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“GOD AND THE PEOPLE.”

WHITECHAPEL

# EXHIBITION

OF

## Drawings and Engravings,

IN

St. Jude's School House,

COMMERCIAL STREET, E.

✦ CHRISTMAS, ✦ 1888. ✦

The Exhibition is open daily from December 26th to January 20th,  
at the following hours:—

Dec. 26th to 30th—10 a.m. to 10 p.m.

Saturdays and Sundays till Jan. 20th—10 a.m. to 10 p.m.

Other week days between Jan. 1st and Jan. 20th—6 p.m. to 10 p.m.

ADMISSION FREE.

## PREFACE OR INTRODUCTION.

### ON WOOD ENGRAVING.

WOOD-ENGRAVING differs essentially from engraving on steel or copper in that the parts engraved or cut away do not print, but only the surface left untouched on the block; the material worked on being soft in comparison to metal, the cutting is executed with a certain degree of facility and the subsequent printing is accomplished with rapidity, not requiring, on the part of the printer, the time or skill necessary for steel-plate printing. The art of cutting wood so that when stamped or pressed on a fitting surface it should leave a corresponding impress, dates from a very early period, but prints or wood-cuts of European execution as now recognized cannot be traced back further than the beginning of the 15th Century. The earliest authentic print, a representation of the legend of St. Christopher, dated 1423, consists chiefly of rough outline, and, until after the invention of printing, wood-cuts continued to be of similar coarse execution and feeble conception, some being roughly coloured by hand as may be noticed in the specimen lent by Mr. Walker, from the chronicle of Cologne. The close of the Century, however, saw the rise of Albert Dürer, and from that period until about 1650 wood engraving attained its highest excellence. Dürer, Cranach, Leyden, Burgmair, Titiens, Guido, Rubens, executed designs of surprising vigour, while a school of craftsmen was

established, capable of cutting their drawings with adequate skill and artistic feeling. Printing with several blocks and several colours as now practised in chromo-printing was attempted and results obtained which in bold effect have never been surpassed; these are generally called chiaro-scuro or light and shade prints, colour being used chiefly to heighten this effect. Ugo da Carpi, Andrea Andreani, Antonio da Trento, Heinrich Goltzius are among the most prominent artists who have left works of this description. After 1650 wood-engraving declined and practically died out until the rise of Bewick and his school at the end of last Century and the beginning of the present.

In the present Century the immense growth of illustrated literature in the form of books, periodicals and newspapers, has caused an entire change in the character and method of production of wood-cuts. Extraordinary mechanical skill and precision has been developed and brought into play to execute the requirements of modern demand, especially in the allied processes connected with chromo-printing, and visitors have here an opportunity of comparing the, in many respects, astonishing results of modern ingenuity with some of the masterpieces of older times.

It may be added in conclusion that Mr. Walter Crane, whose rich fancy and deep imagination is familiar in pictorial and decorative art, has executed a design for this Exhibition as a free gift and the design has been cut on the wood by his cousin, Mr. Everett, also that Messrs. Cassell have kindly offered every facility to show in action the mode of printing impressions from wood blocks or electro-type *fac-similes*.



## CATALOGUE.

- 1 The little Skipper
- 2 Herm, (Island of Jersey.) *Painted by Edward Douglas, Engraved by A. C. Allais*  
Lent by Messrs. Henry Graves & Co., Pall Mall.
- 3 Spanish Marriage *Photogravure of a painting by Fortuny*  
Lent by Messrs. Boussod, Valadon & Co.
- 4 Envy, Hatred and Malice. *Engraving by T. Stacpoole after Briton Riviere*  
Lent by Messrs. Arthur Tooth & Co.
- 5 Old Age of a Prince *Photogravure of a painting by Rossi*  
Lent by Messrs. Boussod, Valadon & Co.
- 6 Venetian Fruit Seller *Photo engraved after Eugene de Blaas*  
Lent by Messrs. Arthur Tooth & Co.
- 7 Both Puzzled *Painted by Erskine Nichol, Engraved by W. H. Simmons*  
In county districts before the passing of Forster's act and the establishment of board schools, the means of obtaining education were very scanty, and the teachers themselves often incompetent and uneducated.  
"Good gramar taught here."  
Lent by Messrs. Henry Graves & Co., Pall Mall.
- 8 Little Bo-peep *Painted by Mrs. Jopling, Engraved by James Scott*  
Lent by Messrs. Henry Graves & Co., Pall Mall.

- 10 Flirtation *Photo-engraved after Eugene de Blaas*  
Lent by Messrs. Arthur Tooth & Co.
- 11 Haymakers Rest *Photogravure of a painting by*  
*Julien Dupré*  
Lent by Messrs. Boussod, Valadon & Co.
- 12 Rivals *Photo-engraved after Eugene de Blaas*  
Lent by Messrs. Arthur Tooth & Co.
- 13 Engaged *Photo-engraved after Eugene de Blaas*  
Lent by Messrs. Arthur Tooth & Co.
- 14 Secrets *Photo-engraved after Eugene de Blaas*  
Lent by Messrs. Arthur Tooth & Co.
- 15 In the Interests of Science *Painted by J. M'Clure*  
*Hamilton, Engraved by C. J. Tomkins*  
The title sums up in three words the pleading of the vivisectionist party, while the picture itself contains all the arguments of their opponents.  
Lent by Messrs. Henry Graves & Co., Pall Mall.
- 16 Brittany Vale *Photogravure of painting by Bernier*  
Lent by Messrs. Boussod, Valadon & Co.
- 17 A Dinner Party
- 18 Banks of the Isar *Photogravure of a painting by*  
*A. Liev*  
Lent by Messrs. Boussod, Valadon & Co.
- 19 Tel-el-Kebir *Photogravure after A. de Neuville*  
Storming of the Arab entrenchments in Egypt during the late war.  
The grand rush which carried the Arab defences in the battle of Tel-el-Kebir. Notice how our men won by doing each his duty. The piper, who turns to encourage the highlanders with the shrill music, the buglers who sound the call, those who stay and give their comrades a hand up the escarpment, are winning the battle no less than those who are grappling hand to hand with the foe.  
War brings out many noble qualities in the men who fight while we are sleeping; but do all these qualities make up for the mad ferocity which the battle spirit stirs?  
Lent by the Fine Art Society.
- 20 Evening *Photogravure of painting by Charnay*  
Lent by Messrs. Boussod, Valadon & Co.
- 21 Mares and Foals *Photogravure of a painting by*  
*J. R. Goulie*  
Lent by Messrs. Boussod, Valadon & Co.

- 22 Sacred to Pasht *Engraving by A. Jacquet, after*  
*E. Long*  
Pasht was the Cat Goddess of the Egyptians. A large number of cats were kept in the temple devoted to her service, and were mummified after death.  
Lent by Messrs. Arthur Tooth & Co.
- 23 Gee-up *Engraving by A. Turrell after G. B. O'Neill*  
Lent by Messrs. Arthur Tooth & Co.
- 24 Boar Hunt *Photogravure of painting by De Penne*  
Lent by Messrs. Boussod, Valadon & Co.
- 25 Waiting for the Verdict *Painted by A. Solomon,*  
*Engraved by W. H. Simmons*  
The wife and children outside the Court where the father has been tried for his life, anxiously await the result.  
Lent by Messrs. Henry Graves & Co., Pall Mall.
- 26 Defence of Longboyeau *Photogravure of a painting*  
*by De Neuville*  
De Neuville is the most famous of a school of French artists, who represent those thrilling battle scenes in which the French taste for war so delights. Our best known English painter of of such scenes is Lady Butler.  
Lent by Messrs. Boussod, Valadon & Co.
- 27 Home and the Homeless *Painted by Thomas*  
*Faed, R.A., Engraved by Henry Cousins*  
Lent by Messrs. Henry Graves & Co., Pall Mall.
- 28 Vexation *Photo-engraved after Eugene de Blaas*  
Lent by Messrs. Arthur Tooth & Co.
- 29 Venetian Flower Girl *Photogravure of a Painting*  
*by Luke Fildes*  
Lent by Messrs. Boussod, Valadon & Co.
- 30 Scandal *Photo-engraved after Eugene de Blaas*  
Lent by Messrs. Arthur Tooth & Co.
- 31 Adoration of the Magi *Photogravure of a painting*  
*by Bouguereau*  
Bouguereau is the president of the French Academy of Painting. Many will remember this exquisite painting of a child shewn here last spring.  
" See how from far upon the eastern road  
The star-led wizards haste with odours sweet."  
Lent by Messrs. Boussod, Valadon & Co.

- 32 Mors Janua Vitæ. (Death the Gate of Life.)  
*Painted by Sir Noel Paton, engraved by W. H. Simmons*  
 An allegory of the attitude of the human soul in the presence of Death disclosing Eternal Life after the earthly struggle. To the young warrior as he prays, the gate of Death is shown to be the entrance to Life.  
 Lent by Messrs. Henry Graves & Co., Pall Mall.
- 33 Adoration of the Shepherds *After a painting by Bouguereau*  
 "The babe lies yet in smiling infancy,  
 That on the bitter cross  
 Must redeem our loss,  
 So both himself and us to glorify."  
 Lent by Messrs. Boussod, Valadon & Co.
- 34 Two Donkeys on a Common  
 Lent by Mrs. William Playfair.
- 35 The Meeting of Dante and Beatrice *Etching after H. Holiday*  
 A soul that abides most loving yet most withholding,  
 Least unfeeling though calm, self-contained yet most unselfish,  
 Renders help and accepts it, a man among men that are brothers  
 Views, not plucks the beauty, adores, and demands no embracing,  
 So in its peaceful passage whatever is lovely and gracious  
 Still without seizing or spoiling, itself in itself reproducing.  
 Lent by Miss K. E. Dixon.
- 36 L'homme aux sceaux *Etching by Rembrandt van Rhy*  
 Lent by Thomas Okey, Esq.
- 37 The Waning of the Honeymoon  
 Lent by Mrs. William Playfair.
- 38 David conquering Goliath *Engraving in chiaroscuro by Ugo da Carpi, after Raphael*  
 Lent by Challoner W. Chute, Esq.
- 39 Two Sheets from a set representing the manners and customs of the Turks *Engraved on Wood by Pieter Coeck van Alort*  
 Lent by Mrs. Alexander Campbell-Johnston.
- 40-3 The Twelve Kings of Israel *A set of four Engravings by Lucas van Leyden*  
 Lent by Mrs. Alexander Campbell-Johnston.

- 44 The God Mars *Hendrik Goltzius.*  
 (Chiaroscuro, from the artist's own design; printed with four blocks.)  
 Mars was the Roman God of war.  
 Goltzius was an eminent engraver on wood and copper in the Netherlands, in the latter half of the 16th century.  
 Lent by the British Museum.
- 45 Diogenes with the plucked fowl *Engraving in chiaroscuro by Ugo da Carpi, after Parmegiano*  
 Printed from four blocks.  
 Diogenes is said to have plucked a fowl and sent it to Plato, who had defined man as a two-legged animal without feathers.  
 Lent by Challoner W. Chute, Esq.
- The following six woodcuts are interesting as early examples of printing from more than one block. The outlines of the picture are engraved on one block of wood and printed on a sheet of paper, the shades are printed on one or more other blocks, and the sheet of paper is printed on by each block in turn. It is called printing in chiaroscuro, an Italian word meaning light and shade.
- 46 Love, Error, Ignorance and Dogma, binding Virtue *Engraving in chiaroscuro by Andrea Andreani, of Mantua, after Jacopo Ligozzi*  
 Printed from three blocks.  
 Lent by Challoner W. Chute, Esq.
- 47 Entombment of Christ  
*After Raffaello da Reggio by Andrea Andreani*  
 (Chiaroscuro, printed with four blocks.)  
 Lent by the British Museum.
- 48 An Allegory *After Jacopo Ligozzi by Andrea Andreani*  
 Virtue assailed by Love, Error, Ignorance and Conceit. (Chiaroscuro, printed with four blocks.)  
 Andreani was an Italian engraver on wood, who brought the method of chiaroscuro shewn in these specimens to a high pitch of excellence.  
 Lent by the British Museum.
- 49 The Martyrdom of St. Peter and St. Paul *Engraving in chiaroscuro by Antonio da Trento, after Parmegiano*  
 Printed from three blocks.  
 Lent by Challoner W. Chute, Esq.
- 50 A pair to No. 38.  
 Lent by Mrs. Campbell-Johnston.

- 51 The Israelites bringing their offerings to Moses for the building of the Tabernacle *By Elisha Kirkhall after Pietro da Cortona*

Chiaroscuro, printed from 4 blocks. See the note prefixed to the engravings lent by Challoner W. Chute, Esq.

Lent by the Trustees of the British Museum.

- 52 Virgin and Child *Engraving in chiaroscuro by Bartolomeo Coriolano, of Bologna, after Guido*

Printed from three blocks.

Lent by Challoner W. Chute, Esq.

- 53 Fortune scattering her favours broadcast *Engraving in outline after Guido; School of Coriolano*

A print from the first of a set of blocks designed to produce a picture in chiaroscuro. It was taken to try the effect of, or as it is technically called, to prove that particular block.

Lent by Challoner W. Chute, Esq.

- 54 Saint Anthony tormented by Demons (Woodcut) *Lucas Cranach*

St. Anthony resisted every temptation to interrupt the severe course of his theological study and meditation, till the devil came to him in the caressing form of a beautiful woman.

Lent by the British Museum.

- 55 The Repose in Egypt *Engraved by Christoph Jegher to a design by Rubens*

St. John and two angels with a lamb in the foreground. (Chiaroscuro, printed with three blocks.)

Lent by the British Museum.

- 56 The Vision of St. Augustine (Woodcut) *Hans Burgkmair*

Mrs. Jameson ("Sacred and Legendary Art") explains the subject:—"He tells us that while busied in writing his discourse on the Trinity, he wandered along the sea-shore lost in meditation. Suddenly he beheld a child (the Infant Christ), who, having dug a hole in the sand, appeared to be bringing water from the sea to fill it. Augustine enquired what was the object of his task? He replied, that he intended to empty into this cavity all the waters of the great deep. "Impossible," exclaimed Augustine. "Not more impossible," replied the child, "than for thee, O Augustine! to explain the mystery on which thou art now meditating!"

Lent by the British Museum.

- 57 The Holy Family (Woodcut)

*Albrecht Dürer [1471-1528.]*

St. Anne receiving the Infant Saviour from the arms of her daughter the Virgin Mary. The Virgin's father, St. Joachim, stands on the left.

Dürer was the most famous engraver of the Middle Ages.

Lent by the British Museum.

- 58 Illustrations to Bunyan's "Pilgrim's Progress" (copper-plate etchings) *William Strang*

The story of the "Pilgrim's Progress," written by the Bedford tinker, tells how a man has to travel through peril and temptation from the City of Destruction (sin) to the Celestial City. Christian, with the burden of sin on his back, meets in his misery one who directs him to the wicket gate. Through the slough of despond he struggles, and passing through the gate reaches the spot where, in a solitary place, a cross stands. Gazing upon this Cross till the springs of his eyes gush with water, his burden is tossed from off his back, and so he goes on his way. We next meet him, clothed now in the armour which piety and her friends have given him at the Palace Beautiful, engaged in his terrible struggle with Apollyon in the Valley of Humiliation. From this he passes to the Temptation in the Valley of the Shadow of Death, and lastly we see him lying in the Cell of Doubting Castle, where Giant Despair has locked him up with his Companion Hopeful, when they strayed out of the right way.

The remaining pictures are from the Second Part of Bunyan's book, which describes the journey of Christian's wife and children with their friend Mercy. Mercy lying at the Wicket Gate, and the man with the muck rake are perhaps the most touching of these.

The Artist has rightly pictured Bunyan's hero as a man of Roundhead Type. It was the men who had fought and freed themselves, who were able to fight and free England.

Lent by the Artist.

- 59 "The Butter Tower" Rouen *After J. C. Dibdin by Ralph Percy*

The south-west tower of the cathedral, so called because built with the money paid to the priests for permission to eat butter during Lent.

Lent by Messrs. Gladwell Brothers.

- 60 "Somerleyton" *After Parsons Norman, by Ralph Piercy*

Lent by Messrs. Gladwell Bros.

- 61 "Abbeville Cathedral" *After J. C. Dibdin, by Ralph Piercy*

This picture is a view of the tower of the Abbey Church of St. Requier from the west.

Lent by Messrs. Gladwell Brothers.

- 62 "After Rain" *Original etching by Henry Church Fox*  
Lent by Messrs. Gladwell Bros.

- 63 The Prodigal Son *Etching by Rembrandt van Rhyu*  
"This my son was dead and is alive again."

Lent by R. G. Tatton, Esq.

- 64 The raising of Lazarus *Etching by Rembrandt van Rhyn*

"Lazarus! come forth."

The play of light round Christ's head brings out the central figures and gives them the first place in our eye as in our minds.

Lent by R. G. Tatton, Esq.

- 65 Abraham's Sacrifice *Etching by Rembrandt van Rhyn*

"Lay not thy hand upon the lad."

Rembrandt was born at Leyden in 1607, and died at Amsterdam in 1669.

Lent by R. G. Tatton, Esq.

- 66 L'abside de Notre Dame *Etching by Charles Meryon*

The last rays of the evening sun are fading over Paris, the evening breeze is rising and the birds are on their way to roost.

"The work of Méryon is marked by the strangest and most novel union of sobriety of manner with depth of poetical feeling. The most accomplished architectural etcher, not only of France but of the world, it is yet the mental quality of his work, far more than his manual dexterity, which is the secret of his inexhaustible charm. Beyond the actual buildings, which he drew, there are suggestions of long and lonely meditations on life and nature, time and space, and the bewildering abysses of immensity."

Lent by R. G. Tatton, Esq.

- 67 Martin Luther *Engraving by Daniel Hopper*  
"Our Luther's bodily form may perish,  
His Christian spirit will never die."

Lent by R. G. Tatton, Esq.

- 68 St. Christopher *Engraving by Albert Durer*  
"My name is Christopher for I have borne Christ."

Lent by R. G. Tatton, Esq.

The Sudarium of St. Veronica, displayed by two Angels *Engraving by Albert Durer*

It is an ancient tradition that when our Saviour was on his way to Calvary, bearing his cross, he passed by the door of a compassionate woman, who, beholding the drops of sweat upon his brow, wiped his face with a napkin, and the features of Christ remained impressed upon the linen. To this image is given the name of "Vera Eikon,"—the true image.

Lent by R. G. Tatton, Esq.

- 69 Head of an old man  
Portrait of the artist  
The offering of Tobias  
(Flight of the evil spirit.)  
The Flight into Egypt

*Etchings by Rembrandt van Rhyn*

Lent by R. G. Tatton, Esq.

- 70 St. Jerome *Engraving by Albert Durer*

One of the Fathers of the Western Church, always accompanied in legendary art by a lion.

The room of the kindly student who translated the Bible into Latin. Notice how his love of animals is suggested by his pets, his industry, his devotion, his neatness, by the details of the room and the attitude of the owner.

Lent by R. G. Tatton, Esq.

- 71 A Sea Piece *By George Sheffield*

Lent by R. G. Tatton, Esq.

- 72 "Returning to the Fold." *After Lérolle by Oudart*

Lent by Messrs. Gladwell Bros.

- 73 Mannasseh-Ben-Israel *Etching by Rembrandt van Rhyn*

Lent by R. G. Tatton, Esq.

- 74 Moonlight *By George Sheffield*

Lent by R. G. Tatton, Esq.

- 75 Old man in a cleft cap *Etching by Rembrandt van Rhyn*

Lent by R. G. Tatton, Esq.

- 76 Melencolia *Engraving by Albert Durer*

"Yet is his strength labour and sorrow,—

Yes, but labour and sorrow are his strength."

Lent by R. G. Tatton, Esq.

- 77 Portrait of the Sultana Verhenas *By Melchior Lorich (flourished 1545 to 1585)*

This artist was a great traveller, and among other places visited Constantinople bringing back various sketches and designs which were afterwards engraved on wood.

Lent by Mr. William Walker.

- 78 Tiziano Vecelli (Titian), portrait of the Painter *Engraved by Manuel after the picture in the Uffizi Gallery at Florence*

Titian, the great Venetian painter, was born at Cadore in 1477, and died at Venice of the plague in 1576.

Lent by R. G. Tatton, Esq.

- 79 Hercules destroying Discord (Woodcut) *Christoph Jeger*

In Greek and Roman legends Hercules was the personification of strength and courage.

Lent by the British Museum.

- 80 Head of a Man *Drawn and engraved by Daniel Somerville in 1820, at Edinburgh*

This is a remarkable and scarce woodcut of the early part of the present century and seems highly representative of the best capabilities of the art.

Lent by Mr. William Walker.

81 Albert Dürer, portrait of the Painter *Engraved by F. Forster, after the picture in the Gallery at Munich*

Albert Durer was the third of eighteen children who were born to the worthy goldsmith, Albert Durer the elder, most of whom died in infancy. His birth took place on May 21, 1471, and Anton Koburger, the celebrated printer, was his godfather. "When I had learnt to read and write" says Durer, in a brief family chronicle of his own compiling, "my father took me from school and taught me the goldsmith's work. But," he continues "my inclination carried me more towards painting." Therefore his father, giving in to his desire, bound him apprentice in 1486 to the best Nuremberg painter of his time, Michel Wohlgemut, to serve with him for three years. "During this time" writes Durer "God gave me diligence so that I learnt well." Durer married a bad wife; "she so gnawed into his heart that he went from hence the quicker" and so she took payment for the dower of two hundred florins she brought with her. This greatest of German painters escaped from his nagging wife by dying in 1528.

Lent by R. G. Tatton, Esq.

87 "Atalanta's Race" *Engraved by Jonbert, after E. J. Poynter, R.A.*

Atalanta was a daughter of a king of Bœotia, and being wonderfully fair, suitors came from all parts of Greece to woo her. She made it a condition of her marriage that she should be beaten by the suitor in the foot race, if he failed he should lose his life. Many failed and paid the penalty, but at length, a youth named Melanion obtained from Aphrodite three apples of gold from the gardens of the Hesperides, and as he ran he dropped them one by one, and Atalanta stopped in her race to pick them up. So Melanion won the race, and the fair Atalanta for his bride.

Lent by Fine Art Society.

88 The Woman of Samaria *Painted by Henry Tidey, engraved by Thomas Sherratt*

"Come, see a man, which told me all things that ever I did: is not this the Christ?" (John iv. 29.)

Lent by the Engraver.

89 Elijah, Ahab and Jezebel in the Vineyard of Naboth, the Jezreelite *Painted by J. M. Rooke engraved by Thomas Sherratt*

"And the Word of the Lord came to Elijah the Tishbite, saying, Arise, go down to meet Ahab, King of Israel, which is in Samaria: behold he is in the vineyard of Naboth, whither he is gone down to possess it. And thou shalt speak unto him, saying; Thus saith the Lord, Hast thou killed, and also taken possession? In the place where dogs licked the blood of Naboth, shall dogs lick thy blood, even thine."

Lent by the Engraver.

90-101 The Triumph of Maximilian

These twelve frames form part of a series of wood cuts drawn and designed by Hans Burgkmair in honour of Maximilian I., Holy Roman Emperor, A.D. 1516-1519, by Hans Franck, Lieftrinck, Josse de Necker, Hans Schaufleen and others. The series was intended to extend over 200 cuts, but owing to the death of Maximilian in 1519, was never completed. The inscriptions which were to have been cut on the frames, ribbons and banners, exist in manuscript, having been dictated by the Emperor to his Secretary, Marc Freitzsaurwein, in 1512. Forty of the blocks were preserved at Ambras in the Tyrol, and 95 were found at the Jesuits College at Gratz, in Styria. In 1779 both sets were placed in the Imperial library at Vienna. These were printed from and published in 1796, in the actual state of the blocks, the only alteration being that the large spaces in the banners and ribbons left for the inscriptions to be cut, were entirely removed so as to prevent the disfigurement of the impression by large dead black spaces. Of the 135 cuts which now are in existence, 20 are here shewn.

172.—"Fifes and drums." No. 4.

INSCRIPTION.—I, Anthony of Dornstätten, have played the fife in many great battles and many contests for the valiant Emperor Maximilian, and therefore I have the honour to appear in this triumph.

"Falconry." No. 5.

INSCRIPTION.—I, Jean Tenschel, Master Falconer, have perfected the art of falconry, so that the Emperor could enjoy the same summer and winter.

173.—"Stag Hunting." Nos. 9, 10.

INSCRIPTION.—I, Conrad de Rot, have organized the sport of hunting the stag according to the instructions of the Emperor, so as to procure much pleasure for all engaged in the pursuit.

"Boar Hunting."—No. 11, 12.

INSCRIPTION.—I, Guillaume de Greysen, Master Huntsman, following the advice of the Emperor, have arranged the sport in the most effective manner.

174.—"Bear Hunting." Nos. 13, 14.

INSCRIPTION.—I, Theobade de Schlandersberg, have arranged the dangerous sport of bear hunting according to the instructions of the Emperor in a novel and strange manner.

"Household Officers." Nos. 15, 16.

No. 15 is Eberbach, Vice-Marshal, heading the five chief officials.

The Butler, with the Cup.

The Cook, with the Ladle.

The Barber, with the Razor.

The Tailor, with the Scissors.

The Shoemaker, with his Last.



175.—No. 20.

Music of flageolets, trombones, and cromorns, with Neysh eading with trombone.

176.—No. 31.

Pierre d'Alentians on horseback and with gold mask, arranged the masks from the orders of the Emperor in a diverting manner.

177.—No. 32.

Group of masks after the Spanish manner, with masks open or slashed, and flying shoulder pieces, bearing torches, and in rich Court dresses.

178, 179.—Nos. 80, 82, 83.

High officials bearing banners with the heraldic devices of the countries subject to the Emperor.

180 &amp; 181.—Nos. 92 &amp; 93.

Statues of Kings in feudal subjection or in alliance with the Emperor Maximilian.

Names—Albert, King of the Romans.

Ladislaus, King of Hungary and Bohemia.

Ferdinand, King of Spain.

Leopold, the Holy, Margrave of Austria.

Sigismund, Archduke of Austria.

Charles, Duke of Burgundy.

182.—No. 98.

Military Band of the Empire.

183.—No. 103.

Heralds with their wands of office.

102 A Tournament (Woodcut) *Lucas Cranach*

Cranach was a famous German painter and engraver at the beginning of the 16th century.

Lent by the British Museum.

103 Three Monkeys imitating the group of the Laocoon; a caricature *Engraved on wood probably by Boldrini, from a drawing by Titian*

The original group, which is in the Vatican at Rome, is regarded as one of the finest pieces of ancient sculpture that have been handed down to modern times. It represents Laocoon, Priest of Poseidon the sea-god, and his two sons, being crushed to death by a serpent which the god had sent to punish them for insult put upon him.

Lent by Mrs. Alexander Campbell-Johnston.

104 The Rhinoceros *By Albert Dürer*

This animal, at that period comparatively unknown in Europe, was brought from the East to Lisbon in the year 1515, and presented by King Emmanuel to the Emperor Maximilian the First, celebrated for his extended dominions, his various accomplishments and his generous patronage of the fine arts.

Lent William Walker, Esq.

105 The Infant Christ and St. John *Designed by Rubens engraved by Jegher, see No.*

On this print will be seen the engravers initials and also a cutting knife, a mark occasionally to be found on ancient wood-cuts, and indicating that the initials accompanying were those of the actual cutter of the wood-block.

Lent by William Walker, Esq.

106 The Garden of Love

Designed by Peter Paul Rubens, who also painted a picture of more extended composition. The present woodcut was cut by Christopher Jegher, about 1620 to 1630, and was first published by Rubens himself; after Rubens' death Jegher bought the blocks and printed a second edition, necessarily inferior in depth of colour and sharpness.

Lent by William Walker, Esq.

107 Christ bearing His Cross *By Albert Dürer, born 1471, died 1528*

One of a set of 12 pictures called the Large Passion, to distinguish them from a smaller set of 37, known as the Little Passion. This is an early impression printed before the letter-press was added on the back.

Lent by William Walker, Esq.

108 Emblematical Device representing the Holy Roman Empire with its Allies

This device is one of the most elaborate of the various woodcuts contained in the Chronicle of Cologne, printed in 1499, a chronicle of considerable interest as one of the authorities quoted in regard to the invention of printing. The device is roughly coloured by hand according to the custom of the period with early woodcuts. It contains on the outstretched eagle wings the arms of the various states forming the Holy Roman Empire with its allies, among which will be seen those of England, Scotland and France, the spiritual electors of Mayence, Cologne and Treves, the temporal electors of Saxony and Brandenburg, Dukes, Margraves, Landgraves, Burgraves, Counts and Knights of their respective states or cities, and various other free cities and districts, but all connected with or forming part of the Empire, which acknowledged as its supreme Lord for Government, Freedom and Protection, Christ, here shown on the Cross in the centre of the body of the Eagle, with the motto above, "Like as an Eagle spreadeth abroad her wings over the nest of her young," &c.

Lent by William Walker, Esq.

- 109 The Lazy Groom *By Hans Baldung called Grün,  
born 1470-6, died 1552*

The Groom is shewn fast asleep, the horse looking apparently with astonishment at his neglectful keeper; the figure on the right holding a flaming torch and looking through the window is that of a witch or sorceress.

Lent by William Walker, Esq.

- 110 Germania *Photographs from the original drawing by  
Prof. Schilling*

A colossal bronze statue erected by the Germans at the Unterwald, on the bank of the Rhine, to commemorate their victory over the French in the war of 1870. A female figure holding an imperial crown, emblematic of the German Empire.

"France, with a sort of judicial blindness, chose the most frivolous pretexts and did her best to make the war she had declared against Prussia, with so light a heart, a national war, in which all Germany felt its interests and feelings involved. This it at once became. Seldom has such a national rising been seen—so swift, so universal, so enthusiastic, sweeping away in a moment the heartburnings of liberals and feudals in Prussia, the jealousies of North and South Germans, of Protestants and Catholics. Every citizen, every soldier, felt that this struggle was a struggle for the greatness and freedom of the nation; and the unbroken career of victory which carried the German arms over the east and centre of France, and placed them at last triumphant in the capital of their foes, proved, in the truest sense, what strength there is in a righteous cause. For it was, even more than the admirable organization of their armies, the skill of their generals, the corruption and weakness of the Buonapartist court; it was the passionate ardour of the whole German people, who felt that, at last, a crisis had come when every motive called on them to put forth their utmost efforts, when the cause of patriotism and the cause of justice were absolutely the same, that gave them that courage and devotion, that self-control, even in the moment of victory, to which European history scarcely supplies a parallel. Never before, for centuries, had the whole people felt and acted so completely as one. All saw that the time had now come to give this practically realized unity its formal political expression; nor was there a doubt as to what that form should be. The imperial name under which Germany had won her first glories in the great days of the middle ages, was that to which the sentiment of the nation turned; and it had the advantage of sparing the susceptibilities of the sovereigns whose loyal adherence to the national cause had given them a better claim on the regard of their subjects than most of them had before possessed. By a strange caprice of fate, it was in a hall of the palace of Versailles, which the arch enemy of Germany had reared, that the first of the German potentates offered to the King of Prussia, in the name of princes and peoples, that imperial crown which his brother had refused in 1849."

111

This represents the departure of the German soldiers. The recruit is leaving his parents, the soldier is parting from his bride, and the veteran bids farewell to his wife and children; all called to the defence of their country.

112

The return of the troops after the victory. The soldiers crowned with laurel, emblem of victory, are welcomed by the German women.

113 Hiems

*Woodcut by Selwyn Image*

(Proof of the Woodcut being printed here).

Lent by the Artist.

114 Parable of the Lost Piece of Money *Drawn by  
Sir J. E. Millais, R.A., engraved by W. H.  
Simmons*

"What woman having ten pieces of silver, if she lose one piece, doth not light a candle, and sweep the house, and seek diligently till she find it? And when she hath found it, she calleth her friends and her neighbours together, saying, Rejoice with me, for I have found the piece which I had lost."

Lent by Messrs. Henry Graves & Co., Pall Mall.

115 The Proscribed Royalist *Painted by Sir J. E.  
Millais, R.A., Engraved by W. H. Simmons*

After the victory of Oliver Cromwell, many of the partizans of Charles I. were obliged to hide for their lives. This one is being secretly assisted by a lady, who, as her dress shows, belongs to the opposite party, the Puritans.

Lent by Messrs. Henry Graves & Co., Pall Mall.

116 Remnant of an Army *Engraving by J. J. Chant,  
after Lady Butler*

A scene from the first Afghan war, 1842. The English Army at Cabul had surrendered, and in return for ignominious conditions, were promised a safe conduct. The army set out from Cabul, four thousand strong, but was treacherously murdered or made captive by the way. "One man alone reached Jellalabad. Literally, one man—Dr. Brydon—came to Jellalabad out of a warring host which had numbered in all some 16,000 when it set out on its march. The curious eye will search through history or fiction, in vain, for any picture more thrilling with the suggestion of an awful catastrophe than that of this solitary survivor, faint and reeling on his jaded horse, as he appeared under the walls of Jellalabad to bear the tidings of our Thermopylæ of pain and shame."—(*Justin McCarthy*: History of our own Times.)

A picture of defeat, weariness, failure; a heart-broken man, a body-broken beast. These form one side of every battle. The Afghans who won are going to their comrades triumphant and glorious. The Englishman who has lost returns as we see him. The pride of victory means also the humiliation of defeat.

Lent by the Fine Art Society."

- 117 Gethsemane *Painted by J. Cuthbert, engraved by R. Josey in mezzotint and etching*

"When Jesus had spoken these words he went forth with his disciples over the brook Cedron, where there was a garden, into the which he entered and his disciples."

Lent by Arthur Lucas, Esq., 31, New Bond Street.

- 118 Love's Messenger *Painted by E. Sherard Kennedy, Engraved by George Zobel*

Lent by Messrs. Henry Graves & Co., Pall Mall.

- 119 Partners *Engraving by G. J. Stodart, after G. B. O'Neill*

Lent by Messrs. Arthur Tooth & Co.

- 120 After the Battle. *Painted by Lady Butler, (Elizabeth Thompson), engraved by Richard Josey.*

The excitement of the battle is over. The leader has time to count the cost of victory as he rides slowly from the field followed by the wounded, leaving the dead behind them on the way. Every face is a text on the horrors of war. Pain, fatigue, death, the havoc wrought by evil passion, the misery that awaits the loving ones at home who have sacrificed their dearest to their country, all are here. The grey sky and the flock of greedy hovering birds add to the picture of gloomy desolation.

Lent by Messrs. Henry Graves & Co., Pall Mall.

- 121 The Roll Call *Engraving by F. Stacpoole, A.R.A., after Lady Butler*

After an engagement at the Alma, in which the regiment has suffered great loss, the names are being called over, and the men, who are left alive, make an effort to answer their names in spite of their wounds.

After the Battle, the soldiers are formed up to answer to their names. The Guards have done their duty and are ready to do it again. Though worn by pain with the frenzy of fighting on them, still they keep grim silence.

The Colonel, full of compassion for his suffering men, rides slowly by. The carrion crows hovering around are waiting for their ghastly prey.

Lent by The Fine Art Society.

- 122 Quatre Bras *Engraving by F. Stacpoole, A.R.A., after Lady Butler*

The second battle in the campaign against Napoleon in 1815, which ended in Waterloo. A mistake made after this fight by Grouchy, the French General, enabled Wellington to hold his position in the great battle which followed.

Here the English made their first stand against Napoleon, before the final stand at Waterloo. Notice the different expressions of the soldiers' faces, the courage of ignorance in the faces of the Militia lads summoned from the farm and the plough—the courage of experience in the faces of the veterans—and in all, the discipline and dogged English pluck which keeps them standing firm at the post of duty.

Lent by the Fine Art Society.

- 123 Queen Victoria receiving the Sacrament after Coronation *Painted by C. R. Leslie, R.A., Engraved by Samuel Cousins*

The oath of fidelity to the Constitution is in the English Coronation Service followed by the newly crowned Sovereign receiving the Sacrament, as the most solemn form of declaration.

Lent by Messrs. Henry Graves & Co., Pall Mall.

- 124 Forward on, Forward on. *Engraving by J. B. Pratt, after T. Blinks*

Lent by Messrs. Arthur Tooth & Co.

- 125 Primrose day at the Zoo

Post-mortem enquiry into a political problem.

Lent by Messrs. Graves & Co.

- 126 You Dirty Doggie!

*After Arthur Dodd, engraved by C. A. Tomkins*

Lent by Messrs. Henry Graves & Co., Pall Mall.

- 127 The Shepherd's Prayer *Painted by Sir Edwin Landseer, R.A., Engraved by T. L. Atkinson*

"And thinks admitted to that equal sky,  
His faithful dog shall bear him company."

Lent by Messrs. Henry Graves & Co., Pall Mall.

- 128 Day-Dreams *Painted by A. Mac Lean, engraved in line by Chev. J. Ballin*

Lent by Arthur Lucas, Esq., 31, New Bond Street.

- 129 Friends or Foes *Photogravure of a painting by P. R. Morris, R.A.*

Children in Greenwich Park.

Lent by Messrs. Bousso, Valadon & Co.

- 130 Pomona *Engraved by S. Cousins, after Sir. J. E. Millais, R.A.*

The Greek goddess of fruit and personification of plenty and ripeness.

Lent by Messrs. Arthur Tooth & Co.

- 131 The Black Brunswicker *Painted by Sir J. E. Millais, R.A., engraved by T. L. Atkinson*

This picture represents a Black Brunswicker parting with his betrothed on the eve of the Waterloo campaign. The Black Brunswickers were a regiment that fought at Ligny and Waterloo. They had black uniforms, as being in mourning for their defeat by the French at Auerstädt in 1806.

Lent by Messrs. Henry Graves & Co., Pall Mall.

- 132 Love Birds *Engraving by T. L. Atkinson, after Sir J. E. Millais, R.A.*

Lent by Messrs. Arthur Tooth & Co.

- 133 Dolce-far-niente *Photogravure after C. E. Perugini*  
Idleness is bliss.

Lent by the Fine Art Society.

- 134 Music Lesson *Photogravure after Sir. F. Leighton, Bart., P.R.A.*

A wonderful study of drapery.

Lent by the Fine Art Society.

- 135 A Venetian Scene

Lent by Mr. S. N. Stockham.

- 135 Primrose Day at the Zoo  
*Painted by Arthur Dodd, Engraved by A. C. Allais*  
Lent by Messrs. Henry Graves & Co., Pall Mall.

- 136 Helen on the Walls of Troy *Painted by Sir Frederick Leighton, Engraved by R. Josey*

Helen was, according to the story that Homer tells, was the wife of Menelaus, King of Sparta, and the most beautiful woman of her time. She was carried off by Paris of Troy; Menelaus, Agamemnon, and the other Grecian chiefs sailed with an army to Troy to recover her, and so the famous Trojan war began.

"Was this the face that launched a thousand ships  
And burnt the topless towers of Ilium?  
Sweet Helen, make me immortal with a kiss.  
Her lips suck forth my soul, see where it flies!  
Come Helen, come, give me my soul again;  
Here will I dwell, for Heaven is in these lips,  
And all is dross that is not Helena.

I will be Paris and for love of thee,  
Instead of Troy shall Wertenberg be sacked:  
And I will combat with weak Menelaus,  
And wear thy colours on my plumed crest;  
Yea, I will wound Achilles in the heel  
And then return to Helen for a kiss."

*Faustus' Vision of Helen (Marlowe.)*

Lent by Messrs. Henry Graves & Co., Pall Mall.

- 137 Thisbe *Painted by Edwin Long, R.A., engraved in line by G. Bertinot*

"An envious wall the Babylonian maid  
From Pyramus her gentle lover stayed.  
Yet here a tiny chink none else had seen  
Sufficed to bear Love's messages between.  
They kissed its stony mouth like lovers true,  
But neither side would let the kisses through."

Lent by Arthur Lucas, Esq., 31, New Bond Street.

- 138 The Dog's Home *Painted by Walter Hunt, Engraved by A. C. Allais*

Lent by Messrs. Henry Graves & Co., Pall Mall.

- 139 The Stump Orator *Painted by Samuel Carter, Engraved by J. Cotter Webb*

Lent by Messrs. Henry Graves & Co., Pall Mall.

- 140 Street corner in Rotterdam *By W. H. Margetson*  
Sketch in pen and ink. Beneath, in same frame, is a reduced reproduction.

Lent by the Artist.

- 141 Faust *Original drawing made for the programme of the representation of Goethe's "Faust" at the Lyceum Theatre, by W. H. Margetson*

The legend of Faust, which was known for centuries before Goethe put it in his famous play, tells of a man, who by neglecting the joys of life for the pursuit of knowledge, arrived in his old age at such learning, that he could even summon the powers of darkness at his will. He found however, that this gave him small satisfaction compared with the pleasures which he had forsworn. While he was in this mood, the Devil (called in the play Mephistopheles) appeared to him, and offered to make him young again, if he would give his soul in return. Faust agreed to the bargain. In the present picture, the moment of the transformation is approaching, and Faust is being urged by Mephistopheles to drink the potion which stands in a cauldron on the floor, guarded by devils in the form of apes.

Lent by the Artist.

- 142 Fisher Boats off Scheveningen, Holland By  
W. H. Margetson

Lent by the Artist.

Reduced facsimile copy of 124 Obtained by  
Photography

Lent by W. H. Margetson.

Drawings by John Leech

John Leech (1817–1864) was educated at Charterhouse from 1825 to 1832, and was contemporary at the school with W. M. Thackeray. He studied medicine after leaving school, but his talent for drawing asserting itself unmistakably, he abandoned the medical profession. He became a contributor to *Punch* in its early years, and continued on the staff till his death. He also illustrated many books for Douglas Jerrold, Dickens, Surtees, Barham, &c., &c. His practice was to throw off his first idea in pencil (he rarely used ink) on ordinary drawing paper (see frame No. 2). These drawings, executed with great rapidity and freedom, were then traced on vegetable paper for transference to the wood block (photography not being then in use for this purpose), on which a most careful and beautiful pencil drawing was completed, which afterwards disappeared under the hands of the wood-cutter. The series from the "Comic History of England" are all of them his *tracings* for transfer. They were never intended to be seen or kept, and were most of them rescued from his waste-paper basket; they are, therefore, extremely slight, and do not pretend to be finished drawings. Indeed, remembering what they are, it is remarkable that they should possess the extraordinary refinement and delicacy of outline which so many of them show, and which was seldom re-produced in the vigorous but unrefined woodcuts published from them. In frame No. 242 will be found instances of his drawings in both the two first stages.

Lent by Charterhouse School and by L. Davies, Esq.

- 143 Interviewing the Member. Etching by E. E. Deblois  
after E. Nicol, A.R.A.

A stormy scene between a Member of Parliament and his constituents.

Lent by Messrs. Arthur Tooth & Co.

- 144 A Highland Ford Painted by John Smart, R.S.A.,  
etched by C. O. Murray

Lent by Arthur Lucas, Esq., 31, New Bond Street.

- 145 Cilgerran Castle, Pembrokehire. Original etching by  
Stanley Berkeley

"The splendour falls on castle walls,  
And hoary summits famed in story,  
The long light shakes across the lakes,  
And the wild cataract leaps in glory."

Lent by Arthur Lucas, Esq., 31, New Bond Street.

- 146 "The daylight dies, the sun is sinking fast."  
Painted by R. Halfnight, etched by Edmund W.  
Evans

Lent by Arthur Lucas, Esq., 31, New Bond Street.

- 147 Summer Rain Painted by Vicat Cole, R.A., etched  
by M. E. Morris

Lent by Arthur Lucas, Esq., 31, New Bond Street.

- 148 "Solemn and silent everywhere:  
Nature with folded hands seemed there,  
Kneeling at her evening prayer."—*Longfellow.*  
Painted by J. Horace Hooper, etched by Edmund  
W. Evans

Lent by Arthur Lucas, Esq., 31, New Bond Street.

- 149 Etching by E. W. Evans After R. Halfnight

- 150 "Littleton-on-Thames" Original etching by Henry  
Church Fox

The following engravings, lent by Messrs. Cassell & Co., are executed as follows:—The picture is drawn on paper, then photographed on to a wood block, made of very hard box wood, which is then cut, from which specimens shown in the room are printed.

Before photography was used the pictures were drawn on the wood direct and then cut, in this way many beautiful drawings by the late Fred. Walker, Cecil Lawson, Sir John Gilbert, Sir John Millais and others, have been lost.

Lent by Messrs. Gladwell Bros.

- 151 Oliver Cromwell Etching by Walter, after a contem-  
porary miniature now in the possession of the Duke of  
Buccleuch

"Cromwell, our chief of men, who, through a cloud,  
Not of war only, but detractions rude,  
Guided by faith and matchless fortitude,  
To peace and truth thy glorious way hath plough'd."

Lent by R. G. Tatton, Esq.

- 152 Elixir of Love *Etching by R. W. Macbeth after  
J. G. Pinwell*

The Quack Doctor is a familiar figure—the artist shows us a mediæval quack who professes to cure the pangs of the heart. He stands by the market cross selling his elixir of life, which gives to its possessor eternal youth. The artist has, however, suggested that the true elixir of life is Love. We see in the faces how love keeps the heart young, even in the aged; and how old and sad are the looks of the unloved and the unloving, even when they are children.

Lent by Messrs. Arthur Tooth & Co.

- 153 "Wroxham Broad" *After Parsons Norman, by  
Ralph Piercy*

The vast stretches of water and marshy land in the East of England, are locally called Broads. Here Hereward the Wake and the Saxons made their last stand against the conquering Normans.

Lent by Messrs. Gladwell Bros.

- 154 Rorke's Drift *Engraving by Leopold Flameny, after  
A. de Neuville*

A gallant defence of a redoubt made of biscuit boxes and mealy bags during the Zulu War.

Lent by the Fine Art Society.

- 155 Delicacy *Photogravure in colours after E. Deschamps*  
Lent by Messrs. Boussod, Valadon & Co.

- 156 French Hussars *Photogravure in colours after  
E. Detaille*

Lent by Messrs. Boussod, Valadon & Co.

- 157 Imaginary Illness *Photogravure in colours after  
Spindon*

Lent by Messrs. Boussod, Valadon & Co.

- 158 Soubrette *Photogravure in colours after Madrazo*  
French equivalent for a waiting maid.

Lent by Messrs. Boussod, Valadon & Co.

- 159 The Young Shepherdess. *Photogravure in colours  
after Chialiva*

Lent by Messrs. Boussod, Valadon & Co.

- 160 The Mirror. *Photogravure in colours after De Beaumont*  
Lent by Messrs. Boussod, Valadon & Co.

- 161 The Parrot. *Photogravure in colours after De Beaumont*  
Lent by Messrs. Boussod, Valadon & Co.

- 162 Pierrette *Photogravure in colours after Madrazo*  
French equivalent for Columbine.  
Lent by Messrs. Boussod, Valadon & Co.

- 163 French Dragoon *Photogravure in colours after  
E. Detaille*

Lent by Messrs. Boussod, Valadon & Co.

- 164 An Early Meal *Photogravure in colours after  
E. Deschamps*

Lent by Messrs. Boussod, Valadon & Co.

- 165 A Stitch in Time *Photogravure in colours after Frère*  
Lent by Messrs. Boussod, Valadon & Co.

- 166 For the Safety of the Public  
Lent by Mrs. William Playfair.

- 167 The late German Emperor Frederick  
*1670 R. C. Woodville*

In command, Franco-German war, 1870, when only Crown Prince. He became Emperor in 1888, and died four months afterwards.

Lent by the proprietors of *The Illustrated London News*.

- 168 Cossacks of the Guard crossing River *By R. C.  
Woodville*

Russian irregular light cavalry, drawn from the half-savage Tartar tribes on the south-eastern frontier of Russia-in-Europe.

Lent by the Proprietors of the *Illustrated London News*

- 170 \*The Old Yew Tree, a landmark for Sailors  
*Original drawing by Alfred Parsons.*

\* Illustrations to R. D. Blackmore's novel "Springhaven."

Lent by the Artist.

- 171 A fight between two French Ships and one  
English Ship off the South Coast *Original  
drawing by Alfred Parsons*

Lent by the Artist.

- 172 Some Orchids. "Lady's Slippers."  
*Original drawing by Alfred Parsons*  
Lent by the Artist.
- 173 The Guild Chapel, or back of the Grammar  
School where Shakespeare was educated.  
Stratford-on-Avon.  
*Original drawing by Alfred Parsons*  
Lent by the Artist.
- 174 \*Cruisers in the Channel watching for French  
Ships  
*Original drawing by Alfred Parsons*  
Lent by the Artist.
- 175 A scene from Goldsmith's Play, "She stoops to  
conquer"  
*Drawn by E. A. Abbey*  
(See also the series in next room.)  
Lent by the Artist.
- 176 Soldiers exchanging fire  
*By R. C. Woodville*  
Lent by the proprietors of *The Illustrated London News*.
- 177 The Sitting Room at Osborne  
*Original Drawing by G. Durand*  
A scene of Her Majesty's home life at Osborne, Isle of Wight.  
Lent by the Proprietors of *The Graphic*.
- 178 Prussian Uhlans on Reconnaissance Duty  
*By R. C. Woodville*  
"The Germans on their side commenced the war by hurling  
over the frontier clouds of their light Uhlan Cavalry, who at  
once harassed the whole French line and screened the move-  
ments of their own commanders."  
Lent by the Proprietors of the *Illustrated London News*.
- 179 Boarding School. *Photogravure in colours after painting*  
*by Madcleine Lemaire*  
Lent by Messrs. Boussod, Valadon & Co.
- 180 "The end of his story"  
*By W. L. Wyllie*  
Proof impression from a woodblock.  
Lent by W. L. Wyllie, Esq.  
"A Dead City in Holland"  
*By W. L. Wyllie*  
Unfinished, etching on copperplate, proof.  
Lent by W. L. Wyllie, Esq.  
Etched copper-plate: steel-faced, with a first  
proof  
*By W. L. Wyllie*  
Lent by W. L. Wyllie, Esq.

- 181 'Appy' Ampstead  
*George Du Maurier*  
*Original drawing for Punch by*  
Lent by the Artist.
- Happy Thought  
*George Du Maurier*  
*Original drawing for Punch by*  
Lent by the Artist.
- A Social Diagnosis  
*George Du Maurier*  
*Original drawing for Punch by*  
Lent by the Artist.
- Social Agonies  
*George Du Maurier*  
*Original drawing for Punch by*  
Lent by the Artist.
- Wise in his Generation  
*Punch by George Du Maurier*  
*Original drawing for*  
Lent by the Artist.
- Window Studies  
*George Du Maurier*  
*Original drawing for Punch by*  
Lent by the Artist.
- 182-5 Drawings and reproductions  
*By Joseph Pennell*  
Lent by the Artist.
- 191-193 Three frames of drawings of the "Romaunt  
of the Rose"  
*By E. Burne-Jones*  
These pictures illustrate an early French allegorical poem,  
telling the story of the adventures of the poet in the garden of  
love. It was translated by Chaucer into English A.D. 1350.  
Lent by the Artist.
- 194-5 The Sirens Three  
*Drawing by Walter Crane*  
Lent by the Artist.
- 196-198  
*Original design with proofs for "Besom Makers,"*  
*Heywood Sumner*  
"The easiest way to make brooms is to steal them ready  
made."  
Lent by Artist.

- 199 Becky Sharp *Original drawing by F. Barnard*  
 Illustrating Thackeray's novel "Vanity Fair," in which she is the principal character. It is said that Thackeray exclaimed, "This is true fame," on hearing a ragged child point him out to her companion with the words, "That's Becky Sharp, that is!"  
 Lent by Messrs. Cassell & Co.
- 200 Captain Cuttle *Original drawing by F. Barnard*  
 Illustrating Dickens' novel "Dombey & Son." The favourite remark of the Captain, "Overhaul the catechism, when found make a note of," has passed into a proverb.  
 Lent by Messrs. Cassell & Co.
- # 201 The Little Sister *Original drawing by F. Barnard*  
 "Philip's" devoted nurse in Thackeray's story.  
 Lent by Messrs. Cassell & Co.
- 202 A Norwegian Wedding, (coming out of Church)  
*Original drawing by Mrs. Sparkes*  
 Lent by Messrs. Cassell & Co.
- 203 Ice-Yachting on the Delaware  
*Original Drawing by W. Wyllie*  
 In North America, where the winters are long and severe, it is a favourite pastime to sail over the ice-bound rivers on "ice-yachts," or boats fitted at the bottom with long iron runners. It is said that when the wind is strong, these boats attain the speed of 70 miles an hour.  
 Lent by the Proprietors of The Graphic.
- 204 Early Lessons *Original drawing by P. Tarrant*  
 Grandfather and young boy in an old courtyard.  
 Lent by Messrs. Cassell & Co.
- 205 Castle Building *Original drawing by W. Rainey*  
 Lent by Messrs. Cassell & Co.
- 205 The Round Tower, Windsor *Original drawing by Herbert Railton*  
 "The envy of every crowned head in Europe."  
 Lent by Messrs. Cassell & Co.

- 207 Her Sister, (a fancy drawing) *Original drawing by P. Tarrant*  
 Lent by Messrs. Cassell & Co.
- 208 "Possession is Nine parts of the Law" *Original drawing by W. B. Gardner*  
 Dog in kennel monkey on the top.
- 209 The Tenth Part  
 Monkey drives the dog off.  
 Lent by Messrs. Cassell & Co.
- 210 Strangers *Original drawing by A. F. Muckley*  
*205 10 10 10*  
 Lent by Messrs. Cassell & Co.
- 211 A Popular Winner. *Original Drawing by J. Charlton*  
 The Derby winner surrounded by a crowd, some admiring, others with long faces, inspecting their betting-books.  
 Lent by the Proprietors of The Graphic.
- 212 Concert at Brompton Hospital  
*Original Drawing by A. Hopkins*  
 The lady at the piano is the Princess of Wales.  
 Lent by the Proprietors of The Graphic.
- 213 Sword v. Lance *Original Drawing by J. Charlton*  
 A scene at the Military Tournament in the Agricultural Hall.  
 Lent by the Proprietors of The Graphic.
- 214 On the Great Pyramid, Egypt *By R. C. Woodville*  
 This pyramid was built by Cheops, King of Egypt, and was originally faced with polished porphyry which was taken away to build the City of Alexandria; one of the original blocks has been discovered in position at the base of the pyramid, having been covered up by the sand. There is a legend that on this pyramid was inscribed "I, Cheops, built this pyramid in 10 years, let him, who is greater than me destroy it in 100 years."  
 Lent by the Proprietors of the *Illustrated London News*.



- 215 Bob Cratchit *Original drawing by F. Barnard*  
Scrooge's clerk in "A Christmas Carol," by Charles Dickens.  
Lent by Messrs. Cassell & Co.
- 216 Betsy Trotwood *Original drawing by F. Barnard*  
"David Copperfield's" famous and eccentric aunt. One of Dickens' best characters.  
Lent by Messrs. Cassell & Co.
- 217 Major Dobbin, nursing Amelia's Child *Original drawing by F. Barnard*  
From Thackeray's novel, "Vanity Fair." A constant and patient but prosaic lover.  
Lent by Messrs. Cassell & Co.
- 218 Mr. Peggotty *Original drawing by F. Barnard*  
The Yarmouth boatman in "David Copperfield."  
Lent by Messrs. Cassell & Co.
- 219 Happy under Difficulties *Original drawing by W. Rainey*  
A lame boy bringing home a Christmas tree.  
Lent by Messrs. Cassell & Co.
- 220 At Cullercoats. A Sea View *Original drawing by R. Jobling*  
A few British soldiers hold the fort, a farm hastily fortified with biscuit boxes and mealey bags, against the whole might of the Zulu army, flushed by their victory at Isandhlana. The English never know how to be beaten.  
Lent by Messrs. Cassell & Co.
- 221 A Street Ballad. *Original drawing by W. J. Hennessey*  
A Italian woman and child.  
Lent by Messrs. Cassell & Co.
- 222 A Scene in the Irish Famine *Original drawing by H. Helmick*  
Lent by Messrs. Cassell & Co.
- 223 The Late Princess Alice reading "Ivanhoe" to the Prince Consort *Original drawing by Mary L. Gow, R.I.*  
Lent by Messrs. Cassell & Co.

- 224 At Play *Original drawing by W. Paget*  
Lent by Messrs. Cassell & Co.
- 225 The Wooing of the Princess Royal in the Highlands *Original drawing by M. L. Gow, R.I.*  
White heather incident. The late Emperor Frederick walking by side of mountain pony.  
A gift of white heather, rare in England, is said to bring good luck to both receiver and giver.  
Lent by Messrs. Cassell & Co.
- 226 Captain Costigan *Original drawing by F. Barnard*  
The kind-hearted and drunken old Irishman in "Pendennis," by Thackeray.  
Lent by Messrs. Cassell & Co.
- 227 Major Pendennis, at Club Window *Original drawing by F. Barnard*  
Illustrating Thackeray's novel "Pendennis." The model of an old-fashioned retired soldier.  
Lent by Messrs. Cassell & Co.
- 228 Labour of Love  
Child leading her blind father. The house in the background is a typical example of Gloucestershire domestic architecture of the sixteenth century.  
Lent by Sebastian Gates, Esq.
- 229 Gardener lighting his pipe  
A sketch on a Gloucestershire hill-side.  
Lent by Sebastian Gates, Esq.
- 230 Arthur, 1st Duke of Wellington  
"The statesman-warrior, moderate, resolute,  
Whole in himself, a common good,  
Mourn for the man of amplest influence,  
Yet clearest of ambitious crime,  
Our greatest yet with least pretence,  
Great in council and great in war,  
Foremost captain of his time,  
Rich in saving common sense,  
And, as the greatest only are,  
In his simplicity sublime."  
Lent by Mr. S. N. Stockham.

- 231 View of the Tower of London *Original drawing by Herbert Bailton*  
 "On London town and all its hoard  
 I keep my solemn watch and ward."—  
*(The Yeomen of the Guard.)*  
 Lent by Messrs. Cassell & Co.
- 232 Meeting of the Lyric Club *By R. C. Woodville*  
 Lent by the proprietors of *The Illustrated London News*.
- 233-4 Police Court Sketches  
*Original Drawing by T. Renouard*  
 Lent by the Proprietors of The Graphic.
- 235 Visit to the Harem at Morocco *By R. C. Woodville*  
 Lent by the proprietors of *The Illustrated London News*.
- 236 Interior of White Chapel, Tower of London  
*Original drawing by T. Fullerlove, R.T.*  
 A fine example of Norman architecture.  
 Lent by Messrs. Cassell & Co.
- 237 Sultan of Morocco *By R. C. Woodville*  
 Lent by the proprietors of *The Illustrated London News*.
- 238 Pig-Sticking in Morocco *By R. C. Woodville*  
 Hunting wild pigs on horseback with a lance is a favorite sport among Eastern nations and the English in India.  
 Lent by the Proprietors of the *Illustrated London News*.
- 239 Ibex Hunting in the Himalayas *By R. C. Woodville*  
 The Himalayas, a range of mountains on the northern frontier of our Indian Empire, contain the loftiest peaks in the world. The ibex or wild goat, one of the most difficult animals to approach, is a native of these mountains.  
 Lent by the Proprietors of the *Illustrated London News*.
- 240 Vineyard in California *By R. C. Woodville*  
 Lent by the proprietors of *The Illustrated London News*.
- 241 Grandmamma's Elopement  
*Original Drawing by F. C. Dollman*  
 Lent by the Proprietors of The Graphic

- 242-5 Illustrations to "The Old Curiosity Shop"  
*By Charles Green, R.I.*  
 These four frames represent characters and scenes in the most touching of all Dickens' stories. Much of the scene of the story is laid near here in Bevis Marks, where Sampson Brass had his office, and quarrelled with his famous sister Sally.  
 Lent by the Artist.
- 246 A London Rough. *Original drawing from the Graphic*  
*William Small, R.I.*  
 Lent by Charles Green, Esq.
- 247 Girl's Head, (a Study) *Original drawing by Mrs. Bach*  
 Lent by Messrs. Cassell & Co.
- 248 Watercress *Original drawing by Dorothy Tennant*  
 A London street scene.  
 Lent by Messrs. Cassell & Co.
- 249 A Ride *Original drawing by Dorothy Tennant*  
 A London street scene.  
 Lent by Messrs. Cassell & Co.
- 250 Drawings from the illustrated edition of Goldsmith's Comedy "She stoops to conquer"  
*By E. A. Abbey*  
 Young Marlow is on his way to woo the daughter of his father's old friend, Mr. Hardcastle, and losing his way by night is directed by Tony Lumpkin, Miss Hardcastle's scamp of a half-brother, to Mr. Hardcastle's house which Tony pretends is the village inn. How Miss Hardcastle waits on young Marlow in disguise, how that bashful young man makes himself thoroughly at home, gets on the best of terms with the pretty waiting maid, calls for what he wants and swaggers around while his friend is making love to Miss Neville and the post-boys make free in the kitchen, none who know Goldsmith's play are likely to forget.  
 Of course the old people, who are not in the joke, are thoroughly scandalized, and when, at last, the secret comes out matters are not yet put right, for Marlow's bounce and gallantry all go when he finds it is Kate Hardcastle and not a waiting-maid to whom he has been swaggering.  
 But having "Stooped to Conquer" Miss Hardcastle finds that the suitor to whom she has taught this lesson is, in spite of

many faults, a man worthy of a woman's love. And so all ends happily, as love stories always do—in plays.

Lent by the Artist.

Act I.

- 1 Mrs. Hardcastle speaks her mind to Mr. Hardcastle.

Act I.

- 2 Little Cripplegate, the lame dancing master.

Act I.

- 3 Mrs. Hardcastle tries to keep Tony Lumpkin from going to the "Three Pigeons."

Act I.

- 4 One of Tony's tricks on Mr. Hardcastle.

Act I.

- 5 Tony Lumpkin's companions at the "Three Pigeons," Tom Twist who spins the pewter platters.

Act II.

- 6 Young Marlow and Hastings arrive at Mr. Hardcastle's house. Tony Lumpkin has told them it is an Inn.

Act II.

- 7 Mr. Hardcastle and the cook-maid arranging the supper.

Act III.

- 8 Miss Hardcastle dresses as a servant-maid.

Act IV.

- 9 The post-boys think they are in an Inn and make merry in Mr. Hardcastle's kitchen.

Act IV.

- 10 Miss Neville and Hastings are separated by Mrs. Hardcastle.

Act V.

- 11 Old Marlow arrives and has a talk with Mr. Hardcastle.

Act V.

- 12 Miss Hardcastle explains to her father and Old Marlow how young Marlow has behaved.

Act V.

- 13 Tony tells Hastings that he has brought back Miss Neville.

- 14 The Epilogue.

- 251 A Title page *Original drawing by Alfred Parsons*  
Lent by the Artist.

- 252 Football. A Scrimmage *Original etching by C. Buckmann*  
Lent by Arthur Lucas, Esq., 31, New Bond Street.

- 253 A Tug of War. Army v. Navy *Original etching by C. Buckmann*  
Can any one tell why the blue-jackets are winning?  
Lent by Arthur Lucas, Esq., 31, New Bond Street.

- 254 The Duet *Original drawing by Miss Folkland*  
Lent by Messrs. Cassell & Co.

- 255 Children's Hospital. *Original Drawing by A. Hopkins*  
A scene at St. Mary's Hospital, Paddington. A Royal Visitor is expected.  
Lent by the Proprietors of The Graphic.

- 256 Queen Elizabeth at Tilbury *Original drawing by E. Blair Leighton*  
The Maiden Queen reviewing the troops, who were mustered to repel the invasion of the Spaniards on the Armada, in 1588.  
Lent by Messrs. Cassell & Co.

- 257 Apple Tree Corner. A Landscape  
*Original drawing by R. Blooner*  
Lent by Messrs. Cassell & Co.

- 258 History of a Week *Original drawing by W. Small*  
Lent by the Proprietors of The Graphic.

- 259 Tobogganing, (a Spill) *Original drawing by W. S. Stacey*  
Lent by Messrs. Cassell & Co.

- 260 Trial of Mary Queen of Scots *Original drawing by H. M. Paget*  
Tried for high treason in the reign of Queen Elizabeth, and executed at Fotheringay.  
Lent by Messrs. Cassell & Co.

- 261 Down the River *Original drawing by H. Ludlow*  
Lent by Messrs. Cassell & Co.

- 262 A Lady B.A. *Original Drawing by A. Hopkins*  
Lent by the Proprietors of The Graphic.
- 263 The Old Apple-Woman *Original drawing by*  
*Dorothy Tennant*  
A London street scene.  
Lent by Messrs. Cassell & Co.
- 264 Tennis in the Snow. *Original Drawing by A. Hopkins*  
Lent by the Proprietors of The Graphic.
- 265 "The Nativity" *Original Drawing by E.*  
*Burne-Jones, A.R.A.*  
Lent by the Artist.
- 266 "King and Shepherd" *Original Drawing by E.*  
*Burne-Jones, A.R.A.*  
Lent by the Artist.
- 267 Illustration to a Serial Story *By R. C. Woodville*  
Lent by the Proprietors of the *Illustrated London News*.
- 268 North Country Wrestling *Original etching by*  
*C. Buckmann*  
Lent by Arthur Lucas, Esq., 31, New Bond Street.
- 269 The Tug of War *Original drawing by R. Barnes*  
Lent by Messrs. Cassell & Co.
- 275 "Abraham leaving the Asses" *Design by Henry*  
*Holiday*

In Abraham's rash of love and gratitude to God he was ready to give his best and dearest. He is shewn eagerly and hastily mounting the hill. His son is in sympathy with his father's spirit of thankfulness and happy in the knowledge of his love, though he is still ignorant of how the sacrifice was to be made.

Lent by the Artist.

- 276 Isaac upon the Altar *Design by Henry Holiday*  
Hitherto Abraham has thought only of his duty to God, and in his gratitude he has felt willing to give to Him that which to sacrifice would cost him most pain. At the last moment his hand is stayed. He has another thought and his face shows hesitation and an awakening to his duty to his son, through whom God's purpose was to be carried out. In the dawn of humility he sees that those who would sacrifice must not choose.  
Lent by the Artist.
- 277 St. Paul's hearers *Design by Henry Holiday*  
Lent by the Artist.
- 278 St. Paul preaching at Athens *Design by Henry*  
*Holiday*  
The Preacher's power is in his character; his moral earnestness shines in his face, gives force to his simple words; and lifts him high above differences of race and belief. Thus he holds his hearers spell-bound. The young man is made thoughtful and sad by yearnings he never felt before, the philosopher dimly suspects that spite of all his learning the true meaning of life may be better known to the unlettered Jew before him, than to himself: the man of pleasure strokes his beard and turns grave for the moment, the women, free and beautiful as Greek women were, with the beauty of the soul asleep, have the dawn of an awakening in their faces. At the Preacher's feet sit the old man and the youth, both getting strength from the strong man's words according to their needs.  
Lent by the Artist.
- 279 An Angel from "Jacob's Ladder" *Design by*  
*Henry Holiday*  
The Ascending Angel. His movement is rapid. His face is as one who sees something beyond understanding which he knows to be good. He represents intelligent prayer.  
Lent by the Artist.
- 280 Christ in the Garden of Gethsemane *Design by*  
*Henry Holiday*  
In the garden Christ wrestled and really won the victory of the Calvary. "If it be possible let this cup pass," prayed Jesus. The Angel of Love covers her eyes unable to look on the inward struggle which made the ultimate triumph secure. The Angel of Faith hovers near the earth with full assurance that He who prays will soon say "Thy will, not mine, be done."

Lent by the Artist.

281 Christ carrying the Cross  
*Holiday**Designed by Henry*

Jesus, weary and heavy-laden with the burden of the world's sins, is bearing His cross to the place of His shameful death. The Angels of Faith and Love seek to lift from His shoulders the load of the cross, as He treads the stony path that leads upward.

Lent by the Artist.

282 Christ before His walk to Calvary  
*Henry Holiday**Design by*

Christ is just come from the judgment hall. He wears the crown of thorns, and bears the reed which they mockingly gave Him as emblems of His power. At His feet is His cross which He is Himself to carry. The Angel of Love hides her face, as she feels the suffering through which He must enter the gate of Death, while the Angel of Faith looks at Jesus full of trust that her Lord will, by being faithful to Death, put on a Crown of Life.

Lent by the Artist.

283 On the edge of the Grave *Design by Henry Holiday*

Mary and Joseph of Arimathea are tenderly and sorrowfully carrying Christ's body to the new tomb. The Angel of Love yearns over the body of the Lord, while the Angel of Faith looks out towards the rising of the Sun of Righteousness, and her face shines bright because conscious of victory at last.

Lent by the Artist.

284 An Angel from "Jacob's Ladder"  
*Henry Holiday**Design by*

The Descending Angel. His movement is slow. His face is of one who sees the sorrows of men, but the sorrows are not beyond help. So his hand is ready and his smile is welcoming.

Lent by the Artist.

285-292 The Cathedrals and Cathedral Towns of  
England and Wales  
*By W. W. Burgess*

Lent by Messrs. Gladwell Brothers.

293 "David's charge to Solomon concerning the building of his Temple" *By E. Burne-Jones, A.R.A.*

A cartoon. "Take heed, now, for the Lord hath chosen thee to build an house for his sanctuary. Be strong.....and do." "

David giving Solomon instructions for the building of the Temple.

David was a man of war, and so was not allowed to build the Temple. He therefore gave Solomon his place. On the left the Artist shows us the Israelites bringing gold and precious stones as offerings. On the right are soldiers with flags embroidered with scenes from David's life—the head of Goliath, and the slaying of the lion. In the foreground the Scribes are making a list of the gifts, and on each side of the throne are harpists singing and playing.

Lent by the Artist.

294 Doorway of the Church of St. John, Siena, Italy  
*Reproduced by "ink-photo" process, by Gerald C. S. Horsley*

Lent by the Artist.

## 295 Three pencil drawings from Lucca, Italy:—

- (1) An old tomb
- (2 and 3) Church doors

*By Gerald C. S. Horsley*

Lent by the Artist.

## 296 Two drawings in pencil:—

- (1) Pharoah's dream

From oak carved stall in Amiens Cathedral, France. 16th century carving.

- (2) Sculpture in Church Door

Caen, Normandy, representing the Three Persons of the Trinity.

*By Gerald C. S. Horsley*

Lent by the Artist.

297 Angel representing St. Matthew *Pen and ink drawing by Gerald C. S. Horsley*

Lent by the Artist.

## OF PRINTING FROM WOOD BLOCKS.

In the preface is already given a short description of the difference between wood engraving and copperplate engraving, by some form of which two processes, most of the pictures here shewn have been produced, and specimens of the copperplates, proof impressions and original sketches are shown in Messrs. Cassell's case, in No. 180-185, and in other place; in the next room. It is very necessary, however, not to forget that the process of photo-gravure, brought to such perfection by Messrs. Boussod, Valaden & Co., is almost certain, in one form or another, to be the process of the future, if it has not already attained that position. As the process of printing by using engraved wooden blocks, is better represented here than the others, through the liberality of Messrs. Cassell & Co., to whom the printing presses here at work belong, a note on some details of that method may be added.

In the first place, engraved wooden blocks are expensive and often very fragile, and in any case, wood is not a very durable material being subject to warping, splitting and decay. Hence it is desirable to save the wood blocks as much as possible from the wear and tear of printing, and printers have devised a simple way of making exact copies of them, printing from which, they avoid using the original at all. This is done by taking a mould of the engraved surface in wax, which reproduces the very smallest marks and cuts on the original, the surface being of course reversed so that the cuts on the wooden block appear on the wax mould as elevated ridges. The wax mould is now brushed over with black-lead and placed in an electric bath by which hard copper is deposited all over its surface. Now on removing the wax it is clear that the thin copper plate which has thus been deposited will present an exact model of the original surface of the wood. The plate is very thin and requires strengthening by pouring melted lead all over the back, till a thick sheet of lead is obtained with the copper on its surface; mounting this on a piece of board, we have an exact model of the original engraved wood block, which has been now reproduced in a much harder material, viz. copper, without wearing it at all. Any number of these electros as they are called, may be taken and any number of presses may be working at the same time on the same picture, each with its own electro, without going to the expense of more than one block.

The extraordinarily beautiful woodcut designed and presented to this exhibition by Walter Crane, Esq., and cut by Mr. Leverett, and Mr. Selwyn Image's striking design of "Winter" which we are permitted to use by the courtesy of the proprietors of the "Hobby Horse" are being printed on the hand presses from electrotypes. The wood-blocks themselves may be seen in the exhibition case.