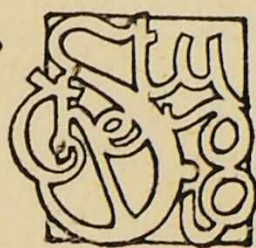


THE ETCHINGS OF
FRANK BRANGWYN, R.A.

THE ETCHINGS OF FRANK BRANGWYN, R.A.

A CATALOGUE RAISONNÉ BY W. GAUNT

Published by arrangement with the Fine Art Society Ltd.



MCMXXVI

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INTRODUCTORY NOTE



SON of Welsh parents, Frank Brangwyn was born in Bruges in 1867. He had a brief period of apprenticeship with William Morris from about 1882 to 1884. He soon felt the need of a freer atmosphere than was afforded by aristocratic socialism and went to sea. In 1885 he sent a picture to the Academy—*A Bit on the Esk, near Whitbly*—and during the next ten years he painted a succession of marine pictures. In this period he was travelling constantly, especially in the Mediterranean and on the shores of the Near East, where he acquired much material that was useful to him in his etchings. The sea period culminated in the oil-painting of *The Buccaneers* (1893), which won him celebrity. Though he was to travel widely still the Odyssey of his youth was over, and the steady production of works of art began. He began to undertake great decorative schemes: mural paintings: easel pictures: water-colours: woodcuts: lithographs: and designs for textiles, wood and metalwork. His life is to be demarked subsequently by vast public works—*Modern Commerce* in the Royal Exchange (1906), the Skinners' Hall Decorations (1909), the Court House, Cleveland, Ohio (1912), Ghent Exhibition (1913), the Panama Pacific Exhibition (1914), the Missouri State Capital (1918), the designs for Selfridges. He still has great decorative works in hand. His etchings are the relaxation of this vast activity. They have been executed principally in the intervals of rest between such achievement as we have mentioned—a kind of holiday task, as he himself terms them. Yet they now number 336. His first three important plates, *Picardy*, *Assisi* and *London Bridge, No. 2*, were exhibited at the Rowland Club in Clifford's Inn in 1903. His large plate

Santa Maria della Salute was awarded the Grand Prix at the Milan International Exhibition in 1906 and at the Venice International Exhibition of 1907. Since then his etchings have attracted world-wide pleasure and esteem.

Mr. Brangwyn's first recorded plate belongs to 1900. For some years after his etched work was experimental. In style it was (speaking, of course, comparatively) tentative. There are some small heads done with an obvious reminiscence of Rembrandt. In the *Barkstrippers* the decorative convention of Mr. Brangwyn's early training is apparent, as it is also to a smaller extent in the *Road in Picardy* and the *Storm*. *Trees in Snow* and *Barge Builders, Hamme Smith* (otherwise known as *A Grey Day*) are delicate and tentative in character. But it must be remembered that by the time Mr. Brangwyn took up etching his artistic personality was fully developed, and in a very short while he had impressed the rich and essentially decorative quality of his style on the material in a manner which there is no mistaking. No broad distinctions of style can really be drawn between one period and another, save that recently the artist has shown a tendency to develop the linear qualities of etching (e.g., *Tramps Resting*, No. 283). Also he has recently done many dry-points, with the result natural in the process, of eliminating great areas of shade and concentrating the effect in soft, burred lines.

The printing, however, of some of Mr. Brangwyn's etchings has done a certain amount to impose a false quality of style. The professional printer tends to load the surface of the plate with ink, thus obscuring fine detail, and to make the contrasts of light and shade much harsher than the artist intended. There is much more fine drawing in a typical Brangwyn etching than is realised from the ordinary proof of a large edition. The happy medium between the hard, dry impression of a copper-plate engraver and an overweighted chiaroscuro, can

only be obtained by the artist himself. A study of Mr. Brangwyn's own proofs shows what importance he attaches to line and the real function of ink left on the surface of the plate and printing as a tone.

Mr. Brangwyn early used a very big plate, and some of his latest etchings are executed on very big plates. The avowed purpose has been that of decorating a large wall space. Incidentally it suits both the artist's temperament and his subjects. Zinc, the softer metal, comes most natural to him, and in general his subjects on copper are small in scale, many being intended for use as book-plates. Many of his large plates are etched direct from nature, a feat of unique virtuosity when we think of the technical difficulties involved. We have referred to his frequent use of dry-point in his most recent etchings. The difficulties of transporting any quantity of acid to his country-house at Ditchling have inclined him to employ this straightforward method.

Being done during "holidays," Mr. Brangwyn's etchings are widely varied in subject. Little known places in Belgium, Normandy and Sicily have furnished many striking plates. In studying Whistler's etchings one speaks of the *Thames Set* of 1859. It is not so easy to make such a net classification of the etchings of Mr. Brangwyn, who works now here, now there, and often as the fancy takes him from the accumulated riches of his drawings. It is possible to make certain subject groups, but these have to be extricated from the chronological order. One could make a "Thames Set" extending from the early etchings of London Bridge, Hammersmith, the boat-breaking subjects (*Duncan, Hannibal* and *Britannia*), Tower Bridge, down to the dry-point *Eyot, Kew*. The series depicting Messina after the earthquake of 1908 fits pretty well into the year 1910. The Venetian etchings extend from the *Santa Maria* of 1906 to the large dry-point *Venetian Mud Larks* done

in February of this year (1926). Bridges would make an important classification, for bridges form a subject which has always inspired and fascinated the artist. Industrialism would make another—it is curious, by the way, to note how many of the industrial plates have been done abroad and not as might have been expected in Leeds or Sheffield. We may hope as time goes on that a Ditchling series will come into being.

All these suggested arrangements are, however, quite empirical. It must be left to individual taste to follow them out, and the only reliable basis is the chronological order.

The present catalogue is the third to be compiled on an important scale. The first was that made by Mr. Frank Newbolt in 1908, and published by the Fine Art Society in an edition limited to 150 copies. Between 1908 and 1912 were particularly prolific years, and in 1912 the Fine Art Society published their own official catalogue which gave a comprehensive record of Mr. Brangwyn's etchings up to the year of publication. This was fourteen years ago. Since then Mr. Brangwyn has executed a great many more plates. The present catalogue gives an account of all his plates, published and unpublished, from 1900 to 1926.

The order established by the authoritative Fine Art Society Catalogue has not been disturbed. An early plate of slight and experimental character, *The Cloud*, has been inserted in the place to which, chronologically, it belongs—i.e., immediately after *Hammersmith Bridge* (No. 9). This plate has been given the identifying mark 9^x.

Certain plates of which trace has been entirely lost were cited in the Introduction of the Catalogue of 1912—*Old Man*, *Men Mending a Boiler*, *Man with a Scythe*, *Boys Bathing* (Nos. 3, 46, 83 and 107 in the Newbolt Catalogue. We have to add to this number *Unloading Bricks* (small), No. 258, in the small current catalogue published by the Fine Art Society. All

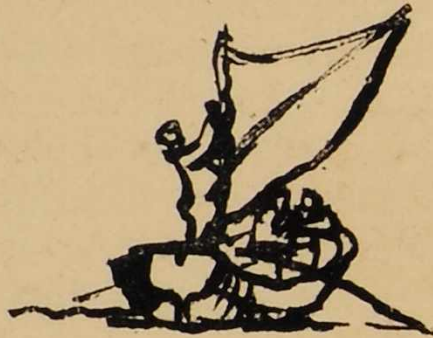
trace of this etching is lost, and it has therefore been omitted from the present catalogue together with those mentioned above. The following plates are described but not illustrated, as it proved impossible to secure proofs, *Boys Playing Music* (No. 39), *Entrance to a Canal, Bruges* (No. 44), *The Flute Player* (No. 145) and *The Prodigal Son* (No. 163).

The honours which Mr. Brangwyn has gained are numerous, and include the following :

President R.B.A. ; R.A. ; R.E. ; Hon. R.S.A. ; Commander and Cross of the Order of St. Maurice and St. Lazarus, Italy ; Officer and Cross of the Legion of Honour, France ; member of the Institut de France ; member of the Reale Accademia di S. Luca, Rome ; Vice-President Poetry Society ; Member of the Société des Beaux Arts, Paris ; of the Secession, Vienna ; of the Japan Society, London ; of the Société Internationale, Paris ; Hon. member Artists' Association of Vienna ; Société Internationale de la Peinture à l'eau, Paris ; Corresponding Member of the American Society of Illustrators, and of Société Royale des Beaux-Arts, Brussels ; Hon. member of the Royal Academy, Milan, and Society of Artists, Madrid ; Member of Royal Academy, Stockholm ; Hon. member Hollandsche Teeken-Maatschappij ; Chevalier of the Order of The Crown of Italy ; member Royal Academy, Berlin ; Hon. member Associazione Italiana Acquafortisti e Incisori, Milan ; Vice-President Imperial Arts League ; Vice-President Royal West of England Academy ; Hon. member Royal Society of Miniature Painters ; Commander and Cross of the Order of Leopold, Belgium ; member of the Royal Accademy of Belgium ; President Senefelder Club ; member of Pulchri Studio, The Hague ; President Graphic Arts Society ; Royal Society of Painters in Water-colour ; Academie Royale des Beaux-Arts, Antwerp ; Franco-British Union of Architects, London ; Bildenden Kunstler, Vienna.

The list of museums and galleries represents most of the important public collections of the world which possess proofs of etchings by Mr. Brangwyn. In some cases, however, the details supplied by them are insufficient to identify the plate, e.g., *Beggars*, without a number. In these cases the simple title is given, and in others where the title was altogether uncertain have been omitted. The titles and dimensions are rendered both in French and English. In the dimensions the height is given first.

The Editor's thanks are due to the artist, Mr. Brangwyn, for his continued assistance in deciding points of fact and in supplying rare proofs, and also to the Fine Art Society who have given much practical help in the production of the volume.



1900

PLATE 1. OLD HOUSES, WALBERSWICK (*Vieilles Maisons à Walberswick*)

ZINC. $11\frac{3}{4} \times 11\frac{3}{4}$ in. 30 x 30 cm.

25 proofs taken. Plate destroyed.

A study of old wooden houses, now disappeared, made at Walberswick near Southwold in Suffolk.

FIRST (TRIAL) STATE—2 impressions.

Outline only with light shadows.

SECOND (PUBLISHED) STATE—A tone has been added, and a rain cloud suggested in the sky, with diagonal strokes of rain across the plate.



PLATE 2. HEAD OF A JEW (*Tête de Juif*)



ZINC. 5 x 4 in. 12.5 x 10 cm.

12 proofs taken. Plate destroyed.

1900

PLATE 3. THE BLIND BEGGAR (*Le Mendiant Aveugle*)



ZINC. $4\frac{3}{4}$ x 4 in. 11.10 x 10 cm.
10 proofs taken. Plate destroyed.

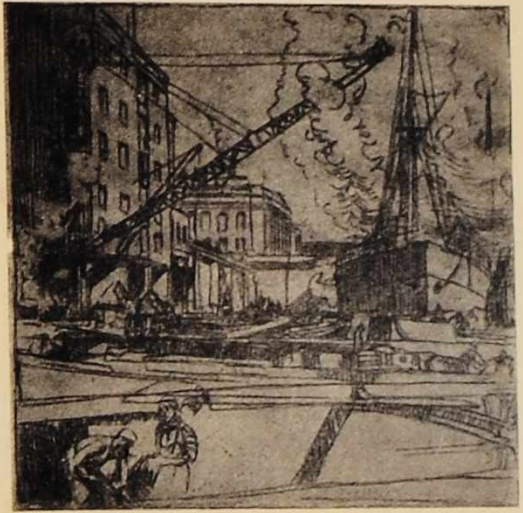
PLATE 4. THE OLD MAN (*Le Vieil Enrhumé*)

ZINC. 5 x 4 in. 12.5 x 10 cm.
10 proofs taken. Plate destroyed.



PLATE 5. LONDON BRIDGE, No. 1 (*Le Pont de Londres, No. 1*)

COPPER. $11\frac{1}{2} \times 11\frac{1}{2}$ in. 39.3 x 30 cm.
 FIRST STATE—6 proofs A faint outline
 very lightly bitten of the view from
 below the bridge



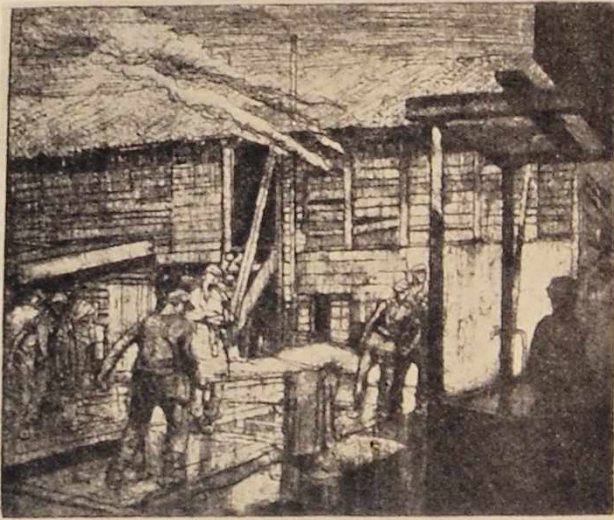
SECOND STATE—1 proof only. In the possession of Mr. A. T. Gledhill.

The plate has been rebitten, the middle distance and steamer heavily shaded, and a dark sky of horizontal lines has been introduced.

The plate was cut, a portion of it becoming No. 50 (Fishmongers' Hall).

1903

PLATE 6. THE TAN YARD (*La Tannerie*)



ZINC. 13 x 16 in. 33.2 x 40.5 cm.
35 proofs taken. Plate destroyed.

On the upper side of the plate was etched the "Bark Strippers" (No. 8). The printing of this latter subject quickly destroyed the under surface, on which was etched "The Tanyard." The etching was made at Brentford.

PLATE 7. LONDON BRIDGE, No. 2 (*Le Pont de Londres, No. 2*)

COPPER. 19½ x 24 in. 49.5 x 61 cm.
FIRST (TRIAL) STATE—1 impression
Plate destroyed. Pure outline, few shadows, no sky. Smoke from the funnels of the two steamers only slightly suggested.

SECOND STATE—5 impressions. Shadow lightly bitten and a slight aquatint graining applied to the foreground.

THIRD STATE—35 proofs. Shadows more heavily bitten; light centred on the distant bridge; heavy clouds of smoke from the steamers and a cloudy sky introduced. Foreground varied by fowl biting.

FOURTH (PUBLISHED) STATE—The features of the Third State enriched and intensified; middle distance with lighters and steamers lost in shadow; the bridge in strong light; behind heavy cumulus clouds. (Reproduced.)

The view is taken from below the bridge looking up the river to Cannon Street Station and St. Paul's. At the end of the bridge is Fishmongers' Hall.

Bremen, Kunsthalle; Budapest, Museum; London, British Museum, Victoria and Albert Museum (Third State); Munich, Graphic Collection; Vienna, Albertina.

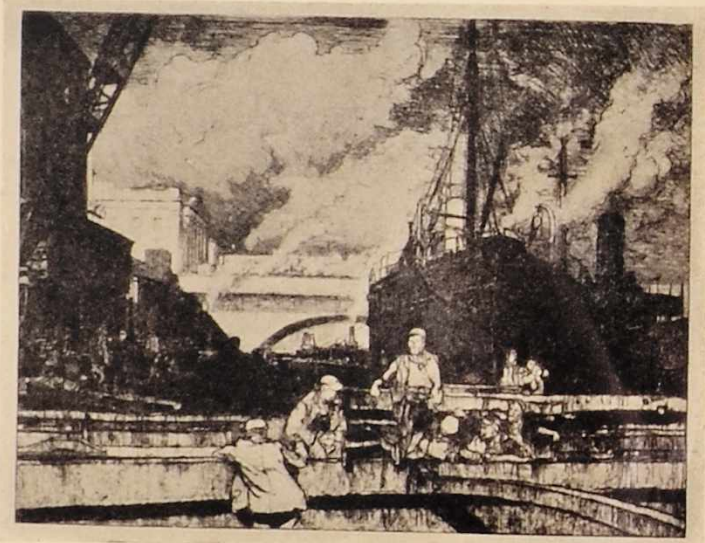


PLATE 8. BARK STRIPPERS (*Les Écorceurs*)

ZINC. 13 x 16 in. 33.2 x 40.5 cm.

On the back of this plate was etched "The Tanyard."

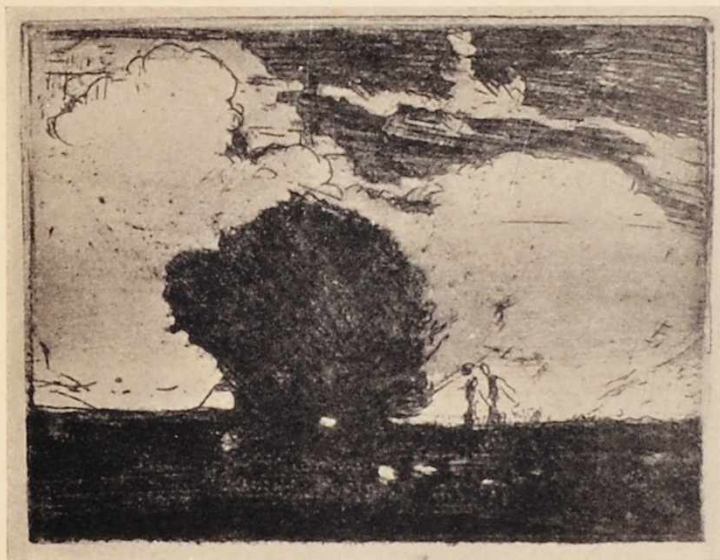
From a drawing made at Port Mellan in Cornwall, in an oak wood.

Brussels, Bibliothèque Royale; Dresden, Print Room; Munich, Graphic Collection; Paris, Bibliothèque Nationale; Tokyo, Imperial Museum; Venice, Gallery of Modern Art; Vienna, Albertina.



PLATE 9 (see next page)

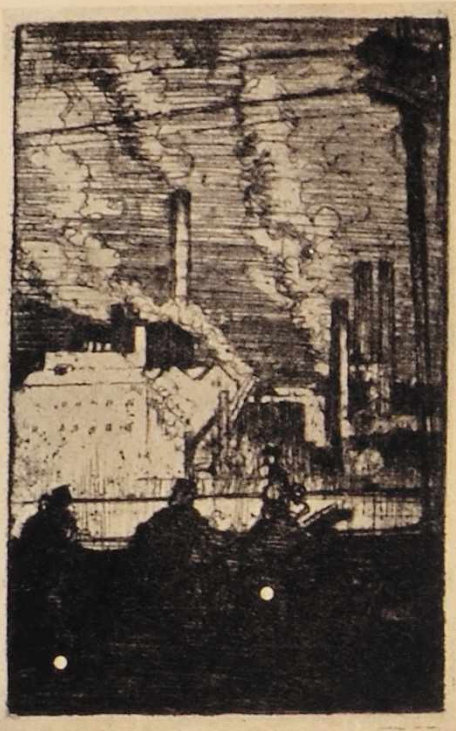
PLATE 9*. THE CLOUD (*Le Nuage*)



COPPER. 3 $\frac{3}{8}$ x 4 $\frac{1}{2}$ in. 8.6 x 11.3 cm.
A few prints only of this plate exist.
Plate destroyed

1903

PLATE 9. HAMMERSMITH REACH (*Les Bords de La Tamise à Hammersmith*)



This was originally one plate, 15 $\frac{3}{4}$ x 10 in., of which one impression (now lost) was taken. The plate was subsequently cut to form the two following subjects :

(a) HOUSES AND FACTORIES
(*Maisons et Usines*)

ZINC. 7 $\frac{3}{4}$ x 4 $\frac{3}{4}$ in. 18.5 x 12 cm.

(b) HAMMERSMITH REACH
(*Terrain Vague à Hammersmith*)

ZINC. 7 $\frac{3}{4}$ x 11 $\frac{1}{2}$ in. 25 x 28.3 cm.
15 proofs taken. Plate destroyed.

The view is taken from a point on the north side of the river above Hammersmith Bridge, on ground now covered by houses.

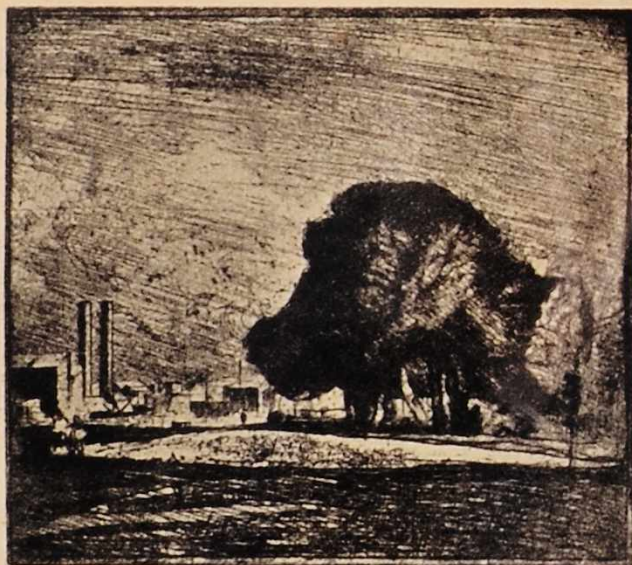


PLATE 10. A ROAD IN PICARDY (*Route en Picardie*)

ZINC. 12 x 14 $\frac{3}{4}$ in. 30.3 x 37.2 cm. 60 proofs taken. Plate destroyed.

FIRST STATE—Plain sky. Plate lightly bitten. (Reproduced.)

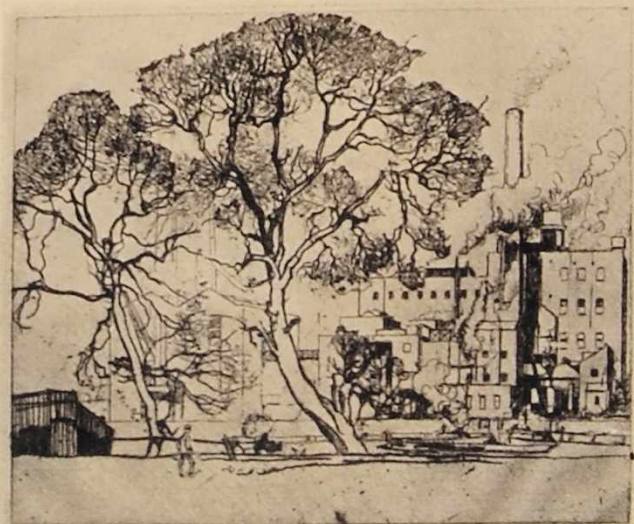
SECOND STATE—2 proofs. Plate rebitten and cloudy sky introduced, and a driving rainstorm suggested by dark diagonal lines, the tone of the plate being intensified and darkened.

The etching was made from a sketch at Longpré.

Budapest, Museum (First State); Brussels, Bibliothèque Royale; London, Victoria and Albert Museum (First State); Melbourne, National Gallery of Victoria; Paris, Luxembourg (First State); Vienna, Albertina.

1903

PLATE 11. TREES AND FACTORY, HAMMERSMITH (*Arbres et Usine à Hammersmith*)



ZINC. 13 x 15 $\frac{1}{4}$ in. 33 x 40.3 cm.

Plate destroyed.

FIRST (TRIAL) STATE—2 impressions.

Almost pure outline.

SECOND STATE—5 impressions. The plate deepened; shadows introduced. General effect still light.

THIRD (PUBLISHED) STATE—The plate rebitten; the shadows generally strengthened; and the dark trees in foreground sharply contrasted with the light on the factory across the river. Foreground is heavily shaded by foul biting. (Reproduced.)

The view was taken just below Hammersmith Bridge. The trees have now disappeared, and houses have been built on the site.

Brussels, Bibliothèque Royale; Budapest, Museum; Munich, Graphic Collection; Tokyo, Imperial Museum; Toronto, Art Gallery (Artist's Proof); Vienna, Albertina.

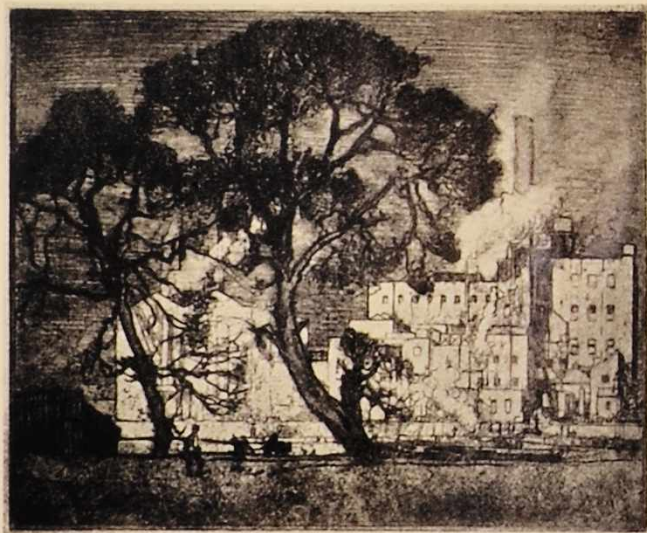


PLATE 12. HEAD OF A FISHERMAN (*Tête de Pêcheur*)

ZINC. 5 x 4 in. 12.5 x 10.2 cm.
 15 proofs taken. Plate destroyed.
 The plate was etched from life at
 Aldeburgh, Suffolk.
 London, British Museum.



PLATE 13. HEAD OF AN OLD MAN (*Tête de viellard*)



ZINC. 5 x 4 in. 12.5 x 10.2 cm.
 10 proofs taken. Plate destroyed.
 The plate was etched from life.

1903

PLATE 14. THE OLD TREE, HAMMERSMITH

(*Vieil Arbre à Hammersmith*)



ZINC. 5 x 4 in. 12.5 x 10.2 cm.

The plate was etched on the spot.

The tree has now been cut down.

Brussels, Bibliothèque Royale;
Munich, Graphic Collection; Vienna,
Albertina.

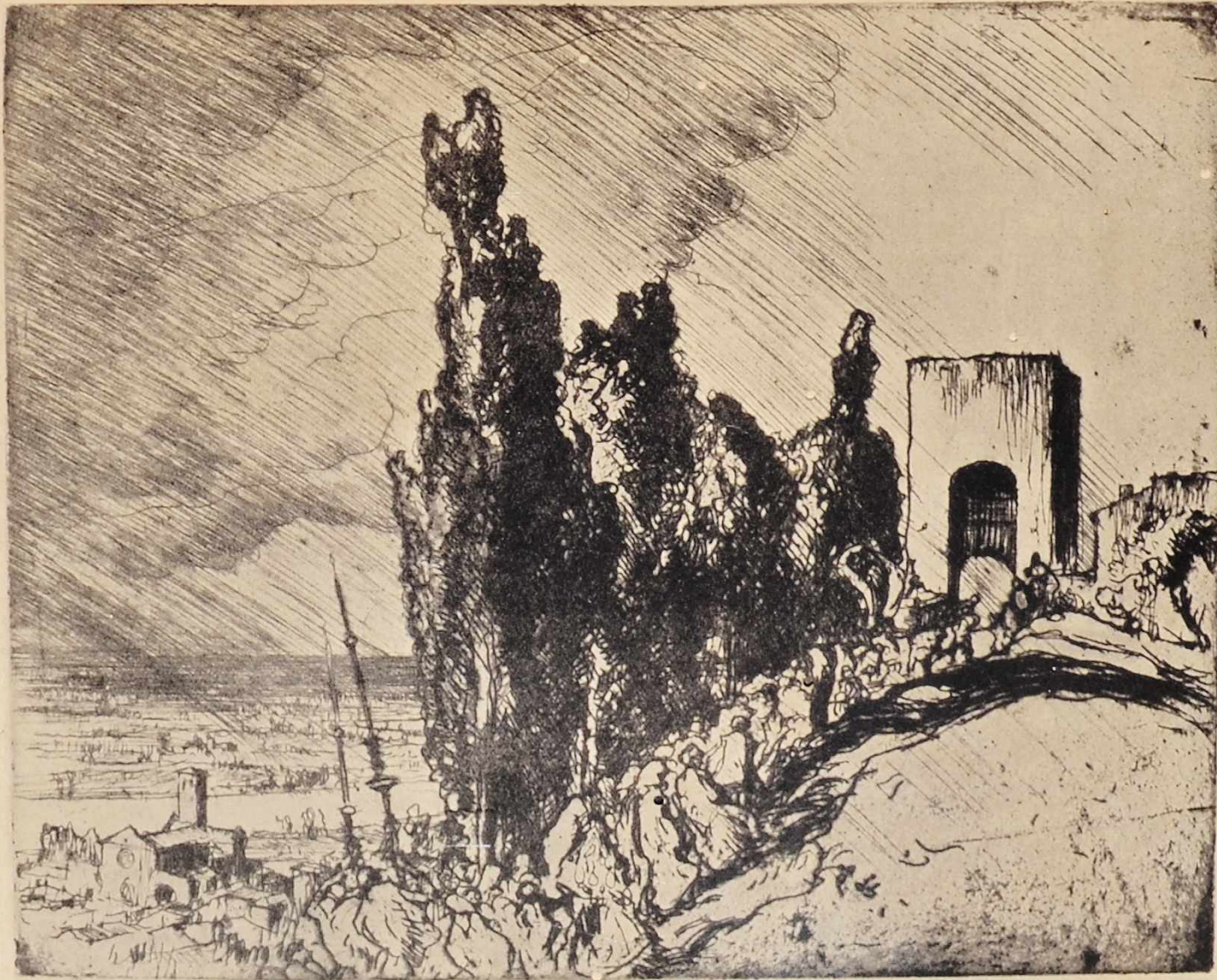
PLATE 15. THE BEGGAR, ASSISI (*Mendiant d'Assise*)

AQUATINT ON ZINC. 10 x 8½ in.
25.5 x 21.8 cm.

30 proofs taken. Plate destroyed.

Munich, Graphic Collection; Vienna,
Albertina.



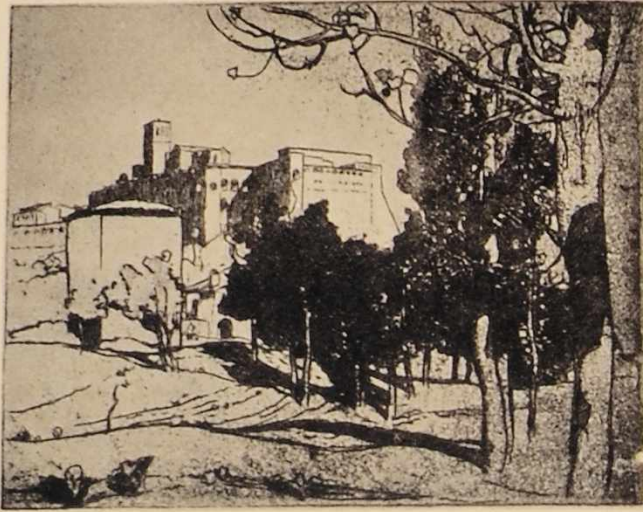
PLATE 16. A GATE, ASSISI (*Une Porte d'Assise*)

ZINC. 14 $\frac{3}{4}$ x 17 $\frac{1}{8}$ in. 37.5 x 45.5 cm.

Brussels, Bibliothèque Royale; London, British Museum; Munich, Graphic Collection; Tokyo, Imperial Museum; Vienna, Albertina.

1903

PLATE 17. ASSISI



ZINC. 12 x 15½ in. 30.8 x 39.2 cm.
FIRST STATE—60 proofs. No sky. (Reproduced.)

SECOND STATE—10 proofs. A dry-point tone was added to the sky. After the 10 proofs had been taken the plate was destroyed.

Brussels, Bibliothèque Royale; London, Victoria and Albert Museum (First State); Vienna, Albertina.

PLATE 18. THE TREE, BRENTFORD (*Arbre à Brentford*)

ZINC. 16 x 13 in. 40.5 x 33.2 cm.

FIRST (TRIAL) STATE—3 impressions.

SECOND (PUBLISHED) STATE—The plate has been rebitten and strengthened as illustrated.

The plate was etched on the spot.
Munich, Graphic Collection.

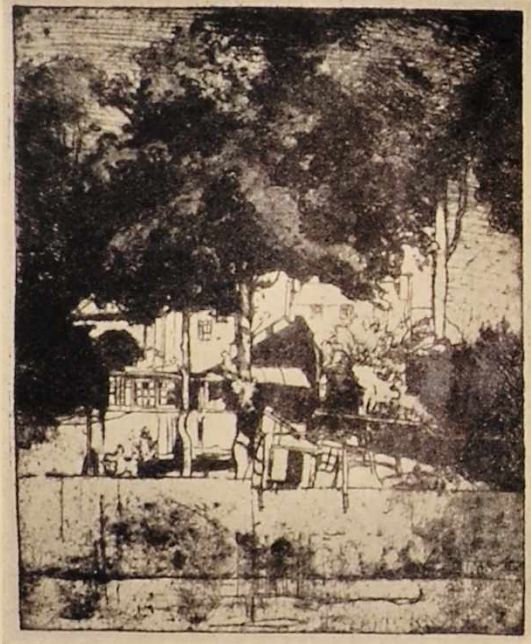


PLATE 19. THE TREE, HAMMERSMITH (*Arbre à Hammersmith*)

ZINC. 15 x 12 in. 38 x 30.5 cm.

Plate destroyed.

FIRST (TRIAL) STATE—1 impression.

Simple outline of the tree-trunk and distant factories, with no foreground.

A good deal of fowl biting.

SECOND (PUBLISHED) STATE—The plate has been rebitten, the sky darkened, and barges introduced into the foreground; the whole being deepened and enriched as illustrated.

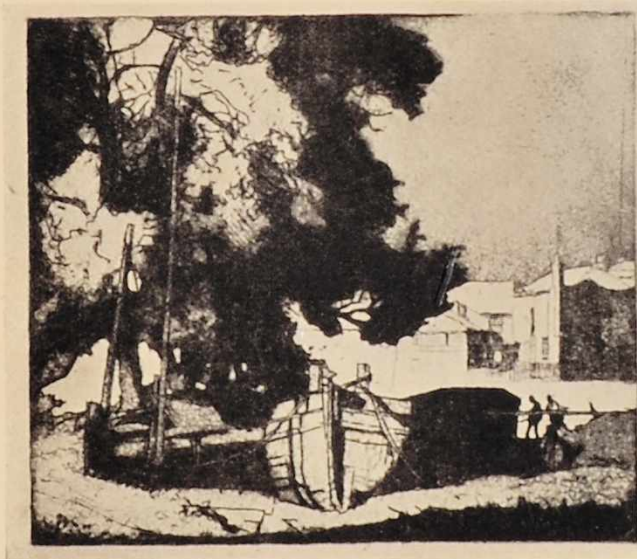
Etched on the spot.

Brussels, Bibliothèque Royale; Munich, Graphic Collection; Paris, Luxembourg; Stockholm, Museum; Tokyo, Imperial Museum.



1904

PLATE 20. BARGE-BUILDERS, BRENTFORD (*Constructeurs de Barques à Brentford*)



ZINC. 12 x 13½ in. 30.2 x 35.3 cm.

FIRST (TRIAL) STATE—8 impressions.

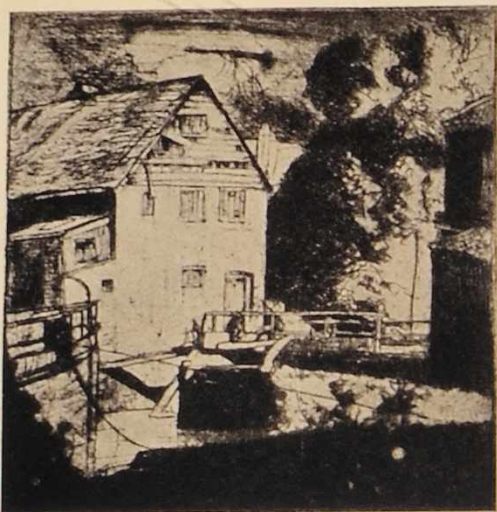
Pure etching with plain sky, and the distant houses lightly bitten.

SECOND (PUBLISHED) STATE—Aquatint grain has been imposed over the whole etching, including the sky; the shadows have been deepened on trees and barge and the light focussed on the houses on the further side of the river. Etched on the spot.

Budapest, Museum; London, British Museum; Munich, Graphic Collection; New York, Library; Vienna, Albertina.

1904

PLATE 21. WATER-MILL, BRENTFORD (*Le Moulin à Eau de Brentford*)



ZINC. 12 x 12 in. 30.5 x 30.5 cm.
The measurements refer to the etched surface of the plate.

15 proofs published. Plate destroyed.
The plate was etched on the spot.
The old wooden building has now been destroyed.

PLATE 22. ON LONDON BRIDGE (*Sur le Pont de Londres*)

ZINC. 4 x 5 in. 10 x 12.5 cm.

The plate was etched on the spot; looking across the bridge to Fishmongers' Hall, with the tower of St. Magnus and the top of the Monument showing behind.

Vienna, Albertina.



PLATE 23. BRENTFORD BRIDGE (*Le Pont de Brentford*)

ZINC. $13\frac{1}{4} \times 16\frac{1}{8}$ in. 33.5 x 41 cm.

FIRST (TRIAL) STATE—2 impressions.

The shadows are comparatively light; the sky is etched in horizontal lines; smoke ascends from further side of the bridge. (Reproduced.)

SECOND (PUBLISHED) STATE—The plate has been enriched; a heavy, dark cloudy sky introduced, and the light on the bridge sharply contrasted with the dark mass of barges in the foreground.

The plate was etched on the spot.

Munich, Graphic Collection; Ottawa, National Gallery of Canada.

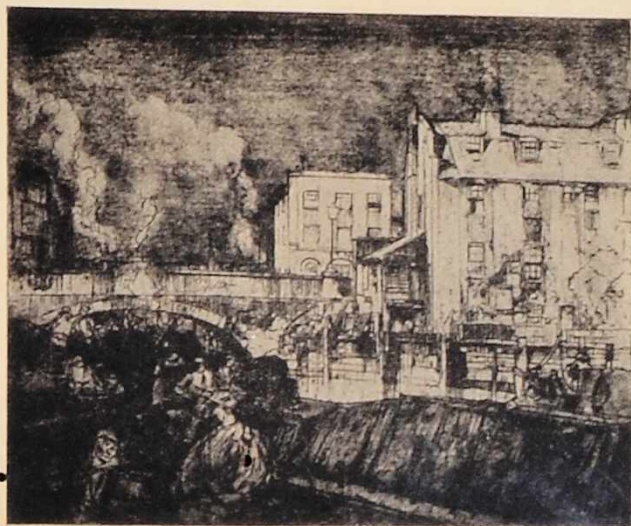


PLATE 24. TREES IN SNOW (*Arbres sous la Neige*)



COPPER. $4\frac{1}{4} \times 3\frac{1}{2}$ in. 10.8 x 9 cm.

The plate was etched on the spot at Mortlake.

1904

PLATE 25. FAIRLIGHT



ZINC. $15\frac{3}{4} \times 12\frac{3}{4}$ in. 40 x 32.6 cm.
One trial impression only. Plate destroyed.

The plate was etched on the spot, at Fairlight, between Dungeness and Hastings.

PLATE 26. THE SHIPBUILDING YARD (*Le Chantier de Navires*)

ZINC. $17\frac{1}{4} \times 23\frac{3}{4}$ in. 45.5 x 60.5 cm.
FIRST (TRIAL) STATE—3 impressions.

There is no line of factory sheds behind the donkey engine on the left; the sky is clear; and there is no foul biting.

SECOND STATE—10 impressions. Plate rebitten and darkened. A line of factory sheds introduced. Sky varied by foul biting.

THIRD (PUBLISHED) STATE—The plate again rebitten and the whole etching deepened. (Reproduced.)

FOURTH STATE—The plate has been scraped and burnished, particularly the sky, and restored to very much the condition of the Second State.

The plate was etched from a drawing made in a London shipyard on the lower Thames.

Berlin, State Print Room; Bremen, Kunsthalle; Brussels, Bibliothèque Royale; Munich, Graphic Collection; Paris, Luxembourg; Bibliothèque Nationale; Tokyo, Imperial Museum; Vienna, Albertina.

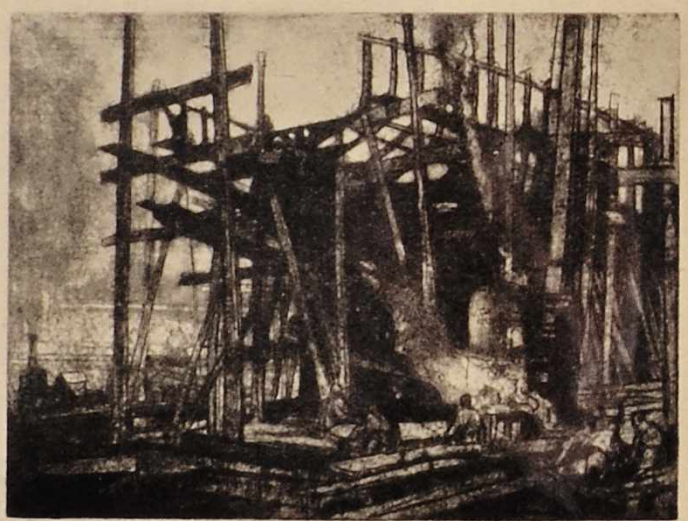


PLATE 27. LONDON BRIDGE, No. 3 (*Le Pont de Londres, No. 3*)

COPPER. 16 x 21 in. 33.4 x 40.7 cm.
Plate destroyed.

The view is taken from a wharf below London Bridge, which, with Fishmongers' Hall, is seen in the distance.

Budapest, Museum; London, British Museum, Victoria and Albert Museum; Munich, Graphic Collection; New York, Library; Vienna, Albertina.

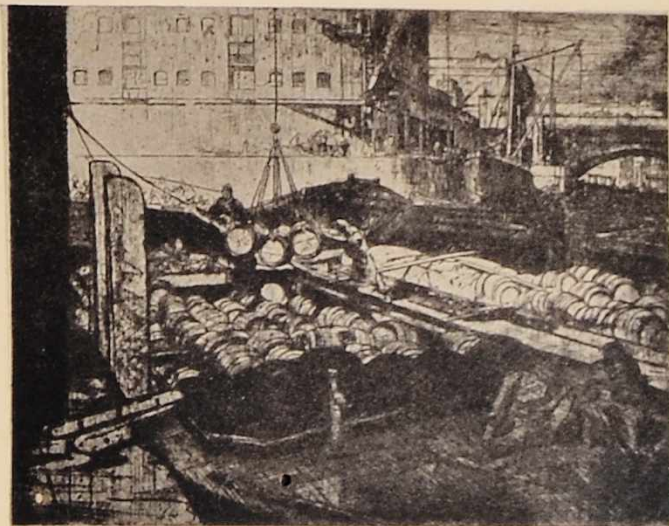


PLATE 28. THE BARGE-BUILDERS, HAMMERSMITH (*Constructeurs de Barques à Hammersmith*)

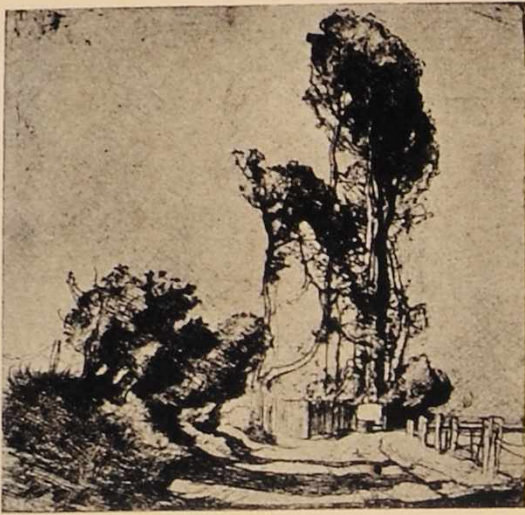


COPPER 4¼ x 3½ in. 11 x 8.5 cm.

A rapid sketch, etched on the spot. The plate appears in the Edition de Luxe of Walter Shaw Sparrow's *Frank Brangwyn and his Work*, published by Kegan Paul, Trench, Trübner & Co. in 1910. It appears there under the title "A Grey Day."

1904

PLATE 29. THE STORM, No. 1 (*La Tempête*, No. 1)



ZINC. 18 x 18 $\frac{1}{2}$ in. 45.5 x 47.8 cm.
Plate destroyed.

FIRST (TRIAL) STATE—3 impressions.
Pure etching without sky, and without the effect of rain.

SECOND (PUBLISHED) STATE—The plate rebitten, strengthened, and generally deepened; a dark, cloudy sky introduced, and an effect of rain made by diagonal strokes. (Reproduced.)

The plate was etched on the spot, near Craven Cottage, Fulham. Workmen's cottages and the Craven Cottage football ground now occupy the site.

Berlin, State Print Room; Bradford, Art Gallery; Budapest, Museum; Cardiff, National Museum of Wales; Dresden, Print Room; London, British Museum; Paris, Luxembourg, Bibliothèque Nationale (First State); Rome, Palazzo Corsini; Venice, Gallery of Modern Art; Vienna, Albertina.

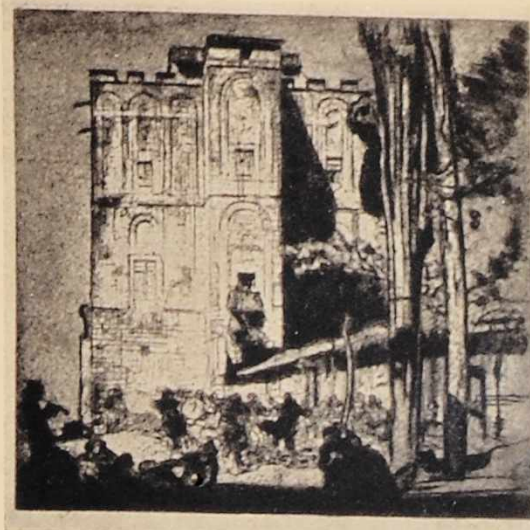


PLATE 30. CASTELLO DELLA ZIZA

ZINC. 18¼ x 19½ in. 46.3 x 48.7 cm.

The plate was etched from a drawing made on the spot at Palermo. La Ziza was a pleasure house built by William II (1166-1189).

Berlin, State Print Room; Brussels, Bibliothèque Royale; London, British Museum; Munich, Graphic Collection; New York, Library; Tokyo, Imperial Museum; Vienna, Albertina.

PLATE 31. A TURKISH CEMETERY (*Cimetière Turc*)

ZINC. 18 x 9 in. 45.5 x 48 cm.

FIRST (TRIAL) STATE—3 impressions.

An outline in pure etching.

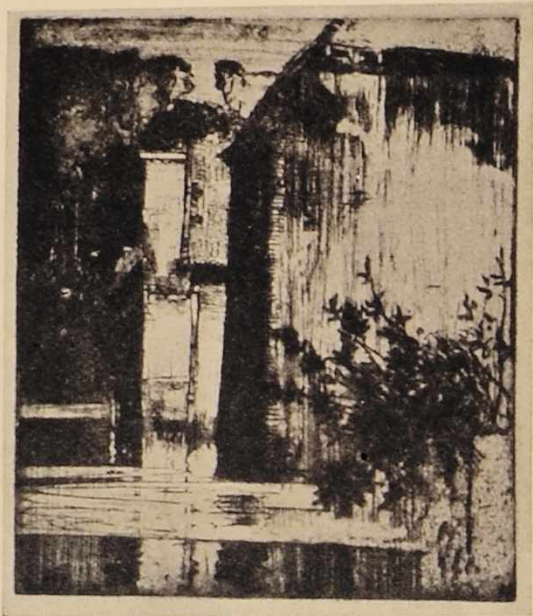
SECOND (PUBLISHED) STATE—The plate rebitten and generally strengthened, and the contrasts between light and shade emphasised. (Reproduced.)

The etching was made from a drawing done at Scutari.

Berlin, State Print Room; Brussels, Bibliothèque Royale; Dresden, Print Room; London, British Museum; Munich, Graphic Collection; Paris, Luxembourg; Tokyo, Imperial Museum; Vienna, Albertina.

1904

PLATE 32. MILLS, MONTREUIL-SUR-MER (*Moulins à Montreuil*)



ZINC. $13\frac{1}{2}$ x 12 in. 35 x 30.5 cm.

The plate was etched on the spot at Montreuil-sur-Mer, a small town about 25 miles north of Boulogne.

Brussels, Bibliothèque Royale; Munich, Graphic Collection; Vienna, Albertina.

PLATE 33. THE MILL-BRIDGE, MONTREUIL (*Passerelle des Moulins à Montreuil*)

ZINC. 15 x $13\frac{1}{2}$ in. 37.8 x 35.2 cm.

About 30 prints. Plate destroyed.

FIRST (TRIAL) STATE—5 impressions.

The plate is lighter than in the Second State, and there is no sky.

SECOND (PUBLISHED) STATE—The shadows darkened and a sky introduced, with clouds coming up from the left. (Reproduced.)

Munich, Graphic Collection; New York, Library; Paris, Luxembourg (First State); Vienna, Albertina.

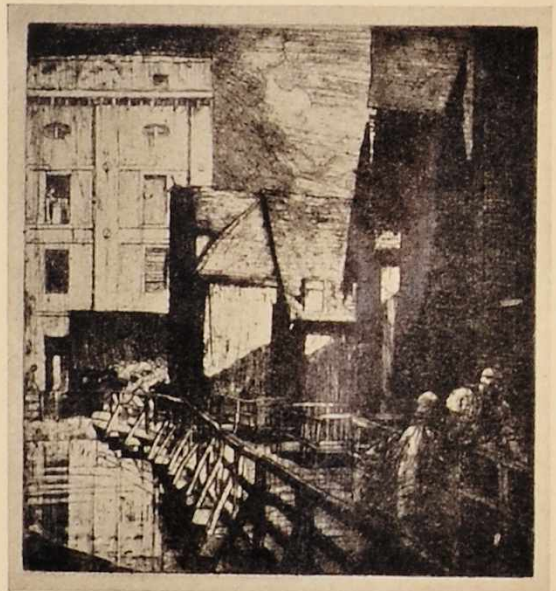


PLATE 34. THE ROAD, MONTREUIL (*Route à Montreuil*)

ZINC. $10\frac{1}{2} \times 13\frac{3}{4}$ in. 27.5 x 35.3 cm.
35.3 cm.

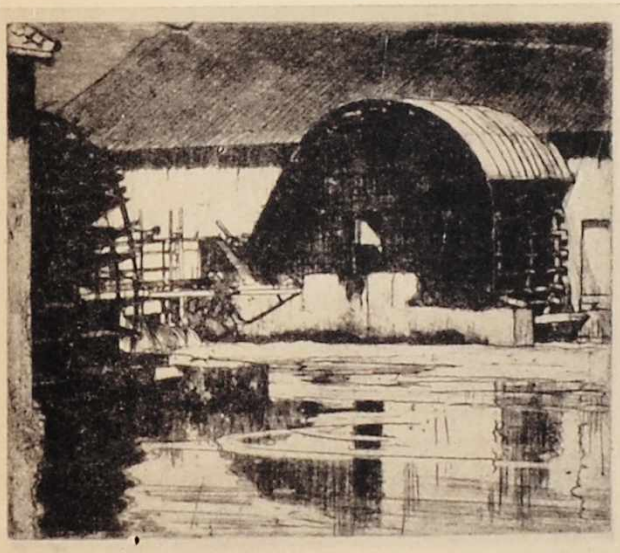
100 proofs published. Plate destroyed.

The plate was etched on the spot.

Budapest, Museum; London, British Museum; Munich, Graphic Collection; New York, Library; Paris, Luxembourg; Vienna, Albertina; Washington, Library of Congress.



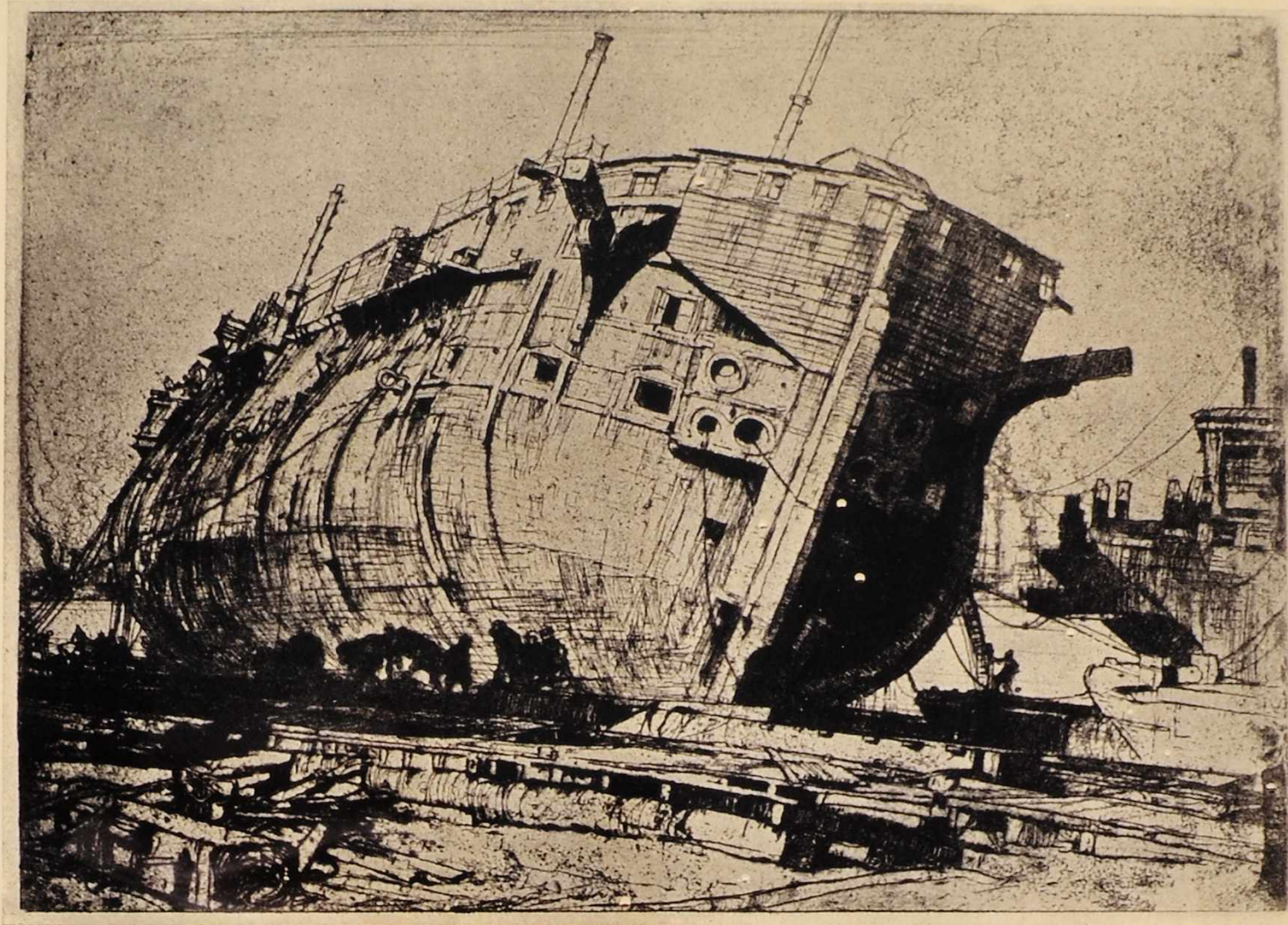
PLATE 35. THE MILL WHEEL, MONTREUIL (*Roue de Moulin à Montreuil*)



ZINC. 13 x 15 $\frac{3}{4}$ in. 32.8 x 39.2 cm.
Plate destroyed.

The plate was etched on the spot.

Budapest, Museum; London, British Museum; Munich, Graphic Collection; Paris, Luxembourg; Bibliothèque Nationale; Tokyo, Imperial Museum.

PLATE 36. BREAKING UP THE "HANNIBAL" (*Démolition du "Hannibal"*)

ZINC. 19 $\frac{1}{4}$ x 24 $\frac{1}{2}$ in. 49.3 x 63 cm.

The plate was etched from a drawing made at Charlton, Woolwich.

The Hannibal, a wooden screw ship of the line, built in 1854, was broken up in 1905.

Barcelona, Museum; Bremen, Kunsthalle; Dresden, Print Room; London, British Museum, Victoria and Albert Museum; Munich, Graphic Collection; New York, Library; Paris, Bibliothèque Nationale; Perth, West Australia Art Gallery; Tokyo, Imperial Museum; Vienna, Albertina.

PLATE 37. BRIDGE-BUILDERS (*Les Constructeurs de Ponts*)

ZINC. $20\frac{1}{2} \times 24\frac{1}{2}$ in. 51 x 61.2 cm.

The plate was etched from a drawing made at Greenwich just below the hospital.

The "bridge" was in reality an iron landing stage, used for unloading coal.

Brussels, Bibliothèque Royale; Budapest, Museum; Dresden, Print Room; Florence, Uffizi; Munich, Graphic Collection; Paris, Bibliothèque Nationale; Tokyo, Imperial Museum; Vienna, Albertina.

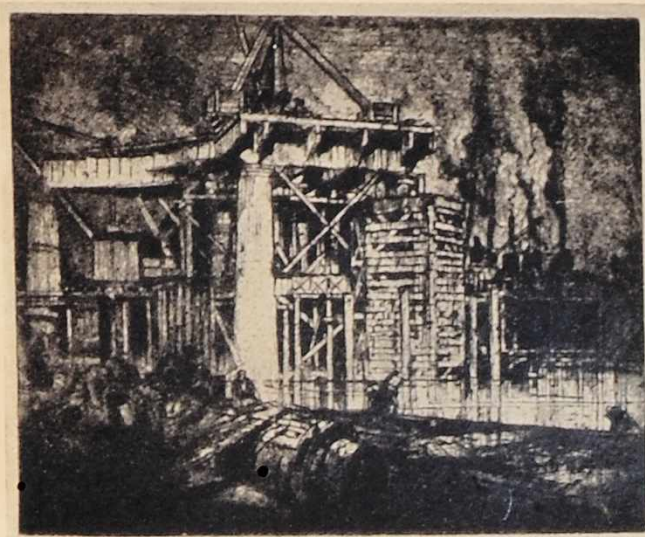
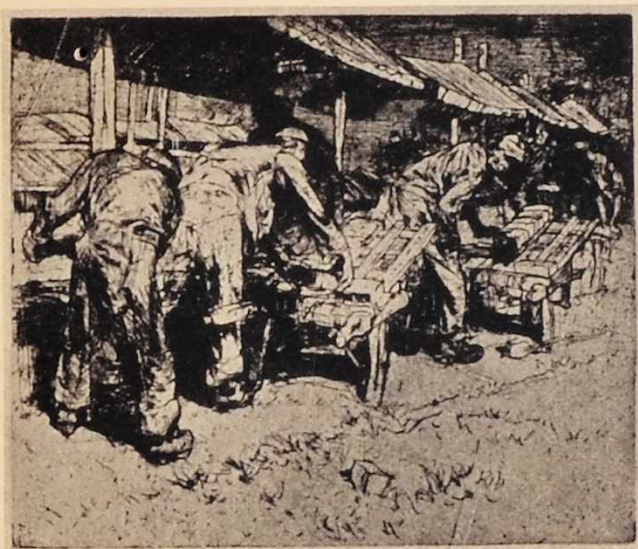


PLATE 38. BRICKMAKERS (*Les Briquetiers*)



ZINC. $19\frac{1}{2} \times 23\frac{1}{2}$ in. 50.5 x 60.7 cm.

The plate was etched from a drawing made on a brickfield at Wormwood Scrubs.

Brussels, Bibliothèque Royale; Florence, Uffizi; London, British Museum; Munich, Graphic Collection; Paris, Bibliothèque Nationale; Vienna, Albertina.

PLATE 39. BOYS PLAYING MUSIC (*Garçons faisant de la Musique*)

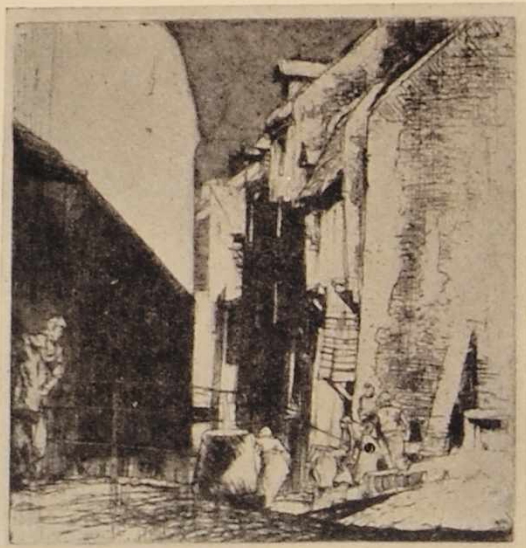
COPPER. 5 9-10th x 4 in. 15 x 10 cm.

Two impressions. Plate destroyed

A design intended as a Christmas card of two hooded boys, one playing a mandoline, the other a viol. (Not reproduced.)

1904

PLATE 40. CANAL, HESDIN (*Canal à Hesdin*)



COPPER. $15\frac{1}{4} \times 14\frac{1}{4}$ in. 38.5 x 37.5 cm.

Hesdin is a small town south-west of Montreuil.

London, British Museum; Munich, Graphic Collection; Rome, Gallery of Modern Art; Vienna, Albertina.

PLATE 41. SKETCH OF A MAN (*Esquisse d'Homme*)

ZINC. $14\frac{1}{2} \times 13\frac{1}{2}$ in. 37.5 x 35.3 cm.

FIRST (TRIAL) STATE—One figure, boldly etched. Another figure with hands in pockets; and a head also; faintly bitten. (Reproduced.)

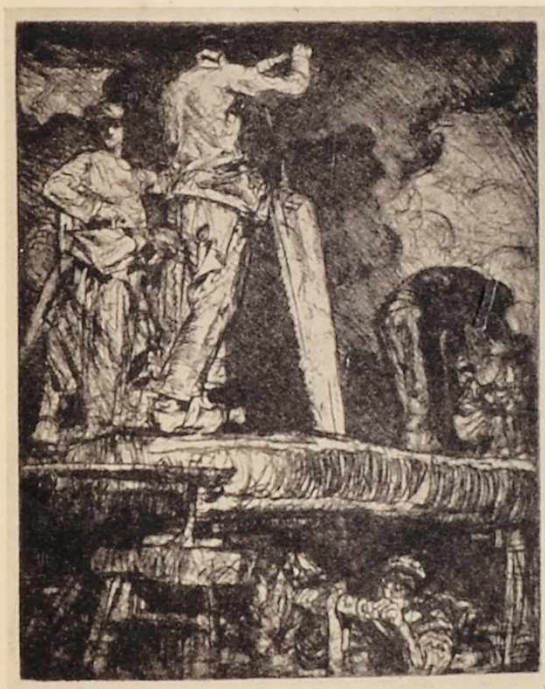
SECOND STATE—Light sketches removed and the boldly defined single figure alone left.

The plate was etched on the spot in Bruges.



PLATE 42. THE DYE VAT (*Cuve de Teinturier*)

ZINC. $17\frac{1}{8}$ x $18\frac{1}{8}$ in. 45.5 x 48 cm.
The plate was etched from a sketch
made in Bruges.

PLATE 43. SAWYERS (*Les Scieurs de Long*)

ZINC. $22\frac{1}{8}$ x $18\frac{1}{8}$ in. 58 x 46.5 cm.
FIRST (PUBLISHED) STATE—50 impressions. With sky. (Reproduced.)
SECOND (PUBLISHED) STATE—In this state the sky has been removed.

The plate was etched from a sketch made in a shipyard at Boulogne.

Brussels, Bibliothèque Royale; Dresden, Print Room; London, British Museum; Munich, Graphic Collection; New York, Library; Tokyo, Imperial Museum; Vienna, Albertina.

1904

PLATE 44. ENTRANCE TO A CANAL, BRUGES (*Entrée d'un Canal à Bruges*)

ZINC. 11 x 16 in. 28 x 40.7 cm.

A row of barges and trees, with figures
(Not reproduced.)

PLATE 45. THE PIGSTY (*La Porcherie*)

COPPER. $4\frac{1}{4} \times 6\frac{1}{2}$ in. 11.8 x 16.5 cm.

Etched on the spot at Wormwood Scrubbs.

The plate was published in *The Venture*, an annual.

Munich, Graphic Collection; Vienna, Albertina.



1904. PLATE 46. THE BUTCHER'S SHOP (*La Boucherie*)

ZINC. 18 $\frac{3}{4}$ x 19 $\frac{1}{4}$ in. 47.5 x 49 cm. The plate was etched from a sketch made at a pig farm, now disappeared, at Wormwood Scrubbs.

Barcelona, Museum; Brussels, Bibliothèque Royale; Budapest, Museum; Dresden, Print Room; Florence, Uffizi; London, British Museum; Massachusetts, Worcester Museum; Munich, Graphic Collection; Tokyo, Imperial Museum; Vienna, Albertina.



Tomlinson

PLATE 47. THE ORGAN-GRINDER (*Joueur d'Orgue*)

ZINC. 16 x 14 in. 40.4 x 35.3 cm.
 Plate destroyed.
 The plate was etched on the spot in
 Hammersmith.
 Munich, Graphic Collection; Vienna,
 Albertina.



PLATE 48. STRAND ON THE GREEN, No. 1



6 x 4 in. 15.2 x 10 cm.
 Plate destroyed.
 The plate was etched on the spot,
 below Kew Bridge.
 Brussels, Bibliothèque Royale;
 Munich, Graphic Collection.

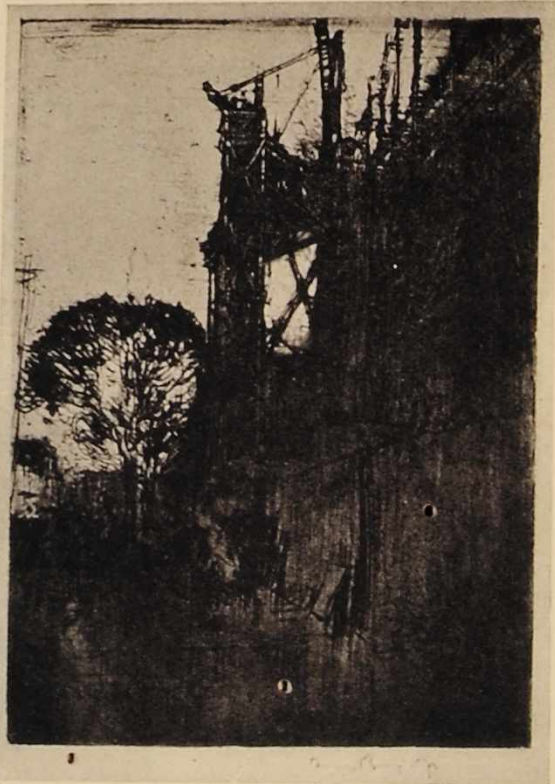


PLATE 49. SCAFFOLDING, SOUTH KENSINGTON

(*Echafaudages à South Kensington*)

COPPER. $6\frac{1}{2}$ x 5 in. 17.5 x 12.7 cm.
50 prints published. Plate destroyed.

The plate was etched on the spot, and was afterwards published in *The Acorn*, a quarterly under the direction of the Caradoc Press. A certain number of unsigned and inferior proofs were taken from the plate. The plate was, however, bought back, retouched, and issued in a limited edition.

Brussels, Bibliothèque Royale; Munich, Graphic Collection; New York, Library; Vienna, Albertina.

PLATE 50. FISHMONGERS' HALL

COPPER. $7\frac{3}{8}$ x $4\frac{1}{8}$ in. 18.8 x 12.5 cm.
50 proofs published. Plate destroyed.

The plate is a portion of London Bridge No. 1. It was published in *The Acorn*, and the same remarks apply to it as to the preceding plate.

New York, Library; Vienna, Albertina.



PLATE 51. OLD KEW BRIDGE (*Le Vieux Pont de Kew*)

ZINC. 12 $\frac{1}{4}$ x 15 $\frac{1}{2}$ in. 32.5 x 38.8 cm.
Plate destroyed.

The plate was etched on the spot, and shows the erection of the temporary wooden bridge, during the destruction of the old stone bridge, seen behind.

Brussels, Bibliothèque Royale;
Munich, Graphic Collection; Vienna, Albertina.

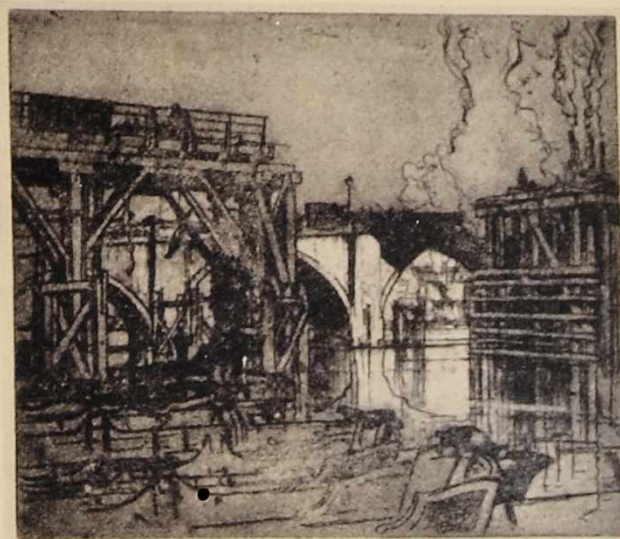
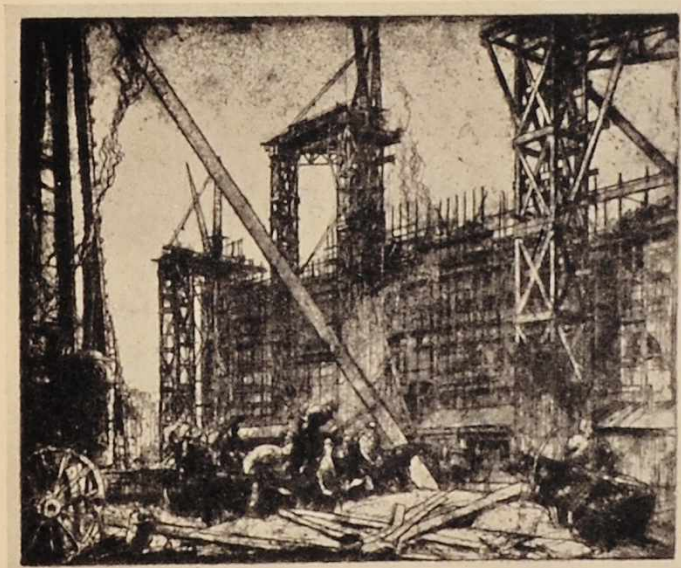


PLATE 52. BUILDING THE VICTORIA AND ALBERT MUSEUM
(*Construction du Musée Victoria et Albert*)



ZINC. 19 $\frac{1}{4}$ x 24 in. 50 x 60.8 cm.

The plate was etched from a drawing.
Barcelona, Museum; Berlin, State Print Room; Cardiff, National Museum of Wales; Dresden, Print Room; London, British Museum, Victoria and Albert Museum; Melbourne, National Gallery of Victoria; Munich, Graphic Collection; New York, Library; Rome, Gallery of Modern Art; Palazzo Corsini; Stockholm, Museum; Vienna, Albertina

1905

PLATE 53. BARNARD CASTLE



ZINC. 14 $\frac{1}{2}$ x 12 in. 37.6 x 30.3 cm.
FIRST (TRIAL) STATE—5 impressions.

The plate was sold to the Gesellschaft für Vervielfältigende Kunst, Vienna.

Berlin, State Print Room; Boston, Museum of Fine Arts; Bremen, Kunsthalle; Budapest, Museum; Dresden, Print Room; London, British Museum, Victoria and Albert Museum; Munich, Graphic Collection; New York, Metropolitan Museum; Library; Paris, Bibliothèque Nationale; Rome, Gallery of Modern Art; Stockholm, Museum; Washington, Library of Congress.

PLATE 54. BEGGARS, No. 1
(*Les Mendiants, No. 1*)

COPPER. 8 x 5 $\frac{1}{2}$ in. 20 x 14.2 cm.
Etched from life.
Munich, Graphic Collection; Vienna, Albertina.



PLATE 55. • MAPLE TREE, BARNARD CASTLE (*Érable à Barnard Castle*)

COPPER. $10\frac{3}{8} \times 14\frac{3}{8}$ in. 27 x 37 cm.

The plate was etched on the spot.
Brussels, Bibliothèque Royale;
Munich, Graphic Collection; Vienna,
Albertina.



PLATE 56. THE BRIDGE, BARNARD CASTLE (*Le Pont de Barnard Castle*)



ZINC. AQUATINT. $10\frac{1}{8} \times 14$ in.
27.5 x 35.5 cm.

Plate destroyed.
Munich, Graphic Collection; Paris,
Bibliothèque Nationale; Rome, Gallery
of Modern Art; Tokyo, Imperial
Museum; Vienna, Albertina.

1905

PLATE 57. THE PREACHER (*Le Prédicateur*)



ZINC. $9\frac{1}{4} \times 4\frac{7}{8}$ in. 24.5 x 12.5 cm.
Only a few prints—rare.

PLATE 58. HESDIN

COPPER. $3\frac{1}{4} \times 4\frac{1}{4}$ in. 8.3 x 10.8 cm.
The plate was etched on the spot.



PLATE 59. THE COAL-MINE (*La Houillère*)

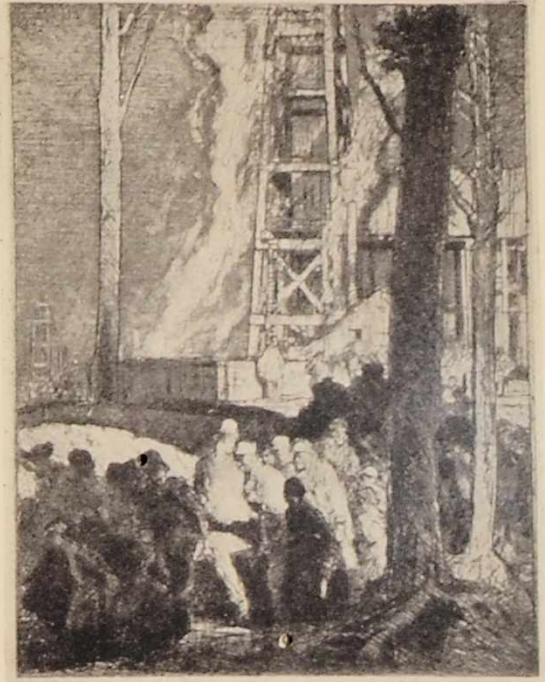
ZINC. 24 x 19 in. 60.7 x 48.2 cm.

FIRST (TRIAL) STATE—2 impressions.

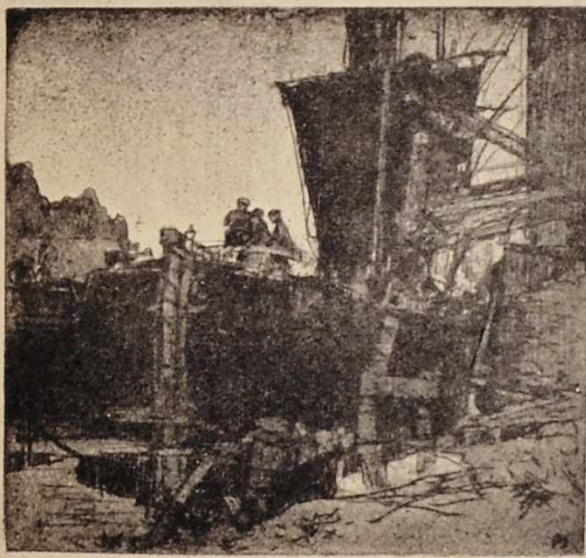
The First State differs very little from the Second State—perhaps a little less rich in effect.

SECOND (PUBLISHED) STATE—After 50 impressions had been taken and published, certain parts, e.g., the figures carrying the injured man, were lightened, and the remaining prints taken from the lightened plate.

Brussels, Bibliothèque Royale; Munich, Graphic Collection; Rome, Gallery of Modern Art; Tokyo, Imperial Museum; Vienna, Albertina.



1906

PLATE 60. BARGES, BRUGES (*Barques à Bruges*)

ZINC. 14 x 15 in. 35.5 x 38 cm.

100 proofs published. Plate destroyed.

The plate was etched on the spot. The barge is drawn up against a primitive form of corn elevator.

Barcelona, Museum; Brussels, Bibliothèque Royale; Cardiff, National Museum of Wales; Glasgow, Art Gallery; Göteborg, Museum; Munich, Graphic Collection; Rome, Gallery of Modern Art; Stockholm, Museum; Tokyo, Imperial Museum; Vienna, Albertina.

1906

PLATE 61. BOTTLE-WASHERS (*Laveurs de Bouteilles*)



ZINC. $14\frac{1}{16}$ x $15\frac{1}{2}$ in. 35.7 x 38.5 cm.

The plate was etched on the spot in a wine-faker's emporium at Bruges.

Barcelona, Museum; Brussels, Bibliothèque Royale; Göteborg, Museum; Munich, Graphic Collection; Tokyo, Imperial Museum; Vienna, Albertina.

PLATE 62. PORTE ST. CROIX

COPPER. 10 x 14 in. 25.3 x 35.6 cm.
FIRST (TRIAL) STATE—2 impressions.

The round towers of the Porte St. Croix are seen in the distance.

SECOND (PUBLISHED) STATE—The towers have been erased from the background. (Reproduced.)

The plate was etched on the spot at Bruges.

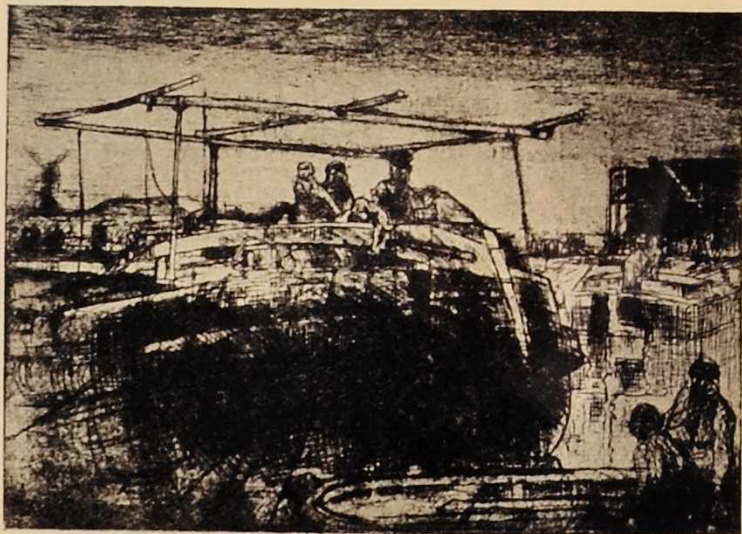


PLATE 63. PORTE DE GAND

COPPER. 15½ x 14 in. 39.2 x 35.5 cm.

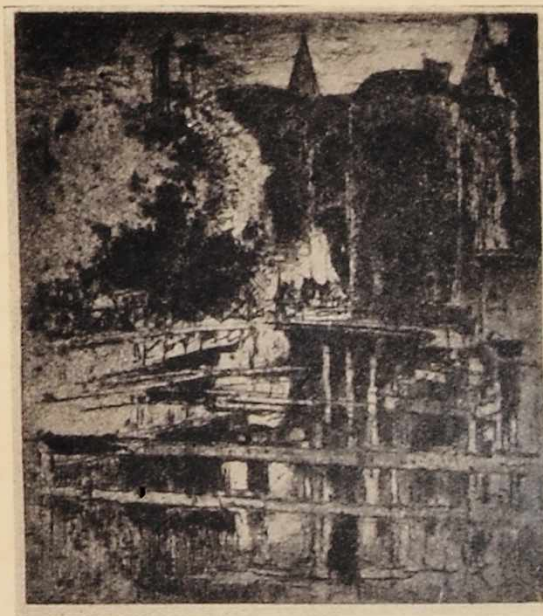
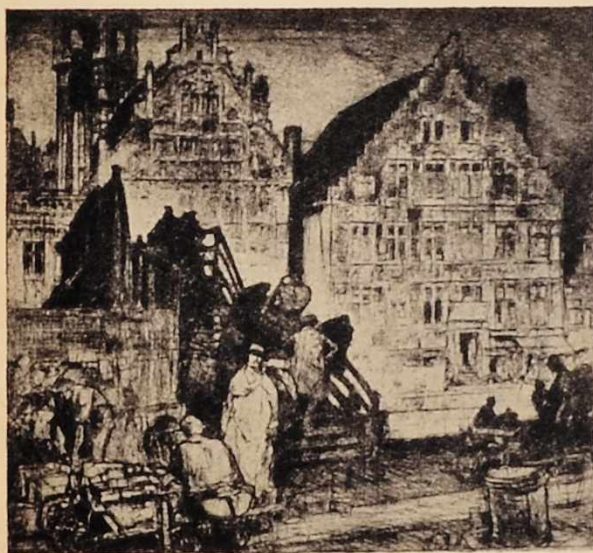
Plate destroyed.

FIRST (TRIAL) STATE—5 impressions.

SECOND (PUBLISHED) STATE—The Second State differs from the First only in being richer, and more deeply bitten.

The plate was etched on the spot at Bruges.

Munich, Graphic Collection,
Venice, Gallery of Modern Art;
Vienna, Albertina.

PLATE 64. OLD HOUSES, GHENT (*Vieilles Maisons à Gand*)

COPPER. 21¾ x 24 in. 55.5 x 60.8 cm.

150 proofs published. Plate destroyed.

FIRST (TRIAL) STATE—5 impressions.

Fainter than the Second State and less varied in tone.

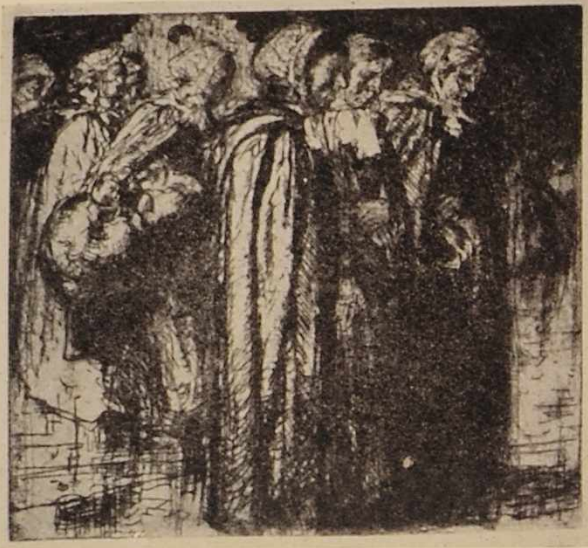
SECOND (PUBLISHED) STATE—The high lights picked out, especially on the figure in the foreground and on the front of the old houses.

The old houses are those of the Spanish Guild.

Barcelona, Museum; Birmingham, Art Gallery; Brussels, Bibliothèque Royale; Cardiff, National Museum of Wales; Chicago, Art Institute; London, British Museum; Melbourne, National Gallery of Victoria; Munich, Graphic Collection; New York, Library; Rome, Gallery of Modern Art; Stockholm, Museum; Tokyo, Imperial Museum; Vienna, Albertina.

1906

PLATE 65. OLD WOMEN, BRUGES (*Vieilles Femmes de Bruges*)



ZINC. 18 $\frac{3}{4}$ x 21 in. 48 x 53 cm.

The plate was etched on the spot. The figures in the background were later taken out and the plate became "Old Women, Longpré" (No. 173).

Barcelona, Museum; Vienna, Albertina.

PLATE 66. THE BREWERY, BRUGES, No. 1 (*Brasserie à Bruges, No. 1*)

COPPER. 21 x 18 $\frac{3}{4}$ in. 53 x 48 cm.

The plate was etched on the spot.
Brussels, Bibliothèque Royale;
Munich, Graphic Collection; Vienna,
Albertina.

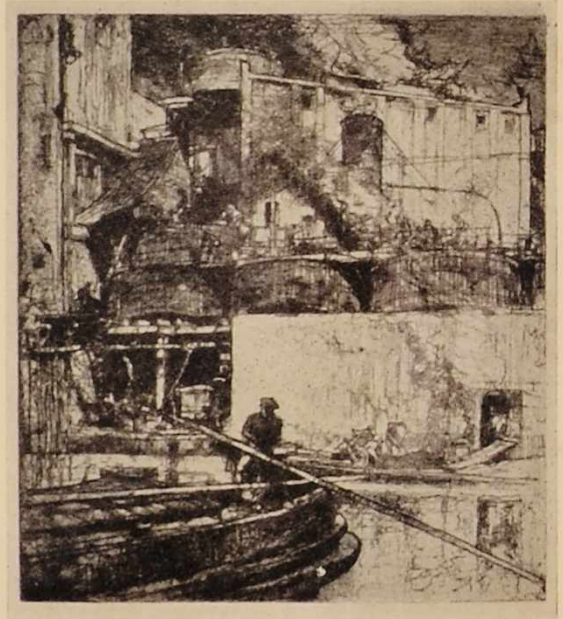


PLATE 67. THE BREWERY, BRUGES, No. 2 (*Brasserie à Bruges, No. 2*)

COPPER. 10 x 8 in. 25.3 x 20.3 cm.
100 proofs published. Plate destroyed.

The plate was etched on the spot. The brewery is the same as that in the preceding plate, from a different point of view.

Brussels, Print Room; Elberfeld, Museum; Florence, Uffizi; New York, Metropolitan Museum; Paris, Luxembourg; Rome, Palazzo Corsini.

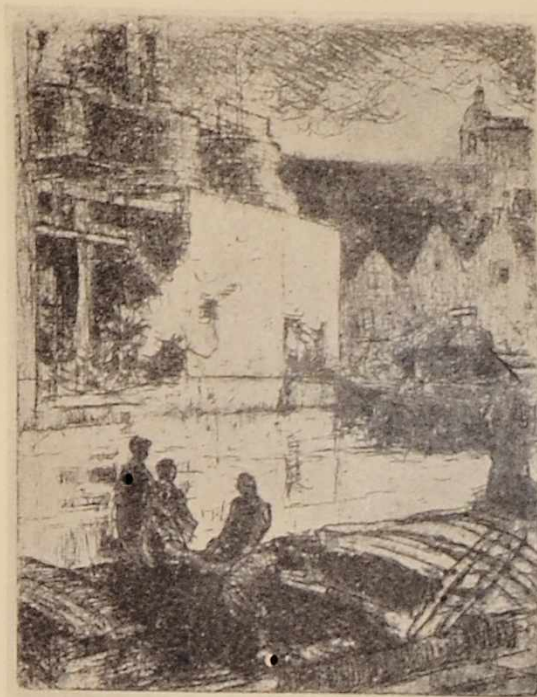


PLATE 68. THE END OF THE DAY (*Fin de Journée*)



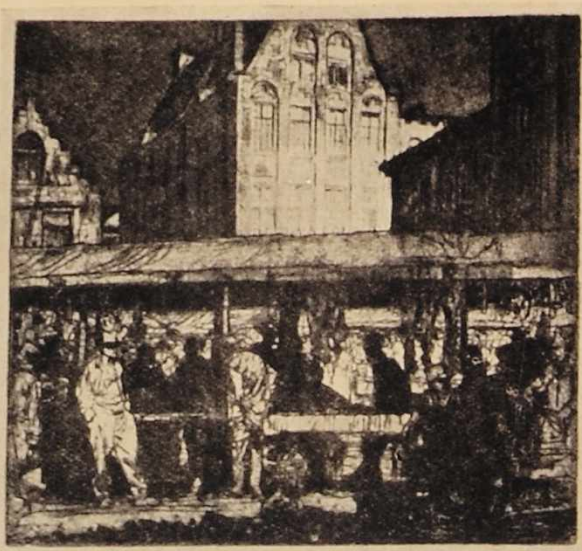
COPPER. 6½ x 20 in. 16 x 50.6 cm.
Plate destroyed.

The plate was etched on the spot at Mortlake. The ground at the top of the plate shows flaw-marks.

Brussels, Bibliothèque Nationale; Munich, Graphic Collection; Tokyo, Imperial Museum; Vienna, Albertina.

1906

PLATE 69. THE MEAT MARKET, BRUGES (*Marché de Viande à Bruges*)



COPPER. 11 x 12 in. 27.8 x 30.3 cm.

Plate destroyed.

FIRST (TRIAL) STATE—10 proofs. No sky.

SECOND (PUBLISHED) STATE—Dark sky introduced.

The etching is one of four specially made for and included in the Catalogue of Frank Brangwyn's Etchings, prepared by Mr. Frank Newbolt and published in 1908 by the Fine Art Society in an edition limited to 150 copies.

Aberdeen, Art Gallery; Berlin, State Print Room; Budapest, Museum; Florence, Uffizi; Göteborg, Museum; London, British Museum, Victoria and Albert Museum; Stockholm, Museum; Vienna, Albertina; Washington, Library of Congress.

PLATE 70. WINDMILLS, BRUGES (*Moulins à Vent à Bruges*)

ZINC. 19 x 21 in. 48.3 x 53.2 cm.

The plate was etched on the spot after a preparatory sketch.

Barcelona, Museum; Brussels, Bibliothèque Royale; Munich, Graphic Collection; Tokyo, Imperial Museum; Vienna, Albertina.



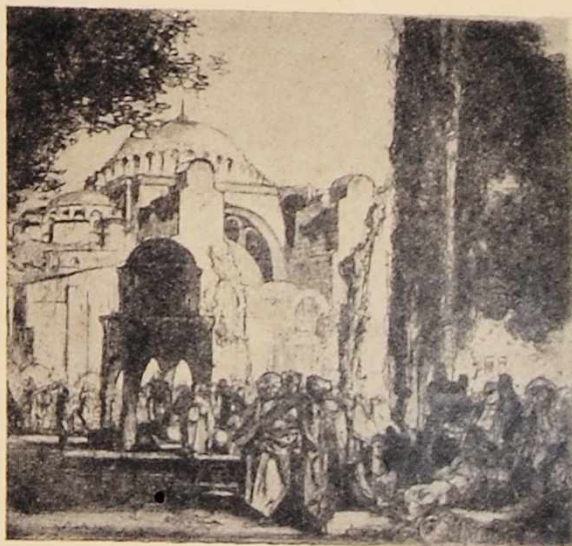
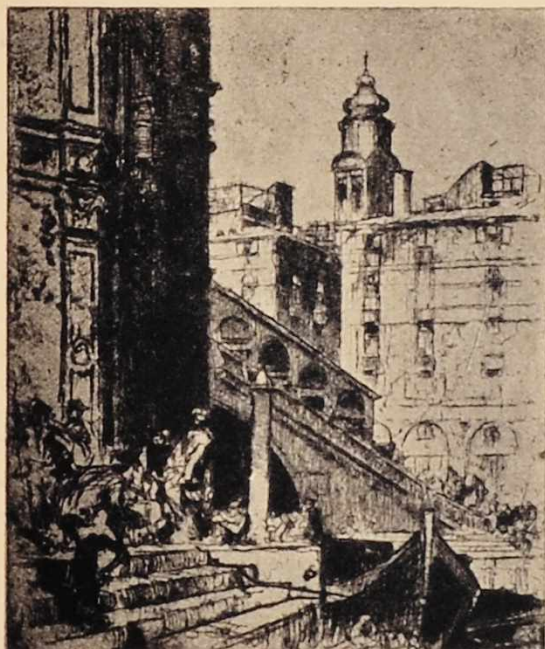
PLATE 71. SANTA SOPHIA

COPPER. 18 $\frac{1}{2}$ x 20 $\frac{1}{2}$ in. 47.5 x 52.8 cm.

70 proofs taken. Plate destroyed.

The plate was etched from a drawing made at Constantinople more than ten years previously.

London, British Museum; Munich, Graphic Collection; New York, Metropolitan Museum; Vienna, Albertina.

PLATE 72. THE RIALTO, VENICE (*Le Rialto à Venise*)

COPPER. 15 $\frac{1}{2}$ x 13 in. 39 x 33 cm.
150 proofs published. Plate destroyed.

The plate was etched from a drawing.
Barcelona, Museum; Budapest, Museum; Dresden, Print Room; London, British Museum; Malmö, Museum; New York, Metropolitan Museum; Vienna, Albertina.

1906

PLATE 73. MEN ON A LIGHTER (*Hommes Ramant sur une Cabare*)



ZINC. $21\frac{1}{2} \times 31\frac{1}{2}$ in. 55.5 x 80.2 cm.

Two impressions taken. The plate was then cut.

The plate was etched direct on the zinc.

Tokyo, Imperial Museum.

PLATE 74. MAN ROWING (*Homme Ramant*)

ZINC. $21\frac{1}{2} \times 19\frac{1}{2}$ in. 55 x 49.5 cm.

The right-hand portion of the preceding plate after it had been cut.

One print only as illustration.

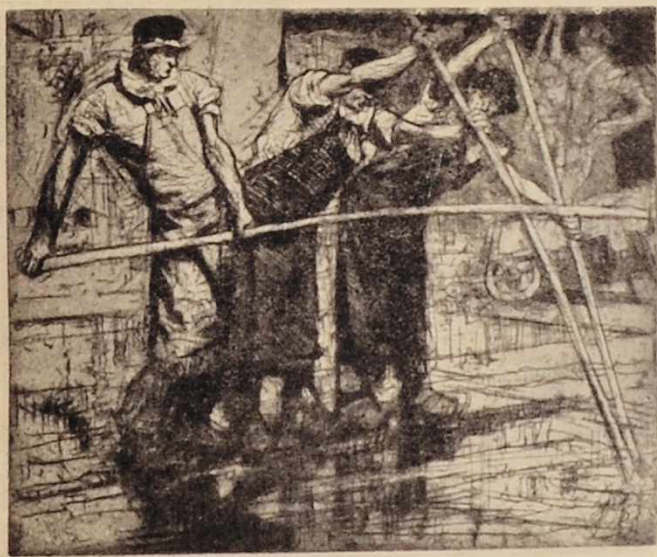


PLATE 75. THE TOW ROPE (*Les Haleurs*)

ZINC. 21 $\frac{3}{8}$ x 31 $\frac{3}{8}$ in. 54.2 x 80.7 cm.

The plate was etched direct from nature while the men posed at Bruges.

Brussels, Bibliothèque Royale; Cardiff, National Museum of Wales; Chicago, Art Institute; London, British Museum, Victoria and Albert Museum; Lugano, Civic Museum; Munich, Graphic Collection; New York, Library; New South Wales, Art Gallery; Rome, Palazzo Corsini; Southport, Art Gallery; Stockholm, Museum; Tokyo, Imperial Museum; Vienna, Albertina.

PLATE 76. THE TAN PIT (*Les Tanneurs*)

ZINC. 20 x 24 in. 51 x 61 cm.

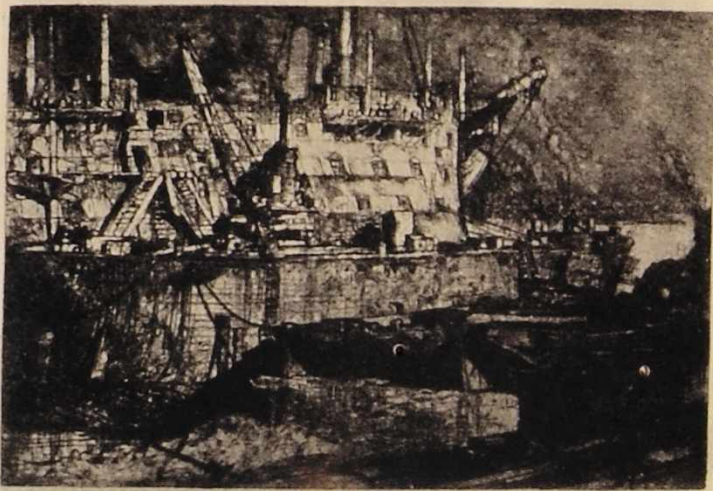
The plate was etched on the spot at Bruges.

Barcelona, Museum; Boston, Museum of Fine Arts; Brussels, Bibliothèque Royale; Dresden, Print Room; Munich, Graphic Collection; Tokyo, Imperial Museum; Vienna, Albertina.

1906

PLATE 77 (see opposite page)

PLATE 78. BREAKING UP THE " CALEDONIA " (*Démolition du " Caledonia "*)



ZINC. $21\frac{1}{4} \times 31\frac{1}{4}$ in. 54 x 80.6 cm.
FIRST (TRIAL) STATE—One impression.
SECOND (PUBLISHED) STATE—50 prints.
Certain lines in the hull were taken out, and light concentrated on it.
THIRD STATE—The lower part of plate cut away.

The *Caledonia*, late *Impregnable*, was laid down at Chatham in 1802, took part in the bombardment of Algiers, 1816, and later was used as a training ship at Devonport and South Queensferry until broken up by Castles.

Barcelona, Museum; Brussels, Bibliothèque Royale; Budapest, Museum; Florence, Uffizi; London, British Museum; Munich, Graphic Collection; New South Wales, Art Gallery; Stockholm, Museum; Tokyo, Imperial Museum.

PLATE 79. SKIN SCRAPERS, No. 1 (*Débourreurs de Peaux, No. 1*)

COPPER. $7\frac{3}{4} \times 5\frac{1}{4}$ in. 19.6 x 13.3 cm.

The plate was etched on the spot at Brentford, and was published by the Gesellschaft für vervielfältigende Kunst, Vienna.

Brussels, Bibliothèque Royale;
Munich, Graphic Collection.



1906. PLATE 77. THE BOATMEN (*Les Bateliers*)

ZINC. 18½ x 19 in. 46.3 x 48.7 cm. This plate was etched direct from life.
Brussels, Print Room; Dresden, Royal Print Room; Göteborg, Museum;
Munich, Graphic Collection; Vienna, Albertina.



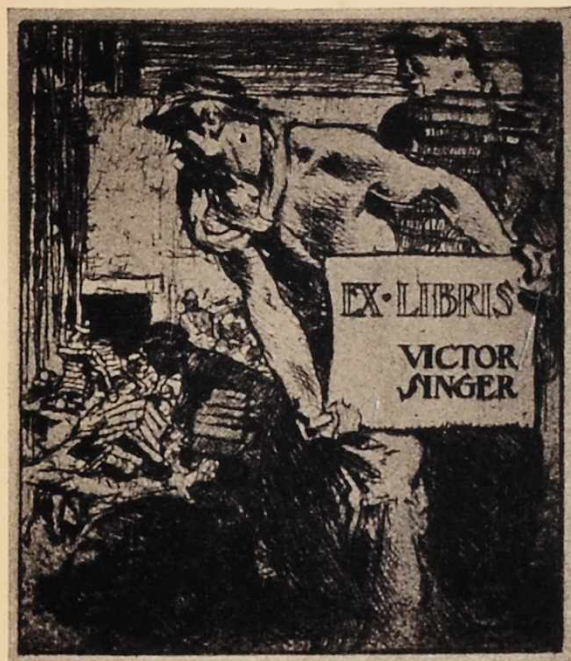
Handwritten signature or text, possibly 'The Engineer'.

PLATE 80. SKIN SCRAPERS, No. 2
(*Débourreurs de Peaux, No. 2*)

COPPER. 6 x 4½ in. 15.2 x 11.2 cm.
Plate destroyed.
The plate was etched on the spot at
Brentford.
Brussels, Bibliothèque Royale;
Munich, Graphic Collection.



PLATE 81. BOOK-PLATE FOR HERR SINGER (*Ex-Libris pour M. Singer*)



COPPER. 6½ x 5¼ in. 16.3 x 13.2 cm.
FIRST (TRIAL) STATE—10 impressions
taken without letters.
SECOND (PUBLISHED) STATE—With
inscription.
Berlin, State Print Room; Dresden,
Print Room; Hamburg, Kunsthalle.

1906

PLATE 82. MAN CARRYING A LOAD OF BOOKS (*Homme portant une pile de Livres*)



COPPER. $7\frac{3}{4} \times 5\frac{1}{4}$ in. 19.7 x 13.2 cm.

The measurement excludes $\frac{5}{16}$ in. at the bottom of the plate—unetched surface.

FIRST (TRIAL) STATE—15 proofs

SECOND (PUBLISHED) STATE—The plate was published in the *Gazette des Beaux Arts*, in which it illustrated an article on Frank Brangwyn by M. Roger Marc.

London, British Museum; Munich, Graphic Collection; New York, Library.

PLATE 83. CERTIFICATE OF SHIPPING FEDERATION (*Certificat Maritime, No. 1*)

COPPER. $8\frac{1}{2} \times 12\frac{1}{4}$ in. 22.5 x 31 cm.

FIRST (TRIAL) STATE—10 proofs without letters.

SECOND (PUBLISHED) STATE—With inscription.

The plate was commissioned by the Shipping Federation.

Brussels, Bibliothèque Royale; London, British Museum, Victoria and Albert Museum (First State); Munich, Graphic Collection; Tokyo, Imperial Museum; Vienna, Albertina.



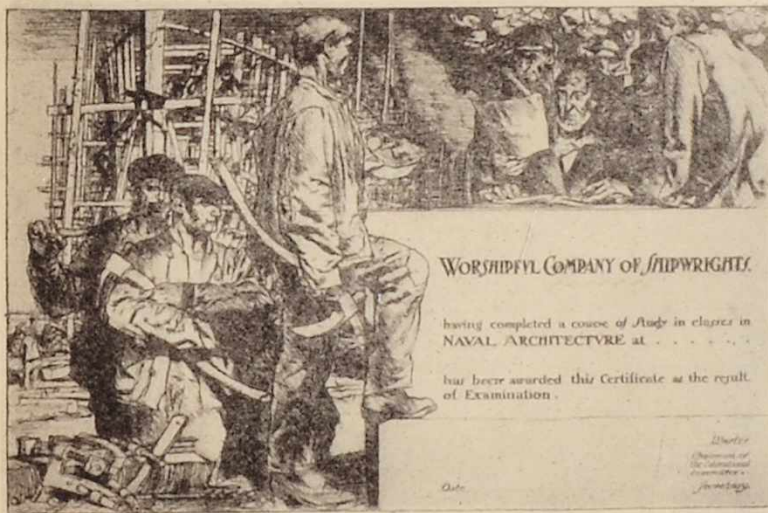
PLATE 84. BOOK-PLATE (*Ex-Libris*)

COPPER. 6½ x 5 in., 15.8 x 12.5 cm.



1907

PLATE 85. CERTIFICATE FOR THE MASTER SHIPWRIGHTS' COMPANY (*Certificat Maritime, No. 2*)



COPPER. 16½ x 11 in. 42.5 x 28 cm.
FIRST (TRIAL) STATE—10 proofs without letters.

SECOND (PUBLISHED) STATE—With inscription.

The plate was commissioned by the Master Shipwright's Company.

London, British Museum, Victoria and Albert Museum; Tokyo, Imperial Museum.

1907

PLATE 86. BOOK-PLATE (*Ex-Libris*)



COPPER. $6\frac{1}{2}$ x 5 in. 16.2 x 13 cm.
Book-plate executed for Mr. Frank Newbolt.

PLATE 87. THE MINERS (*Travailleurs dans une Mine*)

ZINC. $19\frac{1}{2}$ x $27\frac{1}{2}$ in. 49.2 x 70 cm.
The plate was etched direct on the zinc without preparatory drawing.



PLATE 88. HEAD OF AN OLD MAN (*Tête de Vieillard*)

ZINC. 13 x 14 $\frac{1}{4}$ in. 33 x 36.3 cm.
20 proofs taken. Plate destroyed.

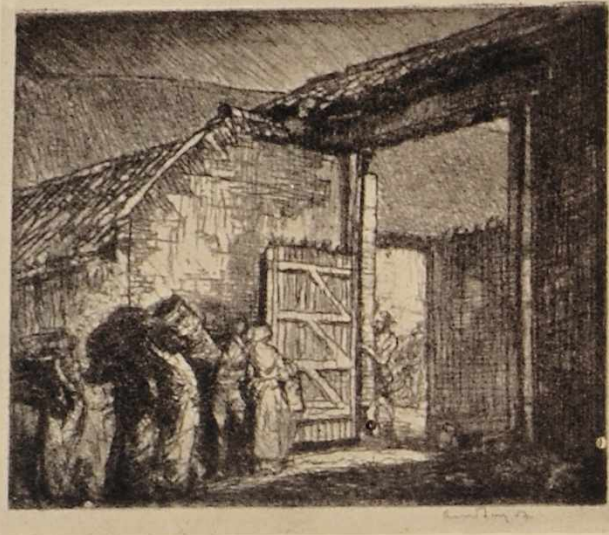
PLATE 89. SKETCH OF A MAN (*Esquisse d'Homme*)

COPPER. 5 $\frac{3}{8}$ x 3 $\frac{1}{2}$ in. 14.2 x 9 cm.

The plate was etched on the spot at Bruges and was afterwards published in *La Grande Revue*, Paris.

1907

PLATE 90. THE GATE OF THE FARM (*Porte de Ferme*)



ZINC. $9\frac{1}{2} \times 11\frac{1}{2}$ in. 25 x 30.2 cm
The plate was etched on the spot at
Montreuil.
Brussels, Bibliothèque Royale;
Budapest, Museum; Munich, Graphic
Collection; Tokyo, Imperial Museum;
Vienna, Albertina; Zürich, Museum.

PLATE 91. THE FARMYARD (*Cour de Ferme*)

COPPER. $8\frac{3}{4} \times 12\frac{1}{2}$ in. 22 x 31.5 cm.
The plate was etched on the spot at
Montreuil. Traces of a third figure on
the right have been removed.
Brussels, Bibliothèque Royale;
Munich, Graphic Collection; Vienna,
Albertina.

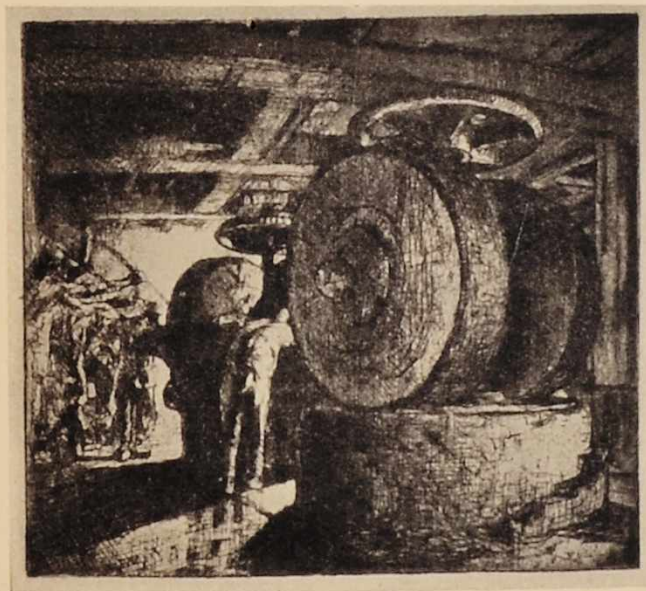


PLATE 92. BOOTMAKERS (*Les Cordonniers*)

ZINC. 18 x 21 $\frac{3}{4}$ in. 45.5 x 54.2 cm.

The plate was etched on the spot in Montreuil.

Munich, Graphic Collection; Vienna, Albertina.

PLATE 93. THE PAPER-MILL, No. 1 (*Meule à Papier, No. 1*)

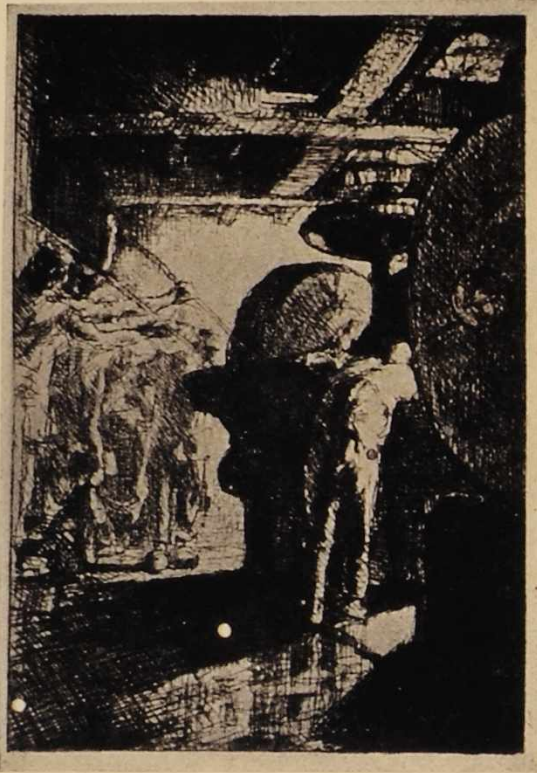
ZINC. 20 $\frac{3}{4}$ x 23 in. 52.3 x 58.2 cm.

The plate was etched on the spot at Montreuil.

Brussels, Bibliothèque Royale;
Munich, Graphic Collection; Tokyo,
Imperial Museum.

1907

PLATE 93A. THE PAPER-MILL, No. 2 (*Meule à Papier, No. 2*)



ZINC. $18\frac{1}{2}$ x 73 in. 46.5 x 43.3 cm.
A portion cut from the preceding plate and bitten rather more deeply.

PLATE 94. BLACKSMITHS (*Forgerons*)

ZINC. $21\frac{1}{8}$ x $31\frac{1}{8}$ in. 55.5 x 81 cm.
The plate was etched direct from nature without preparatory drawing.

London, British Museum; Massachusetts, Worcester Museum; Munich, Graphic Collection; New York, Library.



PLATE 95. THE CAFÉ (*Le Café*)

COPPER. 6 x 4 in. 15.3 x 10.3 cm.

The plate was etched on the spot at Montreuil.

Vienna, Albertina.



PLATE 96. ESTAMINET, MONTREUIL



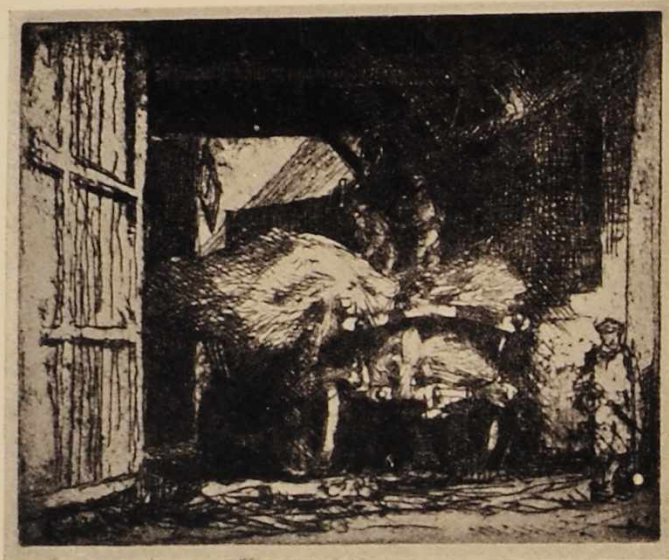
COPPER. 5½ x 6¾ in. 13.2 x 16.2 cm.

The plate was etched direct from nature.

Brussels, Bibliothèque Royale; Munich, Graphic Collection; Vienna, Albertina; Zürich, Museum.

1907

PLATE 97. THE HAY-CART (*Char de Foin*)



COPPER. $9\frac{3}{4} \times 1\frac{1}{2}$ in. 24.7 x 30.3 cm.
Plate destroyed.

The plate was etched from a sketch made at Montreuil. It was one of the four specially etched for and included in the Newbolt Catalogue of 1908.

Aberdeen, Art Gallery; Berlin, State Print Room; Budapest, Museum; Florence, Uffizi; Göteborg, Museum; London, British Museum, Victoria and Albert Museum; Stockholm, Museum; Vienna, Albertina; Washington, Library of Congress.

PLATE 98. CHURCH OF ST. AUSTREBERT, MONTREUIL (*L'Église Ste. Austreberthe à Montreuil*)

ZINC. $19\frac{1}{8} \times 23\frac{1}{4}$ in. 50.5 x 60.5 cm.
Plate destroyed.

FIRST STATE—1 print; with no sky.
Light in tone.

SECOND STATE—As illustration. A dark sky of rolling clouds added; the shadows intensified and light concentrated on the church.

Florence, Uffizi; London, British Museum; Munich, Graphic Collection; New York, Library; Rome, Gallery of Modern Art; Tokyo, Imperial Museum; Vienna, Albertina.

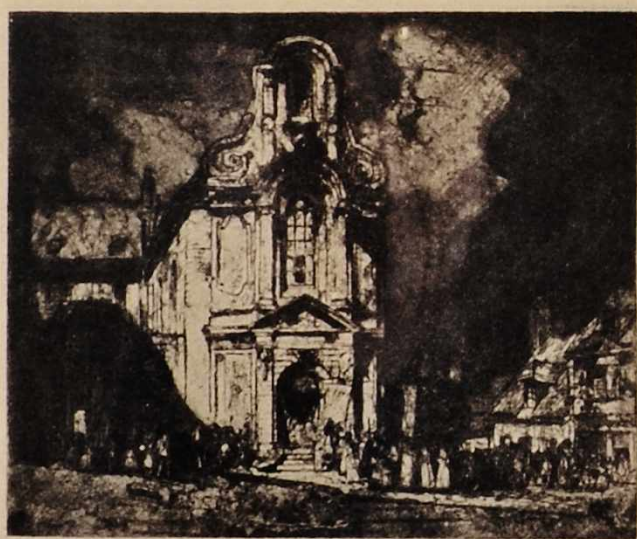


PLATE 99. BEGGARS, No. 2 (*Mendiants, No. 2*)

COPPER. 10 x 13 $\frac{1}{2}$ in. 25.2 x 35.4
cm.

This plate was etched direct from life.
Two proofs only exist of this plate,
which was cut to make the two follow-
ing plates.



PLATE 100. BEGGARS, No. 3 (*Mendiants, No. 3*)



COPPER. 10 x 5 $\frac{1}{2}$ in. 25.2 x 13 cm.
The left-hand corner of preceding
plate.

1907

PLATE 101. BEGGARS, No. 4 (*Mendiants, No. 4*)



COPPER. 10 x 8 $\frac{1}{4}$ in. 25.2 x 22.2 cm.
The right half of *Beggars No. 2*.
Munich, Graphic Collection.

PLATE 102. BRIDGE, BARNARD CASTLE (*Le Pont de Barnard Castle*)

ZINC. 17 $\frac{1}{2}$ x 21 $\frac{1}{2}$ in. 44.2 x 55.3 cm.
100 proofs published. Plate destroyed.

The plate was etched from a pencil sketch.

London, British Museum; Munich, Graphic Collection; Paris, Bibliothèque Nationale; Rome, Gallery of Modern Art.

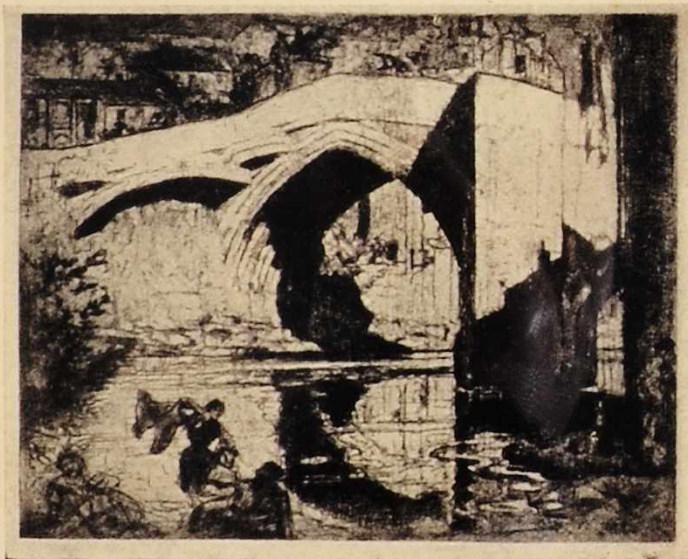


PLATE 103. CHURCH OF ST. SAULVE, MONTREUIL (*L'Église Ste. Saulve à Montreuil*)

ZINC. 17 x 10 $\frac{1}{4}$ in. 43.2 x 27.4 cm.

FIRST STATE. 17 x 12 $\frac{1}{4}$ in. 43.2 x 32.7 cm.—40 proofs. Lightly and simply etched; plain sky. Three telegraph wires cross low down; several figures suggested in the left foreground.

SECOND STATE—A cloudy sky has been put in and a rain-storm suggested by diagonal strokes.

THIRD (PUBLISHED) STATE—The plate has been rebitten and cut down to dimensions quoted under title. The shadows have been accentuated; the sky has been taken out again—and all traces of figures in the left foreground removed.

Brussels, Bibliothèque Royale; Budapest, Museum; Munich, Graphic Collection.

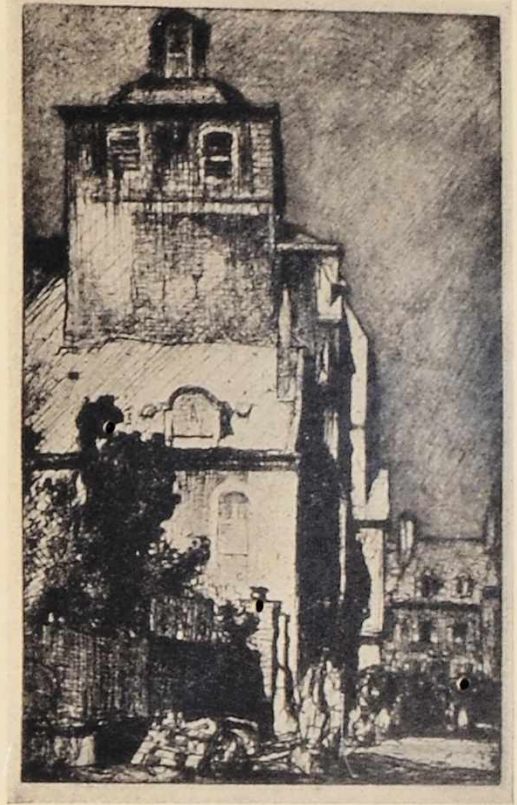


PLATE 104. CORNFIELD, MONTREUIL (*Champ de Blé à Montreuil*)



ZINC. 8 $\frac{3}{4}$ x 14 in. 22.2 x 35.5 cm.

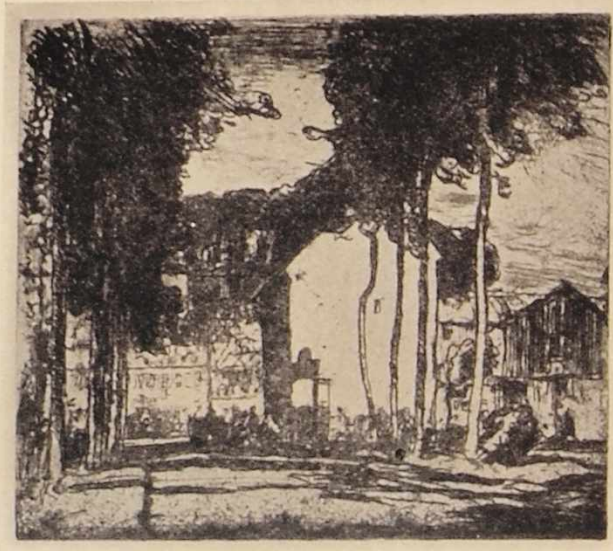
Plate destroyed.

The plate was etched from a pencil drawing, and was one of the four specially made for and included in the Newbolt Catalogue of 1908.

Aberdeen, Art Gallery; Berlin, State Print Room; Budapest, Museum; Florence, Uffizi; Göteborg, Museum; London, Victoria and Albert Museum; Stockholm, Museum; Washington, Library of Congress.

1907

PLATE 105. ENTRANCE TO MONTREUIL (*L'Entrée de Montreuil*)



ZINC. 14 x 16 in. 35.5 x 40.5 cm.
Plate destroyed.
The plate was etched on the spot.
Brussels, Bibliothèque Royale;
Munich, Graphic Collection; Vienna,
Albertina.

PLATE 106. THE MARKET SQUARE, MONTREUIL (*La Place du
Marché à Montreuil*)

COPPER. 4½ x 6 in. 11.3 x 15.2 cm.
The plate was etched direct from
nature.
Cardiff, National Museum of Wales;
Munich, Graphic Collection.

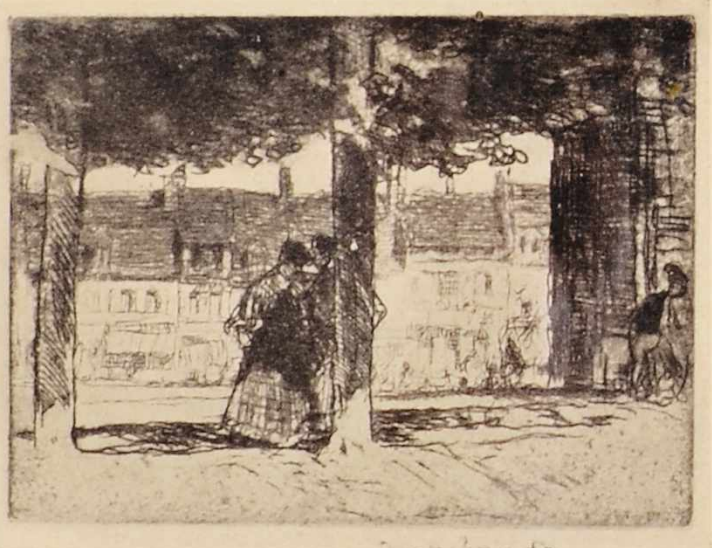


PLATE 107. THE RETURN FROM WORK (*Retour du Travail*)

ZINC. $21\frac{1}{2} \times 31\frac{1}{2}$ in. 54.5 x 80.9 cm.

The plate was etched from a number of sketches made in one of the London shipyards.

Barcelona, Museum; Munich, Graphic Collection; Stockholm, Museum; Tokyo, Imperial Museum; Vienna, Albertina.

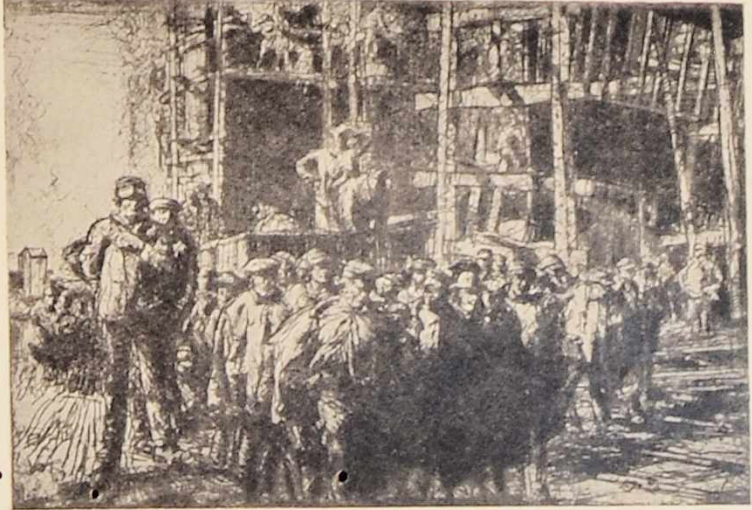


PLATE 108. SANTA MARIA



COPPER. $11 \times 14\frac{1}{2}$ in. 27.8 x 36.8 cm.

The plate is one of the four specially etched for and included in the Newbolt Catalogue of 1908.

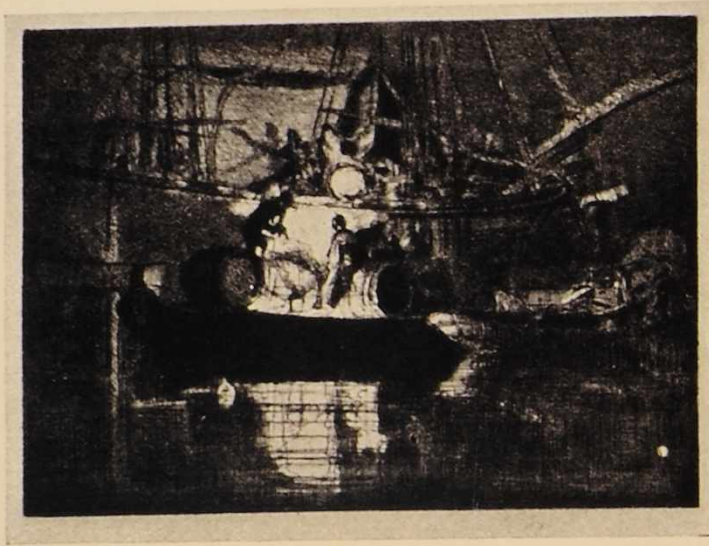
FIRST STATE—As illustrated.

SECOND STATE—With dark sky cleared out.

Berlin, State Print Room; Budapest, Museum; Cardiff, National Museum of Wales; Florence, Uffizi; Göteborg, Museum; London, British Museum, Victoria and Albert Museum; Stockholm, Museum; Vienna, Albertina; Washington, Library of Congress.

1907

PLATE 109. UNLOADING WINE, VENICE (*Débarquement de Vin à Venise*)

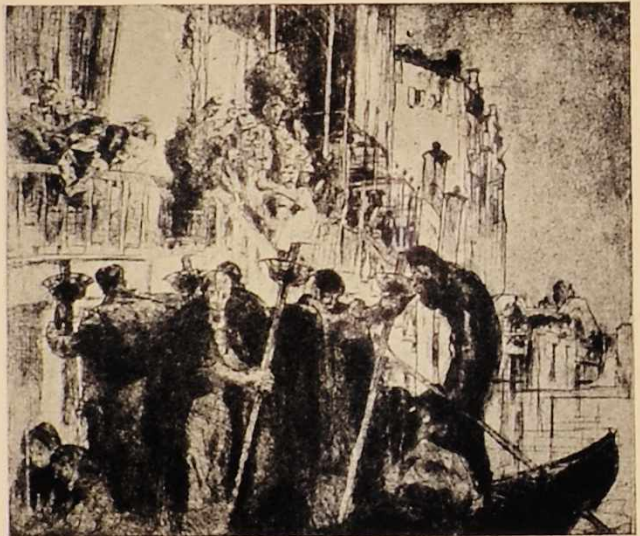


ZINC. 10 x 14 in. 25.2 x 35.3 cm.
Brussels, Bibliothèque Nationale;
Munich, Graphic Collection; Tokyo,
Imperial Museum; Vienna, Albertina.

PLATE 110 (see opposite page)

PLATE 111. SUNSHINE AND SHADOW (*Soleil et Ombre*)

COPPER. 22½ x 26½ in. 57.2 x 67.3 cm.
10 proofs published. The plate was
afterwards altered, the whole of the
background being taken out. (See next
plate.)



1907. PLATE 110. SANTA MARIA FROM THE STREET (*Vue de Santa Maria prise de la Rue*)

COPPER. 22 x 17 $\frac{3}{8}$ in. 55.5 x 44 cm. 100 proofs published. After the 100 impressions had been published, the artist added a flaky sky and took off 3 impressions. Two prints were taken off in colour. The plate was then destroyed.
London, British Museum; Manchester, Art Gallery; Munich, Graphic Collection; Vienna, Albertina.



F. B. ...

PLATE 111A. A VENETIAN FUNERAL (*Cortège Funèbre à Venise*)

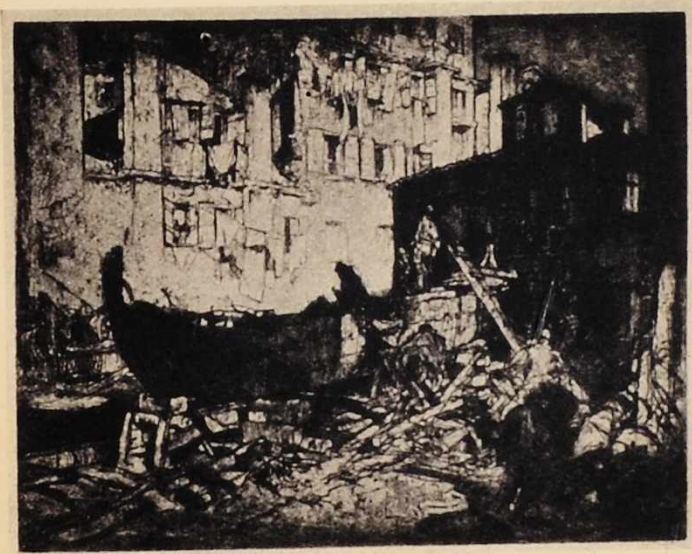
COPPER. 22 $\frac{1}{4}$ x 26 $\frac{3}{8}$ in. 57.7 x 67.8
cm.

The Second State of the preceding plate. The whole of the background has been taken out and has been replaced by the distant domes of Santa Maria della Salute.

Brussels, Bibliothèque Royale;
Munich, Graphic Collection; Vienna,
Albertina.



PLATE 112. BOATBUILDERS, VENICE (*Les Constructeurs de Barques à Venise*)



ZINC. 20 $\frac{1}{4}$ x 25 $\frac{1}{8}$ in. 51.5 x 65.5 cm.

100 proofs published. Plate destroyed.

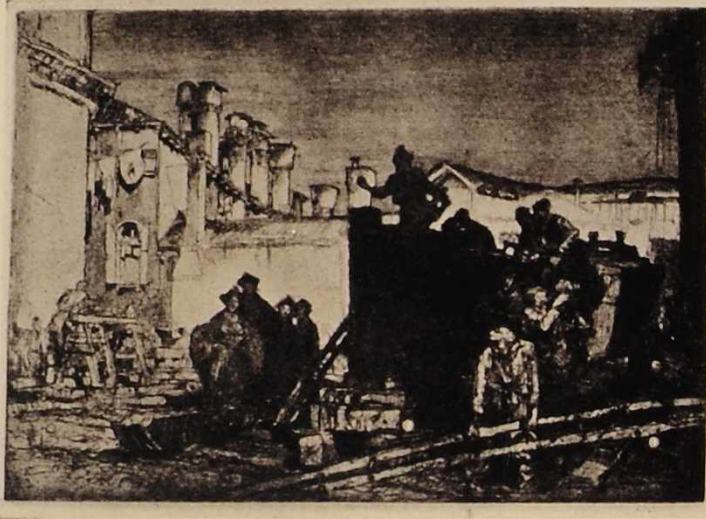
FIRST (TRIAL) STATE—2 impressions.

SECOND (PUBLISHED) STATE—Certain lines were burnished out to concentrate light on portions of the figures and on the old houses in the background.

Budapest, Museum; Munich, Graphic
Collection; Rome, Gallery of Modern
Art; Stockholm, Museum; Tokyo,
Imperial Museum; Vienna, Albertina.

1907

PLATE 113. THE BOAT-YARD,
VENICE (*Chantier de Barques à Venise*)



ZINC. $19\frac{1}{2} \times 27\frac{3}{4}$ in. 49.5 x 70.5 cm.
FIRST STATE—30 impressions. The plate is the same as in the Published State, but without the sky.
SECOND (PUBLISHED) STATE—A sky of horizontal lines has been added. (Reproduced.)
Chicago, Art Institute; Munich, Graphic Collection; New York, Library; New South Wales, Art Gallery; Paris, Bibliothèque Nationale; Vienna, Albertina.

PLATE 113A. BOAT-YARD, VENICE

$17\frac{1}{2} \times 19\frac{1}{2}$ in. 44.8 x 49.5 cm.
A portion cut from the preceding plate.



PLATE 114. THE MONKS, No. 1 (*Les Moines, No. 1*)

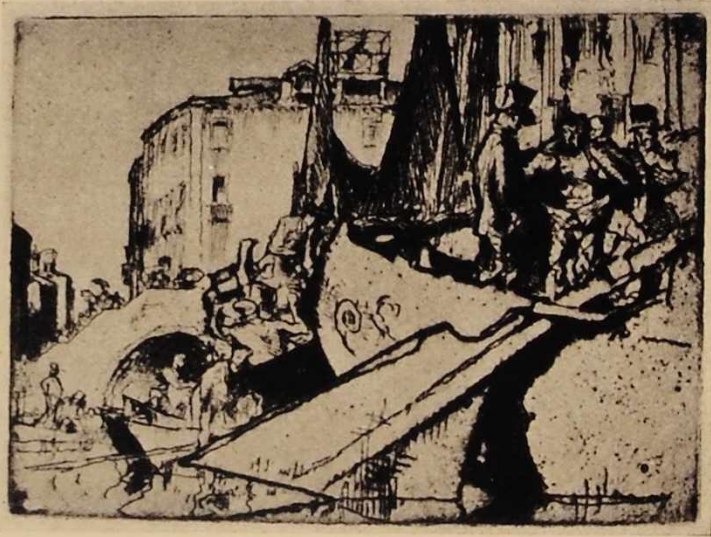
ZINC. $7\frac{1}{4}$ x 6 in. 18.5 x 15.3 cm.
Etched direct from life.

PLATE 115. THE MONKS, No. 2 (*Les Moines, No. 2*)

COPPER. $2\frac{1}{8}$ x $2\frac{1}{4}$ in. 7.3 x 7 cm.
The plate was etched direct from life.

1908

PLATE 116. VENETIAN BOATS (*Barques de Venise*)



ZINC. $6\frac{1}{2}$ x 9 in., 16.5 x 22.7 cm.
The plate was etched on the spot.
Brussels, Bibliothèque Nationale;
Munich, Graphic Collection.

PLATE 117. CHURCH OF ST. NICHOLAS, DIXMUDEN (*L'Église S. Nicolas à Dixmude*)

COPPER. 22 x 26 $\frac{1}{4}$ in. 56 x 66.5 cm.

The plate was sold to the Gesellschaft für vervielfältigende Kunst, Vienna. 10 proofs were taken before the plate was sold. Of the proofs published by the Gesellschaft, 100 were signed by the artist. The remaining proofs published from time to time have been unsigned.

Amsterdam, Rijks Museum; Berlin, State Print Room; Brussels, Bibliothèque Royale; Dresden, Print Room; Hamburg, Kunsthalle; London, British Museum, Victoria and Albert Museum; Munich, Graphic Collection; New York, Metropolitan Museum, Library; Stockholm, Museum; Styria, Landesmuseum; Washington, Library of Congress.

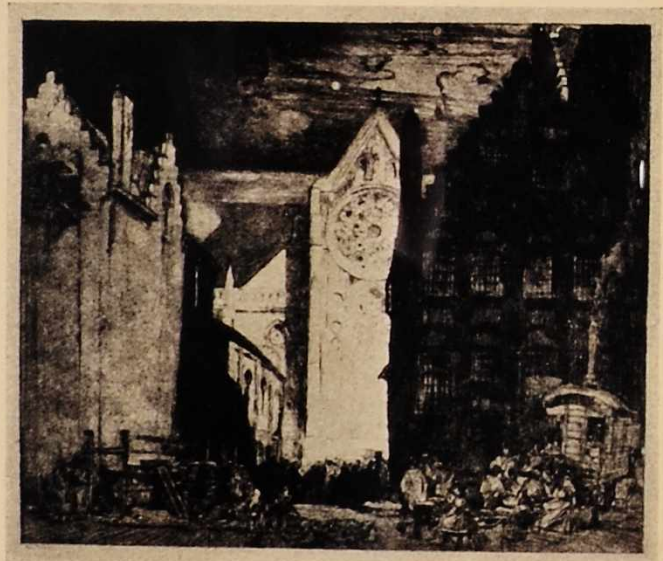


PLATE 118. SANTA MARIA DELLA SALUTE, VENICE (THROUGH THE RIGGING) (*A Travers le Cordage*)

ZINC. $21\frac{3}{8} \times 31\frac{3}{8}$ in. 54.5 x 81 cm.

The plate was etched from a drawing. Towards the close of the edition of proofs the artist etched in a sky of lines, printed two impressions, and then scraped out the sky again, restoring the plate to its former state.

The plate obtained the Grand Prix at the Milan International Exhibition, 1906, and the Gold Medal at the Venice International Exhibition, 1907.

Aberdeen, Art Gallery; Barcelona, Museum; Brussels, Bibliothèque Royale; Budapest, Museum; Buenos Ayres, National Museum; Dresden, Print Room; Florence, Uffizi; Massachusetts, Worcester Museum; Milan, Gallery of Modern Art; Munich, Graphic Collection; Rome, Gallery of Modern Art; Stockholm, Museum; Tokyo, Imperial Museum; Venice, Gallery of Modern Art; Vienna, Albertina.

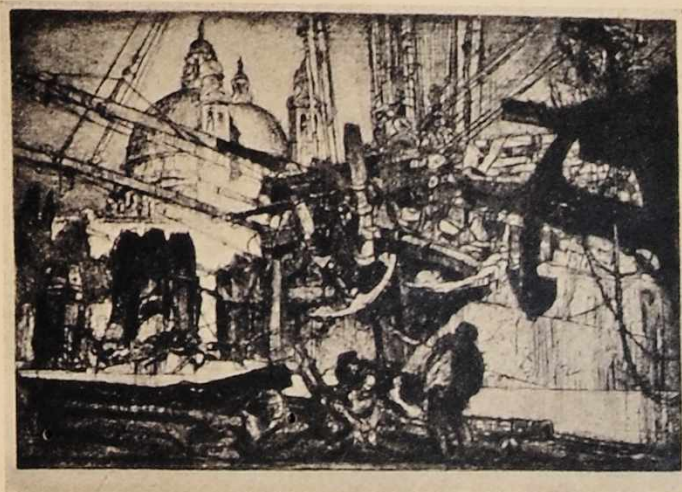
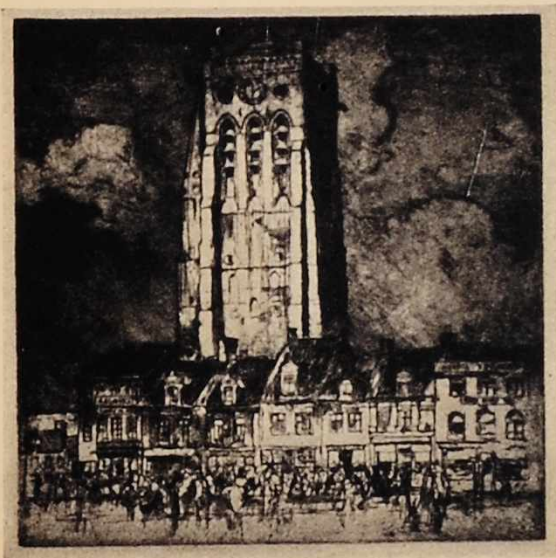


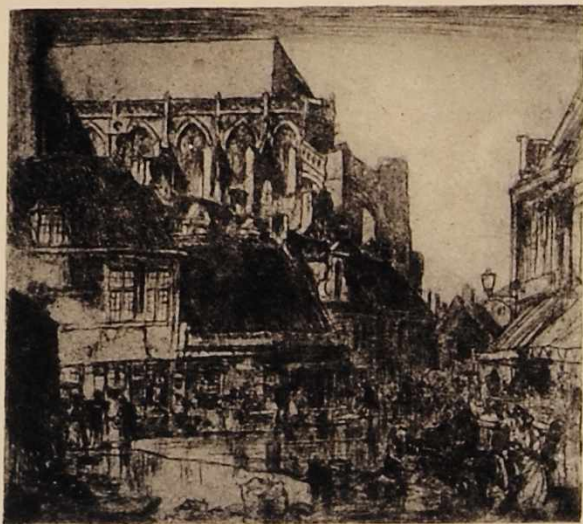
PLATE 119. CHURCH OF ST. NICHOLAS, FURNES (*L'Église S. Nicolas à Furnes*)



ZINC. $11\frac{3}{8} \times 11\frac{3}{8}$ in. 30.2 x 30.2 cm.
80 proofs published. Plate destroyed.
The plate was etched on the spot.
Florence, Uffizi; Rome, Palazzo Corsini; Vienna, Albertina.

1908

PLATE 120. APSE OF ST. WALBURGH, FURNES (*Abside de l'Église Ste. Walburgh à Furnes*)



ZINC. 15 x 17 in. 38 x 43 cm.
100 proofs published. Plate destroyed.

The plate was etched on the spot.

The Church of St. Walburgh is of great antiquity; the present building having been designed at the beginning of the fourteenth century on so large a scale that only the choir with its circle of chapels has been completed.

London, British Museum; New South Wales, Art Gallery.

PLATE 121. OLD HOUSES, DIXMUDEN (*Vieilles Maisons à Dixmude*)

ZINC. 6 x 7 $\frac{1}{8}$ in. 15 x 20 cm.

The plate was etched on the spot.
Munich, Graphic Collection; Vienna, Albertina.

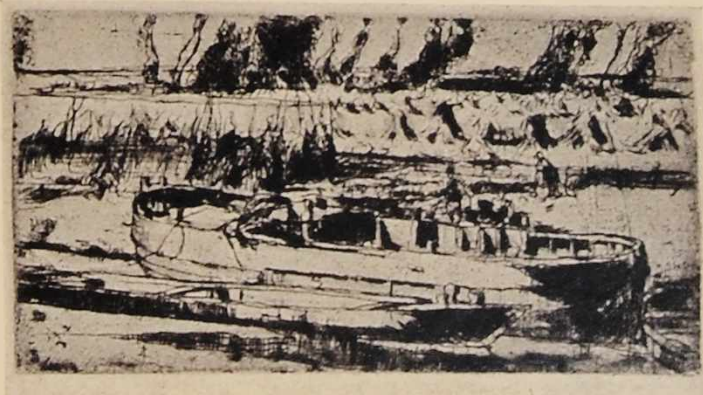
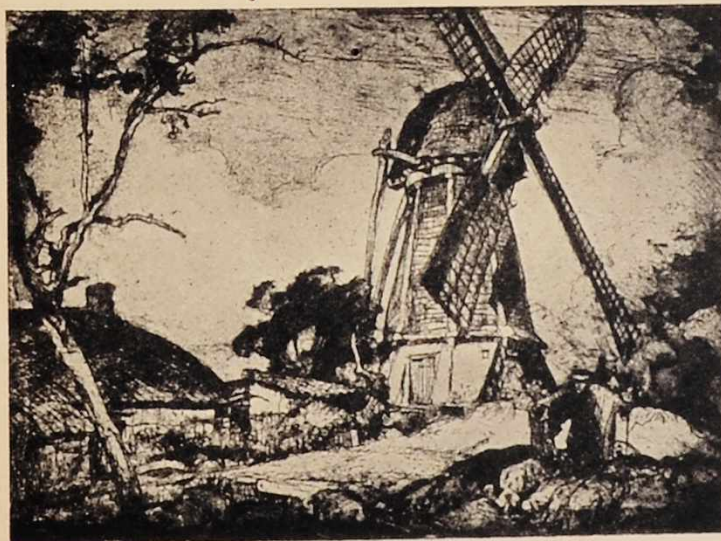


PLATE 122. BARGES, NIEUPOORT (*Barques à Nieupoort*)

COPPER. 4 x 7½ in. 10.2 x 19.8 cm.

The plate was etched on the spot near Ostend.

Munich, Graphic Collection;
Vienna, Albertina.

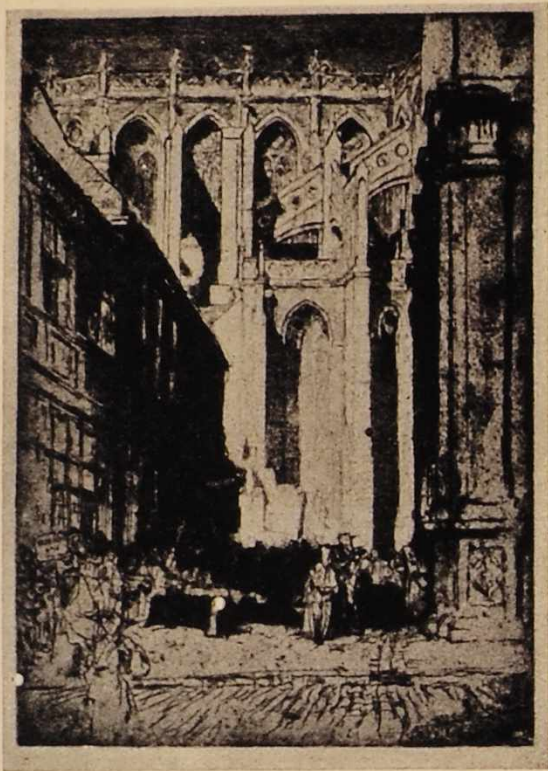
PLATE 123. WINDMILL, DIXMUDEN (*Moulin à Vent à Dixmude*)

ZINC. 21½ x 29½ in. 55 x 75.3 cm.
100 proofs published. Plate destroyed.

Etched from a water-colour drawing.
Chicago, Art Institute; London, British Museum; Massachusetts, Worcester Museum; Munich, Graphic Collection; Perth, W. Australia, Art Gallery; Rome, Gallery of Modern Art; Tokyo, Imperial Museum; Vienna, Albertina; Washington, Library of Congress

1908

PLATE 124. CHURCH OF ST. WALBURGH, FURNES (*L'Église Ste. Walburgh à Furnes*)



ZINC. $13\frac{1}{8} \times 9\frac{1}{8}$ in. 35.2 x 25 cm.
80 proofs published. Plate destroyed.
The plate was etched on the spot.
Brussels, Bibliothèque Royale; Budapest, Museum; New York, Library; Tokyo, Imperial Museum; Vienna, Albertina.

PLATE 125. A CAFÉ, FURNES (*Un Café à Furnes*)

COPPER. 14 x 10 in. 35.3 x 25.3 cm.
100 proofs published. Plate destroyed.

Etched on the spot.
Munich, Graphic Collection; Vienna, Albertina; Washington, Library of Congress.



PLATE 126. MARKET, FURNES (*Le Marché à Furnes*)

ZINC. 6 x 8 in. 15 x 20.2 cm.

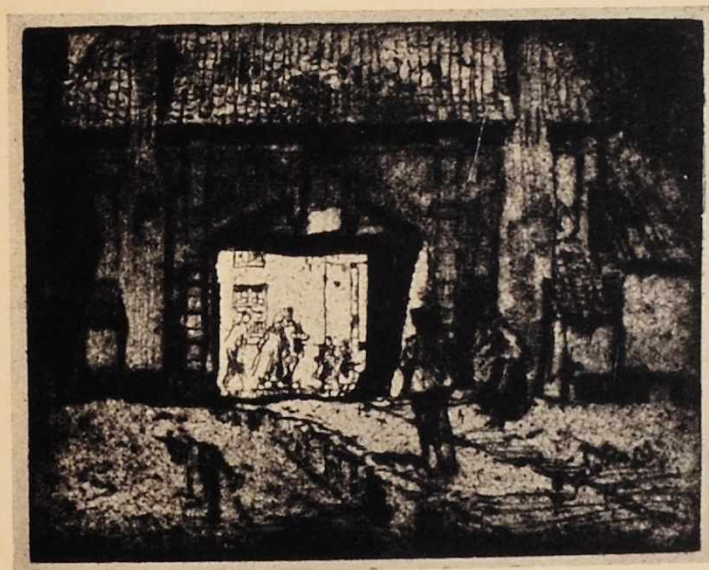
100 proofs published. Plate destroyed.

The plate was etched on the spot.

Brussels, Bibliothèque Royale; Budapest, Museum; Vienna, Albertina; Washington, Library of Congress.



PLATE 127. GATEWAY, FURNES (*Une Porte à Furnes*)



ZINC. 6½ x 8½ in. 17.5 x 22.3 cm.

100 proofs published. Plate destroyed.

The plate was etched on the spot in the courtyard of the Hôtel de Commerce.

Budapest, Museum; Vienna, Albertina.

1908

PLATE 128. OLD HAMMERSMITH (*Le Vieux Hammersmith*)



ZINC. 22 x 28 in. 55.8 x 70.8 cm.
80 proofs published. Plate destroyed.
FIRST (TRIAL) STATE—2 impressions.
SECOND (PUBLISHED) STATE—Same as
First State, but certain lines taken
out here and there to heighten the
effect of light.
The plate was etched from a drawing
made below Hammersmith Bridge.
Budapest, Museum; Chicago, Art
Institute (Second State); Newcastle, Art
Gallery; Rome, Gallery of Modern
Art; Venice, Gallery of Modern Art;
Vienna, Albertina.

PLATE 129. CANAL, DIXMUDEN (*Canal à Dixmude*)

ZINC. 7 x 8 $\frac{1}{8}$ in. 17.5 x 22.5 cm.
Plate destroyed.
The plate was etched on the spot.
Munich, Graphic Collection; Vienna,
Albertina.



PLATE 130. THE WATER-CARRIER (*Le Porteur d'Eau*)

ZINC. 7 x 8 $\frac{1}{2}$ in. 17.8 x 22.7 cm.

Plate destroyed.

The plate was etched on the spot at Furnes.

Brussels, Bibliothèque Royale;
Munich, Graphic Collection; Vienna,
Albertina.

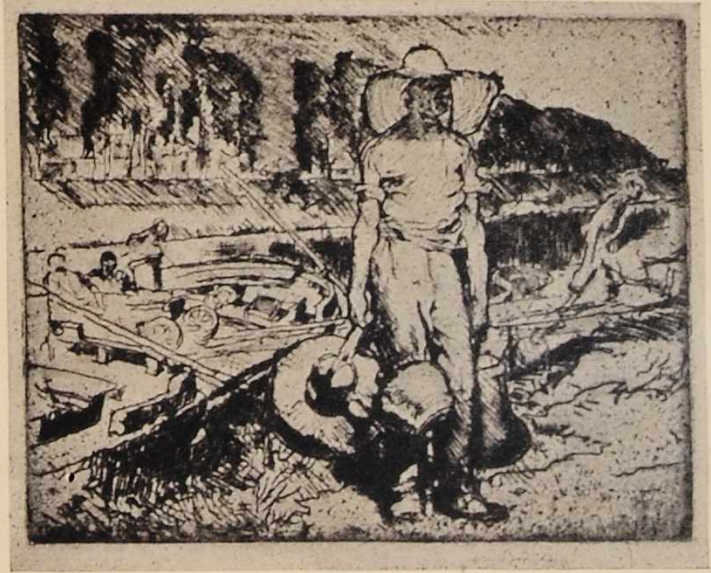
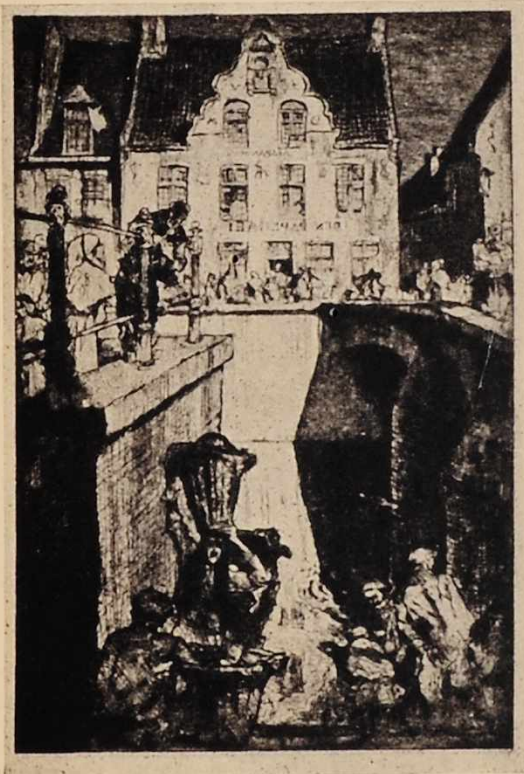


PLATE 131. THE INN OF THE PARROT (*L'Auberge au Perroquet*)



ZINC. 21 $\frac{1}{2}$ x 14 $\frac{1}{2}$ in. 55.5 x 37.8 cm.

FIRST (TRIAL) STATE—2 impressions.

SECOND (PUBLISHED) STATE—The shadow thrown by the bridge across the far wall and on the water has been cut shorter, and a larger space of sunlit wall and water is shown.

The plate was etched from a water-colour drawing made at Dixmuden.

Brussels, Bibliothèque Royale;
Budapest, Museum; Chicago, Art Institute;
London, British Museum;
Munich, Graphic Collection; New South Wales, Art Gallery; Pittsburgh, Carnegie Institute; Tokyo, Imperial Museum.

1908

PLATE 132. MEN IN A BAKEHOUSE (*Boulangers*)



ZINC. 20½ x 26 in. 51.7 x 66 cm.

The plate was etched direct from life at Montreuil.

Brussels, Bibliothèque Royale; London, British Museum; Munich, Graphic Collection; Tokyo, Imperial Museum; Vienna, Albertina.

PLATE 133. THE MILL, FURNES (*Moulin à Vent à Furnes*)

ZINC. 12 x 15 in. 30.3 x 38 cm.

The plate was etched on the spot.
Brussels, Bibliothèque Royale;
Munich, Graphic Collection; Tokyo,
Imperial Collection.

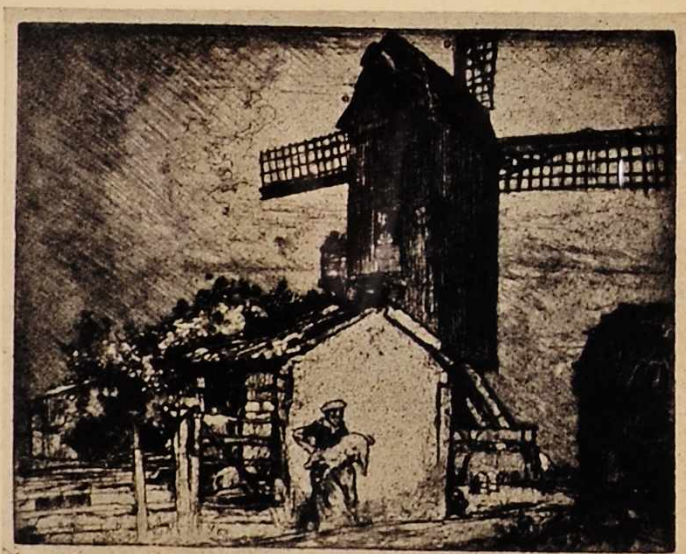


PLATE 134. MAN WITH A BAGPIPE (*L'Homme à la Cornemuse*)

ZINC. $7\frac{1}{8}$ x $5\frac{1}{8}$ in. 20 x 15 cm.

The plate was etched on the spot at a fair in Furnes.

Brussels, Bibliothèque Royale; London, British Museum; Vienna, Albertina.



PLATE 135. THE BLACK MILL, WINCHELSEA (*Le Moulin Noir à Winchelsea*)



ZINC. $22\frac{1}{4}$ x $26\frac{1}{4}$ in. 57.7 x 67.8 cm.

Plate destroyed.

FIRST (TRIAL) STATE—2 impressions.

SECOND (PUBLISHED) STATE—More work has been put into the sky, heightening and elaborating the effect of light. (Reproduced.)

Brussels, Bibliothèque Royale; Cardiff, National Museum of Wales; London, British Museum; Munich, Graphic Collection; New South Wales, Art Gallery; New York, Library; Rome, Gallery of Modern Art; Tokyo, Imperial Museum; Vienna, Albertina.

1908

PLATE 136. ORIENTAL BOY (*Garçon Oriental*)



COPPER. 5 $\frac{1}{2}$ x 3 $\frac{3}{4}$ in. 14.4 x 8.5 cm.
Vienna, Albertina.

PLATE 137. THE TWO TURKS (*Deux Turcs*)

ZINC. 13 x 17 in. 33 x 43 cm.

The plate was etched direct from nature.

Brussels, Bibliothèque Royale; Elberfeld, Museum; Munich, Graphic Collection.



PLATE 138. THE SANDSHOOT (*Crible à Sable*)

ZINC. $19\frac{3}{8} \times 23\frac{1}{4}$ in. 49.3 x 60.2 cm.
 Brussels, Bibliothèque Royale;
 Munich, Graphic Collection; Tokyo,
 Imperial Museum; Vienna, Albertina.

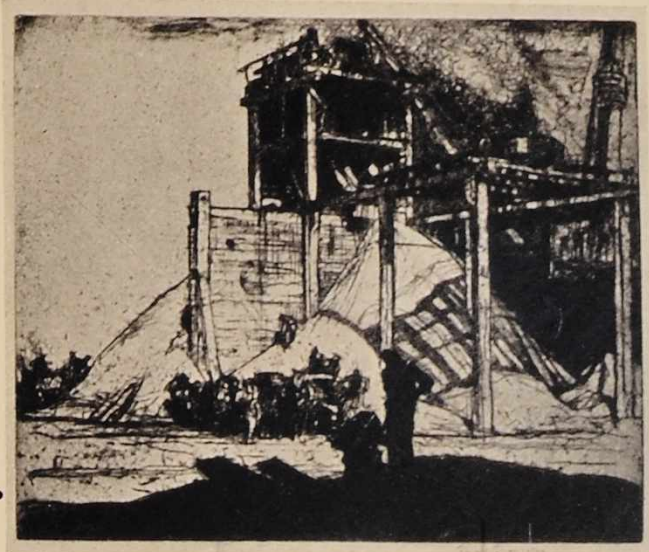


PLATE 139 (see next page)

PLATE 140. UNLOADING BRICKS, GHENT (*Déchargement de Briques à Gand*)

ZINC. $22\frac{1}{4} \times 26\frac{1}{2}$ in. 57.7 x 67.3 cm.
 Plate destroyed.

FIRST (TRIAL) STATE—5 impressions.
 An outline etching with few shadows and no pronounced contrasts of light and shade. The plate was begun in 1906. The First State is entered in Mr. Newbolt's Catalogue under the title "Ghent, 1906 (No. 104)." It was not completed until 1909.

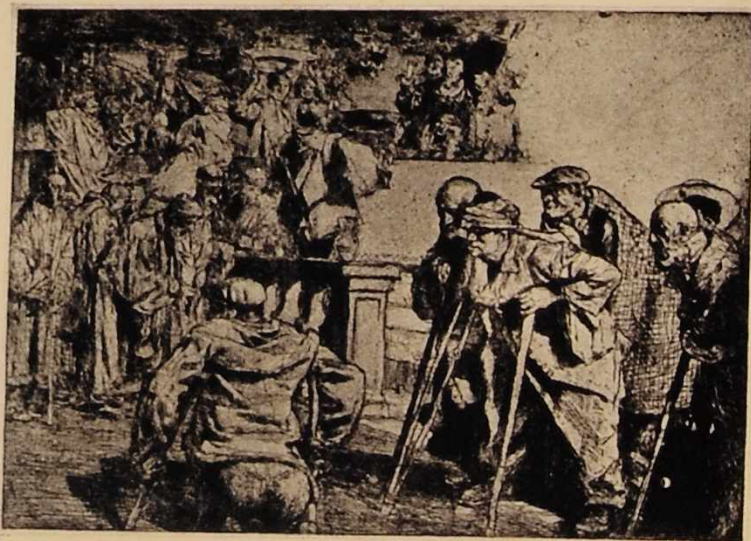
SECOND (PUBLISHED) STATE—150 proofs.
 The plate, rebitten, deepened, and the contrast of light and shade intensified.

The plate was etched from a drawing made during the progress of extensive alterations carried on in connection with the church in the background.

Brussels, Bibliothèque Royale;
 Munich, Graphic Collection; Vienna,
 Albertina.

1908

PLATE 139. THE FEAST OF LAZARUS (*Le Festin de Lazare*)



ZINC. 19 $\frac{3}{8}$ x 28 in. 49.8 x 71 cm.
FIRST (TRIAL) STATE—3 impressions. In the background is a crowd of servants and musicians in attendance upon the rich men, who sit at a long table.

SECOND (PUBLISHED) STATE—The foreground groups remain the same, but the first background has been scraped away, and is now occupied by a flight of steps, at the top of which stand a group of figures; other figures ascend the steps on the left.

Brussels, Bibliothèque Royale; Budapest, Museum (First State); Chicago, Art Institute (Second State); London, British Museum (Second State); Munich, Graphic Collection (Second State); Tokyo, Imperial Museum; Vienna, Albertina.



PLATE 141. THE BALISTERIA, INCHEVILLE (*Ballisteria à Incheville*)

ZINC. $8\frac{1}{2}$ x 10 in. 20.5 x 25.3 cm.
 The plate was etched on the spot.
 Brussels, Bibliothèque Royale;
 Munich, Graphic Collection; Vienna,
 Albertina.

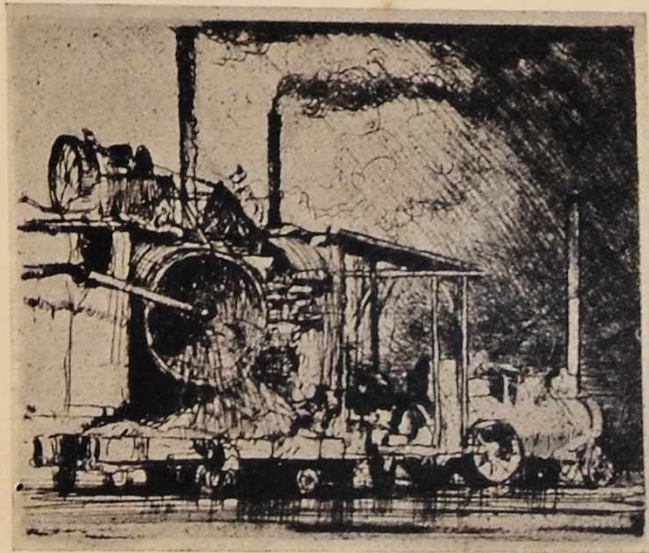
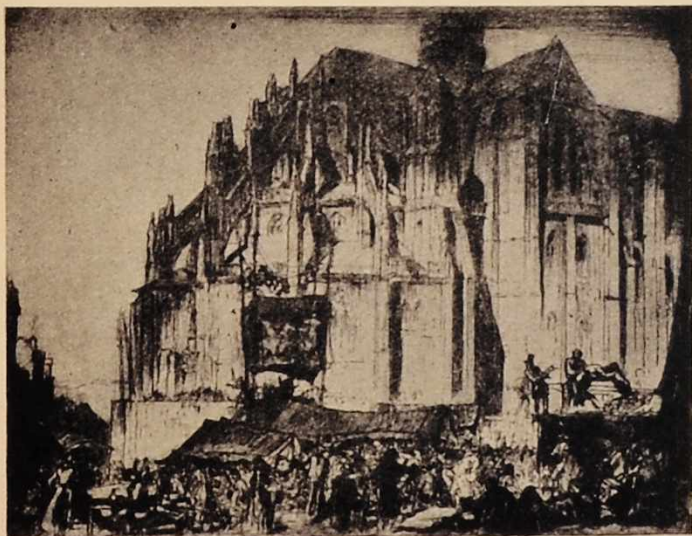


PLATE 142 (see next page)

PLATE 143. CHURCH OF NOTRE DAME, EU (*L'Église Notre Dame à Eu*)



COPPER. $23\frac{1}{2}$ x $30\frac{1}{2}$ in. 58.6 x 76.8 cm.
 Etched from a drawing. Plate destroyed.

FIRST (TRIAL) STATE—2 impressions.
 From a lofty booth in the centre hang
 lines attached to the window of a
 house behind the spectator in the fore-
 ground. From the lines hang lanterns.

SECOND (PUBLISHED) STATE—150 proofs.
 The lines and the lanterns have been
 removed

Cardiff, National Museum of Wales;
 London, British Museum; Munich,
 Graphic Collection; New York,
 Library.

1909

PLATE 142. THE LAWYERS (*Avocats*)



Second State

ZINC. $19\frac{1}{2} \times 23\frac{3}{8}$ in. 49.6 x 60 cm.

FIRST (TRIAL) STATE—2 impressions.

A half-length profile portrait of Mr. Frank Newbolt, in barrister's robes, in a law court.

SECOND (TRIAL) STATE—2 impressions.

Other heads introduced into the background. (Second State, with ink and brush markings, reproduced.)

THIRD STATE—Mr. Newbolt's head obliterated and replaced by an imaginary lawyer's head; the background scraped, and other heads lightly suggested.

The plate has never been completed. London, British Museum; Munich, Graphic Collection (Third State).



Third State

1909

PLATE 144. THE TWO MUSICIANS (*Les deux Artistes*)

ZINC. $6\frac{1}{2}$ x 5 in. 15.5 x 12.5 cm.
Vienna, Albertina.



PLATE 145. THE FLUTE-PLAYER
(*Homme jouant de la Flute*)

COPPER. $5\frac{1}{2}$ x $3\frac{3}{4}$ in. 14.4 x 8.5 cm.
Plate not reproduced.

1910



PLATE 146. THE BALCONY,
MESSINA (*Le Balcon à Messine*)

COPPER. $5\frac{1}{2}$ x $3\frac{3}{4}$ in. 13 x 9 cm.

The plate was etched on the spot.

This plate was included in the book
on Frank Brangwyn published by
the Rikola Verlag, Vienna, 1924.

1910

PLATE 147. VIA DEL TROMBE, MESSINA (*Via del Trombe à Messine*)



ZINC. $21\frac{1}{4} \times 23\frac{3}{8}$ in. 54.8 x 58.6 cm.
The plate was etched from a sketch made on the spot.

On the left are the buildings of the ruined monastery of Santa Teresa. At the date of the artist's visit to Messina the work of restoration and clearing away had not yet begun, and the city remained exactly as the first shocks had left it.

London, British Museum; Munich, Graphic Collection; Vienna, Albertina.

PLATE 148. APSE OF DUOMO, MESSINA (*Abside du Duomo à Messine*)

ZINC. $23\frac{1}{2} \times 29\frac{1}{8}$ in. 60.5 x 76 cm.
The plate was etched direct on the spot.

The whole of the building was destroyed in the earthquake, except a portion of the façade and the apse.

Brussels, Bibliothèque Royale; London, British Museum; Tokyo, Imperial Museum; Vienna, Albertina.

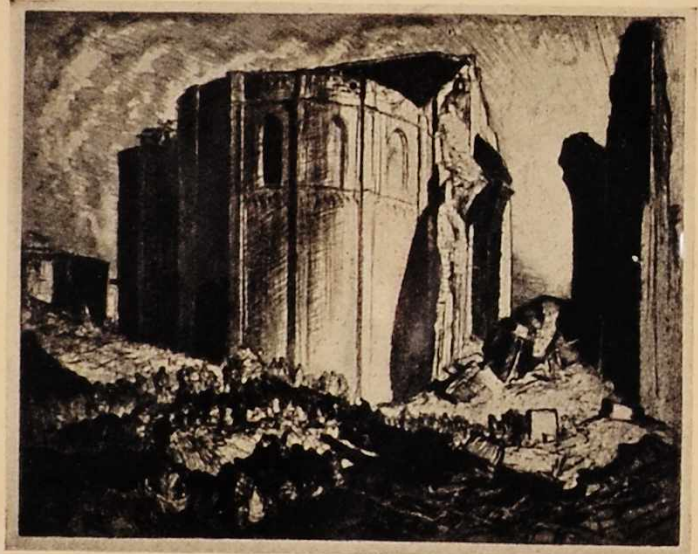


PLATE 149. STREET NEAR TAORMINA (*Une rue près de Taormine*)

COPPER. $11\frac{1}{2} \times 13\frac{1}{8}$ in. 30.3 x 35.3 cm.

The plate was etched on the spot in Letojanni near Taormina.

Brussels, Bibliothèque Royale;
Munich, Graphic Collection; Vienna,
Albertina.

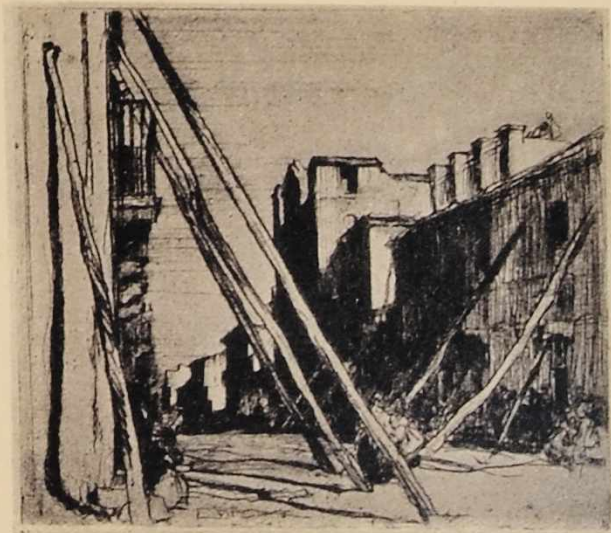
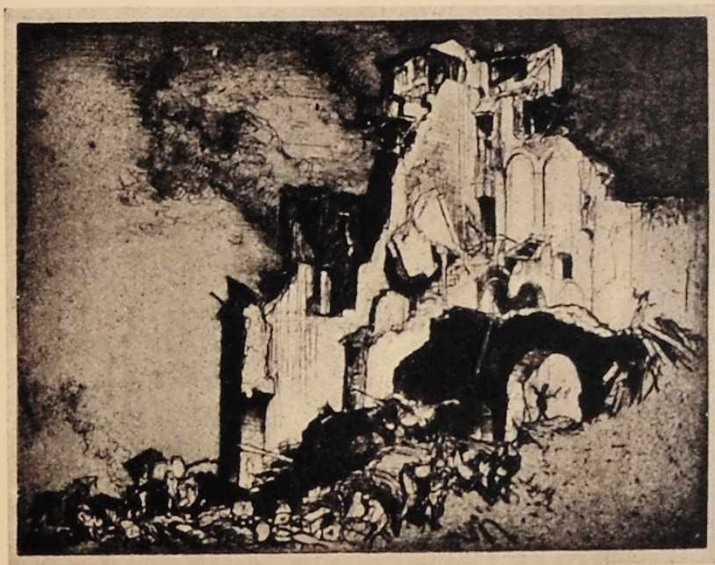


PLATE 150. OLD HOUSES, MESSINA (*Vieilles Maisons à Messine*)



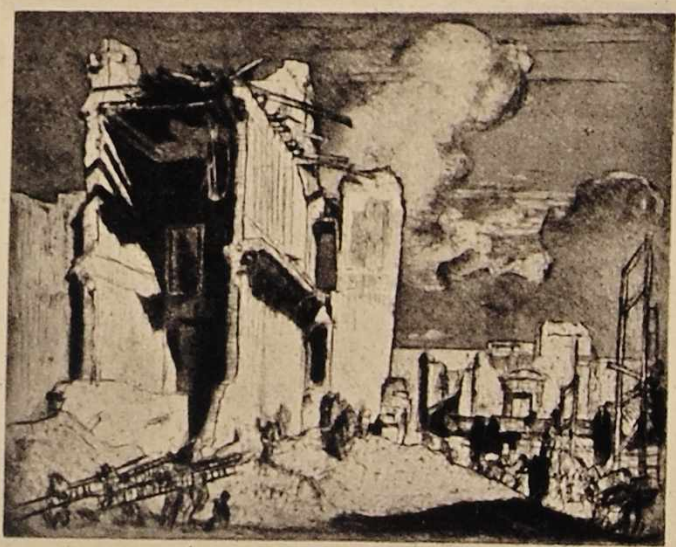
ZINC. $22\frac{1}{8} \times 28\frac{1}{8}$ in. 56.2 x 73.2 cm.

The plate was etched from a drawing made on the spot.

Munich, Graphic Collection; Vienna,
Albertina.

1910

PLATE 151. CHURCH OF IL SPIRITO SANTO, MESSINA (*L'Église Saint Esprit à Messine*)



ZINC. $22\frac{1}{8} \times 28\frac{1}{8}$ in. 58.2 x 73.3 cm.
The side of the church may be seen on the right in the mid-distance.

The plate was etched from a sketch. Brussels, Bibliothèque Royale; Budapest, Museum; London, British Museum; Munich, Graphic Collection; Tokyo, Imperial Museum; Vienna, Albertina.

PLATE 152. THE HEADLESS CHRIST (*Le Christ Décapité*)

COPPER. $15\frac{1}{2} \times 12$ in. 39.2 x 30.5 cm.
FIRST (TRIAL) STATE—2 impressions.

There is no sky, and the whole plate is very faint.

SECOND (PUBLISHED) STATE—The plate has been rebitten, and a sky put in.

The plate was etched direct on the plate in a church in Messina.

Brussels, Bibliothèque Royale; London, British Museum; Munich, Graphic Collection; Tokyo, Imperial Museum; Vienna, Albertina.



PLATE 153. CHURCH OF SANTA CHIARA DEL CARMINE AT
TAORMINA (*L'Église Sta. Chiara del Carmine à Taormine*)

COPPER. 10 x 8 in. 25 x 20.2 cm.
FIRST (TRIAL) STATE—2 impressions.

The plate is very faint.

SECOND (PUBLISHED) STATE—The plate
has been rebitten and strengthened.

The plate was etched on the spot.

Brussels, Bibliothèque Royale; Lon-
don, British Museum; Munich, Graphic
Collection; Tokyo, Imperial Museum;
Vienna, Albertina.



PLATE 154. SHRINE OF THE IMMACOLATA (*Le Monument de la
Vierge Immaculée*)



ZINC. 23 x 29 in. 58.2 x 73.5 cm.

The plate was etched from a sketch
made on the spot at Messina.

The seventeenth century image,
called the Immacolata di Marmor, was
one of the few monuments to escape the
earthquake.

London, British Museum; Munich,
Graphic Collection; Tokyo, Imperial
Museum; Vienna, Albertina.

1910

PLATE 155. A CANAL, VENICE (*Canal à Venise*)



ZINC. 6½ x 9 in. 16.3 x 22.7 cm.

This plate was included in the Edition de Luxe of Walter Shaw Sparrow's *Frank Brangwyn and his Work*, published by Kegan Paul, Trench, Trübner and Co., in 1910.

Plate destroyed.

PLATE 156 (see opposite page)

PLATE 157. OLD HOUSES, TAORMINA (*Vieilles Maisons à Taormine*)

ZINC. 10 x 8 in. 25.3 x 20.3 cm.

The plate was etched on the spot.

Brussels, Bibliothèque Royale;
Munich, Graphic Collection; Vienna,
Albertina.



PLATE 156. THE BRIDGE AT ALCANTARA (*Le Pont d'Alcantara*)

ZINC. 13 x 17 in. 33 x 43.2 cm. 125 proofs published. The plate was etched on the spot. Alcantara lies near Taomina. London, British Museum; Manchester, Art Gallery; Munich, Graphic Collection; Tokyo, Imperial Museum; Vienna, Albertina.

1910

PLATE 158. A DOOR, CAHORS (*Une Porte à Cahors*)



ZINC. 6 $\frac{3}{4}$ x 9 in. 16 x 22.7 cm.

100 proofs published. Plate destroyed.

The plate was etched on the spot.

A portion cut from this plate was used as a frontispiece to the book on Frank Brangwyn published by the Rikola Verlag, Vienna (1924). See plate 276.

Brussels, Bibliothèque Royale;
Munich, Graphic Collection; Vienna, Albertina.

PLATE 159. THE LOT AT ST. CIRQ (*Le Lot à St. Cirq*)

ZINC. 8 x 10 in. 20.3 x 25.3 cm.

100 proofs published. Plate destroyed.

The plate was etched on the spot.

St. Cirq-la-Popie is on a rock above the left bank of the Lot, some miles south-west of Figeac.

Vienna, Albertina.

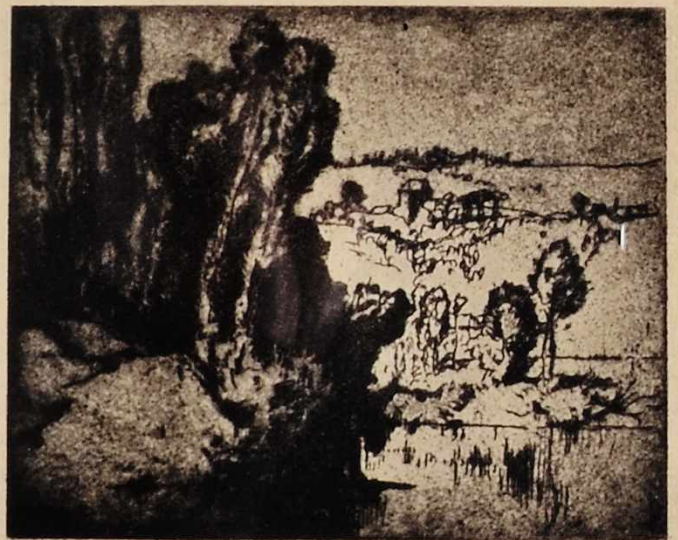


PLATE 160. OLD HOUSES, ST. CIRQ (*Vieilles Maisons à St. Cirq*)

ZINC. $14\frac{1}{2} \times 11\frac{1}{4}$ in. 37 x 28 cm.

The plate was destroyed.

The plate was etched on the spot.

London, British Museum; Munich, Graphic Collection; New York, Library; Tokyo, Imperial Museum; Vienna, Albertina.—

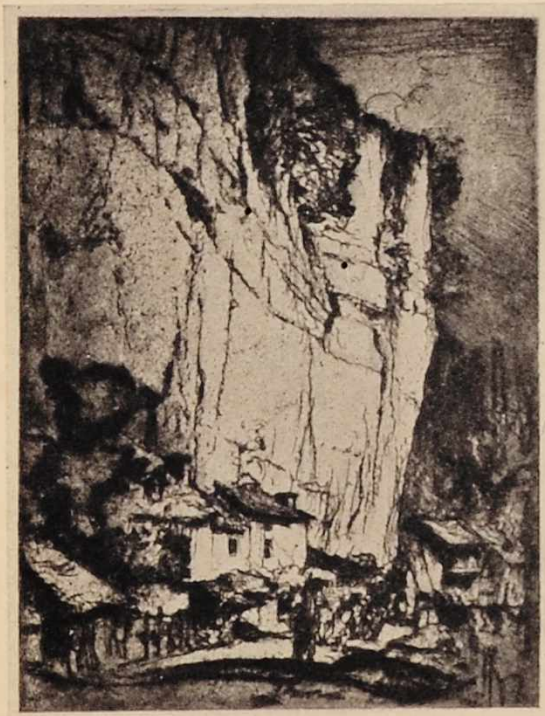
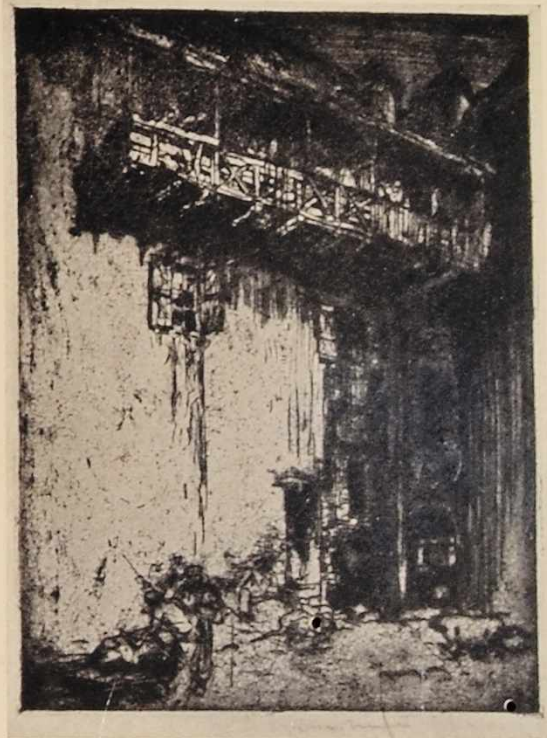


PLATE 161. ON THE ROAD TO FIGEAC (*Sur la Route de Figeac*)

ZINC. $14\frac{1}{2} \times 11$ in. 36.8 x 28 cm.

The plate was etched on the spot.

Figeac lies on the right bank of the river Cebe at the eastern side of the Massif Central, some 80 miles above Toulouse.

It was originally a monastery founded by Pepin le Bref in 755.

Brussels, Bibliothèque Royale; Munich, Graphic Collection; New York, Metropolitan Museum; Tokyo, Imperial Museum; Vienna, Albertina.

1910

PLATE 162. A CLIFF VILLAGE (*Un Village dans le Roc*)



ZINC. $18\frac{3}{4}$ x $17\frac{3}{8}$ in. 47.6 x 44.8 cm.
The plate was etched on the spot at St. Cirq-la-Popie. Plate destroyed.
Brussels, Bibliothèque Royale; London, British Museum; Munich, Graphic Collection; Ottawa, National Gallery of Canada; Tokyo, Imperial Museum; Vienna, Albertina.

PLATE 163. THE PRODIGAL, No. 1
(*Le Fils Prodigue, No. 1*)

ZINC. 6 x $7\frac{1}{4}$ in. 15.2 x 18.3 cm.
A man, seated, leaning against the back of a sow surrounded by her litter.
Low cliffs and a river in the background. A study for a picture. (Not reproduced.)
Vienna, Albertina.

PLATE 163A. THE PRODIGAL, No. 2 (*Le Fils Prodigue, No. 2*)

ZINC. 12 x $15\frac{3}{8}$ in. 30.2 x 39 cm.
Another study for the same picture.
This plate was etched direct from nature.
Munich, Graphic Collection.



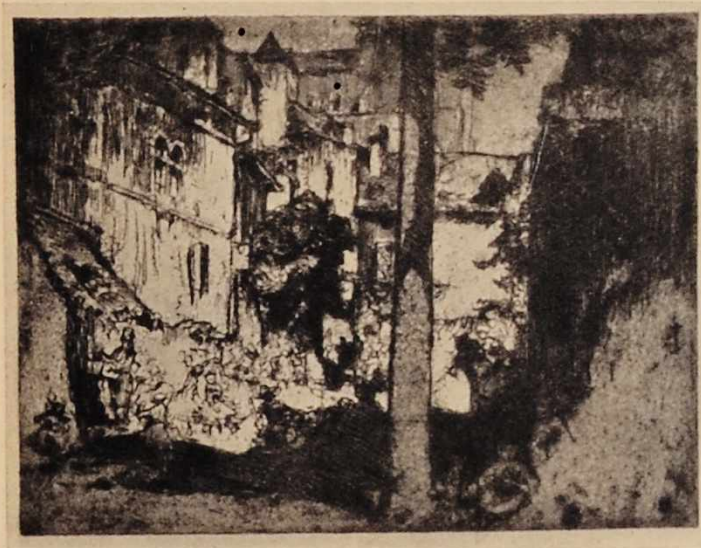
PLATE 164. THE FARMER OF PORTEROQUE (*Le Fermier de Porteroque*)

ZINC. $11\frac{1}{2} \times 14\frac{1}{2}$ in. 28 x 37 cm.

The plate was etched on the spot in the neighbourhood of St. Cirq-la-Popie. Brussels, Bibliothèque Royale; Munich, Graphic Collection.



PLATE 165. A VILLAGE GREEN (*Le Pré du Village*)



ZINC. 11 x $14\frac{1}{2}$ in. 28.2 x 37 cm.

This plate was etched on the spot at St. Cirq-la-Popie.

Brussels, Bibliothèque Royale; Munich, Graphic Collection; Vienna, Albertina.

1910

PLATE 166. THE BRIDGE, BRUGES (*Pont à Bruges*)



ZINC. $5\frac{1}{2} \times 6\frac{1}{4}$ in. 13.8 x 17.2 cm.
100 proofs published. Plate destroyed.
The plate was etched on the spot.
Vienna, Albertina.

PLATE 167. THE ROUNDABOUT, BRUGES (*Un Carrousel à Bruges*)

ZINC. $7\frac{1}{4} \times 8\frac{1}{4}$ in. 19.8 x 21 cm.
The plate was etched on the spot.
Brussels, Bibliothèque Royale;
Munich, Graphic Collection; Vienna,
Albertina.



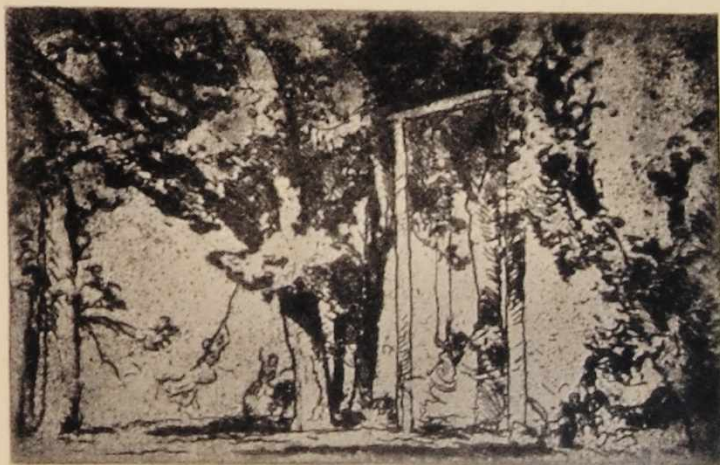
PLATE 168. THE SWING (*Le Balançoire*)

ZINC. 5 x 8 in. 12.5 x 20.2 cm.

Plate destroyed.

The plate was etched on the spot at Porteroque.

Brussels, Bibliothèque Royale; London, Victoria and Albert Museum; Munich, Graphic Collection.

PLATE 169. THE CARAVAN, ALBI (*Un Caravan à Albi*)

ZINC. 11¼ x 14¾ in. 28.5 x 36.6 cm.

The plate was etched direct from nature.

Brussels, Bibliothèque Royale; Munich, Graphic Collection; Tokyo, Imperial Museum; Vienna, Albertina.

1910

PLATE 170. THE RETURN FROM THE RAID (*Retour d'une Razzia*)



COPPER. 12 x 13 $\frac{1}{4}$ in. 30.4 x 35 cm.

The plate was etched from a group of Nativity figures set up on a balcony at Mola, and arranged to form a group against the background of the hills.

Brussels, Bibliothèque Royale; Munich, Graphic Collection; Vienna, Albertina.

PLATE 171. THE RIVER LOT (*La Rivière du Lot*)

ZINC. 8 x 9 $\frac{3}{4}$ in. 20.4 x 24.6 cm.
100 proofs published. Plate destroyed.
The plate was etched on the spot.
Washington, Library of Congress.

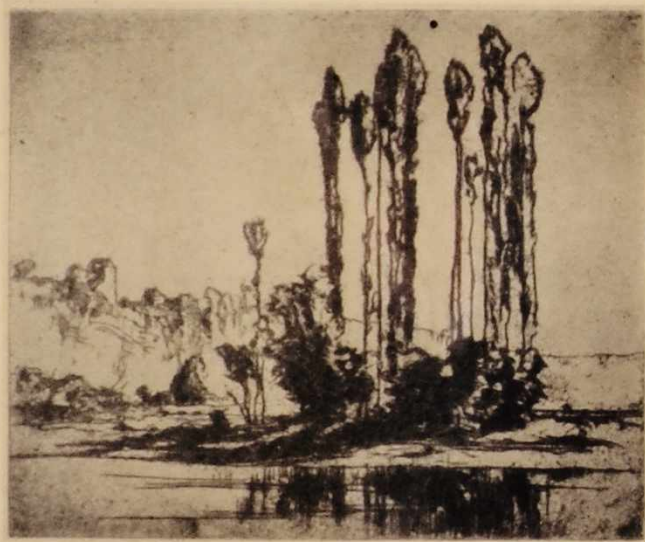


PLATE 172. A GATE OF NAPLES (*Une Porte à Naples*)

ZINC. $20\frac{1}{2}$ x $17\frac{1}{4}$ in. 53 x 45.5 cm.

The plate was etched from a water-colour drawing.

Brussels, Bibliothèque Royale; London, British Museum; Munich, Graphic Collection; Pittsburgh, Carnegie Institute; Tokyo, Imperial Museum.



1911

PLATE 173. OLD WOMEN, LONGPRE (*Vieilles Femmes à Longpré*)

ZINC. 19 x 21 in. 48.3 x 53.3 cm.

The plate is really a Second State of "Old Women, Bruges," (No. 65), the figures in the background of the latter having been removed.

Brussels, Bibliothèque Royale; Munich, Graphic Collection; New York, Library; Vienna, Albertina.

1911

PLATE 174. A CAFÉ, CAHORS (*Un Café à Cahors*)



ZINC. 8 x 9 $\frac{1}{4}$ in. 20.2 x 25.2 cm.
The plate was etched on the spot.
Munich, Graphic Collection; Vienna,
Albertina.

PLATE 175 (see opposite page)

PLATE 176. THE MOUNTEBANK (*Le Saltimbanque*)

ZINC. 9 $\frac{1}{2}$ x 10 $\frac{1}{2}$ in. 24.2 x 26.6 cm.

The plate was etched on the spot in
the courtyard of an inn at St. Cirq-la-
Popie.

Brussels, Bibliothèque Royale;
Munich, Graphic Collection; Tokyo,
Imperial Museum; Vienna, Albertina.





ZINC. 15 $\frac{3}{8}$ x 14 $\frac{1}{8}$ in. 39 x 37.5 cm. 100 proofs published. Plate destroyed. The plate was etched from a drawing. London, British Museum; Munich, Graphic Collection; Vienna, Albertina.

1911

PLATE 177. THE BEAR-LEADERS (*Les Bohémiens*)



ZINC. 11 x 14 $\frac{3}{8}$ in. 28 x 37 cm.

The plate was etched, like the preceding one, in the courtyard of an inn at St. Cirq-la-Popie.

Munich, Graphic Collection.

PLATE 178. THE VALENTRE BRIDGE, CAHORS (*Le Pont de Valentré à Cahors*)

ZINC. 21 $\frac{1}{2}$ x 32 in. 53.5 x 81.4 cm.

Plate destroyed.

FIRST STATE—100 proofs. (Reproduced.)

SECOND STATE—25 proofs. The sky is dark instead of light; instead of the dark shadows thrown on the piers of the bridge in the First State, the piers are shown in strong light.

The plate was etched from a water-colour drawing of the thirteenth century bridge.

Cardiff, National Museum of Wales; London, British Museum; Munich, Graphic Collection; Vienna, Albertina.

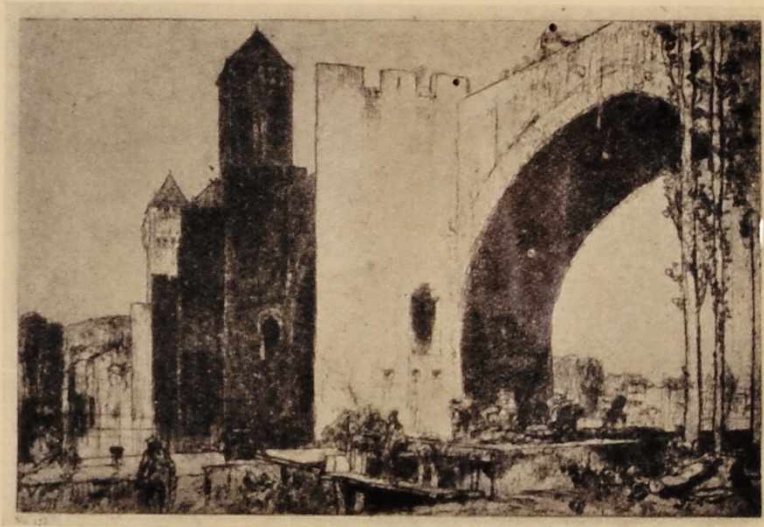


PLATE 179. THE LOT AT VERS (*Le Lot à Vers*)

ZINC. $5\frac{1}{4} \times 6\frac{1}{2}$ in. 13.2 x 16.5 cm.

The plate was etched on the spot.
Brussels, Bibliothèque Royale;
Munich, Graphic Collection; Vienna,
Albertina.

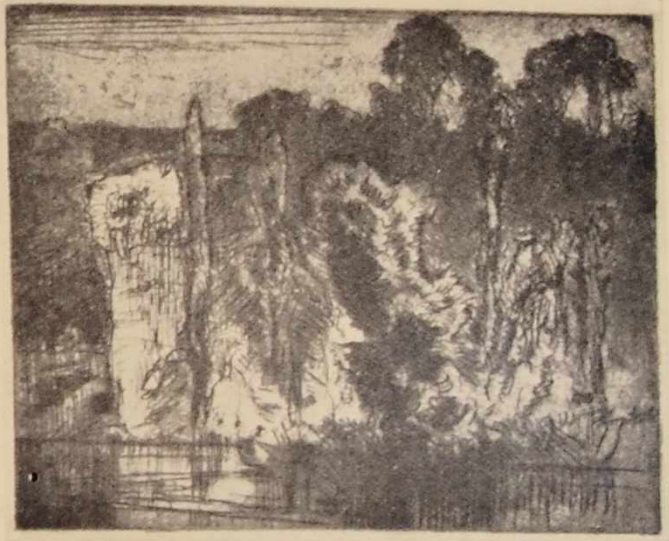
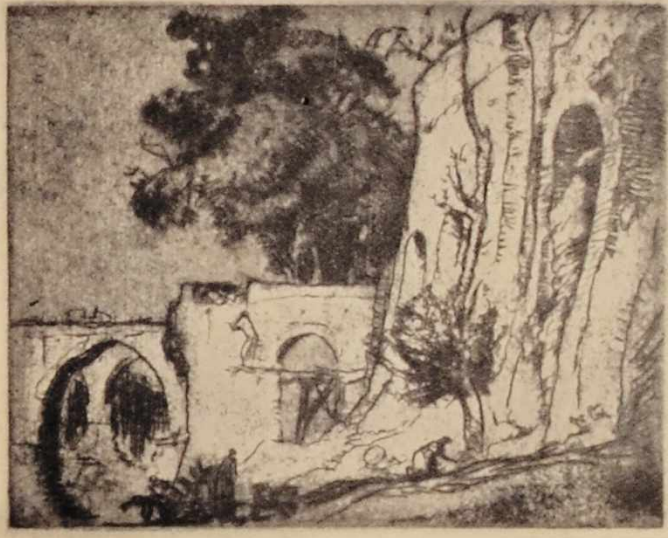


PLATE 180. BRIDGE OVER THE TARN (*Pont sur le Tarn*)



ZINC. $5\frac{1}{4} \times 6\frac{1}{2}$ in. 13.2 x 16.5 cm.
The plate was etched on the spot.
Munich, Graphic Collection.

1911

PLATE 181. THE BRIDGE OF SIGHS (*Le Pont des Soupirs*)



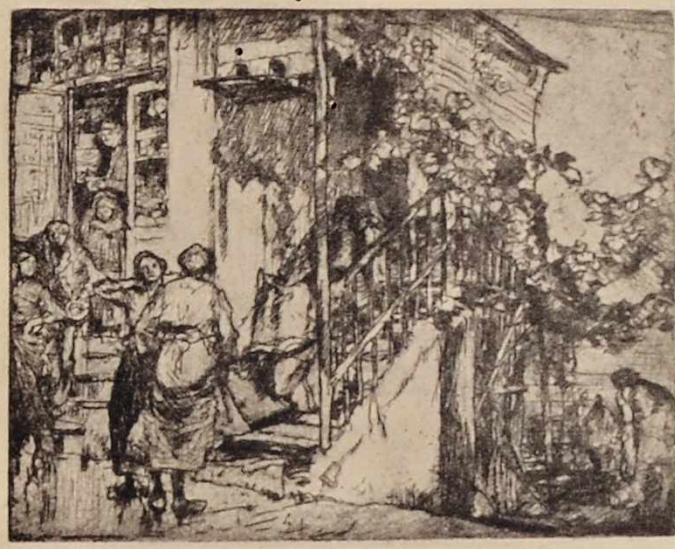
ZINC. 27 $\frac{1}{4}$ x 17 $\frac{1}{4}$ ins 70.5 x 45 cm. 100 proofs. Plate destroyed. The plate was etched from a drawing. Before the plate was destroyed, 2 impressions were taken of it, with the addition of a dry-point sky.

Hull, Art Gallery; Munich, Graphic Collection; Vienna, Albertina.

PLATE 182. TOUR DE FAURE

COPPER. 10 x 13 $\frac{3}{8}$ in. 25.2 x 34.7 cm.

The plate was etched on the spot.
Brussels, Bibliothèque Royale;
Munich, Graphic Collection; Rome,
Gallery of Modern Art.

PLATE 183. THE VILLAGE SHOP (*La Boutique du Village*)

ZINC. 11 $\frac{1}{2}$ x 14 $\frac{3}{8}$ in. 28.2 x 36.5 cm.

FIRST (TRIAL) STATE—1 impression.

SECOND (PUBLISHED) STATE—The plate
deepened and more work added.

Brussels, Bibliothèque Royale;
Munich, Graphic Collection; Vienna,
Albertina.

1911

PLATE 184. A STREET IN ST. CIRQ, No. 1 (*Une rue à St. Cirq, No. 1*)



ZINC. 6 x 4½ in. 15.2 x 11.2 cm.

Plate destroyed.●

This plate was etched on the spot.
Munich, Graphic Collection; Vienna,
Albertina.

PLATE 185. A MOSQUE, CONSTANTINOPLE (*Mosquée à Constantinople*)

ZINC. 23¼ x 28¼ in. 57.8 x 73.3 cm.

125 proofs published. Plate destroyed.

The plate was etched from a drawing.

The Mosque of Ortakevi, at the entrance to the Bosphorus.

Brussels, Bibliothèque Royale;
Chicago, Art Institute; London, British
Museum; Munich, Graphic Collection;
Tokyo, Imperial Museum; Vienna,
Albertina.

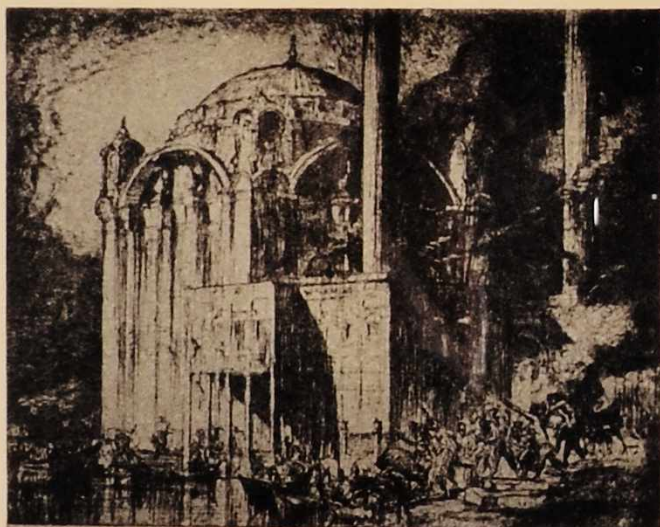


PLATE 186. THE CLOISTER OF THE CATHEDRAL, CAHORS
(*Cloître de la Cathédrale à Cahors*)

ZINC. $14\frac{1}{2}$ x $11\frac{1}{8}$ in. 37 x 28.3 cm.

The plate was etched on the spot.

Workmen are engaged in the task of completing the ancient cloisters, which are still unfinished.

Brussels, Bibliothèque Royale; Munich, Graphic Collection; Vienna, Albertina.

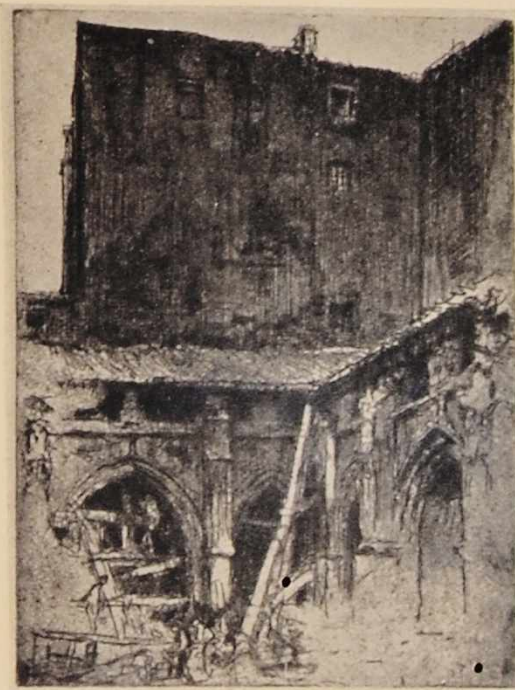


PLATE 187. THE BEGGAR
MUSICIAN (*L'Artiste Mendiant*)

ZINC. $8\frac{1}{2}$ x $6\frac{1}{2}$ in. 22.5 x 16.5 cm.

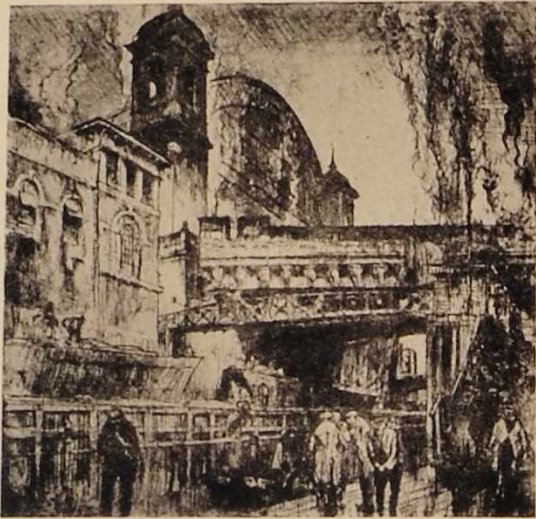
100 proofs published. Plate destroyed.

The plate was etched on the spot in London.

Brussels, Bibliothèque Royale; London, British Museum; Munich, Graphic Collection; Vienna, Albertina.

1911

PLATE 188. CANNON STREET STATION, EXTERIOR (*La Gare de Cannon Street à dehors*)



ZINC. 28 x 29 in. 71 x 73.7 cm.

Plate destroyed.

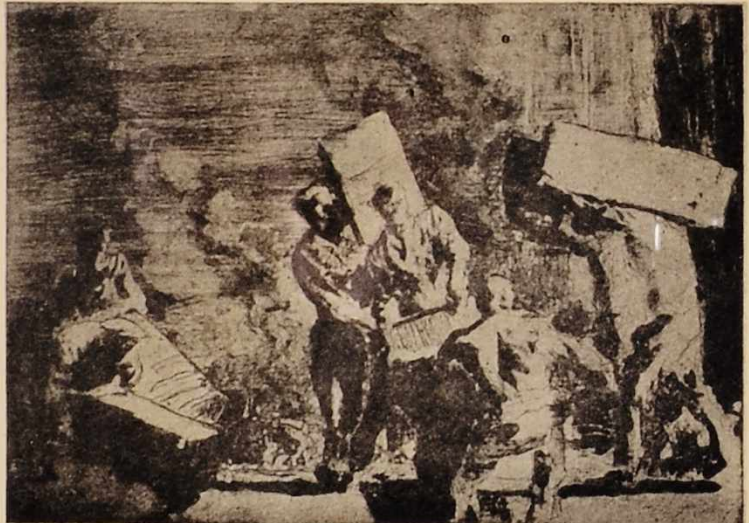
The plate was etched from a water-colour drawing, made in the winter of 1911, below the station, from a floating landing stage on the river. On the stern of one of the small boats by the landing stage are the letters "F. B., 1911."

Munich, Graphic Collection; Vienna, Albertina.

PLATE 189 (see opposite page)

PLATE 190. STEVEDORES (*Arrimeurs*)

ZINC AQUATINT. 12 x 17 in.
30.5 x 43 cm.





COPPER. $7\frac{1}{8}$ x $9\frac{1}{2}$ in. 18 x 24 cm. The plate was published in *La Revue de l'Art Moderne* to illustrate an article by M. G. Soulier.

1912

PLATE 191. A BACK STREET IN NAPLES (*Une rue à Naples*)



ZINC. 8 x 9½ in. 20.3 x 25 cm.

The plate was etched on the spot.
Brussels, Bibliothèque Royale; London, British Museum; Munich, Graphic Collection; Vienna, Albertina.

PLATE 192. ROAD-SWEEPERS (*Balayeurs*)

ZINC. 9½ x 10½ in. 24.2 x 26.5 cm.

The plate was etched on the spot at Hammersmith.

Brussels, Bibliothèque Royale; Munich, Graphic Collection; Tokyo, Imperial Museum.



PLATE 193. BREAKING UP THE "DUNCAN" (*Démolition du "Duncan"*)

ZINC. $21\frac{3}{8} \times 32\frac{3}{8}$ in. 54.5 x 82.2 cm.

125 proofs published. Plate destroyed.

The plate was etched on the spot in the winter of 1911.

H.M.S. "Duncan" was built in 1862, and broken up at Castle's yard in 1911.

London, British Museum; Munich, Graphic Collection; Rome, Gallery of Modern Art; Vienna, Albertina; Washington, Library of Congress.

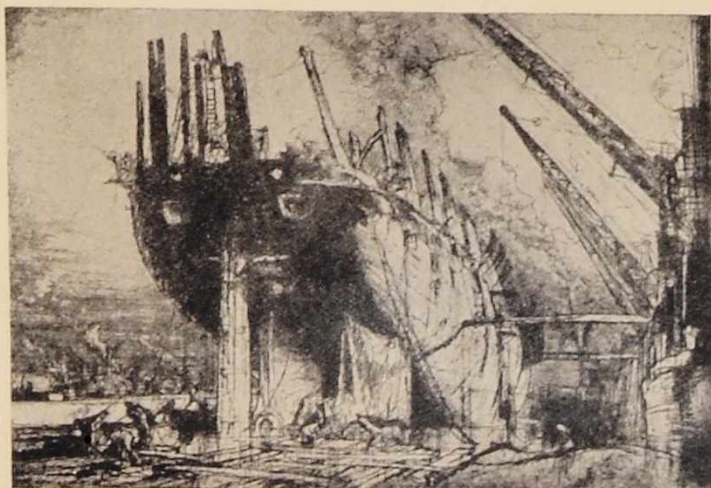
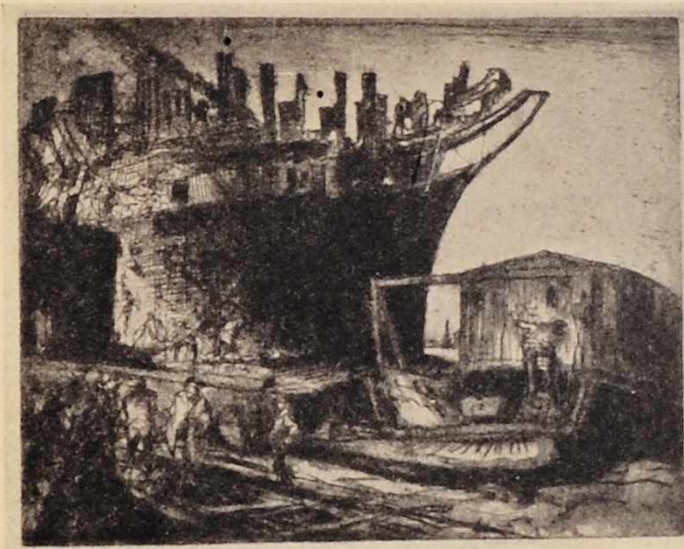


PLATE 194. THE PROW OF THE "DUNCAN" (*La Proue du "Duncan"*)



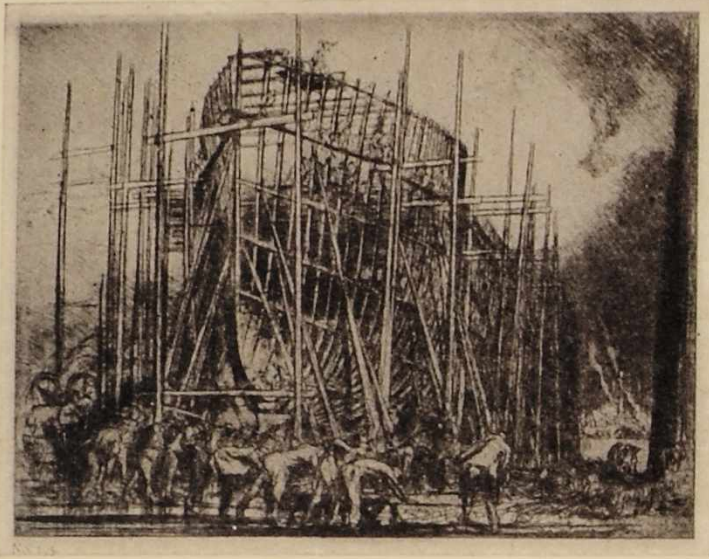
ZINC. $11\frac{1}{8} \times 15\frac{3}{8}$ in. 30.3 x 39 cm.

Plate destroyed.

Brussels, Bibliothèque Royale; Munich, Graphic Collection; Vienna, Albertina.

1912

PLATE 195. THE BUILDING OF THE SHIP (*Construction Navale*)



ZINC. 27 $\frac{1}{4}$ x 35 $\frac{1}{2}$ in. 69 x 90.3 cm.

The plate was etched from a drawing.

FIRST (TRIAL) STATE—2 impressions.

Cloudy sky and murky distance.

SECOND (PUBLISHED) STATE—The sky has been lightened, the foreground made darker, and the distance recedes further than in the First State.

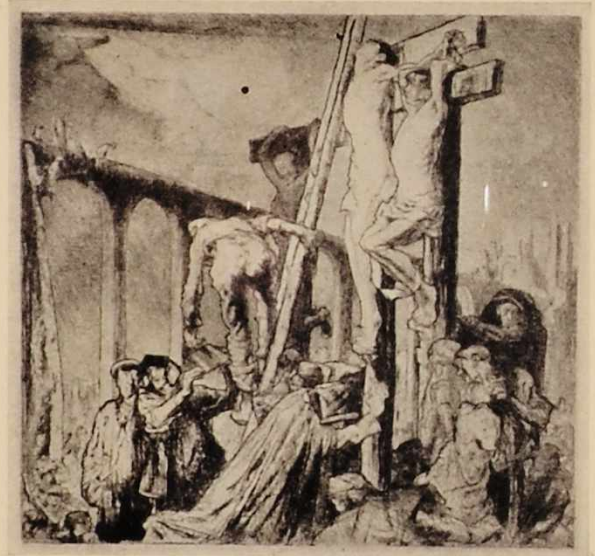
Brussels, Bibliothèque Royale; Vienna, Albertina.

PLATE 196. THE CRUCIFIXION (*Le Calvaire*)

ZINC. 29 $\frac{1}{4}$ x 30 $\frac{3}{8}$ in. 75.5 x 78.5 cm.

The plate was etched from a series of drawings made as preparatory studies of a large oil picture of the Crucifixion now in the possession of Captain Audley Hervey.

Brussels, Bibliothèque Royale; London, British Museum; Munich, Graphic Collection; Rome, Gallery of Modern Art; Vienna, Albertina.



1912. PLATE 197. BROWNING'S HOUSE, VENICE (*La Maison
du Poète Browning à Venise*)

ZINC. 27 $\frac{3}{4}$ x 18 in. 70.5 x 45.5 cm. 125 proofs published. Plate destroyed. The plate was etched from a water-colour drawing. The house is the Palazzo Resonica, belonging to Count Minervi.

London, British Museum; New York, Library; Tokyo, Imperial Museum; Vienna, Albertina.

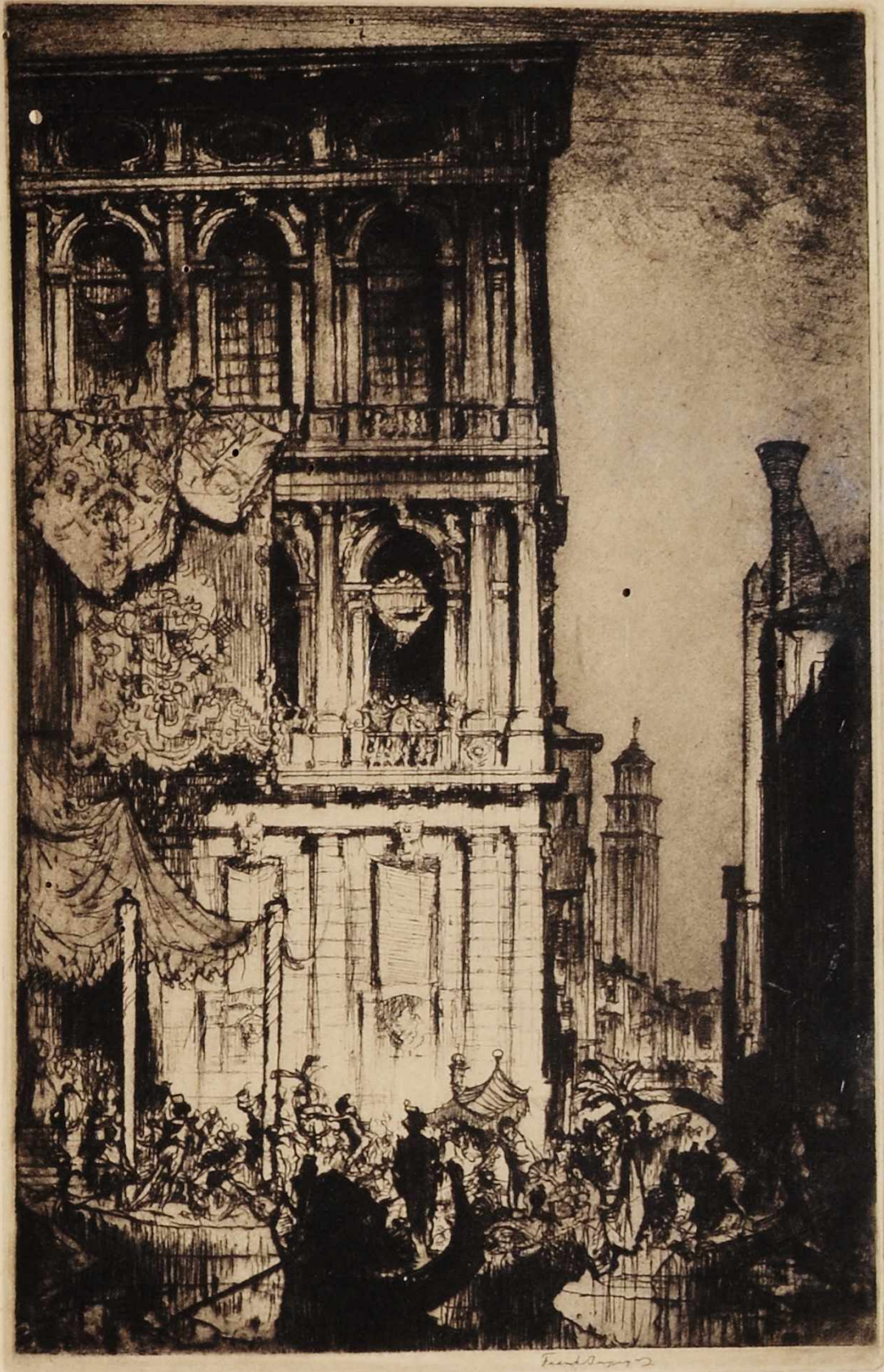


PLATE 197 (see next page)

PLATE 198. A STREET IN ST. CIRQ, No. 2 (*Rue à St. Cirq, No. 2*)

COPPER. 12 x 8 in. 30.2 x 20 cm.
The plate was etched on the spot.
Munich, Graphic Collection;
Vienna, Albertina.



PLATE 199. THE NATIVITY, No. 1 (*La Naissance du Seigneur, No. 1*)

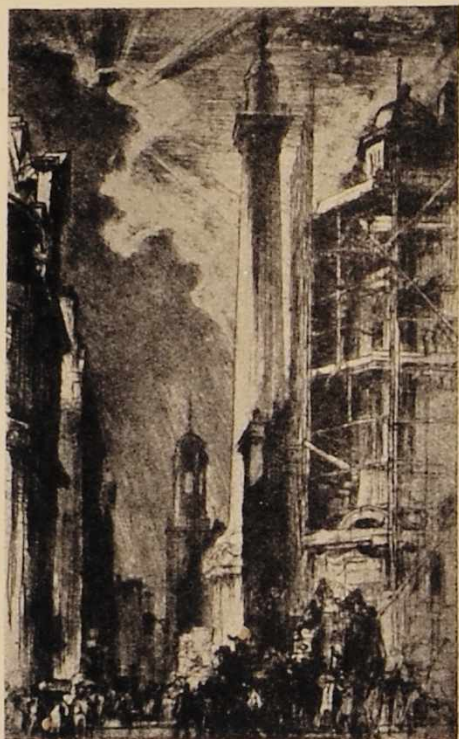


ZINC. 21½ x 28½ in. 54.5 x 73.5 cm.
Plate destroyed.

The plate was etched from a drawing,
the background being taken from a
picturesque old inn at Cahors.

Chicago, Art Institute; London,
British Museum; Munich, Graphic Col-
lection; Rome, Gallery of Modern Art;
Stoke-on-Trent, Art Gallery; Tokyo,
Imperial Museum; Vienna, Albertina.

PLATE 200. THE MONUMENT (*Le Monument*)



COPPER. 28 x 17 $\frac{1}{4}$ in. 71 x 45.5 cm.
Plate destroyed.

FIRST (TRIAL) STATE—2 impressions.

SECOND STATE—20 proofs. The sky has an effect of light bursting from behind dark clouds; rays strike across the Monument.

THIRD STATE—100 proofs. The rays of light have been removed, and have been replaced by a fringe of cumulus clouds.

The plate was etched from a water-colour drawing.

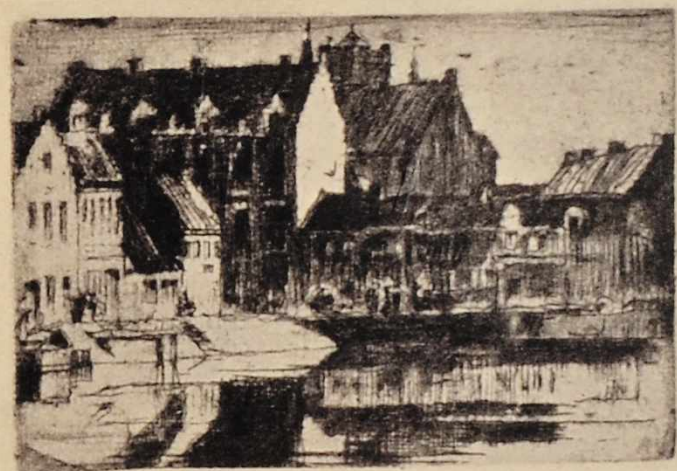
The view is taken from the top of Fish Street, looking westward, with the tower of St. Magnus at the end of the street.

Chicago, Art Institute; London, British Museum; Munich, Graphic Collection; Tokyo, Imperial Museum; Vienna, Albertina.

PLATE 201. LA ROQUE

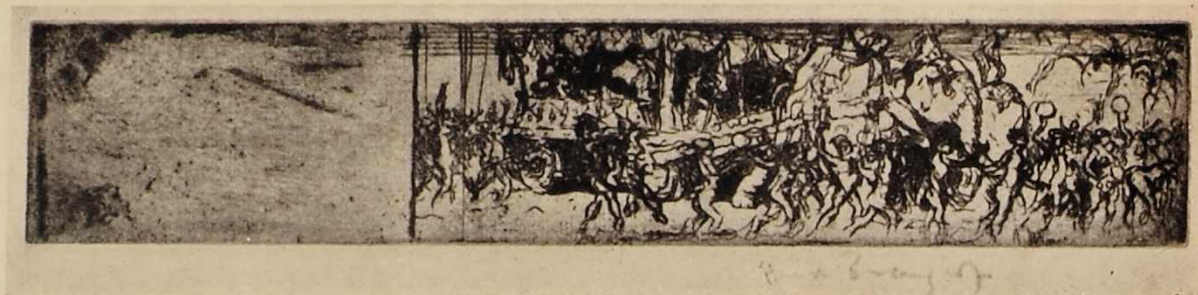
ZINC. 5 $\frac{1}{2}$ x 3 in. 14.8 x 7.7 cm.



PLATE 202. A RAINY DAY (*Un Jour de Pluie*)ZINC. 4 $\frac{1}{4}$ x 8 $\frac{1}{4}$ in. 12 x 20.8 cm.PLATE 203. THE HOSPITAL, FURNES (*L'Hôpital à Furnes*)COPPER. 4 x 6 in. 10 x 15 cm.
This plate was etched on the spot.

1912

PLATE 204. HEAD-PIECE (*Tête de Chapitre*)



COPPER. $2\frac{3}{16}$ x $7\frac{3}{8}$ in. 5.5 x 19 cm. (etched surface), $2\frac{3}{16}$ x $11\frac{1}{2}$ in. 5.5 x 28.5 cm. (whole area).
The plate was designed as a headpiece for a book, but was not used.

PLATE 205. BOOK-PLATE—ALICE COOKE (*Ex-Libris—Alice Cooke*)

COPPER. 6 x $3\frac{1}{2}$ in. 15 x 8.8 cm.



PLATE 206. BOOK-PLATE—T. ROBERTSON (*Ex-Libris, T. Robertson*)

COPPER. 6 x 4 in. 15 x 10 cm.

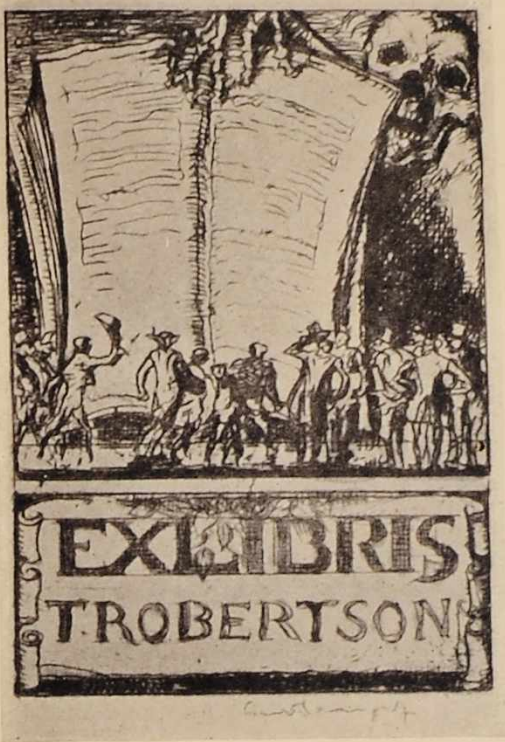


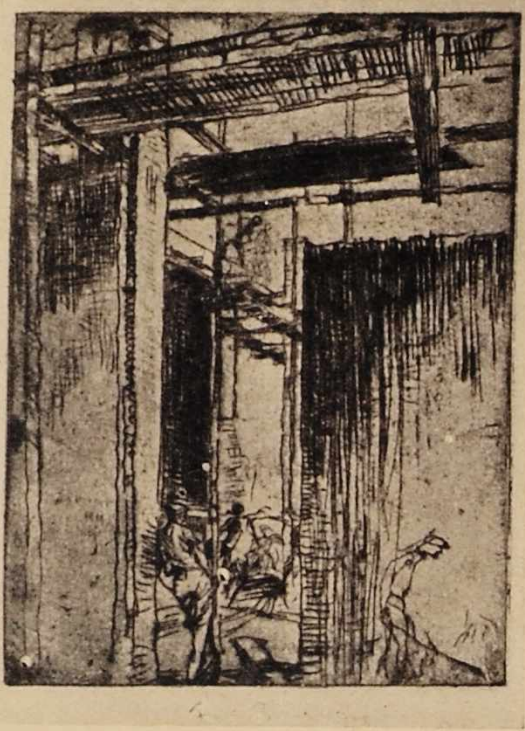
PLATE 207. BOOK-PLATE—RICHARD ALEX. COOKE (*Ex-Libris—Richard Alex. Cooke*)

COPPER. 6 x 3½ in. 15 x 8.8 cm.



1912

PLATE 208. BUILDING MY STUDIO, HAMMERSMITH (*La construction de mon atelier à Hammersmith*)



ZINC. 6 x 4½ in. 15.2 x 11.3 cm.

PLATE 209. NOTRE DAME, POICTIERS

ZINC. 10 x 7½ in. 25.2 x 20 cm.
Etched on the spot in 1912.
Brussels, Bibliothèque Royale.

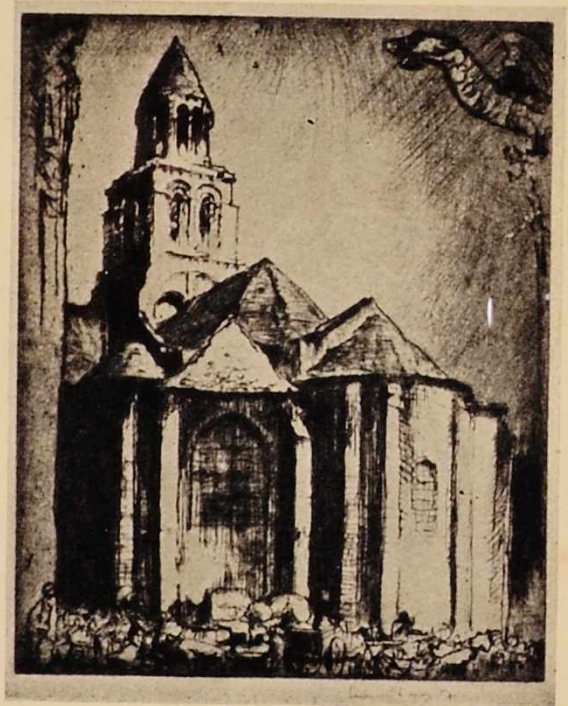


PLATE 210. THE TANNERY, PARTHENAY (*La Tannerie, Parthenay*)

COPPER. 10 x 8 in. 25.3 x 20.3 cm.
 123 impressions taken.
 Etched on the spot.
 Brussels, Bibliothèque Royale; London, British Museum.

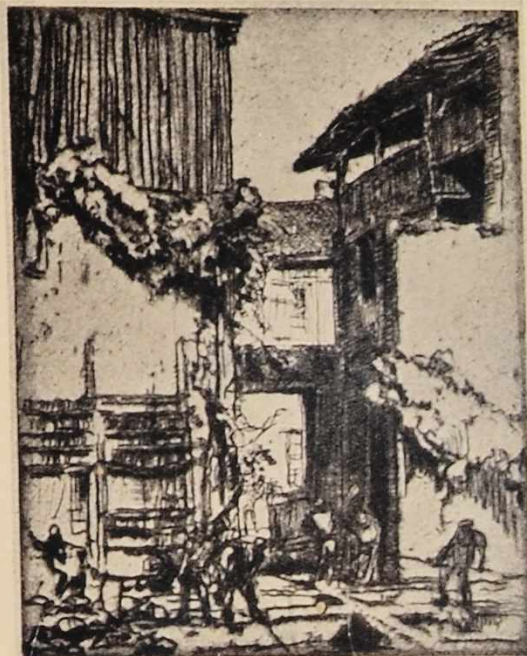


PLATE 211. NOTRE DAME LA RICHE, TOURS



ZINC. $8\frac{1}{2}$ x $7\frac{1}{2}$ in. 22.7 x 20 cm.
 125 impressions taken.
 The plate was etched on the spot.
 Brussels, Bibliothèque Royale; Florence, Uffizi; Vienna, Albertina.

1912

PLATE 212. A STREET IN TOURS, No. 1 (*Une Rue à Tours, No. 1*)



ZINC. $10\frac{1}{4} \times 9$ in. 27.7 x 22.8 cm.
125 impressions taken.
The plate was etched on the spot.
Brussels, Bibliothèque Royale;
Tokyo, Imperial Museum; Vienna,
Albertina.

PLATE 213. A STREET IN TOURS, No. 2 (*Une Rue à Tours, No. 2*)

COPPER. DRY-POINT. $6\frac{1}{2} \times 5$ in.
15.7 x 12.6 cm.
125 impressions taken.



1913. PLATE 214. TOWER BRIDGE

COPPER. 14½ x 12½ in. 36.7 x 31.7 cm. This plate was commissioned by the *Illustrierte Zeitung* of Leipzig, and distributed among the friends of the house as a New Year's gift.
London, British Museum.



Cap. B. 1845

PLATE 215. ABBEY ST. LEONARD (*L'Abbaye St. Leonard*)

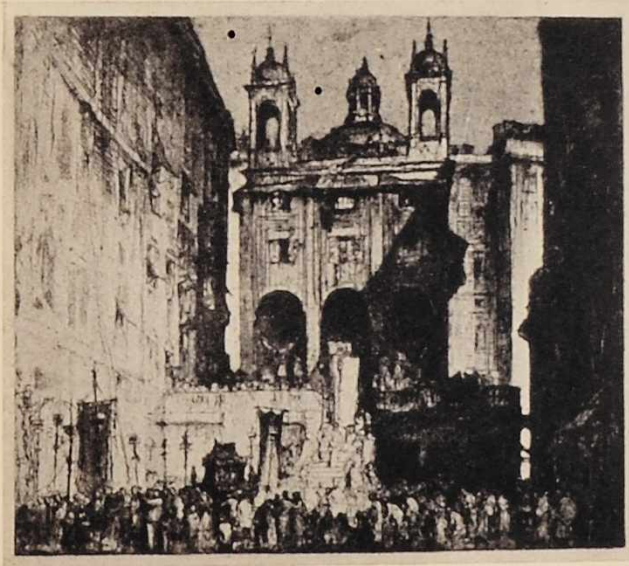
ZINC. • 29½ x 23¼ in. 75 x 60 cm.

From a drawing made on the spot at
l'Île Blanchard.

Brussels, Bibliothèque Royale; Lon-
don, British Museum; Tokyo, Imperial
Museum; Vienna, Albertina.



PLATE 216. ST. PETER'S OF THE EXCHANGE, GENOA (*St. Pierre
de la Bourse à Gènes*)



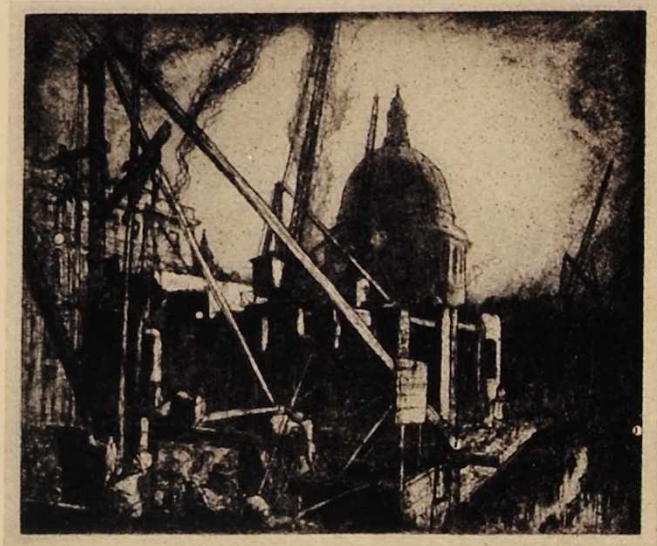
ZINC. 25¼ x 22½ in. 65.5 x 56.7 cm.
150 impressions taken.

The plate was etched on the spot.

Munich, Graphic Collection; Tokyo,
Imperial Museum; Vienna, Albertina.

1913

PLATE 217. THE DEMOLITION OF THE POST OFFICE (*La Démolition du Bureau de Poste*)



ZINC. 30 $\frac{1}{2}$ x 26 in. 78 x 66 cm.

The plate was etched from a drawing made on the spot.

Tokyo, Imperial Museum.

PLATE 218. CHURCH OF ST. NICHOLAS, PARIS (*L'Église St. Nicolas à Paris*)

ZINC. 24 $\frac{1}{2}$ x 20 $\frac{1}{2}$ in. 63 x 52 cm.

The full title of the church is St. Nicolas du Chardonnet.

FIRST STATE—Three prints, with large cloud in sky.

SECOND STATE—104 impressions, with sky partly cleaned as illustrated.

Brussels, Bibliothèque Royale; London, British Museum; Tokyo, Imperial Museum; Vienna, Albertina.

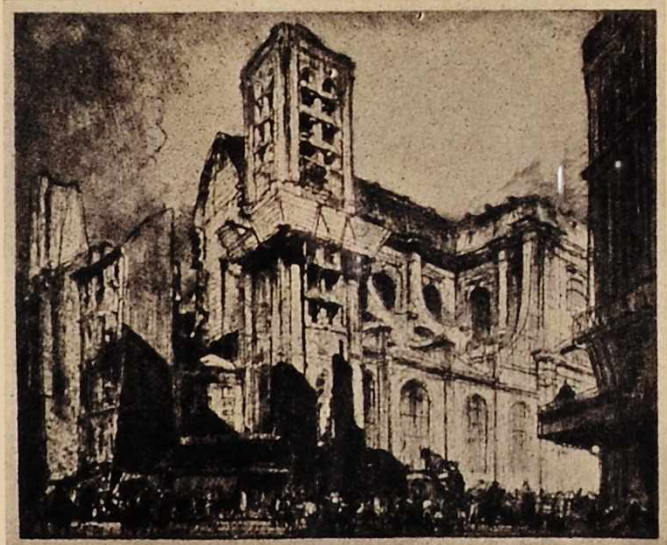


PLATE 219. CANNON STREET STATION, INTERIOR (*La Gare Cannon Street—L'Intérieur*)

ZINC. 25 x 37 $\frac{3}{8}$ in. 63.5 x 95 cm.

A group of hop-pickers is seen inside the station.

Rome, Gallery of Modern Art; Tokyo, Imperial Collection; Vienna, Albertina.

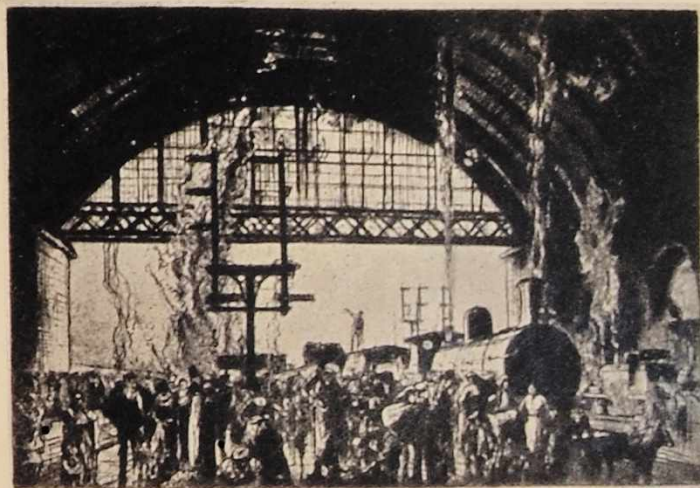


PLATE 220. WASH-HOUSES, PARTHENAY (*Lavoirs à Parthenay*)



COPPER. 9 $\frac{1}{8}$ x 11 in. 25.2 x 28 cm.
The plate was etched on the spot.
Brussels, Bibliothèque Royale;
Tokyo, Imperial Museum.

1913

PLATE 221. THE SWINEHERD (*Le Porcher*)



ZINC. 12 x 15 $\frac{1}{2}$ in. 30.2 x 39 cm.
The plate was etched direct from nature.
Brussels, Bibliothèque Royale;
Vienna, Albertina.

PLATE 222. A STREET IN PUY (*Une Rue à Puy*)

COPPER. 11 $\frac{1}{2}$ x 16 in. 30.2 x 40.5 cm.
150 impressions taken. Plate destroyed.

The plate was etched from nature.

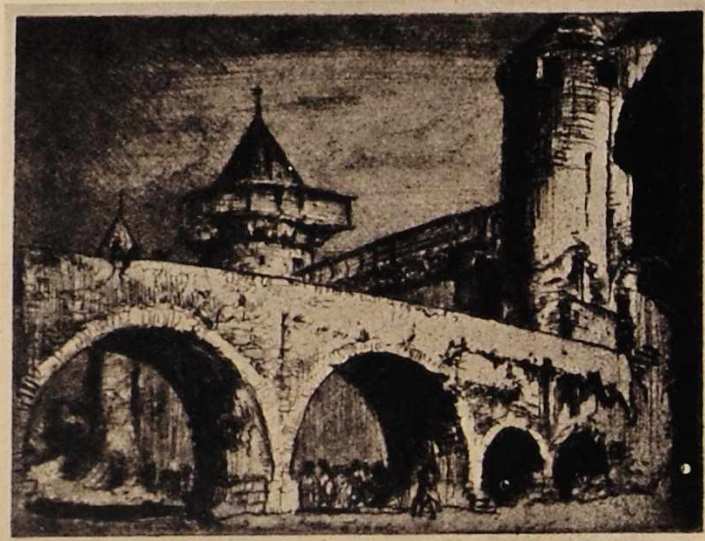
Two tones of ink were employed in printing.

Brussels, Bibliothèque Royale; Munich, Graphic Collection; Tokyo, Imperial Museum.



PLATE 223. GATE OF ST. VINCENT, AVILA (*Porte St. Vincent à Avila*)

COPPER. $11\frac{1}{2}$ x $15\frac{1}{2}$ in. 30.2 x 39.3 cm. 125 impressions taken. Plate destroyed.

PLATE 224. THE MOAT (*Le Fossé*)

ZINC. 12 x 16 in. 30.2 x 40.5 cm.
125 impressions taken.

The plate was etched on the spot at
Carcassonne.

Tokyo, Imperial Museum; Vienna,
Albertina.

PLATE 225. THE WALLS OF AVIGNON (*Les Murs d'Avignon*)

COPPER. 8 x 6 in. 20.2 x 15.2 cm.

125 impressions taken.

The plate was etched on the spot.
Vienna, Albertina.



1914

PLATE 226. BOOK-PLATE—BERNARD BERGL (*Ex-Libris—Bernard Bergl*)

COPPER. $6\frac{3}{4}$ x $3\frac{3}{8}$ in. 16.2 x 13.2 cm.

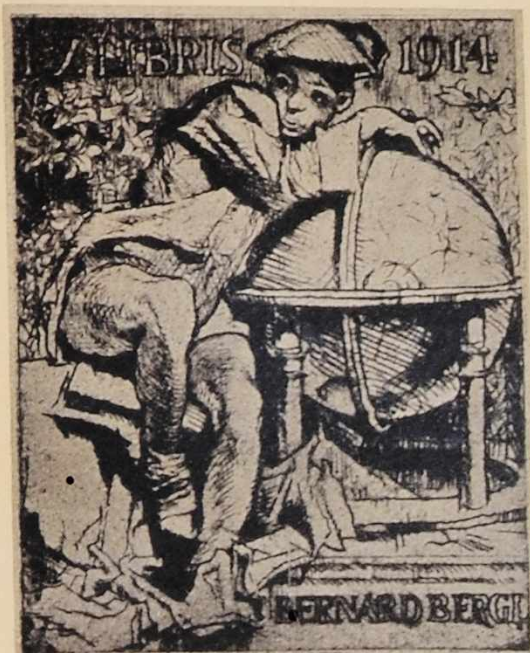


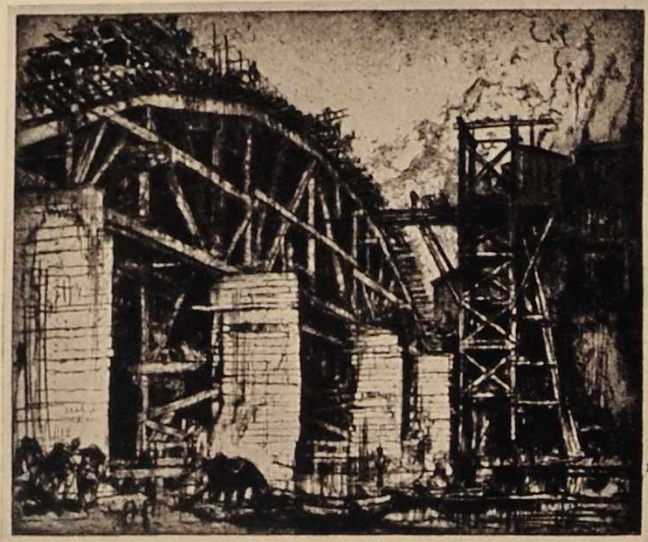
PLATE 227. BOOK-PLATE (MAN READING) (*Ex-Libris—Homme qui lit*)

ZINC. 8 x 5 in. 20.2 x 12.5 cm.



1914

PLATE 228. BUILDING THE BRIDGE (*La Construction du Pont*)



ZINC. 23 $\frac{1}{4}$ x 28 $\frac{1}{4}$ in. 60.5 x 73 cm.
The plate was etched at Montauban,
direct from nature.
Brussels, Bibliothèque Royale;
Tokyo, Imperial Collection.

PLATE 229. INTERIOR OF CHURCH AT AIRVAULT (*L'Intérieur
d'une Église à Airvault*)

ZINC. 29 $\frac{5}{8}$ x 27 $\frac{5}{8}$ in. 75.5 x 70 cm.

The plate was etched from a drawing
made on the spot.

It depicts the Romanesque cloisters of
the church of Airvault, Deux-Sèvres.

Tokyo, Imperial Museum.



PLATE 230. OLD MILLS, MEAUX (*Vieux Moulins à Meaux*)

ZINC. $11\frac{1}{2} \times 14\frac{1}{2}$ in. 28.2 x 36.8 cm.
 106 impressions taken.
 One print was taken in colour.
 The plate was etched on the spot.
 Brussels, Bibliothèque Royale;
 Tokyo, Imperial Museum.

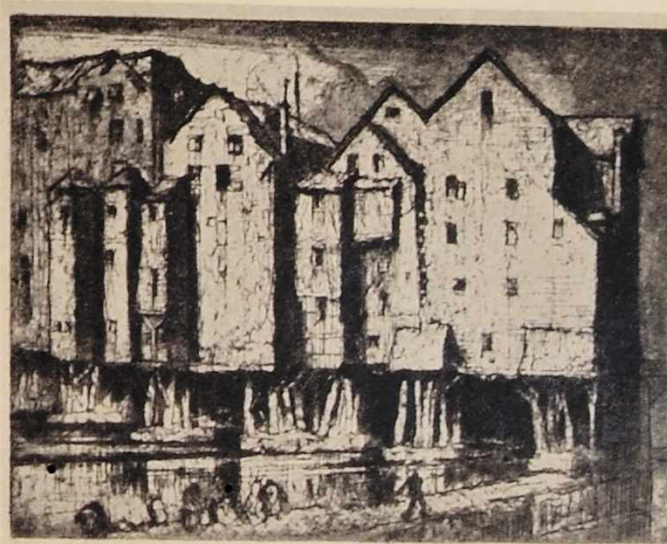
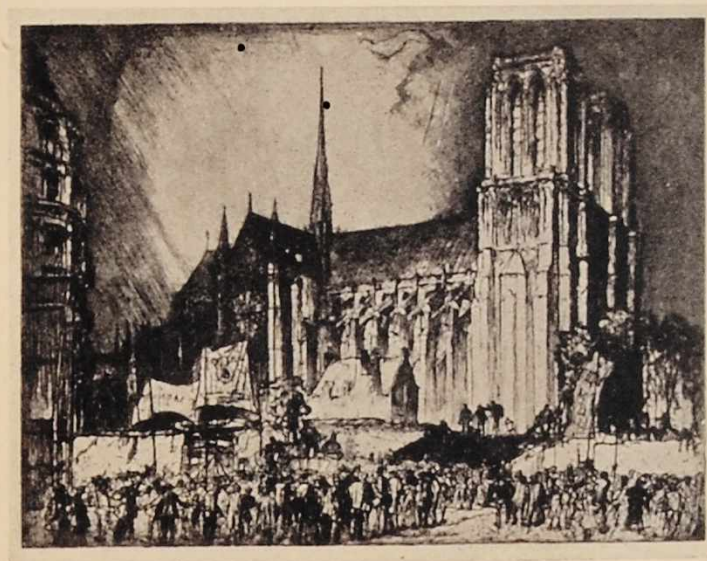


PLATE 231. NOTRE DAME, PARIS



ZINC. $29\frac{3}{4} \times 22$ in. 74.5 x 55.7 cm.
 120 impressions taken.
 Etched from a drawing.
 FIRST STATE—2 prints; with clouds.
 SECOND STATE—As illustrated, with sky partly cleaned, and a bright space introduced into the sky behind the church, with diagonal lines giving an effect of rain.
 Brussels, Bibliothèque Royale;
 Chicago, Art Institute.

1914

PLATE 232. PONT MARIE, PARIS



COPPER. 23½ x 20 in. 60.2 x 51 cm.
122 impressions taken.

Brussels, Bibliothèque Royale; New
South Wales, Art Gallery; Pittsburgh,
Carnegie Institute; Tokyo, Imperial
Museum.

1915

PLATE 233. NEWCASTLE

DRY-POINT & ETCHING, COPPER
9 x 6 in. 22.8 x 15 cm.

Made for "Poems of Verhaeren"
(Helleu, Paris).

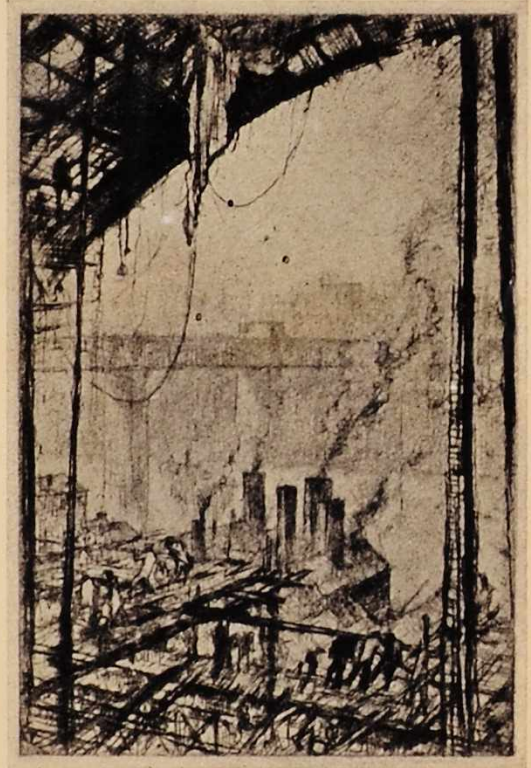
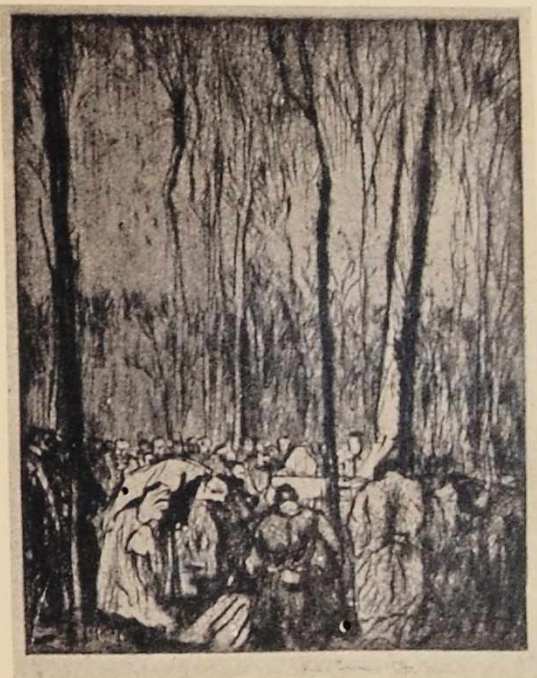


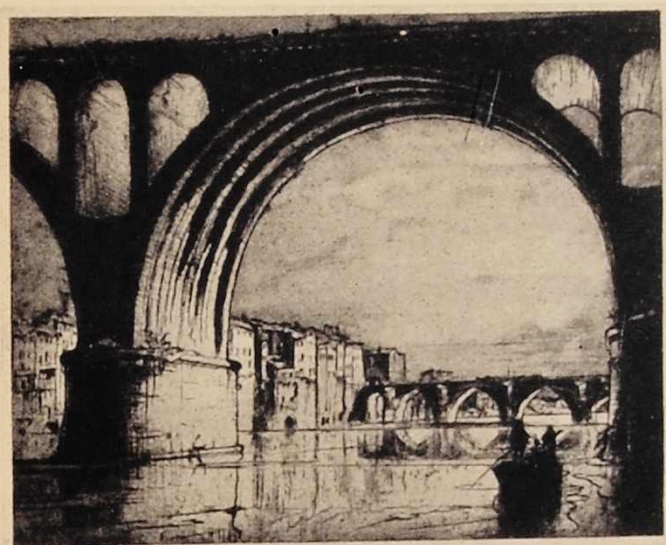
PLATE 234. THE MASS IN THE WOOD (*La Messe dans le bois*)

ZINC, DRY-POINT. $9\frac{1}{2} \times 8$ in.
25.2 x 20.3 cm.



1916

PLATE 235. THE OLD BRIDGE, ALBI (*Le Vieux Pont à Albi*)



COPPER. $19\frac{1}{2} \times 24\frac{1}{2}$ in. 50.5 x 63 cm.
125 impressions taken. Plate destroyed.
Tokyo, Imperial Museum.

1916

PLATE 235A. BRIDGE, ALBI (*Pont à Albi*)



COPPER. $10\frac{3}{4} \times 10\frac{1}{8}$ in. 27.2 x 25.5 cm.
A portion cut from the preceding plate.

PLATE 236. ALCANTARA BRIDGE, TOLEDO (*Le Pont d'Alcantare à Tolède*)

COPPER. $20\frac{1}{4} \times 23\frac{1}{4}$ in. 51 x 60.5 cm.
125 impressions taken.
Plate destroyed.
Cardiff, National Museum of Wales;
Glasgow, Art Gallery; Tokyo, Imperial
Museum.

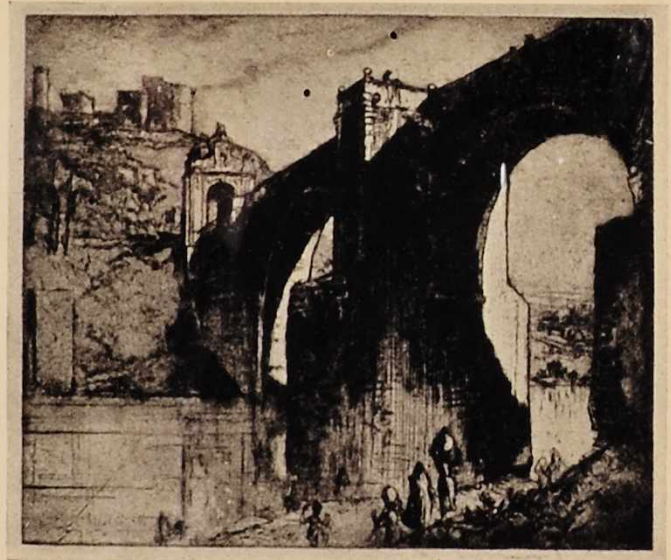


PLATE 237. PONT NEUF, PARIS, No. 1

ZINC. $29\frac{1}{2} \times 21\frac{1}{8}$ in. 75.5 x 55.5 cm.
125 impressions taken. Plate destroyed.



1917

PLATE 238. LA BOUCHERIE, ANTWERP



ZINC. $12 \times 15\frac{1}{2}$ in. 30.3 x 39.5 cm.
FIRST STATE—Two prints. Light in tone.
SECOND STATE—As illustrated.
Brussels, Bibliothèque Royale;
Rome, Palazzo Corsini.

1917

PLATE 239. WHARFSIDE, THAMES (*Un Quai sur la Tamise*)



ZINC. $12\frac{1}{2} \times 17\frac{1}{4}$ in. 30.8 x 44 cm.
121 impressions taken.
Brussels, Bibliothèque Royale.

PLATE 240. THE LAST OF H.M.S. "BRITANNIA" (*Les Restes de H.M.S. "Britannia"*)

ZINC. $21\frac{1}{4} \times 31\frac{1}{4}$ in. 55.2 x 80.5 cm.
125 impressions taken.

The "Britannia" was the old training ship for naval cadets at Dartmouth. Rome, Gallery of Modern Art; Tokyo, Imperial Museum.

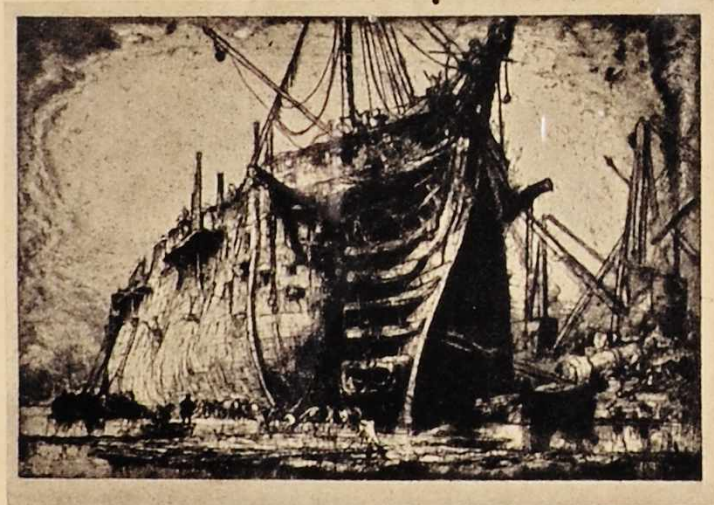
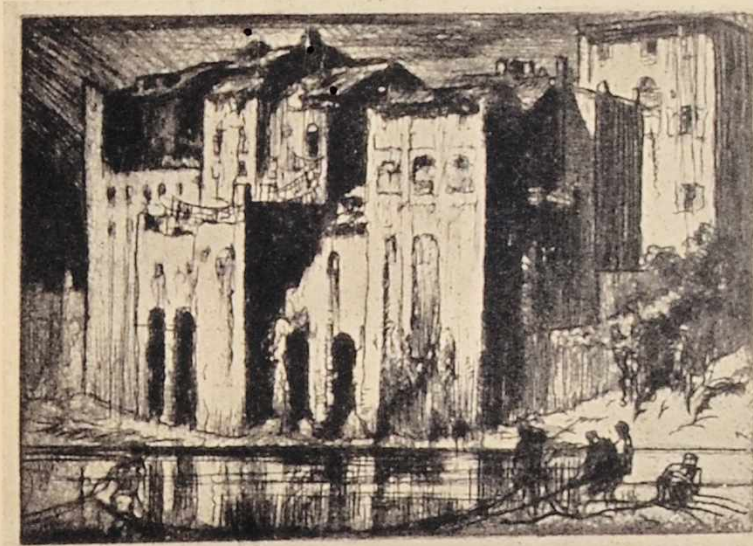


PLATE 241. AVIGNON

ZINC. 29 $\frac{1}{4}$ x 25 $\frac{1}{4}$ in. 75.5 x 65.4 cm.PLATE 242. OLD HOUSES ON THE TIBER (*Vieilles Maisons sur le Tibre*)COPPER. 6 x 8 $\frac{3}{8}$ in. 15.5 x 22 cm.
125 impressions taken.

1918

PLATE 243. VIA DOLOROSA, No. 1



ZINC. 37 x 12 in. • 94 x 30.3 cm.

1919

PLATE 244. EYOT, KEW (*Un Îlot à Kew*)

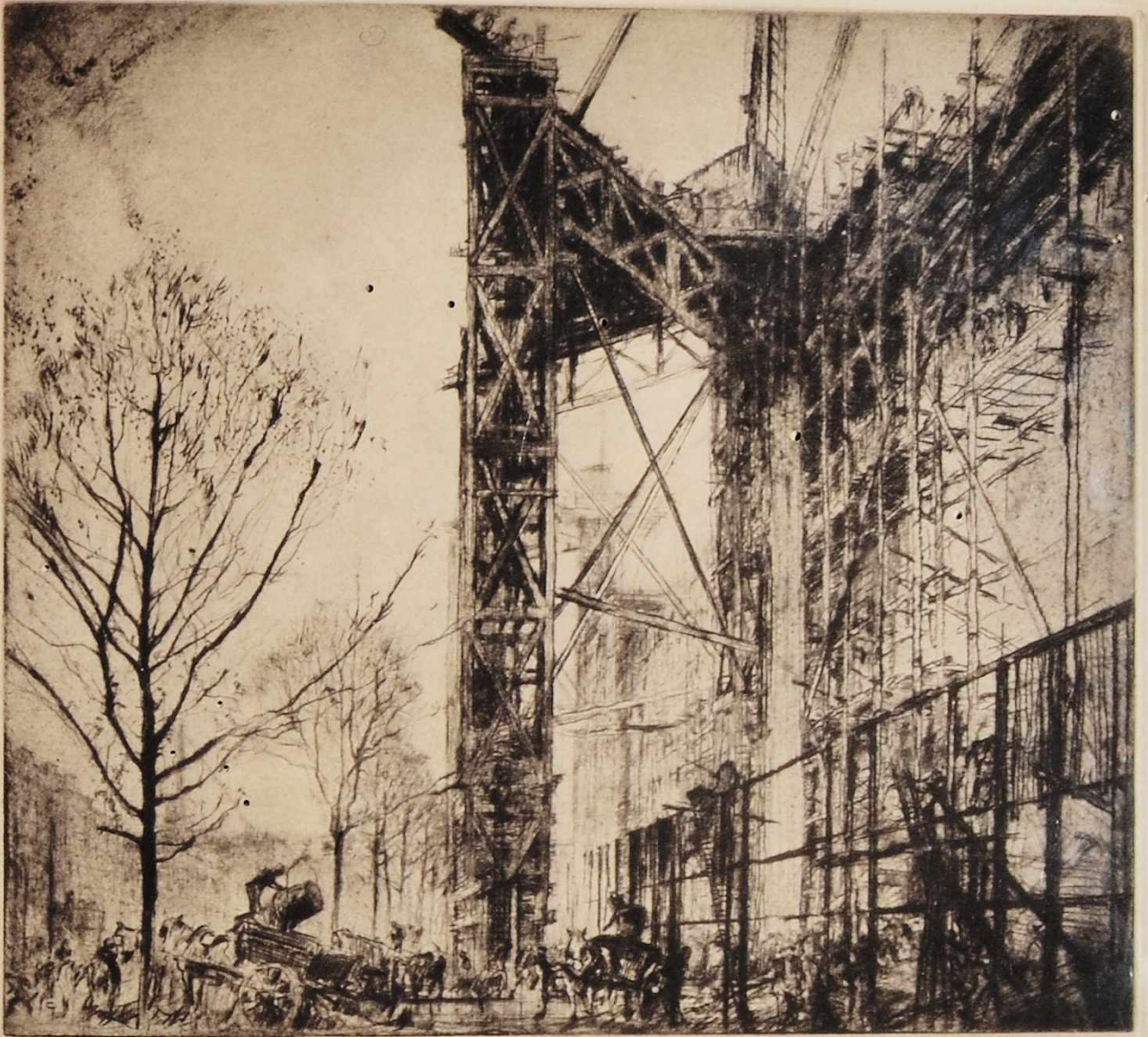
DRY-POINT. ZINC. 8 x 5 in. 20.2 x
12.6 cm.

53 impressions taken. Plate destroyed.
The plate was etched direct from
nature.



1919. PLATE 245. SCAFFOLDING, No. 1 (*L'Échafaudage*)

DRY-POINT. ZINC. 18 $\frac{1}{2}$ x 21 in. 48 x 53.5 cm. 54 impressions taken. Plate destroyed.
The plate was etched on the spot.



F. J. ...

PLATE 246. A VENETIAN PROCESSION (*Un Cortège Venitien*)

COPPER. $7\frac{1}{2} \times 10\frac{1}{8}$ in. 18 x 25.5 cm.
125 impressions taken. Plate destroyed.

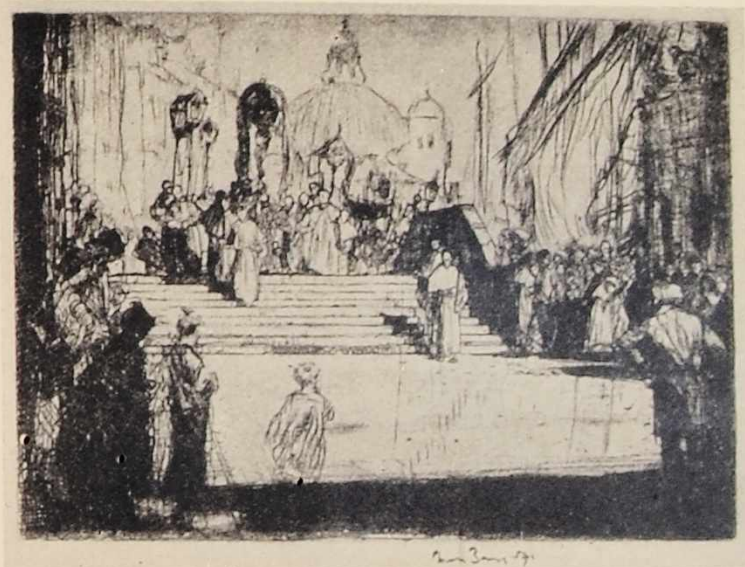
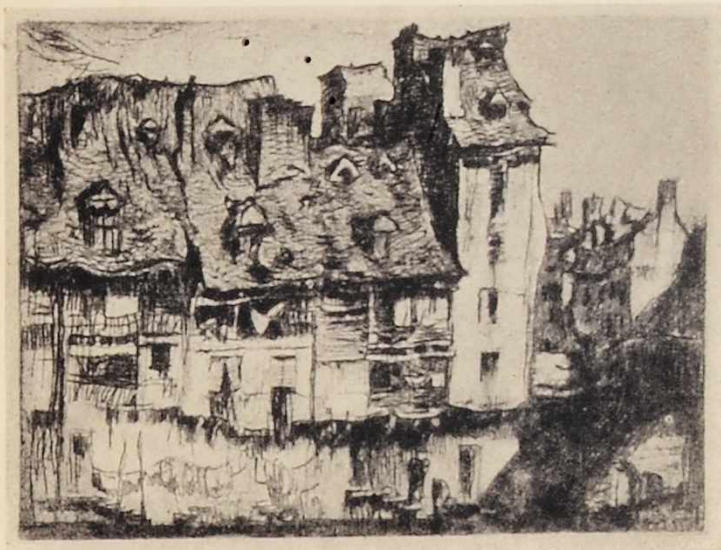


PLATE 247. OLD HOUSES, ESPALION (*Vieilles Maisons à Espalion*)



ZINC. DRY-POINT. $7\frac{1}{8} \times 5\frac{1}{8}$ in.
20.2 x 15 cm.
64 impressions taken.

1919

PLATE 248. THE BRIDGE, ESPALION (*Le Pont à Espalion*)



ZINC. 29 x 22 in. 73.5 x 55.8 cm.

Tanners are washing skins in the foreground. Behind is the fine mediæval bridge.

PLATE 249. COFFEE STALL, HAMMERSMITH (*Le Bar Ambulant à Hammersmith*)

COPPER. 11 $\frac{3}{4}$ x 9 $\frac{3}{8}$ in. 29.7 x 23.2 cm.
100 prints taken. Plate destroyed.

This plate was included in the work on Frank Brangwyn published by E. F. d'Alignan and Paul Turpin.



PLATE 250. BRIDGE AT MILLAU (*Pont à Millau*)

ZINC. 20 x 24 $\frac{1}{2}$ in. 50.8 x 62.8 cm.
Etched from a drawing made on the spot.



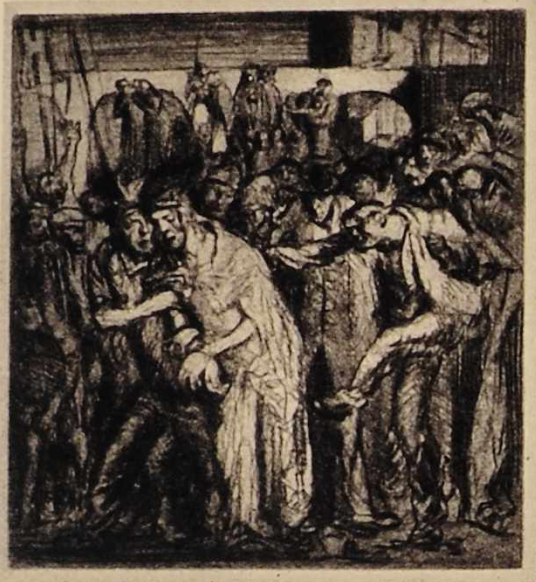
PLATE 251. POTTERY, ROUEN (*Une Poterie à Rouen*)

COPPER. 8 $\frac{3}{8}$ x 4 $\frac{1}{4}$ in. 22 x 12 cm.



1919

PLATE 252. VIA DOLOROSA, No. 2



DRY-POINT, COPPER. $7\frac{1}{2}$ x 8 in.
19 x 20.5 cm.
34 impressions taken

PLATE 253. KING'S LYNN

COPPER. $5\frac{1}{4}$ x $6\frac{1}{2}$ in. 13.2 x 16.2 cm.
122 impressions taken.
The plate was etched on the spot.
Glasgow Art Gallery.

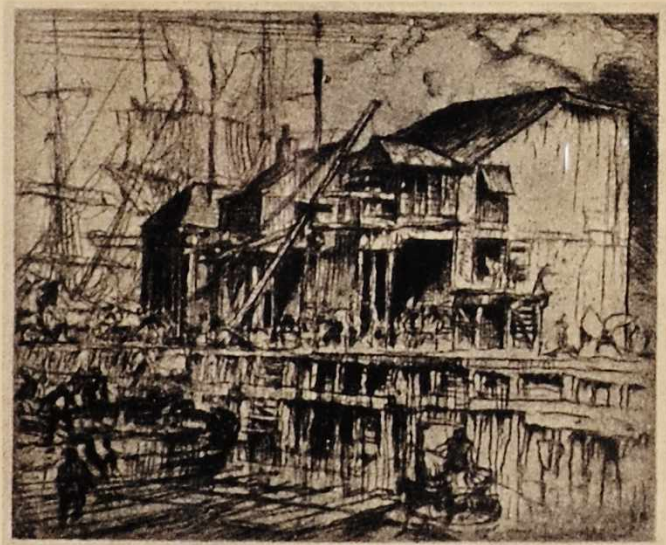


PLATE 254. TOWING A SHIP (*Un Vaisseau à la Touée*)

DRY-POINT, COPPER. 5 x 6 in.
12.5 x 15 cm.
76 impressions taken. Plate destroyed.

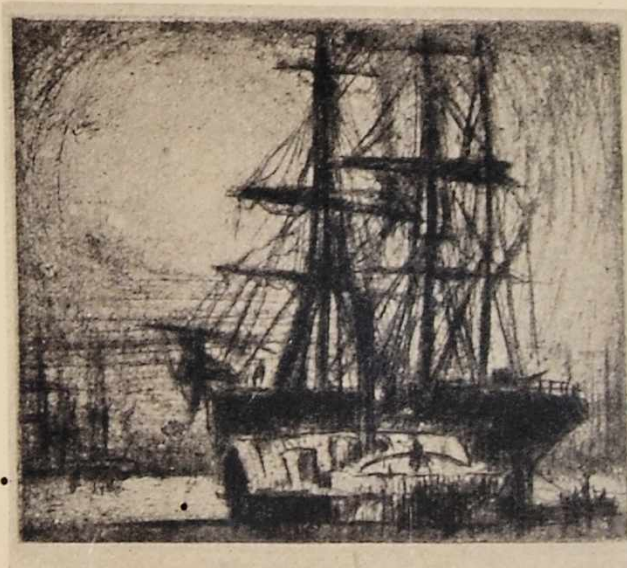


PLATE 255. TURKISH WELL (*Un Puits Turc*)



COPPER. 6 x 8½ in. 15 x 21 cm.
Portion cut from the etching of Santa
Sophia (No. 71).
Re-etched in 1919 with new back-
ground.
Brussels, Bibliothèque Royale; Glas-
gow, Art Gallery.

1919

PLATE 256. THE PUDDLERS, No. 1 (*Les Puddleurs, No. 1*)

ZINC. 6 x 8½ in. 15.3 x 21.5 cm.

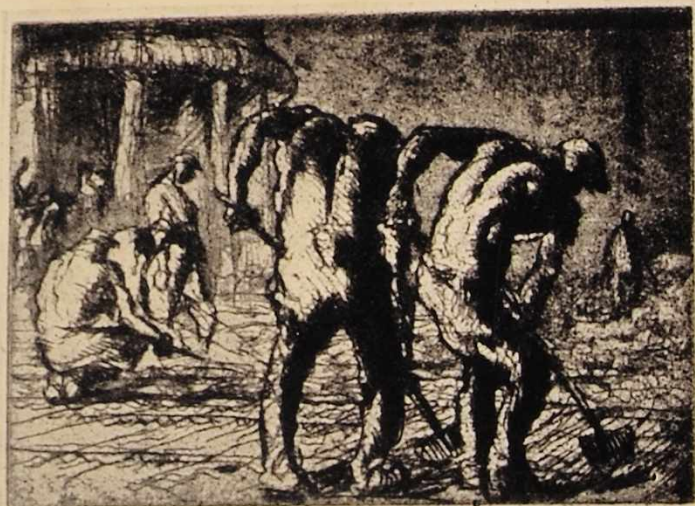


PLATE 257. THE PUDDLERS, No. 2 (*Les Puddleurs, No. 2*)

ZINC. 11½ x 6½ in. 28.5 x 15.8 cm.



PLATE 258. THE SHOW (*La Parade*)

DRY-POINT & ETCHING, ZINC.

9 $\frac{3}{8}$ x 5 $\frac{1}{4}$ in. 24.6 x 13.3 cm.

The plate was etched on the spot.
Brussels, Bibliothèque Royale.



PLATE 259. TREES, LONGPRÉ,
No. 1 (*Arbres, Longpré, No. 1*)

ZINC. 9 $\frac{3}{8}$ x 6 $\frac{3}{4}$ in. 24.5 x 17 cm.

1919

PLATE 260. TREES, LONGPRÉ, No. 2 (*Arbres, Longpré, No. 2*)

COPPER. $7\frac{3}{8} \times 4\frac{3}{4}$ in. 18.5 x 12 cm.



PLATE 261. OLD WILLOW TREES (*Vieux Saules*)

COPPER. $7\frac{1}{2} \times 7\frac{1}{2}$ in. 18.5 x 18.2 cm.
FIRST STATE—2 prints only. In First
State this is joined on left to above
plate.
Brussels, Bibliothèque Royale;
Tokyo, Imperial Museum.



1919

PLATE 262. BUILDING THE NEW BOURSE, PARIS (*La Construction de la Nouvelle Bourse, à Paris*)

COPPER. $7\frac{1}{2}$ x 7 in. 18.2 x 17.5 cm.
125 impressions taken.
New York, Library.

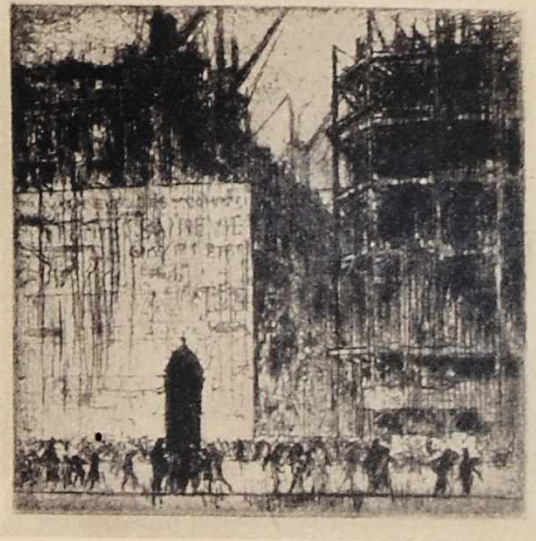
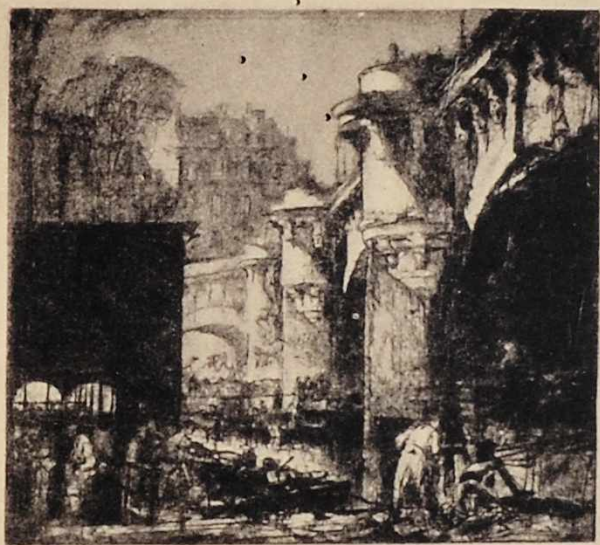


PLATE 263. PONT NEUF, PARIS, No. 2

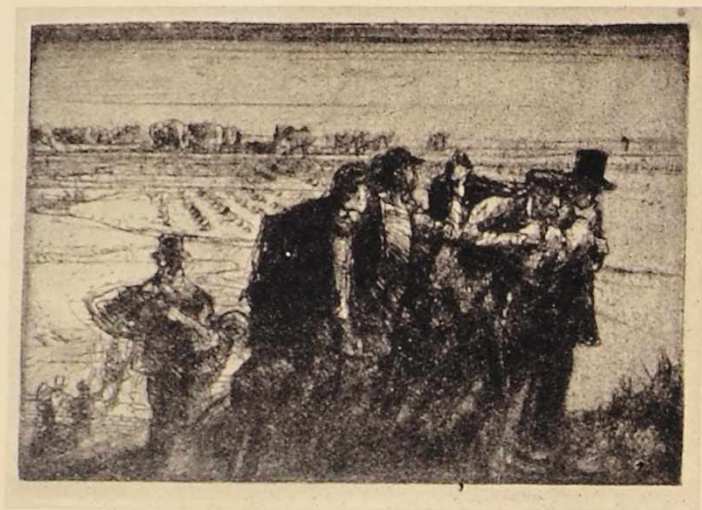


ZINC, DRY-POINT. $21\frac{1}{4}$ x $19\frac{1}{4}$ in.
55.5 x 50.2 cm.

50 impressions taken. Plate destroyed.
This plate was etched from a drawing
made on the spot.

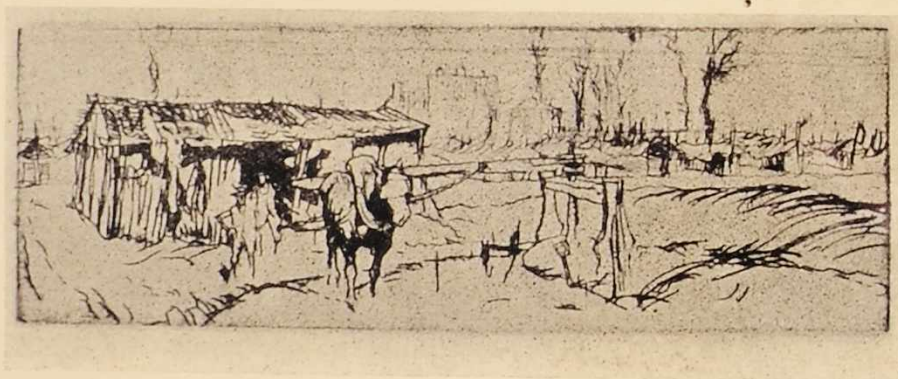
1919

PLATE 264. HARVESTERS (*Moissonneurs*)



COPPER. $8\frac{1}{2} \times 12\frac{3}{4}$ in. 21.6 x 31.3 cm.
Portion cut from the etching of the
Black Mill, Winchelsea (No. 135).
Re-etched in 1919 with new back-
ground.
London, British Museum.

PLATE 265. BRICKFIELDS (*Briquetages*)



COPPER. $2\frac{1}{2} \times 7\frac{1}{2}$ in. 6.5 x 18 cm. The plate was etched direct from
nature at Hammersmith.

1919

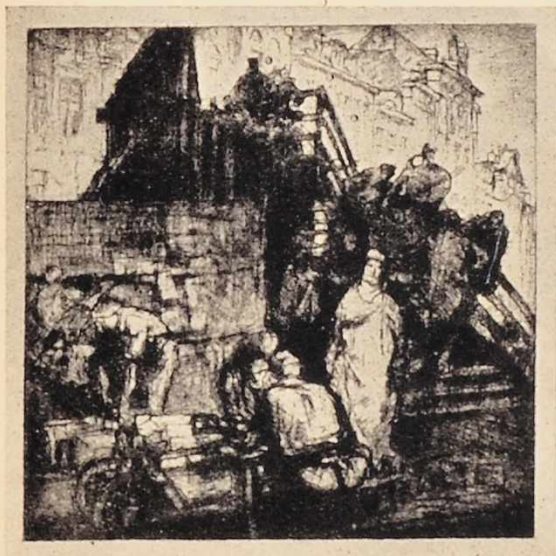
PLATE 266. NATIVITY, No. 2 (*La Naissance du Seigneur, No. 2*)

ZINC. 12 $\frac{1}{2}$ x 18 in. 22.5 x 45.8 cm.
Part of the large plate (No. 199).



1920

PLATE 267. TEMPORARY WOODEN BRIDGE AT GHENT (*Pont de Bois Provisoire à Gand*)



COPPER. 15 x 15 in. 38 x 38 cm.
Part of "Old Houses, Ghent," (No. 64).

This plate was included in the work on Frank Brangwyn published by E. F. d'Alignan and Paul Turpin.
Plate destroyed.

1920

PLATE 268. BILLINGSGATE FISH PORTERS (*Porteurs de Poissons à Billingsgate*)



COPPER. 14 x 10 $\frac{1}{2}$ in. 35.5 x 27.5 cm.
100 prints taken. Plate destroyed.
This plate was etched direct from nature, and was executed specially for the work on Frank Brangwyn published by E. F. d'Alignan and Paul Turpin.

PLATE 269. THE BEER SHOP (*Le Mastroquet*)

ZINC. 11 $\frac{1}{2}$ x 16 in. 28.2 x 40.5 cm.
This plate was included in the work on Frank Brangwyn published by E. F. d'Alignan and Paul Turpin.



PLATE 270. VENETIAN CANAL (*Canal Vénétien*)

COPPER. 19 $\frac{3}{8}$ x 9 in. 49 x 23 cm.
 Portion cut from the etching
 "Browning's House" (No. 197).

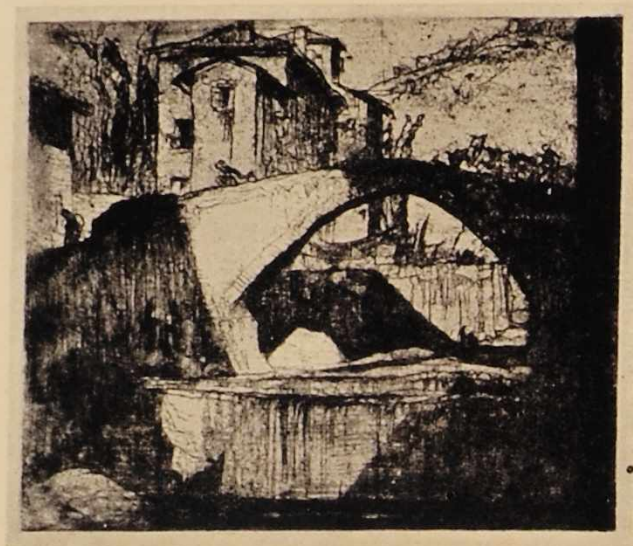
PLATE 271. BEECH TREE (*Un Hêtre*)

ZINC. 18 x 19 $\frac{1}{2}$ in. 45.7 x 50.5 cm.
 Etched direct from nature in the
 Forest of Worth, Sussex.

1920

PLATE 272. NEAR FLORENCE (*Près de Florence*)

ZINC. 13 x 15½ in. 33 x 38.8 cm.



1921

PLATE 273. DITCHLING

ZINC. 12 x 15½ in. 30.5 x 39.2 cm.
The plate was etched on the spot.

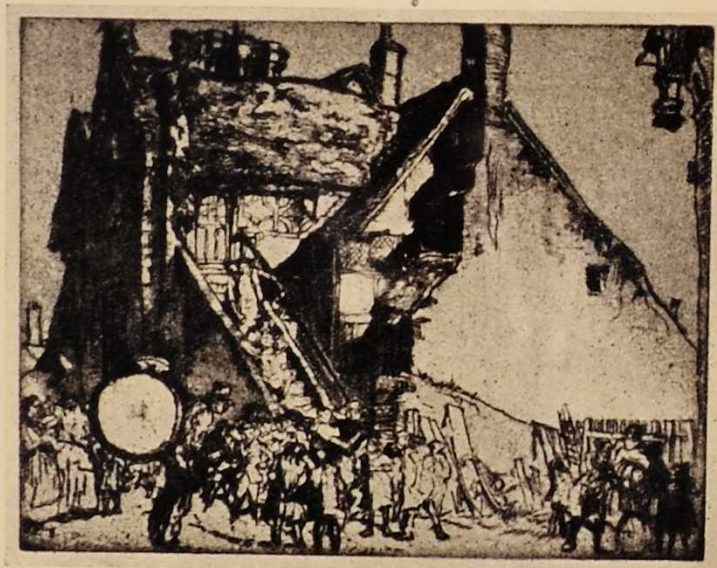
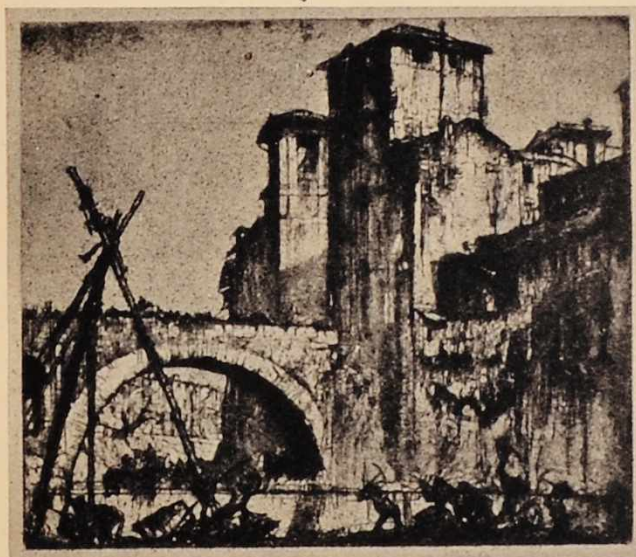


PLATE 274. EDGE OF THE PLAIN (*Bord de la Plaine*)

ZINC. $17\frac{3}{8}$ x $18\frac{1}{4}$ in. 44.8 x 47.7 cm.



PLATE 275. OLD BRIDGE, ROME (*Vieux Pont à Rome*)



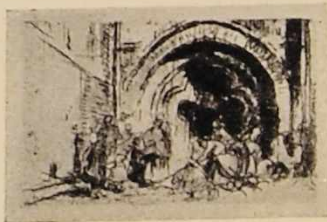
COPPER. $13\frac{1}{8}$ x $11\frac{1}{8}$ in. 35.3 x 30.3 cm.
Plate destroyed.

The bridge shown is the Ponte Quattro Capi.

This plate was included in the work on Frank Brangwyn published by E. F. d'Alignan and Paul Turpin.

1921

PLATE 276. ARCHWAY (*Une Arche*)



ZINC. $3\frac{1}{2} \times 5\frac{3}{4}$ in. 8.7 x 13.7 cm.
A portion of "A Door, Cahors" (No. 158), used as a frontispiece in the book on Frank Brangwyn published by Rikola Verlag, Vienna.

PLATE 277. STREET SCENE (*Vue dans la rue*)



COPPER. $6\frac{1}{4} \times 3\frac{1}{4}$ in. 16.3 x 8.3 cm.
A portion of the etching "Gate of St. Vincent, Avila" (No. 223).

PLATE 278. CARAVAN (*Roulotte*)

DRY-POINT, COPPER. $6 \times 3\frac{1}{4}$ in.
15.2 x 8.5 cm.
This plate was etched on the spot.



PLATE 279. BUTTRESS OF THE PONT NEUF (*Une Pile du Pont Neuf*)

ZINC. $15\frac{1}{2}$ x $11\frac{1}{2}$ in. 40.4 x 29.3 cm.

10 prints taken.

Portion cut from the etching "Pont Neuf, No. 1" (No. 237).

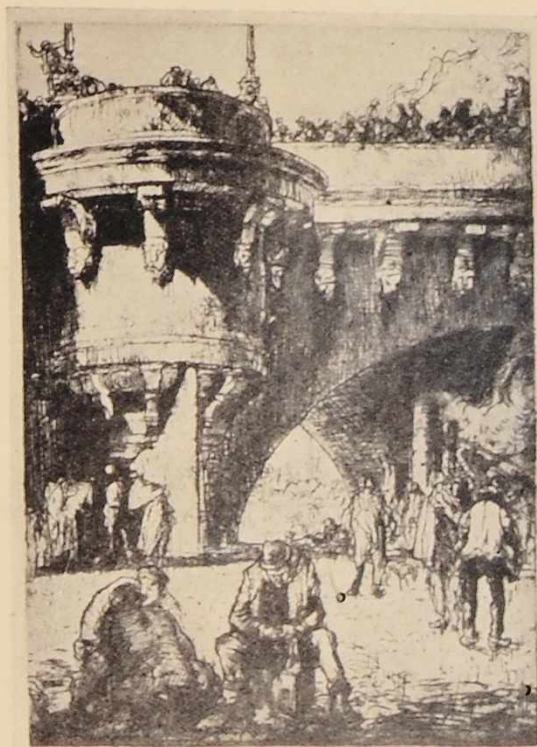


PLATE 279A. BUTTRESS OF THE PONT NEUF (SMALL) (*Une Pile du Pont Neuf*)

ZINC. 14 x $8\frac{1}{4}$ in. 35.5 x 22.2 cm.

Plate destroyed.

Published in the "Zwanzig Graphische Arbeiten," 1921, Vienna.

Second State of No. 279, that plate having been cut on the right by $1\frac{1}{2}$ in.

The seated figures in the foreground of No. 279 were taken out and a lightly sketched standing figure introduced.

London, Victoria and Albert Museum.

1921

PLATE 280. STUDY OF FIGURES (*Esquissès d'Hommes*)



ZINC. 6 x 2 $\frac{1}{4}$ in. 15.3 x 7 cm.
Portion cut from the etching of Pont
Neuf (Plate 279).

PLATE 281. THE UNDERGROUND RAILWAY

ZINC. 5 $\frac{3}{8}$ x 4 $\frac{1}{8}$ in. 13.5 x 12.4 cm.
Portion cut from the etching of Pont
Neuf, No. 1 (No. 237).



PLATE 282. ARCH OF THE PONT NEUF, PARIS (*Arche du Pont Neuf à Paris*)

ZINC. 21 $\frac{1}{4}$ x 13 $\frac{3}{4}$ in. 55.5 x 34 cm.

This plate was included in the work on Frank Brangwyn published by E. F. d'Alignan and Paul Turpin.

Portion cut from Pont Neuf, No. 1 (No. 237).



PLATE 283. TRAMPS RESTING (*Chemineaux en repos*)



ZINC. 12 x 15 in. 30.5 x 38 cm.
FIRST (TRIAL) STATE—No background.
Light in tone.

SECOND STATE—Light in tone, with
background of shadow added.

THIRD (PUBLISHED) STATE—Strengthened as shown.

This plate was published in the work on Frank Brangwyn published by E. F. d'Alignan and Paul Turpin.

1923

PLATE 284. VIA DOLOROSA, No. 3



ZINC. 14 $\frac{1}{2}$ x 13 $\frac{1}{4}$ in. 37.8 x 35.3 cm.

This plate was included in the work on Frank Brangwyn published by E. F. d'Alignan and Paul Turpin.

PLATE 285. PORTE ST. JACQUES, PARTHENAY

ZINC. 10 $\frac{1}{2}$ x 9 $\frac{1}{4}$ in. 27.8 x 25 cm.



PLATE 286. THE RABBIS (*Les Rabbins*)

ZINC. 12 $\frac{1}{4}$ x 17 in. 32.8 x 43 cm.

This plate was included in the work on Frank Brangwyn published by E. F. d'Alignan and Paul Turpin.

PLATE 287. RETURN FROM THE HUNT (*Retour de Chasse*)

ZINC. 14 x 15 in. 35.5 x 38 cm.

FIRST STATE—No background.

SECOND (PUBLISHED) STATE—Light landscape background etched in.

This plate was included in the work on Frank Brangwyn published by E. F. d'Alignan and Paul Turpin.

1923

PLATE 288. CARAVANS (*Roulottes*)



ZINC. 11 x 37 in. 27.8 x 94 cm There are only 5 prints in this state. The plate was subsequently cut, forming the Plate following.

PLATE 288A. CARAVANS (*Roulottes*)

ZINC. 11 x 19½ in. 28 x 50 cm.

Portion cut from above plate and included in the book on Frank Brangwyn published by E. F. d'Alignan and Paul Turpin.

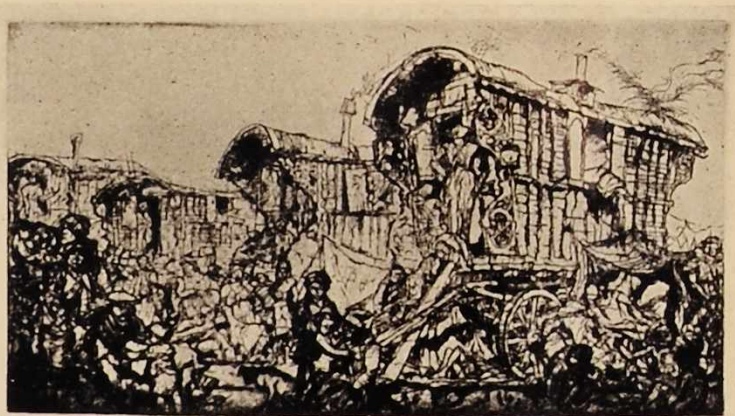


PLATE 289. THE ROAD (*La Ruelle*)ZINC. $5\frac{1}{8} \times 4\frac{1}{8}$ in. 15 x 10.5 cm.

PLATE 290. STRAND ON THE GREEN, No. 2



DRY-POINT, COPPER. $10\frac{1}{8} \times 14\frac{1}{2}$ in.
28 x 36.5 cm.

FIRST STATE—2 prints only. (Illustrated.)

SECOND STATE—The trees strengthened in tone.

1923

PLATE 291. BEGGARS, No. 5 (*Mendiants, No. 5*)

COPPER. $5\frac{1}{8}$ x $4\frac{1}{8}$ in. 14.8 x 12.5 cm.



PLATE 292. THE RAG PICKERS (*Les Chiffonniers*)

COPPER. $8\frac{1}{4}$ x $12\frac{3}{8}$ in. 22.2 x 31.5 cm.

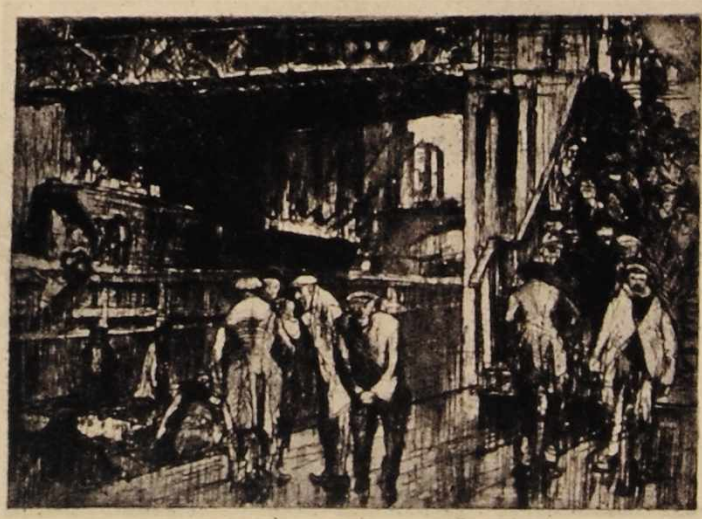




ZINC. 5 x 6¼ in. 12.5 x 15.7 cm. The plate was etched on the spot.

1924

PLATE 294. A CANNON STREET PIER (*Une Pile à la Gare Cannon Street*)



12½ x 17½ in. 31.5 x 44.4 cm.
Portion of the etching of Cannon
Street Station (No. 188).

PLATE 295. A LONDONER (*Type Cockney*)

ZINC. 6¾ x 3¾ in. 16.2 x 9.5 cm.
A detail of the etching of Cannon
Street Station (No. 188).



PLATE 296. THE STORM, No. 2 (*L'Orage, No. 2*)

ZINC. 12 x 14½ in. 30.3 x 37.7 cm.

Etched on the spot in Sussex during a storm. Three States.

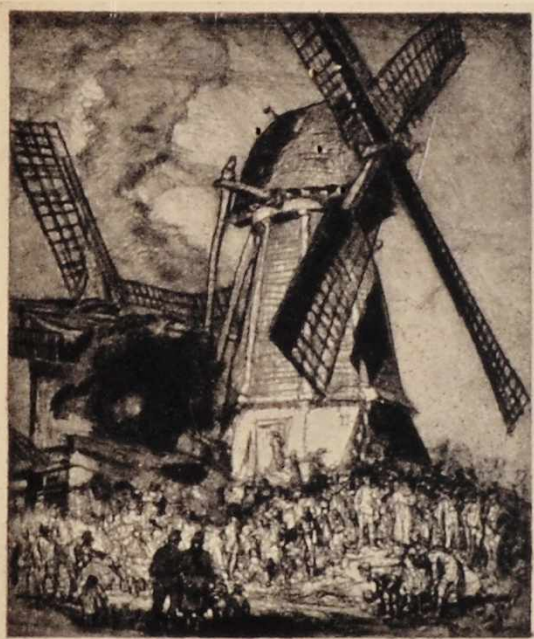
FIRST STATE—No sky.

SECOND STATE—With sky, but bitten too strongly and very dark.

THIRD STATE—As illustrated. The general tone reduced in depth.



PLATE 297. SKITTLE MATCH, DIXMUDEN (*Le Jeu de Quilles à Dixmude*)



ZINC. 21½ x 18½ in. 55.8 x 46.5 cm.

A portion of the large plate, "A Windmill, Dixmude" (No. 123).

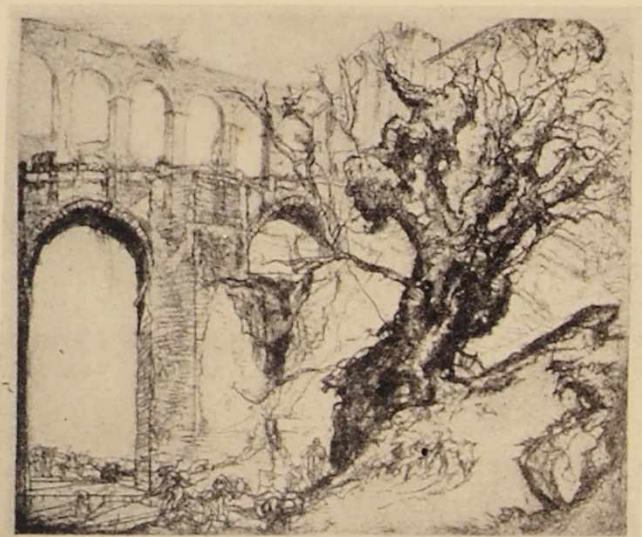
FIRST STATE—The windmill, as-shown, with a number of pigs and herdsmen in the foreground.

SECOND STATE—The foreground was burnished out, and a cloudy sky added.

THIRD STATE—A skittle match was drawn in the foreground with numerous figures, the light being concentrated on them.

1924

PLATE 298. ST. MARTIN'S BRIDGE, TOLEDO (*Le Pont St. Martin, à Tolède*)



COPPER. 23 $\frac{1}{8}$ x 20 in. 60.7 x 50.7 cm.
FIRST STATE—3 prints. St. Martin's
Bridge, Toledo, was etched on the
plate already bearing a light outline
of the aqueduct Porta Cartara.
(Reproduced.)
For Second State see photogravure
supplement.

PLATE 299. BRIDGE, SUBACIO (*Pont à Subacio*)

COPPER. 14 $\frac{1}{4}$ x 15 in. 37.5 x 38.2 cm.



1923. PLATE 298. ST. MARTIN'S BRIDGE, TOLEDO (*Le Pont
St. Martin à Tolède*)

COPPER. 23½ x 20 in. 60.7 x 50.7 cm.

FIRST STATE—Three prints. St. Martin's Bridge, Toledo, was etched on the plate already bearing a light outline of the Aqueduct Porta Cartara. (Reproduced.)

SECOND (PUBLISHED) STATE—The Aqueduct was taken out, and the plate rebitten, the general effect becoming rather deeper. (Reproduced in photogravure.)



1872

PLATE 300. PONTE ROTTO, ROME

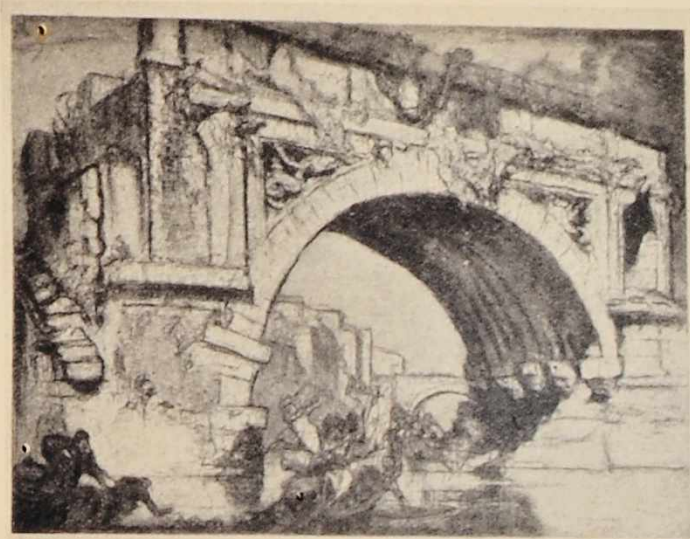
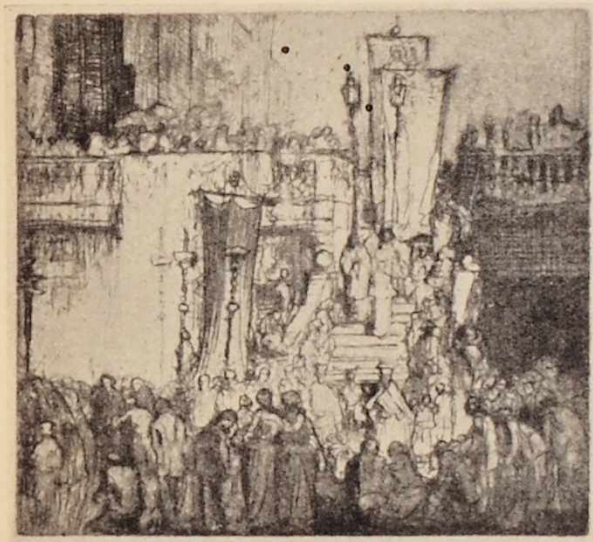
ZINC. 21 x 27 $\frac{1}{4}$ in. 53 x 70.8 cm.
125 impressions taken.

FIRST STATE—Rather light, without sky.

SECOND STATE—Stronger, without sky.

THIRD STATE—With sky, as illustrated,
a bank of clouds being concentrated
on the right.

In the later prints the sky is worn
away under the arch.

PLATE 301. A PROCESSION, GENOA (*Un Cortège à Gènes*)

ZINC. 10 $\frac{1}{4}$ x 9 $\frac{1}{4}$ in. 25.8 x 23.3 cm.
125 impressions taken.

This is a portion of "St. Peter's of
the Exchange, Genoa" (Plate 216).

1924

PLATE 302. CANAL, GHENT (*Un Canal à Gand*)



ZINC. $5\frac{1}{8}$ x $4\frac{1}{4}$ in. 15 x 12 cm.

PLATE 303. PORTA CAPUA, NAPLES

COPPER. 6 x $5\frac{1}{4}$ in. 15.2 x 14.8 cm.

107 impressions taken.

2 prints of First State, in which the Cock Fight (No. 1) appears on right of plate. The plate was afterwards cut, making two separate subjects.



PLATE 304. THE COCK FIGHT, No. 1 (*Joute de Coqs, No. 1*)COPPER. $5\frac{1}{2} \times 3\frac{1}{2}$ in. 14.8 x 8 cm.PLATE 305. THE COCK FIGHT, No. 2 (*Joute de Coqs, No. 2*)COPPER. $6 \times 7\frac{1}{2}$ in. 15 x 20 cm.

1924

PLATE 306. THE COCK FIGHT, No. 3 (*Joute de Coqs, No. 3*)



COPPER. $5\frac{1}{2} \times 9\frac{1}{2}$ in. 13.2 x 24 cm.

PLATE 307. GATEWAY, AVILA (*Une Porte à Avila*)

COPPER. $7\frac{1}{2} \times 5\frac{3}{8}$ in. 16.5 x 14.5 cm.

125 impressions taken.

A portion cut from the large plate,
"Gate of St. Vincent, Avila" (No. 223).

Brussels, Bibliothèque Royale.





COPPER. 5 $\frac{1}{8}$ x 4 $\frac{3}{4}$ in. 15 x 12 cm.

This plate appeared in "Fine Prints of the Year," 1924, being commissioned by the publishers, Messrs. Halton & Truscott Smith, to whom the copyright belongs.

1924

PLATE 309. BOATS, VENICE (*Gondoles à Venise*)

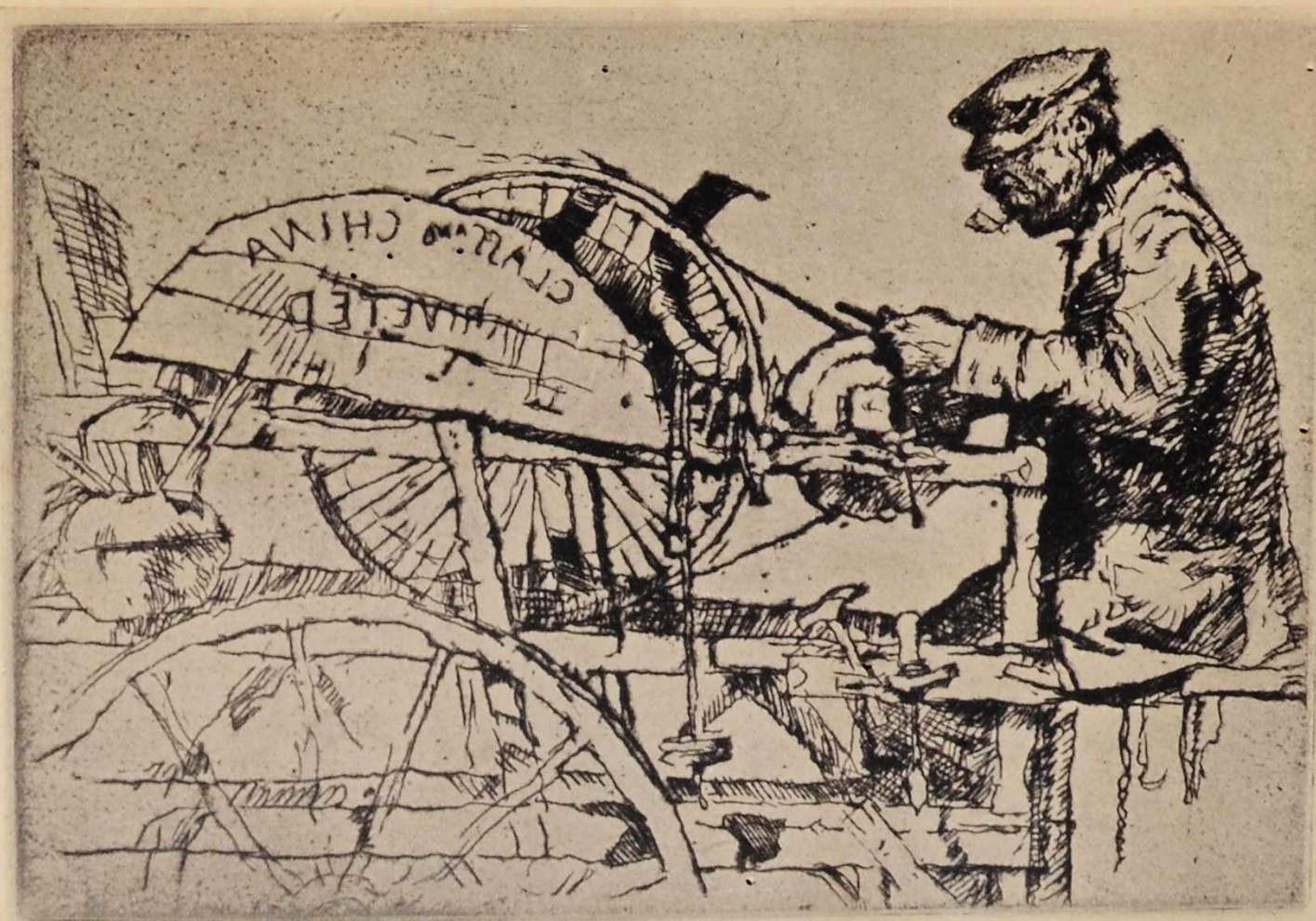


ZINC. $10\frac{1}{2}$ x $9\frac{1}{4}$ in. 27.7 x 25 cm.

PLATE 310. GATEWAY, GENOA (*Une Porte à Gènes*)

DRY-POINT. COPPER. 7 x $5\frac{1}{2}$ in.
17.5 x 15 cm.
74 impressions taken.

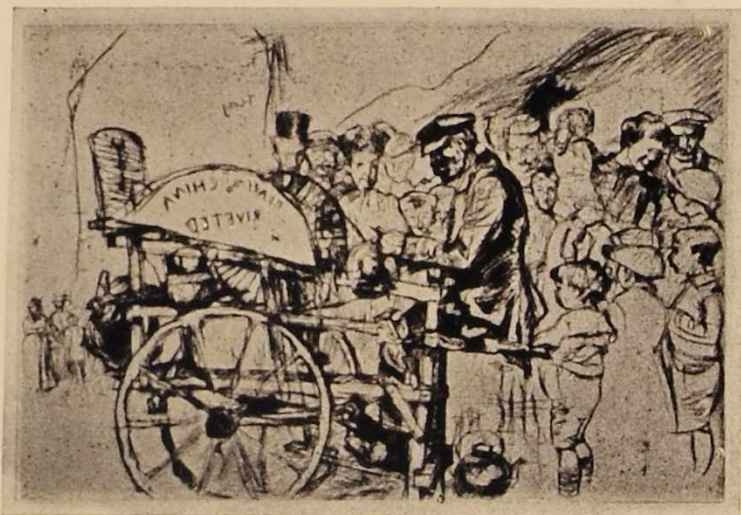




COPPER. $6\frac{1}{2} \times 9\frac{1}{4}$ in. 17.5 x 25 cm. Etched from life at Ditchling.

1924

PLATE 312. KNIFE GRINDER, No. 2 (*Le Rémouleur, No. 2*)



ZINC, DRY-POINT. $7\frac{7}{8}$ x $11\frac{3}{4}$ in.
20.2 x 30 cm.

This plate was etched from life at
Ditchling.

PLATE 313. SCAFFOLDING, No. 2 (*Echafaudages*)

ZINC. $16\frac{1}{2}$ x 13 in. 42.7 x 33 cm.

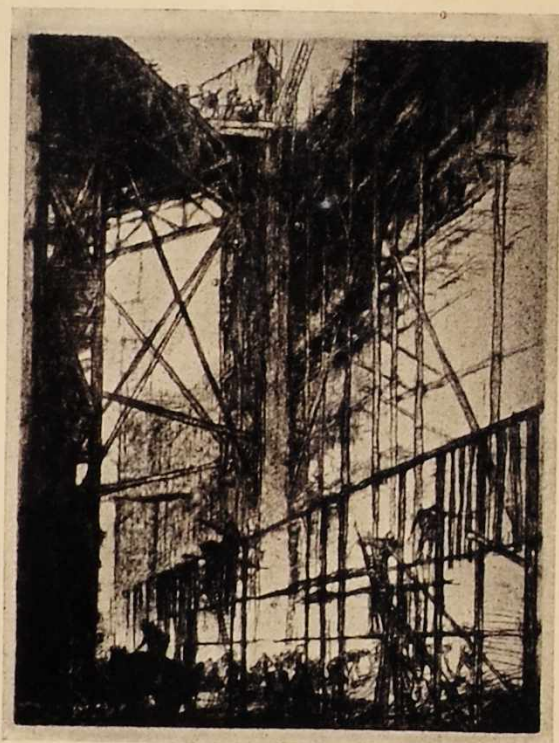


PLATE 314. MOSTAR

DRY-POINT. COPPER. 6 x 5½ in.
15.2 x 15 cm.

86 impressions taken.

Mostar is an old town about 50 miles
from Sarajevo.

PLATE 315. BEGGARS, No. 6 (*Mendiants, No. 6*)

COPPER. 5½ x 2½ in. 14.8 x 6.7 cm.

1924

PLATE 316. OLD BRIDGE, HANKOW (*Vieux Pont à Hankow*)

DRY-POINT. COPPER. $6\frac{1}{2}$ x 6 in.
17.5 x 15 cm.
74 impressions taken.



1925

PLATE 317. A ROMANTIC LANDSCAPE (*Paysage Romantique*)

COPPER. 6 x $9\frac{1}{4}$ in. 15 x 23.5 cm.

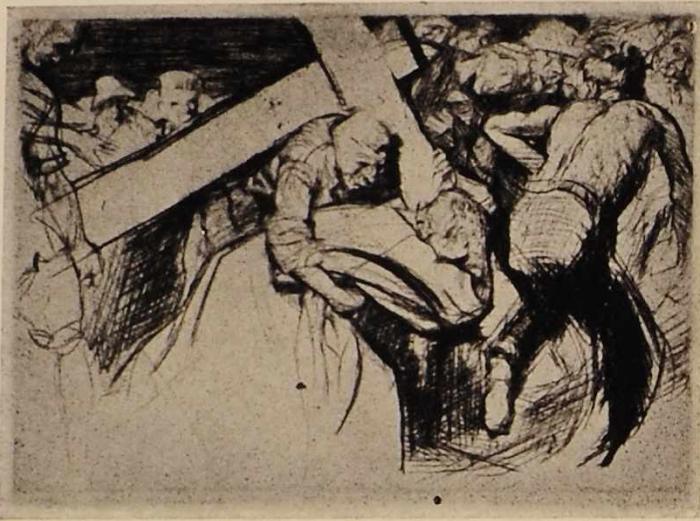


PLATE 318. CHRIST HEALING THE BLIND (*Le Christ qui guérit les aveugles*)

DRY-POINT. COPPER. 25 $\frac{1}{4}$ x 22 $\frac{1}{4}$ in. 65 x 58 cm.
FIRST STATE—2 prints only. Bare outline. No tone.
SECOND STATE—A complete tonal effect as illustrated.

1925

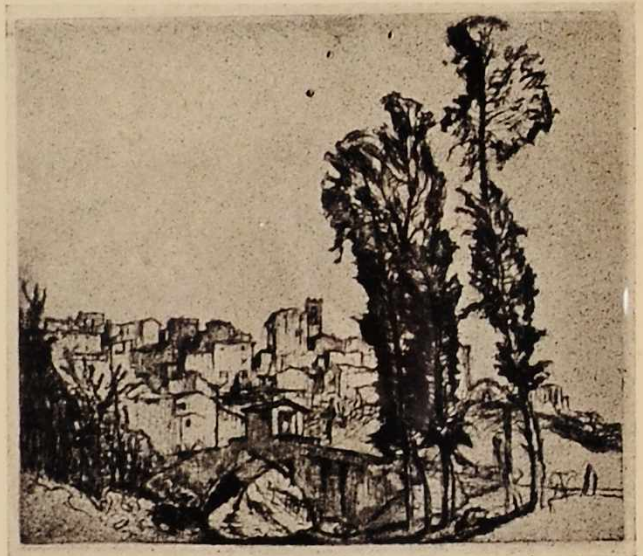
PLATE 319. VIA DOLOROSA, No. 4



DRY-POINT. COPPER.
16 $\frac{1}{4}$ x 12 in. 43 x 30.5 cm.
The First State is illustrated.
The plate remains unfinished.

PLATE 320. PELAGO

DRY-POINT. COPPER. 14 x 15 $\frac{1}{4}$ in.
45.3 x 40.3 cm.



1926. PLATE 321. VENETIAN MUDLARKS (*Gamins de Venise*)

DRY-POINT. ZINC. $21\frac{1}{4}$ x $32\frac{1}{8}$ in. 55.3 x 81.5 cm.

FIRST STATE—Illustrated

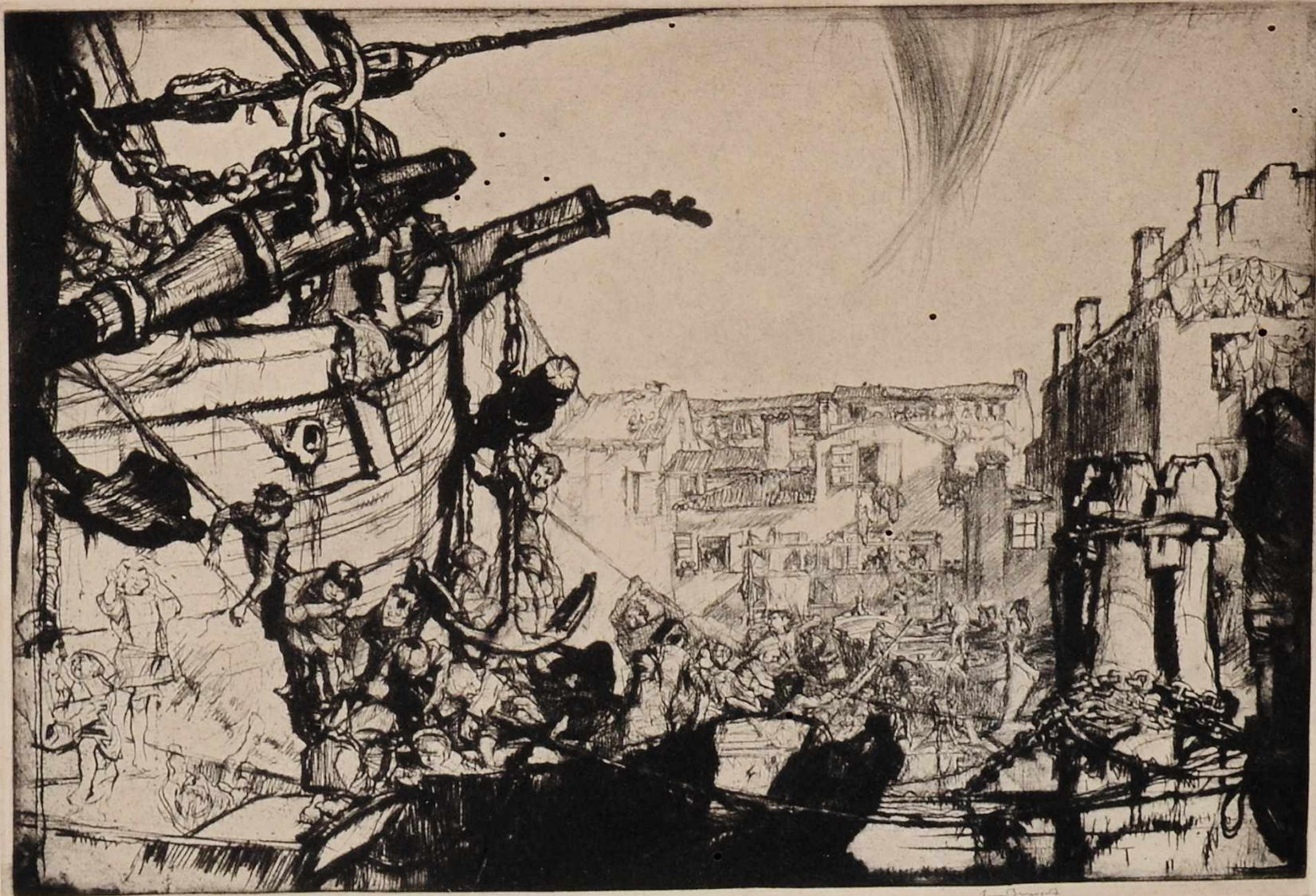


PLATE 322. OLD BRIDGE, PAVIA (*Vieux Pont à Pavie*)

DRY-POINT, COPPER. $13\frac{1}{2} \times 21\frac{1}{2}$ in.
35.2 x 55.6 cm.

52 impressions taken.

The fine bridge dates from 1353.

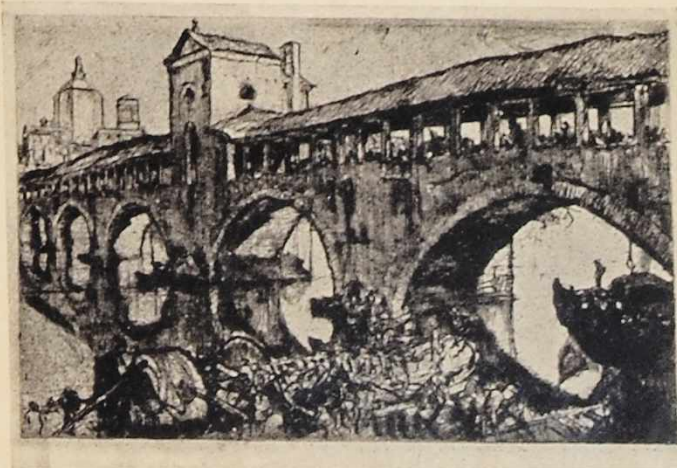
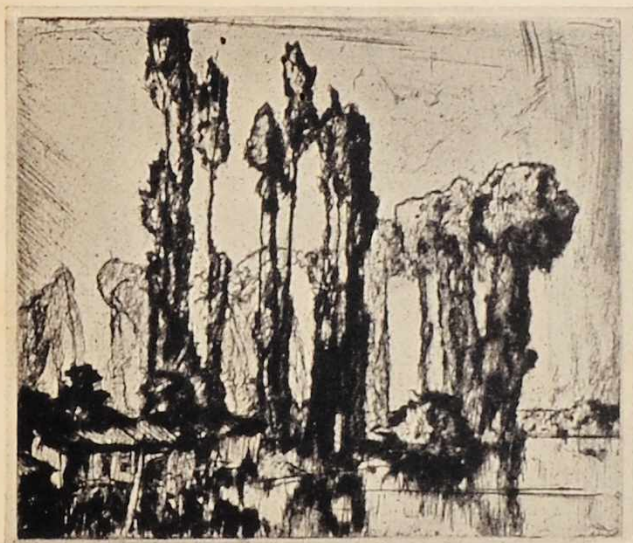


PLATE 323. A BEND IN THE RIVER (*Un Détour de la Rivière*)



DRY-POINT, COPPER. 12 x 14 in.
31.4 x 35.5 cm.

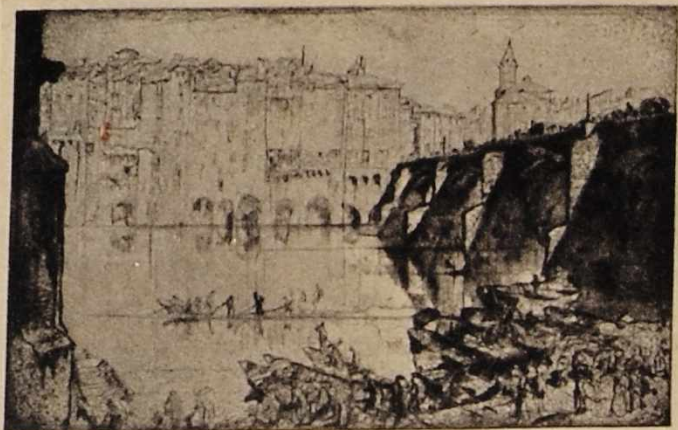
The Clain at Poitiers.

FIRST STATE—3 prints. With a cloudy sky.

SECOND STATE—The sky has been taken out and only a suggestion of shade remains in a series of sketchy lines.

1926

PLATE 324. ALBI



COPPER, DRY-POINT. 22^o x 14 in.
55.7 x 35.5 cm.

52 impressions taken.
Albi is a mediæval French town on
the River Tarn.

PLATE 325. AN ALPINE BRIDGE (*Pont Alpin*)

COPPER, DRY-POINT. 17 x 11¹/₂ in.
43 x 30.2 cm.

53 impressions taken.

FIRST STATE—3 prints. No figures on
bridge. No sky.

SECOND STATE—2 prints. One or two
heavy figures falling over bridge.
A suggestion of sky made by diagonal
lines.

THIRD (PUBLISHED) STATE—As illus-
trated. The falling figures were
obliterated, but traces can dimly be
seen on the bridge.



PLATE 326. PONTE DE BREMO

COPPER. $7\frac{1}{2}$ x $5\frac{3}{4}$ in. 19.8 x 15 cm.

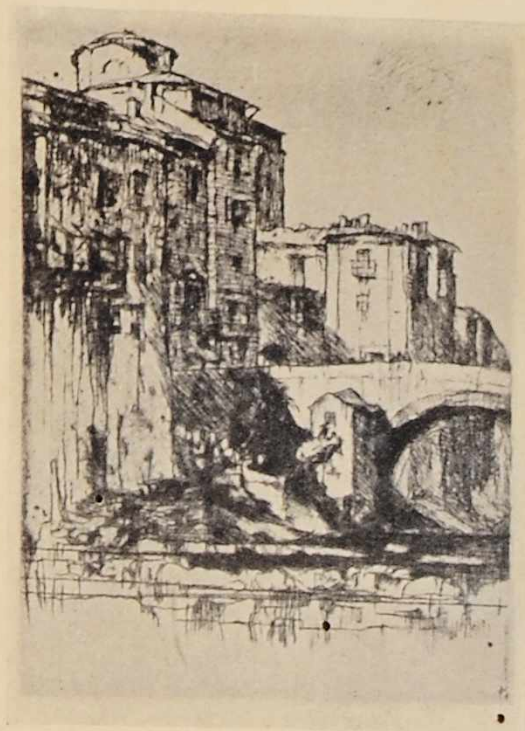


PLATE 327. PONTE
QUATTRO CAPI

COPPER. $7\frac{1}{2}$ x $5\frac{3}{4}$ in. 18 x 13.7 cm.

1926

PLATE 328. PONTE SAN ANGELO

COPPER. $7\frac{1}{4}$ x $5\frac{1}{2}$ in. 18 x 14 cm.



PLATE 329. BOOK-PLATE (*Ex-Libris*)

COPPER. $6\frac{1}{2}$ x $8\frac{1}{2}$ in. 17.5 x 25 cm.

The proof illustrated has pencil drawing on the unetched surface of the plate.

It was designed for Mr. D. Croal Thomson, and is not yet finished.



PLATE 330. A FRENCH ROAD (*Route Française*)

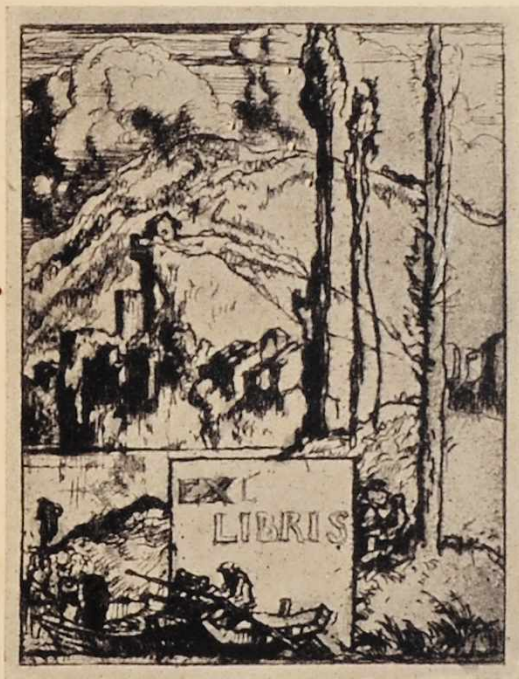
1926

ZINC. $10\frac{1}{8}$ x $3\frac{3}{8}$ in. 27.5 x 14.3 cm.
A portion cut from an early plate (A
Road, Montreuil, No. 34).



PLATE 331. BOOK-PLATE—LANDSCAPE (*Ex-Libris—Paysage*)

COPPER. $5\frac{1}{2}$ x $4\frac{1}{4}$ in. 17.5 x 12.5 cm.
Unfinished.



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APPENDIX A

A CHRONOLOGICAL LIST OF PLATES WITH THE CORRESPONDING NUMBERS IN THE FINE ART SOCIETY'S CATALOGUE AND IN MR. NEWBOLT'S CATALOGUE

(* Denotes etchings reproduced in photogravure)

No.	No. in Fine Art Society's Catalogue.	No. in Newbolt's Catalogue.	Date	TITLE
I	I	I	1900	Old Houses, Walberswick
2	2	2	,,	Head of a Jew
3	3	4	,,	The Blind Beggar
4	4	—	,,	The Old Man
5	5	6	1901	London Bridge, No. 1
6	6	11	1903	The Tanyard
7	7	9	,,	London Bridge, No. 2
8	8	10	,,	Bark-Strippers
9	9	13	,,	Hammersmith Reach
9(a)	—	—	,,	Houses and Factories, Ham- smith
9(b)	—	—	,,	Hammersmith Reach
9x	—	—	,,	The Cloud
10	10	8	,,	A Road in Picardy
11	11	12	,,	Trees and Factory, Hammer- smith
12	12	19	,,	Head of a Fisherman
13	13	20	,,	Head of an Old Man
14	14	16	,,	The Old Tree, Hammersmith
15	15	5	,,	The Beggar, Assisi
16	16	122	,,	A Gate, Assisi

No.	No. in Fine Art Society's Catalogue.	No. in Newbolt's Catalogue.	Date	TITLE
17	17	7	1903	Assisi
18	18	14	"	The Tree, Brentford
19	19	17	"	The Tree, Hammersmith
20	20	18	1904	Barge-Builders, Brentford
21	21	15	"	Watermill, Brentford
22	22	21	"	On London Bridge
23	23	29	"	Brentford Bridge
24	24	25	"	Trees in Snow
25	25	31	"	Fairlight
26	26	22	"	The Shipbuilding Yard
27	27	28	"	London Bridge, No. 3
28	28	77	"	Barge-Builders, Hammersmith
29	29	24	"	The Storm, No. 1
30	30	27	"	Castello della Ziza
31	31	30	"	A Turkish Cemetery
32	32	37	"	Mills, Montreuil
33	33	36	"	Mill-Bridge, Montreuil
34	34	38	"	The Road, Montreuil
35	35	35	"	The Mill-Wheel, Montreuil
36	36	48	"	Breaking up the <i>Hannibal</i>
37	37	47	"	Bridge-Builders
38	38	44	"	Brickmakers
39	39	40	"	Boys playing Music
40	40	43	"	Canal, Hesdin
41	41	58	"	Sketch of a Man
42	42	57	"	The Dye Vat
43	43	45	"	Sawyers
44	44	56	"	Entrance to a Canal, Bruges
45	45	54	"	The Pigsty
46*	46	41	"	The Butcher's Shop
47	47	55	"	The Organ-Grinder
48	48	39	"	Strand on the Green, No. 1
49	49	50	"	Scaffolding, South Kensington

No.	No. in Fine Art Society's Catalogue.	No. in Newbolt's Catalogue.	Date	TITLE
50	50	51	1904	Fishmongers' Hall
51	51	59	"	Old Kew Bridge
52	52	42	"	Building the Victoria and Albert Museum
53	53	32	1905	Barnard Castle
54	54	113	"	Beggars, No. 1
55	55	34	"	Maple Tree, Barnard Castle
56	56	33	"	The Bridge, Barnard Castle (Aquatint)
57	57	126	"	The Preacher
58	58	121	"	Hesdin
59	59	106	"	The Coal-Mine
60	60	67	1906	Barges, Bruges
61	61	66	"	Bottle-Washers
62	62	112	"	Porte St. Croix
63	63	65	"	Porte de Gand
64	64	68	"	Old Houses, Ghent
65	65	61	"	Old Women, Bruges
66	66	64	"	The Brewery, Bruges, No. 1
67	67	63	"	The Brewery, Bruges, No. 2
68	68	80	"	The End of the Day
69	69	117	"	The Meat-Market, Bruges
70	70	62	"	Windmills, Bruges
71	71	105	"	Santa Sophia
72	72	60	"	The Rialto, Venice
73	73	85	"	Men on a Lighter
74	74	86	"	Man Rowing
75	75	79	"	The Tow-Rope
76	76	52	"	The Tan-Pit
77*	77	53	"	The Boatmen
78	78	78	"	Breaking up the <i>Caledonia</i>
79	79	75	"	Skin-Scrapers, No. 1
80	80	76	"	Skin-Scrapers, No. 2

No.	No. in Fine Art Society's Catalogue.	No. in Newbolt's Catalogue.	Date	TITLE
81	81	70	1906	Book-plate for Herr Singer
82	82	71	,,	Man carrying a Load of Books
83	83	69	,,	Certificate of Shipping Federa- tion
84	84	102	,,	Book-plate (Boy with Cymbals)
85	85	108	1907	Certificate for Master Ship- wrights' Company
86	86	130	,,	Book-plate, Frank Newbolt
87	87	111	,,	The Miners
88	88	81	,,	Head of an Old Man
89	89	114	,,	Sketch of a Man
90	90	95	,,	The Gate of the Farm
91	91	97	,,	The Farmyard
92	92	100	,,	Bootmakers
93	93	90	,,	The Paper-Mill, No. 1
93 (a)	—	—	,,	The Paper-Mill, No. 2
94	94	84	,,	Blacksmiths
95	95	120	,,	The Café
96	96	98	,,	Estaminet, Montreuil
97	97	101	,,	The Hay-Cart
98	98	89	,,	Church of St. Austrebert, Montreuil
99	99	115	,,	Beggars, No. 2
100	100	118	,,	Beggars, No. 3
101	101	127	,,	Beggars, No. 4
102	102	74	,,	Bridge, Barnard Castle
103	103	93	,,	Church of St. Saulve, Mon- treuil
104	104	73	,,	Cornfield, Montreuil
105	105	72	,,	Entrance to Montreuil
106	106	96	,,	The Market Square, Montreuil
107	107	82	,,	The Return from Work
108	108	110	,,	Santa Maria della Salute

No.	No. in Fine Art Society's Catalogue.	No. in Newbolt's Catalogue.	Date	TITLE
109	109	109	1907	Unloading Wine, Venice
110*	110	124	„	Santa Maria from the Street
111	111	123	„	Sunshine and Shadow
111 (a)	111 (a)	—	„	A Venetian Funeral
112	112	91	„	Boat-Builders, Venice
113	113	92	„	The Boatyard, Venice
113 (a)	—	—	„	Boatyard, Venice
114	114	—	1908	The Monks, No. 1
115	115	—	„	The Monks, No. 2
116	116	—	„	Venetian Boats
117	117	—	„	Church of St. Nicholas, Dix- muden
118	118	88	„	Santa Maria della Salute, Venice (through the rig- ging)
119	119	—	„	Church of St. Nicholas, Furnes
120	120	—	„	Apse of St. Walburgh, Furnes
121	121	—	„	Old Houses, Dixmuden
122	122	—	„	Barges, Nieuport
123	123	—	„	Windmill, Dixmuden
124	124	—	„	Church of St. Walburgh, Furnes
125	125	—	„	A Café, Furnes
126	126	—	„	Market, Furnes
127	127	—	„	Gateway, Furnes
128	128	132	„	Old Hammersmith
129	129	—	„	Canal, Dixmuden
130	130	—	„	The Water-Carrier
131	131	—	„	The Inn of the Parrot
132	132	87	„	Men in a Bakehouse
133	133	—	„	The Mill, Furnes
134	134	—	„	Man with a Bagpipe
135	135	131	„	The Black Mill, Winchelsea

No.	No. in Fine Art Society's Catalogue.	No. in Newbolt's Catalogue.	Date	TITLE
136	136	116	1908	Oriental Boy
137	137	128	,,	The Two Turks
138	138	119	,,	The Sandshoot
139	139	133	,,	The Feast of Lazarus
140	140	—	1909	Unloading Bricks, Ghent
141	141	—	,,	The Balisteria, Incheville
142	142	—	,,	The Lawyers
143	143	—	,,	Church of Notre Dame, Eu
144	144	—	,,	The Two Musicians
145	145	—	,,	The Flute-Player
146	146	—	1910	The Balcony, Messina
147	147	—	,,	Via dei Trombe, Messina
148	148	—	,,	Apse of Duomo, Messina
149	149	—	,,	Street near Taormina
150	150	—	,,	Old Houses, Messina
151	151	—	,,	Church of Il Spirito Santa, Messina
152	152	—	,,	The Headless Christ
153	153	—	,,	Church of Sta. Chiara del Carmine at Taormina
154	154	—	,,	Shrine of the Immacolata
155	155	—	,,	A Canal, Venice
156	156	—	,,	The Bridge at Alcantara
157	157	—	,,	Old Houses, Taormina
158	158	—	,,	A Door, Cahors
159	159	—	,,	The Lot at St. Cirq
160	160	—	,,	Old Houses, St. Cirq
161	161	—	,,	On the Road to Figeac
162	162	—	,,	A Cliff Village
163	163	—	,,	The Prodigal, No. 1
163 (a)	163 (a)	—	,,	The Prodigal, No. 2
164	164	—	,,	The Farmer of Porteroque
165	165	—	,,	A Village Green

No.	No. in Fine Art Society's Catalogue.	No. in Newbolt's Catalogue.	Date	TITLE
166	166	—	1910	The Bridge, Bruges
167	167	—	„	The Roundabout, Bruges
168	168	—	„	The Swing
169	169	—	„	The Caravan, Albi
170	170	—	„	The Return from the Raid
171	171	—	„	The River Lot
172	172	—	„	Gate of Naples
173	173	—	1911	Old Women, Longpré
174	174	—	„	A Café, Cahors
175	175	—	„	Il Traghetto
176	176	—	„	The Mountebank
177	177	—	„	The Bear-Leaders
178	178	—	„	The Valentré Bridge, Cahors
179	179	—	„	The Lot at Vers
180	180	—	„	Bridge over the Tarn
181	181	—	„	The Bridge of Sighs
182	182	—	„	Tour de Faure
183	183	—	„	The Village Shop
184	184	—	„	A Street in St. Cirq, No. 1
185	185	—	„	A Mosque, Constantinople
186	186	—	„	The Cloister of the Cathedral, Cahors
187	187	—	„	The Beggar Musician
188	188	—	„	Cannon Street Station, Exterior
189	189	—	„	The Bridge, Cahors
190	190	—	„	Stevedores
191	191	—	1912	A Back Street in Naples
192	192	—	„	Road-Sweepers
193	193	—	„	Breaking up the <i>Duncan</i>
194	194	—	„	The Prow of the <i>Duncan</i>
195	195	—	„	The Building of the Ship
196	196	—	„	The Crucifixion
197*	197	—	„	Browning's House, Venice

No.	No. in Fine Art Society's Catalogue.	No. in Newbolt's Catalogue.	Date	TITLE
198	198	—	1912	A Street in St. Cirq, No. 2
199	199	—	„	The Nativity, No. 1
200	200	—	„	The Monument
201	—	—	„	La Roque
202	—	—	„	A Rainy Day
203	—	—	„	The Hospital, Furnes
204	—	—	„	Headpiece
205	—	—	„	Book-plate, Alice Cooke
206	—	—	„	Book-plate, T. Robertson
207	—	—	„	Book-plate, R. A. Cooke
208	—	—	„	Building my Studio, Hammer- smith
209	—	—	„	Notre Dame, Poitiers
210	—	—	„	The Tannery, Parthenay
211	—	—	„	Notre Dame la Riche, Tours
212	—	—	„	A Street in Tours, No. 1
213	—	—	„	A Street in Tours, No. 2
214*	—	—	1913	Tower Bridge
215	—	—	„	Abbey St. Leonard
216	—	—	„	St. Peter's of the Exchange, Genoa
217	—	—	„	The Demolition of the Post Office
218	—	—	„	Church of St. Nicholas, Paris
219	—	—	„	Cannon Street Station, Interior
220	—	—	„	Wash-Houses, Parthenay
221	—	—	„	The Swineherd
222	—	—	„	A Street in Puy
223	—	—	„	Gate of St. Vincent, Avila
224	—	—	„	The Moat
225	—	—	„	The Walls of Avignon
226	—	—	1914	Book-plate, Bernard Bergl
227	—	—	„	Book-plate (Man Reading)

No.	No. in Fine Art Society's Catalogue.	No. in Newbolt's Catalogue.	Date	TITLE
228	—	—	1914	Building the Bridge
229	—	—	„	Interior of Church at Airvault
230	—	—	„	Old Mills, Meaux
231	—	—	„	Notre Dame, Paris
232	—	—	„	Pont Marie, Paris
233	—	—	1915	Newcastle
234	—	—	„	The Mass in the Wood
235	—	—	1916	The Old Bridge, Albi
235 (a)	—	—	„	Bridge, Albi
236	—	—	„	Alcantara Bridge, Toledo
237	—	—	„	Pont Neuf, Paris, No. 1
238	—	—	1917	La Boucherie, Antwerp
239	—	—	„	Wharfside, Thames
240	—	—	„	The Last of H.M.S. <i>Britannia</i>
241	—	—	„	Avignon
242	—	—	„	Old Houses on the Tiber
243	—	—	1918	Via Dolorosa, No. 1
244	—	—	1919	Eyot, Kew
245*	—	—	„	Scaffolding, No. 1
246	—	—	„	A Venetian Procession
247	—	—	„	Old Houses, Espalion
248	—	—	„	The Bridge, Espalion
249	—	—	„	Coffee Stall, Hammersmith
250	—	—	„	Bridge at Millau
251	—	—	„	Pottery, Rouen
252	—	—	„	Via Dolorosa, No. 2
253	—	—	„	King's Lynn
254	—	—	„	Towing a Ship
255	—	—	„	Turkish Well
256	—	—	„	The Puddlers, No. 1
257	—	—	„	The Puddlers, No. 2
258	—	—	„	The Show
259	—	—	„	Trees, Longpré, No. 1

No.	No. in Fine Art Society's Catalogue.	No. in Newbolt's Catalogue.	Date	TITLE
260	—	—	1919	Trees, Longpré, No. 2
261	—	—	„	Old Willow Trees
262	—	—	„	Building the new Bourse, Paris
263	—	—	„	Pont Neuf, Paris, No. 2
264	—	—	„	Harvesters
265	—	—	„	Brickfields
266	—	—	„	Nativity, No. 2
267	—	—	„	Temporary Wooden Bridge at Ghent
268	—	—	„	Billingsgate Fish Porters
269	—	—	„	The Beer Shop
270	—	—	„	Venetian Canal
271	—	—	„	Beech Tree
272	—	—	„	Near Florence
273	—	—	1921	Ditchling
274	—	—	„	Edge of the Plain
275	—	—	„	Old Bridge, Rome
276	—	—	„	An Archway
277	—	—	„	Street Scene
278	—	—	„	Caravan
279	—	—	„	Buttress of the Pont Neuf
279(a)	—	—	„	Buttress of the Pont Neuf (small)
280	—	—	„	Study of Figures
281	—	—	„	The Underground Railway
282	—	—	1923	Arch of the Pont Neuf, Paris
283	—	—	„	Tramps Resting
284	—	—	„	Via Dolorosa, No. 3
285	—	—	„	Porte St. Jacques, Parthenay
286	—	—	„	The Rabbis
287	—	—	„	Return from the Hunt
288	—	—	„	Caravans
288(a)	—	—	„	Caravans

No.	No. in Fine Art Society's Catalogue.	No. in Newbolt's Catalogue.	Date	TITLE
289	—	—	1923	The Road
290	—	—	„	Strand on the Green, No. 2
291	—	—	„	Beggars, No. 5
292	—	—	„	The Rag Pickers
293	—	—	„	A Sussex Farm
294	—	—	1924	Cannon Street Pier
295	—	—	„	A Londoner
296	—	—	„	The Storm, No. 2
297	—	—	„	The Skittle Match, Dixmuden
298*	—	—	„	St. Martin's Bridge, Toledo
299	—	—	„	Bridge, Subacio
300	—	—	„	Ponte Rotto, Rome
301	—	—	„	A Procession, Genoa
302	—	—	„	Canal, Ghent
303	—	—	„	Porta Capua, Naples
304	—	—	„	The Cock Fight, No. 1
305	—	—	„	The Cock Fight, No. 2
306	—	—	„	The Cock Fight, No. 3
307	—	—	„	Gateway, Avila
308	—	—	„	Sisteron
309	—	—	„	Boats, Venice
310	—	—	„	Gateway, Genoa
311	—	—	„	Knife-Grinder, No. 1
312	—	—	„	Knife-Grinder, No. 2
313	—	—	„	Scaffolding, No. 2
314	—	—	„	Mostar
315	—	—	„	Beggars, No. 6
316	—	—	„	Old Bridge, Hankow
317	—	—	1925	A Romantic Landscape
318	—	—	„	Christ healing the Blind
319	—	—	„	Via Dolorosa, No. 4
320	—	—	„	Pelago
321*	—	—	1926	Venetian Mudlarks

No.	No. in Fine Art Society's Catalogue.	No. in Newbolt's Catalogue.	Date	TITLE
322	—	—	1926	Old Bridge, Pavia
323	—	—	„	A Bend in the River
324	—	—	„	Albi
325	—	—	„	An Alpine Bridge
326	—	—	„	Ponte de Bremo
327	—	—	„	Ponte Quattro, Capi
328	—	—	„	Ponte San Angelo
329	—	—	„	Book-plate, D. Croal Thomson
330	—	—	„	A French Road
331	—	—	„	Book-plate (Landscape)

APPENDIX B

ETCHINGS IN PUBLIC GALLERIES

ABERDEEN. The Art Gallery and Industrial Museum
Cornfield, Montreuil
Hay Cart
Meat Market, Bruges
Santa Maria della Salute, Venice

AMSTERDAM. Rijks Museum, Print Room
Church of St. Nicholas, Dixmuden

BARCELONA. Museum
Barges, Bruges
Bottle Washers, Bruges
Breaking up the "Hannibal"
Breaking up the "Caledonia"
Building the Victoria and Albert
Museum
Butcher's Shop
Old Houses, Ghent
Old Women, Bruges
Rialto, Venice
Santa Maria della Salute
Tan Pit
Windmills, Bruges

BERLIN. State Print Room
Barnard Castle
Bookplate for Herr Singer
Building the Victoria and Albert
Museum
Castello della Ziza, Palermo
Cornfield, Montreuil
Hay Cart
Meat Market, Bruges
St. Nicholas, Dixmuden
Santa Maria della Salute—small
Shipbuilding Yard
Storm
Turkish Cemetery

BIRMINGHAM. Museum and Art Gallery
Old Houses, Ghent

BOSTON. Museum of Fine Arts
Barnard Castle
Tan Pit

BRADFORD. Corporation Art Gallery
Storm

BREMEN. Kunsthalle
Barnard Castle
Breaking up the "Hannibal"
London Bridge
Shipbuilding Yard

BRUSSELS. Bibliothèque Royale

- | | |
|--|--------------------------------|
| Abbey of St. Leonard | Men in Bakehouse |
| Apse of Duomo, Messina | Mosque, Constantinople |
| Assisi | Mountebanks |
| Back Street in Naples | Nativity |
| Balisteria, Incheville | Notre Dame la Riche, Tours |
| Barges, Bruges | Notre Dame, Paris |
| Bark Strippers | Notre Dame, Poitiers |
| Beggars | Old Houses, Ghent |
| Beggar Musician | Old Houses, Taormina |
| Black Mill, Winchelsea | Old Kew Bridge |
| Bottle Washers | Old Mills, Meaux |
| Boucherie, Antwerp | Old Tree, Hammersmith |
| Breaking up the "Caledonia" | Old Willow Trees |
| Brewery, Bruges—No. 1 | Old Women, Longpré |
| Brewery, Bruges—No. 2 | On the Road to Figeac |
| Brick Makers | Paper Mill |
| Bridge Builders | Pont Marie, Paris |
| Butcher's Shop | Porte St. Jacques, Parthenay |
| Building the Bridge | Pottery, Rouen |
| Building of the Ship | Puddlers |
| Cannon Street Station | Prow of the "Duncan" |
| Church of St. Nicholas, Dixmuden | Return from the Raid |
| Crucifixion | River Lot at Vers |
| Cloisters, Cahors | Road Sweepers |
| Caravan, Albi | Road in Picardy |
| Church of St. Chiara, Taormina | Roundabout, Bruges |
| Certificate of the Shipping Federation | St. Nicholas, Paris |
| Cliff Village | St. Saulve, Montreuil |
| Castello della Ziza | St. Walburgh, Furnes |
| Coal Mine | Sand Shoot |
| Church of St. Spirito, Messina | Santa Maria della Salute |
| Door, Cahors | Sawyers |
| Estaminet, Montreuil | Scaffolding |
| Entrance to Montreuil | Shipbuilding Yard |
| End of the Day | Show |
| Farmyard | Skin Scrapers—No. 1 |
| Farmer of Porteroque | Skin Scrapers—No. 2 |
| Feast of Lazarus | Strand on the Green |
| Gate of the Farm | Street in St. Cirq |
| Gate of Naples | Street in Puy |
| Gate, Assisi | Street, Taormina |
| Headless Christ | Street in Tours |
| Inn of the Parrot, Dixmuden | Swing |
| Man with Bagpipe | Tannery, Parthenay |
| Mill, Furnes | Tanpit, Bruges |
| Mills, Montreuil | Tour de Faure |
| Maple Tree, Barnard Castle | Tow Rope |
| Market Place, Furnes | Tree, Hammersmith |
| Mass in the Wood | Trees and Factory, Hammersmith |

BRUSSELS. Bibliothèque Royale.—*continued*

Turkish Cemetery.	Venetian Funeral
Turkish Well	Village Shop, St. Cirq
Two Musicians	Wash House, Parthenay
Two Turks	Water Carrier
Unloading Bricks, Ghent	Wharfside, Thames
Unloading Wine, Venice	Windmills, Bruges
Venetian Boats	

BUDAPEST. Musée des Beaux Arts

Barge Builders, Brentford—1st state	Hay Cart
Barnard Castle—2nd state	The Inn of the Parrot—1st state
Boat Builders, Venice—2nd state	London Bridge—No. 2—4th state
Breaking up the "Caledonia"	London Bridge—No. 3
Bridge Builders	Market, Furnes
Butcher's Shop	Meat Market
Cannon Street	Mill-Wheel, Montreuil
Church of Il Spirito Santa, Messina	Rialto, Venice
Church of St. Saulve, Montreuil—2nd state	Road, Montreuil
Church of St. Walburgh	Santa Maria
Cornfield, Montreuil	Santa Maria della Salute, Venice—large
Feast of Lazarus—1st state	Storm—2nd state
Gate of the Farm	Trees and Factory, Hammersmith—2nd state
Gateway, Furnes	

CARDIFF. National Museum of Wales

Alcantara Bridge	Notre Dame, Eu
Barges, Bruges	Old Houses, Ghent
Black Mill, Winchelsea	Santa Maria della Salute—small
Building the Victoria and Albert Museum	Storm
Market Square, Montreuil	Tow Rope
	Valentré Bridge

CHICAGO. The Art Institute

Boatyard, Venice	Notre Dame, Paris
Feast of Lazarus—2nd (published) state	Old Hammersmith—2nd (published) state
Inn of the Parrot—2nd (published) state	Old Houses, Ghent—2nd (published) state
Monument—3rd state	Tow Rope
Mosque	Windmill, Dixmuden
Nativity	

DRESDEN. Staatliches Kupferstichkabinett

Bark Strippers	Butcher's Shop
Barnard Castle	Building the Victoria and Albert Museum
Boatmen	Church of St. Nicholas, Dixmuden—1st state
Bookplate for Herr Singer	Rialto, Venice
Breaking up the "Hannibal"	
Bridge Builders	

DRESDEN. Staatliches Kupferstichkabinet—*continued*

Santa Maria della Salute—large Tanpit
Sawyers Turkish Cemetery—2nd state
Storm—2nd state

ELBERFELD. State Museum

Brewery, Bruges—No. 2 Two Turks

FLORENCE. The Uffizi Gallery

Boat Builders Cornfield, Montreuil
Breaking up the "Caledonia" Hay Cart
Brewery, Bruges Meat Market, Bruges
Brick Makers Notre Dame la Riche, Tours
Butcher's Shop Santa Maria della Salute, Venice
Church of St. Austrebert, Montreuil Tan Pit
Church of St. Nicholas, Furnes

FRANKFORT. Museum

Barges, Bruges Gateway, Montreuil
Building the Victoria and Albert London Bridge
Museum

GLASGOW. Kelvingrove Art Gallery

Barges, Bruges King's Lynn
Bridge at Alcantara Turkish Well

GÖTEBORG. Museum

Barges, Bruges Hay Cart
Boatmen Meat Market, Bruges
Cornfield, Montreuil Santa Maria della Salute—small

HAMBURG. Kunsthalle

Church of St. Nicholas, Dixmuden

HULL. City Art Gallery

Bridge of Sighs

LONDON. British Museum

Abbey of St. Leonard Black Mill, Winchelsea—2nd state
Alcantara Bridge Blacksmiths
Apse of Duomo, Messina Breaking up the "Caledonia"—2nd
Apse of St. Walburgh, Furnes state
Back Street, Naples Breaking up the "Duncan"
Barge Builders, Brentford—2nd state Breaking up the "Hannibal"
Barnard Castle Brick Makers
Beggar Musician Bridge, Barnard Castle

LONDON. British Museum—*continued*

Browning's House
Building the Victoria and Albert
Museum
Butcher's Shop
Canal, Hesdin
Castello della Ziza
Certificate of the Shipping Federation
Certificate of the Worshipful Company
of Shipwrights
Church of St. Austrebert, Montreuil—
2nd state
Church of St. Nicholas, Paris
Cliff Village
Crucifixion
Feast of Lazarus—2nd state
Gate, Assisi
Gate of Naples
Harvesters
Hay Cart
Headless Christ—1st state
Head of a Fisherman
Il Traghetto
Inn of the Parrot—2nd state
The Lawyers—4th state
London Bridge—No. 2—4th state
London Bridge—No. 3
Man with Bagpipe
Man with Load of Books

Meat Market, Bruges—2nd (pub-
lished) state
Men in Bakehouse
Mill Wheel, Montreuil
The Monument—3rd state
Mosque, Constantinople
Nativity
Notre Dame, Eu
Old Houses, Ghent—2nd state
Old Houses, St. Cirq
Rialto
Road, Montreuil
St. Nicholas, Dixmuden
Santa Maria from the Street
Santa Maria
Santa Sophia
Sawyers
Shrine of the Immacolata, Messina
Spirito Santo, Messina
S. Chiara del Carmine, Taormina—2nd
state
Storm—2nd state
Tannery, Parthenay
Tower Bridge
Tow Rope
Turkish Cemetery
Valentré Bridge, Cahors—1st state
Via del Trombe, Messina
Windmill, Dixmuden

LONDON. Victoria and Albert Museum

Assisi—1st state, before letters
Barnard Castle
Breaking up the "Hannibal"
Building the Victoria and Albert
Museum
Certificate for the London Shipping
Federation—1st state
Certificate for the Master Shipwrights'
Company—2nd state
Certificate of the Shipping Federation
—2nd state

Cornfield, Montreuil
Hay Cart
London Bridge—No. 2—3rd state
London Bridge—No. 3
Meat Market, Bruges
Pont Neuf, Paris
A Road in Picardy
St. Nicholas, Dixmuden
Santa Maria della Salute, Venice
Swing
Tow Rope

MALMÖ. Museum

Rialto, Venice

MANCHESTER. City Art Gallery

Bridge at Alcantara—1st state

St. Maria from the Street—1st state

MASSACHUSETTS. Worcester Museum
 Blacksmiths Mills, Dixmuden
 Butcher's Shop Santa Maria—large

MELBOURNE. National Art Gallery of Victoria
 Building the Victoria and Albert Road in Picardy
 Museum
 Old Houses, Ghent

MILAN. Galleria d'Arte Moderna
 Santa Maria della Salute, Venice

MOSCOW. Museum of Fine Arts—Print Room
 A complete collection of the etched work of the artist up to 1923.

MUNICH. Graphic Collection

Back Street in Naples	Butcher's Shop
Balisteria, Incheville	A Café, Cahors
Barge Builders, Brentford	A Café, Furnes
Barges, Bruges	Canal, Dixmuden
Barges, Nieuport	Canal, Hesdin
Bark Strippers	Cannon Street Station
Barnard Castle	The Caravan, Albi
Bear-Leader	Castello della Ziza
Beggar, Assisi	Certificate of Shipping Federation—
Beggar Musician	2nd state
Beggars	Church of Il Spirito Santo, Messina
Beggars—No. 4	Church of St. Austrebert, Montreuil—
Black Mill, Winchelsea—2nd state	2nd state
Blacksmiths	Church of St. Nicholas, Dixmuden
Boatbuilders, Venice—1st state	Church of St. Saulve, Montreuil—3rd
Boatmen	state
Boat Yard, Venice—2nd state	Church of Notre Dame, Eu—2nd state
Boot Makers	A Cliff Village
Bottle Washers	Cloister of the Cathedral
Breaking up the "Caledonia"	Coal Mine—2nd state
Breaking up the "Duncan"	Crucifixion
Breaking up the "Hannibal"	Door, Cahors
Brentford Bridge	End of the Day
Brewery, Bruges—No. 1	Entrance to Montreuil
Brick Makers	Estaminet, Montreuil
Bridge at Alcantara	Farmer of Porteroque
Bridge, Barnard Castle	Farmyard
Bridge Builders	Feast of Lazarus—2nd state
Bridge of Sighs	Gate, Assisi
Bridge over the Tarn	Gate of the Farm
Building the Victoria and Albert	Gate of Naples
Museum	Headless Christ—2nd state

MUNICH. Graphic Collection—*continued*

Il Traghetto	Sta. Maria from the Street
Inn of the Parrot, Dixmuden—2nd state	St. Peter's of the Exchange, Genoa
The Lawyers—3rd state	Sand Shoot
London Bridge—No. 2—4th state	Santa Maria della Salute
London Bridge—No. 3	Sawyers
Lot at Vers	Scaffolding
Man Carrying a Load of Books	Shipbuilding Yard—3rd state
Maple Tree, Barnard Castle	Shrine of the Immacolata
Market Square, Montreuil	Skin Scrapers—No. 1
Men in a Bakehouse	Skin Scrapers—No. 2
Mill Bridge, Montreuil—2nd state	Sta. Chiara del Carmine—2nd state
Mill, Furnes	Strand on the Green
Mills, Montreuil-sur-mer	Street in Puy
Mill Wheel, Montreuil	Street in St. Cirq
Monument	Street in St. Cirq—No. 2
Mosque, Constantinople	Street near Taormina
Mountebank	Swing
Nativity	Tan Pit
Old Houses, Dixmuden	The Bridge, Barnard Castle
Old Houses, Ghent	Tour de Faure
Old Houses, Messina	Tower Bridge, London
Old Houses, Taormina	Tow Rope, Bruges
Old Houses, St. Cirq	Tree, Brentford—2nd state
Old Kew Bridge	Tree, Hammersmith—2nd state
Old Tree, Hammersmith	Trees and Factory, Hammersmith—3rd state
Old Women, Longpré	Turkish Cemetery
On the Road to Figeac	Two Turks
Organ Grinder	Unloading Bricks—2nd state
Papermill	Unloading Wine, Venice
Pigsty	The Valentré Bridge, Cahors—2nd state
Porte de Gand, Bruges—2nd state	Venetian Boats
Prodigal—No. 2	Venetian Funeral
Prow of the "Duncan"	Via del Trombe, Messina
Return from the Raid	Village Green
Return from Work	The Village Shop
Rialto, Venice	Water Carrier
Road, Montreuil	Windmills, Bruges
Road Sweepers	Windmill, Dixmuden
Roundabout, Bruges	

MUNICH. Museum

Church of St. Nicholas, Dixmuden	Return from Work
Porte de Gand	

NEWCASTLE-UPON-TYNE. Laing Art Gallery and Museum
Old Hammersmith

NEW SOUTH WALES. National Art Gallery
 Apse of St. Walburgh, Furnes Inn of the Parrot
 Black Mill, Winchelsea London Bridge
 Boat Yard, Venice Pofft Marie
 Breaking up the "Caledonia" Tow Rope
 Cannon Street Station

NEW YORK. The Metropolitan Museum of Art
 Barnard Castle On the Road to Figeac
 Brewery, Bruges—No. 2 Rialto, Venice
 Church of St. Nicholas, Dixmuden Santa Sophia

NEW YORK. Public Library
 Barge Builders, Brentford—2nd state Church of St. Walburgh
 Barnard Castle Fishmongers' Hall
 Black Mill, Winchelsea—2nd state London Bridge
 Blacksmiths Man Carrying a Load of Books—2nd
 Boat Yard, Venice—2nd state state
 Breaking up the "Hannibal" Mill Bridge, Montreuil—2nd state
 Browning's House, Venice Old Houses, Ghent—2nd state
 Building the New Bourse, Paris Old Houses, St. Cirq
 Building the Victoria and Albert Old Women, Longpré
 Museum Road, Montreuil
 Castello della Ziza Sawyers
 Church of Notre Dame, Eu—2nd state Scaffolding, S. Kensington
 Church of St. Austrebert, Montreuil—
 2nd state Sisteron
 Church of St. Nicholas, Dixmuden Tow Rope

OTTAWA. National Gallery of Canada
 Brentford Bridge Cliff Village

PARIS. Musée du Luxembourg
 Brewery, Bruges—No. 2 Shipbuilding Yard
 Mill Wheel, Montreuil—1st state Storm
 Road, Montreuil Tree, Hammersmith
 Road in Picardy Turkish Cemetery

NOTE.—Numerous other etchings by Mr. Brangwyn are in the Luxembourg, but owing to reorganisation these are packed away and no detailed information is available. The collection includes most of the artist's important plates up to about 1915.

PARIS. Bibliothèque Nationale
 Bark Strippers Bridge, Barnard Castle
 Barnard Castle Bridge Builders
 Boat Yard, Venice Mill Wheel, Montreuil
 Breaking up the "Hannibal" Shipbuilding Yard
 Brick Makers Storm—1st state

PERTH, W. AUSTRALIA. Public Library, Museum and Art Gallery
Breaking up the "Hannibal" Windmill, Dixmuden
London Bridge .

PITTSBURGH. Carnegie Institute—Department of Fine Arts
Gate of Naples Pont Marie, Paris
Inn of the Parrot, Dixmuden

ROME. Gallery of Modern Art
Barges, Bruges Breaking up the "Duncan"
Barnard Castle Bridge, Barnard Castle
Canal, Hesden Building Victoria and Albert Museum
Cannon Street Station—interior London Bridge
Church of St. Austrebert Old Hammersmith
Coal Mine Old Houses, Ghent
Crucifixion Santa Maria della Salute—large
Black Mill, Winchelsea Tour de Faure
Boatbuilders, Venice Windmill, Dixmuden
Breaking up H.M.S. "Britannia"

ROME. National Print Room—Palazzo Corsini
Boucherie, Antwerp Church of St. Nicholas, Furnes
Brewery, Bruges—small—No. 2 Storm
Building Victoria and Albert Museum Tow Rope

SOUTHPORT. Atkinson Art Gallery
Tow Rope

STOCKHOLM. National Museum
Barges, Bruges Meat Market, Bruges
Barnard Castle Old Houses, Ghent
Boatbuilders, Venice Return from Work
Breaking up the "Caledonia" Santa Maria della Salute—large
Museum Santa Maria della Salute
Church of St. Nicholas, Dixmuden Tow Rope
Cornfield, Montrouil Tree, Hammersmith
Hay Cart

STOKE-ON-TRENT. Public Museum and Art Gallery
Nativity

STYRIA, GRAZ. Landesmuseum
Church of St. Nicholas, Dixmuden

TOKYO. Imperial Museum
Abbey of St. Leonard Apse of Duomo, Messina
Alcantara Bridge, Toledo Barges, Bruges
Alcantara, Sicily Bark Strippers

TOKYO. Imperial Museum—*continued*

Black Mill, Winchelsea	Mountebank
Boat Builders, Venice	Nativity
Boat Man	Notre Dame, Eu
Bottle Washers	Notre Dame, Paris
Breaking up the "Caledonia"	Old Houses, Ghent
Breaking up the "Hannibal"	Old Houses, St. Cirq
Bridge, Barnard Castle	Old Willow Trees
Bridge at Albi	On the Road to Figeac
Bridge Builders	Paper Mill
Browning's House, Venice	Pont Marie
Building the Bridge	Pont Neuf, Paris
Butcher's Shop	Post Office
Cannon Street Station—interior	Return from Work
Caravan, Albi	Road Sweepers
Castello della Ziza, Palermo	St. Austrebert, Montreuil
Certificate of Master Shipwrights' Company	St. Nicholas, Paris
Cliff Village	St. Peter's, Genoa
Coal Mine	Sand Shoot
The End of the Day	Santa Maria della Salute, Venice
Espalion	San Spirito, Messina
Feast of Lazarus	Sawyers
Gate, Assisi	St. Walburgh, Furnes
Gate of Farm	Shipbuilding Yard
Gate of Naples	Shipping Federation Certificate
Headless Christ	Shrine of the Immacolata, Messina
H.M.S. "Britannia"	Sta Chiara del Carmine, Taormina
Inn of the Parrot	Street in Puy
Interior of Church at Airvault	Street in Tours
Lightermen	Tan Pit
London Bridge	Tow Rope
Men in a Bakehouse	Tree, Hammersmith
Mill, Furnes	Trees and Factory, Hammersmith
Mills, Meaux	Turkish Cemetery
Mill Wheel, Montreuil	Unloading Wine, Venice
Moat	Wash Houses, Parthenay
Monument	Wind Mills, Bruges
Mosque, Constantinople	Windmill, Dixmuden

TORONTO. The Art Gallery

Trees and Factory, Hammersmith—artist's proof

VENICE. Galleria d'Arte Moderna

Bark Strippers	Santa Maria della Salute
Old Hammersmith	Storm
Porte de Gand	

VIENNA. Albertina

- | | |
|--|-----------------------------------|
| Abbey St. Leonard | Cliff Village |
| Apse of Duomo, Messina | Cloister of the Cathedral, Cahors |
| Assisi | Coal Mine |
| Back Street in Naples | Crucifixion |
| Balisteria, Incheville | Door, Cahors |
| Barges, Bruges | End of the Day |
| Barge Builders | Entrance to Montreuil |
| Barges, Nieuport | Estaminet, Montreuil |
| Bark Strippers | Farmyard |
| Beggar, Assisi | Feast of Lazarus |
| Beggar Musician | Fishmongers' Hall |
| Beggars | Gate, Assisi |
| Black Mill, Winchelsea | Gate of the Farm |
| Boat Builders, Venice | Gateway, Furnes |
| Boatmen | Hay Cart |
| Boat Yard, Venice | Headless Christ |
| Boot Makers | Il Traghetto |
| Bottle Washers | London Bridge—No. 2 |
| Breaking up the "Duncan" | London Bridge—No. 3 |
| Breaking up the "Hannibal" | Lot of St. Cirq |
| Brewery, Bruges—No. 1 | Lot at Vers |
| Brick Makers | Man with a Bagpipe |
| Bridge at Alcantara | Maple Tree, Barnard Castle |
| Bridge Builders | Market, Furnes |
| Bridge, Barnard Castle | Meat Market, Bruges |
| Bridge, Bruges | Men in a Bakehouse |
| Bridge of Sighs | Mill Bridge, Montreuil |
| Browning's House, Venice | Mills, Montreuil |
| Building of the Ship | Moat |
| Building the Victoria and Albert
Museum | Monument |
| Butcher's Shop | Mosque, Constantinople |
| Café | Mountebank |
| Café, Cahors | Nativity |
| Café, Furnes | Notre Dame la Riche, Tours |
| Canal, Dixmuden | Old Hammersmith |
| Canal, Hesdin | Old Houses, Ghent |
| Cannon Street Station—exterior | Old Houses, Messina |
| Cannon Street Station—interior | Old Houses, Dixmuden |
| Caravan, Albi | Old Houses, St. Cirq |
| Castello della Ziza | Old Houses, Taormina |
| Certificate of Shipping Federation | Old Kew Bridge |
| Church of Il Spirito Santo, Messina | Old Tree, Hammersmith |
| Church of St. Austrebert, Montreuil | Old Women, Bruges |
| Church of St. Nicholas, Furnes | Old Women, Longpré |
| Church of St. Nicolas, Paris | On London Bridge |
| Church of St. Walburgh | On the Road to Figeac |
| Church of Sta. Chiara del Carmine,
Taormina | Organ Grinder |
| | Oriental Boy |
| | Paper Mill |

VIENNA. Albertina—*continued*

Pigsty	Street near Taormina
Porte de Gand	Street in St. Cirq—No. 1
Prodigal Son—1st state	Street in St. Cirq—No. 2
Prow of the "Duncan"	Street in Tours
Return from the Raid	Swineherd
Return from Work	Tan Pit
Rialto, Venice	Tow Rope
Road, Montreuil	Trees and Factory, Hammersmith
Road in Picardy	Turkish Cemetery
Roundabout, Bruges	Two Musicians
St. Peter's of the Exchange, Genoa	Unloading Bricks, Ghent
Sand Shoot	Unloading Wine, Venice
Santa Maria della Salute—large	Venetian Funeral
Santa Maria—small	Valentré Bridge, Cahors
Santa Maria from the Street	Via del Trombe, Messina
Santa Sophia	Village Green
Sawyers	Village Shop
Scaffolding, South Kensington	Walls of Avignon
Ship Building Yard	Water Carrier
Shrine of the Immacolata	Windmills, Bruges
Storm	Windmill, Dixmuden

WASHINGTON. Library of Congress

Barnard Castle—2nd state	Market, Furnes
Breaking up the "Duncan"	Meat Market, Bruges—2nd state
Café, Furnes	River Lot
Church of St. Nicholas, Dixmuden— 2nd (published) state	Road, Montreuil
Cornfield, Montreuil	Santa Maria—small
Hay Cart	Windmill, Dixmuden

WASHINGTON. Smithsonian Institution

Sisteron

ZÜRICH. Museum

Estaminet, Montreuil

Gate of the Farm

APPENDIX C

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