

Etchings and Drawings.

DÜRER, [Albert]

This master of the early German School of Art was born in 1471 of a Nuremberg family and was partly of Hungarian descent. He flourished from about 1500—1528, in which year he died. Versatile in subject and medium, he became eminent as painter and engraver, and essayed the then new art of etching. Iron was the metal which he employed. He is perhaps more widely known by his copperplate engravings than by his paintings and wood engravings. His conceptions were original and in his most important works rose to grandeur. Love of the weird and grotesque were evident in his work, and mystery pervaded much of it, and the full meaning of some of his conceptions has never become apparent. His paintings included altar-pieces, Madonnas, Saints and other scriptural and legendary subjects; also portraits, including his own. His engravings include several long series, those of The Passion, Life of the Virgin, The Apocalypse and others.

- 621—The Raising of Lazarus. Etching. (Attributed.)
11 x 7½.

MILLET, [J. F.]

1814—1875. Peasant born. Sympathizing with his class and painting them with great poetic force and simplicity, his original treatment of the peasant subject has given him high rank amongst the artists of the 19th century. In his earlier years his time was divided between Paris and Normandy, and he occupied himself with portrait painting, small genre pictures, &c., he also essayed historical painting. In 1848—1850 he produced "The Winnowers" and "The Sower," and thenceforth adhered to peasant subjects. In 1849 he moved from Paris to Barbizon. His most popularly known piece is "The Angelus."

- 622—Emelie Millet, Sister of the Artist. Crayon.
13¼ x 11¼.

RAFFAELLI, [T. V.]

- 623—Landscape. Coloured Etching. 16¼ x 13¼.

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