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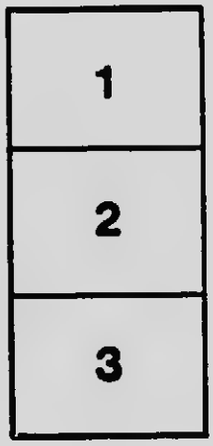

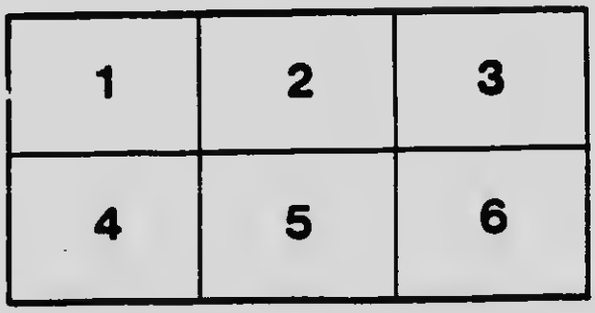

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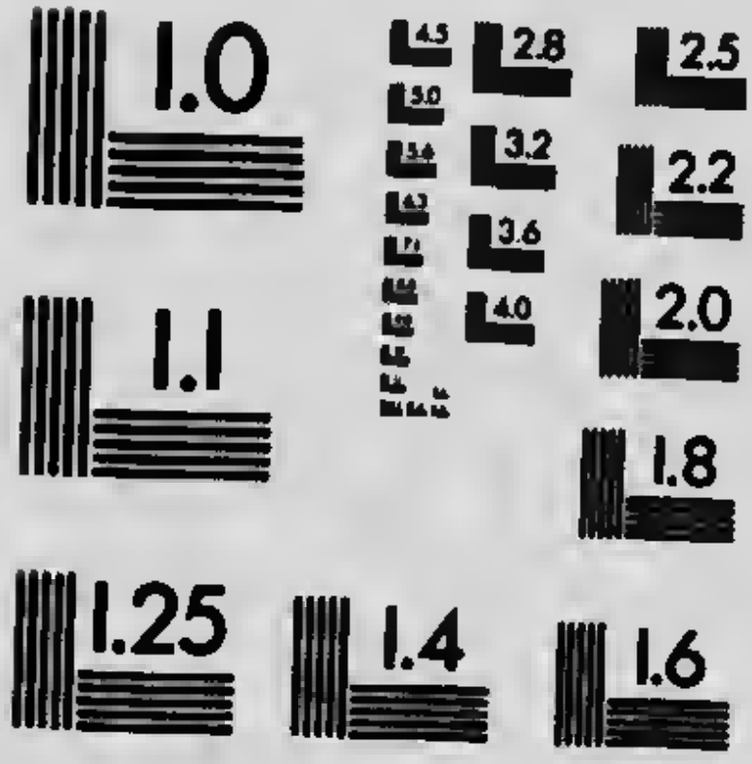

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Second Edition

THE ART MUSEUM OF TORONTO CATALOGUE OF THE FIFTH LOAN EXHIBITION BEING OF WORKS IN BLACK AND WHITE AND IN SANGUINE APRIL ELEVENTH TILL MAY ELEVENTH MCMXII

The
Art Museum of Toronto
Incorporated 1900

FIFTH LOAN EXHIBITION

Catalogue

of a

LOAN COLLECTION OF PEN AND INK, PENCIL, AND WASH DRAWINGS

and of

ETCHINGS AND ENGRAVINGS ON WOOD, COPPER AND STEEL

Contributed by Various Collectors, and held in the Public Library, College St.
TORONTO

From APRIL 11th till MAY 11th,
1912

THE
ART MUSEUM OF TORONTO
1912

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Extracts
From the By-laws of the Council

2. The Art Museum of Toronto ehall ooneist of four ciassee of members, namely—Foundere, Benefactore, Life and Annual Members.

3. Donors of $5,000 and upwarde shall be entitled Foundere, ehall be ex-officio members of the Council, and shall have their names inscribed on the walls of the Art Mueeum and printed in every Annual Report.

4. Donors of $500 ehall be entitled Benefactore. When there are twenty Benefactore or over, they ehall be entitled to be repreeented on the Council by at least five membere of their own ciaee to be ohoeen by vote of the Benefactore for eubmiesion to the Annual Meeting of the Assoiation. Any other Benefactors, in addition to theee five members, shall be eligible for Council membership by vote at the Annual Meeting. The names of the Benefactore ehall be printed in every Annual Report. One of the Benefactors so elected to the Council shall from time to time be one of the Vice-Presidente of the Aeeociation.

5. The payment of $100 ehall conetitute Life Membership. The Council shall have power by a vote of not lees than twelve of ite members to elect to a Life Memberehip any person who shall have attained dietinc-

tion in Art or who may have rendered important services to the Art Museum.

When there are fifty Life Members or over they shall be entitled to three representatives of their own class on the Council, to be chosen by the Life Members for submission to the Annual Meeting. Any other Life Member in addition to the three so chosen shall be eligible for election to the Council by vote at the Annual Meeting.

7. Any Society or Organization in the City of Toronto having for its object the cultivation of Fine and Applied Art shall, subject to such conditions as the Art Museum may from time to time determine, be permitted to nominate a member of the Council provided that the total of members thus nominated to represent such Societies and Organizations shall not exceed six.

8. The payment of $10 a year by a layman and $5 a year by any member of a recognized Art body, or by any one who has satisfied the Council that he is an Art Student, shall constitute Annual Membership.

9. Any member, not being in default, shall be entitled, without charge, to admission for himself and family in the same domicile (not exceeding five persons) to the Museum buildings and to all Art Exhibitions held therein.

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NOTE ON THE HISTORY OF THE ART MUSEUM

The foundation of an Art Museum for Toronto was first formally discussed at a meeting of representatives of the following bodies:—

Ontario Government; Canadian Institute; Public Library Board; Public School Board; High School Board; University of Toronto; Trinity University; Ontario Society of Artists; Board of Trade of Toronto; City Council; Guild of Civic Art; Women's Art Association; Ontario Association of Architects; Canadian Club; Women's Historical Society; Central Ontario School of Art and Design, and the School Art Leagues.

This meeting was convened by the President of the Ontario Society of Artists, then Mr. G. A. Reid, and was held in the rooms of the Society on 15th March, 1900. At a subsequent meeting of about fifty representatives of the above bodies held in the University of Toronto, on 31st March, 1900, incorporation was decided upon and a Provisional Council was elected.

Following upon these proceedings, THE ART MUSEUM OF TORONTO was incorporated on 4th July, 1900, under the provisions of Chap. 211 of the Revised Statutes of Ontario, 1897. In the application for incorporation the following are set forth as the purposes of the Museum:—

"The cultivation and advancement of fine and applied arts by means of the establishment and maintenance of a building or buildings devoted to and used for and in connection with such arts, the holding of exhibitions therein, the use thereof by artists and others for Art

purposes, the acquiring of works of Art for a permanent Gallery or Museum, the education and training of those desirous of applying themselves to Art Studies, and generally, by any lawful means to encourage, promote and further Art interests in the Province of Ontario, and for these purposes to acquire and hold land, buy or erect buildings, and furnish, equip or maintain same."

The Provisional Council formed as described at once issued an appeal for funds for the purpose of carrying out the objects of the Museum. This appeal was responded to most generously, some $40,000 being promised almost immediately after the appeal was issued. The appeal was also followed by an entirely unexpected and very welcome consequence. Professor Goldwin Smith and Mrs. Goldwin Smith were then in Europe; but immediately upon their return they intimated to the Provincial Council of the Art Museum, that they intended to bequeath to it as trustees in the public interest and to the citizens of Ontario as represented by them, the valuable and beautiful residence of "The Grange," with its surrounding park—the whole comprising about six acres in the heart of the city of Toronto. This magnanimous and magnificent gift was duly and formally executed by a provision in the will of Mrs. Smith, in whom the property was vested, one of the other provisions of the will being to the effect that the property should be vested in Mr. Goldwin Smith for his lifetime. The intimation of the gift was accompanied by a request of characteristic modesty, namely—that the fact of it should be regarded as confidential until the demise of the generous donor. A doubt having

existed regarding the powers of the Art Museum, under its deed of incorporation in accordance with the general Act above quoted, to hold property and to receive bequests, a special Act of the Provincial Legislative Assembly was passed in 1903 (3 Edw. VII. 129), confirming the incorporation of the Museum, and granting it the powers necessary to enable it, when the time should arrive, to fulfil the duties of the important trust confided to it by Mrs. Goldwin Smith. On the lamented death of Mrs. Goldwin Smith, on 7th September, 1909, the proviso above mentioned was removed, and Professor Goldwin Smith himself made the fact of the gift public.

Mr. Goldwin Smith met with a slight accident on 2nd February, 1910, and, after a short illness, died on 7th June in the same year. During the lifetime of Mr. Goldwin Smith it was neither expedient nor appropriate that steps should be taken to provide buildings of a permanent character for the purposes of the Art Museum upon the Grange property, although Mr. Goldwin Smith himself was desirous that such steps should be taken. No suitable buildings being available for temporary occupation, the Museum was obliged to remain in a state of suspended animation until the summer of 1909. Meanwhile, however, in 1906, the First Loan Exhibition was held in the Galleries of the Ontario Society of Artists, then situated in King Street, under the joint auspices of the Art Museum and the Ontario Society of Artists. This exhibition, which was open to the public from April 20th till May 15th, consisted of a

collection of paintings of the Glasgow School of Painters, which had been brought from Great Britain by the late Dr. C. M. Kurtz, then Director of the Albright Fine Art Gallery at Buffalo.

The absence of a properly lighted and fireproof gallery rendered quite inexpedient the holding of further exhibitions of valuable pictures in connection with the Art Museum.

In the summer of 1909 the new public library building which had been erected in College Street, through the munificence of Mr. Andrew Carnegie, was opened to the public. This building contained a room which was designed for use as a picture gallery, but the collections which it was intended to contain had not yet been arranged. The gallery, like the remainder of the public library buildings, was constructed on the most approved principles of protection against fire, the buildings, moreover, being situated in an isolated position. Negotiations were opened in the early summer of 1909 between the Library Board and the Provisional Council of the Art Museum, having in view the temporary use of the gallery in question for the purposes of the Museum. These negotiations were successfully concluded on terms equally satisfactory to the two Boards and advantageous to the public. The agreement provided for the opening of the Museum to the public free of charge on Saturdays, irrespective of the immediate auspices under which any exhibition may be held. The gallery was then equipped with electric light and otherwise fitted for its purpose at the expense of the Art Museum.

Arrangements were also made with the Royal Canadian Academy, the Ontario Society of Artists, the Canadian Art Club, etc., to utilise the gallery for the purposes of their periodical exhibitions.

On 24th November, 1909, the Art Museum held in the new galleries a Second Loan Exhibition, consisting of paintings of the English, Old Dutch, Modern Dutch, French and other European schools. This collection was contributed exclusively by private collectors in the city of Toronto. The exhibition remained open until 16th December; it was visited by 12,677 persons. In the summer of 1910 a Third Loan Exhibition of the works of Canadian painters was held, and in 1911 a Fourth Loan Exhibition of the works of deceased Canadian painters was held, under the auspices of the Art Museum. The present is, therefore, the Fifth Loan Exhibition.

On the 1st January, 1911, the property of "The Grange," known throughout the world as the home of Mr. Goldwin Smith, was vested in the Art Museum. During the previous and succeeding months an arrangement was made with the authorities of the city of Toronto by means of which a large amount of property in immediate contiguity to "The Grange" and originally forming part of its demesne was acquired for the purposes of the Museum, and at the same time the park in front of "The Grange" house was transformed into a public park, under the care of the civic authorities. Plans of a portion of the projected buildings of the Art Museum have been drawn, and building opera-

tions will be begun in the ensuing season. It is intended to retain the existing main building of "The Grange" as a memorial to the donors, and to erect the Art Galleries behind it, with a facade which will eventually extend along St. Patrick Street. The galleries will be of simple design, the greatest care being taken to secure as perfect lighting conditions and as perfect protection against fire as may be. It is hoped that within twelve months the gallery will be ready for use.

The Art Museum has also entered into arrangements for the occupation of a portion of the existing premises of "The Grange" by the Art School of Ontario. These premises have been adapted and are now being used for educational purposes.

The generous donors of "The Grange" bequeathed to the Museum not only the property, but a valuable collection of pictures, which are now being identified and arranged for permanent exhibition. The rooms which contain this collection will shortly be opened to the public.

The present exhibition is composed of representative works—chiefly in black and white—which have been contributed by collectors both at home and abroad. Experience elsewhere has shown that such exhibitions are not merely very attractive to the general public, but that they are of the greatest service to the numerous group of artists whose special function—the production of illustrations for the journals—renders necessary a knowledge of the possibilities of the media which they must employ, and this

knowledge can only be obtained by witnessing the works of the best masters. Endeavours have been made to secure a diversified and representative collection of as high a standard as possible. At some future time it may be practicable to procure collections of the work of individual artists, but to begin with it has seemed expedient to have an eclectic and comprehensive rather than a specialist collection.

A list of benefactions and contributions to the permanent collections of the Art Museum will be found at the end of this catalogue.

THE Committee of the Art Museum in charge of Collections and Exhibitions desire to express their grateful thanks to the contributors to the present Loan Collection.

WHILE DUE CARE HAS BEEN EXERCISED, THE COUNCIL OF THE ART MUSEUM CANNOT ASSUME THE RESPONSIBILITY OF THE ATTRIBUTIONS OF CONTRIBUTORS.

THE CATALOGUE HAS BEEN COMPILED BY PROFESSOR MAVOR.

INTRODUCTORY NOTE

ON THE ARTS OF ENGRAVING AND ETCHING.

The present Exhibition of Drawings in Black and White and in Sanguine, of Etchings on Copper, Engravings in Line and in Stipple, Mezzotints, Wood Engravings and Lithographs, is the first of its kind held under the auspices of the Art Museum. The aim of the Exhibition is to present, on the one hand, examples of all of the important methods of production and, on the other, examples of the more important masters who have contributed to the development of these methods, together with examples by contemporary artists. The collection has thus a certain historical as well as a certain artistic value and for this reason is eclectic in respect to schools. The attentive student who possesses some knowledge of artistic processes will find it possible to trace the history of etching and engraving by means of examples of works executed in pure etching and pure engraving, as well as examples in which the two methods are mingled. So, also, it is possible to trace the history of mezzotint and, though the materials are more scanty, the history of wood engraving and of lithography.

The present notes are to be regarded rather as elementary and suggestive than as technically instructive. Real mastery of the mysteries of engraving can only be acquired by long practice in the art itself or in the study of examples.

WOOD ENGRAVING.

The practice of carving designs upon blocks of wood and of taking impressions upon paper from these blocks by means of hand pressure seems to have existed in Europe at least so early as the fourteenth century. None of these early woodcuts have survived the ravages of time. The earliest examples still extant were executed in the fifteenth century.[1] Between about 1450 and 1500, a considerable business existed in the Netherlands in the cutting of blocks, which were then employed in the making up of so-called block-books, the same block frequently entering into the composition of different books. Examples of this phase of wood engraving are very rare and none of them find a place in this collection. The work was rarely executed by artists, the line is usually coarse and the composition is customarily of the simplest character.[2]

The earliest example in the present collection is *"The Assumption of the Virgin,"* by ALBRECHT DÜRER (No. 748), executed in 1510. The sixteenth century artists in chiaroscuro are admirably represented in the series from the collection of Mr. Robert Mond. The later nineteenth century is represented principally by the woodcut by J. B. MILLET, after the drawing of his brother Jean François (No. 753); by the *"Digger leaning on his spade,"* by PIERRE MILLET (No. 754), after a drawing by his brother, and by the fine interpretative engravings of TIMOTHY COLE (Nos. 1024 to 1058) and BISCOMOE GARDNER (Nos. 1059 to 1061).

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1 For discussion of the point see Dodgson, C., *"Catalogue of Early German and Flemish Woodcuts."* (British Museum.) London, 1903. Vol. I. p. 7 note.

2 For an admirable account of Block-books see Sir William Martin Conway's *"The Woodcutters of the Netherlands in the Fifteenth Century."* Cambridge, 1884. See also C. Dodgson, *"Introduction to Catalogue of Early German and Flemish Woodcuts in the British Museum."* London. Vol. I. 1903.

ENGRAVING ON COPPER.

The practice of wood engraving had achieved a wide popularity in the fifteenth century when, in 1446, the goldsmiths are found to be producing plates of copper engraved in intaglio—that is, when the design is hollowed out of the metal hy an engraving tool. These designs were used at that time for printing the hacks of playing cards. Engraving was now no longer in the hands exclusively of the inartistic woodcutters, for the goldsmiths were real artists, as the very earliest known examples of their work ahundantly shew—for instance, the plates of The Master of the Playing Cards and The Master of the Year 1446.[1]

From the middle of the fifteenth century the art of engraving made rapid progress. The first of the important German engravers whose names have survived was MARTIN SCHÖNGAUER, who is represented in this collection hy his *"Virgin and Father Enthroned"* (No. 736). According to Mr. Hind, of the British Museum, the course of artistic tradition passed from The Master of the Playing Cards (1446) through a master prohahly of Strasshurg, whose initials were E. S., and in whose workshop it is conjectured Schöngauer learned his art.

Nevertheless, the style of Schöngauer, at his maturity, is very different from that of his predecessors. The example shewn (No. 736) appears to represent a transition hetween the sumptuously decorative detail filling the whole of the space which is characteristic of E. S. and the naturalistic treatment of hackground, with comparative indifference to detail, which is disclosed in Schöngauer's *"Christ appearing to Mary Magdalene,"* which seems to have heen executed when the artist had attained the height of his powers. Schöngauer died in 1491 and Dürer's earliest known engraving on copper was executed in or hefore 1495.[2] It is

1 Both illustrated by Hind, A. M. *"A Short History of Engraving and Etching."* London, 1908. pp. 21, 22.

2 His first woodcut was executed in 1492.

impossible to avoid noticing the striking resemblance between Schöngauer's treatment of the folds of drapery, especially in his later plates, and the treatment of the same material in Dürer's plates, even of a distant date.

Almost, if not quite simultaneously, with the development of engraving in Germany, there emerged in Italy, and especially in Florence, where the art of the goldsmith had, as it has still, its centre, a school of engravers An important place in this group was occupied by Maso Finiguerra (unfortunately not represented in this collection). The Florentine engravers practised a branch of the art of engraving called *niello*, which consisted in engraving a gold or silver plate in intaglio and then in pouring over the plate a melted mixture of silver, copper, lead and sulphur. This mixture was run into the engraved hollows, was allowed to cool and then the surface was burnished. Although these plates could not yield good prints, the method which involves engraving is closely allied to that art.[1]

Even at this early period there developed two distinct schools of engravers—those who engraved in the Fine manner like Finiguerra and those who engraved in the Broad manner like the anonymous engraver of *"The Triumph of Love."*[2] Known as the *Master of the Die*, (represented in this collection by Nos. 875 and 876).

In the former school fine lines are laid closely together and the cross hatching is irregular, while in the latter simple broad lines of parallel shading are employed. The Fine manner gives the impression of a wash drawing, while the broad manner gives the impression of a pen and ink drawing.[3]

The most important engraver in Italy in the latter part of the fifteenth century is ANDREA MANTEGNA (No. 713). His method

1 Cf. Hind, op. cit., p. 42.
2 ib. p. 48
3 ib. p. 45.

consisted in drawing "open parallel lines of shading with lighter lines laid obliquely between them."[1] Mantegna engraved probably not more than seven or eight plates, and these were in some cases so lightly incised that only a few impressions could with advantage be taken from them. Fine prints from his plates are thus extremely rare.

The first engraver of the Italian group whose works find a place in this collection is GIULIO CAMPAGNOLA (c. 1482-c. 1514) (No. 670). He was also an exiguous engraver. His peculiarity is the rendering of soft gradations by means of series of flicks with the graver, which are nearly as delicate as dots made with the point.[2]

The art of engraving reached at a bound in the first half of the sixteenth century a pitch of the highest artistic excellence. Three engravers, one a German, one a Dutchman and one an Italian—DÜRER, LUCAS VAN LEYDEN and MARC ANTONIO (RAIMONDI)—carried the art to this point. Fortunately all of these are represented in this collection—Dürer by his celebrated "*Melencolia* § 1" (No. 679), his "*Great Horse*" (No. 681), his "*Little Horse*" (No. 677) and by others of his plates; Lucas van Leyden by his "*Adam and Eve*" (No. 695) and by the fourteen plates of "*The Passion*" (Nos. 696 to 709), and Marc Antonio by his two plates "*Charity*" and "*Faith*" (Nos. 714 and 715). The gradual progress toward full mastery may be observed in the Dürer series, the study being facilitated by the conscientiousness with which almost invariably the artist dates his plates. The transition from the Gothic architectural background of "*The Prodigal Son*" (executed 1495) [represented in facsimile, No. 1071] with the fine but stilted pose of the prodigal, to his "*St. Anthony seated outside the walls of Nurnberg* (No. 682) (executed 1519), or his "*Albrecht of Brandenburg*" (No. 673) (executed 1523), may

1 Cf. Hind, pp. 55 *et seq.*
2 ib. p. 66.

be followed through the plates of intermediate dates. *"The Passion"* of Lucas van Leyden (No. 696 to 709) was accomplished when the artist was twenty-seven years of age (in 1521), and when Dürer was in the plenitude of his powers. The least significant of the three masters was Marc Antonio. Browning in one of his odd couplets suggests a vogue for him in the early days of print collecting—

> "The debt of wonder my crony owes,
> Is paid to my Marc Antonios."

From these masters of engraving we may pass to their followers. The school of Dürer, is represented by HANS SEBALD BEHAM (Nos. 667-669) and by GEORG PENCZ, of Nurnberg (c.1500-50) (Nos. 732 and 733), and in a sense by HEINRICH ALDEGREVER (1502-1555) (Nos. 663 to 666), one of the little masters. We do not find any of the not numerous disciples of Lucas van Leyden; but among the followers of Marc Antonio we have AGOSTINO DE'MUSI (VENEZIANO) (Nos. 885 and 886).

ETCHING.

The art of engraving, strictly so called, is practised by the employment of main force in removing more or less refractory material. In the art of etching, the instrument is drawn upon the plate upon a prepared ground, which offers no resistance whatever, and the removal of the material of the plate necessary in order to produce intaglio is accomplished by means of a chemical process. The art of etching can thus be exercised with more freedom and spontaneity than the art of the engraver, because the physical resistance to the accomplishment of the line is so much less. Etching is to be found, for example, on sword blades long before it is found in use in printing. At present the earliest known date of an etching is 1513;[1] two years later Dürer produced his *"Man of Sor-*

[1] Cf. Hind, op. cit., p. 105.

rows," and in the same year "*The Agony in the Garden.*" Dürer made three dry-points and two other etchings, although the bulk of his work is in pure line engraving. These early etchings were all done in iron, probably for the reason that etching had previously been confined to that metal. Etching makes its appearance as the recreation of the engraver and speedily we find the engraver employing it in his otherwise engraved plates, and for a time pure etching is subordinated and a mingled method of etching and engraving adopted by many engravers. Portraitists, for example, drew the face with the graver and added the figure with its dress texture and the accessories by means of etching.

While most of the Italian artists of the sixteenth century were line engravers, as the century drew to a close a few etchers made their appearance. Among these was ANNIBALE CARACCI (represented by No. 204).

From the middle of the sixteenth century, much importance must be attached to the publishing houses by which prints were issued —some of the members of these houses being themselves engravers and etchers. Among these houses were the Cocks, of Antwerp and Rome; the Galles, of Haarlem and Antwerp; the Passes, of Utrecht; and the Sadelers, of Brussels and Antwerp.

From the point of view of influence, perhaps the most important of these engraver-publishers was Hieronymous Cock (c. 1510-1570), who not only issued the works of Italian engravers, but himself worked in Rome. Through his pupil Cornelis Cort (1530-1578) he formed the style of HENDRIK GOLTZIUS (represented in No. 923). "Goltzius was perhaps the first adequately to realize the capabilities of the graver in expressing tone and surface qualities."[1] From this point of view Goltzius may be regarded as probably the first painter-etcher.

1 Cf. Hind, op. cit., p. 120.

Closely following Goltzius in the Broad manner is CORNELIÇ BLOEMART (represented in No. 822), and Charles Audran, pupil of Bloemart. Of the opposed, or Fine school, we have HIERONYMUS WIERIX (No. 909).

The seventeenth century opens with the great name of Rubens, who, if he did not himself etch (a doubtful point), certainly inspired others to do so. Of interpreters of Rubens, and pupils in his studio, we have LUCAS VORSTERMAN, THE ELDER (No. 908) and PAULUS PONTIUS (No. 893), and notably Rubens' still more famous pupil, VAN DYCK (No. 246). Van Dyck not only secured effective interpreters of his paintings, but actually superintended the work which Lucas Vorsterman, Paulus Pontius, the BOLSWERTS and PIETER DE JODE (No. 866) did for him.

More individual than these interpreters was CORNELIS VISSCHER, of Haarlem, who is represented by his large original engraving *"The Rat Catcher"* (No. 738).

The Dutch etchers, Jan and ESAIAS VAN DE VELDE (No. 586), both practised the method of etching after the manner of engraving, a practice not uncommon in the seventeenth century.

Of the seventeenth century Italian etchers we have IL GUERCINO, represented both in etching (No. 280) and in original drawings (Nos. 22 and 23). So also SALVATOR ROSA (Nos. 83 and 84, 507 to 511) and RIBERA (No. 505). The French school is represented by numerous landscapes by CALLOT (Nos. 186 and 187) and CLAUDE (Nos. 211 to 226). The Italian, STEFANO DELLA BELLA (Nos. 123 to 129), imitated Callot. Detached from these groups there is the Bohemian, WENZEL HOLLAR (Nos. 690 and 691), who spent some years in Frankfort, Strasshurg and Cologne, and who went to England in the train of the Earl of Arundel. His extraordinarily prolific needle etched more than 2,500 plates. Among the Netherlands group of this period we have

COUNT HENDRIK GOUDT (No. 860) and PIETER VAN LAER (Nos. 331 and 332).

The great figure in seventeenth century etching is Rembrandt, of whose work there are forty-five original examples (Nos. 460 to 504), and a number of reproductions of works not otherwise represented (Nos. 1076 to 1079). The numerous monographs upon Rembrandt should be consulted upon details; here it may be merely observed that in respect to his etchings his work falls naturally into three periods: first, between 1628 and 1639, during which he employed a pure etched line, and in which his work reveals a certain timidity in drawing; second, between 1640 and 1651, during which he used chiefly the dry points; and the third period, from 1651 to 1661, when dry-point is still prominent, and when the artist now arrived at his full powers, shews the greatest spontaneity.[1]

The number of Rembrandt plates is subject of controversy. Legros conservatively places it at 71; while Middleton, Dutuit and Rovinski place it at over 300[2]. The "Beggar Studies" are the most disputed. Many of Rembrandt's plates are still in existence, and some of them may still be yielding impressions. The nearest followers of Rembrandt were J. G. VAN VLIET (Nos. 589 to 597), Jan. Lievens (1607-1674) (not represented), and FERDINAND BOL (Nos. 145 and 146), more celebrated as a painter than as an etcher.

Following upon Rembrandt there came the Dutch *genre* school, represented chiefly by ADRIAN VAN OSTADE (Nos. 417 to 425), COENELIS BEGA (Nos. 121 and 122), and DAVID TENIERS, THE YOUNGER. The latter is represented by the "*Village Festival*" (No. 550), which is the least contested of the plates which bear his name. Some of those which are signed "D. Teniers in et excud" are "unquestionably"

1 Cf. Hind, op. cit., p. 172.

2 Rembrandt's works are catalogued by Bartsch in "*Le Peintre-graveur*." 21 vols. Vienna, 1803-1821, with supplements, Leipzig, 1843, and Nuremberg, 1854.

by other hands[1]. Of the Dutch landscape etchers there was the work of Herman Saftleven, and still more importantly the etchings of RUYSDAEL, the Dutch landscape painter (Nos. 514 to 516). Related to the landscapists, although not specifically of them, there is REYNIER NOOMS (otherwise ZEEMAN) (No. 643), notable for his clouds. More nearly related to the landscapists the animal painter is PAUL POTTER (Nos. 457 and 458). Also animal etchers of nearly equal distinction are Adriaen van de Velde and PIETER VAN LAER (Nos. 331 and 332).

Under the influence of Claude and of Nicholas Poussin, there appear NICOLAES BERCHEM (Nos. 130 to 137), and JAN BOTH (No. 148), who, although a Dutchman, etched on the Campagna. A pupil of Berchem, KAREL DU JAROIN, is represented in Nos. 238 to 240.

The processes of etching and engraving which had been mingled by the majority, although not by all of the masters of the preceding epoch, become universally closely allied in the eighteenth century. Pure etching and pure engraving may be said to have almost disappeared. In France the Audrans, especially GERARD AUDRAN (No. 811), and JEAN MORIN (Nos. 879 to 881), practised this method, as also EDELINCK (Nos. 856 and 857) and JEAN LE PÔTRE (No. 894).

PURE LINE ENGRAVING.

Pure engraving was, however, revived by JEAN GEORG WILLE (Nos. 635 to 637). Nevertheless he not only produced dry-points, but he etched the foliage and sometimes the borders in his engraved plates.

The most important English engravers of this period were SIR ROBERT STRANGE (No. 901), WILLIAM SHARP (No. 899), and WILLIAM WOOLLETT (Nos. 912 and 913). The latter often

1 Cf. Hind, op. cit., p. 190.

used "a second and even a third biting before starting to finish with the graver.[1]

The group of French portraitists of the eighteenth century is importantly represented by JEAN MORIN (Nos. 879 to 881), and by NANTEUIL (Nos. 720 to 731 and 887 to 889), who in recent years has acquired a considerable fame. He is now universally recognized as the head of the French school of portrait engravers. Both are represented in engravings from life and in interpretations.

In Italy, in the eighteenth century, J. J. Frey (1681-1752) and Joseph Wagner (1706-1780), one a Swiss and the other a Bavarian, settled in Venice and promoted there a line-engraving almost, though not quite pure, in which etching was employed, though sparingly. Wagner's pupil, FRANCESCO BARTOLOZZI, migrated from Italy to England in 1764, and produced there a large number of stipple engravings (Nos. 812 to 821). Wagner's influence also extended, through his pupil Volpato, to RAPHAEL MORGHEN (No. 878), whose name suggested the phrase *morghenesque*, which indicated formal elaboration.

ETCHINGS IN THE EIGHTEENTH CENTURY.

The important Italian etchers of the eighteenth century were Giovanni Domenico Tiepolo (1726-1804), ANTONIO CANALE, or CANALETTO (Nos. 202 and 203), and PIRANESI (No. 456). In England a group of satirists—WILLIAM HOGARTH (Nos. 687 to 689), Thomas Rowlandson, and James Gillray, are to be reckoned with seriously. Hogarth was a solid draughtsman with much power of generalization of types, although it may be allowed that "he was neither a great graver nor a great etcher." Among more recent satirists we have CHARLES KEENE of "*Punch*" (Nos. 328 to 330), although

1 Hind, p. 234.

we are without examples of John Leech nr Cruikshank. Of English etchers of the early part of the nineteenth century, we have the amateur CAPTAIN BAILLIE (No. 107). John Crome, of Norwich, is not represented, nor is Sir David Wilkie, who executed a number of etchings and dry-points, nor have we any examples of Andrew Geddes (1783-1844). J. M. W. TURNER, who derived his artistic inspiration in painting from Claude, followed him also in etching. We have two plates (Nos. 583 and 584) from his "*Liber Studiorum*" and two plates (Nos. 576 and 577) etched by him and aquatinted by William Say (1768-1834) and R. Dunkarton (c. 1744-c. 1817).

Of the German etchers in the eighteenth century, we have J. P. HACKERT (Nos. 281 and 283).

Of the French etchers of the eighteenth century we miss some important names, but we have J. J. DE BOISSIEU, of Lyons (Nos. 143 and 144), and of Spanish etchers we have RIBERA (No. 505), although unfortunately we miss Francisco Goya (1746-1828).

MEZZOTINT.

John Evelyn in his "*Diary*," says that on February 21st, 1661, Prince Rupert showed him for the first time "how to grave in *mezzo tinto*."[1] Although Prince Rupert practised the art he did not invent it. The honour of the invention has been in dispute, but it is now considered to belong to Ludwig von Siegen, of Utrecht (c. 1609-1676), whose portrait of Elizabeth of Bohemia (?) is regarded as the first mezzotint. This plate was engraved in 1642. The method employed by von Siegen involved the use of the roulette to effect the necessary dots; but he also used the graver to make dots after the manner of stipple. The effect is that of a wash drawing in which

1 Evelyn's "*Diary*," 21 February, 1661; see also under 13 March, 1661. Evelyn published an account of the art in his "*History of Chalcography*." London, 1662.

there is no line. Of German mezzotinters of the seventeenth century, we have C. Ruoendas (No. 1006). The earliest English mezzotinter of whose work we have examples is John Smith (Nos. 1007 to 1009). The great period of mezzotint in England was the eighteenth century, during which the art took root in Dublin. Of the Irish mezzotinters of this period we have James McArdell (No. 996), and Richard Houston (No. 994); and of the English, Richard Earlom (Nos. 987 and 988), Valentine Green (Nos. 991 and 992), John Raphael Smith, William Ward (Nos. 1010 and 1011), S. W. Reynolds (Nos. 1000 to 1002), William Dougherty represented by his magnificent "*Dr. Johnson*" (No. 986), and Samuel Cousins (Nos. 982 to 984). Of modern interpretative mezzotints we have the fine plates of J. B. Pratt (No. 999), H. Scott Bridgewater (Nos. 970 to 981), and the original mezzotints of Seymour Haden (No. 759) and Sir Frank Short (Nos. 761 to 763).

MODERN ETCHING.

The series of examples of modern etching begins with Charles Jacque (Nos. 312 to 327), friend and companion of J. F. Millet, who also is represented (Nos. 408 to 414), and by a series of interpretative etchings by Lessore (Nos. 935 to 944). The Dutch school is represented by Matthijs Maris (Nos. 393 to 396), Israels (Nos. 309 to 311) and de Zwart (Nos. 658 to 661). The English school by Whistler, of whose work there is a fine series of excellent impressions (Nos. 611 to 633); Seymour Haden, who is also well represented (Nos. 284 to 298); Legros (Nos. 360 to 376), and Charles Keene (Nos. 328 to 330), among the pioneers of the new movement in etching which began about 1859.

Of more recent English etching, we have the startling and gigantesque productions of Branowyn (Nos. 154 to 176), the dainty studies of the late Frank Laino (Nos. 333 to

348), the skilful drawings of SIR FRANK SHORT (Nos. 519 to 521), and the subtle works of D. Y. CAMERON (Nos. 188 to 197) and MUIRHEAD BONE (No. 147).

Recent French etching is represented importantly by the works of MERYON (Nos. 398 to 402), LALANNE (Nos. 352 to 359), and LEPÈRE (Nos. 377 to 385). The Scandinavian groups are represented by the accomplished and sympathetic portraits of ANDERS ZORN (Nos. 644 to 657). American etching finds a place in the works of DUVENECK (Nos. 242 to 245), of BLUM (Nos. 138 to 142) and others; and Canadian etching in the remarkably clever studies of MISS DOROTHY STEVENS (Nos. 528 to 546), CLARENCE GAONON (Nos. 252 to 277), W. J. THOMSON (Nos. 551 to 574), J. W. BEATTY (Nos. 118 to 120), and HOMER WATSON (Nos. 602 to 604).

The collection, as a whole, enables the student to trace the history alike of engraving and of etching up till the present time.

It is interesting to record that in 1885, a Society of Etchers was formed in Toronto, the late Mr. H. S. Howland being President. Among the members were Sir Daniel Wilson (Cf. No. 1066), William Cruikshank, J. Kerr Lawson, Parker Newton, J. Jardine, A. Dickson Patterson and W. J. Thomson (Cf. p. 82). An Exhibition was opened at the Gallery, 14 King St. West, on 27th March, 1885, many works having been brought in loan from New York and Philadelphia. The Exhibition was opened by the late Professor Goldwin Smith and on the occasion a lecture on engraving and etching was delivered by the late Sir Daniel Wilson. The Society lived for two or three years; but it did not survive the lack of public interest.

THE PROCESS OF ENGRAVING.

The usual sources may be consulted on the etymology of the verb *to engrave*, for the purposes of the present note it may be held to mean either to cut an incised line or to cut away the

material from either side of a line; in the former the result is described as *intaglio*, in the latter it is described as *relief*. Engraving may be executed upon any appropriate material—upon base or precious stone, upon base or precious metal or upon any material which will retain the form impose' upon it. In this sense engraving is a very ancient art. Engravers of an inconceivably remote period executed intaglio engravings upon stone and upon bone in widely separated regions. The art of printing from an engraved surface is, however, in any widely recognized form, a comparatively modern accomplishment. It is not found in Europe earlier than the fourteenth century; and it is not found to any important extent earlier than the fifteenth century. The instrument with which engraving is effected is the *burin* or *graver*. This is a small chisel with a V-shaped point by means of which when the engraving is in *intaglio* the line is cut more or less deeply. The graver is pushed along the plate if it be metal or along the block if it be wood. Printing is effected by covering the whole plate with ink; the ink is then wiped off and an impression take neither by simple pressure by the hand or by means of a press. The ink which has sunk into the engraved line is absorbed by the paper. When the design is cut in relief the plate or block is covered with ink by means of a roller or dabber and the impression is taken by pressure in the same way as in the former case; ink which has found its way into the deeper portions of the surface is not absorbed by the paper and the design is thus reproduced.

THE PROCESS OF ETCHING.

Etching is really a chemical process, the alteration of the surface which the execution of the design involves being accomplished not by means of a graver but by means of the combination of a portion of the plate with an appropriate acid a... the removal of the resulting

salt. If thus a portion of the plate—iron, copper, zinc or silver *e.g.*—be protected against the attack of an acid—nitric or hydrochloric acid *e.g.*—while other portions are left exposed to the acid, the result is a variation in the surface of the metal corresponding to the design which has been imposed upon the surface by the removal of the protective material—varnish *e.g.*—by means of a needle or other similar instrument. The variation in the surface when the surface is covered with ink and then wiped, provides sufficient means of reproducing upon paper by pressure an exact reproduction of the design. It is necessary, of course, that the back and edges of the plate should be protected against attack by the acid, should the whole plate be plunged into an acid bath. Should a transparent varnish be employed, it is customary to smoke the surface in order that the lines may be more distinctly seen by the artist. Although a preliminary pencil drawing may be made, it is not unusual for the whole work to be composed and drawn upon the plate itself.

AQUATINT.

In executing an aquatint the plate is covered with a sandy ground and then the acid is applied with a brush. The ground can then be removed and the effect is the same, when printing takes place, as if the work were a wash drawing. This may readily be seen in the series of Turner etchings in the present exhibition, in which the lines have been etched by Turner and the aquatinting has been done by someone else.

SOFT GROUND ETCHING.

There are two examples of this process in the present exhibition. A soft medium which will resist the attacks of acid is placed upon the plate and then a sheet of paper is placed over it. The design is drawn upon this paper by a

pencil. When the paper is withdrawn the portions of the ground which have received the impression of the pencil adhere to it and the plate is therefore exposed to the attack of the acid as in ordinary etching.

DRY POINT.

Dry point is really engraving; but instead of the burin which requires a considerable amount of manual force to make the required impression upon the metal surface, a needle such as is used for etching is employed to make a fine incised line in the plate. Fresh from the needle the dry point engraving consists of a number of lines by the sides of which the metal is thrown up like the earth on the sides of a furrow. If the detached particles of metal are removed by scraping, the line is indistinguishable from an etched or engraved line. The effect of the burr is to give in printing a line characterized by a delicate blur, and this effect is valuable for certain designs; but from dry points of this kind a very small number of impressions can be obtained since the *burr* disappears after a few impressions have been taken off. When the burr is removed dry point is indistinguishable from etching or engraving.

MEZZOTINT.

In mezzotinting, the whole surface of the plate is worked over by an instrument known as a *rocker*. This *rocker* produces upon the surface a series of small dots, each of which has surrounding it a raised portion of the surface of irregular outline when examined minutely. This series of dots, each of which will take up a certain amount of ink, provided it is not removed, is now gone over by the artist who scrapes away the portions of the dotted surface which are not requisite for the production of the result demanded by his design.

JAMES MAVOR.

I.

ORIGINAL DRAWINGS
IN
PENCIL AND CRAYON
IN BLACK AND WHITE
AND
IN SANGUINE, ETC.

ALLAN, ANDREW.

(Living artist.)

Educated Glasgow School of Art.

1. **"Study."**

Silver Point Drawing.

Lent by the Glasgow School of Art per Francis H. Newbery, Esq.

BARNSLEY, JAMES MACDONALD. 1861-

(Living artist.)

Born 20th February, 1861, Toronto. Member, Société des Amis des Arts de Seine et Oise, and of the Ramblers' Club. One of the organizers of the New York Water Colour Society, charter member of the Art Guild, St. Louis, Mo., U.S.A.

2. **"Drawing."**
3. **"Drawing."**
4. **"Drawing."**
5. **"Drawing."**
6. **"Drawing."**
7. **"Drawing."**

Pencil Drawings.

The Property of Sir Edmund Walker.

BONE, MUIRHEAD. 1876-

(Living artist.)

Educated Glasgow and London. One of the most remarkable of contemporary etchers. In his management of light and shade, especially in colossal constructions, he has been compared with G. B. Piranesi. "Few drawings have been seen to equal his since the time of Rembrandt, and in his studies of scaffold-covered buildings in the breaking or the making he has followed an individual path, and shown a feeling for the great harmonies of line which is beyond praise. He works largely in dry-point, a process in which his virtuosity is unrivalled." [Hind, op. cit., p. 331.]

8. **"The Old Jail."** (South Front) Glasgow.

Finished pencil drawing for etching in "Fifty Drawings of Glasgow."

The Property of Arthur Kay, Esq.

BROWN, H. PAXTON.

(Living artist.)

Educated Glasgow School of Art.

9. **"Yvette."**

10. **"The Yellow Feather."**

Chalk Drawings.

Lent by the Glasgow School of Art per Francis H. Newbery, Esq.

CAMERON, D. Y., A.R.A., A.R.S.A., LL.D.
1865–

(See No. 188.)

11. "Tweedsmuir."
Drawing in Sepia for engraving.

12. "Flodden Field."
Drawing in Sepia for engraving.

The Property of Arthur Kay, Esq.

CAMERON, KATHERINE, R.S.W.
(Living artist.)

13. "Bees."
Drawing.

The Property of Arthur Kay, Esq.

COROT, J. B. C. 1796–1875.
(See No. 230.)

14. "Le Lac."
From the collection of the Vicomte du Bus de Gisignies.

Large Drawing in Black Chalk.

The Property of Arthur Kay, Esq.

CORREGGIO—ANTONIO ALLEGRI DA CORREGGIO (called Correggio). 1493(?)-1534.

Born probably in the winter of 1493-94, Correggio, a small town in the Duchy of Modena; died March 5th, 1534, Correggio. Sprang from the Ferrarese-Bolognese School. Founder of a school in Parma.

15. **"Study for a Piéta."**
Pencil Drawing.

16. **"Study of Hands."**
Sanguine Crayon.

The Property of C. T. Currelly, Esq.

CURRELLY, CHARLES TRICK, M.A. 1877-
(Living artist.)

Born Exeter, Ontario. Educated Toronto. Amateur draughtsman. Director of Royal Ontario Museum.

17. **"Portrait of Sheikh Rabigha of Sinai."**
18. **"Portrait of Bashi-Bazouk of Sinai."**

Pencil Drawings.

The Property of the Artist.

DAUBIGNY, CHARLES FRANCOIS. 1817-1878.

Born 1817, Paris; died 1878. [For biographical notice see Catalogue of Second Loan Exhibition, Toronto, 1909, p. 177.]

19. "Landscape."
Crayon Drawing.

The Property of H. Mortimer-Lamb, Esq.

DELVILLE, JEAN.

(Living artist.)

Educated Glasgow School of Art.

20. "Head of Girl."
Drawing in Blue Chalk.

Lent by the Glasgow School of Art per Francis H. Newbery, Esq.

FOWLER, DANIEL, R.C.A. 1810-1894.

Born 1810, Down, Kent; died 1894. Pupil of J. D. Harding. Water colourist and draughtsman. Came to Canada in 1843. Visited England, 1857, and revived interest in painting. Painted largely Canadian game, although also great variety of subjects. [See biography in Catalogue of Fourth Loan Exhibition, Toronto, 1911.]

21. "An old hulk on the Thames."
Pencil Drawing.

The Property of R. Y. Ellis, Esq.

Il GUERCINO—GIOVANNI FRANCESCO BARBIERI (called Il Guercino). 1591-1666.

Born Feb. 2nd, 1591, Cento, near Bologna; died 1666, Bologna. Called Il Guercino because he squinted. Successor of the Naturalists and the Carracci, Bolognese School.

22. "Episcopal Blessing."
Sanguine Crayon.

The Property of E. R. Rolph, Esq.

23. "Sketch."
Pencil Drawing.

The Property of C. T. Currelly, Esq.

HASKELL, ERNEST. c. 1875-
(See No. 301.)

24. "Little Corinthian."
Pencil Drawing.

The Property of Martin Birnbaum, Esq.

HOLIDAY, HENRY. 1839-

(Living artist.)

Born 1839, London.

26. **"Portrait Sketch."** Executed 1909.
Sanguine Crayon.

27. **"Ancient Egypt Revived."** Executed Jan. 11th, 1907.
Pencil Drawing.

The Property of C. T. Currelly, Esq.

HOLMAN-HUNT, WILLIAM, H.R.W.S. 1827-1910.

Born 1827, London; died 1910. Founded, with Millais and D. G. Rossetti, the Pre-Raphaelite movement. Painted religious and symbolical pictures from 1850. An Exhibition of his works, almost complete, was held in London in 1886. [Compare Articles by W. Holman-Hunt in "The Contemporary Review," 1886, and Ruskin's "Pre-Raphaelitism," 1851.]

28. **"Sketch for Picture of 'Sorrow.'"**
Sanguine Crayon.

The Property of C. T. Currelly, Esq.

JURRES, JOHANNES HENDRIK. 1875-

(Living artist.)

Born 1875, Leuwarden, Holland. [For biography see Catalogue Second Loan Exhibition, Toronto, 1909, p. 126.]

29. "Pencil Sketch of one of the Gil Blas Series."

The Property of E. F. B. Johnston, Esq.

LAVERY, JOHN, R.S.A., R.H.A. 1857-

(Living artist.)

Born 1857, Belfast. Studied in Glasgow, London and Paris. Pictures in Pinakothek, Munich and other Continental and British galleries. Landscape, figure and portrait painter.

30. "Mary Queen of Scots."

Pencil drawing, deduced from portrait by unknown artist at Blairs College, Scotland.

The Property of Professor Mavor.

MAY, PHILIP WILLIAM (known as Phil May). 1864-1903.

Born 1864, Wortley, near Sheffield; died 1903. Spent three years in Australia. Was on staff of "Punch" and "The Graphic."

31. "A Cavalier."

Pencil Drawing.

The Property of Sir Edmund Walker.

32. "A German Professor."

Pencil Drawing, dated 1894.

The Property of C. T. Currelly, Esq.

MOIRA, GERALD.

(Living artist.)

London. Decorative painter. Professor Royal College of Art, South Kensington.

33. "Drawing for Decoration."
Sanguine Chalk.

The Property of Geo. A. Reid, R.C.A.

MÉNARD, EMILE-RENÉ. 1862-

(Living artist.)

Born Paris. Student at the École des Beaux-Arts and Académie Julian. Painter and draughtsman. Represented in numerous public galleries.

34. "Study."
Chalk Drawing, Sanguine.

The Property of Miss Cornelia B. Sage.

PEPLOE, S. I.

(Living artist.)

Edinburgh. Pupil of Jean Paul Laurens and of Benjamin Constant.

35. "Young Girl Seated."
Chalk Drawing.

The Property of Arthur Kay, Esq.

POOLE, FREDERICK VICTOR.

(Living artist.)

Educated London.

Born Southampton, son of architect. Educated Southampton and London. Pupil of Professor Frederick Brown (now at Slade School of Art, London). Has exhibited at principal exhibitions in England and also at Paris. Landscape and figure painter.

36. **"The Print Dress."**
Black Pencil and Sanguine.

The Property of Dr. James Loudon.

ROCHE, ALEXANDER, R.S.A. 1863-

(Living artist.)

Born 1863, Glasgow. Studied in Glasgow and Paris. Gold Medal, Munich, 1891. Honourable mention, Salon, 1892. Gold Medal, Dreaden, 1897. Medal, Pittaburg, 1898. Painted freacoes for Banqueting Hall, Glasgow Municipal Buildings, and many landscapes, figures and portraits.

37. **"Sketches."**
38. **"Sketch."**
39. **"Sketch."**
Pencil Drawings.

The Property of Professor Mavor.

ROSA, SALVATOR. 1615-1673.

Born July 21, 1615, Renella, near Naples; died March 15, 1673, Rome. Pupil of Aniello Falcone. Resided chiefly at Rome, 1638-1673; but also at Florence, Viterbo, and Volterra. Neapolitan School.

40. **"Conversion of Saul of Tarsus."**
Chalk Drawing.

The Property of C. T. Currelly, Esq.

41. **"Antæus."**
Pencil Drawing.

The Property of H. C. Osborne, Esq.

SARGENT, J. S., R.A. 1856-
(Living artist.)

Born 1856, Florence. Son of a Boston physician. Educated Italy, Germany and France. Exhibited at Salon in 1879. A.R.A. 1894, R.A. 1897. Has painted a few landscapes and many portraits.

42. **"Drawing for 'La Carmenolta.'"**
(The well-known picture in the Luxembourg Gallery, Paris.)
Pencil Drawing.

The Property of Arthur Kay, Esq.

SETON, ERNEST (THOMPSON). 1860-

(Living artist.)

Born 1860, South Shields. Went to Canada in 1865. Lived in backwoods for five years. Educated 1870-79 in Toronto, 1879-81 in London. Afterwards naturalist to Manitoba Government. Author of "Wild Animals I have Known."

43. **"Study of a Wolf."** (For picture "The Pursuit.")
Pencil Drawing.

The Property of Colonel Sweny.

STERNE, MAURICE H. 1877-

Born 1877, Libau, Baltic Provinces, Russia. Studied in New York. Has lived in Italy and Greece since 1904.

44. **"Old Italian Beggar Woman."**
Pencil Drawing.

The Property of Martin Birnbaum, Esq.

STERNER, ALBERT. 1863-

(Living artist.)

Born 1863, London. Worked in Munich, Chicago, Paris and New York.

45. **"Study."**
Black Pencil. Dated March 5th, 1896.

46. **"Study—Head."**
Drawing in Red Chalk. Dated 1911.

The Property of Martin Birnbaum, Esq.

SWAN, JOHN MACALLAN, R.A., R.W.S.
1842-1910.

Born 1842, Old Brantford; died 1910, London. [For biography see Catalogue of Second Loan Exhibition, Toronto, 1909, p. 58.]

47. **"Study for Head of a Puma."**
Pencil Drawing.

The Property of Sir Edmund Walker.

48. **"Study of a Puma."**
49. **"Study of a Tiger."**
50. **"Study of a Tiger."**
Pencil Drawings.

The Property of C. T. Currelly, Esq.

51. **"Study of Trees."**
52. **"Group of Lion Cubs."**
53. **"Study of a Tiger."**
Pencil Drawings.

The Property of Mrs. H. D. Warren.

TYNDALE, WALTER.

(Living artist.)

Works in London. Has executed numerous drawinga and paintings for purpoaes of illustration.

54. **"Study of an Egyptian."**
Pencil Drawing.

The Property of C. T. Currelly, Esq.

VANNIUS, FRANCESCO. 1563-1610.

Born 1563, Siena; died 1610, Siena. (According to some 1565-1609.) Siennese School.

55. **"Painter with Brush and Palette."**
Pencil and Sanguine Crayon Drawing, signed.

The Property of E. R. Ralph, Esq.

WATTEAU, ANTOINE. 1684-1721.

Born 1684, Valenciennes; disd 1721. Frenoh sngraver and painter. Watteau was an important delineator of the manners of the early years of the eighteenth century. His drawing is fauitless, and in his piotures his oolour is well disposed, but there is an affeotation in his style which rsndsrs it difficult to piace him among the first masters. He died at ths early age of 37, having paintsd a large number of fêtes ohampêtres, fêtes de village, etc.

56. "Pan."
Pencil and Sanguine.

57. "Dancer."
Sanguine.

58. "Two Ladies."
Sanguine and Pencil.

Ths Property of Colonel Swsny.

WEISSENBRUCH, JAN HENDRIK. 1824-1903.

(Ses Catalogus Second Loan Exhibition, Toronto, 1909, p. 149.)

59. "Landscape."
60. "Landscape."
Charcoal Drawings.

The Property of E. F. B. Johnston, Esq., K.C.

II.

ORIGINAL DRAWINGS IN PEN AND INK AND IN WASH

BLACK, W. S. 1860–

(Living artist.)

Born 1860, Edinburgh.

61. "Tail-piece" with motto "Gutta cavat lapidem non vi sed sæpe cadendo." (The drop hollows the stone not by force, but by frequent falling.)

Pen and Ink Drawing.

The Property of Professor Mavor.

BURN-MURDOCH, W. G. 1860–

(Living artist.)

Born 1860, Edinburgh; educated Antwerp.

62. "The Lyceum, Edinburgh, at Night."

Wash Drawing.

The Property of Professor Mavor.

CADENHEAD, JAMES, A.R.S.A., R.S.W., F.S.A. Scot. 1858-

(Living artist.)

Born 1858, Aberdeen, Scotland. Student at Royal Scottish Academy and of Carolus-Duran in Paris. Landscape and portrait painter.

63. **"Scottish Elder at Family Worship."**

64. **"Scottish Elder at the Plate."**
Wash Drawings.

The Property of Professor Mavor.

CAZIN, JEAN CHARLES. 1841-1901.

Born 1841, Samer (Pas-de-Calais), France; died 1901. "One of the most original and versatile of modern French painters." (For biographical and critical notes see Cat. Second Loan Exhibition, Toronto, 1909, p. 69.)

65. **"Drawing."**
Pen and Ink.

The Property of Sir Edmund Walker.

FRENCH, MISS ANNIE.

(Living artist.)

Educated Glasgow School of Art.

66. **"Rejoice! Rejoice! The Little Lamb is Found."**

67. **"Study."**
Pen and Ink Drawings.

Lent by the Glasgow School of Art, per Francis H. Newbery, Esq.

GAINSBOROUGH, THOMAS, R.A. 1727-1788.

[For critical notes, see Catalogue Second Loan Exhibition, Toronto, 1909, p. 3.]

68. **"Dairy Maid and Cows."**
Wash Drawing.

From the Hawkins collection.

The Property of Arthur Kay, Esq.

69. **"A Road through Woody Country, with Two Cows and a Figure."**
Wash Drawing.

From the Hawkins collection.

The Property of Arthur Kay, Esq.

IL GUERCINO.

(See above Nos. 22 and 23.)

70. **"Sketch."**
Pen and Ink Drawing.

The Property of C. T. Currelly, Esq.

HASKELL, ERNEST.

(See above, No. 301.)

71. **"Clouds and Hills."**
Pen and Ink Drawing.

The Property of Martin Birnbaum, Esq.

HOGARTH, WILLIAM. 1697-1764.

Born 1697, London; died 1764. "The greatest of our native pictorial satirists" (Austin Dobson). [For bibliography see "Hogarth," by Austin Dobson, London, 1879. See also Nichols and Steevens, "The Genuine Works of Wm. Hogarth," 3 vols. London, 1808-1817.]

72. "Drawing." (Title unknown.)

Signed W. Hogarth, 1753.
Wash Drawing.

[In the centre of the drawing a young wife sits with a child upon her knee, near her and on her left a man, apparently her husband, dressed as a labourer, is also seated, children in the foreground. Behind the labourer and on his left an old man leans his arm upon a table. To the right of the woman appears a ghostly figure of a gentleman. The meaning of the drawing is not obvious and no mention of it in the published lists of Hogarth's drawings has been found.]

The Property of C. T. Currelly, Esq.

IMAGE, SELWYN.

(Living artist.)

Slade Professor of Fine Art at Oxford since 1910. Student of Ruskin in Slade School, Oxford. Has executed many stained glass windows.

73. **"Frontispiece."**

With legend, "Surgite fratres et eamus ad urbem lucis." (Arise, brothers, and let us go to the City of Light.)
Pen and Ink Drawing.

The Property of Professor Mavor.

KING, JESSIE M.

(Living artist.)

Educated Glasgow School of Art and at Paris, etc. Has executed numerous drawings of great originality and refinement for purposes of illustration.

74. **"Elder Flower."**

75. **"Messire Gawain departeth from the Castle."**
Pen and Ink Drawings.

Lent by the Glasgow School of Art per Francis H. Newbery, Esq.

MANET, EDOUARD. 1832-1883.

Born Paris. Pupil of Thomas Couture (1815-1879). Travelled extensively in Europe and America. Influenced much by Velasquez. In the early sixties Manet became the chief of the "Ecole des Batignolles," to which belonged also Degas, Claude Monet, Fantin-Latour and others. The group came to be known as "Impressionists." In 1864 his "Olympia" raised a storm. (Cf. Bryan, vol. iii, p. 274.)

76. **"Portrait of Gustave Courbet."**
Wash Drawing.

[For notice of Courbet, see Second Loan Exhibition Catalogue, Toronto, 1909, p. 75.]

The Property of Arthur Kay, Esq.

MARIS, MATTHIJS. 1839-
(Living artist.)

Born 1839, Hague. Studied at the Academy of Antwerp. Since 1872 has lived in London. Painter, etcher and lithographer.

77. **"A Magdalene."**
Wash drawing upon photographic background. (Initialed and dated upon photographic background. M. M. 1867.)

The Property of Professor Mavor.

NEWBERY, MISS MARY.

(Living artist.)

Ed. Glasgow School of Art and at Paris.

78. **"Portrait de Madame X."**

79. **"The Bride."**

Pen and Ink Drawings.

Lent by the Glasgow School of Art, per Francis H. Newbery, Esq.

NICHOLSON, WILLIAM. 1872-

(Living artist.)

London. Draughtsman and caricaturist, chiefly in chiaroscuro.

80. **"Nancy."**

Pen and Wash Drawing.

81. **"Nancy as Ballet Girl."**

Wash, rehaussé de blanc.

The Property of Arthur Kay, Esq.

ROCHE, ALEXANDER.

(Living artist.)

(See above Nos. 37-39.)

82. **"Illustration to 'A South Coast Idyll.'"**

Pen and Ink Drawing.

The Property of Professor Mavor.

ROSA, SALVATOR. 1615-1673.

Born near Naples, 1615; died 1673, Rome. Italian painter. Implicated in the insurrection of Masaniello (1647). Pupil of Aniello Falcone.

83. "Drawing."

84. "Drawing."

Pen and Ink Drawings.

The Property of H. C. Osborne, Esq.

SANDHAM, HENRY, R.C.A. 1842-1910.

Born 1842, Montreal; died London, Eng., 1910. Partner of Notman, photographer in Montreal. Resided principally in Boston from 1880 until 1901, when he went to England. Medals: Philadelphia 1876, London 1886, Boston 1881. Painted numerous historical paintings.

85. "The French Blacksmith."

The Property of Colonel Sweny.

SHORT, SIR FRANK, A.R.A. 1857-

Born 1857. Etcher, aquatintist and mezzotintist. Director of Etching and Engraving School, Royal College of Art. Gold medals for engraving, Paris 1889 and 1900. Past-master Art Workers' Guild. Mezzotinted "Liber Studiorum," after J. M. W. Turner. [Compare "Studio," x., 222; and xxv., p. 3.]

86. "A Famous Corner in Goulding's Studio."

Pen and Ink Drawing on Tracing Paper.

The Property of Professor Mavor.

SMYTH, MISS DOROTHY CARLETON.

(Living artist.)

Educated Glasgow School of Art.

87. **"Ogier the Dane."**
88. **"Ogier the Dane."**
89. **"Ogier the Dane."**
90. **"Ogier the Dane."**
91. **"Ogier the Dane."**
92. **"Papillons."**

Pen and Ink Drawings.

Lent by the Glasgow School of Art, per Francis H. Newbery, Esq.

SMYTH, MISS OLIVE R. CARLETON.

(Living artist.)

Educated Glasgow School of Art.

93. **"The Meet."**
94. **"The Fortune Teller."**
95. **"The Curate."**
On vellum.
Pen and Ink Drawings.
96. **"Pengynt."**
On vellum.
97. **"Anitra's Dance."**
On vellum.
Pen, Ink and Colour Drawings.

Lent by the Glasgow School of Art, per Francis H. Newbery, Esq.

VECELLI, TIZIANO (known as Titian). 1477-1576.

Born 1477, Pieve di Cadore; died 1576, Venice. Disciple of Jean Bellini, rival of Giorgione. Great Master of the Venetian School.

98. **"Pen and Ink Drawing."** Signed "Titian."

99. **"Pen and Ink Drawing."** Unsigned, attributed to Titian.

100. **"Pen and Ink Drawing."** Unsigned, attributed to Titian.

The Property of H. C. Osborne, Esq.

In addition to the works in the Department of Pen and Ink and in Pencil Drawings of the Loan Exhibition, the following works are also placed in the Galleries.

CRUIKSHANK, WILLIAM, R.C.A.
(Living artist.)

"Leaves from Sketch Book." (222 leaves containing about 400 sketches in pencil.)

Presented by the Artist to the Art Museum in 1909.

The Property of the Art Museum.

III.

ORIGINAL ETCHINGS
PROOFS AND EARLY STATES

APPIAN, ADOLPHE. 1819-1898.

Born 1819; died 1898. Educated Lyons (France). Etcher.

101. **"A Rocky River Bed."**

102. **"Retour de la Pêche à Collioure."**

103. **"Source de l' Albarine."**

104. **"Une Mare."**

105. **"Summer's Day."**
(Proofs.)

The Property of Messrs. Frederick Keppel & Co.

BACKHUYSEN, LUDOLF. 1631-1708.

Worked at Amsterdam. Celebrated marine painter and etcher.

106. **"Scene on the Zuyder Zee."**

The Property of W. S. Jackson, Esq.

BAILLIE, CAPTAIN WILLIAM. 1723–1810.

Worked in Dublin and London in etching, mezzotint, crayon and stipple, chiefly after his retirement from the army or between 1761 and 1787. He copied Rembrandt's etchings of "The Three Trees" and the "Goldweigher," and he restored the "Hundred Guilder Plate" (see under Rembrandt, No. 1076), the plate of which had come into his possession. He worked over the whole plate, and many impressions were made from it. [Compare Hind, op. cit., p. 240.] Baillie fought at Culloden in 1745 and saw service on the Continent.

107. "Battle." Dated 1762.

The Property of W. S. Jackson, Esq.

BAUER, MARIUS A. J. 1867-

(Living artist.)

Born The Hague. Educated at The Hague Academy. Medals: Antwerp, 1894; Amsterdam, 1896; Paris, 1900; Arnheim, 1901; Munich, 1901. Painter and etcher. Represented in the Luxembourg, Munich, Amsterdam, Dordrecht and Rotterdam Galleries. Has lived at The Hague, Constantinople, etc. Most of his subjects are Oriental.

109. "Oriental Scene."

The Property of H. Mortimer-Lamb, Esq.

110. "Oriental Scene."
111. "Oriental Scene."
112. "Oriental Scene."
113. "Oriental Scene."
114. "Oriental Scene."
115. "Oriental Scene."
116. "Oriental Scene."
117. "Oriental Scene."
117a. "Oriental Scene."
117b. "Oriental Scene."

The Property of Sir Edmund Walker.

BEATTY, J. W. c. 1875-

(Living artist.)

Educated, Toronto and Paris.

118. "The Seine, Paris."

119. "Gipsy Van."

120. "Calle Sta Fe, Toledo."

The Property of J. W. Beatty, Esq.

BEGA, CORNELIS PIETERSZ. 1620-1664.

Born 1620, Haarlem; died 1664, Haarlem. Pupil of Adrian van Ostade. Worked at Haarlem. Visited Germany, 1653. Painter and etcher. The only Dutch genre painter who etched with the perfection of Ostade. [Compare Wedmore, "Fine Prints," London, 1910, p. 36.]

121. "Interior."

(Unfinished plate.)

122. "Tavern Scene."

The Property of W. S. Jackson, Esq.

della BELLA, STEFANO. 1610-1664.

(Known in France as Étienne de la Belle.)

Born 1610, Florence; died 1664, Florence. Son of a goldsmith. Pupil of Cesare Dandini, Italian engraver and imitator of Jacques Callot (q.v.). Celebrated for the clearness and brilliancy of his plates.

123. "Shore Scene."

The Property of W. S. Jackson, Esq.

124. "Eagles."
125. "Hounds."

The Property of Professor Mayer.

126. "Study of Head."
127. "Study of Head."
128. "Study of Head."
129. "Study of Head."

The Property of Robert Mond, Esq.

BERCHEM, CLAES PIETERSZ (otherwise NICOLAS BERCHEM). 1620-1683.

Born 1620, Haarlem; died 1683, Amsterdam. Pupil of his father, of J. B. Weenix (1621-1660), and others. Worked at Haarlem and Ameterdam. Supposed to have visited Italy. Painter and etcher.

130. **"Sheep."** Signed C. Berrighem.
131. **"Goats."** Signed C. Beerighem.

The Property of W. S. Jackson, Esq.

132. **"Sheep."**
133. **"Sheep."**
134. **"Sheep."**
135. **"Sheep."**
136. **"Goats."**
137. **"Goats."**

The Property of Robert Mond, Esq.

BLUM, ROBERT F. 1857-1903.

(Living artist.)

Born 1857, Cincinnati, Ohio, U.S.A.; died 1903. Became a lithographer at the age of sixteen. Between 1880 and 1890 he made several trips abroad. In 1890 he went to Japan to work for Scribners' in conjunction with the late Sir Edwin Arnold. He returned from Japan in 1892, and wrote several articles illustrated by his own drawings. Meanwhile he had painted many easel pictures, and in 1893 he threw himself into decorative design. He executed the mural decorations in Mendelssohn Hall, New York. In etching his method involved a strong line, generally on zinc, acid being applied to the whole plate once, then the acid was applied in spots and wiped off when the plate had been sufficiently bitten. The tones were produced chiefly in printing, which was sometimes elaborately accomplished.

138. "Bead Stringers."

139. "Busy Hands."

140. "Man and Donkeys."

141. "Head of a Girl."

142. "Souvenir of Coney Island."

The Property of the Cincinnati Art Museum

de BOISSIEU, JEAN JACQUES. 1736-1810.

Born 1736, Lyons; died 1810. "The only French etcher of landscape to be reckoned with during the eighteenth century" (Hind, p. 251). His usual signature is D. B. He was also a painter and he frequently etched after his own paintings, a circumstance which somewhat detracts from the directness of his method so far as etching is concerned. His direct etchings are, however, admirable.

143. **"Self Portrait."** Dated 1796.

144. **"Head."**
(Dry-point Etching.)
The Property of Professor A. B. Macallum.

BOL, FERDINAND. 1616-1680.

Born Dordrecht, Holland. Painter, engraver and etcher.

145. **"Abraham and Isaac."**
The Property of W. S. Jackson, Esq.

146. **"St. Jerome."**
The Property of Robert Mond, Esq.

BONE, MUIRHEAD. 1876-
(Living artist.)

Born 1876, Glasgow. Etcher and painter. Educated Glasgow School of Art.

147. **"Ayr Prison."**
Dry Point Etching. Proof.
The Property of Sir Edmund Walker.

BOTH, JAN. 1610-1652.

Born Utrecht. Painter and etcher. Worked in Holland and in Italy. Much influenced by Claude. Executed few etchings. Skilful in enveloping landscape in suffused sunshine. [Compare Hind, op. cit., p. 195.]

148. "Italian Landscape."

The Property of W. S. Jackson, Esq.

BRACQUEMOND, FELIX. 1833-

Born 1833, Paris. "Virtuoso of delicate etching." Well known for his etchings of animals. Like the work of Jacquemart, Bracquemond's seems to be "an attempt at producing surface texture." [Compare Hind, History of Engraving and Etching, London, 1908, page 322.]

149. "Teal."

150. "The Coming Storm."

151. "Lapwing and Teal."

152. "The Bather."

153. "Pheasants at Dawn."
(Proofs.)

The Property of Messrs. Frederick Keppel & Co.

BRANGWYN, FRANK, A.R.A., R.P.E. 1900-

Born 1860, Bruges (Belgium), of Welsh extraction. Painter and etcher. Member of numerous artistic societies and Academies of Art.

154. "Boat Builders, Venice."
155. "Breaking up the Hannibal."
156. "Apse of Duomo, Messina."
157. "Shrine of the Immaculata, Messina."
158. "Return from Work."
159. "Old Women, Longpré."
160. "Windmill, Bruges."
161. "Cliff Village."
162. "Valentre."
163. "Coal Mine."
164. "Unloading Bricks, Ghent."
165. "Black Mill."
166. "Bridge, Brentford."
167. "Entrance to Montreuil."
168. "Trees and Factory, Hammersmith."
169. "Apse of St. Walbrugh."
170. "Traghetto, Venice."
171. "Lot at St. Cirque."
172. "Beggar Musician."
173. "Water Carrier, Furnes."
(Proofs.)

The Property of the Fine Art Society.

174. "The Bridge, Barnard Castle."
175. "Road to Montreuil."
176. "The River Lot."
(Proofs.)

The Property of W. Tyrrell, Esq.

BUHOT, FELIX. 1847-1898.

Born 1847, Paris; died 1898. Etcher. [See Bénédite, "Rev. de l'Art Ano. et Mod.," xi., p. 1.]

177. "Cab Stand."
178. "Une Jetée en Angleterre."
179. "Débarquement en Angleterre."
180. "Westminster Clock Tower."
181. "Westminster Palace."
182. "Country Neighbours."
183. "Les Petites Cheumières."
184. "Les Oies."
(Proofs.)

The Property of Messrs. Frederick Keppel & Co.

BURRIDGE, FREDERICK VANGO. 1860-

Etcher. (Living artist.)

185. "Oxcliffe Marsh."
(1st state.)

The Property of W. S. Jackson, Esq.

CALLOT, JACQUES. 1592-1635.

Etcher. Worked at Nancy, Rome, Florence, Brussels. He was among the earliest etchers to subject the plate to repeated biting by acid. He also used the graver in combination with the etching needle. His work thus presents great variety in tone and character.

186. "Tour de Nesle."
187. "Tour de Nesle."

The Property of W. R. Johnston, Esq.

CAMERON, D. Y., A.R.S.A., R.S.W., 1865–
(Living artist.)

Born 1865, Glasgow. Educatsd Glasgow and Edinburgh. Medals: Antwerp, 1893; Chicago, 1893; Paris (Gold), 1900; Munich (Gold), 1905, etc. Paintings in many public collections.

188. **"A Norman Village."**
(1st stats.)

189. **"Amboise."**
(1st state.)

The Property of W. S. Jackson, Esq.

190. **"Ben Ledi."**
191. **"Old Cairo."**
192. **"Creigever."**
193. **"The Chimere of Amiens."**
194. **"On the Ourthe."**
195. **"The Fisher's Hut."**
196. **"Beauvais."**
(Proofs.)

The Property of Arthur Kay, Esq.

197. **"Robert Lee's Workshop."**
(Proof.)

The Property of Sir Edmund Walker.

CAMERON, KATHERINE, R.S.W.
(Living artist.)

198. "Bees and Thistle."
199. "Honeysuckle."
200. "Blossom and Butterflies."
201. "Love in the Mist."
(Proofs.)

The Property of Arthur Kay, Esq.

da CANALE, GIOVANNI ANTONIO (otherwise Canaletto). 1697-1768.

Born 1697, Venice; died 1768, Venice. Pupil of his father, and probably of Carlevarie (1665-c. 1731). Etched 31 plates. His etchings, like his paintings, show a great command of aerial perspective. He employs a simple system of parallel shading. He visited Rome and for a short time (after 1746), worked in London.

202. "Scene in Venice."
203. "Al dolo."

The Property of W. S. Jackson, Esq.

CARACCI, ANNIBALE. 1560-1609.

Born Bologna. Worked there and at Rome. Painter and etcher. Brother of Agostino and Ludovico. Although their paintings, especially those of Annibale, were important in the history of Italian art, their etchings are without conspicuous merit.

204. "The Adoration."

The Property of W. S. Jackson, Esq.

CASTIGLIONE, GIOVANNI BENEDETTO. 1616-1670.

Born Genoa; died Mantua. Follower of van Dyck, who was in Genoa at intervals between 1621 and 1626.

205. "Head of a Girl."

The Property of W. S. Jackson, Esq.

206. "Head."
207. "Head."

The Property of Robert Mond, Esq.

CHAHINE, EDGAR. 1874-

(Living artist.)

Born 1874, Vienna of Armenia parentage. Lives at Paris. Has made many "broad studies of the Paris masses." [Compare Hind, op. cit., p. 323.]

208. "Saint-Germain-l'Auxerrois."
(1st state.)

The Property of W. S. Jackson, Esq.

CHALON, J. 1738-1795.

Born 1738, Amsterdam; died 1795. Worked in London; made numerous imitations of Rembrandt.

209. "Study of a Head." (In the manner of Rembrandt.)

210. "Study of a Head." (In the manner of Rembrandt.)

The Property of Professor Mavor.

CLAUDE LORRAINE (otherwise CLAUDE GELLEE). 1600-1682.

Born 1600, Champagne on the Moselle; died 1682. Began life as a pastry cook; as such became member of the household of Agostino Tassi, landscape painter. His landscapes exercised great influence upon subsequent art, conspicuously that of Turner. He etched between forty and fifty plates executed chiefly in the periods 1630-1637 and 1651-1663. [Compare Hind, p. 163.]

211. "La Bouvier." 1636. (Didot No. 8.) (2nd state.)

212. "The Wooden Bridge." (Didot No. 14.) (2nd state.)

213. "Sea Port with the Large Tower." (Didot No. 13.)

214. "The Shipwreck." (Didot No. 7.) (Early state.)

215. "The Three Brigands." (Didot No. 12.) (4th state.)

216. "Study for the Brigands." (Didot No. 4.)

The Property of W. S. Jackson, Esq.

217. "Landscape, with Ships, Cattle and Figures."
218. "Landscape—La Primavera."
219. "Landscape, with Stone Bridge."
220. "Landscape."
221. "Flight into Egypt."
222. "Landscape."

The Property of W. R. Johnston, Esq.

223. "Via sacra detto campo vacino di Roma." Dated 1616.

224. "The Three Brigands." (Didot No. 12.)
225. "Ships in Harbour."
226. "The Bridge."

The Property of J. M. Lyle, Esq.

CLAUSEN, GEORGE, R.A. 1852-

(Living artist.)

Born 1852, London. Son of decorative artist. Educated South Kensingtn. Medals: Paris, 1889; Chicago, 1893; Brussels, 1897; Paris, 1900. Pupil of Edwin Long, R. A. Bougereau and Tony Robert-Fleury. Painter etcher and mezzotinter.

227. **"The Hay Cart."**
228. **"Moonlight."**
229. **"A Roumanian Girl."**
(Proofs.)

The Property of Arthur Kay, Esq.

COROT, JEAN BAPTISTE CAMILLE. 1796-1875.

[For biographical and critical notes see Catalogue Second Loan Exhibition, Toronto, 1909, pp. 71-72.]

230. **"Villa d'Avray."**
(Proof.)

The Property of H. Mortimer-Lamb, Esq.

CRAWFORD, SUSAN F., A.R.E.

(Living artist.)

Educated Glasgow School of Art.

231. **"Glasgow University."**
232. **"Glasgow Cathedral."**
233. **"Glasgow Central Station, Interior."**
234. **"Glasgow Central Station, Entrance."**

Lent by the Glasgow School of Art, per Francis H. Newbery, Esq.

DAUBIGNY, CHARLES FRANCOIS. 1817-1878.

Born 1817, Paris; died 1878. [For biography see Cat. Second Loan Exhibition, 1909, page 77.]

235. "Landscape."

(Proof.)

The Property of Sir Edmund Walker.

DODD, FRANCIS. 1874-

(Living artist.)

Born 1874. Educated Glasgow, Manchester, London. Etcher. Has done some excellent works in dry-point.

236. "Sabine Woman."

237. "At the Fireside."

(Proofs.)

The Property of Messrs. Colnaghi & Co.

DUJARDIN, KAREL. 1622-1678.

Born 1622, Amsterdam; died 1678, Venice. Pupil of Nicholas Berghem. Worked at the Hague and at Amsterdam and went twice to Italy. Painter and etcher.

238. "Sheep." Signed K. du Jardin.

239. "Sheep." Signed K. du Jadin.

The Property of W. S. Jackson, Esq.

240. "Goats and Sheep."

The Property of Robert Mond, Esq.

DUPONT, PIETER. 1870-

(Living artist.)

Born 1870, Amsterdam. A bold and vigorous etcher who adheres to the traditional technical methods.

241. **"A Bridge."**
(Proof.)

The Property of Sir Edmund Walker.

DUVENECK, FRANK. 1848-

(Living artist.)

Born 1848, Covington, Ky., U.S.A. Studied at Munich under Dietz and others for more than ten years. Since 1881 has lived chiefly in Florence. Has painted many portraits and figure pieces. Sculptor and etcher as well as painter. As etcher, he is more realistic than Whistler, although in his earlier years his work was often taken for Whistler's.

242. **"The Riva, Venice."**
243. **"The Harbour, Venice."**
244. **"Bridge of Sighs, Venice."**
245. **"Doge's Palace, Venice."**

The Property of the Cincinnati Art Museum.

van DYCK, ANTONY. 1599-1641.

Born Antwerp. Pupil of Rubens. Painter and etcher. Studied in Italy and worked in London. One of the greatest portrait painters of his age. He was the first great portrait etcher, his earlier works being admirable examples of pure etching.

246. "Joannes Snellinx, Pictor Humanarum figurarum in Aulæis et tapetibus Antwerpiæ."

The Property of W. S. Jackson, Esq.

EAST, SIR ALFRED, A.R.A. 1849-
(Living artist.)

Born 1849, Kettering. Educated, School of Art, Glasgow, and Ecole des Beaux Arts, Paris. Paintings in many of the important galleries in Europe and America. Painter and etcher.

247. "Landscape."
(Proof.)

The Property of H. Mortimer-Lamb, Esq.

EBY, KERR. c. 1887-

Born U. S. A.

248. "Landscape."
249. "Landscape."

The Property of Miss Williams.

FEYEN-PERRIN FRANCOIS NICOLAS Augustin. 1829-1888.

Born Bey-sur-Seille. Worked at Nancy and at Paris. Painter and etcher.

250. **"The Milky Way."**
251. **"Prehistoric Battle."**
(Proofs.)

The Property of Professor Mavor.

GAGNON, CLARENCE A., A.R.C.A.
(Living artist.)

Born Montreal. Pupil of W. Brymner, R.C.A., and of J. P. Laurens. Bronze Medal, St. Louis, 1904. Member of Canadian Art Club.

[See "Gazette des Beaux Arts," 3e. Ser. xxxv., p. 244.]

252. **"Tour Horologe, Dinan."**
253. **"Moonlight, Venice."**
(Proofs.)

The Property of Frank Darling, Esq.

254. **"Canal."**
255. **"La Salutè."**
(Proofs.)

The Property of Sir Edmund Walker.

256. "Rue de Cordeliers, Dinan."
257. "Pont du Burgoyne, Moret."
258. "Rue des petites degrie."
259. "Overhauling Boats."
260. "L'orage."
261. "Rue de Nemours."
262. "Mont St. Michel."
263. "Landscape."
264. "Vue de Rouen."
265. "Rue e Pont de l'arche."
266. "Evenston."
267. "Boboli Gardens, Florence."
268. "Isole Burano, Venice."
269. "Court Yard of San Giorgio, Venice."
270. "Old Windmill, Picardy."
271. "Old Windmill, St. Brien."
272. "Ripon Cathedral."
273. "Granada."
274. "Scene on the Grand Canal, Venice."
275. "Canal in France."
276. "Oxen Ploughing, Quebec."
(Proofs.)
The Property of Clarence Gagnon, Esq.

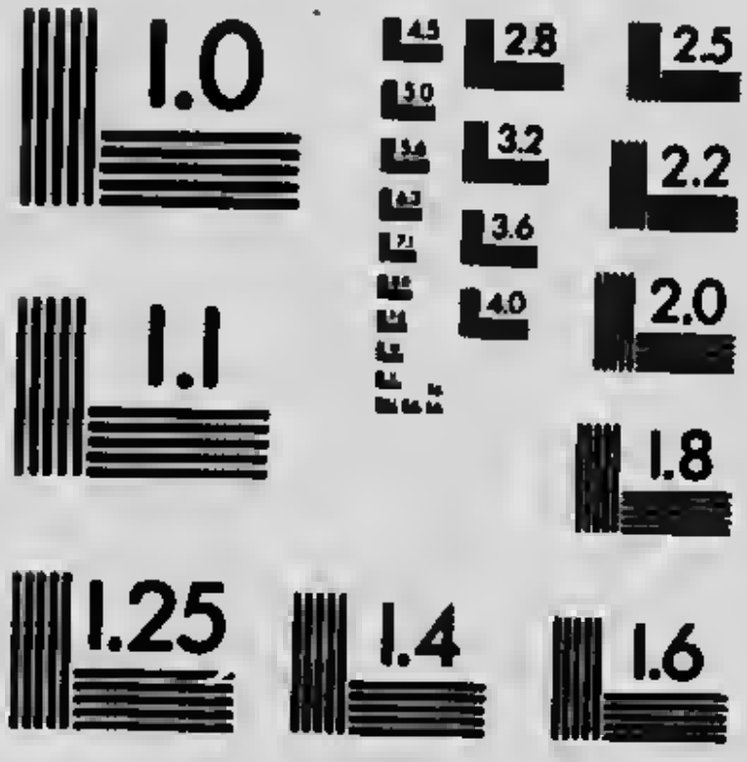
277. "Rue de Caudebec en Caux."
(Proof.)
The Property of E. A. P. Hardy, Esq., M.D.

GAINSBOROUGH, THOMAS.
(See above, Nos. 68-69.)

278. "The Gipsies." Dated 1764.
Painted and etched by Gainsborough and engraved (merely cross hatched) by J. Wood.
The Property of W. S. Jackson, Esq.

MICROCOPY RESOLUTION TEST CHART

(ANSI and ISO TEST CHART No. 2)



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GOFF, COLONEL ROBERT CHARLES. 1837-

London. Amateur etcher.

279. "The Pincio, Rome."
(1st state.)

The Property of W. S. Jackson, Esq.

IL GUERCINO. 1591-1666.

(See above, Nos. 22-23.)

280. "St. Jerome." Signed Joan Franc Barbieri da Cento. 1637.

The Property of W. S. Jackson, Esq.

HACKERT, JACOB PHILIPP. 1737-1807.

Engraver and etcher. Worked in Austria and Italy. His plates are not important in themselves; but they represent the character of German landscape etching in the eighteenth century.

281. "Vietri."
282. "Sorrento."

The Property of W. R. Johnston, Esq.

283. "A la Cava."

The Property of W. S. Jackson, Esq.

HADEN, SIR (FRANCIS) SEYMOUR, K.B., F.R.C.S., P.R.E., 1818-1910.

Born 1818, Edinburgh; died 1910. Hon. Surgeon to Department of Science and Art, South Kensington. Grand Prix, Paris, 1889 and 1900. Founder and first President of the Royal Society of Painter Etchers. [Compare Drake, Sir W. R., F.S.A., "A Descriptive Catalogue of the Etched Works of Francis Seymour Haden. London, 1880.]

284. **"Sunset in Tipperary."**
285. **"Egham Lock."**
286. **"Mytton Hall."**
(Dry-point.)
287. **"Kensington Gardens."**

The Property of Sir Edmund Walker.

288. **"Out of a Study Window."**
(Etched in 1858.)
289. **"Fulham."**
290. **"A Brig at Anchor, Purfleet."**
291. **"Greenwich."**
292. **"Windsor."**
293. **"The Test at Longparish."**
(Dry-point.)
294. **"A Water Meadow."**
295. **"Cardigan Bridge."**
296. **"An Essex Farm."**
297. **"Towing Path."**
298. **"Wareham Bridge."**

The Property of Messrs. Frederick Keppel & Co.

299. **"Twickenham Ferry."**
300. **"Mill Wheel."**
(Etched in 1874.)

The Property of H. Mortimer-Lamb, Esq.

HASKELL, ERNEST. c.1875-
Born about 1875, United States.

301. **"Crippled Pine."**
302. **"Blind Gipsy."**
303. **"Ex-libris, Robert J. Collier."**
304. **"Ex-libris, Martin Birnbaum.**

The Property of Martin Birnbaum, Esq.

HELLEU, PAUL.

(Living artist.)

Lives in Paris. Dry-point etcher. Noted for the brilliancy of his plates produced with the diamond point. His works (of which there are nearly one hundred) are almost all dainty etchings of fashionably dressed ladies. Edmond de Goncourt has felicitously described them as "les instantanés s la grâce de la femme," forming "a sort of monogrsph on woman."

305. **"Marie S."**

The Property of Sir Edmund Walker.

HOWARTH, ALBANY E.

(Living artist.)

306. **"The Tom Tower, Christ Church, Oxford."**
307. **"Magdalen Bridge and Tower, Oxford."**

The Property of Messrs. Colnaghi & Co

HOWLAND, HENRY S.

Born Toronto. Amateur. President of the Toronto Etching Society.

308. "The Grange."

[The plate of this etching is in the possession of the Art Museum. This impression has been taken from the plate by W. J. Thomson (q.v.).]

The Property of the Art Museum.

ISRAELS, JOSEF. 1824-1911.

Born 1824, Groningen, Holland; died 1911. Corresponding member of Institute of France. Studied at Amsterdam under Krussman and at Paris under Picquet. Numerous medals and other honours. Painter and etcher. [For biography see Catalogue Second Loan Exhibition Toronto, 1909, p. 124.]

309. "The Smoker."

310. "The Fishermen."

The Property of Sir Edmund Walker.

311. "Old Women at the Fireside."
(1st state.)

The Property of W. S. Jackson, Esq.

JACQUE, CHARLES EMILE. 1813-1893.

Born 1813, Paris; died 1893. Entered law office; at 18 years of age went into army where he made numerous drawings. Went to England in 1836 and became wood engraver. Returned to Paris in 1838, continuing to engrave and to etch. In 1845, he began to paint in oil. [For critical notes see Catalogue Second Loan Exhibition, Toronto, 1909, p. 86.]

312. "Dans la Bois." Etched in 1879.

313. "La Vachère." Dry-point, 1879-80.

314. "Les Petites Maisons Kerossaier."

The Property of Messrs. Frederick Keppel & Co.

315. "Horse Standing under Tree and Two People Resting."

316. "Exterior." Dated 1843.

317. "Peasant Drinking." Ibid.

318. "Paysage; Troupeau de Cochons." Dated 1849. (3rd state.) (Etched originally in 1845).

The Property of H. Sproat, Esq.

319. "Entrance to Farm."

320. "Harvesters Resting."

321. "Peasants Playing Cards."

322. "Pigs."

323. "Troupeau de Porcs." Dated 1849. (Etched originally in 1845.)

324. "Young Man Playing Guitar."

325. "Paysage et Animaux."

326. "Windmill." Dated 1846.

327. "L'enfant Prodigue."

The Property of E. R. Rolph, Esq.

.ENE, CHARLES SAMUEL. 1823-1891.

Born 1823, died 1891. Wood engraver and etcher. Produced about fifty etchings. Illustrated "Punch's Pocket Book," 186! -1875. Twenty-one of his etchings were issued posthumously by Mr. M. H. Spielman in 1903.

328. "Landscape."
329. "Portrait."
330. "Interior."

The Property of H. Mortimer-Lamb, Esq.

van LAER (LAAR), PIETER ("Bamboccio"). c. 1600-c. 1650.

Worked at Haarlem and afterwards at Rome, where he was an important member of the Dutch colony of artists. "He stands at the head of the half-Dutch, half-Italian school of genre, which took the peasant life of the Campagna for its background." [Hind, op. cit., p. 194.]

331. "Horses."
332. "Horses."

The Property of J. M. Lyle, Esq.

LAING, FRANK. 1862–c. 1905.

Born 1862, Tayport, Fifeshire, Scotland; died c. 1905, Scotland. Member of the Royal Society of Painter-Etchers. Studied at Julian's, Colarossi's and l'Académie Delacluse at Paris, where he resided for many years. He issued about 120 etchings, including dry-points, of views in Paris, Antwerp, Venice, St. Andrews, Dundee and Edinburgh. Some of these were exhibited in the New Salon and elsewhere in Paris. The set of Paris etchings is to be found in a special volume in the Bibliothèque Nationale in Paris. His work is notable for its variety, finesse and sensitive luminosity.

333. "General View of Edinburgh."
334. "St. Giles."
335. "Sir Walter Scott's Monument."
336. "From the Mound Steps."
337. "Salisbury Crags, Edinburgh."
338. "The Castle, Edinburgh."
339. "Old Shop, Lower Market, Edinburgh."
340. "Duddingston."
341. "Hotel and Temple, the Mound."
342. "Spires and Column."
343. "Trees and Towers, Princes Street."
344. "Romantic Landscape."
345. "Bank of Scotland."
346. "Castle Rock."
347. "Honest Allen."
348. "Garden Walk, St. Johns."

The Property of Mrs. Laing.

349. "St. Andrews, from St. Rouulus' Tower."
Proof signed.

The Property of Edmund Morris, Esq.

350. "Vue generale d'Anvers."
351. "A Highland Headland—Tiree."
(Proofs.)

The Property of Sir Edmund Walker.

LALANNE, MAXIME. 1827-1886.

Born 1827, Bordeaux, France; died 1886. Designer, engraver and etcher.

352. "Un Vieux Port de la Normendie."
The Property of Sir Edmund Walker.

353. "Rue des Marmousets."
354. "Aux environs de Paris."
355. "Benzevel."
356. "Bords de la Tamise."
357. "Le Canal à Port Sainte-Maxence."
358. "à Zaandam."
359. "Nogent." (Large plate.)
(Proofs.)

The Property of Messrs. Frederick Keppel & Co.

LEGROS, ALPHONSE. 1837-1911.

Born 1837, Dijon, France; died 1911. Educated Ecole des Beaux Arts under Belloc and Boisbaudran. Went to England in 1863, became naturalized. Slade Professor of Art at University College, London. Painter, sculptor and etcher.

360. "Un Orage."
361. "Le Désespéré."
The Property of Messrs. Colnaghi & Co.

362. "Ferme de l'Abbaye."
363. "Repose du Bord de la Rivière."
364. "Un Orage."
365. "La Passerelle."
366. "Paysage de Tourbières."
367. "L'Entrée du Champs."
The Property of Arthur Kay, Esq.

368. "Portrait of Sir Edward J. Poynter, P.R.A."
369. "Portrait of M. J. Dalou."
370. "Bords de la Venelle."
371. "Vieillard au Repos."
372. "Les Bords de la Lianne."
373. "The Fisherman."
374. "Bords de l'Eau. Effet de Matin."
The Property of Messrs. Frederick Keppel & Co.

375. "Portrait of a Girl."
The Property of H. Mortimer-Lamb, Esq.

376. "The Sacrament."
The Property of Sir Edmund Walker.

LEPÈRE, AUGUSTE. 1849-

(Living artist.)

Born 1849, Paris. Son of François Lepère, sculptor. Pupil of Smeeton, English engraver. Executed illustrations for "Le Monde Illustré," "L'Illustration," "Graphic," "Scribner's," "Harper's," etc.

377. **"Déchargé Publique au Quai de la Gare."**
378. **"Le Calvaire, St. Jean des Monts."**
379. **"Bourrine dans la Peupliere."**
380. **"La Petite Mare."**
381. **"Petit Gardeur de Vaches."**
382. **"La Bourrine, aux cinq Enfants."**
383. **"Les deux Bourrines."**
384. **"Peupliere Têtards."**
385. **"Belle Matinée-automne."**
(Proofs.)

The Property of Messrs. Frederick Keppel & Co.

L'HERMITTE, LÉON AUGUSTIN. 1844-

(Living artist.)

For note upon him, see Catalogue Second Loan Exhibition, Toronto, 1909, p. 89.

386. **"The Old Soldier."**
(1st state.)

The Property of W. S. Jackson, Esq.

MACFALL, HALDANE.

Retired army officer. Amateur etcher. Has written several novels, a "History of Painting" (in 8 vols.), and essays on art. Member of Canadian Art Club.

387. **"Book Plate—Gwendoline Bellew, Her Book."**
388. **"Book Plate—T. Arnold White, His Books."**
389. **"Book Plate—R. H. Raymond-Smythies, His Book."**
390. **"Book Plate—A. W. Crawford McFall, His Book."**

The Property of Haldane Macfall, Esq.

MACLAUGHLAN, DONALD SHAW. 1876-
(Living artist.)

Born Canada. Worked there and at Boston and Paris. "He is one of the few etchers of to-day whose architectural and landscape etchings are comparable in a sense of style with those of Cameron and Bone, betraying the sure touch of the artist of conviction." (Hind, op. cit., p. 333.)

391. **"The Builders."**
(1st state, etched 1909.)

The Property of W. S. Jackson, Esq.

MAINDS, ALLAN D.
(Living artist.)

Educated Glasgow School of Art.

392. **"Diploma of Glasgow School of Art."**

Lent by the Glasgow School of Art, per Francis H. Newbery, Esq.

MARIS, MATHIJS. 1839-

(Living artist.)

Born 1839. Painter and etcher. Lives in London. Educated The Hague. [Compare "Studio," December, 1903.]

393. "Enchanted Castle."
394. "Landscape."
395. "Figure."
396. "Figure."

The Property of H. Mortimer-Lamb, Esq.

MAUVE, ANTON. 1838-1888.

Born Zaandam, Holland; died Arnhem. Painter and etcher. [See notes upon him in Catalogue, Second Loan Exhibition, Toronto, 1909, p. 134.]

397. "Milking in the Wood."
(1st state.)

The Property of W. S. Jackson, Esq.

MERYON, CHARLES. 1821-1868.
Born 1821.

Born Paris, 1821. The son of an English physician and a French danseuse. He was sent into the British Navy; but he soon left the sea and went to Paris. His early plates (1850-1866) were sea pieces, executed from unimportant sketches. His chief inspiration seems to have been derived from Zeeman (q. v.) and Eugène Bléry, whose pupil he was. He suffered at periodical intervals from a disease of the brain. His mature work places him at the head of modern French etching. His colour blindness prevented him from being a painter.

398. "L'abside Notre Dame."
(2nd state.)

399. "Ministère de la Marine."
State with the Sword.

The Property of W. S. Jackson, Esq.

400. "Pompe Notre Dame."
401. "Rue des Toilles, Bourges."

The Property of J. M. Lyle, Esq.

402. "La Morgue."

The Property of Miss Dorothy Stevens.

MILLER, ARCHIBALD E. H.

(Living artist.)

Educated Glasgow School of Art and at Munich.

403. "Munich."
404. "Munich."
405. "Kilmaure."
406. "Dachen, Bavaria."
407. "Ship."

Lent by the Glasgow School of Art, per Francis H. Newbery, Esq.

MILLET, JEAN FRANCOIS. 1815-1875.

Born 1815, Gruchy (Manche), France; died 1875. Painter of peasant life. Pupil of Delaroche. Went to Barbizon in 1849. His masterpiece "L'Angelus" was exhibited in the Salon of 1859.

408. "The Wool Carder."
409. "The Diggers."

The Property of Sir Edmund Walker.

410. "Shepherdess Knitting."
411. "Peasant with Wheel Barrow."
412. "A Woman Churning."
413. "Man Leaning on his Spade."

The Property of Messrs. Frederick Keppel & Co.

414. "La Soupe."
(3rd state.)

The Property of H. Mortimer-Lamb, Esq.

MORLAND, GEORGE. 1763-1804.

Born London. Grandfather, father and mother all painters. Exhibited at the Royal Academy at the age of fifteen. Extraordinarily industrious and prolific painter. Four hundred and twenty of his works have been engraved. (Cf. Bryan, vol. iii, p. 370.)

415. "The Mill."

416. "The Sportsman."
Soft-ground Etchings.

The Property of Mrs. T. C. Patteson.

von OSTADE, ADRIAN. 1610-1685.

Born 1610, Lubeck; died 1685. Celebrated for his paintings of Dutch interiors.

417. "The Fishermen on the Bridge."

418. "Interior." 1648.

419. "The Father of the Family." 1673.

The Property of W. S. Jackson, Esq.

420. "Dutch Interior."
The Property of Professor A. B. Macallum.

421. "The Man Leaning over his Door."

422. "The Painter."

423. "The Father of the Family."
(1st state.)

424. "The Pig-killer."
(2nd state.)

425. "The Hunchbacked Fiddler."

The Property of Sir Edmund Walker.

von PARMENTIER, LOUISE.

(Living artist.)

426. "Canal in Venice."

The Property of Wm. J. Thomson, Esq.

PARRISH, STEPHEN. 1846-

(Living artist.)

Born 1846. Lives at Philadelphia. Etcher.

(See American Art Review, ii., 1, 5.)

427. "Marble Head."

428. "Sketch."

The Property of Frank Darling, Esq.

PENNELL, JOSEPH. 1858-

(Living artist.)

Born 1858, in America. Pen and ink draughtsman and etcher. Has published numerous books of travel.

429. "San Martino."
(1st state.)

The Property of W. S. Jackson, Esq.

430. "Leadenhall Market."
431. "Haymarket Theatre."
432. "Ludgate Hill."
433. "Cheyne Walk."
434. "Lindsey Row."
435. "The Gothic Cross."
436. "230 Strand."
437. "At Richmond."
438. "Church of St. Mary le Strand."
439. "Forty-second Street."
440. "'Times' Building."
441. "Upper Fifth Avenue."
442. "42nd Street and 'Times' Building."
443. "Under the Bridges."
444. "The Elevators."
445. "The Stock Yards."
446. "The Lion."
447. "The Avenue, Valenciennes."
448. "Pier at Dover."
449. "Venice at Work."
450. "The Docks—Leeds."

The Property of Messrs. Frederick Keppel & Co.

451. "Whitehall Court."

The Property of Sir Edmund Walker.

PERELLE, GABRIEL. c. 1603-1677.
Etcher. Worked at Paris.

452. "January."
453. "June."

(From the series, Months of the Year.)
The Property of W. S. Jackson, Esq.

PINELLI, BARTOLOMEO. 1781-1835(4?).

454. "Scenes from Roman Life."
455. "Scenes from Roman Life."

The Property of W. S. Jackson, Esq.

PIRANESI, GIOVANNI BATTISTA. 1720-1778.

Born 1720, Venice. Lived at Rome. Educated as an architect. Became engraver and publisher. With enormous industry he drew the greater number of the monuments of Rome. His plates are sometimes etched deeply, his broad lines being re-enforced by the graver.

456. "Sepolcro delle famille de Sipioni."
(1st state.)

The Property of W. S. Jackson, Esq.

POTTER, PAULUS. 1625-1654.

Born 20 November, 1625, Enkhuizen, Holland; died January, 1654, Amsterdam. Painter and etcher. Pupil of his father, Pieter Potter (1597-1652), and of Jacob de Wet (1610-c. 1671), who was a pupil of Rembrandt. Paul Potter worked from 1646-1648 at Delft, from 1649 to 1651 at The Hague and afterwards at Amsterdam. He was undoubtedly a draughtsman of great ability. His etchings are executed with extreme care, though it cannot be denied that they lack in atmospheric effect and in vitality.

457. "Two Cows."
(1st state.)

458. "Bull."
(2nd state.)

The Property of W. S. Jackson, Esq.

QUEYROY, ARMAND. 1830-

Etcher. Worked at Vendôme and at Paris.

459. "Menhirs."

The Property of Professor Mayor.

REMBRANDT, HARMENSZ VAN RYN. 1606-1669.

Born 1606 at Leyden; died 1669. Known as a painter at the age of fifteen. The greatest of the Dutch painters and one of the two or three greatest of all painters.

460. **"The Angel ascending from Tobias and his Family."** 1641.
461. **"The Nativity or the Adoration of the Shepherds."** 1654.
462. **"The Circumcision."** 1654. (1st state.)
463. **"The Circumcision."** (2nd state.)
464. **"The Flight into Egypt."** (2nd state.) 1633.
465. **"The Flight into Egypt."** (3rd state.) 1633.
466. **"The Virgin and Child in the Clouds."** 1641.
467. **"Jesus Disputing with the Doctors."** (Small plate.) 1630.
468. **"Jesus Disputing with the Doctors."** (Large plate.) 1652.
469. **"Jesus Driving out the Money Changers."** 1635.
470. **"Our Lord in the Garden of Olives."** 1655.
471. **"Christ and the Disciples at Emmaus."** 1634
472. **"The Decollation of St. John the Baptist."** 1640.
473. **"St. Jerome."** 1650.
474. **"The Star of the Kings."** 1634.
475. **"The Golf Players."** 1654.
476. **"An Old Man Lifting His Hand to His Cap."** 1639.
477. **"Portrait of a Man with a Crucifix and a Chain."** 1641.
478. **"Portrait of an Old Man with a Fur Cap."** 1631.

479. **"Portrait of a Young Man Reflecting."** 1637.
480. **"Doctor Feustus."** 1648.
481. **"Cornelia Anslo."** 1641.
482. **"Johannes Lutma."** 1656.
483. **"A Man with Moustache in a High Cap."** 1631.
484. **"Rembrandt's Wife and Five other Heads."** 1636.

The Property of Sir Edmund Walker.

485. **"Tobias and the Angel."** 1641.
486. **"Christ and the Doctors."** 1654.
487. **"Christ and the Woman of Samaria."** (Upright plate.) 1634.
488. **"Rembrandt's Mother."** (With face to the left.) 1630-31.

The Property of Edward R. Greig, Esq.

489. **"Self-Portrait, Rembrandt with a Feather in his Bonnet."** 1638.
490. **"Rembrandt's Mother."** (With face to the right.) 1630-31.
491. **"Landscape with Sailing Vessel."** 1645.
492. **"Nativity."** c. 1654.
493. **"Our Lord in the Garden of Olives."** 1655.
494. **"Rembrandt and Saskia."** (His first wife.) 1636.
495. **"Jan Antonides van der Linden."** 1653.
496. **"Negress Lying."** 1658.
497. **"Amsterdam."** 1640.
498. **"Christ and the Woman of Samaria."** (Upright plate.) 1634.

The Property of W. S. Jackson, Esq.

499. **"Old Man with White Beard in a Mantle and a Fur Cap."** 1632.

The Property of W. R. Johnston, Esq.

500. "Christ Crucified between Two Thieves." (Oval.) 1640.

501. "Portrait of Rembrandt in a Feather Bonnet." 1630.

The Property of J. M. Lyle, Esq.

502. "Jacob and Esau."

503. "Head."

504. "Christ Crucified between Two Thieves." (Oval.) 1640.

The Property of Professor Macallum.

de RIBERA, JOSE (JUSEPE) ("Lo SPAGNOLETTO"). 1588-1652.

Born 1588, Iativa (Valentia, Spain). Painter and etcher. Worked at Iativa and at Rome and Naples. Studied at Rome under Caravaggio. The sharp contrast of light and shade which characterizes his painting does not make its appearance in his etching, which is in pure line interspersed with dots. [Compare Hind, op. cit., p. 157.]

505. "Priest." Executed 1620.

The Property of W. S. Jackson, Esq.

ROCHE, ALEXANDER, R.S.A.

(See above, No. 37.)

506. "Portrait Sketch of Young Girl." Executed 1888. Proof; second pull.

The Property of Professor Mavor.

ROSA, SALVATOR.

(See above, Nos. 40-44.)

507. "Men in Armour."
(Sanguine.)

508. "Man in Armour."

509. "Men in Armour."

The Property of W. S. Jackson, Esq.

510. "Alexander M. multa imperite in officine discerenti clientium comiter fuadebat Appelles rideri emu dicenei a puerie qui colores terenent."

The Property of W. R. Johnston, Esq.

511. "Knight Tied to a Tree."
Partly etched, partly engraved.

The Property of Robert Mond, Esq.

ROSSINI, LUIGI. c. 1790–d. (?).

Lived at Rome. Follower of G. B. Piranesi, but inferior to him in power of line. Engraved many large plates of Roman architectural subjects.

512. "Column of Antonine."

The Property of W. S. Jackson, Esq.

ROYBET, FERDINAND LEON VICTOR. 1840-
(Living artist.)

Born Uzès, France. Painter and etcher. Began artistic career as an etcher under Vibert of Lyons. [See note upon him in Catalogue, Second Exhibition, Toronto, 1909, p. 99.]

513. "The Backgammon Players."
(1st state.)

The Property of W. S. Jackson, Esq.

van RUYSDAEL, JAKOB. 1628(29?)-1682.

Born 1628(29?), Haarlem; died 1682. Prolific painter. Etched about a dozen plates. These are chiefly studies of trees; they are remarkable for grasp of masses of light and shade and for truth of line. [Compare Hind, p. 191.]

514. "The Beech Tree."

515. "The Cottage on the Bank."

The Property of W. S. Jackson, Esq.

516. "Tree."

The Property of W. R. Johnston, Esq.

SCHENAU. (Zeleig, John Eleazir.) 1737-1806.

Born 1737, Schönau; died 1806, Dresden.

517. "Dutch Girls."

The Property of Professor Mayor.

SCHEDONO, BARTOLOMEO. 1560(?)-1616(?).

Etcher. Worked at Modena and Parma.

518. "Holy Family."

The Property of W. S. Jackson, Esq.

SHORT, SIR FRANK, A.R.A. 1857-

(See above, No. 86.)

519. "On the River."
(Proof.)

The Property of Professor Mayor.

520. "Stone House."
(Dry-point.)

521. "Strolling Players at Lydd."
(Proof.)

The Property of Sir Frank Short.

SLOANE, JOHN.

(Living artist.)

Born England. Works in London.

522. "The Seater."
523. "The Gallery."
524. "Little Wedding."
(Proofs.)

The Property of Martin Birnbaum, Esq.

SNYDERS, FRANS. 1579-1657.

Born Antwerp. Painter and draughtsman of animals and of still life.

525. "The Wolf at Bay." (Attributed.)
(Only known etching of Snyders.)

The Property of W. S. Jackson, Esq.

STERNE, MAURICE H.

(See above, No. 14.)

526. "Long Feather."
527. "Children on the Beach."

The Property of Martin Birnbaum, Esq.

STEVENS, MISS DOROTHY.

(Living artist.

Educated Toronto and Paris.

528. "Paris."

529. "L'Étudienne."

530. "View of Florence from Place Michel."

531. "Nude."

532. "The Apacha."

533. "Portrait of Spaniard."

534. "St. Gervais l'Auxerois."

535. "Florence."

536. "Les Paysannes."

537. "Ponte Vecchio."

538. "Firenze."

539. "Nude Study."

540. "The Bath."

541. "Repose."

542. "Boulevardier."

543. "Gamin."

544. "La Polonaise."

545. "Coppelia."

546. "Mdlle. de Maupin."

The Property of Miss Dorothy Stevens.

STOOP, DIRCK (Thierry, Roderigo).
c. 1610-1689.

Born Utrecht. Painter and engraver. Worked at Utrecht, Lisbon and London. Etched "Twelve Breeds of Horses" in 1651. He is supposed to have inspired Paul Potter (q. v.).

547. "Horses."

The Property of W. S. Jackson, Esq.

STORM VAN S'GRAVESANDE, C. W. 1841-
(Living artist.)

Has worked at Breda, Brussels, Wiesbaden and The Hague. Began etching as an amateur under the direction of Felicien Rops at Brussels. In 1871, abandoned law and became an artist. He has occupied for some years the highest place among Dutch etchers.

548. "Sea Study."

The Property of Sir Edmund Walker.

STRANG, WILLIAM, A.R.A. 1859-
(Living artist.)

Born 1859, Dunbarton, Scotland. Educated Slade School of Art, University College, London. Silver medal for etching, Paris, 1889; first class gold medal for painting, Dresden, 1897.

549. "Portrait of Mr. Rudyard Kipling."

The Property of Sir Edmund Walker.

TENIERS, DAVID (the Younger). 1610-1694.

Born Antwerp. See note upon him in Catalogue, Second Loan Exhibition, Toronto, 1909, p. 113.

550. "Village Festival."

The Property of W. S. Jackson, Esq.

THOMSON, WILLIAM J. 1858-

(Living artist.)

Born 1858, Guelph, Ontario. Scotch parentage. Studied at Ontario Art School under John A. Fraser and William Cruikshank. Learned the business of vignette engraver on steel and copper. Dry-point etcher.

551. **"Swansea from the Humber."**
552. **"Old Canal, St. Catherines."**
553. **"Old Parliament Buildings, Toronto."**
554. **"The Grip of Winter."**
555. **"Front Street Market, Philadelphia."**
556. **"Canal Building."**
557. **"Railway Terminal."**
558. **"42nd Street, New York."**
559. **"Toboggan Slide."**
560. **"Yacht Race."**
561. **"Port Colborne."**
562. **"Humberston."**
563. **"Thorold."**
564. **"A Side Line, Caledon."**
565. **"View on Old Welland Canal."**
566. **"View on Old Welland Canal."**
567. **"View on Old Welland Canal."**
568. **"View on Old Welland Canal."**
569. **"G. T. R. Station, Hamilton."**
570. **"On the Lake Shore."**
571. **"On the Lake Shore."**
572. **"Yonge St. Slip."**
573. **"Lake Erie."**
574. **"Crossing the Lake."**

The Property of Wm. J. Thomson, Esq.

TOUSSAINT, CHARLES HENRI. fl. from 1870-

(Living artist.)

Etcher; works at Paris.

575. **"Cathedral Interior."** Dated 1881. (1st state.)

The Property of W. S. Jackson, Esq.

TURNER, JOSEPH MALLORD WILLIAM, R.A. 1775-1851.

[For biographical notice see Catalogue of Second Loan Exhibition, Toronto, 1909, p. 62.]

576. "Juvenile Tricks."

577. "Marine Dabblers."

(Sepia Etchings and Engravings.)

Drawn and etched by Turner; engraved by W. Say.

The Property of W. R. Johnston, Esq.

578. "Landscape."

(Sepia Etching and Engraving.)

Drawn and etched by Turner; engraved by R. Dunkarton.

The Property of W. R. Johnston, Esq.

579. "Inverary Pier, Morning."

580. "The Meeting of the Severn and the Wye."

581. "The Mer de Glace."

582. "Aesacus and Hesperie."

Drawn, etched and engraved by J. M. W. Turner.

583. "Water-cress Gatherers."

584. "Solway Moss."

Etched by J. M. W. Turner, engraved by T. Lupton.

From the "Liber Studiorum."

The Property of W. S. Jackson, Esq.

URLAUB, GEORGE.

585. "The Lute Player."

The Property of Wm. J. Thomson, Esq.

van den VELDE, ESAIAS. c. 1590-1630.

Born Holland. Etcher and engraver. Worked in Leyden, Haarlem and The Hague. His landscapes are to a large extent engraved, but are often in etching scarcely touched by the graver. [Compare Hind, op. cit., p. 168.]

586. "View near Lie."

The Property of W. S. Jackson, Esq.

van der VINNE, ISAAC (otherwise I. de Negeoiree). 1665-1740.

Born Haarlem. Etcher.

587. "Fortress and River."

588. "The Tower."

The Property of W. S. Jackson, Esq.

van VLIET, JAN GEORG. c. 1610–c. 1640.

Worked at Delft and at Leyden. "His series of beggars and peasants of 1632 and 1635 are coarse productions, but they are the nearest assimilation of Rembrandt's work possible to this rude imitator." [Hind, op. cit., p. 184.] He engraved some of Rembrandt's pictures, one of which, "Lot and his Daughters," would have been otherwise altogether lost.

589. **"Beggars."**
590. **"Beggars."**
591. **"Beggar."**
592. **"Beggar."**
593. **"Beggar."**
594. **"Beggar."**
595. **"Beggar."**
596. **"Beggar."**
597. **"Rat-catcher."**

The Property of J. M. Lyte, Esq.

WATERLO(O), ANTONIO. 1609 (or earlier)–1676 (or later).

Born Amsterdam. Etcher. Very popular in the early part of the nineteenth century.

598. **"The Great Waterwheel."**
599. **"The Small Waterwheel."**
600. **"The Hollow Road."**

The Property of W. S. Jackson, Esq.

601. **"Trees."**

The Property of Robert Mond, Esq.

WATSON, HOMER, R.C.A. 1856-
(Living artist.)

Born at Doon, Ontario. Works there. Painter. Has executed some half dozen etchings. Has exhibited Royal Academy, Glasgow Institute. President Canadian Art Club.

602. "The Mill."
The Property of Professor Mavor.

603. "Man with Faggots."
604. "Landscape."
The Property of J. Arch. Browne, Esq.

WATTS, G. F., R.A. 1817-1904.

Born London. Celebrated painter of portraits and of subject pictures.

605. "Portrait of Alphonse Legros."
The Property of Sir Edmund Walker.

WEBSTER, HERMAN A.

(Living artist.)

Has lived at Chicago and Paris. [See "Gazette des Beaux Arts," 1907, p. 66.]

606. "Porte de Marmousets."
607. "Cortlendt Street."
608. "Paysanne."
609. "St. Jean Marseillee."
610. "Le rue Fromental."

The Property of Messrs. Frederick Keppel & Co.

WHISTLER, JAMES ABBOTT. 1834-1903.

Born 10 July, 1834, Lowell, Mass. (U.S.A.); died 17 July, 1903, London. Educated West Point. Studied in Paris under Gleyre. Painter, etcher and lithographer. Lived for many years in London and afterwards in Paris.

611. "Black Lion Wharf on the Thames." (Etched in 1859.)
612. "Upright, Venice."
613. "Fragment of Piccadilly."
614. "Southampton Docks."
615. "Seats, Gray's Inn."
616. "Swan and Iris."

The Property of Sir Edmund Walker.

617. "Annie Seated."
618. "Bibi Lalouette."
619. "The Unsafe Tenement."
620. "La Vieille aux Loques."
621. "Soupe à Trois Sous."
622. "Becquet."
623. "Street in Savarne."
624. "En Plein Soleil."
625. "Mustard Woman."
626. "Fumette."
627. "Longshoreman."
628. "Thames Police."
629. "Cadogan Pier."

The Property of Messrs. Frederick Keppel & Co.

630. "Battersea Bridge."
631. "Reading in Bed."

The Property of H. Mortimer-Lamb, Esq.

632. "La Mère Gerard."
633. "Annie Standing."

The Property of Chester D. Massey, Esq.

van WIERINGEN, CORNELIS CLAESZ.
c. 1580–1643.

Born Holland. Worked at Haarlem. Painter and etcher.

634. "Land and Seascape."

The Property of W. S. Jackson, Esq.

WILLE, JOHANN GEORG (Jean Georges).
1715–1808.

Born 1715; died 1808. German engraver who from his early youth lived in Paris. There is a certain monotony in the regularity of the recurrence of cross-hatching with flick and dot in his engraving (compare Hind, p. 203); but occasionally, as in his "Passions," he develops a freedom and dexterity of line which accounts for the fact that he exercised a considerable influence over the engravers of his period. (See also Nos. 910-911.)

635. "The Passions." Dated 1739.
(Dry-point Etching.)

636. "Ruin, with Goats."
637. "Head."
(Dry-point Etching.)

The Property of Professor A. B. Macallum.

WITSEN, WILLIAM. 1860-

(Living artist.)

Born 1860, Amsterdam.

638. "Old Houses in Amsterdam."

639. "Heivermensteeg at Amsterdam."

640. "Old Houses in Rotterdam."

641. "Digging Potatoes."

The Property of Sir Edmund Walker.

WYLIE, W. L., R.A. 1851-

(Living artist.)

Born 1851, London. Educated at Royal Academy Schools. Turner Medal, 1869. Chief Works: "The Winding Medway," "Barry Dock," "The Liner's Escort." Painter and etcher.

642. "Shrimp Boats, Sea Roads."

The Property of Sir Edmund Walker.

ZEEMAN (Reynier Nooms, known as Zeeman from his marines). c. 1623-1663.

Born Amsterdam. Etchings of marine subjects have rarely been equalled in brilliancy until the nineteenth century. [Compare Hind, op. cit., p. 192.] Painter and etcher.

643. "Marine Piece."

The Property of W. S. Jackson, Esq.

ZORN, ANDERS L. 1860-

(Living artist.)

Born 1860, Sweden. Pupil of Haig (also a Swede) in London in 1882. Sculptor, painter and etcher. Vigorous, broad, open parallel lines in etching, leaving much to imagination.

644. **"Portrait of Ernest Renan."** Etched 1892.
The Property of Sir Edmund Walker.

645. **"Portrait of King Gacer II. of Sweden."**
646. **"Portrait of Grover Clevelend."**
647. **"Portrait of President Taft."**
648. **"Portrait of Auguste Rodin."**
649. **"Portrait of August Strindberg."** (Swedish Dramatic Poet.)
650. **"Portrait of the Artist."**
651. **"Effet de Nuit."**
652. **"Anna."**
653. **"Miss Lurman."**
654. **"The New Ballad."**
655. **"Ida."**
656. **"Liljewalk."**
657. **"Wet."**

The Property of Messrs. Frederick Keppel & Co.

DE ZWART, W. 1862-

(Living artist.)

Born 1862, The Hague.

658. **"Boats."**
659. **"Farm Homes."**
660. **"Ship Loading."**
661. **"Study of a Tree."**

The Property of Sir Edmund Walker.

SILVER POINT

HASKELL, ERNEST. c. 1875-

Born, about 1875, United States.

662. "Miss E."

The Property of Martin Birnbaum, Esq.

IV.

ORIGINAL LINE ENGRAVINGS ON COPPER.

PROOFS, EARLY STATES AND FINE IMPRESSIONS

ALDEGREVER, HEINRICH. c. 1502-1555.

Worked in Soest and at Paderborn. Painter and engraver. Engraved after Pencz (q. v.), Beham (q. v.), etc.

663. **"Johann van Leyden eyn Coninck der Wederdoper."**

664. **"Kelpperdolling der XII. hertogen eyn tho Munster."**

The Property of W. S. Jackson, Esq.

665. **"Samson and Delilah."** Dated 1528.

666. **"Appollo, Nymph and Faun."** Dated 1550.

The Property of Robert Mond, Esq.

BEHAM (or BEHAIM, HANS SEBALD. 1500-1550.

Born 1500; first dated engraving 1518; first dated woodcuts 1520; worked at Nuremberg up till 1525; banished on account of his religious belief January-November, 1525; accused of plagiarism of Dürer 1528; left Nuremberg 1528; employed by Cardinal Albrecht of Brandenburg 1531; went to Frankfort 1535; died there 1550. (See British Museum "Catalogue of German and Flemish Woodcuts," Vol. I, London, 1903, p. 439.)

667. **"Design."** Dated 1545.

668. **"Design."** Dated 1512

669. **"Design."** Undated.

The Property of Robert Mond, Esq.

CAMPAGNOLA, GIULIO. 1481-1563.

Born Padua. Painter and engraver. Notable for his adoption of a method of engraving unique in his time. "The background is expressed by dots, apparently executed with a punch, and the outline of the figure is put in with a deeply engraved stroke and finished within with dots." (Cf. Bryan, vol. i., p. 238.)

670. "Ganymede Carried Off."

The Property of W. S. Jackson, Esq.

DETMOLD, EDWARD J. and MAURICE. Both b. 1883-

London. Etchers and engravers. Their etchings are famous for lineness of texture and for highly decorative quality.

671. "The Falcon." Engraved 1904. (1st state.)

The Property of W. S. Jackson, Esq.

DÜRER, ALBRECHT. 1471-1528.

Born Nuremberg, 21 May, 1471; second son of Albrecht Dürer, goldsmith (d. 1502); pupil of his father and of Wolgemuth (1486-1489); visited Basle and perhaps Venice (1490-1494); married 1494; visited Venice (1505-1507), and the Netherlands (1520-1521); worked afterwards at Nuremberg, d. 1528.

The most famous of German engravers and one of the most famous of German painters.

672. "Cardinal Albrecht von Brandenburg." (The Great Cardinal.) Executed 1519.

673. "Cardinal Albrecht von Brandenburg." (The Great Cardinal.) Executed 1523.

674. "St. Paul."

675. "St. Simon." Executed 1523.

676. "St. Bartholomew." Executed 1523.

The Property of C. T. Currelly, Esq.

677. "The Little Horse." Dated 1505. (Bartsch No. 96.)

678. "The Nativity." Dated 1504. (Bartsch No. 2.)

The Property of W. S. Jackson, Esq.

679. "Melencolia § 1." Dated 1514.

[The two most celebrated of Dürer's engravings are the "Melencolia § 1," the only one of an apparently intended series, and "The Knight, Death and the Devil," executed 1513. The latter is represented by a reproduction. See infra No. 1070.]

The Property of Professor Mavor.

680. "St. Simon."

681. "The Great Horse."

682. "St. Anthony Seated Without the Walls of Nurnberg." Executed 1519.

683. "Madonna and Child in Swaddling Clothes."

684. "The Marketing Peasants."

685. "Viventis potuit Dureris ore Philippi Mentem non potuit pingere docta manus." (Portrait of Melanctheon.) Dated 1526.

The Property of Sir Edmund Walker.

GAILLARD, CLAUDE FERDINAND. 1834-1887.

Born 1834, Paris; died 1887. Painter and engraver. Delicate cutter with the burin. Remarkable for his high technical powers.

686. "Monsigneur Pie, Bishop of Poictiers."

The Property of Wm. Cruikshank, Esq.

HOGARTH, WILLIAM. 1697-1764.

(See above, No. 72.)

The foundation only of Hogarth's plates is usually etched, the remainder is in line engraving. In one or two of his later and some of his smaller works (e.g., the Cock-Pit (1759), the plate is almost wholly etched).

687. "An Election Entertainment." [Plate I. of the Series of "Four Prints of an Election." This plate was engraved by Hogarth himself and was issued February 24th, 1775. (Compare Austin Dobson "Hogarth," London, 1879, pages 79-81 and 118.) For Plate II. see infra No. 861.]

The Property of E. A. P. Hardy, Esq., M.D.

688. "John Wilkes."

Engraved by Hogarth.

[This plate, together with "The Bruiser" (infra No. 862), "The Times" (Pl. i.), and the posthumously issued "The Times" (Pl. ii.), were executed in 1762 during Hogarth's quarrel with Wilkes and Churchill. See "The North Briton," Numb. xvii., Saturday, Sept. 25, 1762, and "Epistle to William Hogarth" (in complete edition of N.B., London, 1772, vol. iv.).]

689. "Strolling Actresses Dressing in a Barn." Executed 1738.

Engraved by Hogarth.

This plate is regarded by Walpole as "for wit and imagination without any other end, the best of all his works." It is, indeed, full of quaint conceits.

The Property of W. S. Jackson, Esq.

HOLLAR, WENCESLAUS. 1607-1677.

Born Prague, died London. Of ancient Bohemian family ruined by capture of Prague in 1619. Migrated to England with the Earl of Arundel in 1637. Took part in Civil War, imprisoned in Baring House in 1645. Went to Antwerp, where he rejoined the Earl of Arundel. He etched or engraved 2,733 plates.

690. "Aestas." (Summer.)
The Property of W. S. Jackson, Esq.

691. "Autumnus."
The Property of J. M. Lyle, Esq.

JANSSENS, HENDRIK. fl. c. 1640.

Dutch engraver who designed ornaments for goldsmiths and jewellers.

692. "Designs for Jewellery."
The Property of Robert Mond, Esq.

LEYDEN, LUCAS VAN. 1494-1533.

Born 1494, Leyden, Holland; died 1533. Painter and engraver.

693. "Christ Mocked."

694. "The Poet Virgil Suspended in a Basket."

The Property of Sir Edmund Walker.

695. "Adam and Eve." Executed 1508. (Bartsch No. 7.)

696-709. "The Passion." Dated 1521. (14 plates.)

The Property of W. S. Jackson, Esq.

710. "The Baptism of Christ."

711. "Ornamental Design."

712. "Ornamental Design." Dated 1527.

The Property of Robert Mond, Esq.

MANTEGNA, ANDREA. 1431-1506.

Born 1431, Vicenza. Educated under Squarcione at Padua; settled in Mantua, 1459-1506. Engraved in close imitation of his pen drawings, with open parallel lines of shading, with lighter lines obliquely between them (Hind. op. cit., p. 55). It is improbable that Mantegua himself engraved more than seven or eight plates (see ibid., p. 56).

713. "Descent to Hell." (1st state.)

[Some critics think that this plate was engraved by Bocico Boldini.]

The Property of Robert Mond, Esq.

MARCANTONIO. (Marc Antonio Raimondi.) c. 1480–c. 1530.

Born Bologna. Apprenticed to the goldsmith and painter, Francesca Francia, celebrated for his work in niello (see Introductory Note, supra, p. xvii). Thers is no work by Marcantonio in this medium extant. His earliest dated plate is of 1505. Marcantonio was strongly influenced by Dürer. This influence appears conspicuously in his adoption of Dürer's method of regular cross hatching. Marcantonio copied a number of Dürer's engravings, including the series of woodcuts, the "Life of Mary." This work Marcantonio reproduced in copper, forging the master's signature. Dürer, who was in Italy in 1506, complained to the Senate of Venice, with the result that subsequently Marcantonio added his own name to that of Dürer on his copies from Dürer. This lapse in virtue or etiquetts notwithstanding, Marcantonio must be regarded as a great engraver. His position alongside of Dürer and Lucas van Leyden is indisputable. (Cf. Hind, op. cit., pp. 91 et seq.)

714. "Faith." (Bartsch No. 386.)

715. "Charity." (Bartsch No. 387.)

The Property of W. S. Jackson, Esq.

716. "The Judgment of Paris." (Bartsch No. 339.)

[This plate has been attributed to Francesca Francia.]

The Property of Robert Mond, Esq.

MELLAN, CLAUDE (or Melan). c. 1598–1688.

Born Abbeville, France; died Paris. Draughtsman and engraver. Pupil of Simon Vouet. Studied also in Rome. After he returned to Paris, he adopted a novel method of engraving, with single parallel lines, without any cross strokes, variety of light and shade being accomplished by varying thickness of line. (Cf. Bryan, vol. iii, p. 318.)

717. "The Sudarium of Saint Veronica." Dated 1649.
(1st state.)

[This engraving consists of a single spiral line, begun at the extremity of the nose, and continued unbroken, but with variations in its thickness, over the whole face and background.]

718. "Magdalena."
The Property of W. S. Jackson, Esq.

MEYER, HOPPNER. c. 1820–c. 1870.

Born London. Son of Henry Meyer (1782-1847), engraver, (nephew of John Hoppner and pupil of Bartolozzi). Hoppner Meyer resided for some time in Toronto, where he became a member of the Toronto Society of Arts (founded 1847). He painted and engraved portraits of a number of distinguished Canadians. Some of his paintings were engraved in Toronto by T. C. Lowe.

719. "Portrait of Sir John Beverley Robinson."
The Property of the Art Museum.

NANTEUIL, ROBERT. 1623(25?)-1678.

Born 1623(25?), Rheims; died 1678. Pupil of Nicolas Regnceson. Celebrated as a portraitist of the age of Louis XIV., in crayons, pencil, silver-point, etc.; was appointed designer and engraver to the Royal Cabinet. Nanteuil was extraordinarily productive; 280 of his prints were possessed by one collector—Mariette. There is a complete collection of his copper engravings in the Cabinet des Estampes, at the Bibliothèque Nationale in Paris. [Compare Thomas, T. H., "French Portrait Engravers of the seventeenth and eighteenth centuries."]

720. **"Portrait of Beaumanoir de Lavardin."**
721. **"Portrait of Da Lomania da Brianna."**
722. **"Portrait of Jean Lorat."**
723. **"Portrait of Duc de Nemours."**
724. **"Portrait of Poitier de Novior."**
725. **"Portrait of Basil Fouquet."**
726. **"Portrait of Pierre."**
727. **"Portrait of Payand des Landes."**
728. **"Portrait of Franciscus Mathaeus Veyarius."**

The Property of Frank Darling, Esq.

729. **"Portrait of Bishop of Orleans."** Dated 1658.
730. **"Portrait of Dominique du Ligny."**

The Property of W. R. Johnston, Esq.

731. **"Portrait of Pierre Payand des Landes."**

The Property of Sir Edmund Walker.

PENCZ, GEORG. c. 1500–1550.

Born Nuremberg, died Breslau. Painter and engraver. Influenced by Dürer, and associated with the Behams (cf. Nos. 667 to 669), banished for heresy, 1524. First date on his plates, 1535. "Pencz is the only one of the Little Masters who has left no Madonnas." (Bryan, vol. iv, p. 90.)

732. "Astologia."

733. "Dialectica."

The Property of W. S. Jackson, Esq.

ROBETTA, CRISTOFERO. 1462–c. 1522.

Born Florence. Engraver. Member of the society known as "The Kettle," of which Andrea del Sarto was also a member. He was a "typical master of a period of transition, having lost the conviction of the primitive without succeeding to the developed modes of expression." (Hind, cf. cit., p. 51.)

734. "Venus and Cupids."

(From the collection of Sir Joshua Reynolds.)

The Property of Robert Mond, Esq.

SADELER, GILLIS (Aegidius). 1570–1629.

Born 1570; died 1629. Educated Antwerp and Prague. Belonged to a family of printsellers and engravers.

735. "Portrait of Vicentius Muschinger von Gumpendorff."

The Property of Sir Edmund Walker.

SCHONGAUER, MARTIN (called also Schon). 1445-50-1491.

Born Colmar, died Breisach. Member of a distinguished Augsburg family. Matriculated at the University of Leipsic in 1465. Learned the craft of engraving at Colmar and that of painting in the Netherlands, where he was a pupil of Rogier van der Weyden. "He was not a consummate draughtsman; but in the technique of line-engraving he was unrivalled in the fifteenth century, and was scarcely surpassed by Dürer." (Bryan, vol. v, p. 47.)

736. "The Virgin and the Father Enthroned." (Bartsch No. 71.)

The Property of W. S. Jackson, Esq.

SHERBORN, CHARLES WILLIAM. 1832-1912.

Born London. Educated Government School of Drawing, Somerset House. Went to Paris in 1851 and subsequently to Rome. Worked at Geneva and London. Exhibited Royal Academy 1862. Original member of Royal Society of Painter-Etchers. Works exhibited in New York by Grolier Society in 1892 and by the late Mr. Frederick Keppel in 1893.

736a. "Book Plate."
736b. "Book Plate."
736c. "Book Plate."

The Property of P. Richardson, Esq.

STRANG, WILLIAM.

(Living artist.)

(See No. 549.)

737. "Wine Drinkers."
(1st state.)

The Property of W. S. Jackson, Esq.

VISSCHER, CORNELIS. c. 1620–c. 1670.

Born Amsterdam. Draughtsman and engraver. Pupil of Pieter Soutman. "Unsurpassed in the technic of line engraving." (Bryan, vol. v, p. 309.)

738. "The Rat-catcher."

The Property of W. S. Jackson, Esq.

VORSTERMANN, LUCAS (the elder) (otherwise Vosterman). 1578–1656.

Born 1578, Antwerp; died after 1656. Studied painting in School of Rubens. Engraver of Rubens' pictures. His most celebrated works are "The Adoration of the Magi" and the "Descent from the Cross," both after Rubens.

739. "Portrait of Maximilian, Archduke of Austria."

The Property of Sir Edmund Walker.

740. "The Adoration of the Magi."
(1st state.)

The Property of W. S. Jackson, Esq.

WIERIX (or Wierx or Wieriux), HIERONYMOUS. 1551-1619.

Born 1551, Antwerp or Amsterdam; died 1619. One of three brothers (others Anthonie and Jan), all engravers.

741. "Christ before Pilate."

The Property of Sir Edmund Walker.

V.
ORIGINAL
WOOD ENGRAVINGS

BAROCCIO, FREDERIGO. 1528-1612.

Born Urbino. Worked at Urbino and at Rome. Has left only four original etchings. Practised the art of wood engraving in chiaroscuro.

742. "The Flight into Egypt."
(Unknown to Bartsch or Bryan.)
Chiaroscuro.

The Property of Robert Mond, Esq.

BECCAFUMI, DOMENICO DI PACE (Il Mecarino or Mecherino). 1486-1550.

Born Cortine near Montaperto, Siena. Etcher and worker in bronze, etc. He executed for example the six angels holding lamps in the Cathedral of Siena, and he executed the inlaid marble pavement in the same cathedral.

743. "St. Andrew with His Cross."
Chiaroscuro.

The Property of Robert Mond, Esq.

BEWICK, THOMAS. 1753-1828.

Born Newcastle. Wood engraver. Celebrated illustrator. Bewick was the first to introduce the telling white line in which the line is produced by incision.

744. "Little Bittern."
745. "The Sable."

The Property of W. S. Jackson, Esq.

CORICLANO, BARTOLOMMEO. 1599-1676.

Born Bologna. Pupil of Guido Reni. Wood engraver. He usually employed two blocks, one for the outline and the dark shadows and the other for the demi-tints. (Cf. Bryan, vol. i, p. 329.)

746. "Sybil."

From the collection of W. Esdale.

747. "Sleeping Cupid."
Chiaroscuri.

The Property of Robert Mond, Esq.

DÜRER, ALBRECHT. 1471-1528.

(See above, Nos. 672-685.)

748. "The Assumption of the Virgin." Executed 1510.

749. "St. Catherine."

The Property of C. T. Currelly, Esq.

750. "Four Riders in the Apocalypse."

751. "Christ Carrying the Cross."

The Property of W. S. Jackson, Esq.

752. "Meeting of Mary and Elizabeth."

The Property of Sir Edmund Walker.

MILLET, J. B.

Brother of Jean François Millet (q. v.).

753. "The Shepherdess."

(Proof.) After Jean François Millet.

The Property of Sir Edmund Walker.

MILLET, PIERRE.

Brother of Jean François Millet (q. v.).

754. "Digger Leaning on his Spade."

(Proof.) After Jean François Millet.

The Property of Messrs. Frederick Keppel & Co.

MOORE, STURGE.

London. (Living artist.)

755. "Christ and the Children."

(Two cuts.)
(1st state.)

The Property of W. S. Jackson, Esq.

NICHOLSON, WILLIAM.

(See above, No. 80.)

756. **"The Shire Horse."**
(1st state.)

Chiaroscuro.

The Property of W. S. Jackson, Esq.

NIEUWENKAMP, W. O. J.

(Living artist.)

Works at Oude Wetering (Holland).

757. **"The Bridge."**

The Property of W. S. Jackson, Esq.

STRANG, WILLIAM.

(See above, No. 549.)

758. **"Mother and Child."**
(1st state.)

Chiaroscuro.

The Property of W. S. Jackson, Esq.

VI.
ORIGINAL MEZZOTINTS

HADEN, SIR SEYMOUR.

(See above, Nos. 284-298.)

759. **"An Early Riser."**

The Property of Sir Edmund Walker.

LEGROS, ALPHONSE.

(See above, Nos. 360-376.)

760. **"Portrait of Sir Seymour Haden."**

The Property of Messrs. Frederick Keppel & Co.

SHORT, SIR FRANK.

(See above, No. 86.)

761. **"Wensleydale."**

762. **"Greenwich Hospital."**

763. **"Low Tide."**

(Proofs.)

The Property of Frank Darling, Esq.

PIETSCHMAN, MAX.

(Living artist.)

764. **"The Bather."** Executed 1902. (1st state.)

The Property of W. S. Jackson, Esq.

VII.

ORIGINAL LITHOGRAPHS AND LITHOTINTS

BRANGWYN, FRANK.

(See Nos. 151-176.)

765. "The Mine."
(1st state.)

The Property of W. S. Jackson, Esq.

CHERELLE, L.

(Living artist.)

766. "Fruit Piece."
Lithograph.

The Property of Sir Edmund Walker.

CONDER, CHARLES. 1868-1909.

Born May, 1868, London; died February 9, 1909. Spent earlier years in India and Australia. Went to Paris in 1890 and became associated with the group which achieved "The Yellow Book," etc., from 1894. Conder possessed the same feverish activity and versatility as other members of this remarkable set of young men of genius. He painted in oil and in water colour, drew in pastel, crayon, and pen and ink, and he etched and lithographed. Conder enjoyed a delicate and graceful imagination. He belonged rather to the eighteenth century than to the threshold of the twentieth.

767. "Spanish Scene."

768. "The Studio."

The Property of Martin Birnbaum, Esq.

FANTIN-LATOUR, THEODORE. 1836-1904.

Born 1836, Grenoble, France; died 1904. [See biography Catalogue Second Loan Exhibition, Toronto, 1909, p. 80.]

769. **"Belthasar and Fatma."**
Lithograph.

The Property of H. Mortimer-Lamb, Esq.

"GAVARNI" (HIPPOLYTE GUILLAUME SULPICE). 1804-1866.

Born 1804, Paris; died 1866. Famous contributor to "Charivari."

770. **"Une Legende Espagnole."**
771. **"Le Philtre."**
Lithographs.

The Property of Sir Edmund Walker.

HASKELL, ERNEST.

(See above, No. 301.)

772. **"Mrs. Ayers' Deathbed."**
Lithograph.

The Property of Martin Birnbaum, Esq.

JURRES, JOHANNES HENDRIK. 1875-

Holland. (See Catalogue, Second Loan Exhibition, Toronto, 1909, p. 126, also above, No. 29.)

773. **"One of the Gil Blas Series."**

The Property of E. F. B. Johnstone, Esq.

LATHANGUE, H. H., A.R.A.

(Living artist.)

London.

774. "Study."
(1st state.)

The Property of W. S. Jackson, Esq.

LAWSON, J. KERR. c. 1867-

(Living artist.)

Born Edinburgh. Lived for many years in Canada. One of the founders of the Senefelder Club, London. Works in London and Florence. Member Canadian Art Club.

775. "Portrait of Joseph Pennell."
Lithograph.

The Property of Sir Edmund Walker.

775a. "Views in Italian Cities." (Ten sketches.)
776. "San Geronimo."
777. "Collano."
778. "Il Ponte."
779. "Randozzo."
780. "Sei San Giovanni."
781. "San Firenzi."
782. "Il Tempio e la Fortuna."
783. "San Lorenzo."
784. "L'Obelisco."
785. "San Giorgio."
Lithotints.

The Property of Sir Edmund Walker.

786. "Portrait of Maurice Hewlett."
787. "Portrait of William de Morgan."
Lithographs.

The Property of Miss Lawson.

MILLER, ARCHIBALD E. H.

(Living artist.)

Educated Glasgow School of Art and at Munich.

788. "Soldiers."

789. "Soldiers and Girl."

790. "Soldiers and Girl."

791. "Parting."

792. "The British Red Cross Society."

Lithographs.

Lent by the Glasgow School of Art, per Francis H. Newbery, Esq.

MILLET, JEAN FRANCOIS. 1815-1875.

(See above, No. 408.)

793. "The Sower."

Lithograph.

The Property of Messrs. Frederick Keppel & Co.

PARK, CARTON MOORE.

(Living artist.)

Glasgow.

794. "Brer Rabbit and the Tar Baby." Dated 1904. (1st state.)

The Property of W. S. Jackson, Esq.

PIRODON, L. E.

(Living artist.)

Paris.

795. "Le Rêve de Turca."

The Property of Sir Edmund Walker.

RAJON, PAUL ADOLPHE. 1843-1888.

Born 1843, died 1888. Lived at Dijon, Paris and London.

796. "Portrait of J. A. Whistler."

The Property of Messrs. Frederick Keppel & Co.

ROBERT-FLEURY, TONY. 1837-

(Living artist.)

Born 1837, Paris. Son of Joseph Robert-Fleury (1797-1890).

797. "John Elwes, Miser."

The Property of Sir Edmund Walker.

ROTHENSTEIN, WILLIAM. 1872-

(Living artist.)

Born 1872, Bradford, Yorkshire. Pupil of Legros at Slade School, London. In 1893 drew a series of Oxford portraits. Portrait painter and auto-lithographer.

798. "Portrait of John S. Sargent, R.A."

799. "Portrait of Mr. George Bernard Shaw."

The Property of Martin Birnbaum, Esq.

800. "Auguste Rodin in his Studio."

The Property of W. S. Jackson, Esq.

LE ROUX, E.

(Living artist.)

Paris.

301. "Arabs Crossing a Stream."

The Property of Sir Edmund Walker.

SHANNON, C. H. c. 1860-

(Living artist.)

London. One of the contributors to "The Dial."

302. "The Sower and the Reaper."
303. "The Bathers."
304. "The Wayfarers."
305. "Portrait of the Artist."
306. "The Summer."
307. "An Idyll."

The Property of Messrs. Colnaghi & Co.

STEINLEN, THÉOPHILE ALEXANDRE. 1859-

Paris. Prolific artist in various media. (See e.g., "Première Exposition de l'œuvre dessiné et peint de Th. A. Steinlen," Paris, 1894.)

308. "Ouvriers sortant de l'Usine."
(1st state.)

The Property of W. S. Jackson, Esq.

STERNER, ALBERT. 1863-

(See above, Nos. 45-46.)

309. "Harold."

The Property of Martin Birnbaum, Esq.

INTERPRETATIVE LITHOGRAPH

SENEFELDER, ALOYS. 1771-1834.

Born Prague, died Munich. The inventor of lithography. Began life as a student of law. Became a dramatist. Failed and could not afford to pay for the printing of his plays. He experimented in engraving upon copper, but that metal being beyond his means, he tried to print from fine Kelheim stone, upon which he etched what he wanted to reproduce. He discovered by accident that the stone might be written upon and the writing bitten by acid. This led to the discovery of chemical lithography.

310. "Sir Walter Scott." After Troili.

The Property of W. S. Jackson, Esq.

VIII.
INTERPRETATIVE ENGRAVINGS ON COPPER

AUDRAN, GERARD. 1640-1703.

Worked at Lyons and Paris. "In Audran's plates the etched line stands on its own merit alongside the engraved lines, giving variety to the tone and surface." [Hind, op. cit., p. 197.]

811. "Le Centaure Nessa enlève de Janire."

After Guido Reni.

The Property of W. S. Jackson, Esq.

BARTOLOZZI, FRANCESCO. 1728-1813.

Born 1728, Florence. Worked in Florence, Venice, Rome, London and Lisbon. Went to London in 1764 and engraved a large number of the drawings in the Windsor Castle collection. Most of his work is in crayon or stipple.

812. "Portrait of Holbein."
813. "Portrait of Holbein's Wife."
814. "Portrait of a Gentleman."
815. "Portrait of a Lady."
816. "Portrait of a Lady."

Engraving in stipple, Sanguina.

After Hans Holbein.

The Property of M. Morris, Esq.

817. "The Lord Veux."
818. "John Poines."
819. "Thomas Strange."
820. "Edward Stanley, Earl of Derby."

[Engravings in Sanguina after the Windsor Castle series by Hans Holbein.]

The Property of W. R. Johnston, Esq.

321. "Portrait of the Earl of Shelburne."
Engraving in stipple.

[This portrait was presented by the Marquis of Lansdowne, a descendant of the Earl of Shelburne, to Mr. Goldwin Smith.]

From the Goldwin Smith Collection.
The Property of the Art Museum.

BLOEMAERT, CORNELIS. 1603-c. 1680.

Worked at Utrecht, Paris and Rome. Although his own work lacks distinction, he exercised a considerable influence upon his contemporaries.

322. "Peter Raising the Dead Girl." After Guercino.

The Property of W. S. Jackson, Esq.

de BOISSIEU, J. J. 1736-1810.
(See above, No. 143.)

323. "Portrait." After D. Teniers, Jr.
From the Goldwin Smith Collection.
The Property of the Art Museum.

324. "Landscape." After Ruysdael.
The Property of Professor Macallum.

a BOLSWERT, BOETIUS ADAMS. 1580-1634.

Worked at Bolswert, Amsterdam, Antwerp and Brussels. Brother of Schelte Adams a Bolswert (q. v.).

325. "The Dominion of Death." After Vinckbooms.
The Property of W. S. Jackson, Esq.

a BOLSWERT, SCHELTE ADAMS. c. 1580-1650.

Worked at Bolswert, Amsterdam and Antwerp.

826. "Landscape."
827. "Landscape."
828. "Landscape."

After P. P. Rubens.

The Property of W. S. Jackson, Esq.

BURGER, JOHANN. 1829-

(Living artist.)

Born 1829. Educated Burg (Aargau), Munich.

829. "Lady with Parrot." After Franz Mieris.

The Property of Edmund Morris, Esq.

BURNET, JOHN. 1784-1868.

Born near Edinburgh. Apprenticed to Robert Scott, the engraver (1771-1841), by whom he was taught the practice of engraving and etching. Fellow pupil at the Trustees' Academy with David Wilkie, whom he followed to London in 1806. Burnet executed "The Jew's Harp," the first painting by Wilkie to be engraved. The success of this reproduction and of "The Blind Fiddler," also after Wilkie, led to Burnet's undertaking to engrave "The Village Politician," but the execution of this picture was eventually undertaken by Raimbach (q. v.), who also engraved "The Rent Day." Burnet engraved "The Reading of the Will" and numerous other plates after Wilkie. Burnet painted a few pictures and wrote several books upon art.

820. "The Reading of the Will."
After Sir Daniel Wilkie, R.A.

The Property of D. R. Wilkie, Esq.

CARAGLIS, GIOVANNI JACOPO (or Caralius or Jacobus Parmensis or Jacobus Veronensis). c. 1498-1570.

Born Parma. Pupil of Marc Antonio Raimondi (q. v.). Eminent among Italian engravers. Engraved many gems.

821. "Holy Family." After Raphael.

The Property of Robert Mond, Esq.

COLLAERT, JOANNES. c. 1540-1628.

Born Antwerp. Son of Adriaen Collaert (d. 1618). Studied first with his father and afterwards in Italy. Between 1555 and 1662 he engraved a great number of plates.

332-352. "The Passion." After J. Stradanus. (21 plates.)

The Property of W. S. Jackson, Esq.

DAWE, HENRY. 1790-1835

Worked in London. Mezzotinter. Executed [illegible] of the published plates of the "Liber Studiorum" for J. M. W. Turner and probably some unpublished plates.

353. "An Indiaman on Fire." Published 1832. After J. F. Ellis.

354. "A Vessel Run Down at Sea." Published 1830. After J. F. Ellis.

355. "Mazeppa." Published 1830. After Horace Vernet.

(From the Goldwin Smith Collection.)

The Property of the Art Museum.

DICKINSON, WILLIAM. 1746-1823.

Born London, died Paris. Worked in London and Paris, engraving after Sir Joshua Reynolds and George Romney.

355a. "Lady with Right Hand on Breast." Stipple engraving in Sanguine.

The Property of Mrs. T. C. Patteson.

EDELINCK, GERARD. 1640(41?)-1707.

Born 1640(41?), Antwerp; died 1707, Paris. French engraver. Pupil of Cornelis Galle (q. v.) and of François de Poilly (q. v.). Pensioned by Louis XIV with apartments at the Gobelins. He worked entirely with the graver. He executed a large number of portraits.

356. **"Julius Hardouin Mansart."** After Rigault. The Property of W. S. Jackson, Esq.

357. **"Portrait of Bossuet."** After Rigault.

The Property of W. R. Johnston, Esq.

GALLE, CORNELIS (the elder). 1576-1656.

Born 1576 (Antwerp?); died 1656. Son of Philippe Galle (1537-1612), both famous wood engravers.

358. **"Portrait of Jodocus Christopherus Kress von Kressenstein, Hamburg."** After Anselmus von Hulle.

The Property of Sir Edmund Walker.

GHISI, GEORGIUS (also called Georgio Mantovano). 1520-1582.

Born Mantua. Pupil of Giulio Romano. Executed a plate of immense size of "The Last Judgment" after Michael Angelo, as well as many plates after Raphael, etc.

359. **"Hercules Conquering the Hydra."** After J. B. B. (Giovanni Battista, Sculptore).

The Property of E. R. Rolph, Esq.

GOUDT, HENDRIK, COUNT. 1585-1630.

Born Utrecht. Belonged to a noble Dutch family. Studied at the Academy at Rome. There he became intimate with Adam Elsheimer, some of whose best works he purchased and afterwards engraved. He worked exclusively with the graver and produced his effects by delicate crossing of lines.

860. "Ceres Drinking from a Pitcher."

After A. Elsheimer.

[This print has been copied by Hollar under the name of "The Sorcery." The boy in the engraving is metamorphosed into a frog because of his contempt for the Goddess.]

The Property of W. S. Jackson, Esq.

GROIGNION, CHARLES. 1717-1810.

Born 1717; died 1810. Lived in London. Engraver.

861. "Canvassing for Votes." After W. Hogarth.

[This print is Plate II. of the series "Four Prints of an Election"; it was issued February 20th, 1757. (Compare supra No. 687, and Austin Dobson, loc. cit.)]

The Property of E. A. P. Hardy, Esq., M.D.

862. "The Bruiser, C. Churchill (once the Reverend!), in the character of a Russian Hercules regaling himself after having killed the monster Caricatura, that so severely galled his virtuous friend, the heaven-born Wilkes." (See note to No. 688, above.)

The Property of W. S. Jackson, Esq.

HINTON, WILLIAM. fl. 1780.

English engraver. (Unknown to Bryan, National Dictionary of Biography, etc.)

863. "Portrait of Arthur Young."
After James Rising.

The Property of Professor Mavor.

INGOUF, FRANCOIS ROBERT. 1747-1812.

Born 1747, Paris; died 1812. Ingouf engraved under the influence of J. G. Wille. (Hind, p. 370.)

864. "Portrait of Gerard Dou." After Gerard Dou.

The Property of Professor A. B. Macallum.

865. "Portrait of J. G. Wille." After P. A. Wille.

The Property of Frank Darling, Esq.

de JODE, PIETER, Junior. 1606-d.(?)

Born Antwerp. Pupil of his father, P. de Jode, the elder (1570-1634). Engraved upwards of 300 plates, many of these being portraits after Van Dyck.

866. "Christ and Nicodemus." After G. Seghers.

The Property of W. S. Jackson, Esq.

van KESSEL, THEODORUS. c. 1620-d.(?)

Born Holland. Etched many plates wholly, wholly engraved others and in some used both the needle and the graver.

867. "Animals."

868. "Animals."

After J. van den Hecke(?).

The Property of J. M. Lyle, Esq.

KETTERLINUS, CHRISTIAN WILHELM. 1766-1803.

Born Stuttgart, died St. Petersburg. Pupil of J. G. von Müller (q. v.).

869. "The Death of Montgomery."

After John Trumbull.

The Property of Mrs. T. C. Patteson.

LAUWERS, NICOLAES. c.1600-1652.

Born Leuze, near Tournay, France, of Flemish extraction. Studied Antwerp, imitating Pontius Paulus (q. v.).

870. "Fradal Lallo Biancatelo, Commander of Malta."

After Sir Anthony van Dyck.

The Property of W. S. Jackson, Esq.

LINDNER, JOHANN. 1839-
(Living artist.)

Born 1839. Educated Allfsld, Nurnberg, Munloh. Engraver.

871. "Portrait of Rubens." After Rubens.

The Property of Edmund Morris, Esq.

MARCANTONIO. (Marc Antonio Raimondi.)
(Ses above, Nos. 714-716.)

872. "Men Dressing."

From the cartoon of Pisa, by Michael Angelo. c. 1510.

This and two other figures by Marcantonio and ons by Agostino ds Musi (Agostino Vensziano) ars ths oniy rsmnants of the Cartoon of Piaa, ths masterpiecs of Michael Angslo. (Sse No. 885.)

The Property of W. S. Jackson, Esq.

873. "The Death of Dido."
(1st state.) After Raphael.
(From the collection of Richard Fisher.)

The Property of Robert Mond, Esq.

MASON, JAMES. 1710-c. 1780.

English landscape engraver, ons of the artists employed by Boydsll. His reproductions of Claude, etc., were at one time much sought after by amateura on the continent of Europe. (Cf. Bryan, vol. iii, p. 296.)

874. "View of the River Po."
After Claude Lorraine.

The Property of D. R. Wilkie, Esq.

THE MASTER OF THE DIE. Sixteenth century.

Probably a pupil of Marcantonio. He has been—with some probability—identified with Benedetto Verini, a natural son of Marcantonio.

875. "The Triumph of Love."

876. "The Triumph of Love."
(1st states.) After Raphael.

The Property of Robert Mond, Esq.

MEYER, HOPPNER.

(See No. 719.)

877. "The Proposal." After G. H. Harlow.

The Property of Mrs. T. C. Patteson.

MORGHEN, RAPHAEL. 1758-1833.

Born Florence. Father and uncle both engravers. Instance of precocious genius. Executed a plate in his twelfth year. At twenty executed a series of important plates, a circumstance which induced his father to send him to the studio of Volpato at Rome. A list of 256 of his plates is given by Bryan (vol. iii, p. 366). A complete collection of his works in all states was given by Morghen to his friend Palmerini. This collection was acquired by the Duke of Buckingham.

878. "Lot and his Daughters."
After Il Guercino.

The Property of W. S. Jackson, Esq.

MORIN, JEAN. c. 1590-1650.

Born Paris. Engraver and etcher. Predecessor of Nanteuil. He introduced line engraving into France. He customarily combines etching in dot and line with line engraving. In this he stands in relation to the Haarlem School. [Compare Hind, op. cit., p. 144.] His best work is in the style of Plattenberg. He made many engravings after van Dyck.

879. **"Nicholas de Netz."**
After Ph. Champaigne.

880. **"Marquis de Gaavres."**
After Ph. Champaigne.

The Property of Frank Darling, Esq.

881. **"Portrait of Jacques Tubeauf."**
After Ph. Champagne.

The Property of W. R. Johnston, Esq.

MOYREAU, JEAN. 1690-1762.

Born Orleans. French engraver. His principal works are 89 plates after Wouwerman.

882. **"Le Marchand de Mithridate."** Dated 1743.
After Wouwerman.

The Property of W. S. Jackson, Esq.

von MÜLLER, JOHANN GOTTHARD. 1747-1830.

Born Bernhauaen, Würtemberg; died Stuttgart. Painter, designer and engraver. Went to Paria in 1770 and became a pupil of J. G. Wille (q. v.). Returned in 1776 to Stuttgart, where he founded an Academy of Dealgn. He engraved in the atyle of Wille.

883. "Portrelt of J. G. Wille, Engrever."
Proof before letters. After J. B. Greuze.

The Property of Frank Darling, Esq.

884. "Bettle of Bunker'e Hill." June 17th, 1775.
After John Trumhull.

The Property of Mrs. H. D. Warren.

de'MUSI, AGOSTINO (otherwlee Veneziano). Fl. 1514-1536.

Born Venice. Earllest plate—a copy of Dürer's "Laat Supper," from the larger "Woodcut Paaslon.'

885. "The Cartoon of Plea."
After Mlchael Angelo.

The Property of W. S. Jackson, Esq.

886. "The Netivity."
After Giulio Romano.

The Property of Robert Mond, Esq.

NANTEUIL, ROBERT. 1623(?27)-1678.

(See above, Nos. 720-731.)

887. "Ferdinand de Neuville, Bishop of Chartres."
Dated 1637. After Ph. Champaigne.

888. "H. Jules de Bourbon, Duc d'Angvien."
Dated 1661. After Mignard Romanus.

889. "Portrait of Chas. d'Orleans."
After Ferdinand.

The Property of Frank Darling, Esq.

PITAU, NICOLAAS (the elder). c. 1633-1676.

Born Antwerp. Studied there under his father, and then at Paris under the instruction or at least the influence of François de Poilly (q. v.). Pitau engraved many portraits.

890. "Dionysius Senguin Sylvanectensium Episcopus." After C. le Fèvre.

The Property of W. R. Johnston, Esq.

de POILLY, FRANCOIS. 1622(23?)-1693.

Born Abbeville. Son of a goldsmith and engraver. Went to Paris and became a pupil of Pierre Darel, and to Rome, where he passed under the influence of Cornelis Bloemart. He returned in 1656 to Paris, where he acquired celebrity as a portraitist. He has signed about 100 prints, of which 107 are described by Nagler as having been executed entirely by his hand.

891. "Holy Family."

Printed on satin. After Giulio Romano.

The Property of Robert Mond, Esq.

892. "Portrait of Pierre le Moyne."

After Philippe de Champagne.

The Property of W. R. Johnston, Esq.

PONTIUS, PAULUS (Paul du Pont). 1603-1658.

Born 1603, Antwerp; died 1658. Eminent Flemish engraver, pupil of Lucas Vorstermann. Friend of Rubens.

893. "Portrait of Abel Servien Comte de la Roche des Aubiers."

After Anselm von Hulle.

The Property of Sir Edmund Walker.

le PÔTRE (le Paultre or le Poutre). 1618-1682.

Born 1618, Paris; died 1682. Etcher and engraver. Best works are of architectural and ornamental subjects.

294. "Vase."

The Property of J. M. Lyle, Esq.

RAIMBACH, ABRAHAM. 1776-1843.

Born London, of Swiss origin. Apprenticed to J. Hall, engraver. Became student of Royal Academy and subsequently miniature painter. Later he devoted himself entirely to engraving. In 1812 he became Wilkie's engraver. He is understood to have executed the whole of his plates.

295. "The Rent Day."

After Sir Daniel Wilkie, R.A.

(2nd plate.)

The Property of D. R. Wilkie, Esq.

SCHIAVORETTI, LUIGI. 1765-1810.

Born Bassano. Migrated to England 1790. Worked under Bartolozzi. Hack worker for book illustration and commercial publications. His portraits, however, show remarkable technical powers. Well known for his "Cries of London," after Wheatley.

306. "The Cartoon of Pisa."

Line Engraving. After Michael Angelo.

The Property of W. S. Jackson, Esq.

307. "The Right Honorable Lord Thurlow."

Stipple Engraving.

After Sir Joshua Reynolds.

The Property of Mrs. T. C. Patteson.

SCHMIDT, GEORG FRIEDRICH. 1712-1775.

Born Berlin. Pupil of G. P. Busch at the Berlin Academy, afterwards of Nicholas Larmessius at Paris. He was received into the Paris Academy, his reception plate being a portrait of P. Mignard. In 1757 he went to St. Petersburgh, on the invitation of the Empress Elizabeth, in order to organize there a school of engraving. He returned to Berlin in 1762 and etched a few plates in the manner of Rembrandt.

308. "Portrait of Maurice Quentin de la Tour."

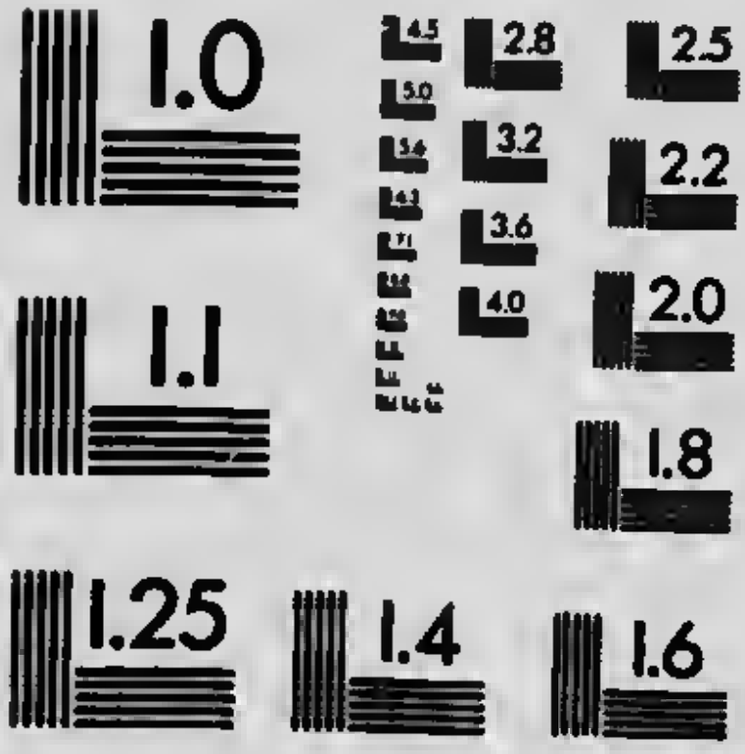
After M. Q. de la Tour.

[M. Q. de la Tour was the best crayon draughtsman of his time in France. In the Museum at St. Quentin there are 85 of his works.]

The Property of Robert Mond, Esq.

MICROCOPY RESOLUTION TEST CHART

(ANSI and ISO TEST CHART No. 2)



APPLIED IMAGE Inc

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SHARP, WILLIAM (1749-1824), and WILLIAM WOOLLETT (1735-1785).

W. S. born London, 1749. Apprenticed to Barak Longmale, a plate engraver. Became a writing engraver. Subsequently achieved distinction through his engravings after Stothard. He rapidly came to be recognized as one of the first engravers of his time. He was suspected of revolutionary opinions and was undoubtedly a mystic.

W. W. born Maidstone, Kent, of Dutch descent. Apprenticed to an obscure engraver, John Tinney. His style is undoubtedly his own, although he probably gained much through his interpretation of the fine landscapes of Richard Wilson. (See Catalogue of Second Loan Exhibition, Toronto, 1909, p. 19.) His historical plates are not less well executed than his landscapes. Like his friend Sharp, he was not without eccentricities. He is said to have fired off a cannon when he had finished an important plate.

899. "King Charles the 2nd Landing on the Beach at Dover."

Engraved by Wm. Sharp and etched by Wm. Woollett.

After Sir Benjamin West.

The Property of Mrs. T. C. Patteson.

SONNENLEITER, JOHANNES. 1825-

(Living artist.)

Born 1825. Lived at Nuremberg and Vienna. Engraver.

900. "Boreas Carrying off Orithyia."

After Rubens.

The Property of Edmund Morris, Esq.

STRANGE, SIR ROBERT. 1721-1782.

Born Pomona, Orkney, of a Fifeshire family. During the Rebellion of 1745 he joined the Prince Charles Stuart, to whom he became engraver. He drew and engraved the portraits of many members of the Jacobite party. After Culloden he escaped to France. Returning to London in 1751, he became the father of the school of historical engraving. He was knighted in 1787. He engraved about 80 plates.

901. "Cleopatra."

Published 1777. After Guido Reni.

The Property of Mrs. T. C. Patteson.

SUIJDERHOEF, JONAS. 1613-1668.

Born Leyden. Studied under Cornelis Visscher (q. v.). Engraved after Lucas van Leyden, Rubens and others.

902. "Aldus Swelmius." After Franz Hals.

903. "Fight with Knives." After Terborch.

The Property of W. S. Jackson, Esq.

TOMKINS, PELTRO WILLIAM. 1760-1840.

Born London. Pupil of Bartolozzi. Engraved in the chalk and dotted manner for several series of works after old and modern masters, together with a few plates from his own designs.

904. "Virgin and Child."

After Andrea del Sarto.

The Property of W. S. Jackson, Esq.

VERMEULEN, CORNELIS. (I.) c. 1644-1702.

Born c. 1644; died 1702. Educated at Antwerp and Paris. Engraver.

905. "Pierre Mignard." After P. Mignard.

The Property of Frank Darling, Esq.

VILLAMENA, FRANCESCO. c. 1566-1626.

Born Assisi. Probably a pupil of Cornelis Cort. His style of engraving is bold and open, sometimes regardless of detail.

906. "The Annunciation."

Copy of an engraving by Marco di Ravenna. (From the collection of Richard Fisher.)

The Property of Robert Mond, Esq.

von VOERST, ROBERTS. c. 1600-1669.

Born Arnheim. Visited England as a young man and engraved many English portraits. His style of engraving resembles that of Gillis Sadeler (q. v.).

907. "Philip, Earl of Pembroke."

After Anthony van Dyke.

The Property of Robert Mond, Esq.

VORSTERMAN, LUCAS (the elder).

(See Nos. 739-740.)

908. "The Adoration." (1st state.) After P. P. Rubens.

The Property of W. S. Jackson, Esq.

WIERIX (Wierx or Wieriux), HIERONYMUS. 1553-1619.

(See above, No. 741.)

909. "St. Gregory." After de Vos.

The Property of Sir Edmund Walker.

WILLE, JOHANN GEORG. 1715-1808.

(See Nos. 635-637.)

910. "Tente de G. Dou."

(Line Engraving.) After Gerard Dou.

911. "Bons Amis." (Line Engraving.) After Adrian van Ostade.

The Property of Professor A. B. Macallum.

WOOLLETT, WILLIAM. 1735-1785.

(See No. 899.)

912. "Landscape." After Claude Lorraine.

The Property of D. R. Wilkie, Esq.

913. "The Death of Wolfe."

After Sir Benjamin West.

[Woollett's best historical plate.]

The Property of Mrs. T. C. Patteson.

IX.
INTERPRETATIVE ETCHINGS

ARENDZEN, P. JOHANNES.

(Living artist.)

Born Amsterdam. Engraver and etcher.

914. "L'homme au Gant." After Franz Hals. (Proof.)

The Property of Messrs. Colnaghi & Co.

BARRIÈRE, DOMINIQUE. c. 1622-1678.

Born Marseilles, died Rome. He etched in the manner of Stefano della Bella (q. v.). His cipher is a B within a D. He etched etched numerous plates after Claude.

915. "Landscape." 1668.
916. "Landscape." 1664.
917. "Landscape." 1660.

After Claude Lorraine.

The Property of W. R. Johnston, Esq.

de BOISSIEU, JEAN JACQUES.

(See above, Nos. 143-144.)

918. "Landscape." After Jakob van Ruysdael.

The Property of Professor A. B. Macallum.

BRUNET-DESBAINES, LOUIS ALFRED. 1845-

(Living artist.)

Born 1845. Educated Havre and Paris. Etcher.

919. "The Mill." After Rembrandt.

From the celebrated picture painted in 1650, in the collection of Mr. Widener, formerly in that of the Marquis of Lansdowne."

The Property of H. C. Osborne, Esq.

DAKE, CAREL LODEWYK.

(Living artist.)

Born Amsterdam. Etcher.

920. "One of the Ancient People." After Israels.

921. "Dreamer." After Matthijs Maris.

The Property of E. F. B. Johnston, Esq.

FLAMENG, LEOPOLD. 1831-

(Living artist.)

Born 1831, Brussels. Etcher and engraver. Educated Brussels and Paris. [See Hamerton, "Portfolio," lii., p. 1.]

922. "Portrait of Rembrandt's Mother." After Rembrandt.

The Property of Wm. Cruikshank, Esq.

GOLTZIUS, HENDRIK. 1558-1616.

Born 1558, Haarlem; died 1616. Dutch engraver. "Golizius was pernaps the first adequately to realize the capabilities of the engraver in expressing tone and aurface qualities." [Hind, A. M., British Museum, "History of Engraving," etc., London, 1908, p. 120.]

923. "Landscape with Bay." (Dated 1608.)

After Symon Frizius.
Published by Robert de Baudous.
The Property of Professor Mavor.

HECHT, WILHELM. 1843-

(Living artist.)

Born 1843. Educated Nurnberg, etc.

924. "The Monk." After F. Lenbach.
(Proof.)

The Property of Wm. J. Thompson, Esq.

D'HENRIOT.

French etcher.

925. "Landscape." After de Mercey.
(Proof.)

The Property of Profeasor Mavor.

HOLE, WILLIAM, R.S.A., R.P.E. 1846–

(Living artist.)

Born 1846, Salisbury. Educated Royal Scottish Academy Schools. Has executed many original and interpretative etchings and especially recently, several mural paintings.

926. "An Evening in Normandy." After Corot.
927. "Landscape—Moonlight." After J. Maris.
928. "The Ravine." After Montecelli.

Series of proofs of etchings executed for the Catalogue of the French and Dutch Loan Collection, Edinburgh, 1886.

The Property of Professor Mavor.

INGOUF, FRANCOIS ROBERT. 1747–1812.

Born Paris. Pupil of Flipart. Executed many vignettes for booksellers.

929. "Portrait." After Gerard Dou.

The Property of Professor A. B. Macallum.

JACQUE, CHARLES ÉMILE. 1813–1893.

(See above, Nos. 312-327.)

930. "Landscape." After Maroy.
931. "La Vieux Pauvre." After Ch. Jacque.

The Property of E. R. Rolph, Esq.

JACQUEMART, JULES FERDINAND 1837-1880.

Born 1837, Paris; died 1880. Etcher. [See F. Wedmore, "Four Masters of Etching," London, 1883.]

932. "Head." After J. B. Greuze.

The Property of Sir Edmund Walker.

KLAUS, JOHANN. 1847-1893.

Born 1847, Vienna; died 1893. Engraver and etcher.

933. "Judah and Thamar." After A. de Gelder.

The Property of Edmund M. Morris, Esq.

KOETSER, H.

Dutch etcher. (Living artist.)

934. "Portrait of Josef Israels." After Israels.

The Property of E. F. B. Johnston, Esq.

LESSORE, E.

(Living artist.)

French etcher.

935. "Boy Stooping under Load of Hay."
936. "Woman with Pitchfork."
937. "Woman Shearing, Boy Looking On."
938. "Woman Chopping Straw."
939. "Woman Spinning."
940. "Woman Binding Sheaves."
941. "Man Thrashing."
942. "Man Cutting with Sickle."
943. "Man Working with Scythe."
944. "Man Chopping Faggots."

After J. F. Millet.

The Property of H. Mortimer-Lamb, Esq.

LÖWENSTAM, LEOPOLD. 1842-1898.

Born Amsterdam, died Three Bridges, England. Educated at the Academy at Amsterdam. Went to Sweden to assist in the organization of a school of etching at Stockholm. In 1873 he went to London, where he etched numerous plates after Alma Tadema, E. J. Poynter and others.

945. "The Frugal Meal." After Josef Israels.

The Property of Professor Mavor.

MACBETH, ROBERT WALKER, A.R.A., R.W.S., P.P.E. 1848-

(Living artist.)

Born 1848, Glasgow, Educated Edinburgh and Germany. Original member of Royal Society of Painter-Etchers.

946. **"A Greek Idyl."** After G. F. Watts.

The Property of Sir Edmund Walker.

DE MARCENAY, ANTOINE DE GHUY. 1724-1811.

Born 1724, Paris; died 1811. Etcher. One of the most successful imitators of the style of Rembrandt. He used the dry point with great dexterity.

947. **"Tobias Healing his Father."** (Proof). After Rembrandt.

From the oil painting (on wood), painted in 1636, in the possession of the Duc d'Arenberg, Brussels.

The Property of Professor Mavor.

MARIS, MATTHIJS.

(See above, Nos. 393-396.)

948. **"The Sower."** After Jean François Millet.

The Property of H. Mortimer-Lamb, Esq.

MATHEY-DORET, ARMAND. 1854-

(Living artist.)

Born 1854, Paris. Etcher.

949. "Marchese Cattaneo."

After Sir Anthony van Dyck.

The Property of Messrs. Colnaghi & Co.

RAJON, PAUL ADOLPHE. 1843-1888.

Born Dijon. Went to Paris in 1864, coloured photographs, etc. In 1865 he met Flameng (q. v.), who induced him to become an etcher. Subsequently worked at Paris and London. Visited New York in 1885.

950. "Portrait of Thomas Carlyle."

After G. F. Watts, R.A.

The Property of Sir Edmund Walker.

951. "The Legend." After G. Paul Chalmers.

The Property of Sir Edmund B. Osler, M.P.

le RAT, PAUL EDMÉ. 1849-1892.

Born Paris. Educated Paris. Etcher. Pupil of L. de Boisbaudran. Etched and engraved after Meissonier.

952. "Head of an Old Man."

After S. Hoogstraten.

(From oil painting in the Musée Belvedere.)

The Property of Wm. Cruikshank, Esq.

RICHARDSON, JONATHAN. 1665–1745.

Born 1665, London; died 1745. Etcher. One of the best portrait etchers in the eighteenth century. [Compare A. M. Hind, "History of Engraving and Etching," London, 1908.]

953. "Boye at Piey." After drawing by Raphael. Etching dated 1734.

The Property of Professor Mavor.

UNGER, WILLIAM. 1837–

(Living artist.)

Born 1837. Educated Hanover, Munich, Leipzig, Vienna. [See "Œuvres de William Unger, commentées par C. Vosmaer," Leyden, 1874.]

954. "Man in Armour" (William van Heythusen). After Franz Hals.

From oil painting in the Lichtenstein Gallery in Vienna.
(Proof.)

The Property of Professor Mavor.

955. "Artist and Model." After Van der Meer.
956. "Gipsy Cooking Stolen Chicken."

After August von Pettenkofer.

957. "Equestrian Statute of B. Colleoni."

After Verrochio.

958. "Cows in Water." After Albert Cuyp.

The Property of Edmund Morris, Esq.

959. "The Jewish Bride." After Rembrandt.
960. "Departure from School."

After M. Munkácsy.

The Property of Wm. J. Thomson, Esq.

VISCHER, CORNELIS.

(See No. 738.)

961. "Peasants." After Nicholas Berchem.

The Property of C. T. Currelly, Esq.

van VLIET, JAN GEORG. c. 1610–c. 1640.

(See above, Nos. 589-597.)

962. "Judas Iscariot."

The Property of Professor A. B. Macallum.

VORSTERMANN, LUCAS (the elder).

(See above, Nos. 739-740.)

963. "Caroline de Longueval."

After Peter Paul Rubens.

The Property of Professor A. B. Macallum.

964. "Maximilien, Archduke of Austria."

After Albrecht Dürer.

The Property of Sir Edmund Walker.

WALTNER, C. W. 1846–

(Living artist.)

Born 1846. Educated Paris. School of Henriquel-Dupont.

965. "Amelie de Solms, Princess of Orange."

After Sir Anthony van Dyck.

(From oil painting in the Brera Museum, Milan.)

(Proof.)

The Property of Professor Mavor.

WEISSBROD, KARL WILHELM. c. 1750-1806.

Born Ludwigsburg. Probably pupil of his father (J. P. W.), who wss Court Painter (1736-1790). Went to Paris, where he studied under J. G. Wille (q. v.). He engrsved landscapes after Hobbems, Ruysdael, Brii, etc. In 1780 he went to Hamburg, where he etched s few landscspes. (Bryan, vol. v, p. 353.)

966. "Drawing from Nature." After J. G. Wille. Etching finished by H. Guttenberg.

The Property of Professor A. B. Mscallum.

ZILCKEN, PHILIPPE. 1857-

(Living artist.)

Born 1857. Educsted at Tbe Hague. Dutch etcher.

967. "Figure." (Proof.) After Matthijs Maris.

The Property of H. Mortimer Lamb, Esq.

968. "Souvenir de Dordrecht." After Jscobus Maris.

969. "Le Ménage." (Proofs.) After Matthijs Maris.

The Property of Professor Msvor.

X.
INTERPRETATIVE MEZZOTINTS

BRIDGEWATER, H. SCOTT. 1864–
(Living artist.)

Born 1864. Educated at Busbey. Mezzotintist.

970. **"Miss Bingham."** After John Hoppner, R.A.
971. **"Lady Mildmay and Child."**
After John Hoppner, R.A.
972. **"Miss Papendick."** After John Hoppner, R.A.
973. **"Psyche (Mrs. Berkeley Paget)."**
After John Hoppner, R.A.
974. **"Lady Waldegrave."**
After John Hoppner, R.A.

[From oil painting in the possession of Sir Wm. C. van Horne.]

975. **"Lady Carmichael."**
After Sir Henry Raeburn, R.A.
976. **"Mrs. Home-Drummond."**
After Sir Henry Raeburn, R.A.
977. **"Mrs. Cunliffe-Offay."**
After Sir Thos. Lawrence, P.R.A.
978. **"Lady Leitrim and Child."**
After Sir Thos. Lawrence, P.R.A.
979. **"Mrs. Elliot."** After Thos. Gainsborough, R.A.
980. **"Mrs. Lee-Acton."** After George Romney.
981. **"Lady Milnes."** After George Romney.
(Proofs.)

The Property of Messrs. Colnaghi & Co.

COUSINS, SAMUEL, R.A. 1801-1887.

Born Exeter. Instance of precocious genius. Accidentally discovered by Sir Thomas Dyke Acland, he was apprenticed to S. W. Reynolds (q. v.). After seven years he became Reynolds' assistant. His first independent work was a plate after "Lady Acland and Her Children," by Sir Thomas Lawrence. This was followed by one after "Master Lambton" after the same artist. Cousins' reputation was now established. In 1835 he became an Associate of the Royal Academy and in 1855 an Academician. He engraved about 200 plates.

962. "Portrait of Duke of Wellington."
After Sir Thomas Lawrence.

963. "Portrait of Sir John Taylor Coleridge." (A judge of the Court of the Queen's Bench.) (Father of Lord Justice Coleridge.)
After Margaret Carpenter.

964. "Portrait of Sir John Patteson, Knt." (One of the Justices of Her Majesty's Queen's Bench.) After Margaret Carpenter.
The Property of Mrs. T. C. Patteson.

DONEY, W. fl. 1820.

English mezzotinter. Unknown to Bryan, Hind or the National Dictionary of Biography.

965. "The Tigress." After George Stubbe(?).
The Property of W. R. Johnston, Esq.

DOUGHTY. WILLIAM. B.(?) D. 1782.

Born (?), York; died 1782. Mezzotinter. Doughty was an exiguous, but brilliant worker in mezzotint. His plate of Dr. Johnson, after Reynolds, is "one of the most convincing plates of the period." (Hind, p. 281.)

966. "Portrait of Dr. Samuel Johnson."
After Sir Joshua Reynolds, P.R.A.
The Property of M. Morris, Esq.

EARLOM, RICHARD. 1743-1822.

Born London. Pupil of Cipriani. Was the first artist to use the point in mezzotint. He began by engraving for Boydell, who brought out the "Liber Veritatis" of Claude in 1777. Earlom also etched at least nine plates.

967. "A Sleeping Bacchus." After Luca Giordano.
The Property of W. R. Johnston, Esq.

968. "Girl and Pigs." After Gainsborough.
The Property of Mrs. T. C. Patteson.

FISHER, EDWARD. 1730-1785.

Born in Ireland. Resided in London. Mezzotinter. Engraved a number of portraits after Sir Joshua Reynolds, Sir Benjamin West and others.

[illegible]. "Sir Thomas Harrison."
(1st state.)

After Sir Joshua Reynolds.

The Property of W. S. Jackson, Esq.

HUCK, JOHANN GERHARD. 1742-c. 1812.

Born either in Hanover or in the Netherlands. Worked in the Düsseldorf Gallery and from 1780 in England. Eventually he went to Hanover, where he opened an Academy.

[illegible]. "Portrait of Charles James Fox."

After Anthony Hecket.

The Property of M. Morris, Esq.

GREEN, VALENTINE. 1739-1813.

Born Hales Owen, near Birmingham. Began the study of law, but after two years abandoned it and apprenticed himself to an obscure line-engraver at Worcester. He went to London in 1765 and taught himself the art of mezzotinting. His first important plates, "Hannibal" and "Regulus," were also the first large and important mezzotint plates by anyone. He engraved numerous portraits and subject works after Sir Joshua Reynolds and other artists.

301. "Duke of Bedford, Lord John Russell, Lord William Russell and Miss Vernon."

After Sir Joshua Reynolds.

Published by W. Shropshire, 1778.

302. "The Marriage of St. Catherine."

After Procaccini.

The Property of Mrs. T. C. Patteson.

HIRST, NORMAN.

(Living artist.)

London. Mezzotinter.

303. "Lady Charlotte Greville."

After John Hoppner, R.A.

The Property of Messrs. Colnaghi & Co.

HOUSTON, RICHARD. 1721-1775.

Born Ireland. Studied in Dublin under J. Brooks. Went to London at an early age, where he seems to have fallen into evil courses. He was imprisoned in the Fleet for debt, by a print seller who had advanced money to him. He was released on the accession of George III.

994. "Lion and Lioness."

After George Stubbs, Senior.

The Property of Mrs. T. C. Patteson.

LUCAS, DAVID. 1802-1881.

Born England. Mezzotint engraver. Well known as an engraver after Constable. The two artists collaborated in the production of the series called "English Landscape." Lucas's portraits are unimportant, but in his landscapes after Constable he interprets the point of his original with "force and truth." (Bryan, vol. iii, p. 254.)

995. "Landscape." After Constable.

The Property of W. S. Jackson, Esq.

McARDELL, JAMES. c. 1729-1765.

Born Dublin, c. 1729; died 1765. Mezzotinter. Pupil in Dublin along with Richard Houston (c. 1721-1775), also a mezzotinter of John Brooke (formerly a china manufacturer in London). Brooks may thus be regarded as the founder of the Irish Mezzotint School, which ended with James Watson (c. 1739-90), and which numbered among its members Thomas Frye (1710-1762), Richard Purcell (c. 1736-1765), Edward Fisher (c. 1730-1785), John Dixon (c. 1730-1800). The Irish School of Mezzotint, of which McArdell was the real leader, gave the impetus to the English School which eucceeded it. McArdell's chief work was in the interpretation of the paintings of Sir Joshua Reynolds, after whom he engraved 37 plates.

996. "Portrait of Sir Isaac Newton."
After Saeman.
The Property of M. Morris, Esq.

PETHER, WILLIAM. c. 1738-1821.

Mezzotinter. Worked at Carlisle, London and Bristol. Executed a number of plates after Rembrandt.

997. "The Studious Society." After G. Scalken.
998. "The Comic Society." After Gerard Dou.
The Property of Robert Mond, Esq.

PRATT, JOSEPH B. 1854-

(Living artiet.)

Born 1854. Educated London, Harpenden. Mezzotintiat.

999. "Countess of Warwick and Children."

After Georga Romney.

(Proof.)

The Property of Measrs. Coinaghi & Co.

REYNOLDS, SAMUEL WILLIAM. 1773-1835.

Born 1773, London; died 1835. Mezzotinter. S. W. Reynolds engraved a aariee of 357 piates after Sir Joehua. In thie work he was aeeisted by hia pupil Samuel Coueina (1801-1887). Reynolde empioyed cuetomarily tha method of etching tha foundation of hia mezzotinta.

1000. "Portreit of William Windham, Esq., M.P."

After Sir Joehua Reynolda.

[Windham (1750-1810) wae Secretary of War under Pitt (1794). When Pitt died he bacame Secretary of State for the Colonies. Tha portrait is in tha National Portrait Gailery.]

The Property of M. Morris, Esq.

1001. "Sir Thomas Pelham."

After John Hoppner, R.A.

The Property of M. Morris, Esq.

1002. "Portreit of Henry Dundas, Viscount Melville and Baron Dunira."

After atatue by Sir Francis Chantrey.

Tha Property of Mrs. T. C. Patteaon.

RUGENDAS, CHRISTIAN. (?)-1781.

Died Augsburg. Mezzotinter. Engraved many plates in mezzotint after the designs of his father, chiefly of military subjects. Also etched some meritorious original plates (about 30 in number).

1003. "Battle Piece." Dated 1695.

After G. P. Rugendas.

The Property of W. S. Jackson, Esq.

SARTAIN, JOHN. 1808-1897.

Born London, died Philadelphia. Studied painting and engraving in London. Went to the United States in 1830. In 1842 became proprietor of "Campbell's Magazine" and editor of "Sartain's Union Magazine." His work appeared in both of these periodicals. His reputation rests chiefly upon his mezzotints. He designed the monuments of Lafayette and Washington at Philadelphia.

1004. "Portrait of William Penn."

After H. Inman.

The Property of Mrs. H. D. Warren.

SHORT, SIR FRANK, A.R.A.

(See above, No. 86.)

1005. "Mount Righ at Dawn."
1006. "A Yorkshire Dell."

After J. M. W. Turner, R.A.

SMITH, JOHN. c. 1652-1742.

Born c. 1652, Daventry; died 1742, Northampton. Smith was a line engraver, mezzotinter, retoucher and printseller. He produced a large number of mezzotints after Sir Godfrey Kneller (1646-1723), who painted his portrait in 1696 (National Portrait Gallery, London). Smith lived in Kneller's house, and for some years Kneller employed him in engraving his works. During a great part of his long life, Smith was the "first engraver of his day."

1007. "Portrait of Joseph Addison."

After Sir Godfrey Kneller.

[The original portrait was painted for Jacob Tonson as one of the series called by the name of the Kitcat Club. A copy of the picture is in the National Portrait Gallery, London.]

1008. "Portrait of Sir Richard Steele."

After Jonathan Richardson.

[The original of this portrait (painted in 1712) is in the National Portrait Gallery, London.]

The Property of M. Morris, Esq.

1009. "Portrait of Lady Essex Mostyn."

After Sir Godfrey Kneller.

The Property of W. R. Johnston, Esq.

WARD, WILLIAM, A.R.A. 1766–1826.

Born London. Brother of James Ward, painter of animals, and father of W. I. and M. T. Ward, the first an engraver and the second a painter. Wm. Ward was apprenticed to John Raphael Smith, and was afterwards his assistant. He was the brother-in-law of George Morland, some of whose pictures he engraved.

1010. "The Durham White Ox."

After G. Garrard, A.R.A.

The Property of Mrs. T. C. Patteson.

1011. "Meditation."

After Sir Joshua Reynolds, P.R.A.

From the Goldwin Smith Collection.

The Property of the Art Museum.

WEBB, J. c. 1765–c. 1820.

English engraver. Mezzotinter. Unknown to Hind, Bryan or National Dictionary of Biography.

1012. "Mrs. Siddons as the Tragic Muse."

After Sir Joshua Reynolds.

Published 10th June, 1798.

The Property of Mrs. T. C. Patteson.

WOOD, JOHN. 1801-1870.

Born London. Won the gold medal at the Royal Academy Schools in 1825, and other distinctions in the ten succeeding years, but later sank into obscurity.

1013. "The Gypsies."

After Thomas Gainsborough.

The Property of W. S. Jackson, Esq.

XI.

INTERPRETATIVE ENGRAVINGS ON WOOD

CHIAROSCURI.

de CARPI, UGO. c. 1450–c. 1520.

Born Venice(?). Tenth child of Count Astolfo da Panico. Excellent draughtsman. He was celebrated for his wood-engravings, in which he employed many blocks to produce the effect of chiaroscuro.

1014. "A Sybil Reading with a Child Holding a Torch to Light Her. After Raphael.

[According to Vasari (iii, p. 421) this woodcut was the first attempt of Ugo da Carpi in chiaroscuro. He is the reputed inventor of the method.]

1015. "St. Peter Preaching."
After Polidoro da Caravaggio.
(1st state.)

The Property of Robert Mond, Esq.

CORIOLANO, BARTOLOMMEO. 1599-1675.
(See Nos. 746-747.)

1016. "Sybil." In light ink.
1017. "Sybil." In dark ink.
After Guido Reni.
From the collection of William Esdaile.

1018. "Two Figures." (Spring and Plenty.) With inscription "Saulo Guidotto Patritio Bonon Illustris." After Guido Reni.
(Unknown to Bartsch.)

The Property of Robert Mond, Esq.

le SUEUR, NICHOLAS. 1690-1764.

Born 1690, Paris; died 1764, Paris. Woodcutter; sometimes worked in chiaroscuro.

1019. "Phaeton." After Paul Farinati.

The Property of W. S. Jackson, Esq.

da TRENTO, ANTONIO (Antonio Fantuzzi; Antoine Fontose). c. 1508-c. 1550.

Born Trent. Pupil of Parmigiano at Bologna. On recommendation of his master became wood engraver in chiaroscuro. Disappeared from Bologna with drawings and blocks and reappeared under the name of Fantose at Fontainebleau. He was an etcher as well as a wood engraver. (Cf. Bryan, vol. v, p. 203.)

1020. "Figure." In green ink.

1021. "Same Figure." In brown ink.

[According to Vasari this drawing was executed on the wood by Parmigiano and was cut by Antonio da Trento.]

The Property of Robert Mond, Esq.

UNKNOWN ENGRAVER.

1022. "The Virgin." After Parmigianino.

The Property of Robert Mond, Esq.

VICENTINO, GIUSEPPE NICCOLO, or VINCENTINUS (otherwise ROSPIGLIANI). c. 1510-(?).

Born Vicenza. Worked at Bologna. Painter and wood engraver. In his chiaroscuro he used three blocks.

1023. "Hercules Strangling the Nemean Lion."

After Raphael.

Chiaroscuro (reworked by Andrea Andreani (c. 1540-1623).

(From the collection of Robert Fisher.)

The Property of Robert Mond, Esq.

Modern
Interpretative Wood Engraving
In Line

COLE, TIMOTHY. 1862-

Born 1862, London. Went to United States, burned out in Chicago fire in 1871, entered employment of "Scribner's Magazine" in New York. In 1877, Wyatt Eaton, the Canadian painter (for biography see Catalogue of Fourth Loan Exhibition, 1911, p. 8) returned from France and made for the "Century Magazine" his crayon portraits of the New England poets, Bryant, Emerson, Longfellow, Whittier and Holmes. These drawings were engraved by Mr. Cole.

1024. "La Maternité." After Eugene Carrière.
1025. "Portrait of his Wife." After Aman Jean.
1026. "Le Finette." After Watteau.
1027. "Woman Pouring from Bottle." After Ball.
1028. "Princess Eliza Bonaparte." After Prudhon.
1029. "Ophalia." After Delaunay.
1030. "Jeanne d'Arc." After Ingres.
1031. "La Baronne de Crusol." After Vigée le Brun.
1032. "Francoise-Marie de Bourbon." After Mignard.
1033. "Madame Sophia." After Nattier.
1034. "Study." After Fragonard.
1035. "The Broken Pitcher." After Greuze.
1036. "La Comtesse Regnault." After Gerard.
1037. "Shepherds of Arcady." After Poussin.

1038. **"Wreck of the Medusa."** After Gericault.
1039. **"Dante and Virgil."** After Delacroix.
1040. **"Madame Récamier."** After David.
1041. **"Portrait of Rembrandt."** After Rembrandt.
1042. **"Lady with Rose."** After Franz Hals.
1043. **"Countess Cataeno."** After Van Dyck.
1044. **"The Lover's Delay."** After Watteau.
1045. **"The Bathers."** After Corot.
1046. **"L'Intimité."** After Eugene Carrière.
1047. **"Mrs Blair."** After Romney.
1048. **"Saskia."** After Rembrandt.
1049. **"The Broken Mirror."** After Greuze.
1050. **"In the Museum."** After Aman Jean.
(Artist's Proofs.)

The Property of the Art Museum.
Presented to the Museum by the Artist.

1051. **"The Moose Fight."** After Henry Sandham.
(Artist's Proofs, signed.)
1052. **"Portrait of Madame Modjeska."**
1053. **"Portrait of William Cullen Bryant."**
1054. **"Portrait of Ralph Waldo Emerson."**
1055. **"Portrait of William Wadsworth Longfellow."**
1056. **"Portrait of Whittier."**
1057. **"Portrait of Oliver Wendell Holmes."**
1058. **"Portrait of Timothy Cole."**
All after Wyatt Eaton.
(Artist's Proofs, signed.)
The Property of the Art Museum.
Presented to the Art Museum by Edmund Morris, Esq.

GARDNER, W. BISCOMBE. b.c. 1845-
(Living artist.)

Works at Dorking, Surrey.

1059. "Portrait of George Meredith."
After G. F. Watts, R.A.

Artist's proof on Japanese paper (with autographs of subject, painter and engraver).

1060. "Sketch." After Sir E. Burne-Jones, R.A.

Artist's proof on Japanese paper (with autographs of painter and engraver).

The Property of Professor Mavor.

1061. "The Recording Angel."
(Proof.)

The Property of Sir Edmund Walker.

PERRICHON.

French wood engraver.

1062. "Portrait of J. B. C. Corot." After Corot.
(Proof.)

The Property of Professor Mavor.

XII.
INTERPRETATIVE ENGRAVINGS ON STEEL

L'ARBALESTIER.

French engraver. Unknown to Hind or Bryan.

1063. "Une rue de Venise." After Canaletto. (Very early Steel Engraving.)

The Property of W. S. Jackson, Esq.

LANDSEER, THOMAS. 1795-1880.

Born London. Son of John Landseer, line-engraver, and eldest brother of Sir Edwin Landseer, after whom he engraved many plates. He also engraved the "Horse Fair" after Rosa Bonheur and other works of similar magnitude.

After Sir Edwin Landseer, R.A.

1064. "The Drive."
Artist's Proof before letters.

The Property of Mrs. Eugene Muntz.

NIQUET FRÈRES. fl. 1800.

Charles Niquet, the elder of the two brothers, was born in Paris in 1770. The date of his death is uncertain, but it occurred after 1831.

1065. "Reading Venus." Drawn by Rouillard after Correggio.

The Property of W. S. Jackson, Esq.

WILSON, SIR DANIEL, LL.D. 1816-1892.

Born 1816, Edinburgh; died 1892, Toronto. Educated Edinburgh. President of the University of Toronto, 1886-1892. [See Langton, W. A., "Sir Daniel Wilson as an Artist," in "University Monthly," April, 1902, and extended notice in "The University of Toronto and Its Colleges, 1827-1906," Toronto, 1906, p. 108.] Unknown to Hind or Bryan.

1066. "Ancient Carthage: Embarkation of Regulus." Executed 1840.

After J. M. W. Turner, R.A.

The Property of the University of Toronto.

XIII.
REPRODUCTIONS AND PRINTS

ALLAN, JOHN K.

(Living artist.)

Educated Glasgow School of Art.

1067. "Fowls."

Block Print.

Lent by the Glasgow School of Art, per Francis H. Newbery, Esq.

BEARDSLEY, AUBREY VINCENT. 1872-1898.

Born 21 August, 1872, Brighton; died 26 March, 1898, Mentone. A remarkable example of precocious genius. Steeped in mediaval (especially medieval French) literature and art, his knowledge as well as his riotous fancy gave him themes for the astonishing series of drawings produced by him in his short artistic career of some seven years. If his metier could be put in one word, he might be called a lord of lines.

1068. "The Slippers of Cinderella."

1069. "Portrait of Madame Rejane."

[In the absence of other representation of the work of Aubrey Beardsley, these cuts are extracted from "The Yellow Book," vol. ii., July, 1894. Beardsley told the writer that he thought the Rejane "an incomparable drawing."]

The Property of Professor Mavor.

DÜRER, ALBRECHT.

(See Nos. 672-685.)

1070. "The Knight, Death and the Devil." 1513

(Reproduced from the original engraving on copper.)

The Property of Wm. Cruikshank, Esq.

1071. "The Prodigal Son." Executed 1495.

(Reproduced by Amand-Durand from the original engraving on copper.)

The Property of W. S. Jackson, Esq.

MacCUNN, ETHEL.

(Living artist.)

Educated Glasgow School of Art.

1072. "Book Cover."

Block Print.

Lent by the Glasgow School of Art, per Francis H. Newbery, Esq.

MILLER, ARCHIBALD, E. H.

(Living artist.)

Educated Glasgow School of Art.

1073. "The Club 'At Home.'"

1074. "Programme of the Club 'At Home.'"

Process Blocks.

Lent by the Glasgow School of Art, per Francis H. Newbery, Esq.

NICHOLSON, WILLIAM. 1872-

Born 1872, Newark-on-Trent. Painter and engraver.

1075. "Queen Victoria."
Engraving. Print.

The Property of J. M. Lyle, Esq.

REMBRANDT.

(See 160.)

1076. "Christ Healing the Sick and Calling the Children to Him." (Known as "The hundred guilder plate.")

1077. "Crucifixion."

1078. "Descent from the Cross."
(From the original etchings.)

The Property of Wm. Cruikshank, Esq.

1079. "The Three Trees." 1643.
Heliogravure by Amand Durand.

The Property of W. S. Jackson, Esq.

WEIR, ROBERTSON.

(Living artist.)

Educated Glasgow School of Art.

1080. "The Artist."
Block Print.

Lent by the Glasgow School of Art, per Francis H. Newbery, Esq.

WHISTLER, JAMES ABBOTT.

(See Nos. 611-633.)

1081. "A London Street."

The Property of Wm. Cruikshank, Esq.

Total number of works exhibited, 1,086.

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University of Toronto.
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Warren, Mrs. H. D.
Wilkie, D. R., Esq.
Williams, Miss.

Nucleus of the Permanent Collection

1. Oil Painting (not yet aatlafactorily attributed).
   Bequeathed by the lata Hon. G. W. Allan.

2. Hornel, E. A. "The Captive Butterfly."
   Purchased from tha Artist by aubacription and preaented 31at May, 1906.

3. Sculpture. Name of Artist unknown.
   Presented by Mra. John Morrow, formerly of Toronto.

4. Roman Tabla.
   Presented by Mrs. John Morrow.

5. Saries of 222 Leaves from the Sketch Booka of William Cruikshank, R.C.A.
   Presented by the Artiat 2nd Juna, 1909.

6 Tully, Sidney Strickland. "Tha Twilight of Lifa."
   Bequeathed to the Art Muaeum by the Artiat.

7. Le Sidaner, Hanri. "Twilight."
   Purchaaed from tha Artiat by aubacribera and preaented to the Art Muaeum.

8. Eaton, Wyatt. Portrait of Timothy Cola, Engraver.
   Purchaaed by aubscribera and praaented to the Art Muaeum.

9. Cole, Timothy. Seriea of Wood Engravinga.
   Presented to the Art Museum by the Artiat.

10. Cole, Timothy Series of Wood Engravinga.
   Preaented to the Art Muaeum by Edmund Morris, Esq.

11. Collection of about 200 Pictures bequeathed by Mr. and Mrs. Goldwin Smith. (Catalogue in preparation.)

12. Tully, Sydney Strickland. Two Paintings. Purchased from the Executors of the Artist.

13. Proctor, A Plumister. Two Cast of Tigers, from the originals in bronze at Princeton University.
Presented to the Art Museum by the Artist.

14. Eaton, Wyatt. Portrait of Mr. Timothy Cole, Engraver.
Presented to the Art Museum by a number of subscribers.

15. "Reproduction of pen and ink drawing of medallion portrait of Wyatt Eaton, by Olive Warner."
Presented to the Art Museum by Edmund Morris, Esq.

In addition to the above, certain works of art of great value will eventually become the property of the Art Museum under the provisions of an important bequest.

Publications of The Art Museum

1. Catalogue of Pictures by the Glasgow Painters. Exhibition held under the auspices of the Toronto Art Museum and the Ontario Society of Artists. Open from April 20th to May 15th, 1906. Toronto, 1906.

   Out of print.

2. The Art Museum of Toronto Catalogue of the Second Exhibition Loan Collection of English and Foreign Paintings, November-December, 1909. Second Edition revised. Toronto, 1909.

   A few copies bound in cloth remain. Price 50 cents.

   [This Catalogue contains a large number of Biographical and Critical Notes. It is a valuable work of reference.]

3. Catalogue of the Fourth Exhibition, Art Museum of Toronto Loan Exhibition of the Works of Deceased Canadian Painters. Toronto, 1910.

   A few copies remain. Price 25 cents.

4. The Art Museum of Toronto Catalogue of the Fifth Exhibition Loan Collection, Toronto, 1912.

   Paper, 25 cents; cloth, 50 cents.

5. Catalogue of the Goldwin Smith Collection in "The Grange," Toronto, bequeathed to the Art Museum. (Forthcoming.)