEND.

1898

AN expanse of water with a somewhat high horizon. Three sailing boats, each with a small boat in tow, pass in a line along the Essex shore. Other shipping is indistinctly seen in the distance to the left.

DRY POINT on zinc.  $3\frac{7}{16} \times 4\frac{13}{16}$ ; 88 × 123

Two impressions, in different states.

I. The hill across the water very light, its upper outline hazy; a small boat beginning  $1\frac{1}{2}$  in. from the left side of the plate is very slightly indicated. B.

II. The hill darkened and defined; all the work—boats, shore, clouds, reflections in water—more distinct and effective; the boat mentioned above is much more clearly visible.

The artist's first plate, done at Glasgow from a drawing made upon his return journey to Leith from his first visit to London.

## 2.—DUKE OF GORDON'S HOUSE, LEITH.

1898

A QUAY bordered by an irregular row of houses, one of which, though partly ruinous, is of some architectural pretension; the adjoining white house is entitled PROVAN'S LODGINGS. In the foreground, water with a boat; on the left the signature *M. Bone. 98.*

ETCHING.  $2\frac{9}{16} \times 3\frac{7}{8}$ ; 65 × 98

Two impressions, in different states.

- I. Pure etching. The tall buildings on the left and farthest house on the right remain unfinished; some white spaces, afterwards filled in, remain on the roofs.
- II. Touched with dry point. The houses at either end and figures along the quay more defined; more smoke from the chimneys, and additional shading on sky and water. B.

3.—BACK OF THE CARNIVAL.

1898

A WALL covered with advertisements—CHALLENGE, OLD HIGHLAND WHISKY—BOVRIL—VIKING MILK—LIEBIG, &c. In front of the wall numerous figures and a hand-cart. Towards the right the wall is interrupted by a castellated gateway with four towers. Low down on the right is the signature *Muirhead Bone 98*.

ETCHING.

$2\frac{3}{16} \times 5$ ;  $56 \times 126$

One impression. B.

4.—TEMPLETON'S WORKSHOP, GLASGOW.

1898

THE name TEMPLETON is inscribed in large letters on the front of the house. In the street before it is a man with a hand-cart. Low down on the right is the signature *Muirhead Bone 98*.

ETCHING.

$4\frac{5}{16} \times 2\frac{1}{16}$ ;  $110 \times 68$

Three impressions, in three states.

- I. Before the horizontal shading on the ground, at a height of 15 to 20 mm. above the signature, and across the narrow upright doorway on the right. B.
- II. With these additions. B.
- III. The smoke curling upward from the small funnel on the left is more defined. B.

The impressions of I. and III. are in a warm black; that



of II., in a greenish ink, is printed on the back of an etching of Rouen, by J. Harrison, from the *Pall Mall Magazine*. The building represented is in Bothwell Street.

5.—HOUSES AT NEWHAVEN, SCOTLAND. 1898

A GROUP of fishermen's houses with small figures near them ; a wall bears the inscription PEACOCK HOUSE. On the left is a clothes-line, and below one of the posts the signature *M. Bone*.

ETCHING.  $1\frac{1}{8} \times 4\frac{5}{8}$  ;  $48 \times 118$

Two impressions.

6.—NEWHAVEN HARBOUR, SCOTLAND. 1898

A SEA-PORT drawn from the water ; a fleet of fishing-smacks at anchor, and houses beyond them ; unfinished at both ends. Signed towards the left *M. Bone*.

DRY POINT.  $3\frac{5}{8} \times 7\frac{3}{4}$  ;  $92 \times 196$

Two impressions, one of them in the artist's collection.

7.—THE GAMEKEEPER. 1898

TOWARDS the top of the plate, which is otherwise empty, a small sketch, about  $1\frac{1}{4}$  in. square, of a young man, clean-shaven, in three-quarter face to left. Irregular shading behind his head.

DRY POINT.  $6 \times 3\frac{1}{16}$  ;  $153 \times 78$

One impression, cut within the plate-mark at the bottom.

B. Done in June, 1898.

8.—LENDALFOOT MOOR.

1898

NEAR at hand a hill slopes down towards the left. A more distant range with undulating outline is seen across a valley. Cloudy sky.

ETCHING on zinc, with Dry Point added.  $4\frac{1}{2} \times 5\frac{1}{2}$ ; 115 × 140  
One impression. Done in July, 1898.

9.—LENDALFOOT BLACKSMITHS.

1898

INTERIOR of a forge, lighted by a window on the right. Two men stand on the left, and another on the right, who leans forward and carries some long rods over his left shoulder.

DRY POINT.  $3\frac{1}{8} \times 6\frac{3}{8}$ ; 79 × 161  
One impression. B.

10.—AYR DOCKS.

1898

FOUR vessels—a steamer, two sailing ships with two and three masts respectively, and another steamer—lie along the shore and are drawn from across the harbour. A tower towards the left and the masts of other shipping in the docks rise above the general level of the background. Unfinished at both ends.

DRY POINT.  $1\frac{7}{16} \times 4\frac{3}{4}$ ; 37 × 121

Three impressions, in two states.

- I. A building on the extreme left is partially shaded; the edge of the shading forms a line slanting from left to right. One impression.
- II. The right half of the building is uniformly shaded from top to bottom. Under the smoke of the steamer to the left additional masts and the funnel of another steamer, leaning over to the right, have been introduced. Faint additional lines in sky and water. Two impressions; the title written in pencil on one of these is "*Ayr Harbour.*" B., D.

11.—ALEXANDER BONE.

1898

A BOY—the artist's youngest brother—three-quarter length, seated, looking down at a book which he holds in both hands, though only the right hand is visible.

DRY POINT.  $3\frac{3}{16} \times 2\frac{3}{16}$ ;  $98 \times 56$

One impression, in a bluish ink; on the back is a second, grey impression. B.

12.—MRS. DRUMMOND: HEAD ONLY, TO THE RIGHT. 1898

THE head of an old lady—the artist's great-aunt, and a frequent sitter in his early days—in three-quarter face to the right. The face carefully finished; hair, ear, and throat scarcely indicated.

DRY POINT.

One impression, printed in bluish ink on the fly leaf of an old book, smaller than the plate; a plate-mark exists only at the top; the size of the sheet, measured from that mark, is  $6\frac{1}{2} \times 4$ ;  $164 \times 104$ .

13.—MITCHELL STREET, GLASGOW.

1898

LOFTY houses line both sides of the street. In front of a house on the right scaffolding is erected, containing a temporary outside staircase of curious construction, the motive of the etching.

ETCHING.  $7\frac{3}{8} \times 3\frac{5}{16}$ ;  $188 \times 84$

Two impressions, in bluish ink. B. (much the finer proof), M.

14.—KINGSTON DOCKS.

1898

ON the right a wharf, with a crane standing upon it; the roof of a shed behind extends to the middle of the plate. Above the roof rises a building of two storeys which ends in a cupola. Two sailing vessels lie alongside; their rigging rises dark against a clear sky. In front of these vessels is water; on the left lie other boats lightly sketched. In the distance is a quay, with several figures near a dark lamp-post; there are various buildings beyond.

DRY POINT.

5 × 6; 125 × 150

One impression. B. The effect is sunny and the dry point work finer in quality than in most prints of this early date.

15.—WINDY MARCH.

1898

A WIDE road with telegraph posts on the left, a row of cottages on the right; a man and woman stand talking in the middle of the road.

ETCHING on zinc; Dry Point on the sky.  $3\frac{1}{2} \times 6\frac{3}{8}$ ; 88 × 161

Two impressions: one, dated in pencil "1897," is printed in brown (Mr. J. P. Heseltine); the other, in black, is named "*Near Pollokshaws*," and dated "99."

16.—A GLASGOW FUNERAL.

1898

A HEARSE followed by three carriages, drawn from a considerable height above the street.

DRY POINT.

3 × 2; 76 × 52

One impression (D.), cut at the bottom and on the left

side, so that the dimensions given are not those of the plate. Reproduced, *Die Graphischen Künste*, 1906, xxix., p. 55. No. 214 (15a) was done on the same plate.

17.—THE BATHER.

1898

At the top of the plate a young man, nude, with long, curly hair, bends forward in profile to the right. The limbs are not carried further than the elbows and knees. On turning the print round with the long side uppermost, a slight sketch of a street with a man and a girl walking, a lamp-post and a tree, is seen towards the right.

ETCHING.

$7\frac{3}{4} \times 3\frac{5}{8}$ ; 197 × 92

Three or four impressions, in two states.

I. As described. One impression.

II. The plate reduced to the height of  $3\frac{1}{2}$  in. or 90 mm. A square remains, containing only the bather, or model. Retouched with dry point; the signature *Muirhead Bone* added in the left upper corner. Two or three impressions. B.

This and the two plates, Nos. 20 and 21, were done at a life-class in the winter of 1898-9.

18.—SPIRIT VAULTS.

1898

A STREET in which a number of children are playing in front of a house inscribed VAULTS. On the left is a man with a beard, and on the right a horse standing, harnessed to an unseen cart. Over the horse is a bill advertising the ROYAL BRITANNIA THEATRE. Lower down on the left is the signature *Muirhead Bone*.

ETCHING, finished with dry point.  $4\frac{1}{16} \times 4\frac{1}{8}$ ; 103 × 106

Two impressions. B., Berlin.

## 19.—DISTANT DUMBARTON.

1899

IN front a wide expanse of river; to the left a wooded hill, the promontory of Dunglass; then a tall obelisk, Henry Bell's Monument, rising from the trees; farther away, Dumbarton Rock; then a small sail and to the right, nearer again, flat ground with trees. Dated 1899 and signed near the left lower corner with a monogram composed of the initials *M* and *B*.

ETCHING.

 $1\frac{7}{16} \times 4\frac{1}{8}$ ; 37 × 123

Two impressions, in different states.

I. Before the monogram and date.

II. Monogram and date added with dry point. B.

## 20.—NUDE MAN.

1899

THE model, drawn to the ankles, stands with his left knee bent, raising his left arm. The head, clean-shaven, in profile to the right, is carefully finished.

DRY POINT.

 $7\frac{7}{16} \times 3\frac{1}{8}$ ; 190 × 100

Two or three impressions were taken, but it is doubtful whether more than one exists. D.

## 21.—POETRY.

1899

A NUDE woman reclining, seen from the back, with her head to the left. Her right shoulder, side, and hip are outlined against a dark and heavy curtain which hangs from the top of the plate and is looped up on the right, revealing a vague landscape.

DRY POINT.

 $7\frac{7}{8} \times 9\frac{7}{8}$ ; 200 × 252

One impression, much drawn upon. B.

WHOLE length, to the right, seated in an armchair; the knees are cut by the edge of the plate. In the background is a door. At the top of the plate, to the right, the signature *Muirhead Bone*.

ETCHING.

$7\frac{15}{16} \times 3\frac{7}{8}$ ; 202 × 99

One impression, under which the artist has written, "*First state*." No impression of the second state, if it ever existed, has been preserved.

A MAN with a beard—the artist's father—wearing a black velvet smoking cap, looking down and writing in a note-book. The light coat is open, showing the waistcoat and black tie. The background is shaded vertically. A line is ruled across the bottom within the plate-mark. In the lower right-hand corner, above this line, the signature *Muirhead Bone '99*.

DRY POINT.

$4\frac{3}{8} \times 3\frac{11}{16}$ ; 110 × 93

Three impressions, in three states.

- I. As described. One impression, in brown, slightly cut, no plate-mark at the bottom. D.
- II. The plate cut immediately above the line and so reduced to the height of  $4\frac{3}{16}$  in. or 106 mm. The right sleeve and the front of the coat adjoining it have additional vertical shading, and the note-book is more clearly defined; in the first state there was but one line, the edge of the book, beneath the left hand. One impression, also brown. B.
- III. The shadow cast by the head is more defined against the dark background. Some lines have been added, slanting slightly from left to right at the level of the cap, but with a much steeper slant to right of the head itself. Additions have been made to the vertical lines in the last half inch of the shaded background near the top of the plate. The light part of the brow has been retouched. One impression, nearly black.

24.—DAVID DRUMMOND BONE, LOOKING TO THE RIGHT. 1899

HEAD in profile, looking down, wearing a black cap. The collar and lapel of the coat and the commencement of the right shoulder are visible. The background to the right is shaded with fine lines slanting from left to right.

DRY POINT.  $2 \times 1\frac{3}{16}$ ;  $50 \times 46$

One impression, cut to the dimensions given; the plate-mark is preserved at the top only. An excellent and finished piece of work, subtle in modelling. B.

25.—JAMES BONE, IN A BLACK CAP. 1899

PORTRAIT of a young man—the artist's second brother—beardless, almost in full face. He wears a rather high black velvet cap, drawn far down over the brow, and a light-coloured cape fastened up to the chin, with a turned-down collar. One hand only is very slightly sketched.

DRY POINT.  $4\frac{1}{16} \times 2\frac{9}{16}$ ;  $123 \times 66$

I. As described. One or two impressions.

II. The plate reduced to the height of  $3\frac{1}{4}$  in. or 83 mm. A line is ruled across the plate just above this point. BUDAPEST; on the margin "*James Bone*" is written in ink.

26.—JAMES BONE, BARE-HEADED. 1899

SEATED, in three-quarter face to the left, wearing a long cloak with a cape. He holds a soft felt hat in his right hand on his knee, and a stick in his left hand. On the wall behind are a few strokes, light over the hat and dark behind the left shoulder. On the left at the top is the name of the sitter in capital letters, and low on the right the artist's signature and the date 99.



DRY POINT.

$7\frac{7}{8} \times 4\frac{1}{8}$ ; 196 × 125

Four impressions, in three states.

- I. Before any background, name, signature or date; the right hand scarcely begun and the hat not yet put in. Very sketchy from the waist downwards. Two impressions, one of which is preserved intact (B.), while the other, more effectively printed, is cut down so as to show only the head and shoulders, and measures  $3\frac{3}{4} \times 2\frac{3}{4}$  in. (95 × 70 mm.).
- II. The signature in open letters, the J reversed. One impression, in the Kunsthalle at BREMEN (H. H. Meier collection). On the margin is written in pencil "*My brother. Muirhead Bone [unique proof].*"
- III. The letters filled in and the J corrected. One impression.

This plate was afterwards used for No. 57.

27.—JAMES BONE ASLEEP.

1899

SEATED, wearing a black velvet cap, with his head leaning to the right and eyes closed. The left arm is seen; the body is somewhat awkwardly cut through by the left edge of the plate. Over the cap is the name JAMES BONE, low down on the right the signature *Bone 99*.

DRY POINT.

$4\frac{3}{8} \times 1\frac{3}{4}$ ; III × 44

Four impressions, of which one is early, while three were printed in 1907 on the Japanese paper which came into use in 1903. In these three the signature is almost illegible. B., D., M. The early impression is the property of Mr. James Bone.

28.—DAVID NEAVE.

1899

THE young artist, half length, wearing a black velvet cap and light coat, is seated in an armchair. At the top on the left is the name DAVID S. NEAVE (with each D reversed),

and on the right, low down, the signature *M. Bone*.

DRY POINT. 4¼ × 2⅝; 108 × 67

One impression, in brown. B.

29.—HEAD OF A GIPSY.

1899

A SMALL bust of Mrs. Drummond in a black cap, facing to the left.

DRY POINT.

This unique print had been sold to a Hamburg dealer before my catalogue was commenced. I have failed to ascertain the name of its present owner. The dimensions are not recorded.

30.—ALEC GORDON.

1899

AN old man seated, drawn by firelight; both hands rest on his right knee and he looks down towards the left. He wears a cap and a coat buttoned up to the chin; the legs are unfinished. The background behind the head and shoulders is heavily shaded. Low down on the left the signature *Muirhead Bo(ne)*, of which the last two letters have failed to bite.

ETCHING on zinc. 8 × 4; 203 × 102

Five impressions, in two states.

- I. Pure etching. One impression. B.
- II. The right eyelid, the brow above the nose and right eye, and the side of the nose darkened with dry point. One contemporary impression (Mr. James Bone) printed, like that of the first state, on old, greyish paper, and three (B., D., M.) printed in 1907 on Japanese paper. These are distinguished by numerous scratches on the lower part of the plate, caused by accidental injuries to the

zinc. A forked vertical line immediately below the hand and a long oblique stroke to the right, commencing beneath the *B* of the signature, are already observable in the two old impressions; the remaining lines are new.

31.—OLD ALEC.

1899

Bust of Alec Gordon, in three-quarter face to the right, in a peaked cap, looking down, his face lit by firelight. Shaded background; to the right, near the top, *Muirhead Bone*.

ETCHING.  $7\frac{3}{4} \times 2\frac{9}{16}$ ; 198 × 66

Two impressions; one, cut at the bottom, measures only  $2\frac{3}{4}$  in. or 70 mm. in height. B. (the cut impression), D.

32.—CANNIESBURN TOLL.

1899

A LARGE tree with the trunk carefully drawn, the branches only suggested. To the left are cottages, a grocer's cart, and three little girls, one of whom sits on a barrow; to the right more cottages and the title of the plate followed by the full signature.

ETCHING.  $6\frac{3}{8} \times 9\frac{1}{2}$ ; 162 × 241

One impression. D.

33.—ENTRANCE TO STOCKWELL BRIDGE, GLASGOW. 1899

ON the left a row of tenements interrupted by the two Gothic towers of St. Columba's Church. Across the middle of the plate runs the bridge, of which only the first span and part of the second are visible; between the two spans is placed a pair of large gas standards. Several figures in the foreground, and on the right a building.

ETCHING.

Two impressions, both cut within the plate-mark. One (B.), drawn upon, measures  $4\frac{1}{4} \times 3\frac{1}{8}$  or  $110 \times 101$ ; the other,  $2\frac{1}{4} \times 3\frac{3}{4}$  or  $57 \times 97$ .

34.—LARGE FINNESTOUN.

UNFINISHED. Buildings on the left, three masts to right of them, about the middle of the plate. Two men walking are very slightly sketched on the left. Some harsh lines, chiefly on the right, suggest a stormy sky.

DRY POINT.  $9\frac{1}{2} \times 12\frac{1}{2}$ ;  $240 \times 318$

One impression. D.

35.—BROOMIELAW BRIDGE.

1899

THE building of a new bridge at Glasgow. On the left workmen are engaged in erecting or repairing a crane; in the distance across the river is a building of five storeys, on which PAISLEYS, LITHOGRAPHER, GILLESPIE, FOREIGN & COLONIAL OUTFITTER, and similar announcements may be read. On the extreme right a cart is crossing the old bridge, which is very slightly indicated in dry point; the whole plate remains very unfinished. Low down on the left is the signature *M. Bone '99*.

ETCHING.  $7\frac{7}{8} \times 9\frac{7}{8}$ ;  $201 \times 252$

Two impressions; on one a little more detail has been added to the bridge by pencil touches. The untouched proof is in the artist's collection.

## 36.—BRUCE MALLOCH.

1899

A YOUNG man seated, in profile to the left, wearing a high collar and light coat. Below his elbow is the name BRUCE MALLOCH, and under that dark shading.

DRY POINT. 3½ × 1; 90 × 25

Two or three impressions. D. and other collections.

## 37.—LINTHOUSE.

1899

ACROSS the middle of the plate lies the tug POLAR LIGHT, engaged in rendering assistance to a steamer partially submerged in a collision. On the left are seen the funnel and upper deck of another steamer and numerous spectators, including two men and a boy in the immediate foreground. In the distance is a labyrinth of scaffolding which belongs to the shipbuilding yards across the Clyde. Low down on the right is the signature *Muirhead Bone 99*.

ETCHING. 5½ × 9½; 141 × 233

One impression. The pencil drawing from which this etching was made is reproduced, *Die Graphischen Künste*, 1906, xxix., p. 58.

## 38.—THE CLYDE ABOVE BRIDGE.

1899

IN the foreground on the left a quay with barges and shipping moored alongside. At some distance is an iron suspension bridge across the Clyde. Beyond, to the right, smoke issues from tall chimneys and drifts towards the left; the sky is dark, the water light. Signed in the left lower corner *Muirhead Bone*.

ETCHING. 3¼ × 9¾; 82 × 240

About six impressions. Berlin, B. Two are in private collections at Budapest.

39.—WORLD'S END, FINNESTOUN.

1899

A ROW of small shops and squalid hovels; masts and rigging rise behind the lower roofs towards the right. On the extreme left we read the name FINNESTOUN, while various boards and placards contain such inscriptions as GROCERIES AND PROVISIONS STORE / MRS. MACLAUHLAN, &c. The street in the foreground is peopled with numerous small figures. Towards the left is the signature *Muirhead Bone 99*.

ETCHING, finished with Dry Point.  $4\frac{5}{8} \times 9\frac{7}{8}$ ;  $119 \times 250$

About ten impressions, in three states.

- I. The plate taller, measuring  $5\frac{3}{8}$  in. or 137 mm. No dry point. The whole foreground is very light and contains the following figures (from left to right): a girl facing to left, a group of four children, two boys running to right. Before the signature. One impression, the sky touched with ink. D.
- II. Rather more finished; the figures in the foreground have been strengthened and the signature inserted; two or three figures near the houses just in the middle of the plate, which remained almost white in the first state, are now finished; more work in the sky. One impression. Mr. J. P. Heseltine.
- III. As described, reduced in height by the removal of a strip from the bottom of the plate. All the figures mentioned in the description of the first state have disappeared; the foreground is shaded. Four or five early impressions and three (B., D., M.) printed in 1907 on Japanese paper; the plate was then destroyed.

40.—ALTERATIONS IN THE BRIGGATE, GLASGOW.

1899

IN the middle a Gothic church with projecting porch; to right of it shops, to left an untidy shanty. Long beams

lie across the street, in which navvies are working. The work in progress was an extension of St. Enoch's Station.

ETCHING, finished with Dry Point.  $3\frac{1}{2} \times 10\frac{1}{2}$ ;  $88 \times 268$

About six early impressions (B.), to which three, on Japanese paper, were added in 1907. (Berlin, D., M.) These show a patch, produced by a slight corrosion of the plate,  $2\frac{1}{2}$  in. from the right end.

41.—GLASGOW SHOPS.

1899

A row of shops containing three bow-windows, over which are such inscriptions as (W)INDOW CLEANER & GLAZIER . . . EARTHENWARE, A. BLACK . . . BOOT & SHOE REPAIRING. The middle shop is placarded with newspaper bills, DAILY RECORD—DISASTER AT SEA, DAILY MAIL—LIBERAL VICTORY, &c. The time being Saturday afternoon, the street is enlivened by the presence of small children. Low down on the right, in dry point, the signature *Muirhead Bone 99*.

ETCHING, finished with Dry Point.  $5\frac{1}{8} \times 6\frac{3}{8}$ ;  $131 \times 170$

About ten impressions, in four states.

- I. Pure etching. The plate larger on the right side, the width being  $8\frac{1}{4}$  in. or 209 mm. On the part subsequently removed is the additional notice LODGINGS FOR WORKING MEN. Three first-floor windows are very slightly sketched. Two impressions, printed in black. Mr. James Bone, D.
- II. The plate reduced. Still almost pure etching, but two of the first-floor windows and the tall door on the right have been touched with dry point. Before the signature. One perfect impression (D., black); one or two others were cut down.
- III. Signature inserted, with slight dry point shading in the foreground, beneath the etched lines. There are now five first-floor windows sketched in with dry point; a woman and child look out of the second window from the left. The z in GLAZIER, which

was reversed in the earlier states, has been corrected. B. (A very fine impression, light brown.)

- IV. Several of the figures retouched. The little girl close to the left edge of the plate has her head more defined, and a firmer outline is given to her frock, over her foot. Of the four children to left of the *Daily Mail* poster, the clothes of the first and the head of the fourth have been retouched. The man standing in the doorway beneath the words "BOOR & SHOE" has been darkened all over. Some slight vertical shading beneath the letters "wCLE" is new in this state. About six impressions. BERLIN, BREMEN, B., D. (dark brown), M. (fine impression, brown). In the darker (later) impressions of this state the new dry point work added in III. has lost its freshness. These were printed about 1904 on a thin but stiff white paper.

This subject has also been called *Saturday in College Street, Glasgow*. See note on No. 49.

42.—OUTSKIRTS OF GLASGOW.

1899

IN the middle of the plate a row of hovels; another, detached, to the left, and in the interval between them two men walking. At the right end of the long row are some figures, indistinctly seen, and a small cart with its shafts turned up. Beyond this a distant factory chimney with its smoke drifting to the left. All the foreground is rough and vacant. A stormy sky, lighter over the roofs and in the interval towards the left than elsewhere.

ETCHING, with much Dry Point.  $3\frac{1}{16} \times 7\frac{1}{16}$ ;  $78 \times 201$

Two impressions, one of them in the artist's collection.  
See note on No. 49.

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The following six subjects, Nos. 43-48, form a set issued in 1899 in a canvas portfolio ( $15\frac{1}{2} \times 11\frac{1}{2}$  in.), which bore inside



its cover a label with the following statement :

ETCHINGS OF GLASGOW

by

MUIRHEAD BONE.

Title . . King Street Entry.

The Old Jail.

Gorbals.

Tontine Gates.

Shipbuilders, Whiteinch.

Dry Dock.

These prints are limited to 60 Sets, of which this is No. . . . . Nos. 1 to 10 form a separate issue.

A smaller number of sets, about 32, beginning with No. 11, was actually issued, and some subjects were sold separately. Different states were distributed among the various portfolios, and it does not follow that the earlier number contains the earlier impressions. In a few sets another subject, No. 41, was substituted for Gorbals, No. 45, while in one No. 39 took the place of No. 48. The proposed issue of portfolios Nos. 1 to 10, which were to have contained some additional subjects, was postponed. At least two portfolios, however, No. 1 and another, were subsequently issued, containing a list of subjects printed in red, and four additional plates: *Kingston Rag Store* (No. 60), *Bowling Harbour* (No. 69), *Shipsmiths, Stobcross* (No. 71), and *The East Breast, Greenock* (No. 76). The six plates, Nos. 43-48, were printed for this extra issue on larger paper measuring  $20\frac{1}{2} \times 14\frac{1}{2}$  in.

IN the middle of the plate is a stone archway giving access to a staircase. A man, woman, and child stand in the opening; three grown-up people and a child stand to the left; two women walk towards the right, and two other figures are indistinctly seen in the shadow beyond them. Low down on the left are the initials *M. B.* Above this subject, which measures  $2\frac{1}{8} \times 2\frac{7}{8}$  in. or  $75 \times 54$  mm., we read, ".Etchings/of/Glasgow." Below it, "by/.Muirhead Bone./1899."

ETCHING, finished with Dry Point.  $7\frac{7}{8} \times 4\frac{9}{16}$ ;  $200 \times 117$

Two states.

- I. A rectangular compartment measuring  $2 \times 1$  cm. to left of the stone arch is shaded with vertical lines, but hardly any trace of horizontal lines across them is perceptible. I have seen two impressions of this state; the earlier (D.) is before two accidental scratches near the last two figures of the date, which appear in the later impression, and are still visible in the second state.
- II. The space in question is further shaded with horizontal lines. The first and fourth of the figures on the right, a man and a woman, have been retouched. B., D.

ACROSS the back stretches a long, low building of massive construction with few windows; it is the back of the Justiciary Court. At a higher elevation to the left stand houses, one of which has a tower of Italian appearance beside its chimney. Lower down on the same side is a long shed, with the name (S)TEVEN & SON, at the end on which the light falls. A strong shadow from the roof is cast by the declining sun upon the wall of the jail. In the foreground all is desolation and squalor; under a high

wall on the left are rag-pickers, and near a fence, more distinctly lighted, on the opposite side groups of people are seen waiting idly or raking the rubbish; near the middle of the jail are a horse and cart. Low down on the right is the signature *Muirhead Bone '99*.

ETCHING, finished with Dry Point.  $5 \times 10 \frac{3}{16}$ ;  $127 \times 258$

Five states.

- I. The sky slightly indicated. The roof and wall of a small building on the right cut by the edge of the plate are white. One impression, in pale brown. D.
- II. The fine dry point work in the sky more continuous. The roof and wall on the right deeply shaded. The blank wall of the jail itself towards the left more shaded with fine vertical lines. A vigorous stroke slanting to the left just half-way across the foreground makes its appearance. One impression, brown.
- III. Vigorous new dry point work in the sky, greatly enriching the effect. One impression, black. D.
- IV. The dry point work in the upper part of the sky partly burnished out. Some faint lines have been added just to left of the flag-staff over the middle of the jail, and on the right between the end of the jail and the edge of the plate. Few impressions, all black.
- V. Fresh dry point work added just to left of the signature. The lines to left of the flagstaff and much of the dry point work in the sky have been burnished out, leaving some traces. The amount of detail remaining diminishes in the later impressions with the wear of the plate; in the latest the sky is almost blank. STUTTGART, WIEN. The usual state, inferior to the third and fourth. In I. and II. the contrast between the light sky and the dark buildings and foreground is unduly harsh; it is softened, however, by the use of brown ink.

A proof of an early state (I.?) was exhibited, New English Art Club, April, 1899, No. 49. An early proof (apparently II.) was presented in 1900 to the Musée du Luxembourg, Paris, by Prof. Alphonse Legros.

THE Clyde. On the south bank a row of houses, divided by the opening of a street. On the extreme left a high chimney is cut by the edge of the plate. In mid-stream are a raft, carrying one man, and a barge with some dredging machinery upon it. At the bottom, in the middle, *Muirhead Bone 99* (hardly legible in the later impressions). The tops of trees, growing on the north bank, are seen in the lower corners to left and right.

ETCHING, finished with Dry Point.  $5\frac{5}{8} \times 6\frac{1}{8}$ ; 143 × 155

Two states.

- I. Reflections in the water beneath the shore, the raft and the barge are indicated by vertical lines varying in length. Similar lines extend all across the lower part of the plate between the tree-tops. The smoke from a chimney on the left drifts to a length of  $1\frac{1}{2}$  in. along the top of the plate. The sky towards the right is full of lines.
- II. All vertical lines on the water have been burnished out; some zigzags and a few horizontal lines are all that remain to indicate reflections. The smoke extends barely  $\frac{5}{8}$  in. and most of the lines in the sky have been burnished out.

ON the left, in shade, a house with WINE AND SPIRIT MERCHANT on a board over the ground-floor windows. Towards the right, partially lighted, tall houses, and a stone wall with two round arches, one solid and one pierced by a door. Some half-dozen women are busy in the background. Low down, towards the left, the signature *Muirhead Bone*.

ETCHING, enriched with Dry Point.  $6\frac{5}{16} \times 4\frac{11}{16}$ ; 161 × 119

Three states.

- I. Before the lines which begin beneath the signature and extend to the left of it towards the lower corner. Most impressions of this state are heavily inked and all the upper part of the plate, especially, is veiled in gloom. Clean-wiped impressions, however, exist, which show that the work was not carried on to the edge of the plate at the top or on the left side. D., M.
- II. There are several additional dry point lines in the left lower corner and a line running through the signature itself. WIEN.
- III. The work now extends to the edge of the plate, the spaces formerly vacant being covered with fine dry point shading. A window  $1\frac{1}{2}$  in. from the right upper corner of the plate, formerly incomplete, is now filled in with dark shading up to the top. B. (black), D. (brown).

47.—SHIPBUILDERS, WHITEINCH.

1899

ON the right is the hull of a ship in course of construction, drawn directly from the front; the sharp line of her bows cuts the transverse lines of the scaffolding. To the left and in the foreground a busy yard, full of workmen; one stands to the left with arms akimbo, another wheels a barrow to the front; near the barrow, at the bottom of the plate, is the signature *Muirhead Bone*.

ETCHING, enriched with Dry Point.  $11\frac{1}{4} \times 8\frac{3}{8}$ ;  $286 \times 213$

Two states.

- I. With much dry point work in the sky, especially horizontal lines extending nearly half-way across the plate from the left upper corner to a depth of 1 in. from the top of the plate. The shed on the extreme left, of which we see the interior in shadow, ends in a white strip  $\frac{3}{16}$  in. or 4 mm. in width. Rare; three impressions at least. WIEN, B. Reproduced on a small scale in photogravure as frontispiece to "Glasgow in 1901," by James Hamilton Muir.
- II. Much of the dry point work on the sky removed and partly replaced by fresh lines; little remains of the horizontal lines described; the smoke which issues from a narrow funnel, and drifts up towards the left, is more concentrated and defined,

especially to the left of the tall post which divides it. The shed on the left is shaded up to the edge of the plate except a triangular patch at the top. The usual state.

This subject has also been called *Clyde Shipbuilders*.

48.—THE DRY DOCK.

1899

ON the left the hull of a big ship, shored up by beams which reach right across the plate and rest on steps descending to the level of the floor of the dock. Farther back, a small steamer with the name CALSTON, LONDON, on her stern. Beyond the dock and on a higher level is a chimney crossed by a double board inscribed DOCKING, PAINTING & REPAIRING. R. NAPIER & SONS, SHIPBUILDERS & ENGINEERS. Low down towards the left, near a small boat, the signature *Muirhead Bone 99*.

ETCHING AND DRY POINT.

9 $\frac{3}{8}$  × 7 $\frac{3}{8}$ ; 238 × 185

Six states.

- I. Pure etching. The hull of the ship on the left is white. The board has the inscription, DOCKING, &c., but is not shaded. One impression. D.
- II. Much dry point work added, especially on the floor of the dock, on the steps and beams, on the small steamer, and on the tall hull. The lower part of the latter is now shaded horizontally, but more than half remains white, and near the top we read of NEBRASKA. Two impressions; on one (B.) the board inscribed DOCKING, &c., is shaded over with ink in anticipation of the alteration introduced in the fourth state.
- III. Before of we now read the letters TE combined (the termination of the word STATE). The horizontal shading is continued to the top on the right side of the hull, partly hiding the word NEBRASKA; the left side, however, remains light. The ships on the right are finished up to the foremost transverse beam. Much additional work in the sky and on the floor of the dock. The advertisement board remains white. Two impressions; on that at DRESDEN the board is touched with pencil.

- IV. The advertisement board is shaded with dry point. Rare.
- V. Some irregular oblique shading, chiefly from right to left, added to the tall hull. Rare. D.
- VI. The tall hull is now shaded vertically, as well as horizontally, all over. The inscription which appeared upon it in states II.-V. is worked over and hidden. The steps in the foreground on the right are continued beyond the beam to the foot of the plate. The usual state.

The pencil drawing from which this plate was etched is in the possession of the author.

49.—BROOMIELAW.

1899

In the background a building, marked WAITING ROOMS with a clock tower and several masts rising above it. In the foreground a man, two women and three children are grouped round a costermonger's cart. At the foot of the print is the inscription, END OF THE TEN PLATES OF GLASGOW: ETCHED BY MUIRHEAD BONE.

ETCHING.  $4\frac{13}{16} \times 3\frac{1}{16}$ ; 188 × 80

One impression, cut within the plate-mark on the left side to the dimensions given. B.

This plate marks a stage in the project of issuing a special edition of the Glasgow set of 1899, limited to ten sets containing extra subjects, among which Nos. 41 and 42 were at one time intended to find a place.

50.—OLD BIRCH HALL, MANCHESTER.

1899

Two sides of a courtyard are seen, with a woman and child in the angle. Shrubs grow in front of the building on the right, while that on the left is overhung by a tree which partly conceals the chimney. On the ground, towards the right, the signature *Muirhead Bone 99*.

DRY POINT on zinc.

$9\frac{3}{4} \times 6\frac{3}{8}$ ;  $247 \times 162$

Three impressions, in two states.

- I. The wall in the foreground to the left is white; a man is lightly sketched standing against it. The woman and child are not yet put in. One impression, cut at the bottom (height  $6\frac{1}{2}$  in. or 165 mm.). "*M. Bone, Imp.——Manchester,*" is written in pencil upon the print itself. M.
- II. The wall on the left is shaded with vigorous vertical lines which cancel the sketch of a man; woman and child put in. B. and another collection.

51.—RUCHILL.

1899

Two low houses of plain and prosaic aspect, placed at right angles to one another; adjoining the smaller house, on the left, a long low wall and roof without windows, leading to the back of another house. A gloomy sky and dark foreground, shaded over without any definition of form. The shading was partly done with sandpaper.

DRY POINT on zinc.

$9\frac{1}{2} \times 14\frac{5}{16}$ ;  $241 \times 364$

One impression. B.

52.—POLLOKSHAWS.

1899

RISING ground with trees, two poplars on the left. A lane leads towards a low house near the centre, with a row of telegraph posts to right of it. Signed in the lower corner on the right *Muirhead Bone 99*.

ETCHING on zinc, somewhat overbitten.  $4\frac{3}{4} \times 7\frac{1}{2}$ ;  $119 \times 189$

Three impressions, in two states.

- I. As described; pure etching. Two impressions, one of which is at BERLIN.
- II. Much dry point added in the foreground, which in the first state was somewhat bare. One impression.



53.—GARTLOCH, NEAR GLASGOW.

1899

WATER on the left, with a man fishing. Above, on the same side, trees and a group of boys undressing to bathe. More to the right a second angler standing near two detached trees. Low down towards the right the signature, *Muirhead Bone*.

ETCHING, finished with Dry Point.  $5\frac{3}{8} \times 7\frac{1}{8}$ ;  $138 \times 202$

Three impressions, one of which is cut down to  $3\frac{5}{8} \times 7$  in.

In this impression the second angler's rod is drawn in with pencil. B. An uncut impression belongs to Mr. J. P. Heseltine.

This subject was etched on the plate which had previously been used for *Wood Lane*, No. 63, traces of which are still visible in the light parts of No. 53. No. 63 should, accordingly, have been placed at an earlier stage of the work of 1899 than No. 53.

54.—ROTHESAY PIER, No. 1.

1899

MEN, boys, and a girl lean over the railings of the pier, watching a steamer which lies alongside.

ETCHING on copper.  $3\frac{1}{4} \times 8$ ;  $82 \times 203$

Fourteen impressions, in two states.

- I. On the same plate as No. 55, from which it is divided by a ruled line. The plate, measuring  $5\frac{1}{4} \times 8$  in. or  $133 \times 203$  mm., was recently found in good condition at Glasgow, and three impressions were printed in January, 1909. No new work had been added to No. 54. In these untouched impressions it can be seen that inscriptions were faintly scratched in reverse upon the notice boards. There is also one old impression, cut within the plate-mark to  $3\frac{1}{8} \times 6\frac{1}{2}$  in. or  $79 \times 166$  mm. The notice: *BOAT HIRER—JAS. CONNELL—FISHING LINES*, and the title, date, and artist's name are written in ink. B.

II. The plate cut to the dimensions given. Ten impressions printed at Glasgow in January, 1909.

55.—ROTHESAY PIER, No. 2.

1899

BEYOND the pier on the left, a steamer; in the middle, steps with numerous figures on them mounting to the pier; on the right, more figures, the funnel of another steamer and a boat low down in the foreground.

ETCHING on copper. 2 × 8; 51 × 203

Fourteen impressions, in three states.

- I. Before the signature. One old impression, from the undivided plate, but cut down to the limits of this subject. B.
- II. The funnel of the steamer on the left darkened; a distant steamer to the right much more defined and its smoke extended. More to the right a sailing vessel inserted on the horizon. The structure of the pier much more completed. Figures to right darkened. Signature *Muirhead Bone 99* introduced on the left. Three impressions of the complete plate in this state (see No. 54, state I.), were printed at Glasgow in January, 1909.
- III. The plate cut to the dimensions given. Ten impressions printed at Glasgow in January, 1909.

56.—THE WRECKER.

1899

AN old man seated, whole length, bare-headed, with both hands resting on the handle of a stick which passes between his knees. The feet are omitted. The plate is heavily shaded behind the head with lines slanting from right to left, rich in burr; the rest of the plate remains empty. A line is ruled down the right side of the finished portion, cutting off the man's elbow.

DRY POINT. 9 $\frac{5}{8}$  × 12 $\frac{3}{4}$ ; 246 × 323

Two states.

- I. As described. One impression, WIEN; fresh and fine in quality, cut within the plate-mark on both sides to the width of  $7\frac{1}{16}$  in. or 180 mm.
- II. The figure of the wrecker has been reduced to a half-length by a horizontal line ruled across the plate above his knees. The legs and stick below this line have been almost entirely effaced. The lower part of the plate, measuring, when turned in the right direction,  $12\frac{3}{4} \times 4\frac{5}{8}$  in. or  $323 \times 118$  mm., is now occupied by a dry point study of a nude female model, drawn from the back, standing, with her right hand raised to her head. This figure is unfinished, especially from the waist upwards. B., D., M., WIEN.

The new work constituting the second state also dates from 1899, but after its insertion the plate remained unprinted until April, 1907, when four impressions were taken; the plate was then destroyed. These later impressions are inferior in quality to the unique proof of the first state.

57.—MRS. DRUMMOND, IN A SHAWL, TO THE LEFT. 1899

AN elderly lady in a black cap and light shawl, seated, in three-quarter face to left.

DRY POINT.  $7\frac{1}{16} \times 4\frac{1}{16}$ ;  $198 \times 125$

Six impressions, in four states.

- I. Traces of a portrait of James Bone (No. 26), for which the plate had previously been used, are visible; the name may still be read. The ear of Mrs. Drummond, her left sleeve, and some other parts are still unfinished. One impression, on white Van Gelder paper, exhibited at the Royal Academy, 1901 (No. 1511), now in a private collection at Budapest.
- II. The name can still be dimly discerned through the thin lines, slanting from right to left, which cancel it. These extend as far as the level of the eyes. After a light interval these lines begin again on the level of the chin and extend down the left side of the background to the knee. Similar thin lines, slanting

from left to right, cancel the traces of James Bone's head to right of Mrs. Drummond's cap. Signature *Muirhead Bone* inserted in left lower corner, the top of the M being  $\frac{1}{2}$  in. (12 mm.) above the bottom of the plate, and 6 mm. from the left side.

III. All traces of No. 26 removed. Shading from left to right added to left of the figure and over the left shoulder, where it is crossed by other lines, nearly perpendicular. The ear more finished, the sleeve dark, and shawl slightly shaded. The signature obliterated. Two impressions, one of which, retouched and washed with ink, is at BERLIN.

IV. Additional shading in thin horizontal lines across the whole background. Two impressions, one of which is retouched and washed with ink; the other is in the artist's collection.

58.—MRS. DRUMMOND, IN A SHAWL, TO THE RIGHT. 1899

SEATED, in three-quarter face to right, with hands clasped on her lap. She wears a black cap and a close-fitting shawl. The background is shaded, heavily at the top, more lightly below. Low down on the left is the signature *Muirhead Bone '99*.

DRY POINT.

8 × 5 $\frac{5}{8}$ ; 204 × 143

Twelve impressions, in three states.

- I. The right hand appears to be detached from the arm. Unique.
- II. The lower outline of the sleeve and wrist is strengthened to correct this defect. More shading on the right shoulder, below the right arm, and on the knees; also on the background round the head; towards the right the shading of the background is lightened. One impression. B.
- III. Additional shading in fine lines all round the head and in many parts of the background. Long vertical lines are continued past the knee. New shading on the dress beneath the hands. Above and to the left of the chair-back, which is partly worked over and obscured, the shading is carried right up to the edge of the plate.

No early impressions of this state are known, but the work dates from 1899. In January, 1909, the plate was found at Glasgow, and ten impressions were taken.

IN the foreground is a road lined with sheds and low, sordid houses on which we read such inscriptions as POTATO STORE —FRUIT, VEGETABLE & POTATO STORE, JOHN & ALEXANDER BROWN. The customers of these establishments enliven the road, and there is a rag-picker's barrow towards the right. The canal from which the print takes its name is behind the shops on a higher level, supported by an embankment, so that boats and horses towing barges appear, at first sight, strangely placed above the roofs. Beyond the canal is a large kiln. The sky is cloudy and heavily shaded towards the right.

DRY POINT.

$6 \times 10\frac{1}{2}$ ;  $151 \times 266$

Two impressions, in different states.

- I. One horse only is towing beneath the kiln; it is white. About two inches to the right of this horse, across the canal, is a tall chimney. One impression, on old toned paper without watermark. B.
- II. Another horse has been put in; the original horse, behind it, is darkened, and the chimney is almost entirely effaced. The roof of the last house on the right is darkened, the legs of the man in the foreground are more defined, there are lines on the road starting from this man's left leg, and slight alterations in other parts of the plate.

OVER a door to the left is a board inscribed WHOLESALE & RETAIL MARINE STORE. MICHAEL MURPHY LISCENCED. A figure stands in the doorway. More to the right is a group of four women and a little boy carrying a basket. Towards the right the signature *Muirhead Bone*.

DRY POINT on zinc.

$9\frac{5}{8} \times 12\frac{1}{2}$ ;  $244 \times 320$

About six impressions, in two states.

- I. Before the signature and before any horizontal shading in the foreground; a triangular patch in the top corner on the left remains empty. The boy has no basket. One impression.
- II. As described. All the figures have been retouched, and there is much more shading, both horizontal and oblique, in the foreground. About five impressions. WIEN, B., Mr. J. P. Heseltine.

See the note before No. 43.

61.—THE OLD ARCADE.

1899

A COVERED alley in which light falls from the left upon the opposite wall and a stone pavement. The human occupants of the arcade vary in every state.

DRY POINT.  $9\frac{1}{16} \times 5\frac{1}{16}$ ;  $246 \times 145$

Six impressions, in six states.

- I. In the foreground to the left is one figure only, a stout woman in a shawl standing with her back to us. On the right, a little way back, a woman walks with a heavy burden on her back, and a child sits on the ground. B.
- II. On the left there are now three women, two seated and one standing with a burden on her back; very slight traces of the original figure remain. In front, on the right, is a seated woman in profile to the left; the other figures remain as before. B.
- III. The two women seated in the foreground, left and right, have disappeared; traces of the latter are visible. The seated figure on the extreme left is more finished; a little girl stands talking to the woman with a burden on the same side. The former group of figures on the right has disappeared, and in their place we see a man standing and a woman seated by his side in a doorway. D. Reproduced in photogravure, *Die Graphischen Künste*, 1906.
- IV. The figures half-way down the arcade more finished, especially a boy standing with arms akimbo, and two children to the left of a post, who were but slightly indicated in earlier states. Numerous small figures have been introduced in the distance, and the open street beyond the arcade is suggested more definitely.
- V. The little girl on the left has long hair and holds her hands behind

her back. The other children and the distant street with its occupants are still further defined. Low down on the right is an indistinct signature *Muirhead Bone 99*. B.

- VI. The girl's hair shortened; her hands restored to the former position. The sack carried by the woman on the left appears lighter, fuller, and rounder than before.

This subject has also been called *Miller Place, Glasgow*. The sixth state was exhibited at the Royal Scottish Academy, Edinburgh, in 1899.

62.—GLASGOW GREEN.

1899

To the left an open space with trees, part of the ancient public park on which the Young Pretender encamped during the "Forty-Five." There are buildings near the trees, and on the bank of the Clyde is the boat-hiring establishment known as Geordie Geddes'. The view is taken from a small bridge over the Clyde above Glasgow, looking westward towards the city. The old jail and church towers of Glasgow were veiled in smoke and haze when the drawing was made. The apparent width of the Clyde is exaggerated, owing to the omission of the opposite bank.

DRY POINT.

8 × 10; 204 × 256

One impression. B.

63.—WOOD LANE, GLASGOW.

1899

A row of houses, unfinished towards the left. On one is an advertisement of SUNLIGHT SOAP; on another, adjoining it to the left, the name HERBERT ARMITAGE. The foreground is vacant.

DRY POINT.

$7\frac{1}{8} \times 5\frac{3}{8}$ ; 202 × 138

Two impressions. In the finer of the two the name "Herbert Armitage" is rendered illegible by the richness of the burr. The other impression is at Berlin.

This subject should have been placed earlier; see the Preface, p. 8, and the note on No. 53.

64.—WOOD LANE STORE.

1899

THE front of a row of houses of mean appearance, vigorously sketched without much definition of detail. A small boy, two hens and a duck may be distinguished near the houses; some clothes-lines are suspended in front of them and a hand-barrow stands propped against the wall towards the left; a woman and child look out of a first-floor window. On a house at right angles to the rest, at the end of the lane, is the inscription No. 4 CUSTOM.

DRY POINT.

$8\frac{3}{8} \times 12$ ;  $213 \times 304$

One impression. R.

65.—OLD POTTERFIELD.

1900

To the right a row of cottages with five carts turned up on end standing in front of them; a young man walks along the road. On the left are small trees and the wheel of another cart cut off by the edge of the plate. A blank margin, varying in width from 6 to 10 mm., is left along the foot of the plate; within this space, to the left, is the title OLD POTTERFIELD, FEBRUARY, and to the right, *Muirhead Bone 1900*.

DRY POINT.

$7\frac{3}{8} \times 12$ ;  $188 \times 305$

Two impressions, of which only one, in Mr. Heseltine's collection, contains the margin and inscriptions described;



the other (R.) is cut down within the plate-mark to the size of  $4\frac{3}{8} \times 11\frac{3}{4}$  in. or  $110 \times 300$  mm. The artist associates this work with the relief of Ladysmith; it was done, he remembers, on the day (1st March, 1900) on which the news of that event became known.

66.—FRUIT SHOP, GLASGOW.

1900

A STALL, open to the street, filled with fruit. The proprietress sits at a table towards the left, selling bananas to two little girls. A woman walks by towards the right.

DRY POINT.

$8\frac{1}{8} \times 9\frac{1}{2}$ ;  $207 \times 241$

One impression.

67.—STOCKWELL BRIDGE, GLASGOW.

1900

WE look from the south to the north bank of the Clyde. On the left a stone bridge, of which five arches are seen, crosses the river. The quays on the northern side are lined by high tenement houses. Beyond the street to which the bridge leads a tall tower, relic of the old Merchants' House, dominates all other buildings. More to the left is the classical façade of the Fish Market. There are barges in the foreground and a steamer has just passed under the bridge.

DRY POINT.

$5\frac{1}{16} \times 15\frac{7}{8}$ ;  $131 \times 400$

Four impressions, in three states.

- I. The tenement houses along the quay are unfinished and their windows are drawn in with pen and ink. There are barges in the foreground which were subsequently effaced, leaving faint traces in the later states. One impression.
- II. As we look down the street we see a second tower beyond the triangular pediment adjoining the tower of the Merchants' House.

There are no figures at all on the barges which now appear in the foreground or on the mud banks to the left, on which a boat lies stranded. One impression. B.

- III. There is now a third tower above the pediment. The second tower already mentioned is partially effaced but still visible. On the mud banks to the left we see one figure to left and two to right of the boat. Four men are at work on or about the barges in the immediate foreground; there is more work on the barges themselves and elsewhere. Two impressions; D., and another, in a German private collection, which is dated in pencil "1899."

68.—PENNY STEAMER, GLASGOW.

1900

THE steamer is touching at a landing stage on the right. Another steamer is seen out in mid-stream, and there are many masts along both banks of the Clyde. Near the lower corner on the left is the signature *M. Bone*.

DRY POINT.

$2\frac{1}{8} \times 7\frac{1}{8}$ ;  $74 \times 202$

Two impressions, in different states.

- I. Before the signature. The sky is much lighter; there are no lines between the masts towards the right and only light shading at the top on the left. The smoke of the distant steamer is dark and conspicuous. The wooden structure quite in the foreground on the right is shaded with horizontal lines only.
- II. The sky darker, especially towards the right; the smoke of the steamer much reduced. The horizontal shading on the right is partly burnished out and also crossed by strong vertical lines. B.

69.—BOWLING HARBOUR.

1900

ACROSS the water, near the middle of the plate, is a shed with a tall chimney; to the left of this a dwelling-house, to the right and nearer the front a sailing vessel with three masts. A long, dark hill, dipping for a short space above the white roof of the shed and rising again towards the right, forms the background. The whole scene, but

especially the harbour in the foreground, is hastily and somewhat indistinctly sketched. Low down on the right the signature *M. Bone 1900*.

DRY POINT. 6 × 12 $\frac{3}{8}$ ; 153 × 316

Five impressions recorded, in three states.

- I. Before a man in the foreground, nearly beneath the bows of the ship. Two impressions, one of them at BERLIN.
- II. With the man; the foreground generally more finished, but before the signature. R.
- III. The signature added; more detail in many places. The best state. At least two impressions.

See the note before No. 43.

70.—SPRING AT CARDROSS. 1900

A LONG hill, partially wooded, extends along the back. The sky is windy and full of rain-clouds, very dark on the left side. The whole plate, but especially the foreground, remains extremely unfinished.

DRY POINT. 5 $\frac{3}{8}$  × 12 $\frac{1}{4}$ ; 137 × 312

Nine impressions, in two states.

- I. Towards the left is a very slight sketch of the forelegs, neck, and head of a horse grazing; the foreground, but for this, is empty. One impression, very rich in burr. D.
- II. The horse worked over and the whole foreground covered with long, straggling lines. Near the foot of the hill, towards the right, a man ploughing with two horses. One contemporary impression, on white paper, less effective than that of the first state. Seven additional, and finer, impressions on Japanese paper were taken in 1907. The plate was thereupon destroyed. B., D., M. (all 1907).

71.—SHIPSMITHS, FINNESTOUN. 1900

INTERIOR of a long, low building. Down the left side a series of furnaces, at which eight smiths are at work. In

the foreground on the left a man stoops to raise a chain from the ground with both hands. On the right two ladders are erected, one of which slants downwards to the right, the other to the left. In the foreground is an anvil. The signature *Muirhead Bone*, occurring once in state IV., twice in states V.-VII., ends  $3\frac{3}{4}$  in. (95 mm.) from the right edge of the plate.

DRY POINT on zinc.

$9\frac{3}{8} \times 12\frac{1}{4}$ ;  $244 \times 313$

Eleven impressions recorded, in seven states.

- I. There are seven smiths at work near the furnaces; the last but one, on the right, has not yet been inserted. The second from the left, who stands with his back to the spectator and with his hammer at rest on the ground, is very slightly shaded; he is watching the man to his left. The distance, as seen to left of the ladders and through them, is very light; the foreground is also light, and the objects which lie upon it are clearly seen. There are three chains, slanting from right to left; the uppermost of these is the one which the man on the left is lifting. Beyond his hands it is not at all defined. One impression, black and clean wiped. On the margin is written in pencil "*Muirhead Bone 1899—Shipsmiths, Stobcross, 1st state.*"
- II. The eighth figure in the background inserted. The other seven are all darkened, but remain indistinct. The second man, with his back turned, is much more heavily shaded, and his head is now turned to the right, so that he looks away from the man on his left. The stooping man is unaltered. A wheel has been inserted to left of him. Some heavy vertical shading crosses the fifth rung (from the top) of the left-hand ladder, extending from about  $3\frac{1}{4}$  to  $4\frac{1}{2}$  in. from the top of the plate. One impression, dark brown, with much tone, especially over the lower portion of the print; the chains on the ground are hardly visible. On the margin is written in pencil, "*Muirhead Bone 1899—Shipsmiths, Finnestoun.*" D.
- III. Rapidly drawn lines, slanting down from left to right, but connected at their upper extremities on the left, have been inserted within the outlines of the second ladder. Near the right-hand lower corner are certain groups of vigorous down strokes, slanting to the left, and extending almost to the lower edge of the plate;

these do not extend beyond  $2\frac{1}{2}$  in. (about 65 mm.) from the right side. Before the signature. One impression seen, dated "1900," and described by the artist as "*extra good proof.*" WIEN.

- IV. To left of the downward strokes mentioned above a further group of eight strokes has been inserted. They vary in length, and the last two, joined, resemble a forked stick or  $\lambda$ . These strokes terminate about 3 in. (75 mm.) from the right side of the plate; they stop short  $\frac{1}{4}$  in. (6 mm.) above the bottom of the plate. A group of nine or ten vigorous lines, six long ones and some shorter, slanting a little from left to right, has been inserted just in the middle of the plate, about  $\frac{1}{4}$  to  $\frac{1}{2}$  in. above the lower margin. The chain on the left still ends  $\frac{3}{4}$  in. (18 mm.) from the edge of the plate. The signature *Muirhead Bone* has been inserted,  $\frac{1}{2}$  to  $\frac{3}{8}$  in. (14 to 10 mm.) above the bottom of the plate. Two impressions seen, both dated in pencil "1900."
- V. The chain continued to the left edge of the plate by the addition of three links. The original signature remains legible; above it is a second signature,  $1\frac{1}{8}$  to  $\frac{7}{8}$  in. (28 to 22 mm.) above the bottom of the plate. One impression seen.
- VI. The cap and back of the stooping man, hitherto light, are now more shaded with a variety of irregular lines, wide apart. Just to left of the ladders a loose tangle of small chains or cords droops from the ceiling. B., dated in ink "1900."
- VII. There are vigorous lines, approximately horizontal, but slanting a little to the right, across a rectangular space, near the left side of the plate, commencing  $2\frac{3}{4}$  in. and ending  $4\frac{1}{2}$  in. from the top of the plate, which had hitherto been little shaded except with vertical lines. Four impressions seen: one of these is dated in ink "1900" and called "*Shipsmiths—Stobcross*"; another, called "*Finnestoun Shipsmiths,*" is undated—in this case the original signature is almost invisible; the third, in a private collection at Budapest, is called "*Shipsmiths—Finnestoun,*" and is dated in pencil "1899"; the fourth, in a private collection at Edinburgh, is called "*Ship Smiths—Stobcross*" and signed, in ink, "*Muirhead Bone 1901*"; "*Dry-point on zinc, 2nd state—M.B. imp.*" has been written in pencil at a different time.

This subject has also been called *Shipsmiths, Stobcross*. (See note before No. 43.) The dates written beneath the early impressions appear to indicate that the plate was

begun in 1899 and altered in 1900. In several of the impressions so much ink has been left on the plate that it is exceedingly difficult to recognise the signature or the form of the chain in the foreground.

72.—MIKE, THE DYNAMITER.

1900

AN old man, wearing a cap with a peak that almost covers his eyes, sits with his hands on his knees near a forge, smoking a clay pipe; a strong light falls on his back from the left. On the floor to the left is the signature *Muirhead Bone 1900*.

DRY POINT.

$11\frac{7}{8} \times 6\frac{3}{8}$ ;  $302 \times 160$

Eight impressions, in two states.

- I. Before the signature and date. The light top of the cap has a few dots on it, but no lines. One impression. D. Reproduced in photogravure, *Die Graphischen Künste*, 1906.
- II. Signed and dated. The top of the cap is still light, but worked over with numerous thin and short lines. Seven impressions. BREMEN, DRESDEN, B., D.

The sitter had served his time in prison for a dynamite outrage at Glasgow. The scene is the same interior as that depicted in No. 71.

73.—OLD DUMBARTON.

1900

THE Clyde in the foreground, with small boats in the water and on the further shore; then a quay and, beyond it, the town of Dumbarton. A church spire, very slightly scratched in on the left, is drawn again (in ink) with more detail in a different position more to the right. In the immediate foreground on the right is a sailing boat moored to a buoy; behind its masts and tackle is a building inscribed LIME & CEMENT.

DRY POINT.

$7\frac{7}{8} \times 14\frac{7}{8}$ ; 200 × 375

One impression, much retouched with pen and ink, cut to the size given above; the plate-mark is fully preserved at the bottom, cut into at the top and on the left side, and torn away on the right. B.

74.—DENNY'S OLD WORKSHOP, DUMBARTON.

1900

AN interior lighted by a window of nine panes on the left and by a skylight. Towards the middle six men are seen at work, of whom the farthest on the left is turning a handle. Against the right-hand wall are two furnaces with dome-shaped chimneys.

DRY POINT.

$7\frac{7}{8} \times 12\frac{7}{8}$ ; 200 × 316

About nine impressions, in at least two states.

- I. All the right side and the foreground are very light and unfinished, especially a strip 60 mm. wide down the right side. The ceiling has only horizontal lines with no cross-hatching, and the mouth of one of the furnaces is only indicated in outline, not shaded. The figures are unfinished. Two impressions, at BERLIN and in a private collection at Hamburg.
- II. The ceiling heavily shaded; more work in all the places mentioned above. Two impressions, at least (B., D.), have the indication "*second state*" written in pencil by the artist. At present no later state is known.

This was done on the same day as No. 73.

75.—NEWARK CASTLE, PORT GLASGOW.

1900

ON the left is the castle, a rugged stone building with two round turrets. Boats lie stranded close under it, and others in the foreground at the foot of an incline of planks, peopled with idle boys, which leads to the shore where boatmen are busy. To the right is the Clyde, with low hills on the further shore.

DRY POINT on zinc.

11 × 19 $\frac{9}{16}$ ; 279 × 497

Two impressions, in different states.

- I. The sky is light near the roof of the castle, darker—but only as the result of printing—to the right. A flag-post, near the middle of the plate, has no flag. Towards the right is a boatman carrying an oar over his left shoulder; in the river, beneath this oar, are two steamers. The boatman's back and legs are but lightly shaded; a little boy, to right, and a man bending forward to left of him, are very slightly sketched in. The foreground, to the right of this group, is vague and nearly empty. One impression, on white Van Gelder paper; watermark: lily on a shield, crowned, with initials V G Z below.
- II. The upper part of the sky is deeply shaded with vigorous dry point work, especially dark and stormy near the roof of the castle. The flag-post has a flag. The steamers have been taken out. The man and boy on either side of the boatman are much more finished, and the boatman's back and right leg are darkened. Beyond the little boy a boat has been inserted, lying somewhat on its side, with a mast leaning over to the left. Between this boat and the group of people already described is a new small figure, standing, near a man who leans over to the right. One impression, which measures, owing to the greater shrinking of the paper, 275 × 493 mm. M.

In December, 1908, the plate was found at Glasgow, where it was serving in Mr. John Bone's workshop, along with the plates of No. 51 and a large river scene that had never been printed, as part of a printer's galley. Along two sides the plate was pierced with screw holes, by which the wooden frame to hold type was attached. This frame was removed, and a single impression of each plate was printed in January for the artist's own collection, to show the condition of the zinc after ten years of such treatment. Needless to say, the dry point work was in poor condition, least so in the case of *Ruchill*.

76.—THE EAST BREAST, GREENOCK.

1900

IN the foreground part of a harbour at low water, in which boats of various sizes, including a small paddle steamer, lie stranded. On the left is the opening of a street,



leading to a church with colonnade and pediment. In the background an irregular row of old houses lining the quay; one of them bears a long advertisement board inscribed BOTTLE EXCHANGE, &c. Low down on the right, within a boat, the signature *M. Bone 1900*.

ETCHING, finished with Dry Point.  $6\frac{5}{8} \times 8\frac{1}{2}$ ; 169 × 216

About thirty impressions. Whether any exist in the purely etched state, before dry point, is matter of conjecture. In the latest impressions the dry point work is much worn away. See the note before No. 43.

77.—LITTLE GIRL, NUDE.

1900

SHE stands, three-quarter face to the left, with both hands hanging at her side and the right knee bent. Her hair hangs down her back; there is some shading behind her.

DRY POINT.

$8 \times 2\frac{1}{8}$ ; 204 × 74

One impression.

All the plates of 1900 so far described belong to the early part of the year. The rest were done in the autumn.

78.—AYR RACECOURSE.

1900

GIPSY vans and their occupants; on the left three horses. Low down on the same side, the title AYR RACECOURSE and signature *Muirhead Bone*.

ETCHING.

$6 \times 9\frac{3}{4}$ ; 151 × 246

One impression. B.

79.—AYR. PAINTING & ETCHING.

1900

THE above title is etched on a scroll in the upper left-hand corner. Below is a street in Ayr; on the right a church

with a lofty spire. A stormy sky. Low down on the right the signature *M. Bone*.

ETCHING. 3 $\frac{9}{16}$  × 2 $\frac{1}{2}$ ; 90 × 63

The title of No. 79 is explained by the following advertisement, etched on a separate plate and printed overleaf for distribution among the quality of Ayr and the neighbourhood, who may possibly have preserved some impressions; elsewhere they are scarce. The circular, etched in November, 1900, elicited no response. B., D.

80.—ADVERTISEMENT.

1900

“Mr. Muirhead Bone, Artist, has opened a Studio at 64, Wellington Chambers, Ayr, and will be pleased to receive a few pupils. Painting, Pastel Drawing and Etching will be taught, and a Life Class held in the Evening. Landscape Study in the Open when weather permits. Etching-Printing done at the Studio Press. Fees and further Information can be obtained at the Studio.

An Exhibition of Pictures and Etchings will be held in December.”

ETCHING. 3 $\frac{9}{16}$  × 2 $\frac{1}{2}$ ; 90 × 63

Two states.

I. As described. Of equal rarity with No. 79. B., D.

II. The word “December” cancelled, and “January” inserted beneath in dry point. The plate was recently found in this state, and ten impressions were taken in January, 1909.

81.—AYR, FROM TROON.

1901

A DISTANT view of the town with its tall steeple towards the left. In the foreground is a field, kept very light, and

beyond, on the right, a thin row of dark trees. The whole is enclosed by a double border-line.

ETCHING.  $2\frac{3}{16} \times 3\frac{1}{2}$ ;  $56 \times 88$  (to the border)

Two impressions.

82.—DISTANT AYR.

1901

IN the foreground fields with a slight slope to the left; somewhat to right of the centre a couple walking to the right. In the middle distance to the left a suburb; to the right willows. In the background to the left a bay, to the right Ayr with a steeple rising rather high in the middle of the town; an outline of hills is traced beyond.

DRY POINT.  $1\frac{1}{4} \times 4\frac{1}{4}$ ;  $33 \times 109$

One impression. Dresden.

83.—LINLITHGOW PALACE.

1901

IN front a wide expanse of water; on the farther shore, to the right, the palace stands on a low hill; a church adjoins it on the left. More to the left is the square tower of another church among trees. In the right-hand lower corner is the signature *Muirhead Bone '01*.

ETCHING.  $5\frac{3}{8} \times 9\frac{1}{4}$ ;  $137 \times 234$

One impression, on which three rowing boats are drawn with pen and ink. Etched on the same day as No. 84.

84.—LINLITHGOW TOWERS.

1901

PART of the Palace of Linlithgow. Near view, drawn from a considerable height, of a square tower from which

a round stair turret, pierced by three rows of Gothic windows, projects on the near side, rising from a court. On the right of the tower is a massive buttress, pierced by an arch; beyond the buttress we see trees, then houses and fields on the border of the town. On a wall, low down on the right, is the signature *Muirhead Bone*. The subject, measuring  $6\frac{5}{8} \times 3\frac{1}{8}$  in. ( $171 \times 110$  mm.), is marked off on either side by a faint dry point line from a wide margin.

ETCHING, touched with Dry Point.  $9\frac{1}{4} \times 5\frac{7}{8}$ ;  $235 \times 150$

Two impressions.

85.—OLD LINLITHGOW.

1901

A LANE, open in the foreground, leads between a fence and a stone wall into a cluster of old houses. One of these, with trees on either side of it, is curiously narrow and has a high, steeply-pitched roof. Low down on the right is the title OLD LINLITHGOW and more to the left the signature.

ETCHING.  $5 \times 2\frac{1}{8}$ ;  $127 \times 71$

One impression. B.

86.—RESTORATION HOUSE, ROCHESTER.

1901

AN old, gabled building with a more modern house adjoining it on the left; to the right a poplar; other trees before the house; two persons stand in the road. To the left is the etched title RESTORATION HOUSE.

ETCHING.  $2\frac{9}{16} \times 6\frac{1}{2}$ ;  $66 \times 165$

About six early impressions, to which three (B., D., M.), on Japanese paper, were added in April, 1907. The plate was then destroyed. This and No. 87 were etched at Glasgow from sketches made at Rochester in 1899.

87.—THE MEDWAY AT ROCHESTER.

1901

IN the foreground houses, then the river with many small sailing vessels ; on the opposite shore fields and small trees.

ETCHING. 2 $\frac{5}{8}$  × 8 $\frac{1}{8}$  ; 67 × 206

About six impressions, in two states ; it is believed that only one impression of the first state exists.

- I. The slope of the more distant hill on the left is only shaded with a few slanting lines. B.
- II. That slope and the upper part of the hill on the right, below the trees, are much more shaded with horizontal lines. B.

88.—IRISH SCHOONERS IN THE QUEEN'S DOCKS.

1901

THREE schooners, side by side, near a quay with other small boats. Low down on the right the signature *M. Bone* and the title in full etched beneath it.

ETCHING. 2 $\frac{5}{8}$  × 2 $\frac{1}{8}$  ; 66 × 69

Two impressions. B. and another collection. The drawing from which this plate was etched (in reverse) is reproduced on p. 113 of "Glasgow in 1901," by J. H. Muir.

89.—ANNIE.

1901

A YOUNG girl in a white frock, dark gloves and large hat with a black feather, seated against a wall near a door. A large jar filled with evergreens stands on the floor. The pattern of the carpet is suggested. At the top on the left are the signature *Muirhead Bone 1901* and the name ANNIE.

DRY POINT. 9 $\frac{5}{8}$  × 5 $\frac{3}{4}$  ; 245 × 145

Two impressions.

90.—DAD AND ANNIE.

1901

A BEARDED man, above middle age, with a cap on his head, seated; a young girl leans against his side and holds his right hand in her own. A slight sketch, the father's face more finished than the rest.

ETCHING.  $8\frac{3}{4} \times 5\frac{1}{2}$ ;  $223 \times 140$

Two impressions. Dresden (the man's face touched with pen and ink), B.

91.—ANNIE AND BOBBIE.

1901

THE artist's young sister with her feet up on a sofa, holding a toy horse, "Bobbie," on her lap. Beneath the sofa, towards the left, is the title of the print.

DRY POINT.  $3\frac{1}{16} \times 5\frac{5}{8}$ ;  $101 \times 144$

Two or three impressions.

92.—THE BLACK CAP.

1901

PORTRAIT of Mrs. Drummond in a shawl and black cap, three-quarter length, looking to the left, with her hands in her lap. The background behind the head is shaded, the dress is light. Low down on the right is the signature *Muirhead Bone*.

DRY POINT.  $7\frac{3}{4} \times 2\frac{9}{16}$ ;  $197 \times 65$

About six impressions, in two states.

- I. The burr is uniformly strong on head, background and dress. One impression, cut at top and bottom. B.
- II. The burr much reduced on the background and costume, throwing the dark head and cap and the shadow beneath the chin into greater relief. No new work is introduced. B., D.

93.—MRS. DRUMMOND, IN SPECTACLES.

1901

BUST, in three-quarter face to the right, looking down.

ETCHING.

$1\frac{7}{8} \times \frac{7}{8}$ ; 49 × 23

One impression. D.

94.—DAWN.

1901

SKETCH of a young man (James Bone) lying asleep with his head to the right, his form clearly visible under the thin bed-clothes. The wall at the back is shaded from left to right, lightly over the foot of the bed, more heavily behind the sleeper. The carpet has a lozenge pattern and is shaded with straight lines which converge under the bed; near the latter the shadow is deepened by cross-hatching. A border-line is ruled 6 mm. below the top of the plate, leaving a white strip into which seven upright rails of the bedstead, near the sleeper's head, extend, without reaching the top of the plate. At the bottom of the plate is also a white strip, but of irregular shape and not marked off by a line. In this white strip are the title DAWN on the left and the signature *Muirhead Bone* on the right.

ETCHING.

$4\frac{1}{2} \times 7\frac{1}{8}$ ; 114 × 180

Two impressions, in the collections of Mr. J. Craig Annan and Mr. J. P. Heseltine. Reproduced, *Die Graphischen Künste*, 1906, xxix., 53.

95.—SEVEN SMALL FIGURES.

1901

THEY are in two rows. At the top, three women stand to the left of a large rag-bag; a man and a woman converse to the right. Below are two women, one seated

and the other standing. Half-way up on the left side is a monogram composed of the letters *M* and *B*.

ETCHING.  $2\frac{9}{16} \times 1\frac{3}{16}$ ;  $66 \times 30$

Two states.

- I. As described. Two impressions. Mr. J. Craig Annan, D. Reproduced, *Die Graphischen Künste*, 1906, xxix., 54.
- II. The plate cut to height of  $1\frac{1}{2}$  in. (38 mm.), so that only the upper row of figures remains. Ten impressions, printed at Glasgow in January, 1909.

This etching was done from sketches of figures which were also utilized in *Tontine Gates*, No. 46.

#### 96.—IN CAMERA.

1901

A PHOTOGRAPHER'S studio; one man is seated at work towards the right with a shade over his eyes, another stands behind the chair and watches him. The signature *Muirhead Bone* is very hastily scratched low down on the left.

DRY POINT.  $9\frac{5}{8} \times 6\frac{5}{8}$ ;  $245 \times 168$

Eleven impressions, in two states.

- I. A rectangle measuring  $1\frac{5}{8} \times 1\frac{1}{8}$  in. is ruled low down on the plate towards the right. The rarer state. D.
- II. To hide the rectangle this part of the plate is worked over with vigorous lines slanting from right to left. Five impressions of this state, printed in black on Japanese paper, date from 1907, when the plate was destroyed. Most of the earlier impressions on white paper are printed in brown. BERLIN ("best proof," in the artist's handwriting), B., D. (all early impressions), M. (Japanese paper).

This subject has also been named *The Bromide Printer*, after the standing man.



IN the foreground a tree, beyond it the roofs of houses and on the left a street down which two people are walking. Beyond the houses is an expanse of dark sea, and on the further shore Gourock is drawn on a tiny scale against a background of hills. Low down on the right is the signature *Muirhead Bone*. A horizontal line is ruled across the plate  $\frac{3}{8}$  in. from the bottom; below this line is the title etched in full.

ETCHING.

$3\frac{7}{8} \times 3\frac{1}{4}$ ;  $99 \times 83$

One impression.

A BRIDGE on which two men are standing crosses a moat and leads to the castle gate. Under the bridge and on the water is heavy shadow, hiding, in some impressions, the inscription ROTHESAY CASTLE, which is visible, in others, low down on the left.

DRY POINT.

$3\frac{9}{16} \times 2\frac{1}{2}$ ;  $91 \times 63$

About five or six impressions, in two states.

- I. With the inscription, but before a number of short lines, mainly horizontal, on the wall to left of the gate and bridge and beneath the end of the latter. One impression seen.
- II. With these additions. Many similar little lines being already present in I., it is difficult to distinguish the two states without direct comparison. Two variations may be specified in particular: Firstly, in I. three firm vertical strokes towards the left above the arch of the gateway stop short 2 mm. beneath the top of the plate; in II. they are prolonged to within 1 mm. of the top. Secondly, in I. there are two vertical strokes on the wall just at the level of the top rail of the bridge; in II. two horizontal strokes, 1 mm. apart, have been added immediately to the left. Most of the new work is lower down. The commoner state. B., D.

LOFTY buildings, diminishing in perspective towards the right, on the farther side of a busy street, crossed in the distance by a railway bridge. The foreground remains vacant, containing only the etched title towards the left.

ETCHING.

6 × 3 $\frac{7}{8}$ ; 150 × 98

About six impressions. Berlin.

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The next ten subjects, Nos. 100-109, were issued in a portfolio with the following title :

Exhibition Etchings  
A Series of Ten original Plates by  
Muirhead Bone

---

Glasgow

Printed at their Exhibition Press and published by  
T. & R. Annan & Sons, 230 Sauchiehall Street

1901

About ninety copies of this set of etchings were printed during the exhibition from the steel-faced plates on white paper and sold at a guinea the set. In 1905 the steel facing was removed and four special sets were carefully printed from the copper by Mr. J. Craig Annan and signed by the artist; the plates were then destroyed. One of these sets went to America, another was divided; of the remaining two, one belongs to the artist and one to the author of this catalogue.

A few trial proofs exist of certain subjects; these, and a few impressions from plates not included in the portfolio, were printed by the artist himself. The whole group of Exhibi-

tion Etchings is described under the numbers 100 to 116, and 219, the published etchings preceding those which were suppressed. There is also one Dry Point, No. 117, connected with the Exhibition.

## PUBLISHED ETCHINGS.

### 100.—ENTRANCE FROM THE PIAZZA.

ON the right a building with a loggia above a lofty arched door. To the left a tower, plain below, ornate at the top. In the foreground on the left two palms rise from a mass of indistinct foliage. To the right, beneath a bench on which two men and a woman sit, is the signature *Muirhead Bone 1901*. The sky is white.

ETCHING.

$10\frac{3}{4} \times 7\frac{1}{8}$ ; 271 × 180

TRIAL PROOFS.

- A. Unfinished foreground and a dark sky; the aquatint ground which produced this effect was removed before the issue of the published state. One or two impressions. B.

### 101.—THE PIAZZA.

1901

A COURTYARD; on the left a classical colonnade, on the farther side a wall interrupted by four large round-arched windows. The signature *Muirhead Bone* is on the left.

ETCHING.

$4\frac{1}{2} \times 7$ ; 114 × 177

### 102.—THE GARDEN FRONT.

1901

THE Exhibition buildings are on the left; to the right a promenade shaded by trees. The signature *Muirhead Bone* is on the left.

ETCHING.

$8 \times 9\frac{3}{4}$ ; 202 × 248

## 103.—FROM THE WEST.

1901

WATER in the foreground, foliage on the right, and on the left the trunk of a large tree cut by the edge of the plate. The Art Gallery is seen at a distance. The signature, in full, is low down on the left.

ETCHING.

 $4\frac{3}{4} \times 9\frac{1}{4}$ ; 120 × 235

TRIAL PROOF.

A. Before the long slanting lines in the sky, and with the foliage unfinished, especially in the lower part on the right. One impression. B.

## 104.—IRELAND AND RUSSIA.

1901

IN the open space before the pavilions allotted to those two countries is a fountain, near which a boy and girl stand looking at the water. The signature and date are placed low on the left.

ETCHING.

 $6 \times 8\frac{7}{8}$ ; 152 × 225

## 105.—THE INDIAN THEATRE.

1901

THE theatre stands back at some distance on the left; the signature, in full, is placed low on the same side; on the right is a large tree.

ETCHING.

 $5\frac{5}{8} \times 7$ ; 142 × 180

TRIAL PROOF.

A. In front of the large tree is a gentleman seated with his back towards the spectator, talking to a lady. A girl stands to the left of this lady, and the head of a child is seen between the two. One impression, cut ( $2\frac{7}{8} \times 5\frac{1}{4}$ ; 72 × 133). B. (In the published state the girl and child's head are worked over, and there is closer shading on the trunk of the tree above the lady's head.)

## 106.—FROM THE DOME.

1901

THE back of a portico surmounted by a winged figure holding a branch in her left hand. The river is seen beyond. The signature is low on the left.

ETCHING.  $9\frac{1}{2} \times 5\frac{7}{8}$ ;  $243 \times 150$

## TRIAL PROOFS.

- A. Before the horizontal shading on the ground under the portico and several other details. The plate measures  $6\frac{3}{8}$  in. (161 mm.) in width; before publication it was cut on the left. One impression. B.

## 107.—THE ART GALLERY.

1901

THE Gallery, a permanent survival of the Exhibition, stands on the right. Near the middle of the plate is a statue of Queen Victoria, by Sir George Frampton, R.A.; behind it the Exhibition buildings. The signature and date are low down on the left.

ETCHING.  $4\frac{1}{16} \times 10\frac{7}{8}$ ;  $121 \times 275$

## TRIAL PROOFS.

- A. The height of the plate is  $6\frac{1}{2}$  in. or 166 mm. A man, very slightly sketched in dry point, is seated in profile to the right immediately beneath the statue. Three impressions. B., D.
- B. This figure, seated on a chair and holding a walking stick, is more advanced. The man is quite out of scale with the buildings, and was wisely effaced in the published state, for which the plate was cut at the bottom. One impression. D.

## 108.—EVENING IN LITTLE RUSSIA.

1901

A ROAD between two rows of buildings with high-pitched roofs and gables. Two men stand towards the left with their backs turned to us; near them is the signature in full.

ETCHING.  $9\frac{7}{8} \times 5\frac{3}{4}$ ;  $251 \times 145$

109.—NIGHT—FROM THE RIVER.

1901

WATER in front, with the signature in full on the right; then a belt of trees and the portico and dome of the Exhibition buildings brightly lighted against a black sky.

ETCHING.  $10\frac{3}{8} \times 5\frac{7}{8}$ ;  $263 \times 150$

UNPUBLISHED ETCHINGS.

110.—TEA AND MUSIC.

1901

A FLIGHT of steps on the left leads TO THE TEA TERRACE, MISS CRANSTON'S. Near the terrace is a board inscribed ENTRANCE TO TEA HOUSE. Low down on the right, beneath some trees, the signature *Muirhead Bone*.

ETCHING.  $3\frac{13}{16} \times 9\frac{1}{4}$ ;  $97 \times 235$

Two or three impressions. B.

111.—THE TEA TERRACE.

1901

THE same subject etched in reverse on a smaller scale, with a variation, CRANSTON'S, in the inscription. Signed on the right *M. Bone*.

ETCHING.  $2\frac{1}{16} \times 5\frac{1}{8}$ ;  $53 \times 130$

Three or four impressions. B.

112.—CAMPBELL'S KIOSK.

1901

A KIOSK inscribed COFFEE—TEAS—CHOCOLATES—FLOWERS. Beyond it other Exhibition buildings. Seated figures, light and unfinished, in the foreground, and on the left the signature *Muirhead Bone*.

ETCHING.  $8 \times 4\frac{7}{8}$ ;  $203 \times 124$

Two old impressions, B. and Mr. Percy Bate, to whom the plate belongs. Four more were printed in 1908.

113.—CANADIAN PAVILION.

1901

A TREE on the left, with visitors seated beneath it, extends its branches across the two square towers of the pavilion. On the right the roof of a low building juts out from the edge of the plate. Low down on the right the signature *Muirhead Bone 1901*.

ETCHING.  $9\frac{7}{8} \times 5\frac{3}{4}$ ;  $250 \times 147$

Two impressions. B., D.

114.—GLASGOW EXHIBITION, AFTERNOON.

1901

A VIEW in the Exhibition grounds. To the left a pavilion and in the distance a row of houses on a hill. In the middle a belt of trees surrounding a domed building on which the name JAPAN is legible; in front a wide open space with many small figures. Towards the right, near the corner of another building, the signature *Muirhead Bone*.

ETCHING.  $7 \times 8$ ;  $179 \times 205$

Two impressions. B., D. ("*Destroyed plate, 2 proofs,*" written in pencil by the artist).

115.—THE WATER CHUTE.

1901

A LAKE in the foreground; a boat just descended from the "chute" plunges through troubled waters; another boat is just being pulled in to shore. In the distance trees and Exhibition buildings. In the lower corner on the right the signature *Muirhead Bone*.

ETCHING.  $3 \times 9\frac{1}{4}$ ;  $77 \times 234$

One impression. B.

116.—DESIGN FOR A LETTER OF THANKS FOR THE LOAN  
OF WORKS OF ART TO THE GLASGOW INTER-  
NATIONAL EXHIBITION. 1901

A LAKE overhung with trees and covered with water-lilies. High on the plate towards the right the towers of the Kelvingrove Art Galleries rise from the trees. To the left a space, measuring  $6\frac{1}{16} \times 3$  in. or  $170 \times 77$  mm., is reserved for the text to be inserted. Both this space and the whole plate are surrounded by a narrow ornamental border. Low down on the left is the signature *Muirhead Bone*.

ETCHING.

$12\frac{1}{16} \times 6\frac{1}{16}$ ;  $323 \times 176$

This was an unsuccessful competitive design. At least three proofs exist printed in brown, one of which (B., the specimen actually submitted by the artist) has the proposed lettering written in the blank space; the lilies in front are white, and other parts of the plate are retouched with neutral tint. A second proof (B.) is not touched by hand. Mr. Percy Bate has a third, cut to the edge of the subject, with lettering partly inserted in pencil. A fourth is believed to be extant.

117.—THE COLONNADE, GLASGOW EXHIBITION. 1901

A TERRACE, empty in front; to the left shrubs are grouped round a tall palm. Farther back the Exhibition grounds, thronged by visitors, are seen through the spaces of a colonnade in which a few people stand.

DRY POINT on zinc.

$6\frac{5}{8} \times 6\frac{1}{2}$ ;  $170 \times 165$

Five impressions, in four states.

- I. The height of the plate is  $9\frac{3}{4}$  in. or 247 mm. One impression.
- II. The plate cut at the foot to the height described. The sky between the columns is still white. One impression.



- III. The sky between the columns shaded with horizontal lines, closer towards the top than below. The vertical shading beneath the shrubs is carried lower and farther to the left, now extending almost to the side of the plate. One impression. D.
- IV. Additional work on the foliage of the shrubs. There is a tangle of new lines along the edge of the plate exactly half-way down, and again an inch lower, but a space between these two patches still remains white. Two impressions. B., D.

118.—RHENISH EVANGELIARIUM.

1901

A MEDIEVAL book-cover, adorned with filigree work and jewels, having in the centre an ivory plaque with a relief of the Crucifixion. Signed below on the right *Muirhead Bone*.

DRY POINT.  $8\frac{3}{16} \times 6\frac{1}{4}$ ; 208 × 160

About eight trial proofs, in six states; a large edition of the two published states.

TRIAL PROOFS.

- A. Before the figure of St. John and the angel to right of Our Lord's head; the filigree work is scarcely begun; no jewels are drawn, either to right of the ivory plaque or below it; there are a few lines ruled as a guide for future work. Three proofs. B., D., and another.
- B. The legs of Christ and the board on which his feet rest are scarcely indicated. St. John is only indicated in outline; he has as yet no face, no hands, no feet, and there is scarcely a suggestion of his book. The Virgin Mary has no nose or foot. The angel on the right has no face. There are no cross-hatchings to indicate the ground between Mary's feet and the cross. The frame of the ivory plaque on the right-hand side is not yet put in. The dry point shading extends only about 2 mm. below the limits of the filigree work, and the entire height of the book is accordingly 7 in. or 178 mm. In the blank margin, on the left, about 20 mm. above the foot of the plate, the signature *Muirhead Bone* is lightly scratched. In addition to this there is a large monogram composed of the letters M B, cut horizontally by the lower border-line; from the left end of the M to the right end of the lower border-line the distance is exactly 20 mm. DRESDEN. Fine proof.

- C. The monogram effaced; slight traces of it can still be detected. No fresh work. B. Inferior to the proof at Dresden.
- D. The work much more advanced. The finish of the filigree work on the left side is more uniform with that on the right. The small oval jewel near the edge of the plate exactly half-way down the left side, nearly white in B, has been darkened. The figures of St. John and the angel have been carried further; to the left of the angel's head is a circle corresponding to the rosette near the head of the angel on the left side of the nimbus of Christ. The lower edge of the book is seen in perspective, marked off by a slanting outline, left and right, from a margin shaded with horizontal lines which is carried to the distance of about 10 mm. below the limits of the filigree work. The entire height of the book with this margin round it is  $5\frac{3}{4}$  in. or 185 mm. The signature described above is now worked over. A new signature has been added beneath it, about 13 mm. above the foot of the plate. WIEN.
- E. The signature effaced. The work almost finished. The border-line down the edge of the work is ruled on the right side but not on the left. One proof, in the collection of Mr. J. MacLehose.
- F. The whole plate practically finished. The margin at the foot is further shaded with vertical lines, to distinguish it more clearly from the lower edge of the book itself, and the signature *Muirhead Bone* has been inserted upon this shaded margin, towards the right. This trial proof is only distinguished from the first published state, apart from the brilliancy produced by printing directly from the copper, by the absence of a ruled line 7 mm. above the foot of the plate; this line is, however, already faintly indicated. One proof, printed by the artist himself before the plate was steel-faced; it is very rich in burr, and shows the work to great advantage. R.

PUBLISHED STATES.

- I. The actually engraved surface enclosed by a border-line measures  $7\frac{3}{8} \times 5\frac{3}{4}$  in. or  $187 \times 146$  mm., excluding a strip at the foot,  $\frac{1}{4}$  in. or 7 mm., in depth, round which the line is ruled. This strip is blank in the impressions on Japanese paper, which were published in the large paper copies of Mr. D. S. MacColl's "Nineteenth Century Art" (James MacLehose and Son, Glasgow, 1902) as an illustration to the chapter on early art objects exhibited and described by Sir T. D. Gibson-Carmichael, Baronet.

II. In the ordinary edition of the book the strip at the foot contains the following engraved inscription: "FIG. H. BOOK COVER / WITH IVORY PLAQUE AND METAL FILIGREE WORK."

I have seen one late impression with this inscription and the bottom line removed.

119.—BELGRAVE HOSPITAL, KENNINGTON.

1902

A BRICK building approaching completion, but still surrounded by scaffolding; the hoarding at the bottom is covered with advertisements, including PARTINGTON, CHARLIE'S AUNT, ENOUGH TO MAKE A (cat) LAUGH, and UNEEDA CIGAR. To the right are two mean houses, the remains of a row partly demolished. In the foreground towards the right is a man carrying a lantern. The signature *Muirhead Bone* appears near the lantern, and is repeated, with the addition of 1902, towards the left.

DRY POINT on zinc.

12 × 10; 303 × 255

Seventeen impressions, in two states.

I. Before any work in the sky except a few light lines towards the right; before the man carrying a lantern; a large white space in the foreground. One proof, touched with pencil. BREMEN.

II. As described. Sixteen impressions.

The artist's earliest London work. Exhibited at the Royal Academy, 1902 (No. 1354). Hamburg, B., D.

120.—OLD GLASGOW ENTRY.

1902

A NARROW house of four storeys, with a staircase open to the street. At the entrance is a notice LODGINGS FOR MEN, GOOD BEDS, and to the right a placard, GRAND THEATRE, SUPERB SIGHTS. The signature *Muirhead Bone* is below on the left. At the top and bottom are decorative scrolls; on the former is the title, OLD GLASGOW, in dry point.

ETCHING.

$7\frac{7}{8} \times 3$ ;  $200 \times 75$

About six early impressions, including some printed in 1904, at the same time as the latest impressions of No. 41. Three more, on soft Japanese paper, were printed in 1907. Mr. J. P. Heseltine (early impression); Dresden, B., D. (1907); M. (1904).

This subject has also been called *Court off Trongate, Glasgow*.

121.—WATKINS' AIRING YARD.

1903

IN the courtyard of some (imaginary) institution—prison or asylum—women take exercise, walking in couples. They are watched by a warder who stands near a long covered passage, open at the sides, which skirts an octagonal building. The lofty and somewhat fantastic pile of buildings across the yard stands in strong light and deep shadow. The foreground is heavily shaded, but at the foot of the print is a white strip which contains the title, AN AIRING YARD, lightly etched.

ETCHING.

$5\frac{7}{8} \times 6\frac{3}{8}$ ;  $150 \times 163$

About fourteen impressions, six of which were printed in 1907. B., D. (both early impressions). M. Wien.

Exhibited at the New English Art Club, April, 1903, No. 1. In this etching the artist aimed at, and achieved, an archaic effect. It was partly suggested by a woodcut in a book entitled "The Great World of London," which contains many illustrations of prisons from photographs by Herbert Watkins, of Regent Street.

122.—LITTLE THAMES.

1903

BARGES and boats on the river, sketched from a point near the end of Lower Thames Street. Two round arches to

the left belong to a City warehouse of some architectural dignity. Low down on the right is the signature *M. Bone*.

ETCHING.  $2\frac{5}{16} \times 7\frac{5}{8}$ ;  $59 \times 194$

Six impressions, four of which date from April, 1907, when the plate was destroyed. D. (early impression). Berlin, B., M. (all 1907).

123.—LONDON BRIDGE.

1903

ON the right a number of barges near the shore and a man climbing a ladder. Farther back the first span of the bridge with the scaffolding erected for the widening of the bridge in 1903. Unfinished.

DRY POINT.  $5\frac{3}{8} \times 12$ ;  $135 \times 305$

A slight sketch, the further progress of which was thwarted by the zeal of a policeman. Two impressions. B., D.

124.—TOY'S HILL, KENT.

1903

ON the left, in the middle, and on the right sheds and out-houses with trees adjoining them. Beyond, a wide view over fields, hedges, and woods to a distant line of hills rising out of the Weald.

DRY POINT.  $4\frac{1}{2} \times 9$ ;  $115 \times 229$

Five impressions, in two states.

- I. The Weald light and misty; no lines in the sky. One impression.
- II. The distance reworked and much more definite; rain in the sky. An additional tree has been inserted to the left of the sheds in the middle of the plate, and to the right a man, horse and cart have been put into a field vacant before; another man stands at the edge of the field. Four impressions. B., D., M.

This is the earliest experiment in a new use of dry point for landscape. It compares unfavourably with the successes which were soon to follow.

125.—SURREY MOOR, ELSTEAD.

1903

RISING ground with small copses or clumps of trees at intervals. One white house with outhouses, flanked by trees, a little to right of the middle of the plate; farther to the left some low sheds or farm buildings.

DRY POINT.  $3\frac{1}{2} \times 12$ ;  $89 \times 304$

Seven impressions, of which six were printed in April, 1907; the plate was then destroyed. Berlin, B., D., M. (all 1907).

126.—THE RED FARM, ELSTEAD.

1903

FARM buildings, with a cart under a shed, towards the left. Trees on the left and behind the farm. A few hasty lines in the sky.

DRY POINT.  $14\frac{7}{16} \times 19\frac{1}{2}$ ;  $366 \times 494$

Three impressions. B., D., and another collection.

127.—THE WEIRS, WINCHESTER.

1903

WOODEN rails, interrupted by a foot-bridge leading to THE BREWERS' ARMS, line the path along the Itchen. On the farther bank is a mass of foliage. A man leans over the rails on the left, looking at the water, and another stands on the bridge. The foreground is left blank. Unfinished.

DRY POINT.  $6 \times 9$ ;  $151 \times 229$

The one early proof (D.) is touched with pencil. Four additional impressions (B., 2, D., M.), taken in April, 1907, before the plate was destroyed, contain some slanting lines towards the left which look like rain, but were only caused by accident in the process of cleaning the plate.

## 128.—WINCHESTER FROM HILLS.

1903

AN unfinished sketch taken from the slopes of St. Catherine's Hill. The embankment of the Great Western line to Southampton is seen in the middle distance; beyond it, to the left, the slopes of St. Giles's Hill; near the middle of the plate the Guildhall tower; then, to the right, the Cathedral, the tower of the College Chapel, and the spire of St. Thomas's Church, which would appear, in nature, on the extreme left. On the left, near a haystack, is the signature *Muirhead Bone*.

DRY POINT.

6 × 9; 153 × 228

Three impressions, the earliest of which is at Berlin; the other two were printed in April, 1907. B., D.

## 129.—WINCHESTER FROM WATERMEADS.

1903

IN the foreground is the narrow branch of the Itchen which runs parallel with the foot-path to St. Cross. A willow growing on the right bank of the stream spreads its branches on both sides across the plate. In a space below the branches on the right we see the distant nave and tower of Winchester Cathedral. The signature *Muirhead Bone* is placed low on the left.

DRY POINT.

 $5\frac{1}{16} \times 8\frac{11}{16}$ ; 128 × 220

Five impressions, four of which were printed in April, 1907. B., D., M.

## 130.—ST. CROSS, WINCHESTER.

1903

ON the right the Norman church and the end of the west wing of the adjoining Hospital of St. Cross (to restore

topographical accuracy the print must be held to a mirror). On the left the trunk and lower branches of an elm, round which a number of the brethren sit or stand; there are six persons to left of the trunk and four to the right, of whom one is very slightly sketched. There are other figures about the middle of the plate, near the church.

DRY POINT.  $8\frac{1}{16} \times 11\frac{5}{16}$ ;  $227 \times 287$

Four impressions. B., M., R., and another collection.

131.—THE WALLS OF SOUTHAMPTON.

1903

TOWARDS the right, in the middle distance, are the old town walls, of height sufficient to conceal the lower storey of the houses behind them. Near the middle of the plate is a tall steeple springing from a square church tower; a smaller spire appears on the right. The buildings in the left half of the plate are merely drawn in outline.

DRY POINT.  $3\frac{9}{16} \times 7\frac{1}{16}$ ;  $90 \times 198$

Four impressions, in two states.

- I. As described. Three impressions, of which the earliest is at DRESDEN; the other two (B., D.) were printed in April, 1907.
- II. The buildings to the left a little more defined; the outlines are strengthened and two of the blank walls are partly shaded, one with horizontal, the other with vertical lines. One impression, taken in April, 1907, just before the plate was destroyed. M.

132.—TRINITY BRIDGE, CAMBRIDGE.

1903

IN the foreground to the left boats and Canadian canoes; one of the latter is named RHODA. In the distance two arches of the bridge are seen; across the Cam is a lawn with trees. The left side remains unfinished.

DRY POINT.  $7\frac{7}{8} \times 8\frac{7}{8}$ ;  $202 \times 225$



Two impressions. D. and another collection. An accident led to the plate being destroyed after yielding only two proofs. The subject was then repeated in reverse; the second plate is inferior to the original work.

133.—TRINITY BRIDGE, CAMBRIDGE, REVERSED. 1903

THE same composition repeated in reverse, after the destruction of the first plate, so that the boats and canoes are now on the right side. There is again a canoe named RHODA. One of the canoes near the opposite bank has a small sail hoisted. The signature *Muirhead Bone* is in the lower corner on the left.

DRY POINT.  $8\frac{3}{8} \times 7\frac{7}{8}$ ;  $212 \times 200$

Seven impressions, in two states.

- I. Before the signature. The rarer state. M.
- II. As described. Four impressions were printed in 1907. B., D., M.

134.—GARRETT HOSTEL BRIDGE, CAMBRIDGE. 1903

A ROWING boat is just clearing the bridge on the right; a man leans on the parapet. Near the further shore, overhung by trees, is a Canadian canoe with a small sail; several empty canoes lie nearer to the front. Low down on the left is the signature in full.

DRY POINT.  $4\frac{7}{16} \times 6\frac{7}{8}$ ;  $112 \times 175$

About seven impressions, in two states.

- I. There is an empty space, 45 mm. in length and 13 mm. in width at the broadest part, in the left upper corner. The sail is entirely white. On the side of the bridge in the foreground there is only vertical shading and the parapet is not continued to the edge of the plate. At least two impressions. BERLIN, M.
- II. The trees are carried almost to the top of the plate, so that the large empty space and some smaller gaps are filled up. Some

shading on the sail. The parapet continued to the front; some horizontal shading on the side of the bridge, and retouches in several other parts. B., D.

135.—CAMBRIDGE BREWHOUSES.

1903

ON the right are the brewhouses with double high-pitched roof, overhung by branches of a tree. Nearer the foreground is a hoarding. The ground slopes down to the left, where there are figures, varying in the different states. Further back a spire rises behind a dense mass of trees; more to the left are two square towers and other buildings.

DRY POINT.

7 × 12; 178 × 305

Four impressions, in three states.

- I. The hoarding is nearly white, but contains an advertisement of coffee. There are a man and woman walking to the right below the two square towers; a man sits on the ground, beating a carpet, and a boy sits behind him, looking to the left. The sky is shaded with a few light strokes wide apart. No signature. One impression. M.
- II. The burr has been removed from the figures and the buildings to left of the two square towers, leaving all that side of the plate much lighter. One impression. R.
- III. A line has been ruled across the plate  $\frac{3}{4}$  in. below the top. Two men stand to left of the hoarding, which has been shaded, so that the advertisement has vanished. The carpet-beater and boy are gone, and the other two figures are now transferred to the place formerly occupied by the carpet-beater. The background on the left is altered and there is much more work on the sky, especially round the spire and above the towers. The projecting branches have been removed from the tree on the right, so that it no longer overhangs the brewhouses. The signature *Muirhead Bone* appears low down on the right. One impression, much drawn upon. B.
- IV. The ruled line, the signature, and all the work in the right lower corner almost effaced; the burr reduced all over the plate, resulting in a pale and blurred effect. One impression. B.

This subject has also been called *Parker's Piece, Cambridge*.

VARIOUS conveyances are stacked under a shed, open in front, which is carried along two sides of a stable yard. On a board to the left against a house behind the shed we read JOB MASTERS, MOORE & SONS. More to the right are two gable-ended lofts; the second carries a dovecote and a weathercock. A man stands near a ladder which gives access to the second loft. In the corner of the yard an ostler holds a horse by the bridle and talks to a seated friend. Signed in the foreground, towards the right.

DRY POINT.  $8\frac{3}{16} \times 9\frac{5}{8}$ ;  $209 \times 245$

Thirteen impressions, in two states.

- I. The gable end of the left-hand house is fully shaded with horizontal lines only from the ridge of the roof to just beneath the top window; below that the wall is almost blank. Before the signature. At least four impressions. B., D., M., and another collection.
- II. The rest of the gable end shaded to the bottom with vertical lines. The signature added. The commoner state. DRESDEN, D.

Exhibited, Society of Twelve, 1904, No. 102.

A VIEW from a back yard through the interior of a cottage, in which a woman sits sewing, and out through the open front door to the street beyond. The signature *Muirhead Bone* is placed low down, to the left of a pail.

DRY POINT.  $12\frac{1}{2} \times 9\frac{1}{2}$ ;  $319 \times 240$

About nine impressions, in two states.

- I. Dimensions as described. A wide strip on the right, measuring at the top 44 mm. or  $1\frac{3}{4}$  in., at the bottom 56 mm. or  $2\frac{3}{8}$  in. remains vacant. Two impressions, BERLIN, M.; that at Berlin bears the note, "*2nd proof.*"

- II. The plate reduced on the right to the width of 195 mm. or  $7\frac{1}{8}$  in. Five impressions of this state were printed in April, 1907, when the plate was destroyed. WIEN, B., D., M.

This subject has also been called *Elizabethan Domesticity*.

138.—THE MARKET PLACE, ELY.

1903

A TREE shades the foreground; the houses beyond are clearly seen in bright sunshine and drawn with minute detail. The sign of THE CLUB INN projects from a house on the left beyond the tree. The full signature, indistinct in most proofs, is placed low down towards the left.

DRY POINT.

$4\frac{3}{8} \times 7\frac{1}{2}$ ; III  $\times$  I89

Nine impressions, in four states.

- I. The foliage of the big tree, on the right side, hangs in the air without visible attachment to the branches, and on the left side a patch is left light and incomplete. The signboard of the Club Inn has the lettering but is not shaded; a board slung between two houses, near the signboard, has no lettering. Three chimneys of the more distant houses on the farther side of the street are without chimney-pots. Before the signature. Two impressions. M. and another collection.
- II. The light patch among the leaves is worked over, the outlying foliage is connected with the main mass of the tree and the work is carried up to the top of the plate; the signboard is shaded over and there are letters on the other board; chimney-pots are added and finishing touches bring out detail in other places too numerous to mention. The signature inserted. M.
- III. The burr has been scraped down from the foliage on the left of the trees, restoring somewhat the effect of the original light patch; also from the leaves along the top edge of the plate on the right and from a narrow strip down the left side. D., R.
- IV. Chimney-pots and street lamps retouched. The patches of shadow projected on the road by the houses on the right are much enlarged. There is a long scratch in the sky and another across the light part of the road. One impression, printed in 1907. B.

## 139.—LONG KING'S LYNN.

1903

A row of posts along a road-side in the foreground, then long grass, a shed, some sails and masts and on the right warehouses and the two square towers of St. Margaret's, the principal church of King's Lynn. Low down on the right the signature *Muirhead Bone 1903*.

DRY POINT.

 $5\frac{1}{8} \times 12\frac{3}{8}$ ; 130 × 315

Two impressions (D., M.), besides a weak proof so much retouched with the pen that it counts as a drawing rather than a print. The best impression was exhibited at the New English Art Club, October, 1905, No. 65.

## 140.—LONG KING'S LYNN, REVERSED.

1904

THE same composition reversed, with modifications. The space between the houses and the shed is wider; a man and a woman stand in front of the shed. Low down on the left is the signature in full.

DRY POINT.

 $5\frac{1}{8} \times 12\frac{3}{8}$ ; 130 × 315

Three impressions, in two states.

I. Before the signature.

II. As described.

This repetition, inferior to the first plate, dates from 1904.

## 141.—SMALL KING'S LYNN.

1903

ON either side a boat moored near the shore is cut by the edge of the plate. Near the boat on the left is a cart, and a little more to the right two boys of unequal height stand looking at the water. The distant shore is indistinct, but

on the right we see part of the town of King's Lynn, including the two square towers of St. Margaret's Church. Signed *Bone* low down on the left.

SOFT GROUND ETCHING.  $3\frac{7}{8} \times 5\frac{1}{16}$ ; 100 × 151

Eight impressions, five of which date from 1907. Berlin, B., D. (with the original drawing), M. (one of the three early impressions).

142.—FISHER'S CREEK, KING'S LYNN (FIRST PLATE). 1903

IN the foreground are the same boats and cart as in No. 141, but we see much more of the boats. A man lies in the cart, another sits on the shaft, and a third stands leaning against the end. In the space between the cart and the boat on the right are four men and a dog. The distant shore is more distinct than in the etching; there are several small rowing boats on the water; the buildings of the town are more defined and to the right of the church we see some long warehouses, a tall chimney, and the masts and rigging of two or three ships.

DRY POINT.  $4 \times 10$ ; 102 × 255

One impression. M.

143.—COULTON'S DOORWAY, KING'S LYNN. 1903

AN open door; to the left a twisted column; over the door a tablet with the inscription COUNTRY DRY POINTS, MUIR-HEAD BONE, 1903, very lightly scratched. Beyond the doorway we look through a round arch into a courtyard clothed with creepers. On the farther side a maid stands at a door which is surmounted by a bust. The central

portion of the plate is finely wrought, the remainder very unfinished and on the right quite blank.

DRY POINT. 9 × 6; 228 × 153

Fifteen impressions, in two states.

- I. As described. Five impressions. Those at BERLIN and in the collection of Mr. Coulton, owner of the house depicted, are early; three more (B., D., M.) were printed in 1907.
- II. The plate reduced, the columns being cut off and the finished portion alone being preserved. The dark doorway is more deeply shaded. The signature *Muirhead Bone* added low down on the left. 7 $\frac{3}{8}$  × 3 $\frac{1}{2}$ ; 187 × 92

These alterations were made in April, 1907, when ten impressions of the second state were taken; the plate was then destroyed. B., D., M.

144.—ALFRISTON, SUSSEX. 1903

A ROAD leading into the village; on the left the church spire rises behind a long straight roof; near it are ten birds flying; on the right farm buildings, a rick, and small trees.

DRY POINT. 4 $\frac{1}{2}$  × 9; 115 × 228

Three impressions. B., M. (both printed in 1907; in these two there are scratches in the sky which are absent in the only original impression).

145.—WILMINGTON, SUSSEX. 1903

IN the foreground to the left is a road along which a woman advances with a basket on her arm. Below the road lies the Cuckmere Valley; on a low hill beyond it stands the village, with a low wooden spire in the midst of trees. Signed *M. Bone* in the left lower corner.

DRY POINT. 7 × 10; 177 × 254

Nineteen impressions, in six states. Seventeen have been compared; the state of the remaining two is not recorded. The differences of state are slight.

- I. Before the signature; before two bushes which stand up near the right side on the level of the village. Three lines slanting from left to right, 47-58 mm. from the left side and near the bottom of the plate, stand alone. One impression.
- II. The two bushes added. One impression.
- III. The third line has been lengthened at the top and a fourth slanting line, with three short, emphatic strokes across it, has been added on the right of the three mentioned above. Two impressions; one of them is at DRESDEN, clean wiped without sky.
- IV. The shape of the second bush from the right side of the plate has been altered. Additions have been made to the group of lines mentioned above, making six slanting lines in all. Two women at the turn of the road, scarcely recognisable in the earlier states, are more defined. One ineffective impression on thick white paper. B.
- V. The signature inserted. Ten impressions, some of them printed in a sepia tint varying in depth, with different sky effects. D.
- VI. A group of strokes a little way to the right of the signature, and beneath the feet of the woman on the road, has been burnished out. Two impressions.

Exhibited, Society of Twelve, 1904, No. 105.

146.—GODALMING.

1903

In the foreground a pond with straight sides lined with willows which are reflected in the water. Near the angle at which the long and short sides meet is a punt, and a boat is moored about half-way across the short or right-hand side. The town of Godalming rises across the water. Signed, low down on the left, *Muirhead Bone*.

DRY POINT.

$4\frac{1}{2} \times 8\frac{7}{8}$ ;  $115 \times 228$

Twelve impressions, in two states.

- I. A tall willow near the left end of the pond extends its straggling branches to the top of the plate. One impression. M.



- II. Instead of this one tall tree there are two distinct willows with trunks and foliage highly finished and stopping short about an inch from the top of the plate. A poplar, a little to the right of these trees, is much more finished than before, and many of the roofs are more shaded. Part of the reflections in the water is burnished out, and the signature has lost its burr and become almost invisible. Eleven impressions, six of which were printed in April, 1907. BREMEN (early); BERLIN, WIEN, B., D., M.

147.—CLARE MARKET.

1903

ALL the foreground is occupied by a large, open space cleared of buildings in the course of opening up Kingsway, the new thoroughfare from Holborn to Aldwych and the Strand. On the further side and on the right are two rows of houses of unequal size; the spire of St. Mary's Church in the Strand rises towards the left above the roofs.

DRY POINT.

$5\frac{1}{2} \times 12\frac{3}{8}$ ;  $138 \times 315$

Twenty impressions. Berlin, B., D., M. Exhibited, New English Art Club, Spring of 1904.

Nos. 148-157 were published by Messrs. Obach and Co. early in 1904 in a portfolio entitled "Ten Drypoints by Muirhead Bone." The title-page bears, in addition to the list of contents, an announcement that "The edition is limited to 35 sets and the plates are destroyed." Certain subjects vary in state, but no trial proofs, as distinguished here from first states, were included in the published portfolios. The Birmingham, Budapest, and Vienna collections possess complete sets.

148.—SOUTHAMPTON, FROM ELING.

1903

A DISTANT view of Southampton across the water, with a

spire near the middle of the plate. Near the foreground are boats with masts, the second of which carries a small square flag, and on the right two thatched sheds. Low down on the left is the signature *Muirhead Bone*.

DRY POINT. 6 × 8 $\frac{3}{8}$ ; 151 × 208

Three trial proofs and one published state.

TRIAL PROOFS.

- A. There is no flag, and a slight gap in the flagstaff. The man with his head bent to the left just in the middle of the plate is nearly white; the two figures to the right are unfinished and lack heads. In the finished state there are eight fine downward strokes on a patch just to the right of the small boat which ends three inches from the right side; the trial proofs have a blank patch at this spot. Three proofs, not differing in state, two of which are printed on thick yellowish paper, the third on the thinner and paler paper used for the bulk of the edition. B., M. (a proof on each sort of paper).

The earliest of the series, done from nature in May, 1903.

149.—OLD AND NEW GAIETY THEATRES.

1904

A SKETCH of building operations in connection with the Holborn to Strand improvement. On the right a row of carts is drawn up at the foot of a high, blank wall. Low down on the left, near a gangway or foot-bridge, the signature *Muirhead Bone*.

DRY POINT. 9 × 8 $\frac{7}{8}$ ; 229 × 227

Two trial proofs and two published states.

TRIAL PROOFS.

- A. A space 38 mm. in width of the building on the right remains white from top to bottom. All the foreground remains empty to right of the man with his spade resting on the ground in the middle of the plate. The foot-bridge on the left has no lines across it marking the steps. No signature. Two proofs. M.

PUBLISHED STATES.

- I. Finished and signed. The sky in the left corner consists of very fine lines, close together and almost perpendicular, extending 1 in. or 25 mm. from the left edge. The smoke on the left is light. Just to the right of the high-pitched roof in the middle of the plate some tall projecting spars shown in the trial proofs have been burnished out and replaced by low chimney-pots nearly of equal height.
- II. The original sky has been taken out and replaced by a few light, irregular lines, slanting a little to the left, extending 70 mm. or nearly 3 in. from the left edge. The smoke is darkened. The chimney-pots are raised and uneven in height. There is fresh work just to left of the little flagstaff 92 mm. from the left edge of the plate. BIRMINGHAM, BUDAPEST, WIEN, D.

Done at Chiswick early in 1904, from a drawing.

150.—CHISWICK.

1904

IN the foreground a group of barges, one of which is marked HAMMERSMITH 932. The curving bank of the Thames, as it recedes into the distance, is lined by wharves and factories with high chimneys towards the left, and then by lower houses, including Hammersmith Terrace, screened for a short distance by a row of poplars. Several rowing boats ply to and fro upon the river. Signed in full at the bottom of the plate towards the right.

DRY POINT.

$7\frac{1}{4} \times 8\frac{3}{4}$ ;  $185 \times 224$

Three trial proofs, in two states, and three published states.

TRIAL PROOFS.

- A. Before the low-lying barge in the foreground and before the signature. The plate measures  $188 \times 227$  mm. To left of the man leaning forward on the barge farthest to the left is another man, with an interval between him and the edge of the plate. Two proofs, one of which is cut down within the plate-mark. B., M.

- B. The plate cut on the left and at the bottom to the dimensions given above. The second man is now cut through by the edge of the plate. No fresh work on the plate. One proof. M.

PUBLISHED STATES.

- I. As described. The man leaning forward on the left has been taken out and put in again; his hat now touches the left edge of the plate. There is a man standing erect to right of him. On the barge in the foreground, above the signature, is a thick, short post. To the right of this post there is a single horizontal line, followed by four strokes slanting from left to right. Above this line comes the curved outline of the barge. M.
- II. Several additional lines and cross strokes have been added to right of the post, and the original upper outline of the barge has been burnished out. BIRMINGHAM, BUDAPEST.
- III. The outline of the barge in the foreground is now raised, and runs straight and almost level with the top of the thick post. Above this barge the water has fresh horizontal shading, and there is slight vertical shading (seven lines) on the oblong stern of the next barge above. D.

Done from nature in February or March, 1904. The latest of the series.

151.—BREWHOUSES, SOUTHAMPTON.

1904

ON the left, behind a fence, are buildings half hidden by trees and a tall mast carrying a weathercock. In the distance on the right are willow trees and boats, and a rowing boat lies stranded in the foreground. The full signature is in the lower corner in the left.

DRY POINT.

$6 \times 8\frac{7}{8}$ ;  $152 \times 227$

One trial proof and one published state.

TRIAL PROOF.

- A. One proof only, showing a minute difference from the published state. The lowest house and furthest towards the right has a chimney surmounted by a white triangle, which in the trial proof is intact. In the published state the line forming the left side of this triangle has been retouched and prolonged downwards beyond

the angle, but the extension shows very faintly in many impressions. The trial proof is readily distinguished from one of these by the extreme freshness of the burr and by its browner colour. M.

Done from a drawing early in 1904.

152.—CAMBRIDGE MIDSUMMER FAIR.

1904

ON the left is a van approached by wooden steps; a man and a woman stand near it, conversing, under a tree. Further back is a large tent or booth covered with canvas on which the inscription, ROYAL CIRCUS, can be read with difficulty. Another van occupies a conspicuous position near the middle of the plate; more vans, tents, and booths flying flags are seen in the distance. The full signature is in the lower corner on the right.

DRY POINT.  $3\frac{5}{8} \times 6\frac{7}{8}$ ;  $93 \times 175$

One trial proof and one published state.

TRIAL PROOF.

A. The canvas covering on the left is not yet shaded, so that ROYAL CIRCUS is distinctly legible. Unique. M.

Done from a drawing early in 1904.

153.—SOUTH GATE, KING'S LYNN.

1904

ON the right a Gothic gateway in a tower. Outside the gate the road is carried by a bridge over a moat. On the bridge are three men on foot and one mounted, who rides fast towards the left. The front is waste ground with a bank sloping down to the moat. The signature *Muirhead Bone*, almost illegible in some impressions, is in the lower corner on the right.

DRY POINT.  $8 \times 6\frac{1}{16}$ ;  $203 \times 178$

Two published states, which differ slightly; the printing of the sky varies much throughout the impressions.

- I. About an inch above the end of the bridge and just to the left of the flanking buttress of the gate is a small opening in the wall, which tells as a dark round patch. The sloping tops of two buttresses which flank a doorway near the level of the water are shaded only with horizontal lines. BUDAPEST, STUTTGART.
- II. Instead of the small, round opening, there is a lancet window, not very clearly defined. The tops of the buttresses are further shaded with vertical lines. The hat and back of the last of the figures crossing the bridge have been retouched. BIRMINGHAM, BUDAPEST, D.

Done from a drawing early in 1904.

154.—ELY CATHEDRAL.

1903

A WIDE landscape with the cathedral in the distance, seen across a ploughed field whose furrows converge towards the middle of the plate. In the foreground is a road, light towards the right and shaded towards the left, where a waggon is approaching a shed. On the extreme right is a tree cut by the edge of the plate. At the bottom, towards the right, is the signature *Muirhead Bone 1903*. The upper corners of the plate are rounded.

DRY POINT.

$5\frac{7}{8} \times 14\frac{1}{8}$ ;  $149 \times 379$

One trial proof and one published state.

TRIAL PROOF.

- A. The plate measures  $7\frac{1}{8}$  in. or 202 mm. in height. There are light clouds in the sky, which were afterwards effaced. Of the waggon towards the left nothing exists but one wheel. There is a man (afterwards worked over) standing in the road almost directly below the lantern of the cathedral. The road to the left is white and the furrows do not extend to the gate of the field. The foreground on the right is less heavily shaded, and there is no signature. Unique. M.

Done on the spot in July, 1903.

THE same composition as in No. 142, but repeated in reverse, so that the town of King's Lynn is seen on the left. An anchor is seen in the foreground towards the left; the signature *Muirhead Bone* is in the left lower corner.

DRY POINT.

4 × 10; 102 × 255

Two published states.

- I. To the right of the group of four men near the middle of the plate is a dog, looking to the right. A single line, long and faint, the result of an accidental scratch, crosses the mast of the sailing boat on the right.
- II. The dog and the line alike are burnished out; the burnisher has left conspicuous traces in the sky. BIRMINGHAM, BUDAPEST, D.

Done at Alfriston, from the first plate, in September or October, 1903. In this case the etcher has displayed astonishing skill in copying without any loss of freshness or beauty a first plate which an unlucky accident had compelled him to abandon. Similar attempts in the case of Nos. 132-133 and 139-140 were far from achieving a like success.

IN front is the Cam; on the farther bank are trees to the left and then a long, low building inscribed FOSTER UNIVERSITY BOAT HOUSE, with adjacent buildings and then more trees. A bit of the near bank is seen on the extreme right. On the left, in the shadow of the large tree, are two rowing boats in the water. The signature *Muirhead Bone*, in very small letters, is low down on the right.

DRY POINT.

5 $\frac{3}{4}$  × 9 $\frac{3}{4}$ ; 146 × 249

Two trial proofs, in the same state, and two published states.

TRIAL PROOFS.

- A. Before the signature and before the reflection in the water of a flagstaff among the trees towards the right. At the left end of the boathouse there is an "eight" with its bows to the water, slanting a little from left to right. The parasol of the lady in the boat is hardly begun, and the man in the boat above, nearer to the bank, has no hat. Two impressions. B., M.

PUBLISHED STATES.

- I. The big tree on the left is light and feathery at the top.  
II. The light part of the tree is much worked over and filled up, so as to present an appearance more uniform with that of the lower branches. Late impressions show that the plate has been a little retouched below the trees towards the right. BERLIN, BIRMINGHAM, BUDAPEST, D.

Done on the spot in June, 1903.

157.—THE HAYSTACK.

1903

THE stack, towards the right, is combined with a thatched, lean-to shed, one compartment of which shelters a waggon. To the left is a small shed beyond a fence; on the near side of the palings are two ladders leaning against a wall. The top of another ladder projects above the ridge of the haystack. Two birds are flying and two others perch on the top of the stack. In the foreground are three hens; another is seen more to the left and a fifth near the shafts of the waggon. The signature *Muirhead Bone* is low on the left.

DRY POINT.

$7 \times 7\frac{1}{16}$ ;  $176 \times 202$

Four trial proofs, in three states, and three published states.

TRIAL PROOFS.

- A. Two trees, very slightly sketched, stand between the haystack and the ladders on the left. M.



- B. The trees are almost completely burnished out. A few straggling lines, slanting downwards, project beyond the end of the haystack on the right. Two proofs. B., M.
- C. All traces of the trees removed. The projecting lines remain; above them is the top of a ladder standing straight up and projecting  $\frac{5}{8}$  in. above the top of the haystack. The ladder projecting, in the earlier proofs, above the ridge of the stack more to the left is now burnished out. Signature inserted. A number of impressions of this state were printed; all but one were destroyed. M.

PUBLISHED STATES.

- I. All traces of the tall ladder at the right end of the stack and of the straggling lines at the same end have been effaced; there are some thin slanting lines in the sky instead. The two birds now first appear perched on the ridge. The ladder towards the left end of the stack is put in again, more carefully drawn than in trial proofs A and B. M., WIEN.
- II. Hitherto there had been a man, nearly white, kneeling towards the right on a ledge near the left end of the haystack. This figure is now worked over. A shadow on the wall, just to the right of the smaller of the two ladders in the corner, has been lightened. BIRMINGHAM, BUDAPEST, D.
- III. There is now a man standing in the dark shadow near the left end of the haystack.

Done from nature at Ely in July, 1903.

158.—BOOK PLATE OF LINCOLN COLLEGE, OXFORD. 1904

THE arms of the College surmount a view of part of the buildings with trees at either end. The date 1427 is divided by the mitre above the escutcheon. On the scroll at the top is inscribed LINCOLN. COLLEGE | LIBRARY . . OXFORD. . The signature *M. B.* is at the foot of the escutcheon.

DRY POINT.  $5\frac{1}{8} \times 3\frac{1}{4}$ ;  $132 \times 82$

Two trial proofs, in different states.

- A. The inscription is approximately finished as far as G in COLLEGE; E and LIBRARY are very lightly scratched; the buildings are not begun. The stags on the sinister side of the shield and the Virgin

and Child beneath the lower mitre are slightly traced in outline; the star is also in outline, and the tinctures are incomplete. D.

B. The arms completed. With the buildings, but before the signature. There is only one dot before and after OXFORD. B.

After the completion of the work two proofs were printed from the copper before steel-facing. These differ slightly in quality, but not in state, from the ordinary impressions of the book plate. Impressions were presented by the Rector of Lincoln College in 1905 to the public collections at Berlin, Boston, Bremen, Dresden, London (British Museum, Victoria and Albert Museum), Stockholm, and Vienna.

159.—WATERLOO BRIDGE.

1904

THE piers of the bridge rise in sharp profile on the left. A barge is passing under the bridge beyond the second pier. A group of buildings on the further (south) side of the Thames includes a tall arched structure resembling a window, which is the transparency, illuminated every night, advertising Californian Wines, Big Tree Brand. The word WINES, on the left, is the only allusion to this commercial enterprise that is suffered to appear.

DRY POINT.

$8\frac{7}{8} \times 4\frac{1}{4}$ ;  $227 \times 108$

One impression, cut down along the plate-mark on the right, and within it on the left, to the width given. The plate itself extended about 1 in. farther to the left. The buildings shown, being to the east of the bridge, would appear in nature to the left of it; they have been sketched, however, directly on the plate. R.

This plate dates from the same day as the commencement of No. 160.

THE tower rises from a group of low warehouses at a distance from the left side of the plate equal to about one-third of its total width. Behind the tower we see the back of the long row of houses which forms the east side of Waterloo Bridge Road, with the spire of St. John's Church at their further end. The near end of this row abuts on Waterloo Bridge, of which two arches are seen. Other buildings rise beyond the bridge, including a small spire and a lofty chimney. There are two empty rowing boats quite in the foreground on the left but most of the river is unoccupied; numerous barges, however, are moored close under the further shore and three rowing boats stand a little way out. (In the trial proofs and first two states one or two rowing boats appear to the right, near the bridge.) The signature *Muirhead Bone* is close to the lower margin, near the empty boats. The subject, as printed, is reversed from nature.

## DRY POINT.

6 $\frac{7}{8}$  × 9; 175 × 228

Seven trial proofs, in three states, and thirty-five published impressions, in five states.

## TRIAL PROOFS.

- A. Before any indication of the bridge, except a slight horizontal line to mark the top; the Shot Tower in outline. In mid-stream, towards the right, one boat only, with two men in it. Two proofs. BERLIN, M.
- B. The tower still in outline; one span of the bridge approximately finished; in front of the space afterwards occupied by the second is a sail; a second boat has been added, carrying three people. Two proofs. B., M.
- C. Windows added on the tower, which is partly shaded, but still very light; the spire, afterwards moved away to the left, now appears just to the right of the Shot Tower, and there are large

additions to the buildings. The first arch of the bridge is more deeply shaded, and the second slightly indicated, but the sail still remains in front of it. The buildings which rise immediately over the bridge in the published states are not yet begun. The burr on the boats reduced. Three proofs. B., M. (two).

PUBLISHED STATES.

- I. Before the signature. The small spire just above the end of the bridge is in outline. There are still two rowing boats, as in trial proofs B and C, out in the river towards Waterloo Bridge.
- II. One of these boats has been burnished out.
- III. The second boat has disappeared. The outline of the small spire has been filled in, and the signature is added. The inscription nearest to the left side of the plate is very slightly indicated. D.
- IV. Part of an additional boat is lightly sketched immediately beneath the signature. Beneath the second span of the bridge, on the right, is a barge; beneath the first is a rowing boat. The barge is indistinctly drawn, its side lightly shaded; immediately under its stern is a small boat with one rower in it.
- V. The barge is more shaded, its stern more defined, and extended as far as the first (from the left) of the two columns on the pier of the bridge, whereas in IV. it barely reached the second column. The small boat has been blended with the stern of the barge. There are several faint horizontal lines on the water just beneath the barge, in a space which was white before. There are other and stronger lines on the water behind the rowing boat, which end just beneath the lamp-post to left of the small spire. BERLIN, WIEN, M.

Exhibited, Society of Twelve, 1904, No. 106.

161.—GREAT STRATFORD MEWS.

1904

A STUDY, unfinished at either end, of the back of the houses on the west side of Stratford Place, as seen from the mews.

DRY POINT.

$8\frac{1}{2} \times 10\frac{1}{2}$ ;  $226 \times 277$

One impression. D.

THE surface of the large plate, most of which is vacant, is divided by a ruled horizontal line into two unequal parts. In the lower and smaller of these is another version of the same subject as No. 161, of much finer quality and more even finish. The subject itself, so far as completed, measures  $5\frac{5}{8} \times 6\frac{1}{4}$  in. or  $145 \times 160$  mm. A few slight notes, including a sketch of a seated man, are placed in a margin to the right. In the upper part of the plate is another very unfinished study of a portion of the Stratford Place houses on a larger scale.

DRY POINT.

$15\frac{7}{8} \times 11\frac{7}{8}$ ;  $400 \times 303$

Four impressions, two of which are complete, while two are cut down so as to show only the approximately finished subject. B. (cut), D. (complete).

The plate on which these sketches had first been made was then used for the much more elaborate work, No. 163.

THE building of a new house (No. 110, New Bond Street) at the corner of Brook Street in the summer of 1904. All the apparatus of scaffolding, cords and pulleys is drawn with great elaboration and many workmen are to be seen standing on ladders or planks at various elevations. Three carts are drawn up close to the building and two others are going down Brook Street to the right. A dark shadow, varying much in the different states, is thrown across the street by the houses on the near side. Signed *Muirhead Bone* near the left lower corner (except in states VI.-VIII.).

DRY POINT.

$13\frac{5}{8} \times 11\frac{9}{16}$ ;  $347 \times 295$

Five trial proofs, in three states, and forty published impressions, in nine states.

TRIAL PROOFS.

- A. The plate, previously used for No. 162, measures  $15\frac{7}{8} \times 11\frac{7}{8}$ ,  $400 \times 303$ . The work is very unfinished, and both proofs of this state are largely retouched with pen and ink, one of them (R.) so much so as to rank rather as a drawing than as a print. It was exhibited as a drawing at the New English Art Club in November, 1904. In the other (B.) the whole foreground is covered with a dark wash. Two placards are attached to the building: on one of them, shaded with horizontal lines only, can be read SYKES & COY. . . . MATERIALS FOR SALE; on the other, not shaded at all, NO ADMITTANCE EXCEPT (ON) BUSINESS.
- B. Both the placards mentioned above are shaded with vertical lines. One proof (M.), much retouched with ink. The work on the margin below the subject is concealed.
- C. The inscription, SYKES, etc., rendered illegible by new strong vertical lines. The foreground heavily shaded with dry point in the manner suggested by a wash of ink on trial proofs A and B. The buildings on the right still very unfinished; no chimneys round the flagstaff, while the other chimneys to the left extend further to the right than in the published states. On the extreme right, instead of the vista down the street, is a single house with a balustrade at the top and sun-blinds. No waggon on the extreme right. No signature or title in the lower margin. Two proofs, one (B.) in brown, on thick paper, printed without any concealment of the lower margin, in which part of the subject *Stratford Mews*, No. 162, is still visible; the other (M.) in brownish black, on thin paper, printed with a false plate-mark below, suggesting the reduction of height to 347 mm., though the true plate-mark is still visible at the bottom of all.

After the printing of the trial proofs the plate was reduced in width to 295 mm. by the removal of 8 mm. from the right side.

PUBLISHED STATES.

- I. Dimensions as described. The waggon added on the right. A vista is opened down the street to the right. The upper portion of the ground, between the irregular outline of the shadow and the house in course of building, is left white. The signature

- Muirhead Bone* appears towards the left of a white strip along the bottom of the print. About four impressions. D. This state was shown at the first exhibition of the Society of Twelve, November, 1904, No. 104, together with a study for the print, drawn in pencil.
- II. Telegraph wires have been drawn across the street on the right. The name BUILDING has been added on the middle of the white strip at the foot. The white space between the shadow and the building is lightly worked over. At least four impressions.
  - III. The outline of the shadow below the cart on the extreme left has been altered. A patch of irregular shape has been opened out of the dark shadow by partially removing the burr. The greatest height of this opening is 7 mm., the greatest width 34 mm. One impression.
  - IV. The opening has been enlarged and now measures 18×61 mm. Three strong lines have been added across the signature and other lines over the word BUILDING. One impression.
  - V. The opening again enlarged. It now measures 40×107 mm., extending to the white strip along the bottom of the plate. One impression.
  - VI. The opening entirely closed up, being worked over again with dry point. The shadow now extends for the first time right up to the cart. What was a white strip at the bottom is now largely worked over. The signature has disappeared and only the last four letters of the title, DING, are still visible. At least two impressions. M.
  - VII. Up to this point the cart on the right had been a covered one, with the driver above the tilt. In this and later states the cart is open and the driver sits lower. A wide strip of bright light crosses the entire foreground. One impression.
  - VIII. The right end of this strip worked over again to the width of 2½ in. at top, 3 in. below. The margin below is heavily inked. One impression.
  - IX. The shadow all filled up again. The upper limit is on the level of the feet of the man and woman, and there is a narrow space of white light between it and the cart. The signature *Muirhead Bone* appears again low down on the left in the margin, beginning 27 mm. from the side of the plate. There is no title. The depth of shadow in the foreground and the amount of ink left on the light strip of margin vary a good deal in different impressions. The commonest state. BERLIN, LEEDS.

IN the foreground are two cottages, with a porch apiece and a chimney-stack between them. In a garden to the left, bordering on the water, linen is hung out to dry. There are two women near the second porch and one standing on the shore to the right; a man stands near the water far to the left. Across the harbour the railway hotel is seen towards the left, and to the right of the cottage roof are houses, sheds and vessels. The downs form a background to the whole.

DRY POINT.

$5\frac{3}{8} \times 9\frac{7}{8}$ ;  $137 \times 252$

Five impressions, in four states.

- I. Before the chimney-pots and before the irregular shading, approximately horizontal, immediately below the woman on the right. Much richer in burr than the later impressions. Unique. M.
- II. With two chimney-pots, one high, one low, but before the shading. Unique.
- III. With both chimney-pots and the shading. Unique. D.
- IV. The high chimney-pot has been taken out, but the low one remains. Many other changes. A second figure has been added beside the woman on the right and another near the cottages. There is more shading immediately below the figure last mentioned. The man on the left has disappeared. There is more shadow on the cottages. The sign-board towards the left is enlarged; the posts and rails standing in the water to left of the cottages are almost effaced. The outline of the distant downs is higher on the left and more defined on the right, where it now rises 2 mm. above the top of the house at its highest point. Two impressions, one brown, the other black. B. and another collection.

HALF-LENGTH portrait of a lady, three-quarter face to right, in a black dress and hat with feathers, sitting. Her right arm rests on the arm of the chair; both hands are shown. Signed *Muirhead Bone 1905* in the right upper corner.



DRY POINT.

$6\frac{7}{16} \times 6$ ;  $164 \times 153$

Unpublished. Sixteen impressions, in four states.

- I. The height of the plate is  $11\frac{5}{8}$  in. or 304 mm. The work on the dress more open than in later states. No shading on the background. One impression.
- II. The hat somewhat enlarged on the left side. The background shaded with vigorous downward strokes from the top of the plate to below the right elbow; there is similar shading, but less, on the right. The chair is more defined and the lines suggesting the skirt are carried lower. One impression, very rich in burr.
- III. The hat reduced again. The strong shading of the background softened down. The signature *Muirhead Bone 1905* added low down on the left. Two impressions. B., and another collection.
- IV. The outline of the right shoulder corrected. The plate has been reduced by cutting off  $5\frac{1}{2}$  in. at the bottom, and the signature thereby removed. A new signature appears without a date in the place described. Twelve impressions, with some differences too minute to be described. LONDON, B.

The sitter is the mother of Mr. Ludwig Gutbier, of Dresden. The portrait was done from life at Chiswick on January 9th, 1905.

166.—MRS. GUTBIER, BARE-HEADED.

1905

BUST, three-quarter face to left, not showing the arms.

DRY POINT.

$5\frac{9}{16} \times 3\frac{3}{4}$ ;  $144 \times 95$

Unpublished. Four impressions, in two states.

- I. Very little shading on the forehead and left cheek; chin unfinished. Two impressions.
- II. Forehead and left cheek more shaded; outline of chin prolonged on the same side; pupils of the eyes darkened. Two impressions, one of which is touched with pencil.

Done from life at the British Museum on January 11th, 1905. Less successful than the first portrait, and therefore not completed.

THE mother, in profile to the right, sits on a chair in front of the fire with her head thrown back, holding the child in her arms.

DRY POINT.

$4\frac{1}{2} \times 5\frac{3}{4}$ ;  $108 \times 148$

Two impressions, one brown (B.), the other black (M.).

The dimensions are reckoned from the plate-mark, preserved at the top and on the left side, to the border-line ruled below and on the right. The subject occupied the corner of a large plate and the proof, not the plate itself, was cut.

This is the most finished of a domestic series, Nos. 167-175, which dates from the early weeks of 1905. The artist's first child, Stephen, was born on November 13th, 1904.

THE mother very slightly sketched, with her left arm drooping across the frock of the baby, which lies asleep on her lap with its head to the left. A border-line, double on three sides, single on the right, is ruled round the subject; on the right and at the bottom there is also another border-line. Just within the latter, at the bottom, is the title STEPHEN & GERTRUDE, 1905. High on the right, within the border, is the signature *Muirhead Bone*.

DRY POINT.

$6 \times 5\frac{3}{8}$ ;  $153 \times 135$

Ten impressions, in two states.

- I. Before any border except the single line on the right; before the signature. There is a slight sketch of the head in another position, lower than that ultimately adopted. The limits of the work in this state are  $5\frac{7}{8} \times 5\frac{1}{4}$  in. or  $150 \times 133$  mm. Two impressions (B.), one of which is touched by hand.

- II. As described. All traces of the second position of the head burnished out. The outlines of the shoulders strengthened. Four impressions. B.

All impressions of this subject so far described are without a true plate-mark except at the top and on the left side. Those of the first state were cut along the limits of the work, the second state was printed with a false plate-mark. Four additional impressions of the second state exist, showing the full size of the plate (7 × 10 in. or 177 × 254 mm.), which also contained No. 169. It was the plate previously used for *Wilmington, Sussex*, No. 145. This subject (No. 168) occupies the upper portion on the right, which was formerly the sky over the village. BERLIN, B., D. (the earliest of the four impressions, brown), M.

- III. (See No. 175.)

169.—GERTRUDE AND STEPHEN, No. 3.

1905

THE mother sits, in profile to the right, and bends over the child in her lap, whose head rests upon her right hand. In the lower corner to the left is the signature *M. Bone*. Done at the left end of the plate formerly used for *Wilmington, Sussex*, No. 145, traces of which may still be seen in the first three states.

DRY POINT.

$7 \times 4\frac{1}{8}$ ;  $178 \times 102$

Nineteen impressions, in four states.

- I. A very slight sketch; the chair just suggested, the hair and sleeve light. One impression. B.
- II. The outline strengthened; more work on the hair, sleeve and front of dress. One impression. B.
- III. Much more finished; plaits of hair added on the top of the head; The dress and chair completed. Two separate impressions (B.) and four, as described under No. 168, showing the full size of the plate. The earliest of these (1905) was printed in brown (D.), the rest (1907) in black. The dimensions given above indicate the limits of the work; there is, however, a true plate-mark except on the right side.

- IV. The plate cut to the size of  $5\frac{1}{4} \times 4$  in. or  $140 \times 101$  mm. The chair more defined; more work on the mother's dress and on the child's head. Signature *Muirhead Bone* in left upper corner. Eleven impressions, printed in April, 1907. BERLIN, WIEN, B., D., M.

States I. and II. were shown at the Spring Exhibition of the New English Art Club at Liverpool, in 1905.

170.—GERTRUDE AND STEPHEN, No. 4.

1905

THREE-QUARTER length; the mother gives the breast to her babe; behind her head and partly hidden by the hair is another sketch of the baby's head, begun near the top of the plate. To the left is a second slight sketch of the mother.

DRY POINT.

$5\frac{3}{8} \times 4\frac{5}{16}$ ;  $135 \times 109$

Three impressions, in two states.

- I. As described. B.
- II. The second sketch of the mother effaced. The baby's head is more completely shaded and modelled with delicate lines. The burr has been removed from the outlines of the shawl in which he is swathed. These alterations were made in 1907, when two proofs only of this state were printed. D., M.

171.—GERTRUDE AND STEPHEN, No. 5.

1905

HALF-LENGTH, the mother bending over her babe and laying her cheek on its head. To the left the signature *Bone*.

DRY POINT.

$3\frac{3}{8} \times 3\frac{5}{8}$ ;  $85 \times 92$

Two impressions, in different states.

- I. There are a few lines down the child's back which do not cross its bib.
- II. The lines are increased and run across the bib. B.

HALF-LENGTH, the mother turned slightly to the right and looking down at the baby, to whom she gives the breast. The background shaded vertically. Low down on the left the signature *Bone*.

DRY POINT, done on the plate previously used for *Clare Market*, No. 147.

There is one early impression (B.), cut to  $3\frac{1}{4} \times 2\frac{3}{4}$  in. or  $82 \times 69$  mm. Three additional impressions from the entire plate (for dimensions see No. 147) were printed in April, 1907. B., D., M.

THREE-QUARTER length. The mother seated in an arm-chair, with the baby lying on its back in her lap. Both her hands are raised and the left hand holds a spoon. The background is shaded vertically. Signed *Bone* to the left.

DRY POINT, also done on the *Clare Market* plate.

Two early impressions, cut to  $3\frac{1}{2} \times 2\frac{7}{8}$  in. or  $90 \times 72$  mm. (B.). Three additional impressions from the entire plate were printed in April, 1907 (see No. 172). The plate also contained an eighth *Gertrude and Stephen*,  $3\frac{1}{4} \times 3\frac{5}{8}$  in. or  $83 \times 93$  mm., of which no separate impressions exist.

TOWARDS the right is the head of the sleeping baby, a light and delicate piece of work. To the left is a slight sketch of Stephen with his arm hanging down, merely in outline.

DRY POINT.  $3\frac{1}{4} \times 3\frac{3}{4}$ ;  $83 \times 95$

Three impressions. B. (1905), D. (1907), M. (1907).

THE child lies on his side with his head to the left; his right cheek and left arm rest upon his mother's dress, which is only slightly indicated. Signed *Muirhead Bone* low down on the left.

DRY POINT.

$2\frac{1}{2} \times 3\frac{3}{16}$ ;  $64 \times 82$

Five impressions. B., D., M.

This subject is merely a portion of *Gertrude and Stephen*, No. 2, and might with justice be described as No. 168, state III. In No. 175 the signature is new and there is additional shading on the baby's head. The plate was cut down to the dimensions given above in April, 1907.

BUST of a lady in spectacles, three-quarter face to the right, reading a book which she holds in her left hand. Signed in full at the top on the right.

DRY POINT.

$3\frac{1}{2} \times 2\frac{11}{16}$ ;  $89 \times 68$

Nine impressions, in two states.

I. Before the signature, the plate measures  $10 \times 9$  in. or  $254 \times 229$  mm.

The surface of the plate is marked out by ruled lines into six compartments of unequal size. No. 1 is blank, Nos. 2 and 6 contain repetitions of *Newhaven, Sussex* (No. 164), which were never printed separately;



No. 3 contains *Mrs. Dodd*, the subject described above; No. 4 contains a second portrait of Mrs. Dodd, full face, heavily shaded, looking down and holding in her arms her little grandson, Stephen Bone, in profile to the left<sup>1</sup>; No. 5 contains an extremely slight

<sup>1</sup> A cut impression of this portion of the undivided plate ( $1\frac{5}{8} \times 1\frac{3}{4}$  in. or  $42 \times 44$  mm.) was described in the first provisional list of Bone's etchings (*Die Graphischen Künste*, 1906) under a separate number, 175, as *Stephen in Profile*. It was at one time the artist's intention to cut the plate and print the baby's head separately, but this was never done.

sketch of the baby's head, to the right. Three impressions were taken in 1907 from the undivided plate. B., D., M. There is also a single proof, printed in 1905, of the *Mrs. Dodd* (No. 3) alone, cut to  $3\frac{1}{8} \times 2\frac{3}{4}$  in. or  $80 \times 70$  mm. B.

- II. As described. The plate was signed, and cut to the dimensions given, in April, 1907. Five impressions. BERLIN, B., D., M.

177.—PORTRAIT OF A BOY.

1905

IN profile to the left; looking down; the head finished, the bust very slightly indicated.

DRY POINT.

$7 \times 5$ ;  $178 \times 127$

One impression. B.

The boy is Basil, son of Professor Gilbert Murray.

178.—HEAD OF MRS. DRUMMOND IN PROFILE.

1905

THE face only, looking to the left and slightly downwards; firmly modelled. Signed *M. Bone* towards the left.

DRY POINT.

$5\frac{3}{16} \times 3\frac{7}{8}$ ;  $132 \times 98$

Four impressions, in three states.

- I. Before the signature. The only indication of the bust is a line  $\frac{3}{8}$  in. long, slanting from the throat. One impression (brown). B.
- II. With the signature. The bust is indicated by a number of lines, two of which extend to the distance of  $1\frac{1}{8}$  in. below the chin. One impression (black). M.
- III. The cheek, chin, and throat retouched. A triangular patch on the throat, which remained white in the earlier states, has now two lines across it near the top, and the outline of the jaw, just above it, has been strengthened. Two impressions (black). D. and Mr. James Bone.

The alterations producing the second and third states were made in 1907.

ON the right a building of which one side is strongly lighted, the rest in deep shadow. A horse and cart stand on the road where the prison ends, while a second horse, carrying a rider, stands out against the horizon. There are low hills in the distance, and water below them; both are light, but the foreground is deeply shaded.

DRY POINT.

5 × 7; 126 × 177

Forty-one impressions. Berlin, Frankfurt-am-Main.

Exhibited, Society of Twelve, 1905, No. 177, and reproduced in the catalogue, also in "Scottish Painting," by J. L. Caw (1908), p. 460. The hills are in Arran, seen across the Firth of Clyde, but topographical details count for little when the subject is romantically treated, as here.

BUILDINGS, partly overhung by trees, occupy the left half of the composition. Near the door of the smithy are a horse and cart and three men. On the right are fields sloping upwards to the back. The sketch was made near Wakefield.

DRY POINT.

4½ × 9¾; 114 × 238

Four trial proofs, in two states, and sixteen published impressions, in two states.

TRIAL PROOFS.

- A. The length of the plate is 10½ in. or 267 mm. The left half is almost finished, but a portion of the roof remains unshaded. There is a low wall in front of the tree in the middle distance, and the haystack to right of that tree has not yet been inserted. The foreground, from the right side as far as the light palings near the door of the smithy, is entirely blank. Two proofs, both



printed with an artificial plate-mark on the right, so that the apparent length is  $7\frac{1}{8}$  in. B., M.

- B. The length reduced to  $9\frac{3}{8}$  in. Roof finished, wall below tree more finished. There is now a clump of bushes on the right, which throws a heavy shadow to the left across the foreground. Two proofs, one of which (M.) is on thick white paper. B., M.

PUBLISHED STATES.

- I. The traces of foliage on the extreme right, and of its shadow, remain visible, though much effaced. They are crossed by slanting lines, thick near the edge of the plate, while there are also some ten or twelve slight lines to the left, varying in length and strength, which end  $1\frac{1}{2}$  in. from the edge of the plate. There is a haystack to right of the tree, which now grows at the edge of a sloping field, not enclosed by a wall. Six impressions. D., M.
- II. The detached lines in the sky are entirely effaced; the main body of the rain lines is much reduced, and the traces of foliage have almost wholly disappeared. Ten impressions. B.

Exhibited, Society of Twelve, 1905, No. 75.

181.—LEEDS.

1905

A MODERN Gothic church with a square tower and high pinnacles dominates a row of small houses in course of demolition. The whole foreground is already laid waste, and navvies with their carts are employed in excavating and clearing away the rubbish.

DRY POINT.

8 × 11 ; 202 × 281

Thirty-four impressions, in two states.

- I. The houses to right of the church tower unfinished. Eight impressions, of which only two were printed in 1905. The first of these, much worked upon with pen and brush, was included among drawings (No. 11) in the second exhibition of the Society of Twelve, November, 1905. The second, a fine proof in dark brown (D.), is distinguished from six further proofs in black, printed in April, 1907, by the absence of a single slanting line in the sky, 19 mm. long, ending 15 mm. from the last pinnacle of the tower towards the right.

- II. A number of slight lines, slanting from right to left, have been added in the sky to right of the tower. The unfinished house on the extreme right and the chimneys of the other houses between it and the church have been completed. The side of the tower adjoining the aforesaid houses is more shaded. Additional lines in the foreground. These alterations were made in 1907. Twenty-six impressions. LEEDS, LIVERPOOL.

182.—LEEDS WAREHOUSES.

1905

THE tall buildings which give the plate its name extend in an irregular and broken line on the farther side of a sheet of water to the left. Near the middle, but somewhat to the right, is a square church tower with high pinnacles. A man sits at the end of a barge moored alongside of the quay in the foreground.

DRY POINT.

6 × 8 ; 151 × 202

One trial proof and forty published impressions, in three states.

TRIAL PROOF.

- A. The church tower is unfinished and much lower than in the published states. Instead of an open vista with warehouses receding to the distance, the composition is closed on the left by a shed with four gables jutting out from the side of the plate. B.

PUBLISHED STATES.

- I. There is a mark in the sky near the top of the plate,  $2\frac{1}{2}$  in. from the left side. Six impressions. B., D., M.
- II. This mark has been erased. About twenty impressions. DRESDEN.
- III. The side of a warehouse extending  $\frac{1}{16}$  to  $\frac{1}{8}$  in. or 20 to 23 mm. from the left side of the plate was white in the earlier states; it is now closely shaded with horizontal lines. About fourteen impressions.

Exhibited, Society of Twelve, 1905, No. 79.

To the left, somewhat high on the plate, some half-dozen sailing boats lie moored along the quay; a lofty warehouse and other buildings are seen between the masts. The signature in full is on the water low down towards the right.

DRY POINT.

$9\frac{3}{4} \times 8$ ;  $249 \times 202$

One trial proof and thirty-six published impressions, in two states.

TRIAL PROOF.

- A. The height of the plate is 11 in. or 28 cm. The work is approximately finished. The quay is continued to the right beyond the last boats, almost to the edge of the plate, and there is an unfinished rowing boat, which was effaced before the first published state was printed. Unique. B.

PUBLISHED STATES.

- I. Before the signature and before the horizon line to right of the last large boat. Traces remain of the distant quay which has been burnished out. About ten impressions. DRESDEN, B., D., M.
- II. The signature inserted. Horizon line added and a swan just below it; marks of burnisher reduced. About twenty-six impressions. D.

Exhibited, Society of Twelve, 1905, No. 76.

TOWARDS the left a sheet of water, with two ducks near the front. Across the water a line of low buildings, with a tower rising behind them on the right; before them is a long, narrow foot bridge. In the middle of the plate is a sailing boat, then trees, and near the front a boat ashore with mast and no rigging. In the foreground, long, shallow steps descending from the right towards the water. The signature *Muirhead Bone* is in the lower corner on the left.

DRY POINT.

$9 \times 7\frac{1}{16}$ ;  $228 \times 202$

Three trial proofs, in two states, and thirty-two published impressions, in five states.

TRIAL PROOFS.

- A. There is an unfinished sketch of a wooden shed with a man standing at the door, begun at the left end (afterwards treated as the top) of the plate. The principal subject is already well advanced. There is an inn (the "Horse and Groom") quite to the left, which was afterwards effaced. The tall mast on the right is hardly begun and the trees are lower. The whole foreground is blank, without indication of steps. Two proofs. B., M.
- B. The sketch at the top of the plate is burnished out. The inn is gone and two brewhouses have taken its place; these in turn were effaced before the first published state. The mast on the right is carried to the top of the plate and the steps in the foreground are begun. One proof, washed, with indications of work to be inserted. B.

PUBLISHED STATES.

- I. Before the signature. A low chimney  $1\frac{3}{8}$  in. (5 cm.) from the left side of the plate is almost white. Five impressions. B., D., M.
- II. Signature added, with additional lines above and to the right of it. The chimney partly worked over with lines slanting from left to right, which are continued towards the right and extend beyond a second and lower chimney. Some strong lines, slanting in the same direction and widely spaced, have been added to the long sloping roof near the tower. One impression. D.
- III. The lines marking steps in the foreground have been carried farther to the front. Six impressions.
- IV. The tower retouched. The long horizontal lines in the foreground have been strengthened, and the lowest, which hitherto stopped short of the signature, is now carried on below it. Two impressions.
- V. The long slanting roof more shaded. A new gable-ended roof has been added on the extreme left. Eighteen impressions.

Exhibited, Society of Twelve, 1905, No. 80.

WATERLOO Bridge, of which three spans are seen, crosses the plate in the middle distance, and Somerset House lies, apparently, on the right bank of the Thames. We are looking to the East; the subject has been drawn directly on the plate, and so appears reversed in the impressions. Signed *Muirhead Bone* in the left lower corner.

DRY POINT.

$12 \times 11\frac{5}{16}$ ;  $306 \times 288$

Fifteen trial proofs, in six states, and forty published impressions, in three states.

TRIAL PROOFS.

- A. The plate measures  $16 \times 12$  in. or  $404 \times 303$  mm. The bridge is very unfinished towards the left, and the work on Somerset House remains light. Cleopatra's Needle is seen on the right. Two proofs. D., M.
- B. Measurements as before, the work much more advanced. More boats are put in, including the barge which remains in all subsequent states at the bottom of the plate. Just below this barge a strong line is ruled across the plate to show where it is to be cut. Cleopatra's Needle has been burnished out and the space which it occupied is partly covered by a tree. Two proofs, one of them (M.) touched with sepia. B., M.
- C. Faint lines are ruled across the plate  $3\frac{1}{4}$  in. above the parapet of the bridge and  $\frac{5}{8}$  in. below the foot of the piers, showing that the artist at this stage contemplated cutting the plate to the size of  $5\frac{1}{4} \times 11\frac{5}{16}$  in. The only proof of this state is drawn upon with pen and ink, and the paper is cut to  $12 \times 11\frac{5}{16}$  in., which was finally adopted as the size of the plate. B.
- D. Measurements as described, the height of the plate having been reduced by 48 mm. at the top and 50 mm. at the bottom; 15 mm. have been cut from the right side. The work approximately finished, but the parapet of the bridge is white except for a short space above the last span on the right. In states B and C there were two rowing boats to the right of the barge and a little above it; the upper boat has now been burnished out. There is a short mast on the barge. One proof. B.

- E. A little more work on the parapet at the far end on the right; the mast burnished out; the signature inserted. This was for a time intended to be the published state, and twenty impressions were taken, one of which was exhibited at the opening of the second exhibition of the Society of Twelve; of these eight were preserved. BERLIN, LONDON. D., M.
- F. The balustrading of the parapet is now put in. A ladder used for repairs, which till now had hung over the side of the bridge, has disappeared. A long low boat, on the left towards the front, which was inserted in state B, has now been burnished out. The remaining boat to right of the barge has also been removed and part of the stern of the barge itself is burnished out. A man now sits in the bows, wielding an oar. There is more definition in the distance under the left span of the bridge. A small spire which appeared over the roof of Somerset House in all the earlier states has been burnished out. One proof. B.

PUBLISHED STATES.

- I. The bridge and buildings have been thoroughly reworked and the finish is now more uniform than in the trial proofs. In the shading of the trees, to the distance of about  $\frac{3}{4}$  in. under the last span of the bridge on the left, lines slanting from left to right are prominent. The spire restored, the stern of the barge put in again and lightly shaded with vertical lines. The man at the rudder is indistinctly drawn, as in the trial proofs. In the later impressions of this state the barge shows signs of wear. Twenty impressions. D., M.
- II. The man at the rudder of the barge is more erect and his legs more defined; the stern is more heavily shaded and other parts of the barge are retouched. The trees are further shaded with cross lines, producing confused masses. On the low portion of the building extending from  $4\frac{1}{4}$  to  $4\frac{1}{2}$  in. or 109 to 116 mm. from the left plate-mark, there are no windows *above* the columns, which are themselves indistinctly made out. Two impressions, both in private collections in London.
- III. On the low portion of the building mentioned above are three indistinct dark patches representing windows, just beneath the roof; the columns are made more prominent by darkening the spaces between them more evenly. The dark spaces representing windows on the portion of wall immediately above the first pier of the bridge are similarly more defined and more strictly rectangular in shape; in II. the outline on the left side of the six

windows on the left was irregular and ragged. The shadow cast on the roof by the pediment near the spire has been extended and darkened. The cornice just to left of this pediment, which in II. was so light that divisions between the blocks of stone were clearly visible, has become quite dark. The shadow beneath the cornice has been deepened along the whole of the principal façade. Eighteen impressions. DRESDEN, LEEDS.

State I. is reproduced in "The British Government Exhibit at the New Zealand International Exhibition (1906-1907)," compiled by Sir I. Spielmann, p. 173.

186.—THE BALLANTRAE WHEELWRIGHT. 1905

THE wheelwright stands at the door of his cottage on the Ayrshire coast. At his back is a cart, and a number of detached wheels are propped against a stone wall on the right.

DRY POINT.  $6 \times 8$ ;  $150 \times 202$

Unpublished. Three impressions. B., D., M.

187.—THE AULD BRIG, AYR. 1905

ONE span of the bridge is seen, with scaffolding under the arch. Signed *Muirhead Bone* low down on the left. Unfinished.

DRY POINT.  $4\frac{1}{2} \times 3\frac{3}{8}$ ;  $108 \times 87$

Fourteen impressions, in two states.

- I. Eight impressions. See the description of the trial proofs of No. 188. So far as regards No. 187 there is no difference of state between them. (No. 188 was cut off and printed separately in the autumn of 1906.)
- II. The plate was further reduced to the dimensions given for No. 187 in April, 1907; at the same time the signature was added, and the plate was destroyed after yielding six impressions. B., D., M.

A SMALL TOWN dominated by a modern Gothic church with a lofty spire, which stands nearly in the middle of the plate. Towards the left a smaller and older church. No signature.

DRY POINT.

$3\frac{9}{16} \times 8$ ;  $91 \times 203$

Eight trial proofs, in five states, and forty-two published impressions, in one state.

TRIAL PROOFS.

All of these are from a plate measuring  $9 \times 8$  in. or  $228 \times 203$  mm. The height of the Ossett subject itself is  $3\frac{3}{16}$  in. or 97 mm.; it is bounded by two lines ruled across the bottom. On the lower part of the plate is an unfinished subject: one span of the Old Bridge at Ayr (No. 187), with houses above it (limits of work,  $3\frac{1}{4} \times 3\frac{3}{8}$ ,  $83 \times 88$ ). This subject remained unaltered during the progress of the work on *Ossett*.

- A. Roof of church almost unshaded; white patches in the meadow in the foreground. This meadow is shut in by bushes towards the left; a horse is grazing with its head to the right near a shed, and a two-wheeled cart is indistinctly drawn by a wall to right of the shed. One proof, rich in burr, and extremely different in handling from the somewhat laboured later states. B.
- B. The buildings of Ossett much more defined; the meadow lightly shaded almost all over; the bushes gone. The horse is still grazing to the right; the shed, wall and cart are highly finished. Three proofs. B., D., M.
- C. The horse, shed, wall and cart replaced by an open sloping field. In this state only there are two chimneys of even height on the far side of the town,  $2\frac{1}{2}$  in. from the right side. One proof. M.
- D. The chimneys just mentioned are burnished out. Fresh work in the field to right; a figure which was just outside a triangular patch of field is now brought within it. Two proofs. B., M.
- E. The figures entirely removed from the triangular patch, which is now evenly shaded and crossed at the top by a group of long even lines between two bands of white, as in the finished state. The meadow in the foreground still lacks the final shading. One proof. B.



PUBLISHED STATE.

As described. BERLIN, BRADFORD.

Begun 1905, finished 1906. Exhibited, Society of Twelve, 1906, No. 91.

189.—FARM NEAR WAKEFIELD.

1905

THE farm buildings occupy rather more than half the width of the plate; to the left are bushes and a rick. Hens and chickens peck on the road, and a waggon, covered with a tarpaulin, is drawn up near the house. Two men, standing by the wall, remain unfinished.

DRY POINT.

$7\frac{7}{8} \times 9$ ;  $202 \times 228$

Unpublished. Two impressions. B., D.

190.—BOAT-BUILDING ON THE AIRE, WAKEFIELD.

1905

IN front is water; on the shore beyond is a large boat in process of construction; below it, also on shore, is a small rowing boat, and two heavier vessels, of which that on the left has a mast, are afloat. In the left lower corner is the signature *Muirhead Bone*.

DRY POINT.

$4\frac{1}{2} \times 4\frac{1}{8}$ ;  $114 \times 105$

Five trial proofs, in one state, and thirteen published impressions, in three states.

TRIAL PROOFS.

- A. Before the signature. The plate measures  $4\frac{1}{2} \times 10\frac{1}{2}$  in. or  $114 \times 267$  mm., and contains other boats and houses. The left end was cut off and utilized, the remainder being abandoned. The plate remained in the trial state till the spring of 1907. Four proofs, one of which is touched. B. (two), D., M. There is also a cut impression, the earliest taken, which has been reduced to the size afterwards adopted for the published plate. B.

PUBLISHED STATES.

- I. There are only short patches of shading close under the boat to the right. Two impressions. B., M.
- II. Twenty-one slight perpendicular lines varying in length, averaging about half an inch, have been added to the reflection of the same boat upon the water. Four impressions. B., D.
- III. In the previous states there were two horizontal lines, differing in length, across the water in the foreground. A third has now been added below them. Seven impressions. B., D.

Exhibited, Society of Twelve, January, 1908, No. 13.

191.—KIRKSTALL ABBEY.

1905

A LONG, buttressed wall pierced by a round-arched doorway and surmounted by a bellcote. Trees at either end of the wall. The foreground is light; two small flocks of pigeons have settled on the ground.

DRY POINT.

$8 \times 10\frac{1}{2}$ ;  $202 \times 265$

Unpublished. Two impressions only, in different states.

- I. As described. B.
- II. The plate reduced to  $7 \times 7\frac{3}{4}$  in. or  $179 \times 196$  mm. The work carried very much further. The wall and foreground are heavily shaded; the pigeons have disappeared. B.

192.—THE ADMIRALTY CHAPEL.

1905

A SMALL building of classical design, which was demolished in the course of alterations made for the extension of the Mall towards Charing Cross. Beside a window on the façade of the chapel is a label, SPRING GARDENS. In the left lower corner is the signature *M. Bone*.

ETCHING.

$7\frac{1}{2} \times 5\frac{3}{8}$ ;  $190 \times 136$

Unpublished. One impression. B. The biting was unsuccessful and the plate was destroyed.

193.—THE RED LION, CHISWICK.

1905

THE (imaginary) tavern from which the plate is named is in the background on the left. In front of it are willows, and more to the right a stranded barge, with a cart and horse beside it; in the distance is the Thames.

ETCHING. 2¼ × 7½; 57 × 190

Unpublished. Three impressions. B., D., M.

194.—BEAK STREET.

1905

A VISTA down a street in Soho with a Gothic spire near the middle of the plate. A large clock projects from a building on the left (part of the premises of Messrs. Liberty, at 154, Regent Street); just below the level of the clock a workman stands on a ladder which is held steady by a comrade at the foot. The subject is arched at the top, where a pulley hangs from the planks of a scaffold. A blank margin is left round the subject. Unfinished.

DRY POINT.

Plate, 12 × 6; 304 × 152. Subject, 11<sup>3</sup>/<sub>8</sub> × 5¼; 289 × 134

Unpublished. Four impressions, in two states.

- I. Before the planks and pulley at the top; before the words BEAK STREET and RETAIL & WHOLESALE on placards attached to two different buildings on the left. Two proofs, both cut to the shape of the subject itself and drawn upon. B. On one of these touched proofs the planks and pulley are put in with charcoal.
- II. As described, with the inscriptions. Two proofs. B., D.

The plate was abandoned after these few trial proofs had been pulled. The exact topographer must be cautioned against mistaking this print for evidence of the architectural features of Beak Street in 1905. Soho has supplied the theme for a composition. Supposing the topographer to

stand on the west side of Regent Street and use one of Messrs. Hedges and Butler's plate-glass windows as a mirror, he would see reflected there the vista of Beak Street, but not the spire, a hint for which was, obviously, supplied by the gable of Messrs. A. Gagnière and Co.'s buildings on the south side of the street. A drawing of this subject made on the spot is reproduced, *Die Graphischen Künste*, 1906, xxix., 59.

195.—DISTANT OXFORD.

1905

DRAWN from Hinksey. On the left, trees and a square tower; then, in the distance the spires and domes of Oxford rising above a belt of trees; low buildings behind a paling on the right. Signed in full in the foreground near the left corner.

DRY POINT.

$6 \times 8\frac{7}{8}$ ;  $151 \times 227$

Two trial proofs and thirty-eight published impressions, respectively in one state.

TRIAL PROOFS.

A. Before the signature. B., M.

PUBLISHED STATE.

As described. BERLIN.

196.—DEMOLITION OF ST. JAMES'S HALL. INTERIOR. 1906

THE light falls from the left upon the ruins of the lofty concert hall, drawn during its destruction in 1905. A massive column stands on the left; a slack rope and a long and a short ladder interrupt the prevailing perpendicular lines. Workmen are busy in various parts of the building and two horses are seen towards the back. Monogram low down on the right.

DRY POINT.

$15\frac{7}{8} \times 11\frac{1}{8}$ ;  $403 \times 283$

Nine trial proofs, in four states, and forty-six published impressions, in one state.

TRIAL PROOFS.

- A. Very unfinished. Two rough, working proofs, one drawn upon. B., M.
- B. The work well advanced, but the rungs of the long ladder incomplete and the light wall to right of it almost blank. A man on horseback, removed before the next proofs were pulled, remains lightly sketched in front of the low illuminated wall to left of the short ladder. Before the monogram. Three proofs, two black, one brown, varying in the amount of ink left on the plate. B., D., M.
- C. The rungs of the ladder completed, but the men upon it still lightly drawn. Monogram added; the work approximately finished, but the long, slanting lines of shadow on the left and other details are wanting. Three proofs, two of which are touched by hand. B. (touched), D., M. (touched).
- D. The men on the ladder are shaded, but the group at the foot remains light; the slanting lines of shadow on the left inserted. A shadow now first appears beneath the end of a beam inserted in the wall  $9\frac{1}{2}$  in. from the foot of the plate and  $2\frac{3}{4}$  in. from the right side. This shadow is very black and concentrated, its width nowhere exceeding 2 mm.; in the published state it is more diffused and its width varies from 3 to 4 mm. One proof. B.

Throughout the trial proofs the width of the plate is  $11\frac{7}{8}$  in. (302 mm.). A blank margin  $\frac{3}{4}$  in. in width is ruled off on the left. In all trial proofs, except the untouched C proof, this margin has been covered in printing; the exceptional proof (D.) shows numerous scratches made to try the dry point.

PUBLISHED STATE.

As described. BUDAPEST, DRESDEN, LEEDS, LONDON (Victoria and Albert Museum).

Exhibited, Society of Twelve, 1906, No. 93.

BOATS and bathing machines are drawn up on the beach, which slopes towards the sea on the right. Near the left side is a mast, which does not extend to the top of the plate; in the background, houses. Signed in full near the left lower corner.

DRY POINT.

6 × 10; 152 × 253

Four trial proofs, in two states, and thirty-six published impressions, in one state.

TRIAL PROOFS.

- A. The tall mast to the left is drawn in outline and the house in front of which it stands is seen through it. There is no shading towards the left side of the large sail or on the front of the houses that project towards the sea. The horizon line does not extend to the edge of the plate. Seated figures are slightly sketched in the foreground to the right. Two proofs. B., M.
- B. The mast made solid; a flag added to it, and another to the mainmast of the principal boat; the large sail more shaded; the houses shaded; horizon line prolonged; seated figures burnished out. More burr on the shading of the large sail than in the published state. Before the signature. Two proofs. B., M.

PUBLISHED STATE.

As described. BRADFORD, DRESDEN.

Exhibited, Society of Twelve, 1906, No. 94.

A SCENE on the river in an unfashionable part of the outskirts of Oxford. On the left are trees, then low houses and plots of ground divided by palings which extend to the water's edge. On the right is a punt, cut by the edge of the plate; beyond the mast of this punt is a man standing

on the bank, then an angler, then a man in charge of a horse. Signed in full at the foot of the plate, three inches from the right side.

DRY POINT.

$6 \times 9\frac{1}{16}$ ;  $151 \times 230$

Five trial proofs, in three states, and forty-four published impressions, in four states.

TRIAL PROOFS.

- A. Before the punt. The tree on the left,  $1\frac{3}{4}$  in. below the top of the plate, extends to  $3\frac{1}{2}$  in. from the left side. One proof. B.
- B. The tree at the height indicated is now only  $2\frac{1}{2}$  in. wide, portions of the foliage from this point upwards having been burnished out. Still before the punt and distant trees on the right. Two proofs; on one of them (B.) the punt—in a different position—and distant trees have been drawn with pen and ink. B., M.
- C. Punt and trees inserted and the plate practically finished, but before signature, before tackle at top of mast, and with a small white space left round the head of the woman in the punt. Two proofs. B., M.

PUBLISHED STATES.

- I. A faint but distinct line slants from the top of the mast to the right side of the plate. There is burr on the tackle at the top of the mast, most strongly marked in the second impression. Two impressions. B.
- II. Line almost effaced. Burr on tackle reduced. The horizon line is bare of trees for a tiny space (2 mm.) 5 to 7 mm. to left of the horse's forefoot. Twenty-eight impressions. D.
- III. Distant line of trees on horizon strengthened; the said space filled up with trees; the top of mast strengthened. Three impressions. BERLIN.
- IV. Figures on right bank strengthened; especially the man holding a fishing-rod and the man near the horse. The horse itself more defined, its ear now first put in. The bank of the river below the horse is much more shaded, while the outline of the bushes to right of the mast is made more continuous by the addition of new work. Eleven impressions. BUDAPEST.

Exhibited, Society of Twelve, 1906, No. 90.

ON the right is a path skirting the wall, overhung by trees and bounded by a rail; near the largest tree a man walking. The ground falls away to the left, but rises again in the far distance. Towards the left a cart advances, drawn by two horses, with a man walking before them. The full signature, indistinct in some impressions, is on the left near the corner of the plate.

DRY POINT.

$5\frac{7}{8} \times 8$ ;  $150 \times 203$

Five trial proofs, in three states, and forty-one published impressions, in seven states.

TRIAL PROOFS.

- A. All the work on the right—trees, wall, man, rail, lamp-post—completed; nothing else begun except a few light scratches on the ground. Two proofs. B., M.
- B. The lower part of the plate to the left filled in. Near the end of the rail is a cart moving to the right, and towards the left a horse standing with its head to the right. Two proofs. B., M.
- C. As described, but before the signature and before the birds flying between the cart and the trees on the right. There are small distant trees to left of the man. One proof. M.

PUBLISHED STATES.

- I. The small trees existing in trial proof C are burnished out, leaving only a group,  $\frac{2}{5}$  in. or 10 mm. in length, at the left end. Two impressions, one of them touched with pencil. B.
- II. The trees put in again as in the trial proof. They slope down gradually to a distance of 26 mm. from the left edge of the plate. Two impressions. D., M.
- III. The whole of the trees on the extreme left taken out; a low hill occupies their place. Five impressions. D.
- IV. Trees on the left again put in. They fill the space between the man and the front horse and extend 44 mm. from the edge of the plate. One impression. B.



- V. Trees on the left again reduced. There is now once more a small clump extending about 10 mm. from the edge of the plate, but only 3 mm. high. There are two long lines indicating the ridge of two hills; the upper line crosses the legs of the man and front horse. On the slope between the trees and the man, at a height of 18 mm. from the foot of the plate, is a horizontal line. Two impressions.
- VI. The horizontal line burnished out. The burr on some neighbouring lines reduced (the difference between this state and the fifth is very slight). Nine impressions.
- VII. The slope of the lower hill, to right of the trees and beneath the first of the two long lines is shaded with lines slanting from left to right. There is new work above the former outline of both hills, extending 20 mm. from the edge of the plate, and there is a new strong line marking the contour of the nearer slope immediately beneath the trees. Twenty impressions. DRESDEN.

Exhibited, Society of Twelve, 1906, No. 95.

200.—HEATH BROW, HAMPSTEAD.

1906

A ROAD overhung with foliage. On the left a row of trees, divided by a path from a garden wall. In the road a small group of figures; houses on the right. Signature, *Muirhead Bone*, on the road.

DRY POINT.

$4\frac{7}{8} \times 5\frac{3}{8}$ ; 123 × 137

Thirteen impressions, in two states.

- I. Before the signature; the foliage at the top unfinished. The plate measures  $7\frac{7}{8} \times 6$  in. or  $201 \times 152$  mm. Below the principal subject is a sketch of Jack Straw's Castle (a tavern at Hampstead) with a van at the door. This sketch is signed low down on the right *M. Bone*. Four impressions. B., D., M.
- II. As described. The plate has been cut at the bottom and on the left side. Nine impressions.

The alteration producing the second state was made in April, 1907. The plate was then destroyed. The secondary subject was not printed separately.

201.—HIGH STREET, HAMPSTEAD.

1906

UNFINISHED. On the left are shops, with their awnings spread. Two men stand conversing in the foreground; on the right is the clock tower of the Hampstead Fire Brigade Station. On the side of a house may be read, *YUGAL, FAMILY BUTCHER*. Signed, on the street, *Muirhead Bone*.

DRY POINT. 7 $\frac{7}{8}$  × 6; 201 × 151

The subject alone, as marked off by a ruled line, measures 6 $\frac{3}{4}$  × 3 $\frac{1}{8}$  in.

Unpublished. One impression. B.

202.—ST. JAMES'S, SPANISH PLACE.

1906

THE apse and transept of a Gothic church, drawn from a yard containing two covered vans, on one of which the words *LONDON PARCEL [DELIVERY Co.]* can be read. Unfinished, the apse carried further than any other part.

DRY POINT. 15 $\frac{1}{2}$  × 12 $\frac{1}{2}$ ; 393 × 312

Unpublished. Four impressions. B. (two), D., M.

Done from a drawing exhibited at the Society of Twelve, 1906, No. 42.

203.—THE GREAT GANTRY, CHARING CROSS STATION. 1906

THE huge movable scaffolding, from which the subject derives its name, extends across the centre of the plate beneath the arched glass roof of the station. In the foreground is a group of workmen, two of whom are hauling at a rope attached to a cradle which swings beneath the roof towards the left. The signature *Muirhead Bone* is placed upon a narrow white strip of the ground on the left side.

DRY POINT.

11 × 17 $\frac{1}{8}$ ; 278 × 435

The engraved surface measures 10 $\frac{5}{8}$  × 16 $\frac{5}{8}$  in. or 270 × 424 mm., and is surrounded on all sides by a blank margin.

Eight trial proofs, in five states, and fifty-two published impressions, in four states.

TRIAL PROOFS.

- A. Part of the gantry itself is already approximately finished, but the remainder of the composition is merely traced in outline, and the shading of the roof is not begun. Two proofs, one of them lightly printed, the other with a considerable amount of ink left on the plate at the top, left, and right, to suggest the effect of the arched roof. B., D.
- B. The work carried much further, especially at the top and on the right side. A great part of the roof is now shaded; the hanging cradle is still in outline. Two proofs. B., M.
- C. The whole foreground practically finished; the cradle completed. The roof remains unfinished, especially towards the left. The arched recesses in the station wall on the left, which existed in outline from the first, have disappeared, being now entirely worked over. Two proofs. The better of these (B.) was shown at the third exhibition of the Society of Twelve, in November, 1906, the other was presented by the artist to the British Museum.
- D. The recesses on the left completely drawn and the whole plate approximately finished, but a triangular patch of light falling on the wall at the right side of the station is very little shaded; a lozenge-shaped space, in particular, just above the workman on the foremost truck, is entirely white (in the published states this space is shaded with vertical lines). The shading of the roof and tarpaulins at the top on the left is not yet finished, and the delicate horizontal lines across the sky seen at the far end of the station have not been inserted. One proof, touched, on thick plate paper. B.
- E. Exactly as D, except that a strong line defining the curve of the second arched recess from the front on the right-hand side of the station has been much reduced. One proof, on plate paper. M.

PUBLISHED STATES.

- I. Before the signature. Before the vertical shading on the drooping end of the highest tarpaulin on the right, on both sides, but chiefly to the right, of a strong perpendicular line which marks one of the iron struts of the roof. Two impressions. M.
- II. With the above shading. Still before the signature. Fourteen impressions. D.
- III. The signature inserted. The bright arch of light, resembling a rainbow, towards the left, is partly shaded over, from the smoke to the hanging cradle. The darkest places are between the smoke and the cloth, and just under the cradle. One impression.
- IV. These places lightened again. This state is distinguished from II. by the presence of the signature. Thirty-five impressions. BERLIN, BIRMINGHAM, MELBOURNE (state ?).

A portion of the roof of Charing Cross Station gave way on December 5th, 1905, and part of the wall fell outwards upon the Avenue Theatre. A delicate pencil drawing showing the theatre in its damaged condition is in the British Museum. The large pencil drawing of Charing Cross Station made by Bone in May, 1906, during the alteration of the roof necessitated by this collapse, was presented by the National Art-Collections Fund to the British Museum in the following autumn, after exhibition at the New English Art Club. It is reproduced in the Fund's Report for 1906 and in the *Art Journal*, March, 1907. A second, smaller drawing, also in pencil, was exhibited at the Society of Twelve in November, 1906, together with a trial proof (C) of the print for which this drawing was the immediate study. It contains the hanging cradle and the group of workmen in the foreground, who were absent in the original drawing made in May upon the spot. The plate itself was begun in the autumn of 1906 and finished early in 1907.

IN the distance, to the left, the town of Rye; then sailing boats, and on the right a wooden hut shored up on two sides; to the right of this hut are three sailing boats. In the middle distance two men walk to the left, preceded by a dog. The foreground is partly covered with grass.

DRY POINT. 6 × 9 $\frac{1}{2}$ ; 153 × 252

Unpublished. Two impressions. B., D.

Drawn directly from nature; used only as a study for the published plate, No. 205.

THE same composition as No. 204, with the omission of the sailing boats to right of the hut, and of the man and dog. In the foreground is nothing but sand; in the right lower corner, *Muirhead Bone*.

DRY POINT. 6 × 8; 151 × 202

Five trial proofs, in two states, and thirty-eight published impressions, in two states.

TRIAL PROOFS.

- A. Before the chimney on the wooden hut and the trees which break the outline of the hill on the extreme left. Three proofs, one of which is touched with pen and ink with a view to alterations. B. (two), M.
- B. With chimney and trees, but before the signature. Two proofs. B., M.

PUBLISHED STATES.

- I. As described. There is a gap in the outline of the mast of the boat nearest to the wooden hut,  $2\frac{1}{8}$  in. (74 mm.) from the right side of the plate. A line slanting downwards immediately to right of this broken outline is single. Twenty-five impressions, one of which is on thin yellow Japanese paper, the rest, with

all impressions of II., being on the usual cream-coloured Japanese paper.

- II. The gap in outline of mast has been filled in, and the line to right of it is double. A line slants down to the left from the M of the signature, becoming very faint in the later impressions. Thirteen impressions.

Exhibited, Society of Twelve, 1908, No. 14, and reproduced in the catalogue. This plate, though not drawn directly from nature, has retained the charm of simplicity and freshness.

206.—STUDY FOR LIBERTY'S CLOCK.

1907

A REPETITION of *Beak Street* (No. 194), in the same direction. The subject is not arched at the top, and picturesqueness is sacrificed to accuracy by the omission of the Gothic spire.

DRY POINT.

$8\frac{3}{8} \times 4\frac{1}{2}$ ; 213 × 115

Ten impressions, in five states.

- I. The plate measures 12 × 8 in. or 302 × 203 mm. Towards the left a space, measuring  $10\frac{3}{8} \times 4\frac{1}{2}$  in. or 264 × 115 mm. is ruled off to contain the subject. The building against which the ladder rests is drawn in outline, and the shading of the foreground extends only  $\frac{1}{4}$  in. below the foot of the ladder. One impression. B.
- II. The work much more advanced. The ground floor of the building on the left is partially shaded; the letters ERTY are conspicuous upon a white surface; the foreground is all shaded except a strip about 2 mm. wide along the bottom of the plate. Three impressions. B., D., M.
- III. The plate is still uncut, but the space ruled off has been reduced in height to  $8\frac{3}{8}$  in. The burr on the ground floor of Liberty's, and on the letters, has been reduced, and the upper part of the building is now as much finished as the lower. Great alterations have been made on the right side of the street. An erection on which was a notice-board with the words E. LAWRENCE & Co. BUILDERS has been entirely removed, and a long ladder now rises

from the ground and crosses the space formerly occupied by scaffolding. Two impressions. B., M.

IV. The plate cut. Liberty's is now deeply shaded, a large column to the left of the clock with horizontal and the remainder of the building with vertical lines. The strip at the foot of the plate is darkened with horizontal lines. One impression. B.

V. About six conspicuous black lines have been inserted on the tilt of a cart just over the head of the man who stands holding the ladder on the left. Three impressions. B., D., M.

Exhibited, Society of Twelve, January, 1908, No. 15, but not published. The artist was dissatisfied with the plate, and resolved to repeat it.

#### 207.—DEMOLITION OF ST. JAMES'S HALL. EXTERIOR. 1907

THE building, already roofless, is placed obliquely across the plate. The most conspicuous feature is the first of its great round arches, still intact and open towards the right. The ruins are shut off by a paling from the street, in which are a number of waggons, cabs, and foot passengers. The signature *Muirhead Bone* is in the left lower corner.

DRY POINT.

$11\frac{5}{8} \times 10\frac{1}{2}$ ;  $296 \times 277$

Five trial proofs, in four states, and fifty-seven published impressions, in four states.

TRIAL PROOFS.

A. The plate measures  $15\frac{1}{2} \times 12\frac{1}{2}$  in. or  $394 \times 316$  mm., the subject being marked off by a ruled line, with a blank margin left on all four sides. Clouds are seen in the sky to the left of St. James's Hall. Before the small spire; before the van on the left and the lines across the foreground in the middle and on the left side. One proof. B.

B. The plate reduced to the dimensions given above. The clouds burnished out; the spire and van inserted. There is a wide opening in the palings, near the centre of the plate, giving access to the ruins. One proof. B.

- C. The palings are carried completely across the front of the ruins. One proof. B.
- D. A doorway has been opened in the palings, just above a man and boy who run side by side. Before the signature. Two proofs. B., M.

PUBLISHED STATES.

- I. As described. The "e" of the signature ends in a line, 7 mm. long, slanting down to the edge of the plate. Twenty-seven impressions.
- II. The line is prolonged and carried up again towards the right to a length of 14 mm. in all from the end of the "n." The slanting wall on the right which contains three lancet windows is much more deeply shaded. Two impressions.
- III. The chimneys to right of the main building are darkened. The chimneys on the extreme left are also darkened, and there is scribble in imitation of an inscription on the oblong advertisement board upon the wall of the house. Of the uppermost row of windows in this house, two are white, the third, on the right, is shaded. Four impressions.
- IV. The other two windows are darkened. Twenty-four impressions, including one—not well printed—on vellum.

Exhibited, Society of Twelve, January, 1908, No. 16. The dry point is a far less satisfactory rendering of this fine subject than the drawing exhibited at the New English Art Club in October, 1905, No. 117, which is now the property of Mr. C. L. Rothenstein. The axis of the building is altered, so that less is seen of the second round arch, which no longer serves so effectively as a foil to the first.

203. ST. JOHN'S WOOD.

1907

NIGHT. A strong glare falls on the side of the Great Central Railway Cutting and of a house with veranda across the road which skirts the railway. Smoke rises from an unseen train, which has passed beneath the bridge on the right. At the foot of the plate, towards the left, the



signature *Muirhead Bone* is indistinctly seen upon the shaded side of the cutting.

DRY POINT.

$5\frac{3}{8} \times 4\frac{3}{4}$ ; 137 × 120

Six trial proofs, in three states, and fifty-four impressions of the one published state.

TRIAL PROOFS.

- A. The trunk of a tree rises in front of the house and veranda, partially hiding two windows. Four proofs. B., D., M.
- B. The tree in front of house burnished out, but the outlines of the trunk remain clearly visible. One proof. B.
- C. The tree more effectually burnished out. Before the signature. One proof. B.

PUBLISHED STATE.

As described. The trunk visible in some of the trial proofs has disappeared and the tree appears to grow from behind the house.

Exhibited, Society of Twelve, January, 1908, No. 17. The plate was made from a drawing, a composition indirectly based on nature.

209. FIRST STUDY FOR THE BALLANTRAE ROAD. 1907

IN the distance a line of hills rises from the sea and increases gradually in elevation towards the right. A coast road, starting from the foot of the hills, skirts a little bay and climbs a steep slope to the front. Near the top, on the left, stand two cottages. In front of the farther one is a woman stooping; a man and a woman stand conversing across a cart in the middle of the road. The nearest cottage has two chimney-pots, with a slight indication of a third. The line of hills ends on the right  $1\frac{7}{8}$  in. (48 mm.) from the bottom of the plate.

DRY POINT.

$3\frac{9}{16} \times 6\frac{13}{16}$ ;  $91 \times 173$

Twelve impressions, in two states.

- I. Before the signature. Nine impressions, two of which are on thin yellow Japanese paper (M.), the rest on the usual cream-coloured paper. D., M.
- II. The signature *Bone* added in the left lower corner. Three impressions.

Exhibited, Society of Twelve, January, 1908, No. 18, but not judged by the artist suitable for issue in any large number. Nos. 210 and 211 were further experiments, while in 212 the composition finally took a satisfactory form. These three numbers properly belong to the year 1908, but are included here for the sake of convenience and by reason of their close connection with No. 209.

210. SECOND STUDY FOR THE BALLANTRAE ROAD.

THE same composition, but the distant hills are much lighter and end  $1\frac{5}{16}$  in. (34 mm.) from the bottom of the plate. The woman near the cottage stands detached from it, and holds a child by the hand. The nearest cottage has three chimney-pots. No signature.

DRY POINT.

$3\frac{9}{16} \times 7$ ;  $91 \times 178$

Five impressions, of which four (B., D.,) are on new, white Japanese paper, one (M.) on the older, creamy paper.

211. THIRD STUDY FOR THE BALLANTRAE ROAD.

THE hills, again more shaded, end  $1\frac{1}{2}$  in. (37 mm.) from the bottom of the plate. More of the sea is seen to right of the cottages, the nearer of which now has two chimney-pots with no indication of a third. The woman leans against

the house, and the cart is placed at a greater distance, with the horse facing to the left.

DRY POINT.

$3\frac{9}{16} \times 6\frac{7}{8}$ ;  $91 \times 174$

Eight impressions, in three states.

- I. Before the signature. There is a long white patch on the bank beside the road on the right. Three impressions. D.
- II. Towards the left of the white patch on the bank are eight dots, and farther to the right three curved downward strokes. Two impressions. M.
- III. The signature *Muirhead Bone* has been added in the right lower corner. Six impressions.

## 212. THE BALLANTRAE ROAD.

THE same composition as in Nos. 209-211, but on a larger plate, and improved. The road seems to mount from a lower level, and contains two carts, one resting near the cottages, the other advancing, with a man walking beside the horse. Above the bank on the right a wall is clearly defined, with a tall bush at the edge of the plate, a low one farther down the road, near the cart. Signed (in states XII.-XV.) *Muirhead Bone* in the left lower corner.

DRY POINT.

$4\frac{7}{8} \times 7\frac{7}{8}$ ;  $125 \times 200$

Four trial proofs, in one state, and sixty-nine published impressions, in fifteen states. All are on the old Japanese paper.

TRIAL PROOFS.

- A. The plate measures 12 in. (303 mm.) in height. A line is ruled across at the foot of the subject, showing where the plate is to be cut; all beneath this is blank. A post, afterwards burnished out, rises above the wall  $\frac{3}{8}$  in. (1 cm.) from the left side of the plate; the outline of the most distant hill has not been reduced; otherwise the work is the same as in state I. Four proofs. B (two), (two).

PUBLISHED STATES.

- I. No sky. The hill in the distance is simply and lightly shaded; a long patch on its side above the cart and bush remains white. One impression.
- II. The hill much more shaded. Two impressions.
- III. The burr on the hill reduced. Several strong downward lines added to the hillside above the bush in middle distance. Still no sky. One impression. D.
- IV. The bush at the edge of the plate enlarged; the bank and wall more shaded. Rain-clouds appear in the sky towards the right; smoke rises from the farthest chimney on the left, and a thin wisp also from that of the second cottage. Horizon on extreme left strengthened; more shading on the light part of wall on extreme left, and on ground below the wall, where two long, wedge-shaped patches had hitherto been light, the lower being quite white. Four impressions.
- V. The smoke reduced, the distance made faint, so that the far horizon has almost disappeared. Both bushes now appear to grow from behind the wall, instead of in front of it. Three impressions.
- VI. A patch of heavy shading added to the hillside about an inch above the farther bush; the road in the distance strengthened. One impression.
- VII. The hillside above the cart and bush in great part obliterated; the remainder of the hill reduced throughout. One impression.
- VIII. The hill drawn again; it now rises from the sea  $\frac{3}{4}$  in. (19 mm.) from the left edge of the plate, instead of  $\frac{2}{8}$  in. (11 mm.) as formerly. The farther bush has become very indistinct. One impression.
- IX. New clouds drawn in strong outlines along the top of the sky and above the hill, to left of the light rain-clouds already there. The farther bush has disappeared under new, heavy lines; the tall bush on the right is strengthened, and there is a new patch of heavy shading in the middle of the bank, just under the wall. There is a new horizon line on the left. One impression. M.
- X. The new clouds, lines across the former bush, and horizon line greatly reduced. The foremost horse and cart are weak. One impression.

- XI. Both horses and carts strengthened; burr reduced on the new patch of shading on the bank; the bush in middle distance appears again. One impression.
- XII. Signature inserted. New work on hillside a little to right of the larger cart, and on the sky towards the right. One impression.
- XIII. The upper outline of the hill changed. The most distant hill, just below the point where the clouds cease, has become more distinct. One impression.
- XIV. The hill at the place just mentioned is once more indistinct; the burr on the hills generally is reduced. Fourteen impressions.
- XV. The grass on the bank to the right has been darkened up to the foot of the wall; the bush in middle distance has again almost entirely disappeared. Thirty-six impressions. B., D.

In the last, and finest state, the artist has achieved the harmonious effect at which he was aiming through a long series of experiments.



## APPENDIX.

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**T**HIRTEEN early etchings were discovered while the catalogue was in progress, but after it had already appeared in its provisional form in 1906. In order that each of these etchings should possess its own number, without disturbing the numerical sequence of the subjects already described, it seemed best to group them together at the end of the volume. The second number placed within brackets denotes the proper place of each subject in the chronological order, where the collector, if he so choose, can easily insert them.

213 (10a).—END OF THE NEW BRIDGE, AYR. 1898

MASTS to the left, lofty buildings to the right, a thin spiral of smoke in the middle.

ETCHING.  $1\frac{1}{4} \times 2\frac{9}{16}$ ;  $32 \times 66$

One impression. B.

(15a).—GLASGOW MASTS. 1898

SEVERAL men and a horse are seen in the foreground in front of a wall and some low buildings on a quay. Above the wall, to the left, is a lamp-post, and a little further back the masts and rigging of a sailing vessel rise against a light sky. The scene is Finnestoun Harbour.

DRY POINT.  $3 \times 2\frac{5}{16}$ ;  $76 \times 60$

One impression, cut; the plate-mark is preserved at top and bottom, but not at the sides. I believe that this

subject was done on the same plate as No. 16, and that the respective impressions preserved are fragments of a single proof from that plate, printed in brown.

215 (18a).—MRS. DRUMMOND AND ANOTHER HEAD. 1898

THE bust of Mrs. Drummond, three-quarter face to the right, the shoulders heavily shaded, occupies the upper half of the plate. Below, to the left, is the unfinished head of a young man, with dark hair, begun in the upper corner of the plate when held as an oblong.

DRY POINT. 1898.  $4\frac{3}{8} \times 3\frac{7}{16}$ ; 112 × 88

The plate remained unprinted till November, 1906, when five impressions were taken. B., D., M.

216 (60a).—PORTRAIT OF THE ARTIST, BARE-HEADED. 1899

HALF-LENGTH, seated, three-quarter face to left, eyes full. Dark hair, moustache, no beard. White collar, dark coat. The light falls from a window on the right, to the left of the sitter, so that the left side of his face emerges from deep shadow. A slanting white space to his right appears by its position to represent a board on which the artist laid his plate while doing the portrait before a mirror; the arms and hands are scarcely even suggested. The lower part of the plate is almost empty, but is printed with a dark tone. Low down on the left is the signature *Muirhead Bone*.

DRY POINT on zinc.  $12\frac{3}{4} \times 9\frac{1}{16}$ ; 323 × 250

One impression, on thick white paper. This was exhibited at the Glasgow Art Club, along with Nos. 44, 57, and 60, when the artist was on his probation as a candidate for membership.



## 217 (68a).—GLASGOW HARBOUR.

1900

ACROSS the Clyde several vessels are moored along a quay. Some of the buildings of Glasgow are seen on the right. In the middle distance a raft is being towed by a steam tug. Another tug is seen in mid-stream on the left. In the foreground is a floating wharf, and on the extreme right a vessel, on the side of which is the etched signature *Muirhead Bone 1900*.

ETCHING.

 $6\frac{3}{4} \times 16$ ;  $170 \times 405$ 

Twelve impressions, in two states.

- I. Pure etching, unfinished. The plate was unsuccessfully bitten and remained unprinted till April, 1907, when four impressions were taken before any fresh work was begun. B., D., M.
- II. Completed and enriched with dry point. Eight impressions. B., D., M.

## 218 (82a).—IN THE RAIN.

1901

ON the Ayrshire coast. In the distance, across the water, is a high range of hills on the left, and a lower shore to right of them. On the near shore, to the right, a lady and gentleman walk under the same umbrella. The sky is dark with driving rain.

ETCHING.

 $1\frac{1}{4} \times 4\frac{1}{8}$ ;  $31 \times 105$  (cut)

One impression. B.

## 219 (115a).—THE MAIN FRONT, FROM GILMOREHILL.

1901

THE Exhibition buildings extend across the whole width of the plate, the main entrance, approached by a wide road, being towards the left. Three slender trees rise in the immediate foreground on the right, a fourth on the left. A line is ruled across the plate  $\frac{1}{4}$  in. above the bottom.

ETCHING.

 $7\frac{15}{16} \times 9\frac{3}{4}$ ;  $202 \times 247$ 

One impression.

THESE form a portion of the group described under Nos. 100-117. They are quite unimportant—No. 221 is the best—and it is probable that very few original copies have survived. They were printed in postcard size,  $3\frac{1}{2} \times 5\frac{1}{2}$  in., from larger plates ( $4 \times 6$  in.); the dimensions given after each number are those of the etched subject. One set (D.) was printed again in this form in June, 1908, on the discovery of the plates; six sets, lastly, were printed in January, 1909, on large paper, as a final edition.

## 220.—GLASGOW INTERNATIONAL EXHIBITION.

AN oblong view of the Exhibition buildings at a distance, water in the foreground. In the lower margin is GLASGOW INTERNATIONAL EXHIBITION. The whole is surrounded by a border.

ETCHING.  $1\frac{1}{8} \times 3\frac{1}{8}$ ;  $46 \times 98$

## 221.—THE RUSSIAN SECTION.

THIS title is etched above an upright view of the corresponding buildings. In the lower margin is GLASGOW 1901

ETCHING.  $3\frac{3}{4} \times 2\frac{1}{2}$ ;  $95 \times 63$

## 222.—THE FRONT OF THE EXHIBITION.

A DOME, surmounted by a winged figure, between four towers. Low down, towards the left, a colonnade approached by steps. At the top, GLASGOW. INTERNATIONAL. EXHIBITION. 1901. A border line on three sides only.

ETCHING.  $3\frac{3}{4} \times 3\frac{1}{4}$ ;  $95 \times 83$

223.—ANNANS' STUDIO.

THIS title is etched on the side of an old-fashioned house placed among trees. In a margin at the top is T. & R. ANNAN & SONS, 1901, and within the border line, INTERNATIONAL EXHIBITION. The line encloses three sides only.

ETCHING.

$3\frac{1}{4} \times 2\frac{1}{2}$ ;  $83 \times 63$

224 (118a).—CAMBRIDGE INVITATION CARD.

1901

AT the top is a view of Emmanuel College, etched from a photograph; below, on the right, the signature *M. Bone*. Beneath this: E. BATEMAN, J. V. BEDELL-SIVRIGHT, E. COBHAM, H. CONACHER, J. H. CUTHBERTSON, C. L. MACDONALD, W. W. PEARSON, L. P. WALKER, AND C. A. WELLS AT HOME SUNDAY, OCTOBER 13TH. L. P. WALKER'S ROOMS D. FRONT COURT.

ETCHING.

$7\frac{1}{8} \times 4\frac{7}{16}$ ;  $181 \times 113$

Printed in brown. Few impressions. B., D.

225 (118b).—THE ROVER'S RETURN.

1901

AN old-fashioned Manchester tavern so entitled; in the street a rover returning.

ETCHING.

$3\frac{1}{16} \times 3\frac{5}{16}$ ;  $78 \times 86$

TWO early impressions, one of them printed on a post-card, dated October 22nd, 1901, and recording the fact that the plate was etched at 4 a.m. on a day not specified but presumably recent. B. Three more were printed in April, 1907. D., M.

ADDITIONAL NOTE.

33.—ENTRANCE TO STOCKWELL BRIDGE.

WHILE this book was going through the press the plate, much disfigured by scratches, was found at Glasgow. The complete dimensions are  $8 \times 5\frac{1}{4}$  in. or  $203 \times 133$  mm. One impression was taken, for the artist's collection, in January, 1909.





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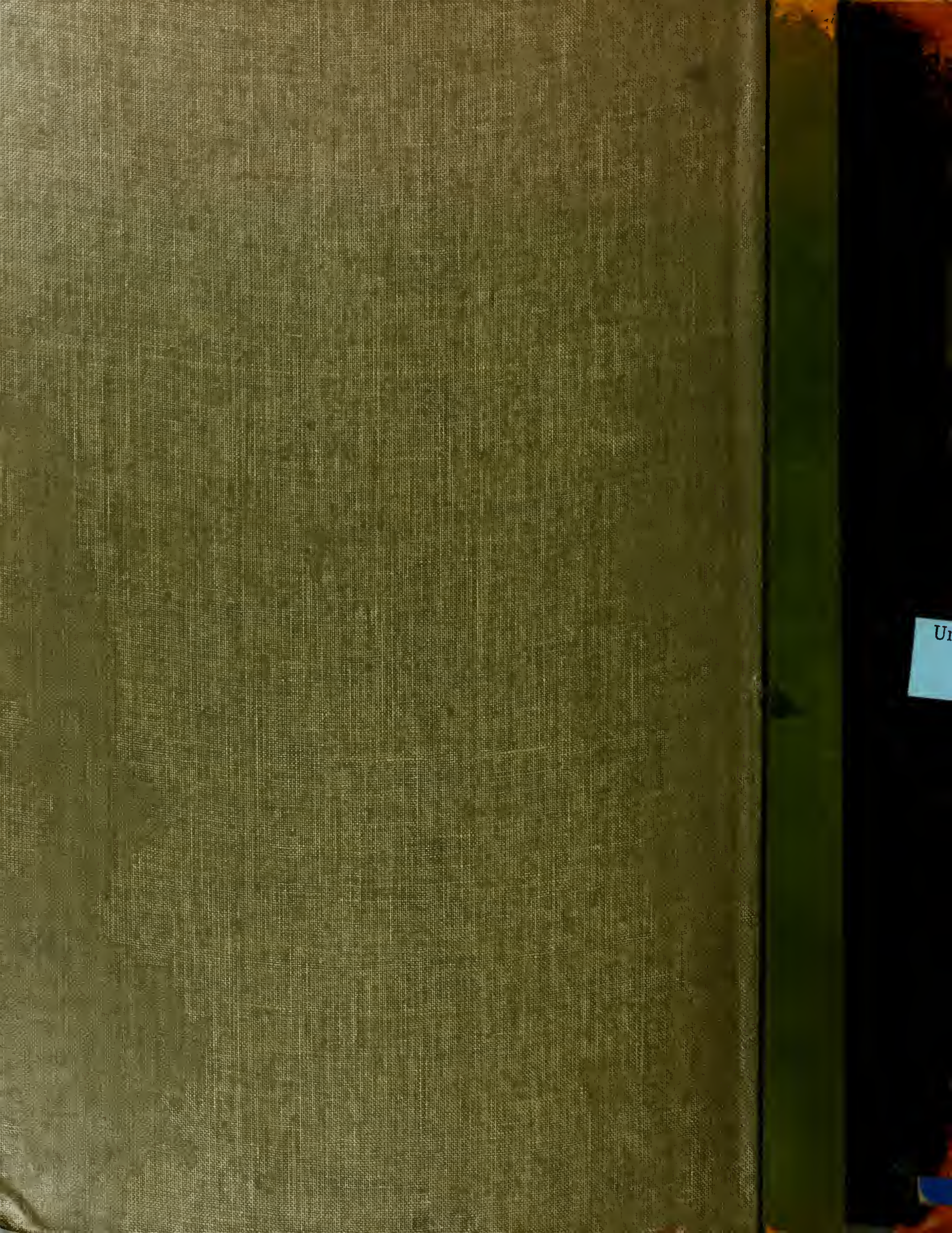
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