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WILLIAM STRANG

CATALOGUE OF HIS ETCHED WORK

GLASGOW

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WILLIAM STRANG

CATALOGUE OF HIS ETCHED WORK

ILLUSTRATED WITH 471 REPRODUCTIONS

With an Introductory Essay by

LAURENCE BINYON

GLASGOW

JAMES MACLEHOSE AND SONS

PUBLISHERS TO THE UNIVERSITY

1906

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TO CHRISTIAN McAUSLAND

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Introduction

THE enlarged fame and success that Mr. Strang has lately won by his very remarkable series of portrait drawings have but crowned with more popular recognition a gift already for many years past recognised and prized by the discerning. It is as an etcher that Mr. Strang first found admirers, and as an etcher that he is most famous. His *œuvre* has for some time considerably exceeded that of Rembrandt; and the best of his work is already with the classics of the etcher's art. The present catalogue, with its complement of reproductions, exhibits in a more vivid and convincing way than any words the range and power of his work on metal. But before saying what there is to say about the etchings with which this book is concerned, it is well to point out that they represent only one side of his activity.

WILLIAM STRANG

For Mr. Strang is a thorough craftsman. In a time like ours, when many popular painters hardly know an etching from a woodcut, how refreshing it is to find a man who is interested in the use of all the instruments of graphic expression, and whose knowledge and mastery of his tools and materials recall the healthiest times of art.

Mr. Strang is less known as a painter in England than on the Continent; his *Bathers* won the gold medal at Dresden, and his etchings a silver medal at the Paris International Exhibition. But he is one of the very few living British artists who have the courage and the power to carry out heroic themes in paint. His series of *Adam and Eve* paintings, made for Mr. Hodson's house near Wolverhampton, challenge comparison with the most ambitious productions of modern art, and make one wish that more opportunity were afforded him for the exercise of his painter's gift.

Mr. Strang's work on wood forms a notable addition to the very small amount of original wood engraving done in the past. Like Dürer and Holbein, he has sometimes made use of

BY LAURENCE BINYON

other hands to carry out his designs, as in the chiaroscuro *Dance of Death*, lately published by the Essex House Press. But the *Book of Giants* is engraved by his own hand, and the huge *Plough*—one of the largest woodcuts ever executed—was cut by him, with the assistance of his friend, Mr. Bryden.

But neither as painter nor as wood engraver is Mr. Strang so widely known as by his drawings. Artists are so often appreciated by their contemporaries for the qualities which form their least title to permanent fame, that one is glad to signalise in this instance a right instinct and judgment in the public. For the most constant distinction and most essential characteristic of Mr. Strang's art are his fine draughtsmanship.

A few years ago Mr. Strang, always experimenting, like a true artist, with his resources, hit on a new manner of portrait-drawing, founded on the famous Holbeins at Windsor. Using paper prepared with a wash of pink or lilac tint, he drew, not with the chalk and Indian ink of Holbein, but with black chalk only; and by erasing the lights and rubbing the chalk where necessary, found a means of

WILLIAM STRANG

expressing the finest shades of modelling in the simplest way. During the last few years, modifying and developing this method, Mr. Strang has made a great number of portraits, which taken together make a noble series. The later ones aim at a more pronounced colour-effect. At their finest these drawings recall the great German in the austerity and decision of line, the dignity of pose, the admirable spacing of the design, the well-considered relation of the head to its frame.

Besides these portraits, there are numberless studies from the life, and sketches for compositions, which assuredly will find their place in the portfolios of collectors along with the treasured drawings of old Masters. Few, comparatively, are the British artists who have left drawings of high intrinsic interest or beauty; indifference to the virtue of severe and searching draughtsmanship has been a constant weakness with our school. The greatest fault of the Royal Academy is that it has not been academic; it has not provided the salutary basis of thorough scholarship in drawing, which is the use and justification of an academy's

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existence. Providence sent to our shores in 1863 an artist from France, Alphonse Legros, who some ten years later was appointed professor at the Slade School, and for the last quarter of the nineteenth century strongly influenced through his training a whole generation of young artists. Even those farthest removed from him in aim and temper of mind received a schooling such as had never been available in England before—a schooling in direct and scrupulous draughtsmanship from one bred in the great tradition of Ingres.

Of all M. Legros's pupils, the one who is nearest akin to him, and who has imbibed most of his spirit, is William Strang.

It was, we may suppose, under the inspiration of Legros, one of the world's great etchers, that Mr. Strang began to work on copper with acid and needle; and he soon found an absorbing fascination in this art. Though eschewing the tricks of picturesque printing beloved of amateurs, he has tried almost every manner of etching, both pure and in combination with aquatint, mezzotint, and other grounds. Like Rembrandt, he uses

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the dry point sometimes for the enrichment of a bitten plate, sometimes for an entire print, but I think the dry point is less congenial to him than the burin, with its greater capacities for force, firmness, and severity. He is among the very few artists since Dürer who have given us original engravings: for the burin has been almost confined to reproductive engravers; original artists have been impatient of its labour. Such a beautiful plate as the small nude called *Ceres* (No. 305) shows how apt and expressive an instrument the burin is to Mr. Strang's way of seeing things, and of defining his vision with his hand. This and many another nude study suggest, too, the kind of way in which Mr. Strang sees beauty. The sense for beauty has indeed been denied him by many altogether; these are convinced that he has a downright passion for ugliness. It is quite true that his abhorrence of the pretty has been sometimes an almost morbid obsession, and he has often exceeded on the other side. We may concede this, without joining in the cry of ugliness raised by those who in art as

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in life associate beauty almost exclusively with the human face, who have never trained their eyes to the larger beauty of human form, still less to the beauty of line and mass everywhere latent in the living world about us. In Mr. Strang's drawing of a nude the face is always made subservient to the main outline of the figure, and in compositions, again, the figures are always subservient to the main design. That beauty which is instinctively sought by the artist is to be found here, in the underlying and controlling design, in the whole, not in the detail of its parts. I would even say that this predominant desire for fine design has brought its weakness, as in compositions where natural and spontaneous movements have been controlled a little too obviously into lines and masses that would make a better pattern, or where the artist's repertory of attitudes and gestures has been too readily drawn on, the subject in hand too little considered for its own sake, and the charm of naturalness impaired or lost.

Most of the artists who have sacrificed overmuch of nature for *a priori* conceptions, have

WILLIAM STRANG

been votaries of the elegant or the "heroic." Mr. Strang is exceptional, in that while at bottom his affinities are with the artists, like Ingres, who are called "academic," he has no prejudices about "the dignity of art," and is not preoccupied with the creation of a beautiful human type. His types are strong, and though always a little abstract, are expressive. He deals in a racy humanity, which the traditions of academic art would hold in something like horror.

As one goes through the long series of etchings, developing from those careful plates like the *Carpenter's Shop* (No. 43) and others of the early "eighties" to the bold, free, and forcible style of the last few years, one may like or dislike choice of subject, sentiment, etc., but no one can help acknowledging the wonderful invention, the rare power of grouping, the sense for the elemental forces of weight and mass, which give variety and impressiveness to all. As with most Scots, a stubborn and persistent racial flavour tinges all Mr. Strang's work. He has no more scruples about borrowing motives from the old masters than

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Rembrandt had. Now Veronese, now Titian, now Velazquez will give him the hint for a figure's attitude, or for a composition ; through Legros and Ingres he has sought, in his own way, something of the classic purity and rhythm of Raphael. Yet he remains always a Lowland Scot ; and the people he etches, though they may play a part as Spanish peasants (as in the Don Quixote series, Nos. 430 to 459), or as Indian soldiers (as in the Kipling set, Nos. 380 to 409), are still natives of that south-western Scotland which gave us Burns's songs. The two sets, each of thirty plates, which I have just mentioned are the latest of those sets published in book form (with or without text), which now amount to a fair number. The earliest, *The Earth Fiend* (Nos. 175 to 185), illustrations to an admirably written Scots ballad by the artist, was published in 1892. It was followed by *Death and the Ploughman's Wife*, 1894 (Nos. 115 to 126), another of the artist's poems ; *The Christ on the Hill*, 1895 (Nos. 246 to 254) ; *Paradise Lost*, 1895 (Nos. 256 to 266) ; *The Pilgrim's Progress* (Nos. 80 to 93) ; *The Ancient Mariner* (Nos. 289 to 301) ; and *Western*

WILLIAM STRANG

Flanders, 1898 (Nos. 346 to 355), to mention the most important. As one would imagine from Mr. Strang's temperament, he is most happy and most at home in subjects like those of *The Pilgrim's Progress*, where a homely foreground is lit up or shadowed by the presence of beneficent angels or demon powers; in the purely ideal and remote atmosphere of *Paradise Lost* he is not a native, though the grim and fantastic side of Coleridge's poem is very congenial to his imagination. Like Stevenson, he has a strong relish for the horrible, and knows how to give it the impressiveness of art. Some of the Kipling plates are triumphs in this respect.

Over some of the original prints of phantasy, such as *At the Back of Beyond* (No. 278), many will puzzle for a meaning or a moral. It is better not to tease out of them a too definite significance. When asked what such subjects are about, the artist will laugh and reply: "I don't know." Doubtless a thought is there, but it escapes the mesh of language.

But besides these important sets or groups, what a number of fine single plates, and what

BY LAURENCE BINYON

a variety of themes, are included in Mr. Strang's production! Some of the later dry-point landscapes are among his best work. But perhaps those which command the most universal interest and admiration are the portraits. In them Mr. Strang seems to have modelled his technique on the few but famous masterpieces of Van Dyck's needle; at any rate, his *Cosmo Monkhouse* (No. 199), his *Mr. Justice Lindley* (No. 241), his *Reginald Blomfield* (No. 230) are not unworthy of the company of the *Jan Breughel*, the *Snyders*, the *Erasmus*, and recall them in the splendid firmness of the modelling, the economy of line, and the rejection of all adventitious help of light and shade or seductive tricks of printing. But it is in such later portraits as the *Rudyard Kipling* (No. 345) that the artist has found his completest and most personal success, working with the added freedom and bigness of manner which time and use have given him.

LAURENCE BINYON.

CATALOGUE OF
ETCHINGS

CATALOGUE OF ETCHINGS

1. Potato Lifting

1882.

Etching, 10 in. × 7 in.

2. The Sick Child

1882.

Etching, $8\frac{1}{2}$ in. × $10\frac{1}{2}$ in.

Number of Proofs, 35.



1



2



3



4

CATALOGUE OF ETCHINGS

3. Macbeth's Witches

1882.

Etching, 9 in. × 7 in.

Published in "English Etchings."

4. Head of a Peasant

1882.

Etched Mezzotint, $10\frac{1}{2}$ in. × $8\frac{1}{2}$ in.

Number of Proofs, 60.

CATALOGUE OF ETCHINGS

5. Tramps

1882.

Etched Mezzotint, 9 in. × 11 in.

Number of Proofs, 45.

6. Job

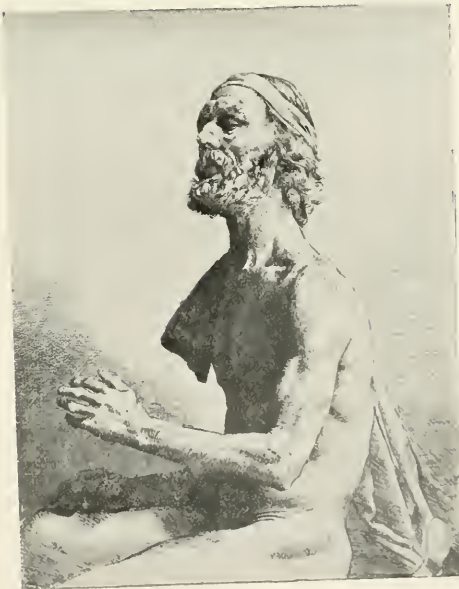
1882.

Etching, 10 in. × 7 in.

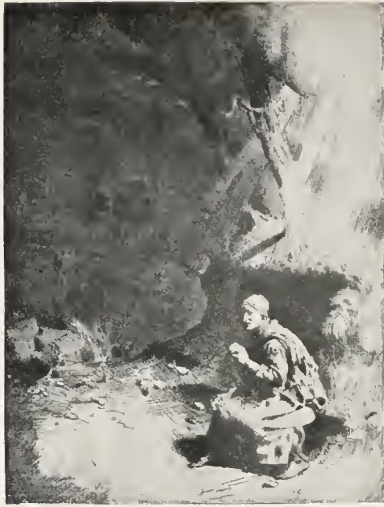
Number of Proofs, 60.



5



6



7



8



9

CATALOGUE OF ETCHINGS

7. Joan of Arc

1882.

Etching, 8 in. × 6 in.

Number of Proofs, 40.

8. The Model

1882.

Etching, 4 in. × 8 in.

Number of Proofs, 40.

9. Tinkers

1882.

Etching, 7 in. × 9 in.

Published in "Portfolio."

CATALOGUE OF ETCHINGS

10. The Prodigal Son

1882.

Etching, 7 in. × 8 in.

Published in "Portfolio."

11. The Bookstall

1882.

Etching, $4\frac{3}{4}$ in. × $3\frac{3}{4}$ in.

Number of Proofs, 30.

12. Herds

1882.

Etching, $4\frac{3}{4}$ in. × $4\frac{1}{4}$ in.

Number of Proofs, 35.

13. The Poet

1882.

Etching, 7 in. × 10 in.

Number of Proofs, 50.



10



11



12



13



14



15

CATALOGUE OF ETCHINGS

14. The Bather

1882.

Etching, 7 in. × 8 in.

Number of Proofs, 45.

15. The Traveller

1882.

Etching, 8 in. × 6½ in.

Number of Proofs, 50.

CATALOGUE OF ETCHINGS

16. Sir Francis Seymour Haden, P.R.E.

1883.

Etching, 10 in. x 7 in.

Published in "English Etchings."

17. The Village Fiddler

1883.

Etching, 6 in. x 8 in.

Number of Proofs, 50.



16



17



18



19



20



21

CATALOGUE OF ETCHINGS

18. The Errand

1883.

Etching, 6 in. \times 8 in.

Number of Proofs, 30.

19. The Lame Beggar

1883.

Etching, 6 in. \times $4\frac{1}{2}$ in.

Published in "English Etchings."

20. Grace

1883.

Etching, $4\frac{3}{4}$ in. \times $6\frac{1}{2}$ in.

Published in "English Etchings."

21. The Good Samaritan

1883.

Etching, $5\frac{1}{2}$ in. \times $7\frac{3}{4}$ in.

Number of Proofs, 35.

CATALOGUE OF ETCHINGS

22. Temptation

1883.

Etching, 9 in. × 7 in.

Number of Proofs, 40.

23. Man with a Cloak

1883.

Etching, 8 in. × 6 in.

Number of Proofs, 40.



22



23

*



24



25



26

CATALOGUE OF ETCHINGS

24. Interior of a Cottage

1883.

Etching, 6 in. × 8 in.

Number of Proofs, 55.

25. Portrait of A. Jaffray

1883.

Etching, 8 in. × 6 in.

Number of Proofs, 55.

26. Death and Dr. Hornbook

No. 1. (Afterwards included in Burns' Set.)

1883.

Etched Mezzotint, 8 in. × 6 in.

Number of Proofs, 50.

CATALOGUE OF ETCHINGS

27. Susannah and the Elders

1883.

Etching, 7 in. × 8 in.

Number of Proofs, 60.

28. Adam and Eve

1883.

Etching, $2\frac{1}{2}$ in. × 4 in.

Number of Proofs, 20.

29. Portrait Head

1883.

Etching, 6 in. × $4\frac{1}{2}$ in.

Number of Proofs, 10.

30. The Road to Calvary

1883.

Etching, 6 in. × 8 in.

Number of Proofs, 65.



27



28



29



30



31



32



33

CATALOGUE OF ETCHINGS

31. The Trinket Seller

1883.

Etching, $7\frac{1}{2}$ in. \times $9\frac{1}{2}$ in.

Number of Proofs, 35.

32. Fruit Seller

1883.

Etching, 8 in. \times 6 in.

Number of Proofs, 50.

33. Portrait of C. Desclayes

1883.

Etching, 8 in. \times 6 in.

Number of Proofs, 36.

CATALOGUE OF ETCHINGS

34. Fortune Teller

1883.

Etching, 9 in. × 7 in.

Published in the "Burlington Magazine."

35. The Woman in the Temple

1883.

Etching, 10 in. × 7 in.

Number of Proofs, 60.



34



35



36



37



38

CATALOGUE OF ETCHINGS

36. Lazarus

1883.

Etching, $5\frac{1}{4}$ in. \times 4 in.

Number of Proofs, 45.

37. Portrait of Ernest Sichel

1883.

Etching, 8 in. \times 6 in.

Number of Proofs, 45.

38. Portrait of Mrs. M'Ausland

1883.

Etching, 10 in. \times 7 in.

Number of Proofs, 30.

CATALOGUE OF ETCHINGS

39. Head of a Peasant Woman

1883.

Etched Mezzotint, 11 in. \times 8½ in.

40. Meal Time

1883.

Etching, 10 in. \times 7 in.

Published in "Portfolio."



39



40



41



42

CATALOGUE OF ETCHINGS

41. The Entombment

1884.

Etching, 8 in. × 6 in.

Number of Proofs, 50.

42. The Mourners

1884.

Etched Mezzotint, $9\frac{3}{4}$ in. × $7\frac{1}{4}$ in.

Number of Proofs, 55.

CATALOGUE OF ETCHINGS

43. The Carpenter's Shop

1884.

Etching, 7 in. x 9 in.

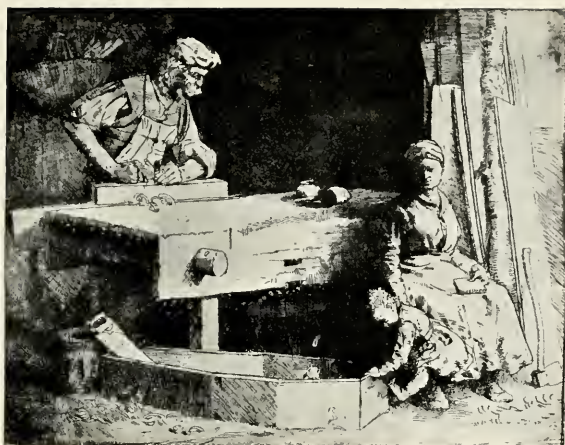
Number of Proofs, 50.

44. Job and his Comforters

1884.

Etching, 10 in. x 8 in.

Number of Proofs, 60.



43



44



45



46

CATALOGUE OF ETCHINGS

45. Woman Darning

1884.

Etching, $6\frac{3}{4}$ in. \times 8 in.

Published in "English Etchings."

46. Portrait of J. B. Clark

1884.

Etching, 9 in. \times 6 in.

Number of Proofs, 55.

CATALOGUE OF ETCHINGS

47. Manoah's Offering

1884.

Etching, 10 in. × 7 in.

Number of Proofs, 65.

48. The Sower

1884.

Etching, 9 in. × 7 in.

Number of Proofs, 12.



47



48



49



50

CATALOGUE OF ETCHINGS

Seven illustrations to

Ballad of "Aiken Drum" by Nicholson

49. "A Strange Wight"

1884.

Etching, 6 in. × 8 in.

Number of Proofs, 35.

50. "Ba' the Bairns"

1884.

Etching, 8 in. × 6 in.

Number of Proofs, 35.

CATALOGUE OF ETCHINGS

51. "Berry your Crap"

1884.

Etching, 8 in. × 6 in.

Number of Proofs, 35.

52. "I'll turn the Bread"

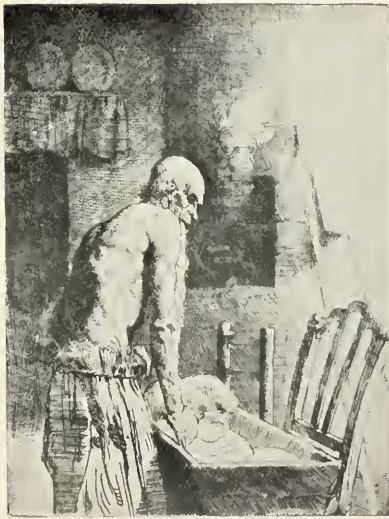
1884.

Etching, 8 in × 6 in.

Number of Proofs, 35.



51



52



53



54

CATALOGUE OF ETCHINGS

53. "A New-made Wife"

1884.

Etching, 6 in. × 8 in.

Number of Proofs, 35.

54. "He was nae mair seen"

1884.

Etching, 6 in. × 8 in.

Number of Proofs, 35.

CATALOGUE OF ETCHINGS

55. Title Page

1884.

Etching, 11 in. × 8 in.

Number of Proofs, 35.

56. Death and Dr. Hornbook, No. 2

1884.

Etching, 11 in. × 8 in.

Number of Proofs, 50.

THE BROWNIE OF BLEDNOC.

By

WILLIAM NICHOLSON.

Illustrated

with six etchings

By

WILLIAM STRANG.



55



56



57



58

CATALOGUE OF ETCHINGS

57. Greengrocer's Shop

1884.

Etching, 7 in. × 9 in.

Number of Proofs, 50.

58. Mother feeding a Child

1884.

Etching, 9 in. × 7 in.

Published in Portfolio.

CATALOGUE OF ETCHINGS

59. The Sieve Mender

1884.

Etched Mezzotint, 11 in. × 14 in.

Number of Proofs, 55.

60. Portrait of T. W. Williams

1884.

Etching, 10 in. × 7 in.



59



60



61



62



63



64

CATALOGUE OF ETCHINGS

Nine illustrations to Burns' Poems

61. Tam o' Shanter

1884.

Etchings, 6 in. × 8 in.

Number of Proofs, 55.

62. John Anderson

1884.

Etching, 8 in. × 6 in.

Number of Proofs, 55.

63. The Jolly Beggars

1884.

Etching, 8 in. × 6 in.

Number of Proofs, 55.

64. The Cottar's Saturday Night

1884.

Etching, 6 in. × 8 in.

Number of Proofs, 55.

CATALOGUE OF ETCHINGS

65. "Ca the Yowes to the Knowes"

1884.

Etching, 6 in. × 8 in.

Number of Proofs, 55.

66. "November Chill"

1884.

Etching, 6 in. × 8 in.

Number of Proofs, 55.



65



66

*



67



68

CATALOGUE OF ETCHINGS

67. Title Page

1884.

Etching, 10 in. × 8 in.

Number of Proofs, 55.

68. Hallowe'en

1884.

Etching, 8 in. × 6 in.

Number of Proofs, 55.

The Ninth Etching in the Series of Burns Illustrations was "Death and Dr. Hornbook," 1883. Number 26 in this Catalogue.

CATALOGUE OF ETCHINGS

69. A Gust of Wind

1884.

Etching, 6 in. × 8 in.

Number of Proofs, 45.

70. The Dissecting Room

1884.

Etching, 8 in. × 11 in.

Number of Proofs, 50.



69



70



71



72

CATALOGUE OF ETCHINGS

71. Portrait of E. R. Mullins

1884.

Etching, 9 in. × 6 in.

Number of Proofs, 45.

72. Young Puritan

1885.

Etched Mezzotint, 11 in. × 8 in.

Number of Proofs, 40.

CATALOGUE OF ETCHINGS

73. Head of a Man

1885.

Etched Mezzotint, 9 in. × 7 in.

Number of Proofs, 15.

74. Portrait of Mrs. Thomson

1885.

Etching, 10 in. × 7 in.

75. Portrait of Capt. Fell Woods

1885.

Etching, 10 in. × 7 in.



73



74



75



76



77

CATALOGUE OF ETCHINGS

76. Poverty

1885.

Etching, 7 in. × 9 in.

Number of Proofs, 65.

77. The Umbrella Mender

1885.

Etching, 9 in. × 7 in.

Number of Proofs, 35.

CATALOGUE OF ETCHINGS

78. Market Girl

1885.

Etching, 11 in. × 8 in.

Number of Proofs, 45.

79. Basket Sellers

1885.

Etching, 7 in. × 9 in.

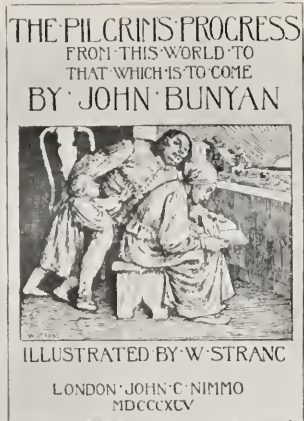
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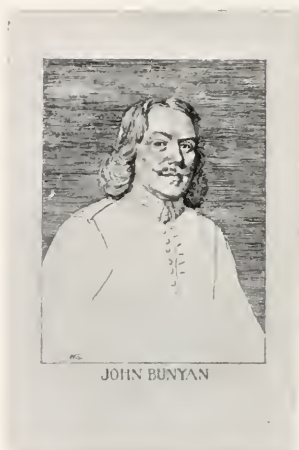
78



79



80



81



82



83

CATALOGUE OF ETCHINGS

*Fourteen illustrations to
Bunyan's Pilgrim's Progress*

80. Title Page

1885.

Etching, 7 in. × 5 in.

81. Frontispiece

1885.

Etching, 7 in. × 5 in.

82. In the Interpreter's House

1885.

Etching, 7 in. × 5 in.

83. Christian and the Damned

1885.

Etching, 5 in. × 7 in.

CATALOGUE OF ETCHINGS

84. Vanity Fair

1885.

Etching, 5 in. × 7 in.

85. Mercy

1885.

Etching, 7 in. × 5 in.

86. Marriage of Matthew and Mercy

1885.

Etching, 7 in. × 5 in.

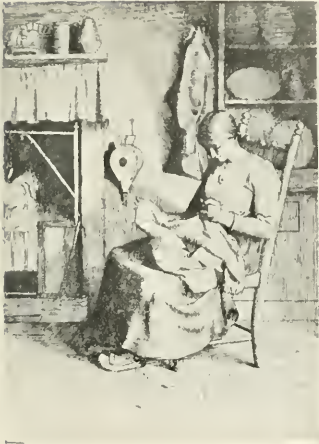
87. In the Dungeon

1885.

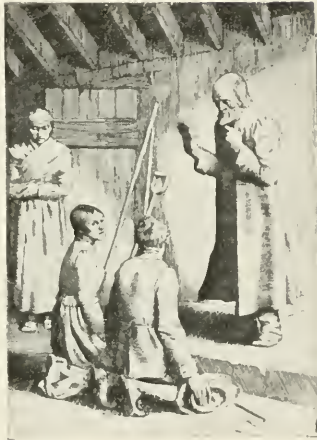
Etching, 5 in. × 7 in.



84



85



86



87



88



89



90

CATALOGUE OF ETCHINGS

88. The Man with the Muck Rake

1885.

Etching, 7 in. × 5 in.

89. Christian at the Cross

1885.

Etching, 5 in. × 7 in.

90. Mercy at the Gate

1885.

Etching, 5 in. × 7 in.

CATALOGUE OF ETCHINGS

91. The Slough of Despond

1885.

Etching, 7 in. × 5 in.

92. Christian's Repentance

1885.

Etching, 7 in. × 5 in.

93. Christian fighting Apollyon

1885.

Etching, 7 in. × 5 in.

94. The Cottar's Family

1885.

Etching, 7 in. × 9 in.

Published in "Portfolio."



91



92



93

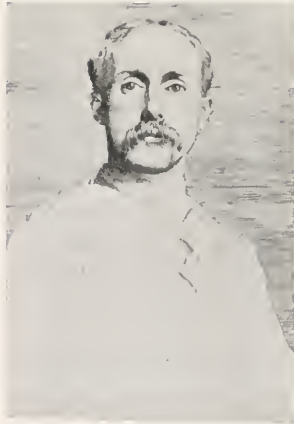


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94



95



96



97

CATALOGUE OF ETCHINGS

95. Portrait of Gen. Sir Ian Hamilton

1885.

Etching, 9 in. × 7 in.

96. Portrait of Gen. Sir Ian Hamilton

1885.

Etching, 8 in. × 5½ in.

Number of Proofs, 60.

97. Portrait of W. Strang

1885.

Etching, 8 in. × 5 in.

Number of Proofs, 30.

CATALOGUE OF ETCHINGS

98. Shelter

1885.

Etched Mezzotint, 8 in. × 6 in.

Number of Proofs, 50.

99. The Shepherd's Wooing

1885.

Etching, 8 in. × 6 in.

Published in "English Etchings."

100. Portrait of a Lady Knitting

1885.

Etching, 8 in. × 6½ in.

Number of Proofs, 35.



98



99



100



101



102

CATALOGUE OF ETCHINGS

9
101. The Story

1886.

Etching, 5 in. × 8 in.

Number of Proofs, 45.

102. Rev. Wm. Stephen

1886.

Etching, 15 in. × 11 in.

Number of Proofs, 45.

CATALOGUE OF ETCHINGS

9 103. Burial of Stephen

1886.

Etching, 6 in. × 8 in.

Published in "Hobby Horse."

104. The Faggot Gatherer

1886.

Mezzotint, 9 in. × 7 in.

Number of Proofs, 30.



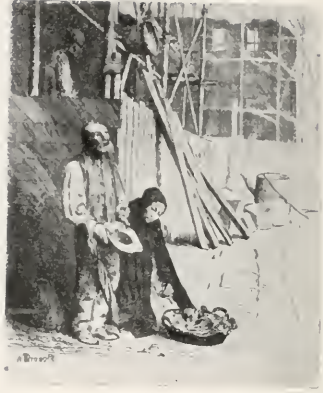
103



104



105



106



107

CATALOGUE OF ETCHINGS

105. The Monk

1886.

Mezzotint, 10 in. × 5 in.

Published in "English Etchings."

106. Blind Beggar

1886.

Etching, 6 in. × 5 in.

Published in "English Etchings."

107. The Resurrection

1887.

Etching, 8 in. × 6 in.

Number of Proofs, 45.

CATALOGUE OF ETCHINGS

108. Portrait of Dr. Joachim

1887.

Etching, 12 in. × 9 in.

Published in "English Etchings."

109. The Crutch

1887.

Dry point, 7 in. × 6 in.

Number of Proofs, 10.

110. Man with a Cloak

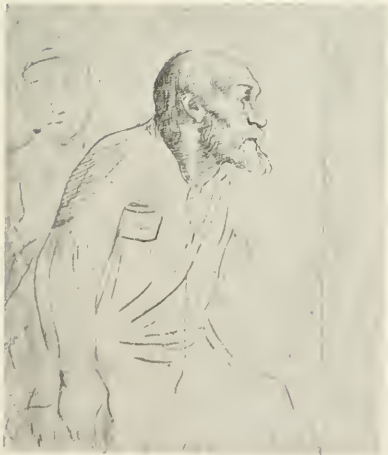
1887.

Etching, $6\frac{1}{2}$ in. × $4\frac{1}{2}$ in.

Number of Proofs, 30.



108



109



110



111



112



113

CATALOGUE OF ETCHINGS

111. Portrait of Dr. Balfour

1887.

Etching, 9 in. \times 6½ in.

Published in "English Etchings."

112. Portrait

1887.

Etching, 8 in. \times 6 in.

Number of Proofs, 35.

113. Portrait of Sir Wm. Drake

1887.

Etching, 9 in. \times 6 in.

Number of Proofs, 38.

CATALOGUE OF ETCHINGS

114. After Work

1888.

Mezzotint.

Published in Germany.



114

DEATH AND THE
PLOUCHMANS WIFE



A BALLAD MADE & ETCHED
BY WILLIAM STRANG

115



116

CATALOGUE OF ETCHINGS

Twelve illustrations to
“Death and the Ploughman’s Wife”

115. Title Page

1888.

Etching, $9\frac{1}{2}$ in. \times 6 in.

Number of Proofs, 110.

116. Frontispiece

1888.

Etching, 5 in. \times 8 in.

Number of Proofs, 110.

CATALOGUE OF ETCHINGS

117. A Ploughman's Wife

1888.

Mezzotint, 8 in. × 7 in.

Number of Proofs, 110.

118. "A Hallanshaker."

1888.

Etching, 8 in. × 7 in.

Number of Proofs, 110.



117



118



119



120

CATALOGUE OF ETCHINGS

119. "His timmer Staff"

1888.

Etching, 8 in. \times 7 in.

Number of Proofs, 110.

120. "Ae Day as to the Well"

1888.

Mezzotint, 8 in. \times 7 in.

Number of Proofs, 110.

CATALOGUE OF ETCHINGS

121. "Grim Death"

1888.

Etching, 7 in. × 8 in.

Number of Proofs, 110.

122. "He was imprisoned"

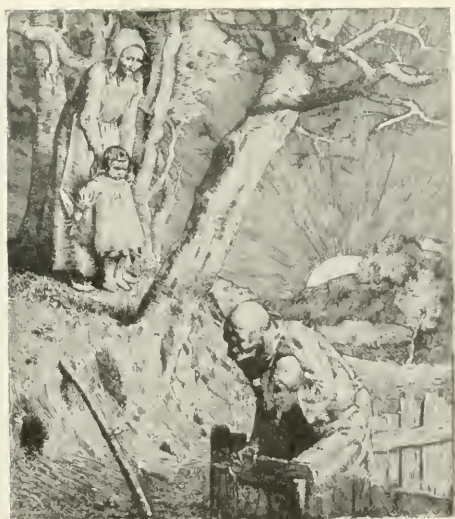
1888.

Etching, 8 in. × 7 in.

Number of Proofs, 110.



121



122



123



124

CATALOGUE OF ETCHINGS

123. "Wi' Girning o' his Chaps"

1888.

Etching and Engraving, 7 in. × 8 in.

Number of Proofs, 110.

124. "That Night the Ploughman"

1888.

Etching, 8 in. × 7 in.

Number of Proofs, 110.

CATALOGUE OF ETCHINGS

125. By the River

1888.

Etching, 8 in. × 7 in.

Number of Proofs, 110.

126. Death Defeated

1888.

Etching, 5 in. × 3 in.

Number of Proofs, 110.



125



126



127



128

CATALOGUE OF ETCHINGS

127. The Rehearsal

1889.

Dry point, 7 in. × 8 in.

Number of Proofs, 6.

128. Despair

1889.

Etching and Dry point, 10 in. × 8 in.

No. of Proofs, 45.

CATALOGUE OF ETCHINGS

X 129. The Last Supper

1889.

Dry point on Copper, 10 in. × 8 in.

Number of Proofs, 35.

130. Portrait of W. H. May

1889.

Etching, 6 in. × 8 in.

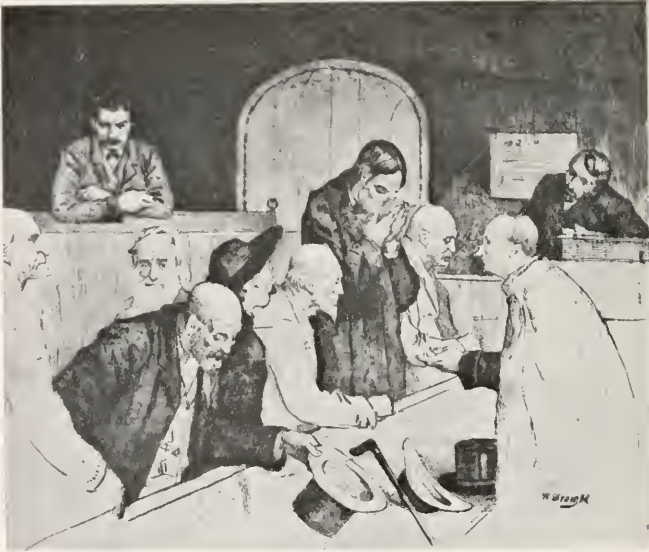
Published in "English Etchings."



129



130



131



132

CATALOGUE OF ETCHINGS

131. Taking the Oath

1889.

Dry point, 10 in. × 12 in.

Number of Proofs, 20

132. Thunderstorm

1889.

Dry point, 12 in. × 14 in.

Number of Proofs, 8.

CATALOGUE OF ETCHINGS

133. Woman burning Weeds.

1889.

Mezzotint, 14 in. × 12 in.

134. Portrait of W. Strang

1889.

Dry point, 9 in. × 7 in.

Number of Proofs, 15.



133



*

134



135



136

CATALOGUE OF ETCHINGS

135. The Preacher

1889.

Etching, 10 in. × 8 in.

Published in Germany.

Number of Proofs, 15.

136. The Soup-kitchen.

1889.

Etching, 12 in. × 10 in.

Number of Proofs, 35.

CATALOGUE OF ETCHINGS

137. The Convoy

1889.

Mezzotint, 8 in. × 6 in.

Published in "English Etchings."

138. The Marriage at Cana

1889.

Etching, 9 in. × 14 in.

Number of Proofs, 70.



137



138



139



140

CATALOGUE OF ETCHINGS

139. The End

1889.

Etching, 8 in. × 10 in.

Number of Proofs, 60.

140. The Salvation Army

1889.

Etching, 13 in. × 19 in.

Number of Proofs, 100.

CATALOGUE OF ETCHINGS

141. The Student

1889.

Etching, $4\frac{1}{2}$ in. \times 8 in.

Number of Proofs, 45.

142. Head of a Woman

1889.

Etched Mezzotint, 10 in. \times 7 in.

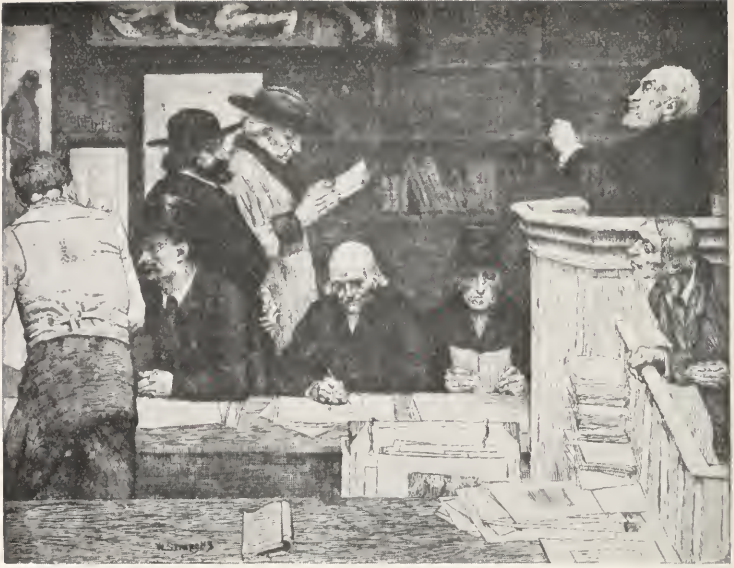
Number of Proofs, 45.



141



142



143



144

CATALOGUE OF ETCHINGS

143. A Sale of Prints

1889.

Etching, 12 in. × 16 in.

Number of Proofs, 60.

144. Frontispiece to Book of Poems

1890.

Number of Proofs, 6.

CATALOGUE OF ETCHINGS

145. Women Bathing

1890.

Etching, 8 in. × 9 in.

Number of Proofs, 45.

146. Supper at Emmaus

1890.

No. 1. Etching.

Number of Proofs, 55.



145



146



147



148

CATALOGUE OF ETCHINGS

147. The Castaways

1890.

Etching, 8 in. × 11 in.

Number of Proofs, 55.

148. The Phantom

1890.

Etching, 6 in. × 7 in.

Published in "English Etchings."

CATALOGUE OF ETCHINGS

149. Frontispiece to Poems of Cosmo
Monkhouse : Corn and Poppies

1890.

Etching, 5 in. × 4 in.

Number of Proofs, 6

150. Invitation Card to Exhibition of
Etchings

1890.

Etching, 6 in. × 5 in.

Number of Proofs, 10.

151. The Cause of the Poor

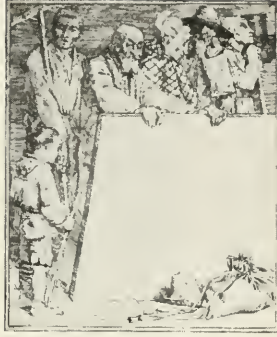
1890.

Etching, 9 in. × 8 in.

Number of Proofs, 60.



149



150



151



152



153

CATALOGUE OF ETCHINGS

+ 152. Old Clothes

1890.

Dry point, 6 in. × 7 in.

Number of Proofs, 25.

153. Invitation Card to Medical
Congress at Birmingham

1890.

Etching, 6 in. × 7 in.

Number of Proofs, 8.

CATALOGUE OF ETCHINGS

154. Portrait of W. Strang

1890.

Etching, $9\frac{1}{2}$ in. \times $6\frac{1}{2}$ in.

Number of Proofs, 45.

155. The Worshippers

1890.

Dry point, 8 in. \times 6 in.

Number of Proofs, 25.



154



155



156



157



158

CATALOGUE OF ETCHINGS

156. Boccaccio

1890.

Etching, 8 in. × 7 in.

Number of Proofs, 50.

157. Drowned

1890.

Etching, 8 in. × 6 in.

Published in "English Etchings."

158. Invitation Card for an Exhibition of Sculpture

1890.

Etching, 6 in. × 5 in.

Number of Proofs, 6.

CATALOGUE OF ETCHINGS

159. Tobit and his Brethren

1890.

Etching, 9 in. × 8 in.

Number of Proofs, 30.

160. The Sick Tinker

1890.

Etching on Zinc, 9 in. × 14 in.

Number of Proofs, 55.



159



160



161



162

CATALOGUE OF ETCHINGS

161. The Tower

1890.

Dry point on Zinc, $10\frac{1}{2}$ in. \times $8\frac{1}{2}$ in.

Number of Proofs, 20.

162. An Upland Farm

1891.

Etching, 6 in. by 8 in.

Number of Proofs, 35.

CATALOGUE OF ETCHINGS

163. Charon

1891.

Etching, 18 in. \times 21 $\frac{3}{4}$ in.

Number of Proofs, 55.

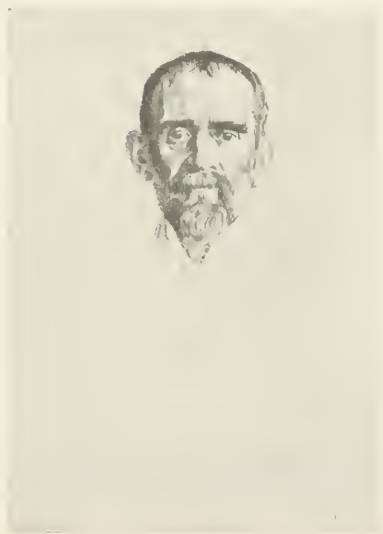
164. Portrait of William Wright

1891

Etching, 11 in. \times 8 in.



163



164



165



166



167

CATALOGUE OF ETCHINGS

165. Portrait of William Wright

1891.

Dry point on Copper, 8 in. × 6 in.

Number of Proofs, 20.

166. The Top of the Hill

1891.

Etching, 7 in. × 5 in.

Number of Proofs, 35.

167. A Fish Stall

1891.

Etching, 9 in. × 7 in.

Number of Proofs, 45.

CATALOGUE OF ETCHINGS

168. The Hedger

1891.

Mezzotint, 12 in. × 9 in.

Number of Proofs, 55.

169. The Mill

1891.

Dry point on Copper, 5 in. × 4 in.

Number of Proofs, 15.



168



169



170



171

CATALOGUE OF ETCHINGS

170. Flight into Egypt

1891.

Etching, 8 in. × 7 in.

Number of Proofs, 55.

171. Evening

1891.

Etched Mezzotint, 12 in. × 12 in.

Number of Proofs, 60.

CATALOGUE OF ETCHINGS

172. Danse Macabre

1891.

Etching, 8 in. × 7 in.

Number of Proofs, 50.

173. The Nymph

1891.

Dry point, 9 in. × 4 in.

Number of Proofs, 12.

174. Old Man Reading

1891.

Etching, 7 in. × 5 in.

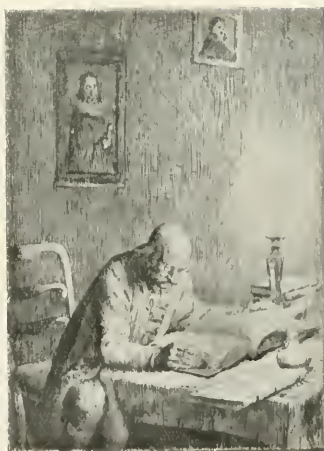
Number of Proofs, 30.



172

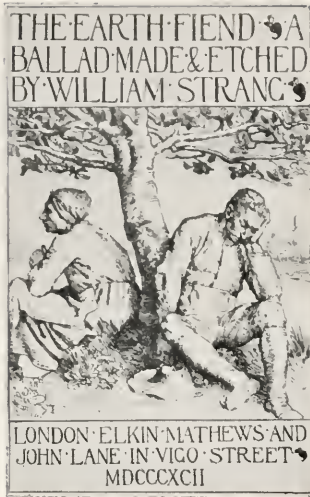


173



174

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175



176



177

CATALOGUE OF ETCHINGS

*Illustrations to
Ballad of "Earth Fiend"*

175. Title Page

1891.

Etching, 8 in. × 5 in.

Number of Proofs, 55.

176. Peasant crushed by Earth

1891.

Etching, 4 in. × 3 in.

Number of Proofs, 55.

177. Peasant seeking Justice

1891.

Etching, 4 in. × 3 in.

Number of Proofs, 55.

CATALOGUE OF ETCHINGS

178. Children discovering Fiend

1891.

Etching, 7 in. × 8 in.

Number of Proofs, 55.

179. Man and Woman Reading

1891.

Etching, 7 in. × 6 in.

Number of Proofs, 55.

180. Man and Witch

1891.

Dry point on Copper, 7 in. × 5 in.

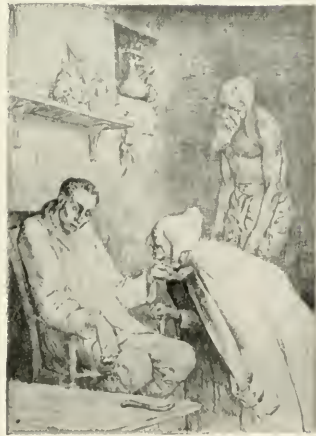
Number of Proofs, 55.



178



179



180



181



182



183

CATALOGUE OF ETCHINGS

181. Peasant sitting on Earth

1891.

Etching, 4 in. × 3 in.

Number of Proofs, 55.

182. Fight of Man and Fiend

1891.

Etched Mezzotint, 6 in. × 7 in.

Number of Proofs, 55.

183. Fiend killing Man

1891.

Etching, 6 in. × 8 in.

Number of Proofs, 55.

CATALOGUE OF ETCHINGS

184. Cupid Reaping

1891.

Etching, 4 in. × 3 in.

Number of Proofs, 55.

185. Man Ploughing

1891.

Mezzotint, 6 in. × 8 in.

Number of Proofs, 55.



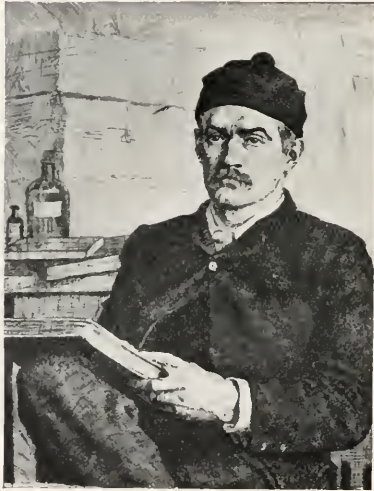
184



185



186



187

CATALOGUE OF ETCHINGS

186. Portrait of J. B. Clark

1891.

Etching, 9 in. × 7 in.

Number of Proofs, 65.

187. Portrait of William Strang

1891.

Etching, 9 in. × 6 in.

Number of Proofs, 60.

CATALOGUE OF ETCHINGS

188. Socialists

1891.

Etching, 10 in. × 12 in.

Number of Proofs, 90.

189. The Violoncello Player

1891.

Dry point on Copper, 8 in. × 7 in.

Number of Proofs, 25.



188



189



190



191



192

CATALOGUE OF ETCHINGS

190. Women Washing

1892.

Dry point on Copper, 9 in. × 6 in.

Number of Proofs, 25.

191. The Lake

1892.

Dry point on Copper, 5 in. × 4 in.

Number of Proofs, 20.

192. By the River Side

1892.

Etching, 9 in. × 6 in.

Number of Proofs, 30.

CATALOGUE OF ETCHINGS

193. The Fair

1892.

Dry point, 8 in. × 10 in.

Number of Proofs, 20.

194. Raising of Lazarus

1892.

Etching, $6\frac{1}{2}$ in. × $4\frac{1}{4}$ in.

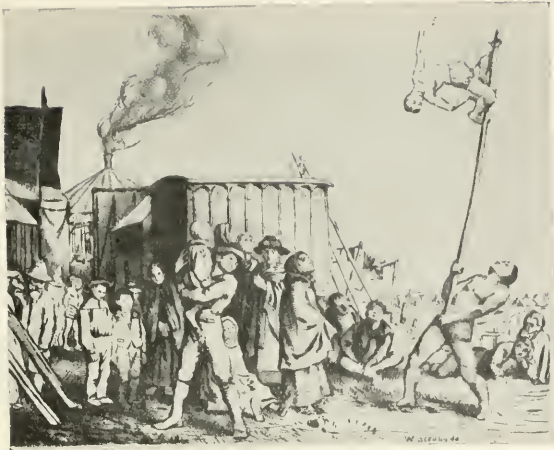
Number of Proofs, 40.

195. Poor Peter

1892.

Etching, 6 in. × 7 in.

Number of Proofs, 40.



193

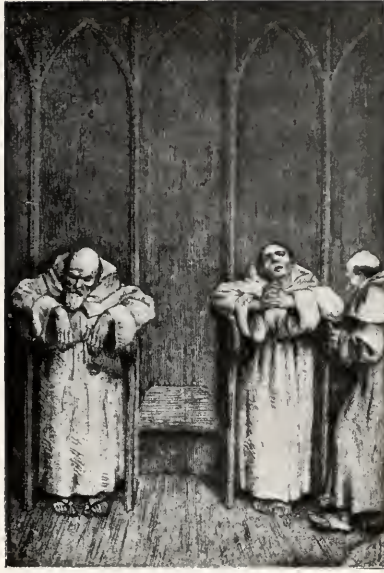


194



195

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196



197

CATALOGUE OF ETCHINGS

196. Monks in Church

1892.

Etching, 9 in. × 6 in.

Number of Proofs, 35.

197. Adoration of the Shepherds

1892.

Dry point on Copper, 6 in. × 9 in.

Number of Proofs, 25.

CATALOGUE OF ETCHINGS

198. Going to Church

1892.

Etching, 3 in. × 5 in.

Number of Proofs, 30.

199. Portrait of Cosmo Monkhouse

1892.

Etching, 9 in. × 6 in.

Number of Proofs, 55.



198



199



200



201

CATALOGUE OF ETCHINGS

200. Portrait of Thomas Hardy, No. 1

1893.

Etching, 12 in. × 8 in.

Number of Proofs, 12.

201. Al Fresco

1893.

Etching, 5 in. × 9 in.

Number of Proofs, 45.

CATALOGUE OF ETCHINGS

202. Portrait Group of Shipbuilders

1893.

Etching, 10 in. × 14 in.

203. Summer

1893.

Dry point, 9 in. × 5 in.

Number of Proofs, 25.

204. The Conventicle

1893.

Dry point, 8 in. × 7 in.

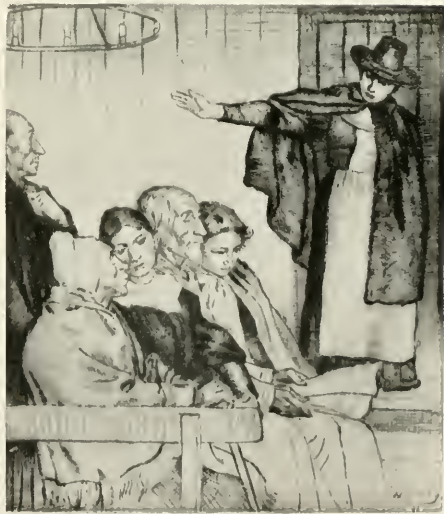
Number of Proofs, 20.



202



203



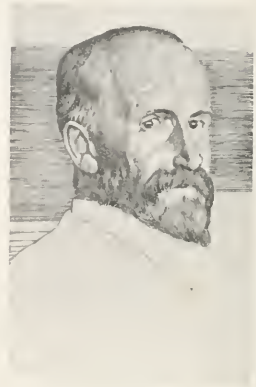
204



205



206



207



208

CATALOGUE OF ETCHINGS

205. The Brickfield

1893.

Etching, 5 in. × 10 in.

Number of Proofs, 30.

206. The Grandfather

1893.

Etching, 6 in. × 5 in.

Number of Proofs, 20.

207. Portrait of John Pope

1893.

Engraving, 6 in. × 4 in.

Number of Proofs, 18.

208. The Quarry

1893.

Etching, 6 in. × 8 in.

Number of Proofs, 30.

CATALOGUE OF ETCHINGS

209. Death and Dr. Hornbook, No. 3

1893.

Etching, 7 in. × 8 in.

Number of Proofs, 45.

210. Portrait of Robert Louis Stevenson

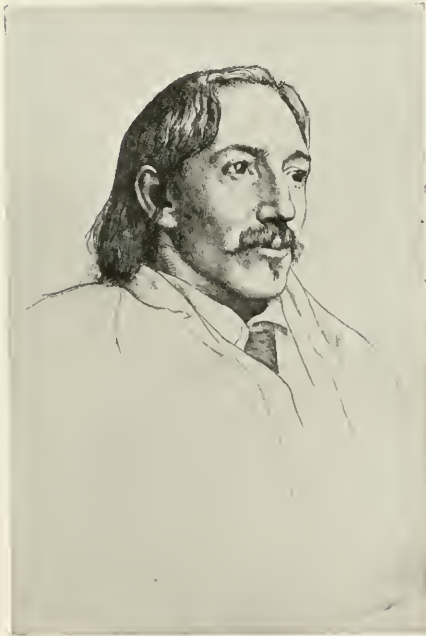
1893.

Etching, 12 in. × 9 in.

Number of Proofs, 100.



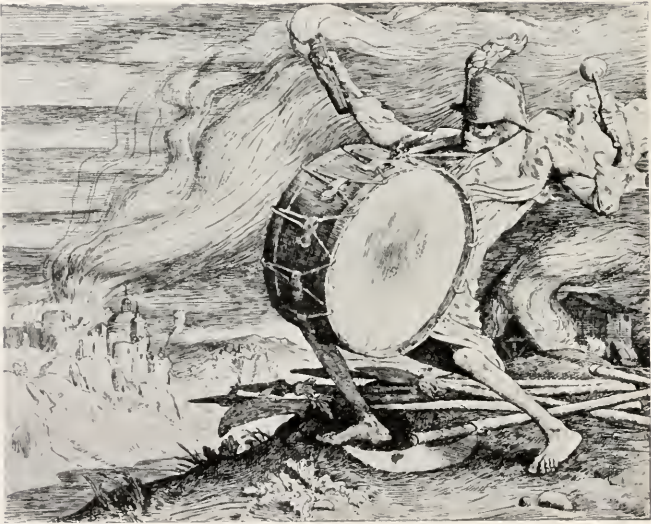
209



210



211



212

CATALOGUE OF ETCHINGS

211. Woman in a Field

1893.

Etching, 4 in. × 6 in.

Number of Proofs, 25.

212. War

1893.

Engraving, 10 in. × 12½ in.

Number of Proofs, 85.

CATALOGUE OF ETCHINGS

Eight Illustrations to Lessing's "Nathan the Wise"

213. Portrait of Lessing

1893.

Etching, $4\frac{1}{2}$ in. \times 3 in.

Number of Proofs, 6.

214. Nathan the Wise

1893.

Etching, $4\frac{1}{2}$ in. \times 3 in.

Number of Proofs, 6.

215. Nathan the Wise

1893.

Etching, $4\frac{1}{2}$ in. \times 3 in.

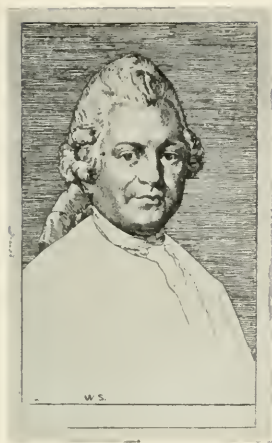
Number of Proofs, 6.

216. Nathan the Wise

1893.

Etching, $4\frac{1}{2}$ in. \times 3 in.

Number of Proofs, 6.



213



214



215



216



217



218



219



220

CATALOGUE OF ETCHINGS

217. Nathan the Wise

1893.

Etching, $4\frac{1}{2}$ in. \times 3 in.

Number of Proofs, 6.

218. Nathan the Wise

1893.

Etching, $4\frac{1}{2}$ in. \times 3 in.

Number of Proofs, 6.

219. Nathan the Wise

1893.

Etching, $4\frac{1}{2}$ in. \times 3 in.

Number of Proofs, 6.

220. Nathan the Wise

1893.

Etching, $4\frac{1}{2}$ in. \times 3 in.

Number of Proofs, 6.

CATALOGUE OF ETCHINGS

221. The Cradle

1894.

Etching, 8 in. × 7 in.

Number of Proofs, 40.

222. The Fallen Tree

1894.

Etching, 8 in. × 14 in.

Number of Proofs, 35.



221



222

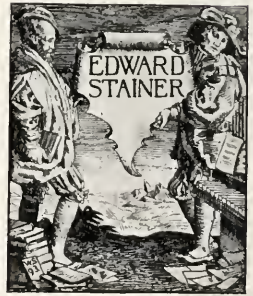
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223



224



225

CATALOGUE OF ETCHINGS

223. The Stone Cutters

1894.

Etching, 6 in. × 9 in.

Number of Proofs, 30.

224. Portrait of W. Strang.

1894.

Etching, 10 in. × 6 in.

Number of Proofs, 50.

225. Book Plate

1894.

Etching, 4 in. × 3 in.

Number of Proofs, 6.

CATALOGUE OF ETCHINGS

226. Anarchy

1894.

Engraving, $9\frac{1}{4}$ in. \times 16 in.

Number of Proofs, 75.

227. Portrait of Thomas Hardy, No. 2

1894.

Etching, 9 in. \times 6 in.

Number of Proofs, 45.

228. The Mountain Nymph

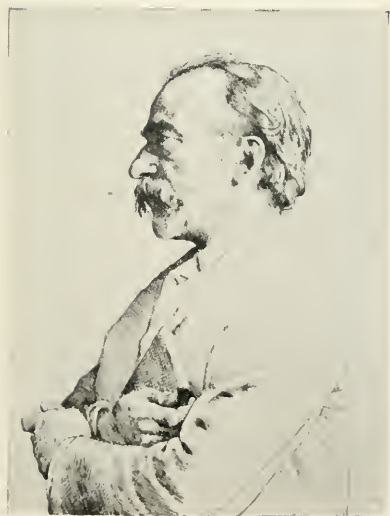
1894.

Engraving on Zinc, 8 in. \times 5 in.

Number of Proofs, 25.



226



227



228



229



230

CATALOGUE OF ETCHINGS

229. Portrait of W. Ian Strang

1894.

Etching, 7 in. × 6 in.

Number of Proofs, 60.

230. Portrait of R. Blomfield

1894.

Etching, 10 in. × 7 in.

Number of Proofs, 60.

CATALOGUE OF ETCHINGS

231. Knackers

1894.

Etching on Zinc, 10 in. × 15 in.

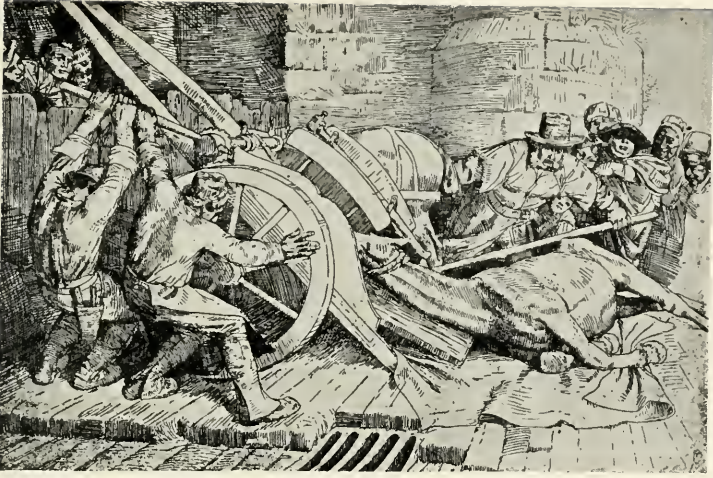
Number of Proofs, 55.

232. Portrait of R. Bryden

1894.

Dry point, 9 in. × 6 in.

Number of Proofs, 25.



231



232



233



234

CATALOGUE OF ETCHINGS

233. Head of an old Man

1894.

Engraving on Zinc, 10 in. × 8 in.

Number of Proofs, 30.

234. Portrait of a Lady

1894.

Dry point, $9\frac{3}{4}$ in. × 7 in.

Number of Proofs, 15.

CATALOGUE OF ETCHINGS

235. Portrait of Reginald Cripps

1894.

Etching, 8 in. × 6 in.

236. Portrait of C. J. Knowles

1894.

Etching, 9 in. × 7 in.



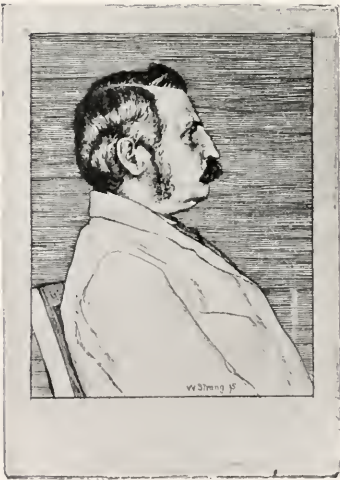
235



236



237



238



239

CATALOGUE OF ETCHINGS

237. The Hangman's Daughter

1894.

Etching, 6 in. × 7 in.

Number of Proofs, 40.

238. Portrait of Austin Dobson

1894.

Etching, $7\frac{1}{2}$ in. × $5\frac{1}{2}$ in.

Number of Proofs, 40.

239. Portrait of Austin Dobson

Frontispiece to American Edition of Austin
Dobson's Poems.

1894.

Etching, 5 in. × 3 in.

CATALOGUE OF ETCHINGS

240. Portrait of Sir Charles Dilke

1894.

Etching, $9\frac{3}{4}$ in. \times 7 in.

241. Portrait of Lord Justice Lindley

1894.

Etching, 10 in. \times 7 in.



240



241

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242



243

CATALOGUE OF ETCHINGS

242. Portrait of a Lady

1895.

Etching, 10 in. × 7 in.

243. The Slaughterhouse

1895.

Etching on Zinc, 10 in. × 12 in.

Number of Proofs, 60.

CATALOGUE OF ETCHINGS

244. The Bathers

1895.

Mezzotint, 14 in. × 16 in.

Number of Proofs, 50.

245. The Fallen Cross

1895.

Engraving on Copper, 7 in. × 13 in.

Number of Proofs, 50.



244



245

THE · CHRIST · UPON
THE · HILL · A · BALLAD
BY · COSMO · MONKHOUSE



ETCHED · BY · W · STRAN
LONDON · SMITH · ELDER · & · CO
15 · WATERLOO · PLACE · MDCCCXCV

246



247



248

CATALOGUE OF ETCHINGS

Nine Illustrations to Ballad of "The Christ upon the Hill"

246. Title Page

1895.

Etching, 8 in. × 6 in.

Number of Proofs, 50.

247. Michael Fleeing

1895.

Etching, 6 in. × 5 in.

Number of Proofs, 50.

248. Charcoal Burning

1895.

Etching, 6 in. × 7 in.

Number of Proofs, 50.

CATALOGUE OF ETCHINGS

249. At the Cross

1895.

Etching, 8 in. × 5 in.

Number of Proofs, 50.

250. The Light in the Window

1895.

Etching, 6 in. × 5 in.

Number of Proofs, 50.

251. Michael carrying Figure

1895.

Etching, $7\frac{1}{2}$ in. × $6\frac{1}{2}$ in.

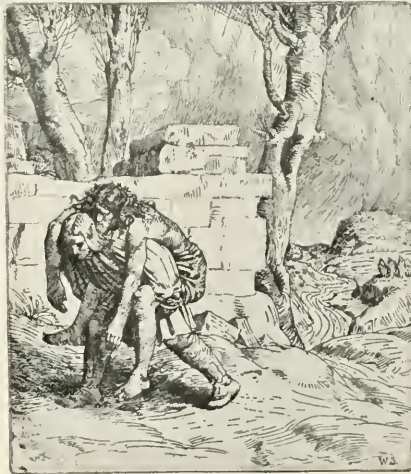
Number of Proofs, 50.



249



250



251



252



253



254

CATALOGUE OF ETCHINGS

252. Christ Beside the Fire

1895.

Etching, 4 in. × 7 in.

Number of Proofs, 50.

253. Christ Blessing

1895.

Etching, 6 in. × 7 in.

Number of Proofs, 50.

254. Michael below Cross

1895.

Engraving, 3 in. × 6 in.

Number of Proofs, 50.

CATALOGUE OF ETCHINGS

Twelve Illustrations to Milton's "Paradise Lost"

255. Frontispiece: Portrait of Milton

1895.

Etching, 7 in. × 5 in.

256. Title Page

1895.

Etching, 7 in. × 5 in.

257. Paradise Lost

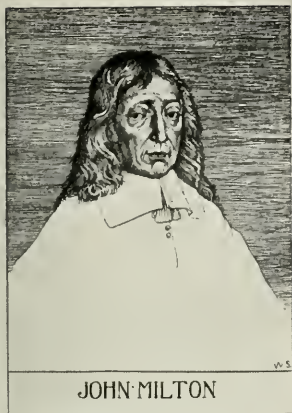
1895.

Etching, 7 in. × 5 in.

258. Paradise Lost

1895.

Etching, 7 in. × 5 in.



JOHN MILTON

255

PARADISE LOST
BY
JOHN MILTON



ILLUSTRATED BY W. STRANG
LONDON JOHN C. NIMMO
MCCCXCV

256



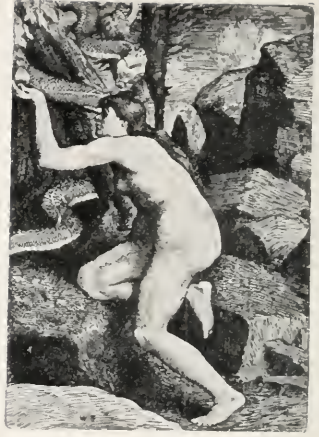
257



258



259



260



261



262

CATALOGUE OF ETCHINGS

259. Paradise Lost

1895.

Etching, 7 in. × 5 in.

260. Paradise Lost

1895.

Etching, 7 in. × 5 in.

261. Paradise Lost

1895.

Etching, 5 in. × 7 in.

262. Paradise Lost

1895.

Etching, 7 in. × 5 in.

CATALOGUE OF ETCHINGS

263. Paradise Lost

1895.

Etching, 7 in. × 5 in.

264. Paradise Lost

1895.

Etched Mezzotint, 7 in. × 5 in.

265. Paradise Lost

1895.

Etching, 7 in. × 5 in.

266. Paradise Lost

1895.

Etching, 7 in. × 5 in.



263



264



265



266



267



268



269

CATALOGUE OF ETCHINGS

267. Study of a Man's back

1896.

Engraving, 7 in. × 2 in.

Number of Proofs, 25.

268. Portrait of a Man

1896.

Etching, 8 in. × 6 in.

Number of Proofs, 35.

269. Portrait of Herr Von Seidlitz

1896.

Etching, 9 in. × 7 in.

CATALOGUE OF ETCHINGS

270. Portrait of Prof. Hans W. Singer

1896.

Etching, 8 in. × 6 in.

271. Portrait of D. R. Strang

1896.

Etching, 8 in. × 6 in.

Number of Proofs, 40.



270



271



272



273



274

CATALOGUE OF ETCHINGS

272. An Old Tree

1896.

Etching, 9 in. \times 6 $\frac{1}{2}$ in.

Number of Proofs, 55.

273. The Mill Ford

1896.

Etching, 4 in. \times 8 in.

Number of Proofs, 45.

274. The Farm Yard

1896.

Etching, 4 in. \times 8 in.

Number of Proofs, 55.

CATALOGUE OF ETCHINGS

275. Stirling Castle

1896.

Etching, $7\frac{3}{4}$ in. \times 5 in.

Number of Proofs, 55.

+ 276. Dunglass

1896.

Etching, 5 in. \times 12 in.

Number of Proofs, 35.

277. The Monument

1896.

Etching, 6 in. \times 7 in.

Number of Proofs, 35.



275



276



277



278



279



280

CATALOGUE OF ETCHINGS

278. At the Back of Beyond

1896.

Etching, 7 in. × 9 in.

Number of Proofs, 55.

279. Haystacks

1896.

Etching, 7 in. × 8 in.

Number of Proofs, 40.

280. The Visit

1896.

Etching, 4 in. × 8 in.

Number of Proofs, 40.

CATALOGUE OF ETCHINGS

281. Portrait of William Sharp

1896.

Etching, 12 in. × 9 in.

Number of Proofs, 45.

282. Portrait of W. Strang

1896.

Etching, 8 in. × 6 in.

Number of Proofs, 15.

283. The Flag

1896.

Etching, $8\frac{1}{4}$ in. × $3\frac{1}{4}$ in.

Number of Proofs, 35.



281



282



283



284



285

CATALOGUE OF ETCHINGS

284. On the Road

1896.

Etching, 7 in. × 9 in.

Number of Proofs, 45.

285. Portrait of a Man

1896.

Etching, 9 in. × $6\frac{1}{4}$ in.

CATALOGUE OF ETCHINGS

286. Epping

1896.

Etching, 5 in. × 7 in.

Number of Proofs, 25.

287. Ruined Castle

1896.

Etching, 6 in. × 8 in.

Number of Proofs, 65.

288. The Stethoscope

1896.

Etching, 5 in. × 3½ in.



286



287



288



289



290

CATALOGUE OF ETCHINGS

Thirteen Illustrations to
“The Ancient Mariner”

289. The Bride hath Paced

1896.

Etching, 10 in. × 14 in.

Number of Proofs, 50.

290. He cursed me with his eye

1896.

Etching, 6 in. × 16 in.

Number of Proofs, 50.

CATALOGUE OF ETCHINGS

291. Shooting the Albatross

1896.

Etching, 13 in. × 8 in.

Number of Proofs, 50.

292. The Wedding Guest

1896.

Etching, 9 in. × 8 in.

Number of Proofs, 50.



291



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292



293



294

CATALOGUE OF ETCHINGS

293. Death and Life in Death

1896.

Etching, 13 in. × 8 in.

Number of Proofs, 50.

294. Frontispiece

1896.

Etching, 7 in. × 7 in.

Number of Proofs, 50.

CATALOGUE OF ETCHINGS

295. The Storm Blast

1896.

Etching, 11 in. × 8 in.

Number of Proofs, 50.

296. The Penance

1896.

Etching, 8 in. × 14½ in.

Number of Proofs, 50.



295



296



297



298

CATALOGUE OF ETCHINGS

297. The Spectre Bark

1896.

Etching, 10 in. × 7 in.

Number of Proofs, 50.

298. The Hermit

1896.

Etching, 11 in. × 9 in.

Number of Proofs, 50.

CATALOGUE OF ETCHINGS

299. The Pilot's Boat

1896.

Etching, 8 in. \times $9\frac{3}{4}$ in.

Number of Proofs, 50.

300. Prayer in the Kirk

1896.

Etched Mezzotint, 10 in. \times 11 in.


Number of Proofs, 50.



299



300



**THE RIME
OF THE
ANCIENT MARINER**

LIST OF PLATES

- 1 FRONTISPIECE
- 2 THE WEDDING
- 3 THE BRIDE
- 4 THE STORM-BLAST
- 5 SHOOTING THE ALBATROSS
- 6 THE PENANCE
- 7 THE SPECTRE-BARK.
- 8 DEATH AND LIFE-IN-DEATH
- 9 THE SHIPMATES DIE
- 10 THE HERMIT
- 11 THE PILOT'S BOAT
- 12 PRAYER IN THE KIRK

LIMITED TO 50 COPIES

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PUBLISHED BY ROBT. DUNTHORNE
5 WIGMORE STREET, LONDON, W.

301



302

CATALOGUE OF ETCHINGS

301. Index

1896.

Etching, 8 in. × 4 in.

Number of Proofs, 50.

302. Fantasy

1896.

Etching, 8 in. × 6 in.

CATALOGUE OF ETCHINGS

*Six Illustrations to
Book on Etching by Hans W. Singer
and William Strang*

303. Head of an Old Man

1897.

Dry point, 6 in. × 4 in.

304. The Escutcheon

1897.

Etching, 6 in. × 4 in.

305. Ceres

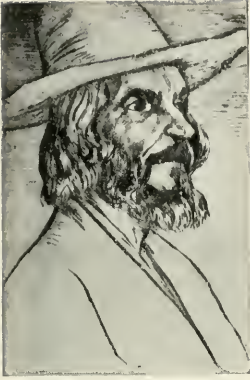
1897.

Etching, 6 in. × 4 in.

306. Resting

1897.

Mezzotint, 6 in. × 4 in.



303



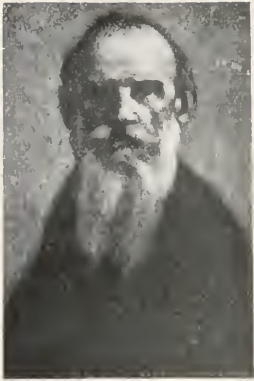
304



305



306



307



308



309

CATALOGUE OF ETCHINGS

9 307. Study of a Head

1897.

Etched Mezzotint, 6 in. × 4 in.

4 Seals - Paper 1897

9 308. Trees

1897.

Soft Ground Etching, 6 in. × 4 in.

309. Milton Hills

1897.

Etching, 5 in. × 10 in.

Number of Proofs, 40.

CATALOGUE OF ETCHINGS

310. Tennyson

1897.

Etching on Zinc, 12 in. × 10 in.

Number of Proofs, 60.

311. Grotesque

1897.

Etched Mezzotint, 8 in. × 7 in.

Number of Proofs, 50.



310



311



312



313

CATALOGUE OF ETCHINGS

312. Mother Earth

1897.

Etched Mezzotint, 8 in. × 6 in.

Number of Proofs, 35.

313. Portrait of Rudyard Kipling, No. 1

1897.

Etching, 10 in. × 6 in.

Number of Proofs, 12.

CATALOGUE OF ETCHINGS

314. The Dancers

1897.

Etching on Zinc, 10 in. × 8 in.

Number of Proofs, 45.

315. The Cat

1897.

Etching, 8 in. × 6 in.

Number of Proofs, 30.



314



315

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316



317



318

CATALOGUE OF ETCHINGS

316. Descent from the Cross

1897.

Etching, $9\frac{1}{2}$ in. \times 15 in.

Number of Proofs, 55.

317. Kilcreggan

1897.

Etching, 6 in. \times 9 in.

Number of Proofs, 55.

318. The Mask

1897.

Etching, 5 in. \times 8 in.

Number of Proofs, 38.

CATALOGUE OF ETCHINGS

319. The Canal

1897.

Etching, 6 in. × 8 in.

Number of Proofs, 25.

320. Portrait of Peter D. Strang

1897.

Dry point on Copper, 10 in. × 3¼ in.

Number of Proofs, 25.

321. Portrait of Ian Strang

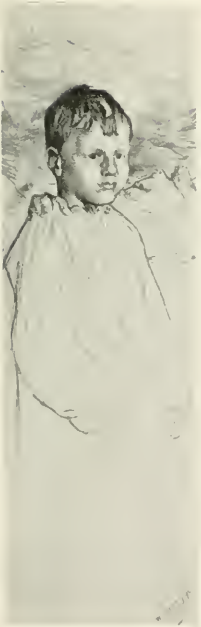
1897.

Etching, 8 in. × 6 in.

Number of Proofs, 30.



319



320



321

THE DOMAIN



HE SLEW AMONGS THE WOODS OF MOUNT
 COLD WITH THE MOISTURE OF THE GRAVE.
 I'VE HERE COOL MY ROSES FOR MY FEET
 MY ROSES THAT IN THE LIGHT MAY BURN.

HID IN MY CASTLE IN THE PLAIN
 TO WALK THROUGH GARDENS AND WALK
 THROUGH IN THE PRESENT STATE
 MY HEART PICTURED ON THE WALLS.

FOR THERE I'VE WITH SOULS OF LIFE
 IN GARDENS AND WITH PRINCE
 THROUGH INSIDE OF CASTLES, MY FEET
 MY HEART IN THE PRESENT STATE.

IN GARDENS WHERE DEJECTION OF
 MY HEART IN THE PRESENT STATE
 MY HEART IN THE PRESENT STATE
 MY HEART IN THE PRESENT STATE.

AM I A CHANGE IN MY JUDGMENT OF
 THE SAME IN A LARGER WAY
 MY HEART IN THE PRESENT STATE
 MY HEART IN THE PRESENT STATE.

SAW IN THE MOUNTAIN PLAIN
 AND FEEL IN THE MOUNTAIN PLAIN
 AND FEEL IN THE MOUNTAIN PLAIN
 AND FEEL IN THE MOUNTAIN PLAIN.

THEY IN LUNGEONS OF RENEGADE
 WERE HERETIC ENIGMAS TO THE
 AND JUDGMENT SHOULD ALSO BEHOLD FOR
 CROWN WITH A POWER TO THE DEE.

I, GRASPING FLEE TO WALLS OF GALEY
 AND STRAIN BELONG TO MY BLOOD IT
 WILL NOT MEET, DO NOT PAIN
 SURE UNCONSCIOUS AND TING NEST.

322



323



324

CATALOGUE OF ETCHINGS

322. The Domain

1897.

Etching, 8 in. × 5 in.

Number of Proofs, 55.

323. The Vision

Illustration to Burns.

1897.

Etching, 7 in. × 5 in.

324. Britannia

1897.

Etching, 12 in. × 15 in.

Number of Proofs, 45.

CATALOGUE OF ETCHINGS

325. The Quarrymen

1897.

Etching, 7 in. × 9 in.

Number of Proofs, 50.

326. Chorley Farm

1897.

Etching, 4 in. × 12 in.

Number of Proofs, 55.

327. Village Shop

1897.

Etching, $3\frac{1}{2}$ in. × 6 in.

Number of Proofs, 25.



325



326



327



328



329

CATALOGUE OF ETCHINGS

328. The Etcher

1897.

Dry point on Copper, $6\frac{1}{2}$ in \times $7\frac{1}{2}$ in.

Number of Proofs, 25.

329. The Lute Player

1898.

Etching, 8 in. \times 6 in.

Number of Proofs, 55.

CATALOGUE OF ETCHINGS

330. Adoration of the Kings

1898.

Dry point on Zinc, 9 in. × 7 in.

Number of Proofs, 45.

331. Man Etching

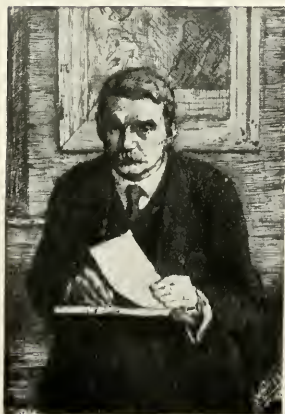
1898.

Dry point, $6\frac{1}{2}$ in. × $4\frac{1}{2}$ in.

Number of Proofs, 30.



330



331



332



333



334



335



336

CATALOGUE OF ETCHINGS

Five Illustrations to Ballads by Alice Sargant

332. Ursula Norn

1898.

Etching, 6 in. × 4 in.

333. Donald Campbell

1898.

Etching, 4 in. × 6 in.

334. Maggie Ross

1898.

Etching, 6 in. × 4 in.

335. Jessie o' Ardrossan

1898.

Etching, 4 in. × 6 in.

336. Paracelsus

1898.

Etching, 6 in. × 4 in.

CATALOGUE OF ETCHINGS

337. The Looney Fisher

1898.

Dry point, 4 in. × 8 in.

Number of Proofs, 45.

338. The Resurrectionists

1898.

Etching, $6\frac{1}{2}$ in. × 8 in.

Number of Proofs, 45.

339. Knotty Ash

1898.

Etching, $5\frac{1}{2}$ in. × 8 in.

Number of Proofs, 35.



337



338



339

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340



341

CATALOGUE OF ETCHINGS

340. Women at the Cross

1898.

Dry point on Zinc, 10 in. × 12 in.

Number of Proofs, 30.

341. Portrait of Laurence Binyon

1898.

Dry point, 14 in. × 10½ in.

Number of Proofs, 50.

CATALOGUE OF ETCHINGS

342. Portrait of Robert Bridges

1898.

Etching, 9 in. × 7 in.

Number of Proofs, 70.

343. Portrait of R. B. Cunninghame- Graham

1898.

Etching, 12 in. × 8 in.

Number of Proofs, 55.



342



343



344



345

CATALOGUE OF ETCHINGS

344. Portrait of Henry Newbolt

1898.

Etching, 10 in. × 7 in.

Number of Proofs, 50.

345. Portrait of Rudyard Kipling

1898.

Etching, 10 in. × 14 in.

Number of Proofs, 120.

CATALOGUE OF ETCHINGS

*Ten Illustrations to
"Western Flanders" by Laurence
Binyon and Wm. Strang*

346. Belfry of Bruges

1898.

Etching, 9 in. × 5 in.

347. Quay of the Rosary, Bruges

1898.

Etching, 10 in. × 3½ in.

348. Ramparts of Ypres

1898.

Etching, 4½ in. × 12½ in.



346



347



348



349



350

CATALOGUE OF ETCHINGS

349. Sand Dunes

1898.

Etching, $6\frac{1}{2}$ in. \times $7\frac{1}{2}$ in.

350. Procession at Furnes

1898.

Etching, 8 in. \times 7 in.

CATALOGUE OF ETCHINGS

351. Furnes from the Dunes

1898.

Etching, $4\frac{1}{2}$ in. \times $11\frac{1}{2}$ in.

352. Ghent Gate, Bruges

1898.

Etching, $7\frac{1}{2}$ in. \times $8\frac{1}{2}$ in.



351



352



353



354



355

CATALOGUE OF ETCHINGS

353. Towers at Courtrai

1898.

Etching, $6\frac{1}{2}$ in. \times $6\frac{1}{2}$ in.

354. Roof of Cloth Hall, Ypres

1898.

Etching, 10 in. \times 6 in.

355. Beguinage at Bruges

1898.

Etching, 8 in. \times 5 in.

CATALOGUE OF ETCHINGS

356. Book Plate

1898.

Etching, $3\frac{1}{2}$ in. \times 3 in.

Number of Proofs, 10.

357. The Traffic

1899.

Dry point on Zinc, 8 in. \times 9 in.

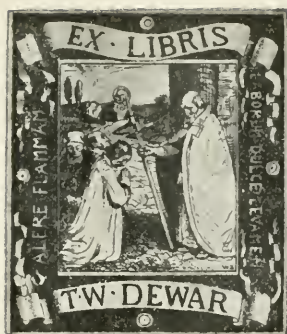
Number of Proofs, 25.

358. The River Bank

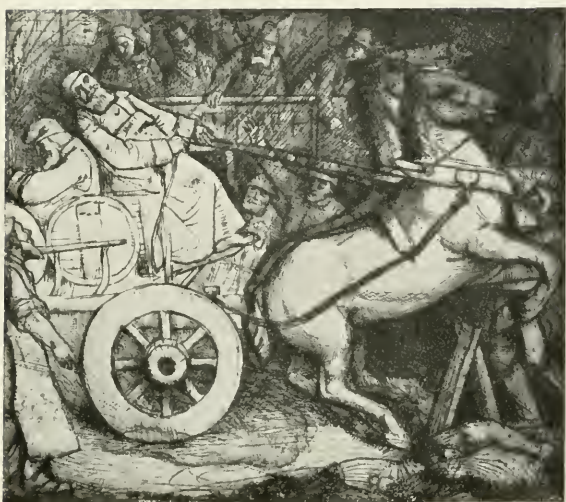
1899.

Etching, 4 in. \times 10 in.

Number of Proofs, 40.



356



357



358



359



360

CATALOGUE OF ETCHINGS

359. A Lodging for the Night

Illustration to Short Story by Stevenson.

1899.

Etching, 10 in. × 10 in.

Number of Proofs, 50.

360. Thrawn Janet

Illustration to Short Story by Stevenson.

1899.

Etching, 9 in. × 8 in.

Number of Proofs, 50.

CATALOGUE OF ETCHINGS

361. Portrait of a Lady

1899.

Mezzotint, $11\frac{1}{2}$ in. \times 9 in.

362. Wooden Houses

1899.

Dry point on Pewter, 6 in. \times $9\frac{3}{4}$ in.

Number of Proofs, 15.



361



362

*



363



364

CATALOGUE OF ETCHINGS

363. The Sire de Maletroit

Illustration to Short Story by Stevenson.

1899.

Etching, 8 in. \times 7 in.

Number of Proofs, 50.

364. The Treasure of Franchard

Illustration to Short Story by Stevenson.

1899.

Etching, 10 in. \times $7\frac{3}{4}$ in.

Number of Proofs, 50.

CATALOGUE OF ETCHINGS

365. The Place of the Easterlings, Bruges

1899.

Etching, 7 in. × 7 in.

Number of Proofs, 45.

366. Portrait of a Man

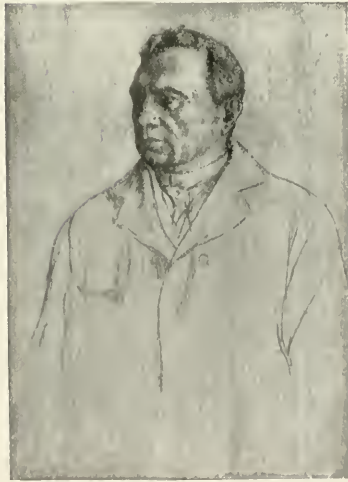
1899.

Dry point on Pewter, $7\frac{1}{2}$ in. × $5\frac{1}{2}$ in.

Number of Proofs, 10.



365



366



367



368

CATALOGUE OF ETCHINGS

367. The Steading

1899.

Dry point on Pewter, $4\frac{1}{2}$ in. \times $7\frac{1}{2}$ in.

Number of Proofs, 15.

368. Portrait of Dr. Garnett

1899.

Etching, 8 in. \times $5\frac{1}{2}$ in.

CATALOGUE OF ETCHINGS

369. Portrait of a Lady

1899.

Dry point, 10 in. × 7 in.

Number of Proofs, 55.

370. Father Time

1899.

Etching, 8 in. × 6 in.

Number of Proofs, 20.



369



370



371



372

CATALOGUE OF ETCHINGS

371. The Boatman

1900.

Etching on Zinc, 16 in. × 18 in.

Number of Proofs, 70.

372. Electric Light

1900.

Etching, 10 in. × 14 in.

Number of Proofs, 55.

CATALOGUE OF ETCHINGS

373. The Billiard Players

1900.

Etching, 11 in. × 13 in.

Number of Proofs, 55.

374. Farm on the Forth

1900.

Dry point on Copper, 6 in. × 8 in.

Number of Proofs, 25.



373



374



375



376

CATALOGUE OF ETCHINGS

375. Street Merchants

1900.

Etching, 11 in. × 12 in.

Number of Proofs, 55.

376. The Crucifix

1900.

Dry point on Copper, 7 in. × 8 in.

Number of Proofs, 20.

CATALOGUE OF ETCHINGS

377. The Wood-cutter

1900.

Dry point on Copper, 7 in. × 8 in.

Number of Proofs, 15.

378. Near Darleith

1900.

Dry point on Copper, 5 in. × 7 in.

Number of Proofs, 20.

379. On the Hill

1900.

Dry point on Copper, 6 in × 9 in.

Number of Proofs, 20.



377

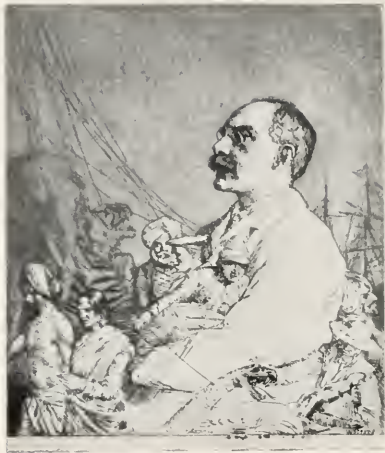


378



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379



380



381

CATALOGUE OF ETCHINGS

*Thirty Illustrations to
Rudyard Kipling's Short Stories*

380. Frontispiece of Rudyard Kipling
with Puppets

1900.

Etching and Aquatint, 7 in. × 6 in.

Number of Proofs, 20.

381. Incarnation of Krishna Mulvaney

1900.

Etching and Aquatint, 7 in. × 8 in.

Number of Proofs, 20.

CATALOGUE OF ETCHINGS

382. Without Benefit of Clergy

1900.

Etching and Aquatint, 6 in. × 8 in.

Number of Proofs, 20.

383. The Mark of the Beast

1900.

Etching and Aquatint, $7\frac{1}{2}$ in. × 6 in.

Number of Proofs, 20.



382



383



384



385

CATALOGUE OF ETCHINGS

384. Bertran and Bimi

1900.

Etching and Aquatint, 6 in. × 9 in.

Number of Proofs, 20.

385. Reingelder and the German Flag

1900.

Etching and Aquatint, $6\frac{1}{2}$ in. × 7 in.

Number of Proofs, 20.

CATALOGUE OF ETCHINGS

386. The Finances of the Gods

1900.

Etching, 6 in. × 8 in.

Number of Proofs, 20.

387. The Mutiny of the Mavericks

1900.

Etching and Aquatint, 7 in. × 6 in.

Number of Proofs, 20.

388. Moti Guj—Mutineer

1900.

Etching and Aquatint, $5\frac{1}{2}$ in. × $6\frac{1}{2}$ in.

Number of Proofs, 20.



386



387



388



389



390



391

CATALOGUE OF ETCHINGS

389. Beyond the Pale

1900.

Etching and Aquatint, $6\frac{1}{2}$ in. \times 7 in.

Number of Proofs, 20.

390. The Gate of the Hundred Sorrows

1900.

Etching and Aquatint, 6 in. \times 8 in.

Number of Proofs, 20.

391. A Matter of Fact

1900.

Etching and Aquatint, 6 in. \times 8 in.

Number of Proofs, 20.

CATALOGUE OF ETCHINGS

392. The Return of Imray

1900.

Etching and Aquatint, 5 in. \times $7\frac{3}{4}$ in.

Number of Proofs, 20.

393. Lispeth

1900.

Etching and Aquatint, $5\frac{1}{2}$ in. \times $8\frac{1}{2}$ in.

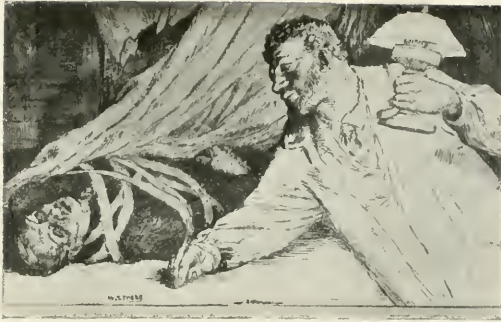
Number of Proofs, 20.

394. The Taking of Lungtungpen

1900.

Etching and Aquatint, 6 in. \times 8 in.

Number of Proofs, 20.



392



393



394



395



396



397

CATALOGUE OF ETCHING

395. In the House of Suddhoo

1900.

Etching and Aquatint, 6 in. × 7 in.

Number of Proofs, 20.

396. A disturber of Traffic

1900.

Etching and Aquatint, 6 in. × 7¼ in.

Number of Proofs, 20.

397. My Lord the Elephant

1900.

Etching and Aquatint, 6 in. × 8 in.

Number of Proofs, 20.

CATALOGUE OF ETCHINGS

398. In the Rukh

1900.

Etching, $6\frac{1}{2}$ in. \times $7\frac{1}{2}$ in.

Number of Proofs, 20.

399. Toomai of the Elephants

1900.

Etching and Aquatint, 6 in. \times 7 in.

Number of Proofs, 20.



398



399



400



401

CATALOGUE OF ETCHINGS

400. The Miracle of Purun Bhagat

1900.

Etching and Aquatint, 8 in. × 6 in.

Number of Proofs, 20.

401. The Undertakers

1900.

Etching and Aquatint, 5 in. × 7 in.

Number of Proofs, 20.

CATALOGUE OF ETCHINGS

402. William the Conqueror

1900.

Etching and Aquatint, 7 in. × 6 in.

Number of Proofs, 20.

403. Bread upon the Waters

1900.

Etching and Aquatint, 5 in. × 7 in.

Number of Proofs, 20.

404. On the City Wall

1900.

Etching and Aquatint, $7\frac{3}{4}$ in. × 5 in.

Number of Proofs, 20.



402



403



404

*



405



406



407

CATALOGUE OF ETCHINGS

405. The Judgment of Dungara

1900.

Etching and Aquatint, 6 in. × 7 in.

Number of Proofs, 20.

406. The Man who would be King

1900.

Etching and Aquatint, 6 in. × 6½ in.

Number of Proofs, 20.

407. The Man who would be King

1900.

Etching and Aquatint, 6½ in. × 6 in.

Number of Proofs, 20.

CATALOGUE OF ETCHINGS

408. The Ride of Morrowby Jukes

1900.

Etching and Aquatint, 6 in. \times $7\frac{3}{4}$ in.

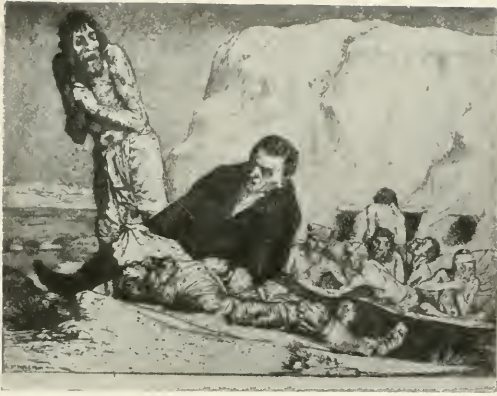
Number of Proofs, 20.

409. On Greenhow Hill

1900.

Etching and Aquatint, 8 in. \times 6 in.

Number of Proofs, 20.



408



409



410



411



412

CATALOGUE OF ETCHINGS

410. Petworth

1901.

Dry point on Copper, 3 in. × 6 in.

Number of Proofs, 25.

411. Portrait of Harrison Townsend

1901.

Etching, 9 in. × 7 in.

412. Sleepy Hollow

1901.

Dry point on Copper, 5 in. × 6 in.

Number of Proofs, 15.

CATALOGUE OF ETCHINGS

413. The Edge of the Wood

1901.

Dry point on Copper, 5 in. × 5 in.

Number of Proofs, 25.

414. The Supper at Emmaus, No. 2.

1901.

Dry point on Copper, 7 in. × 7 in.

Number of Proofs, 15.

415. Old Kilpatrick

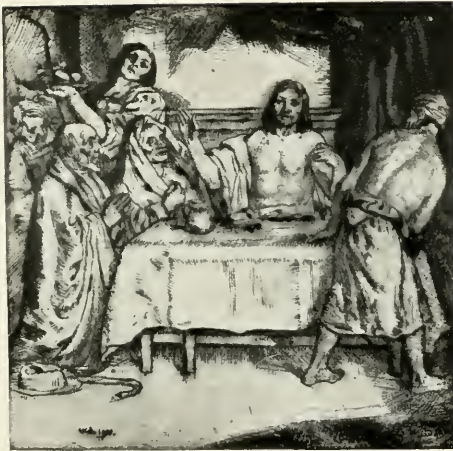
1901.

Dry point on Copper, 2½ in. × 4 in.

Number of Proofs, 15.



413



414



415



416



417

CATALOGUE OF ETCHINGS

416. The Procession

1901.

Dry point on Zinc, 8 in. × 16 in.

Number of Proofs, 25.

417. My Friend in Soho

1901.

Aquatint, 9 in. × 8 in.

Number of Proofs, 45.

CATALOGUE OF ETCHINGS

418. The Nativity

1901.

Etching, 8 in. × 6 in.

Number of Proofs, 40.

419. The Distant Hill

1901.

Etching, 6 in. × 8 in.

Number of Proofs, 55.



418



419



420



421



422



423

CATALOGUE OF ETCHINGS

*Ten Illustrations to Isaac Walton's
"Compleat Angler"*

420. Portrait of Isaac Walton

1902.

Etching, 6 in. \times $4\frac{1}{2}$ in.

421. Portrait of Cotton

1902.

Etching, 6 in. \times $4\frac{1}{2}$ in.

422. 'The Compleat Angler'

1902.

Etching, 6 in. \times $4\frac{1}{2}$ in.

423. 'The Compleat Angler'

1902.

Etching, 6 in. \times $4\frac{1}{2}$ in.

CATALOGUE OF ETCHINGS

424. 'The Compleat Angler'

1902.

Etching, 6 in. \times $4\frac{1}{2}$ in.

425. 'The Compleat Angler'

1902.

Etching, 6 in. \times $4\frac{1}{2}$ in.

426. 'The Compleat Angler'

1902.

Etching, 6 in. \times $4\frac{1}{2}$ in.

427. 'The Compleat Angler'

1902.

Etching, 6 in. \times $4\frac{1}{2}$ in.



424



425



426



427



428



429

CATALOGUE OF ETCHINGS

428. 'The Compleat Angler'

1902.

Etching, 6 in. \times $4\frac{1}{2}$ in.

429. 'The Compleat Angler'

1902.

Etching, 6 in. \times $4\frac{1}{2}$ in.

CATALOGUE OF ETCHINGS

Thirty Illustrations to "Don Quixote"

430. Frontispiece

No. 1. Portrait of Miguel de Cervantes with
Don Quixote and Sancho.

1902.

Etching and Aquatint, $8\frac{1}{2}$ in. \times $7\frac{1}{2}$ in.

Number of Proofs, 20.

431. The Second Sally

1902.

Etching and Aquatint, $7\frac{1}{2}$ in. \times 8 in.

Number of Proofs, 20.



430



431



432



433

CATALOGUE OF ETCHINGS

432. The Cortes of Death

1902.

Etching and Aquatint, 8 in. \times 6 $\frac{1}{2}$ in.

Number of Proofs, 20.

433. Sancho and the Teeth

1902.

Etching and Aquatint, 8 $\frac{1}{2}$ in. \times 6 $\frac{3}{4}$ in.

Number of Proofs, 20.

CATALOGUE OF ETCHINGS

434. The Farmer's Boy

1902.

Etching and Aquatint, 9 in. × 7 in.

Number of Proofs, 20.

435. The Maids at the Inn

1902.

Etching, 7 in. × 9 in.

Number of Proofs, 20.



434



435



436



437

CATALOGUE OF ETCHINGS

436. The Squire of the Mirrors

1902.

Etching, $7\frac{1}{2}$ in. \times $4\frac{1}{2}$ in.

Number of Proofs, 20.

437. Death of Don Quixote

1902.

Etching, 8 in. \times 10 in.

Number of Proofs, 20

CATALOGUE OF ETCHINGS

438. Sancho the Governor

1902.

Etching, 7 in. × 8 in.

Number of Proofs, 20.

439. Maritornes

1902.

Etching and Aquatint, 8 in. × 6 in.

Number of Proofs, 20.



438



439



440



441

CATALOGUE OF ETCHINGS

440. Madness of Don Quixote

1902.

Etching, 8 in. × 8 in.

Number of Proofs, 20.

441. The Duchess

1902.

Etching and Aquatint, 8 in. × 6 in.

Number of Proofs, 20.

CATALOGUE OF ETCHINGS

442. Burning the Books

1902.

Etching and Aquatint, 6 in. × 7 in.

Number of Proofs, 20.

443. The Windmill

1902.

Etching and Aquatint, 8 in. × 6 in.

Number of Proofs, 20.



442



443



444



445

CATALOGUE OF ETCHINGS

444. Fight with the Yanguesans

1902.

Etching, 7 in. \times $8\frac{1}{2}$ in.

Number of Proofs, 20.

445. After the Yanguesans

1902.

Etching and Aquatint, $5\frac{1}{2}$ in. \times 9 in.

Number of Proofs, 20.

CATALOGUE OF ETCHINGS

446. The Tossing of Sancho

1902.

Etching and Aquatint, 7 in. × 8 in.

Number of Proofs, 20.

447. The Galley Slaves

1902.

Etching, 7 in. × 8½ in.

Number of Proofs, 20.



446



447



448



449

CATALOGUE OF ETCHINGS

448. Dorothea

1902.

Etching and Aquatint, $8\frac{1}{2}$ in. \times 7 in.

Number of Proofs, 20.

449. The Wineskins

1902.

Etching, 6 in. \times 7 in.

Number of Proofs, 20.

CATALOGUE OF ETCHINGS

450. Don Quixote Suspended

1902.

Etching and Aquatint, 9 in. \times 4½ in.

Number of Proofs, 20.

451. The Goatherd

1902.

Etching, 6½ in. \times 7½ in.

Number of Proofs, 20.



450



451



452



453

CATALOGUE OF ETCHINGS

452. Dulcinea del Toboso

1902.

Etching, 7 in. × 6 in.

Number of Proofs, 20.

453. The Knight of the Mirrors

1902.

Etching, 6 in. × 9 in.

Number of Proofs, 20.

CATALOGUE OF ETCHINGS

454. The Lion

1902.

Etching, 7 in. × 6 in.

Number of Proofs, 20.

455. The Wedding of Camacho

1902.

Etching, 6 in. × 8 in.

Number of Proofs, 20.



454



455



456



457

CATALOGUE OF ETCHINGS

456. The Ape

1902.

Etching and Aquatint, 6 in × 8 in.

Number of Proofs, 20.

457. The Puppet Show

1902.

Etching, 7 in. × 9 in.

Number of Proofs, 20.

CATALOGUE OF ETCHINGS

458. Clavileño

1902.

Etching and Aquatint, 8 in × 6 in.

Number of Proofs, 20.

459. Sancho Whipping Himself

1902.

Etching, 6 in. × 7 in.

Number of Proofs, 20.



458



459



460



461

CATALOGUE OF ETCHINGS

460. Portrait of H. Cox

1903.

Etching, 12 in. × 8 in.

Number of Proofs, 20.

461. Portrait of John Masefield

1903.

Etching, 7 in. × 5 in.

Number of Proofs, 30.

CATALOGUE OF ETCHINGS

462. Portrait of Walter Brock

1903.

Etching, 10 in. × 14 in.

463. The Eating House

1903.

Etching, 8 in. × 13 in.

Number of Proofs, 55.



462

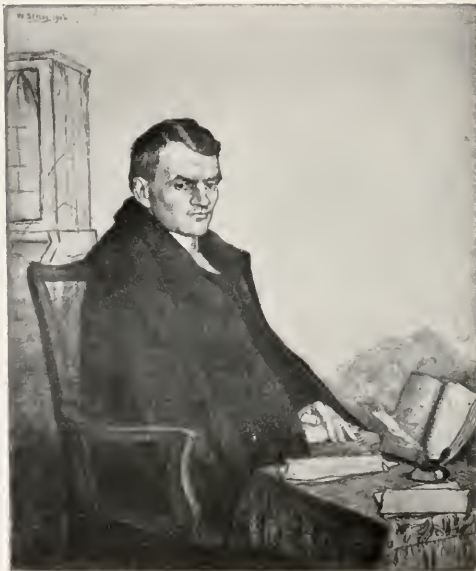


463

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464



465

CATALOGUE OF ETCHINGS

464. The Flower Seller

1903.

Etching, 9 in. × 7 in.

Number of Proofs, 50.

465. The Philosopher

1903.

Dry point, 9 in. × 7½ in.

Number of Proofs, 35.

CATALOGUE OF ETCHINGS

466. Portrait of the Right Hon. Joseph Chamberlain

1903.

Etching, 15 in. \times 9 $\frac{1}{2}$ in.

Number of Proofs, 100.

467. The Vale of Health

1903.

Etching, 5 in. \times 7 in.

Number of Proofs, 25.



466



467



468



469

CATALOGUE OF ETCHINGS

468. Girl's Head

1904.

Dry point 8 in. × 6 in.

Number of Proofs, 15.

469. The Water Spirit

1904.

Dry point, 7 in. × 5 in.

Number of Proofs, 20.

CATALOGUE OF ETCHINGS

470. Wine Drinkers

1904.

Engraving, 8 in. × 8 in.

Number of Proofs, 6.

471. The Field Gate

1904.

Dry point on Copper, 6 in. × 7 in.

Number of Proofs, 20.



470



471

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