

AXEL HERMAN
HAIG ^{AND} _{HIS} WORK

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AXEL HERMAN HAIG

AND HIS WORK



FROM PHOTO BY ELLIOTT & FRY

Yours Sincerely,
Alec Herman Haig

AXEL HERMAN HAIG

AND HIS WORK

BY
E. A. ARMSTRONG
F. R. S. E.

E. A. ARMSTRONG

LONDON

THE FINE ART SOCIETY, Ltd.

1903



AXEL HERMAN HAIG
1905

Your sincerely,
Axel Herman Haig

AXEL HERMAN HAIG

AND HIS WORK

ILLUSTRATED FROM HIS ETCHINGS, PENCIL-DRAWINGS
AND WATER-COLOURS, WITH A BIOGRAPHY AND
A DESCRIPTIVE CATALOGUE OF HIS
ETCHED WORKS

BY

E. A. ARMSTRONG

LONDON
THE FINE ART SOCIETY, LTD.

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INTRODUCTION

THE works of few etchers have achieved a wider and more general popularity than have those of Axel Herman Haig during the thirty years that have intervened between the publication of "The Vesper Bell," the earliest of his more important productions, and the present day. During this period Mr. Haig has consistently exercised his powers upon the noblest examples of architecture in England, France, Italy, and Spain, with frequent excursions into other countries, among which his native land is to be included, always selecting worthy subjects, and producing works of art that have been a source of pleasure not only to those with power to appreciate them as such, but to those also for whom familiarity with the scene depicted supplies an additional motive for acquiring an engraved representation of it.

The recent complete, or practically complete, collection of Mr. Haig's etchings shown at the rooms of The Fine Art Society formed a striking exhibition of the life's work of an artist, and the approval with which it was received has suggested that a volume reproducing a typical selection from these may prove acceptable. This has been rendered possible by the readiness with which Mr. Robert Dunthorne, who ever since the early days of "The Vesper Bell" has

been Mr. Haig's publisher, gave his consent to the reproduction of those etchings, of which the copyright is vested in him. At the exhibition already referred to, a number of pencil drawings—studies made by Mr. Haig for use in his etched work—were also shown, and though not intended originally to be seen by the public, excited almost as much interest as the etchings. Several of these accordingly have been reproduced also, together with a few of the water-colours which Mr. Haig has painted for his own amusement, or to serve the same purpose as his work in pencil. The water-colours and some of the pencil drawings have been supplied by Mr. Haig, but in the case of many of the latter the grateful thanks of the publishers must be tendered to Mr. C. Almquist, Mr. F. J. Fry, Mr. F. G. Hogg, Mr. A. P. Lauder, and all who have temporarily denuded their walls for the same purpose. Mr. Dunthorne has also been good enough to permit extracts to be made from the pamphlets which he has issued in connection with several of the etchings, and to which the letterpress has been contributed in many cases by his daughter, Mrs. H. Tempest Reilly.

The copyright in all the drawings, in pencil and in water-colour, and as well as in the etching where it is so specified, is the property of Mr. Axel Haig.

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Axel Herman Haig, 1905—Portrait *Frontispiece*

The Publishers wish it to be clearly understood that both Editions of this Work are strictly limited. They have Mr. Axel Haig's authority for stating that after these are exhausted there will be no further reproduction of his Etchings.

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PENCIL DRAWINGS AND

AT THE PRESENT TIME

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ILLUSTRATIONS

Axel Herman Haig, 1905—Portrait *Frontispiece*

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CHAPTER I

THE EARLY LIFE OF AXEL HAIG

AXEL HERMAN HAIG, or HÄGG, to give his patronymic its native form, was born at Katthamra, in the Swedish island of Gotland, in the house which has been the home of his family for generations, and in which he still spends such time as he can spare from his busy life in England and elsewhere.

Those whose geography is rusty may be reminded that Gotland or Gothland is an island about ninety miles long, situated in the Baltic nearly half way between Sweden and Russia, and a little more than a hundred miles to the south of Stockholm. If they are refreshing their memory with a map, they will find upon its north-west coast the town of Wisby, its capital. It was there that young Haig was sent first to school, and it has supplied subjects for more than one of the etchings of his later years. Between his life, however, as an etcher and the early days of his boyhood lies a considerable period occupied with other pursuits, in which it is interesting to note the stages of development by which he passed into the career with which his name is now identified. He has not much to say about his school life, and it may almost be taken for

granted that such art as found its way into the school curriculum did not offer scope for the display of any conspicuous talent on his part. Still, he learnt to draw sufficiently well for his friends to recognise the fact that he was ready with his pencil, and they took it into account in mapping out his future for him.

This they seem to have done by combining his fondness for drawing with another pursuit, which in like manner was the occupation of his leisure rather than the object of his industry. No doubt he was a boy who did what his hand found to do with all his might, if we can judge from the cheerful energy which he still throws into his work and his play. Wisby is a sea-port; Katthamra overlooks the Baltic, and on the sea and in it young Haig found his diversion, so that by the time a profession had to be sought for him his knowledge of and fondness for boat sailing were as conspicuous as his power to depict boats and other objects upon paper.

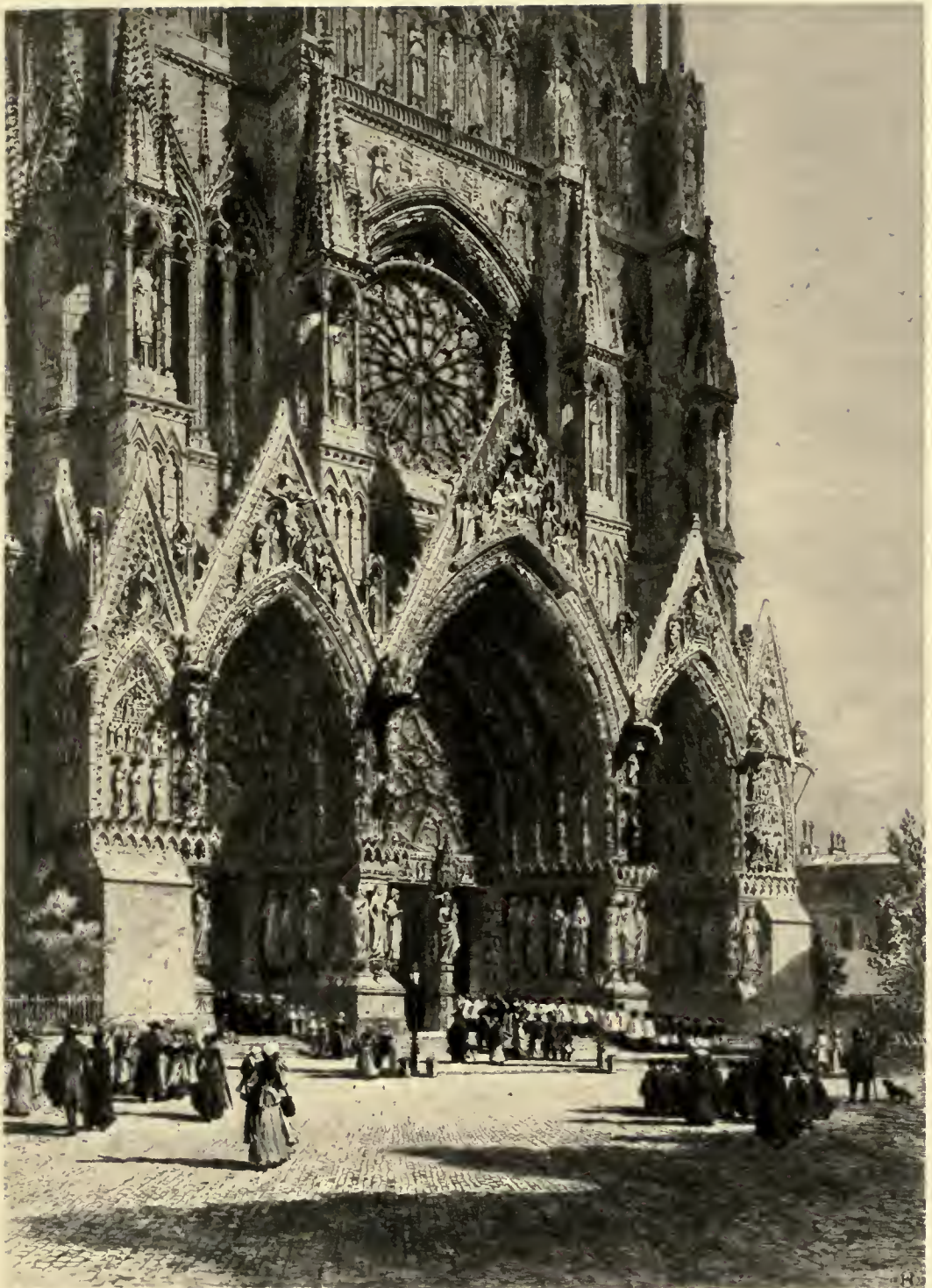
His brother, influenced by the same surroundings, went to sea and has lately retired from the Swedish navy with the rank of admiral. Axel was sent to Karlskrona to study naval architecture in the great Swedish government dockyard there.

At Karlskrona he remained for three years, amusing himself, and exercising his pencil, when he had time to do so, by drawing portraits of his friends in his spare moments, but otherwise doing the work that he had been sent there to do to such purpose that he gained at the end of the period mentioned a diploma for proficiency as a designer of ships. The promise which he showed, and the zeal with which he had prosecuted his studies, had justified the selection which his friends had made for him, but the opportunity for acquiring a



THE PORTALS OF RHEIMS CATHEDRAL

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wider experience had to be sought before he should enter the dock-yard of a firm in which he had the prospect of lucrative employment and of subsequent advancement.

In order to gain the fuller and more varied instruction necessary for his complete equipment he was recommended to go abroad, and, in considering the question of whither he should turn his steps, the opportunities offered by the dockyards and sea-ports of the greatest maritime nation of the world were not to be overlooked. It was to Great Britain, therefore, that young Haig was advised to go, and introductions to persons in London likely to be of assistance were obtained for him. But whatever may have been the intentions with which he started, they were not destined to be fulfilled, although it was not failure, but success in other directions than that first contemplated, which changed his career. The change has been complete, and not one of detail only. When the young Swede left his country for England there seemed to be no reason to anticipate that he would remain there longer than was necessary for obtaining the qualifications that he desired, yet he has practically lived among us ever since. The education which he sought was that of a naval architect; but architect though he still is, as well as etcher, it is not of ships but of buildings, and architecture occupies but a small portion of his time. If, however, he proceeded to England and found a new calling and a new home, he did not adopt the former at once, nor has he, desirable alien as he is, even now been naturalised as an Englishman.

In London he sought the necessary opening for some time in vain, in spite of his own efforts and those of his friends on his behalf, and although, if one not then acquainted with him may conjecture,

a genial and attractive personality combined to help him in pressing his claims for employment.

After a short period of want of success he sought advice again, and was recommended to try the Clyde, where then as now, or more so than at the present day, a vast amount of shipbuilding was being carried on.

At Port Glasgow, on the Clyde, at last he found what he wanted, and what he had sought for in vain in London,—an opportunity for doing work which would afford him the experience necessary for his own improvement, and a position which, if not of great importance, had a salary attached to it. The firm of Lawrence Hill and Company, into whose employment he now entered, was of considerable importance at that time. The head of it, Mr. Lawrence Hill, has since died; but Mr. Haig still enjoys the friendship of his widow, who survives him.

For three years Axel Haig remained at Port Glasgow steadily working for his employer, and acquiring considerable knowledge of the principles and practice which prevail in the designing and construction of ships. He was also able to employ his pencil as he had done at Karlskrona upon his friends and upon other subjects, including buildings, obtaining thereby, as before, useful practice and a congenial recreation, while the readiness and accuracy of his draughtsmanship did not fail to attract attention.

The connection between the architecture of a ship and that of a house is neither close nor obvious, but at the same time the step between them is not a long one, and it befell that young Haig was invited to take it by Mr. Hill, who wanted to have a new house built

for the occupation of himself and his family. What the precise nature of the building may have been need not be recorded, but the task was carried out successfully, and Mr. and Mrs. Hill lived in it for many years. Mr. Haig also admits that it is still standing, but declines to reveal its identity. The incident need hardly have been mentioned but for its apparent influence on the future career of the young draughtsman, or rather upon his next step towards it, and because it illustrates his willingness to turn his hand to anything useful, seizing his opportunities and making the best of them. It occurred moreover at a time when in the ordinary course of events he would have been returning to his native land with a view to entering the firm already mentioned. Owing, however, to circumstances not in his control, and into which it is not necessary to enter, this opening had been closed, and a fresh one had to be discovered.

CHAPTER II

FROM SHIP-BUILDING TO HOUSE-BUILDING

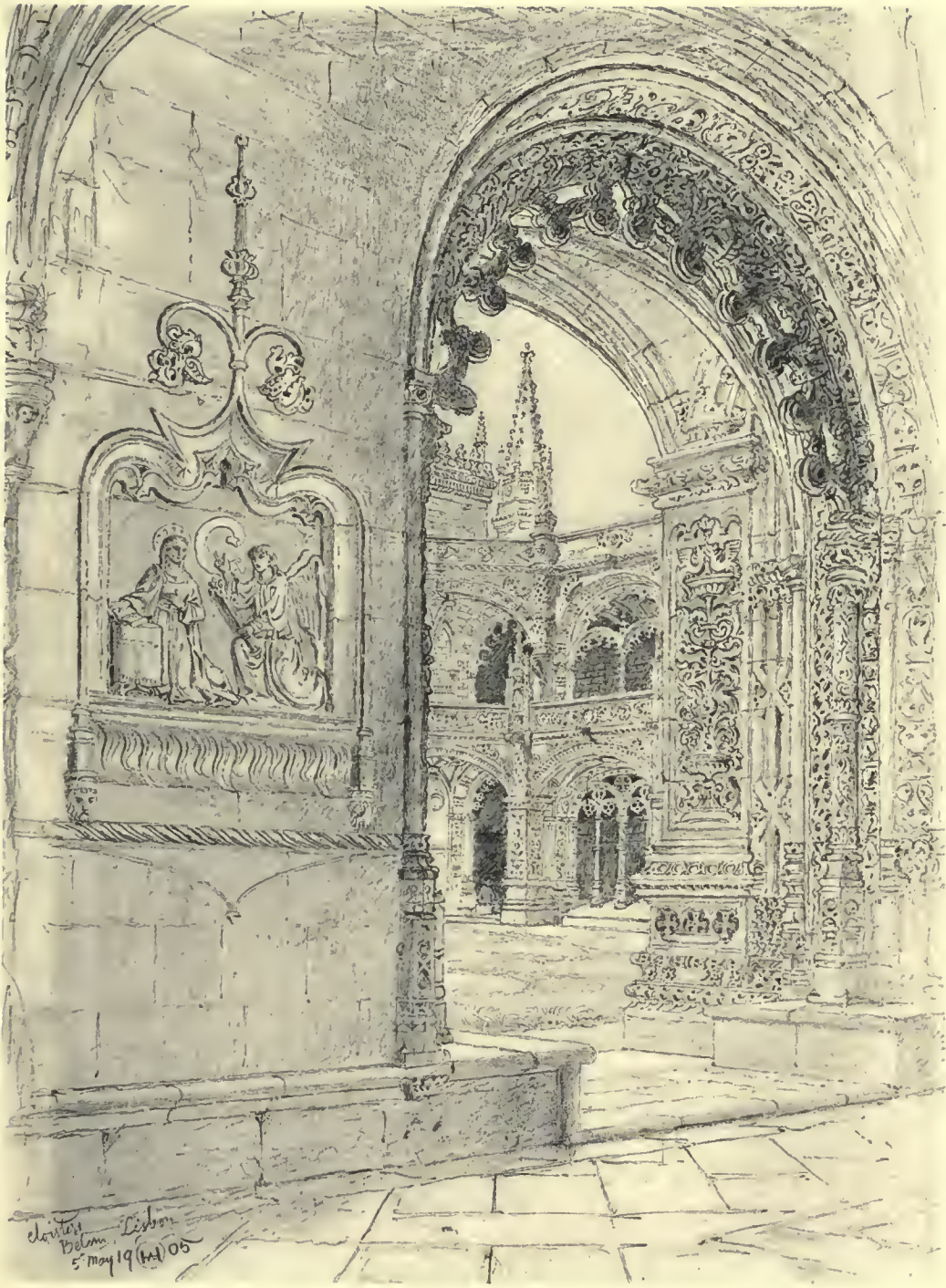
FROM the architecture of a ship to that of a house the step is not a very long one, at least so far as the planning of the internal arrangements is concerned, and much in the training of the young artist who has studied the former may well prove useful to him should he desire to attempt the latter, as Mr. Haig did at the request of Mr. Lawrence Hill.

If it is conceded, however, that between designing ships and being the architect of buildings upon dry land, there lies a gulf which is not altogether impassable, it will also be acknowledged that a favourable opportunity to cross it would be likely to prove an irresistible temptation to any one endowed with artistic leanings and the requisite intellectual equipment. For however substantial may be the opportunities for worldly success displayed before him who has devoted time and study to training himself as a naval designer, there will be a certain want of variety and freedom about the pursuit of his profession. He will presumably have to reside and carry on his business almost exclusively in whatever locality he may have selected, or which the promise of employment has con-



BELEM : THE CLOISTERS

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Charles
Belin
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pelled him to choose, and such scope for individual talent as will be permitted to him will scarcely depend upon the exercise of his æsthetic faculties. His ship's lines may be pictures of what ship's lines ought to be, and the vessels themselves may walk the waters like things of life, but their merits are likely to depend upon calculations of displacement and other matters of scientific importance, rather than upon the naval architect's possession of an eye for form or upon his appreciation of decorative effect. His studies also will not lie among the masterpieces of his predecessors of the past, and he will not inform his mind or influence his tastes by observing their achievements. He will rather look upon those who have gone before him as worthy persons who have done their best in an unenlightened age, and will turn himself to investigating and improving the latest discoveries of modern science.

It may also be suggested that from a purely commercial and practical point of view dry land has further advantages. However many vessels constructed for mercantile or for warlike purposes may have left the slips in the Clyde and elsewhere during the past forty years, a far greater number of buildings, ranging from cathedrals to cottages, and from palaces to prisons, have been erected upon foundations of varying degrees of solidity during the same period.

It was under the influence of reflections such as these, presumably, that Mr. Haig, deprived of his prospects at home, and having successfully built a house for Mr. Lawrence Hill, turned his thoughts to the chances of success which the career of an architect, in the ordinary meaning of the word, might hold for him, and drifted towards it.

In order to educate himself for the new career upon which he now desired to embark, it was desirable that he should go to London, and his next step was consequently in that direction. He had made good friends at Glasgow, and it was again with excellent introductions to those who might be able to help him that he sought another home and fresh employment, in which he in turn could be of use to those who might assist him. He was by this time a very competent draughtsman, with a knowledge of the practical side of ship-building, and also with a ready power over his pencil gained not only when at work in Mr. Hill's office, but also by sketching, by drawing portraits of his friends, and otherwise by exercising his artistic talents during his leisure hours.

One of the most important of the introductions with which he returned to London was given to him by his good friends the Lawrence Hills. Mrs. Hill had a cousin an eminent architect in London, Mr. John M'Iver Anderson. This gentleman enjoyed an extensive practice in London and in the country, and Montagu House, in Whitehall, the town residence of the Dukes of Buccleuch, may be mentioned as a building familiar to Londoners, for which he was responsible.

Mr. Anderson was not able himself to provide Mr. Haig with employment, but he had a wide circle of acquaintances and friends in his own profession, and it was through his influence that the desired opening was found in the office of Mr. Ewan Christian, who was at that time, and for many years afterwards, architect to the Ecclesiastical Commissioners. The work done for Mr. Ewan Christian by Mr. Haig was thoroughly congenial to him, and the

fact that it enforced upon him prolonged and careful study of church architecture had, no doubt, considerable effect in guiding his tastes and in training his hand and brain for the future.

Although he did not know it, he was destined within a few years to renounce the profession of an architect for that of an etcher, or at all events to practise the latter almost to the exclusion of the former, and it is not surprising that among the architectural masterpieces that he has since delineated with the etching needle ecclesiastical buildings should predominate, or that he should have learnt to draw them with an unerring hand. Accurate perspective played a necessary part in architectural drawings which he had to make in the service of his employer, and he no less necessarily had to acquire a practical as well as an artistic knowledge of every detail connected with Gothic architecture.

Axel Haig was for nine years in the office of Mr. Ewan Christian, but he had an employer who, fortunately for him, was willing to permit him to develop his tastes and to display his talents in the manner most pleasant and most profitable to himself. Clearly the artistic side of his new calling interested him more than the purely practical, for it will be found that at this time it was chiefly as an architectural draughtsman that he occupied himself. There was presumably not sufficient scope for his energies in this particular department to be found in the office of one architect only, but there were plenty of others desirous of having good work done when they could find the man to do it, and to pay well for the service rendered.

Mr. Christian appreciated the situation in which he was placed,

and was kind enough to lend him to others when the occasion demanded, as well as being able to furnish him with such introductions as he might wish for. His skill in draughtsmanship and his trained talent for perspective drawing in particular were in themselves an ample recommendation; and there will be no great risk in conjecturing, where Mr. Haig himself is silent, that a genial disposition and abundant industry backed up and supplemented any introductions obtained from his friends.

If, however, he had these three sources of strength upon which to depend,—his talents, his personal qualities, and the interest of his friends,—there need be little doubt but that his reliance was based principally upon the skill with which natural gifts trained by diligent study and accurate observation had supplied him.

No one who knows or who makes himself acquainted with Mr. Haig's large etchings of the interior and exterior architecture of buildings of every variety can fail to appreciate the admirable "drawing" which distinguishes them. Detail may be omitted when to do so seems necessary to the artist, but the reproduction of no detail, of no complexity of form is evaded on account of any difficulty which its accurate presentation may offer.

Those who are themselves inclined to attempt, whether with brush, pencil, or etching needle, such subjects as Mr. Haig loves to portray, will, perhaps, be the most ready to render tribute to his skill, but they must not forget that it is a skill begotten of knowledge. Mr. Haig knows what can be done by drawing, and knows how to do it, having acquired his knowledge as the result of long practice in directions which to many artists would seem arduous

DURHAM CATHEDRAL

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and was kind enough to have him so often with her. I was so
 pleased at what he had done for me that I was sure I should
 do the same for him. I had seen in the newspaper a notice
 about the prospect of driving to the north coast in a motor
 car, and I had seen that Miss Stanley was going to do so.
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and unnecessary. His knowledge and skill were, however, such that forty years ago, in the sixties of the last century, they attracted the attention of those best qualified to judge. These were architects with established positions in London, who from time to time required architectural drawings for the purpose of business, and in supplying them Mr. Haig no doubt increased his own powers to a very considerable extent, while earning the emoluments as necessary to him as to any other young man who has to live by his work.

Among the architects with whom in this way Mr. Haig became acquainted, with an acquaintance often ripening into friendship, were some who are still alive, and others who have since passed away, leaving honoured names behind them, and distinguished buildings as solid monuments of their skill. Of the latter may be mentioned especially Mr. William Burges, A.R.A., a gentleman well fitted not only to give encouragement to a young man with artistic tastes and qualifications, but also to contribute to the forming of his character as an artist, and to guide and assist him in the training of his hand and eye. Mr. Burges died in 1882, only a year after his election to the Royal Academy, and as a young man in the middle part of the last century, had worked under Edward Blow and Digby Wyatt. In his time he did a good deal of work in connection with the restoration and rebuilding of such edifices as Waltham Abbey, Worcester College Chapel, and Cardiff Castle. He also designed school buildings at Ripon and Harrow, and beyond the seas made his mark at Hartford College in the United States, besides being the architect of the cathedral at Brisbane. Cork Cathedral may also be pointed to as perhaps his best known work.

At the time when Axel Haig made his acquaintance in London Mr. Burges was engaged upon one of the many schemes for the interior decoration of St. Paul's Cathedral, which have occupied the energies of architects, and have been developed in some detail without eventually being carried out. It involved an elaborate casing of marble and mosaics, and in connection with it young Haig was employed to make drawings of St. Paul's, some of which were exhibited at the Royal Academy, and some of which are now, or were recently, preserved in the Chapter House.

The Royal Academy catalogue of 1875 records these under the name of Mr. Burges as their author, but giving due credit for the work of representing them, thus :—

No. 952.—Design for decoration of the Dome of St. Paul's Cathedral. Drawn and coloured by A. H. Haig.

No. 995.—Design for decoration of the Chancel of St. Paul's Cathedral. Drawn and coloured by A. H. Haig.

No. 1005.—Design for the general decoration of St. Paul's Cathedral. Drawn and coloured by A. H. Haig.

Drawings such as these, made for the purpose of displaying Mr. Burges's designs to the public, and to the authorities to whom they were to be submitted, not only afforded the young artist useful practice, but were also well paid for. Moreover, Mr. Burges had himself travelled much upon the Continent in order to study mediæval architecture in Italy, in Germany, in France, and in Belgium, so that he was precisely the man whose precept and example were calculated to encourage a young student of architecture

to observe and to admire all that was worthy of admiration, and it was acting upon his advice that Axel Haig made an early trip to Italy and Sicily in 1875. There is no need, however, to give any detailed list of the work in which Mr. Haig was employed by other architects. Indeed, neither would his memory serve to supply one, nor has he any record to which he could refer for the purpose. A few books of plans he possesses, some of which are interesting to look through, containing proposals for buildings either long since built, or equally long projected, abandoned, and forgotten. Of these there may be mentioned, as belonging to the latter class, rejected designs for the Town Hall at Manchester, and those of Mr. Burges for the London law courts, afterwards built by the late Mr. G. E. Street, and among them are to be found reproduced many perspective drawings by young Axel Haig, which, if not superior to the productions of his co-workers, are at any rate among the best, and amply justify his selection for the task of making them.

Another architect for whom young Haig did work at this period was Edward William Godwin, a friend of Burges. It may be mentioned of his architectural career that he designed the façade of The Fine Art Society in Bond Street, the publishers of this work, in whose galleries the most important exhibition of Axel Haig's etchings and drawings has recently taken place.

Mr. Godwin, as well as being an architect, was also a man of letters and an author, taking considerable interest in theatrical matters, particularly in connection with theatrical costume; indeed, in the matter of dress and costume he was an authority. Mr. E. W. Godwin, who must not be confused with Mr. George Godwin, an

architect also, and, like his namesake, interested in theatrical matters as well as in literature, was a man qualified to advise and encourage a young artist, and later as a critic it fell to his lot to deal with the etchings of the young man whom he had employed and got to know as an architectural draughtsman. The notices, however, of Axel Haig's etchings which Mr. Godwin wrote in *The British Architect* did not appear to assume a colour due to past friendship, for they did not greet him with any degree of enthusiasm in his new venture.

Mr. Worthington and many others also might be named as architects well known in their day, who employed young Haig to make for them architectural drawings, and it was with substantial encouragement from such men as those who have been mentioned that he worked during the nine years that he was with Mr. Ewan Christian, until a chance occurrence, or one which so far as he was concerned was fortuitous, again diverted him from his occupation of the moment. This again, like the occasion which drew him from designing ships to designing buildings, was an impulse towards artistic life for which the training which had gone before had fitted him, although it had not been undergone with that object immediately in view.



ST. MARK'S, VENICE, FROM THE PIAZZA

See page 19



- Piazza S. Marco
Venice

19. PA 97

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CHAPTER III

EARLY TRAVELS

BEFORE proceeding to describe the steps by which Axel Haig was led to become an etcher rather than an architect, the chronological sequence of events makes it desirable to allude first to some of the influences which may still be traced in his choice of subjects. His work as an architectural draughtsman was for such men as Mr. Ewan Christian, the architect to the Ecclesiastical Commissioners, and Mr. Burges, whose record, as has been said, includes the building of Cork Cathedral and the restoration of other churches scarcely of less importance. In the etchings of Mr. Haig, however, may be traced more particularly the effect of continental travel undertaken by the advice of Mr. Burges, a gentleman who himself was thoroughly imbued with reverence for the great works of the past, and who was not disposed to underestimate the educational effect which foreign travel had had upon himself.

The first of these expeditions to the Continent, which Mr. Haig has repeated since in many and varying directions, took him, as has been said, to Italy and Sicily. A water-colour now hanging on the walls of his studio has been reproduced for this volume. It may

be as well to say with regard to this and to the other water-colours which accompany it, that he does not claim to be a water-colour painter. He is an artist who has made himself known to the public through another medium, and who for his private use, and also for his amusement, has made notes in colour of some of the picturesque places and buildings that he has seen. Many of the best of these he has parted with. They, no doubt, adorn walls in houses where they are valued, but their author has to a large extent lost record of them, and for the purpose of this work it has been deemed sufficient to show four from those which he still has in his possession. They represent, moreover, work of his younger days, and must not be taken as examples of what he could achieve now had he the leisure to devote himself to painting instead of to etching.

The drawing referred to above is of the Cathedral at Monreale; but Palermo was the first point at which a lengthened stay was made on this occasion, with the result that when Mr. Haig went back to London he had in his sketch-books many drawings and studies of the old town, of the Cathedral, and of the Cappella Palatina. Every one now is familiar with the etching of the Cappella Palatina, published in the winter of 1904-1905. It has been reproduced in this book, and many will learn with interest that it was the result of an acquaintance with its subject which commenced no less than thirty years ago, although the most recent of the studies from which the plate was actually etched were made in 1904, the year in which it was published.

In a biography which is concerned with the artistic life of the subject, rather than with his domestic affairs, mention has not

hitherto been made of the fact that Mr. Haig had married an English lady. He became the husband of Mrs. Haig in 1866, the ceremony taking place at Hove. Mrs. Haig accompanied him upon his first journey to Sicily, and when he left Palermo for Monreale he did so in order to find quarters to which he could take her.

These were not to be had at the inn to which he himself had to resort. Hotel accommodation is not particularly luxurious in many of the out-of-the-way localities which Mr. and Mrs. Haig have since visited together, but at Monreale in 1875, the general arrangements must have been even more primitive than what was then usual, for Mr. Haig speaks of them still with something approaching a shudder. An idea may be gathered of the manner in which things were conducted, when it is mentioned that the bedrooms had no windows, and were only to be regarded as bedrooms at all in that they provided a kind of loose box for the sleeper to rest in. They were, in fact, like the cubicles in some public school dormitories, divided from one another by partitions not continuous to the ceiling. Such conditions may not affect the comfort of schoolboys, but they are hardly consistent with the privacy which most of us desire when we seek our rest in after-life, and for the time it looked as if Mr. Haig's visit to Monreale would be a short one, while for his wife the place seemed out of the question.

Chance, however, altered the complexion of affairs by introducing to him some officers of Bersaglieri, who were quartered at Monreale in order to keep brigandage in check, and generally to garrison and to protect the town. They appear to have been very hospitable gentlemen, for they at once invited Mr. Haig to stay with them at

the Benedictine monastery, no longer peopled by monks, which they had turned into barracks. Their offer was accepted, and eventually Mr. and Mrs. Haig were installed in the abbot's room, where they found themselves quite comfortable, their hosts providing them with all meals at their mess. It was an ideal arrangement for an artist, as the officers of the Bersaglieri not only could command a better food-supply than would have been obtained at the inn, but were able also to show them the country under the desirable protection of a military escort. Riding donkeys and guarded by soldiers Mr. and Mrs. Haig explored the Concha d'Oro or Golden Valley, as well as other districts which would otherwise have been closed to them, and had the satisfaction of living secure in a town in which life was hardly safe according to modern European standards. Brigandage and murders, however, were matters which may have concerned their hosts in the discharge of their official duties, but which incommoded no one seriously except the victims and their immediate connections.

Mr. Haig has since revisited Monreale, which is now rendered easy of access by modern means of locomotion, so that the want of a hotel, though it has not been supplied, need not trouble visitors. From the water colour reproduced it will be seen that its interior would lend itself to etching, and that this drawing, containing as it does an admirable representation of the mural decoration, will probably be found to be of considerable use for the purpose when the time comes for us to see a plate representing it. Until now it has only served as a reminder of a pleasant visit and of hospitable entertainment in circumstances not likely to be repeated.



MONREALE : INTERIOR OF THE CATHEDRAL

See pages 16 and 58



After bidding a reluctant farewell to their kind hosts of the Bersaglieri, and to Monreale, the Haigs, who had spent three months in Sicily, travelled homewards in a more or less leisurely fashion, visiting Naples and Rome, as well as many towns of Northern Italy, such as Florence, Pisa, Bologna, Verona, and perhaps most important of all to the artist, Venice. It is hardly necessary to remind those who know Mr. Haig's work, how many of his etchings are founded upon subjects with which he must first have become acquainted on this journey, and particularly of his plates dealing with Venice, including the large one of the exterior of St. Mark's, the numerous smaller ones of the interior, the courtyard of the Doge's Palace, the Ca' d'Oro, and others. As a matter of fact, plates relating to Venetian subjects occur very late in the list of those which Mr. Haig has etched. The principal ones will be found among his works of 1898, 1899; and among the drawings which are reproduced here, two may be noted: the one of the exterior, and the other of the interior of St. Mark's, both dated 1897. Possibly he thought the representation of so great a subject, and of one, moreover, so well known, too ambitious a task for a young man. On his first journey also he made his sketches with no reference to etching, as he had not then taken to the needle.

CHAPTER IV

BECOMING AN ETCHER

IT was after Axel Haig had worked for some time in London, had travelled a little, and had gained considerable experience of architectural draughtsmanship in the manner indicated above, that the first suggestion was made to him which ultimately led to his becoming an etcher. Mr. R. Rowand Anderson, now Sir Rowand Anderson, had conceived or had had suggested to him the idea of writing a book on Mediæval Scottish Architecture, and was looking out for a suitable method of illustrating it, as well as for an artist who could be trusted to undertake the task and to perform it satisfactorily. It was to be a work of considerable dignity and importance, and it was not unnatural that a series of etchings should occur to the author and to the proposed publisher as a means of illustration which would do justice to his subject. In order, however, that this might be achieved it was necessary to find an etcher who would not only be capable of treating the buildings pictorially, but who would be sufficiently possessed of architectural knowledge to make his plates accurate records of the buildings to be described. In short, it was necessary to find an architect who could etch, or an etcher who was an architect. The

architect's qualification was possessed by Mr. Axel Haig, with whose work Mr. Anderson was already well acquainted, but though his drawings had frequently been reproduced in periodicals devoted to architectural matters, he had not practised any branch of reproductive work himself.

In these circumstances Mr. Anderson put before his young friend some of the uses to which skill as an engraver might be turned by him, and pointed to etching as the particular branch which he might most readily take up. The idea, coupled with the promise of immediate employment upon the projected book, bore fruit at once, for Mr. Haig acquired without delay a small instalment of the necessary apparatus, and set to work to gain for himself practical knowledge by personal experiment upon the copper plate. With characteristic independence he sought neither help nor instruction from those of his contemporaries who were engaged upon etching, preferring to teach himself, and to acquire methods of his own wherever individual ingenuity could help him. Such lessons as he learnt from others he gained from Mr. P. G. Hamerton's writings on the subject, but apart from this he faced the difficulties of his task alone.

The results of his earliest trials he has not preserved. The subject of the first was a windmill near his old home, Katthamra, and that of the second he has himself forgotten.

His third was a view of Verona. It shows the river Adige flowing under the walls of houses, behind which rise the palace, the campanile, church spires, and towers. The figures on the bank are of women, two of whom are washing clothes. Accurate drawing and careful composition distinguish it, and small as it is (less than six inches

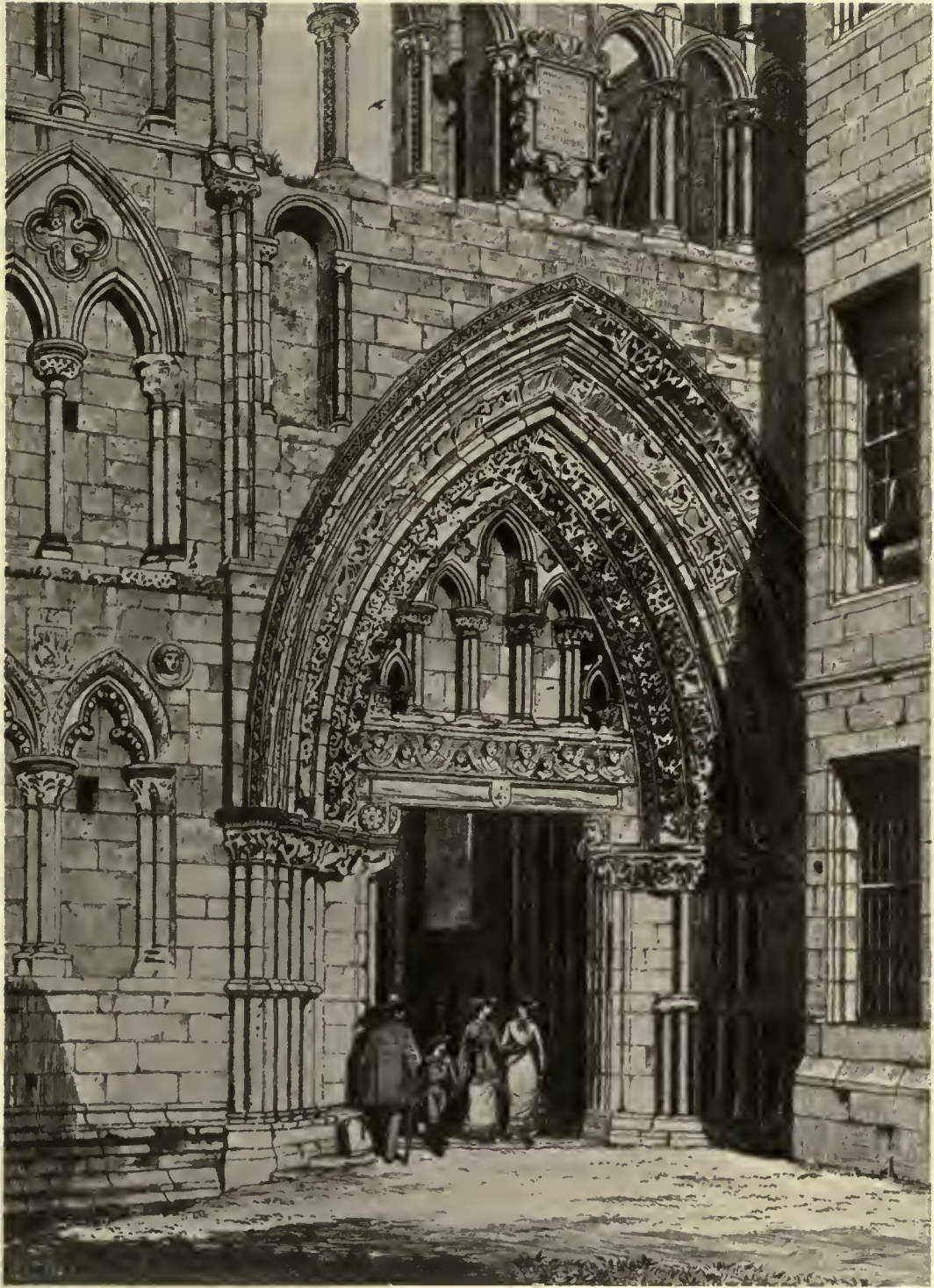
across and not four inches high) it was certainly a result which was calculated to encourage its author. Since the plate was first etched—indeed quite recently—Mr. Haig has added a little to it. The sky in recent impressions will be found to have been produced by aquatint, a process with which Mr. Haig had not made acquaintance in 1877, but of which—witness the Interior of Toledo Cathedral, reproduced in this volume—he can now make most dexterous and effective use.

It would be pretentious as well as useless, in a work of this kind, to give a detailed description of the processes of etching, but at the same time it may be worth while to mention, for the benefit of some into whose hands it may fall, that aquatint and line etching are both etching in the strictest sense of the word. In both acid is used to eat (essen) into the copper plate, and in nothing else does etching consist. Those who know better may smile, but not long ago one of Mr. Haig's sons was asked by some one, who spoke in terms of the highest admiration of his father's skill, whether it was true that he had really "done" the "Interior of Burgos" no less than five hundred times. Of course this was said by a person who had heard the plate described as an "etching," and was under the impression that an "etching" meant a "pen and ink drawing." For some reason or other etching is or was at one time a term used for drawing in pen and ink, particularly when a "crow-quill" or other fine pen was used. Mr. Haig says this is due to a confusion between etching and "hatching," or shading with fine parallel lines drawn with a pen or pencil. It may be so, and certainly among people who, as an etcher might say, ought to know better, a good deal of ignorance sometimes prevails as to how he produces his plates.



THE WEST DOORWAY, HOLYROOD

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Let it, therefore, be observed, for the benefit of any who may be as little informed as the person in the instance given, that an etching is printed from a copper plate on which the lines or marks (destined to hold the printing ink which is transferred to the paper) are made by the eroding effect of a strong acid. In a line etching the plate is covered with a very thin coating of wax, upon which the drawing is made with a fine point or needle. This removes the wax, which is impervious to the acid, from the lines which the etcher desires the acid to bite into. In the case of aquatint also, acid is used to mark or indent the plate, which is protected during the successive bitings by successive washes of varnish, with which the parts not intended to be bitten are painted over. In both the process is, of course, a great deal more elaborate than might appear from this very brief and general description ; but those who desire to know more can consult books upon the subject, or can make friends with an etcher who will, no doubt, be pleased to enlighten and to initiate them.

Returning to Mr. Haig's early ventures in etching, we shall find in the list of his works a good many which were either completed with a view to Sir. Rowand Anderson's book, or were due to sketches and studies made in connection with it. An early plate is of Linlithgow, showing the palace as seen from the opposite side of the lake, forming, that is to say, part of a general view or landscape. Others, however, more strictly suitable as illustrations of architecture, deal with such subjects as portions of Melrose, of Jedburgh Abbey, of Holyrood, and of other buildings which naturally and necessarily would figure in any work illustrating Scottish buildings famous in history and survivals of the Middle Ages. One of these, the West

Doorway of Holyrood, is reproduced, and from it can be judged what promise he showed, and to what extent, even early in the day, he had learnt to do more than merely to draw upon the copper plate. It will be seen that he was able to compel it to express what he required, and that he already exhibited his skill in suggesting by means of an etching elaborate details of carved decoration. Some of these Scotch etchings have been published, but of Mr. Haig's introduction to a publisher and what came of it more must be said when the proper time comes.

Those into whose hands any of these first experiments of Mr. Haig may fall, will find it interesting to examine them and to observe to what extent the power which lay behind and the principles governing his methods can be traced even in the early stages of his career.

His power was that of a masterly and thoroughly trained draughtsman, and his efforts were directed by the desire to produce upon the plate for himself those effects which the printed sheet was to show. He will tell you now that it is, and always has been, his ambition to adhere to drawing his subject with such modifications as he may desire as an artist to make in it, but above all, to draw it. He does not wish for effects such as others may procure, but for which he will not be directly responsible, or in other words, to have his work upon the plate supplemented by spaces filled with printing ink left upon a surface void of etching. This, which is practically a statement of the principles upon which he founds his style, taken from his own lips, does not imply any ingratitude for the admirable printing which his etchings have received, usually from

Mr. F. Goulding, nor does it imply that Mr. Haig is for a moment indifferent as to who may print his plates, or as to how the printing may be done. He does, however, believe in an etching being essentially the product of the etcher's needle, and in the effects produced being those for which the work of the needle on the plate is mainly responsible. The word "conscientious" has been used above, and it is one which may very fitly be applied to Mr. Haig and to his style. He shirks no difficulties, and he neither evades nor disguises anything which would puzzle a less able draughtsman, or that would cause him to be content with producing an effect.

Axel Haig, moreover, claims with insistency that his etchings are as they would be if he etched them upon the copper as they appear before him. In other words, he is always careful to reverse on the plate in order to prevent the reversing incidental to printing. It is not necessary to do this, but it is, of course, desirable from the point of view of those who wish to see subjects with which they are acquainted displayed in engravings as they know them, and it is also obvious that where ecclesiastical buildings are concerned, to show north as south, and east as west, is to introduce a material difference from reality, and not one of appearance only. In the case of large plates such as those of Mr. Haig, and of work in which the detail is carefully considered and accurately represented, the reversing process would be to some a laborious one, and it is undoubtedly one which requires considerable practice and study before it can be carried out satisfactorily. Want of industry, however, has never been one of Mr. Haig's failings, and no doubt constant practice has made easy to him that which would be irksome to others, and

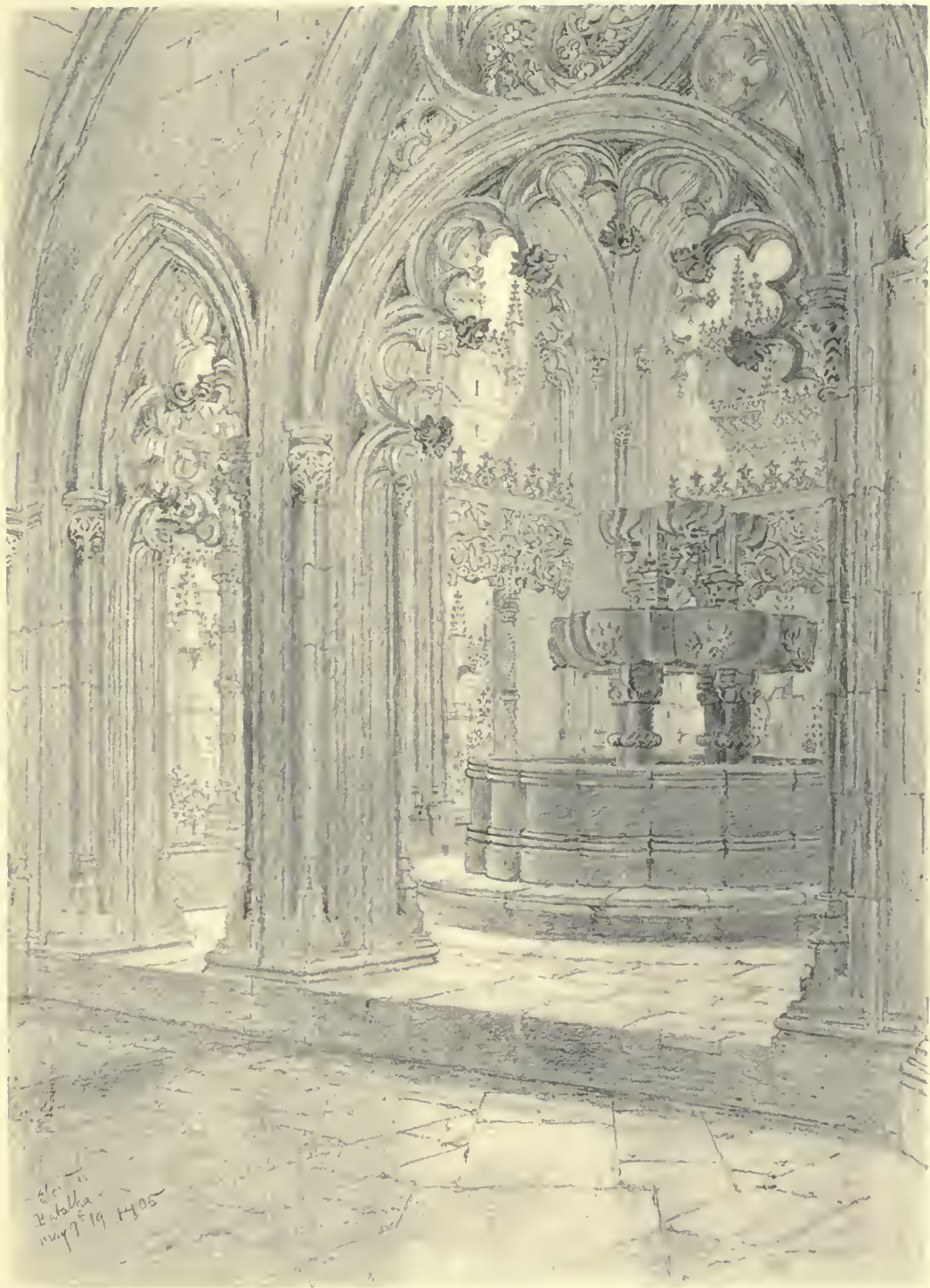
would rob their style of spontaneity. Etchers, to whose subjects the exact appearance of the locality represented is immaterial, have of course no need to consider the question of reversing at all, and it is merely mentioned here as a characteristic of Mr. Haig's style that he is careful to do it, and that he does it with success.

Moreover, those who reverse as they etch, and yet place their subject directly on the plate, drawing it from nature, without the aid of studies such as Mr. Haig makes in pencil, do so as a rule with the aid of a looking-glass. His plates, however, are too large for direct etching, and but ill suited for the use of such apparatus. No engraver could take a large copperplate, as, for example, that of the Palatine Chapel at Palermo, into an ecclesiastical building, and there work at it day after day with the help of a mirror in order to see how the reversing process should be effected. A good deal of the above deals with somewhat elementary matters, so far as etchers and collectors of etchings are concerned. Mr. Haig, however, has many admirers who do not belong to either of these classes, and it is for their information that it has been written.



BATALHA : THE CLOISTERS

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CHAPTER V

“THE VESPER BELL”

DURING the first expedition to Southern Europe made by Mr. Haig in 1875 he had, as has been said above, no intention of accumulating materials for use as an etcher, as he then either had not begun to etch at all, or had not carried his experiments with the copperplate very far. He, however, visited a town on his way home, and made drawings there which shortly afterwards figured in one of his best known plates, and in one the importance of which to himself can hardly be overrated. In proceeding across Europe after passing through the Tyrol, on their way home from Italy, Mr. and Mrs. Haig made a short stay at Nuremburg, and it was in 1879, within a few years of this, and very soon after Axel Haig had taught himself to etch, that this visit bore unexpected fruit in the plate now well known to admirers of his work as “The Vesper Bell.”

When Mr. Haig etches some well-known cathedral, or some detail of its architecture, the name of which is assigned to the etching in the announcements preceding its publication, we know that we shall have a picture of the building as seen by the painter-etcher, who may omit, possibly, what seems to him superfluous, and may

perhaps lay stress upon features which he deems worthy to be accentuated, but who in spite of such modifications will put before us a portrait of the place described, much as the painter of a personal sitter gives us as true a likeness as he can, affected to some extent by his personal point of view. When Mr. Haig, on the other hand, gives us a plate with a fancy name, such as "The Vesper Bell," "The Morning of the Festival," or "Castle Nowhere," in which we think we can trace familiar features, we have a "composition" drawn by him partly from his imagination and partly upon the solid foundations of architectural notes which he has made, but which, intentionally, he has not transcribed with any exactness upon the copper. In the construction of these fancy subjects or compositions, architectural details naturally play an important part, and in a limited degree we may find them to be pictures of places well known to travellers. More often they consist of notes of individual buildings grouped together in suitable juxtaposition, perhaps with characters in mediæval costume introduced into them, and with idealised foregrounds or imaginary backgrounds imposed upon them. The exactness of architectural detail in these naturally becomes of no importance, and a local name is out of place and unnecessary. In the manner indicated, and drawn with a certain degree of exactness, the spires of Chartres are to be recognised in "A Quiet Hour," and Rothenburg figures in "The Fountain of St. George"; and in this way "The Vesper Bell" is based to a large extent upon what Mr. Haig saw at Nuremberg when he made his first visit there.

It was after he had made several experiments in etching such as those enumerated already, and had completed some of the plates

intended to illustrate Sir Rowand Anderson's book on Scottish architecture, that he conceived the idea of doing something larger, and, to use a term which, if hardly classical English, is well recognised in the art world, more “important.”

The upshot of this resolution was the etching of “The Vesper Bell,” a reproduction of which is published in this volume. From it those who are not familiar with examples of the etching itself may gain a very fair idea of what the artist's powers then were, and of the nature of a plate the success of which did so much towards establishing its author's reputation and towards confirming him in his adoption of a new career.

It must not, however, be supposed that “The Vesper Bell” commanded immediate success, or that its production was from the first regarded by Mr. Haig as anything in the nature of a triumph.

He had not even when he had completed the plate any very definite idea of how, if at all, it was to be made known to the public. He took it, however, to Mr. Brooker of Margaret Street, Cavendish Square, then as now a well-known name among printers of engravings, who, in reply to a question as to what he should do with it, suggested Mr. Robert Dunthorne of Vigo Street as a publisher.

Since then Mr. Dunthorne has published more than a hundred plates etched by Axel Haig, and there is no reason why he should not do the same for many more.

To write of these, however, when discussing an etching made in 1879, would be to anticipate slightly the natural order of things. “The Vesper Bell” was not brought out in an edition of two or three hundred examples, as has been the case with many subsequent works

of its etcher. Even the fifty, to which its issue has been limited, were not printed at once, and the price of five guineas subsequently assigned to it was an increase from four, the sum originally asked of would-be purchasers.

The exhibition of black and white work (then held annually) at the Dudley Gallery in 1879 afforded an opportunity for exhibiting it, and its being shown thus was also no doubt responsible to some extent for a criticism in the *Times* of an exceedingly favourable character. This did not form part of the article on the exhibition which was published at the date of its opening, but was contained in one which in 1880 reviewed the etchings produced in the previous year. Mr. Tom Taylor was then the art critic of the *Times*, and his article, which extended to nearly two columns, and so was well calculated to attract attention, was headed "More about Etchings." He began by saying that "to give more completeness to our review of recent work in etching a few typical or remarkable examples remain to be noticed," and proceeded to describe works by Rajon, Méryon, Herkomer, C. P. Slocombe, Brunet Debaines, Macbeth, and other etchers then as now well known to fame.

After criticising among these a recent etching by Mr. R. W. Macbeth, Mr. Taylor went on to say: "One of the most pictorial, as well as largest, of recent etchings, however, is the work of a Swedish artist—Axel Herman Haig, who is his own designer as well as etcher, and whose plate was destroyed, we are sorry to learn, after thirty impressions had been taken off. His subject, 'The Vesper Bell,' represents the approach up several flights of intricate stairway to a German cathedral, the ridge-pinnacles of which, cut against the sky-

THE VESPER BELL

See pages 27 and 70

of the matter. There he sits, he waits for some one who would come and see him, and the going of the papers afterwards would be all over his business from that, the man, possibly called in, would be purchased.

The intention of black and white work there had consisted in the United States in 1878 obtained an opportunity for exhibiting it, and in being shown that was also the artist's responsibility to contribute for a section in the Times of an essentially scientific character. This did not form part of the work in the exhibition, which was published on the date of the exhibition, but was included in one which is again mentioned in the catalogue published by the previous year. Mr. Tom Taylor was then the art critic of the Times and his remarks, which contained a very favourable and serious, and substantial reference to the work, were published in the "Times" of the 11th of August 1878.

The paper containing the work, which was published in the exhibition, is now in the possession of the artist, and is preserved in a volume which he keeps. The work is now in the possession of the artist, and is preserved in a volume which he keeps. The work is now in the possession of the artist, and is preserved in a volume which he keeps.

After returning among them a long distance to Mr. H. W. Newell, Mr. Taylor went on to say: "One of the first papers he will be bought, of great value, however, to the work of a scientific artist - and Hansel Hall, who is always looking for well as printed and stone plates, was discovered, we are sorry to hear, after the exhibition had been taken off. The subject 'The Taylor Hall' represents the repetition of several figures of animals, which in a former catalogue, the artist purchased of which, was printed for the



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line, are further broken by a transept-gable and a belfry-turret in which the vesper bell is swinging its summons. Over the deeply-recessed gateway runs a covered passage surmounted like a rood-loft by a crucifix. On either side the gate, struck by the sidelong light of eventide, rise richly-decorated flanking pavilions with statued and pinnacled niches, angle turrets, clusters of peaked roofs, deep cornices with armorial bearings in stone, and below, a shafted oriel and richly-canopied doors and windows, the lines of architecture broken by the leafy branches of a tall elm on the right of the picture. Up the steps leading to the gateway cloaked and coifed worshippers wend their way to vespers, the light falling here and there on wimpled head or white-robed shoulder. The scene might be Nuremburg, the period that of Dürer. The whole composition, besides its picturesqueness, breathes the spirit of the country and the time. All the worshippers are women; the breath of the Reformation has chilled male devotions. Fault may doubtless be found here and there with details of light and shadow, very difficult to avoid in so intricate a composition. Elaboration is carried to a length which the advocate of extempore work in etching would very likely condemn as beyond the right limits of true art. Leaving this point for the discussion of experts, we are content with frankly admiring the extraordinary command of all the etcher's means shown in this most striking plate, and the resulting richness of tone and picturesqueness of character and effect.”

The whole of the passage referring to “The Vesper Bell” has been reprinted above, without correction of such errors as thirty for fifty in the number of impressions made before the destruction of the

plate. Its very length serves to show the high value which the writer set upon the plate, for, as has been pointed out, he had before him the work of other artists, needing no introduction to his readers, whereon to comment. Its accurate and detailed examination of the subject contains one curious slip, and a deduction from it, for not all those proceeding to worship are women; and the effect of the Reformation was probably not considered by the etcher, any more than he anticipated the favourable effect which his work would produce upon the *Times* critic; but otherwise it analyses with considerable care and skill, and such a notice full of praise, yet discriminating, and by no means ignoring the points to which unfavourable criticism might be directed, published in such surroundings, was well calculated to call attention to the young etcher.

Since 1880 the weight of individual criticisms even in newspapers of the importance of the *Times* has been to some extent diminished owing to the large number published, and the quantity and variety of the publications submitted for review; but twenty-five years ago public attention was more easily roused and attracted to a new man, and Mr. Tom Taylor, better remembered now as a dramatist, and in connection with *Punch* than as an art critic, had, through honest appreciation for good work, given a lift of incalculable value to an artist altogether unknown to him personally or by reputation. The edition of fifty after this was in due course completely sold out, and at Mr. Taylor's sale two years after its publication a proof fetched sixteen guineas.

CHAPTER VI

IN THE EARLY EIGHTIES

THE publication of "The Vesper Bell," together with the appreciation which it met from the press and from the art-loving public, practically determined the subsequent course of Mr. Haig's industry, so that he became an etcher instead of an architect. Nevertheless the new career was a development and not a sudden change, and the first success had to be followed up with others before his position could be said to be established, and before architecture, so far as England was concerned, could safely be abandoned. There were other small etchings in existence to meet any inquiries on the part of those whose attention had been attracted as to what this new man had previously done. Among these, "Going his Rounds"—a small plate showing a priest walking among his parishioners, with a boy carrying a basket—and "Flemish Lace-workers" were "compositions" of 1872 and 1877 respectively. The etchings of Scottish architecture were also there to fall back upon, for Sir Rowand Anderson's projected work had been found likely to be of a very costly character, so far as its production was concerned, and had practically been abandoned.

For some time, therefore, the work for Mr. Ewan Christian

and other architects occupied the daytime, and the etching was done of an evening, the subjects chosen being those which his own inventive faculty could supply. One of the facts, by the way, which Mr. Haig recalls as to his early life and work is that at this time and for some while after he could work without the aid of glasses, although he had to use them on ordinary occasions, and could not see anything even at small distances without them. Now, however, he works with spectacles, as indeed is not surprising with a man no longer young, but his sight for distance has so much improved that he never uses them at all except for reading, for etching, and for similar purposes.

The two serious efforts with which Mr. Haig very soon followed up "The Vesper Bell," similar in character, and resembling it in proportions, were "A Quiet Hour" and "The Morning of the Festival." Both of these deal with imaginary subjects. They are pictures with architectural backgrounds, composed from scenes visited by the artist when travelling upon the Continent. He acknowledges his indebtedness. Sketch-books with notes of Chartres provided, to some extent, the foundations of "A Quiet Hour," and Bruges was laid under contribution for "The Morning of the Festival." The former may be said to be the more purely architectural in that a pair of lovers on a bridge enjoying the eventide supply the only human interest to the scene, a general sense of tranquillity being admirably conveyed by still water, restful shadows, houses in evening twilight with slowly rising smoke ascending from their chimneys, and tapering spires—the spires of Chartres Cathedral—rising against a still background of summer sky. This and "The Morning of the Festival" have both



THE MORNING OF THE FESTIVAL

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been reproduced, and it will be seen that to some extent they form a contrast. The latter work displays a scene full of movement and of excitement. Busy revellers in barges are being rowed along a canal, usually smooth and always sluggish, but with its surface now rippling and quivering beneath the stroke of oars. Gaily dressed feasters to right and left are waiting to join their friends in boats, or are watching them pass and criticising their holiday array. Above and beyond them are Gothic buildings such as Mr. Haig has always loved to draw, Gothic buildings with the added attraction for him of perfect freedom in adding details to houses actually seen, of placing them in new surroundings, and of inventing others to harmonise or to contrast with them.

“A Vesper Bell,” “A Quiet Hour,” and “The Morning of the Festival” were a trio of large etchings of a character so different from that of other works produced by similar methods and by other contemporary artists that they were bound to attract increasing attention as they followed one another in quick succession; and naturally by this time Mr. Haig’s success had been noticed by editors, who, possibly more than the general public believe, are as a rule on the lookout for new talent. In 1879 etchings by Mr. Haig appeared in the *Etcher*, a publication long ago discontinued; and the *Art Journal*, of which Mr. Marcus B. Huish had recently been appointed editor, accorded him early and effective recognition. In 1881 for the first time etchings were published in this magazine, and the innovation was accompanied by an editorial note which pointed out that “when etching is the work of the original artist it possesses qualities which cannot be found in work at second-hand—expression, originality,

personality, and mental properties, which common-sense at once shows are not translatable by an engraver, however talented."

The second etching to be published by the *Art Journal* was the work of Axel Haig, who signed it with a monogram in the corner, enclosed in a circle and not quite easy to decipher, which he used sometimes at this early period of his career. It was entitled "An Old German Mill," and was one of his "compositions" or fancy pictures founded upon something seen "somewhere." "Seeing," by the way, with Mr. Haig means making one or more pencil sketches, such as are published here, which serve to remind the artist vividly of the thing seen. The editor on this occasion introduced Mr. Haig to his readers as one who "within the last year or two has sprung into fame as an etcher of some plates of highly imaginative character, especially as regards the piles of buildings which he has reared up in the backgrounds of the scenes he has depicted." In the ensuing month the same publication produced an etching by Mr. Birket Foster of "An Old English Mill," affording an opportunity to compare or to contrast style and subject alike.

The following year, 1882, marks a change of subject. Still an architect, as indeed so far as Sweden is concerned he ever will be, Mr. Haig completed an etching showing his views as to how the Cathedral of Upsala in his native land might be restored. This, as the scheme suggested was not carried out, may be said to partake of the nature of a portrait of the spot in question, of a "composition," and of one of those architectural drawings which he was in the habit of making on behalf of others. Upsala, however, was not his important work in that year. Chartres had figured to a small extent

in "A Quiet Hour," but in 1882 he began a series of etchings of this great and wonderful cathedral. A fuller account of these will be found in the pages devoted to describing the etchings, in which a few notes are added relating to the places and buildings which the plates represent. This has seemed to be the most desirable course to adopt, as these opening chapters are intended for notes more or less biographical, and personal to Mr. Haig. It is sufficient to say here that "In the Aisles," "The Great North Porch," in 1881, and "Under the Great North Porch," and "Chartres, Street Scene and Cathedral," 1882, were important contributions to the many representations of a splendid subject. They were also works which were calculated to call attention to their producer, and to win for him admirers desirous of possessing them.

In 1882 another large etching, besides the two of Chartres already mentioned, was published. For this also the subject was found in France, and was one tolerably familiar to English travellers. The resemblance in situation, in general outline, and in name between Mont St. Michel on the coast of Normandy near Avranches and St. Michael's Mount, close to Marazion on the shores of Cornwall, and known in every nursery as the erstwhile home of the Giant Cormoran, is sufficiently striking for a representation of the one to excite interest in those more closely acquainted with the other. In Mont St. Michel, crowned with its historic Abbey, piled high in stately grandeur above the little town that nestles beneath it, Mr. Haig found a subject well suited to him, and one, no doubt, better adapted to the display of his power to deal with architecture than the castle home of the St. Aubyns in our own Mount's Bay.

That he studied it closely, as well as from the point of view selected for his etching, was proved by interesting drawings of its detail, such as portions of the roof made upon the roof itself, hung at the recent exhibition of Mr. Haig's drawings and etchings held by The Fine Art Society. The result of his study was the plate of which a reproduction is given—one of the four very large ones which he has at different times completed. It was a very considerable undertaking, and it met with a proportionate amount of success. Some description of the subject from Mr. Haig's own pen, appended to the description of the etching at a later page, will show how impressed he was with the grandeur of his subject and with its historical associations. It will also serve to inform us that some years of almost continuous residence in England and Scotland had enabled him to express himself in our language as vigorously and picturesquely as with his pencil or etching needle. A criticism, also quoted, is a reminder that an etched plate nearly a yard high and proportionately broad is one of unusual dimensions, but justified by a grandiose subject treated in a broad and masterful manner, and that "Mont St. Michel" formed another important step in the artist's road to public recognition.

In the next few years there is a slight pause in Mr. Haig's progress as an etcher, owing to his having been busy with more strictly architectural work and with other matters. "Peterborough Cathedral" was published in 1883, but can hardly be claimed as one of his most successful plates, and in 1884 "A Corner of Seville Cathedral" and "A Moorish Archway," which latter plate has been reproduced, show that he had by now visited Spain to some effect, although his best



KLEINER FRANKREICH, STRASSBURG

known and most deservedly admired etchings of Spanish subjects followed it several years afterwards. It will be found, moreover, that in 1881 the etching of "The Pulpit of St. Fermo Maggiore at Verona" was introduced to an American public by a publisher in the United States, and that prints of "An Old Hanse Town" appeared in the *Art Journal* in 1883, proofs being published by Mr. Dunthorne of both of these.

In the *Art Journal*, in connection with the appearance of "An Old Hanse Town," a critical article longer and more "important" than that referred to on a previous occasion, testified indirectly as well as directly to the growing reputation of the artist. It also accounted for some portion of his success—that depending upon popular esteem—in words equally applicable in the present day. These chapters are biographical rather than critical, but an opinion just and discriminating, expressed by a competent authority nearly a quarter of a century ago, is worth quoting, particularly when it characterises the work of an artist who in his progress and development has always been so consistent and so true to his own standards.

"The public," said the writer, Mr. Cosmo Monkhouse, "though they may be often wrong in what they neglect, are frequently right in what they patronise, and Mr. Haig's is a case in point. In his etchings are united remarkable technical accomplishment with fine poetical feeling. As an etcher he is singularly pure. The methods which he employs to obtain his effects are without trick; you can see for yourself the value of each line. At the same time there is not about his work any sense of impromptu or caprice, which, however delightful to some, are as caviare to the general.

Etching and sketching are brothers, but the public like a picture with finish and body in it to hang on their walls; and this is what Mr. Haig has supplied them with, without overstepping the legitimate boundaries of his art. He has given us etchings which combine much of the completeness of a steel engraving with the tone, the colour, and the vital touch of pen and ink drawing. Yet he has only served one master, and that is his own imagination." Of the particular etching published in connection with this article the writer added, "The crowning effect of all this picturesqueness and life is repose, and this effect is produced by the just balance of all the elements of design. Balance of gables and arches, balance of straight lines and curves, balance of light and shade, balance of colour and colourlessness, balance of warmth and coolness, balance of perpendicular and horizontal, and—in figures—balance of energy and apathy."

CHAPTER VII

1885-1892

THE name of Axel Haig is usually associated with etchings which to many in England represent places with which they are unfamiliar, and he cannot certainly in his choice of subjects be accused of partiality evinced towards the country of his adoption. He has in not a few instances preferred to go over ground which, when he first traversed it, was almost untrodden so far as British artists were concerned, and as a rule has left our cathedrals to those more disposed to stay at home than himself. In 1885, however, he published seven plates of Westminster Abbey, one of which has been reproduced. This one shows the chancel with the altar rails and altar—perhaps the portion of the Abbey most easily to be recognised by those who worship in it. It forms one of a set of five small plates, the others of which are descriptive of nooks with which those are best acquainted who drop their dignity and “do the Abbey” as tourists, with the same interest that they would display towards a cathedral in a foreign city. The other two etchings that make up the seven are larger, one being a view of the north chancel aisle looking eastward towards the Chapel of St. Paul, and with the

and according to Henry VIII Chapel in the north-west. The
 name of these three stations would probably not be found any
 in connection with the first journey by the road well acquainted with
 the "Yard from St. Edward's Chapel," Dr. Hill gives for a reason
 why they decided to visit from it the terms which, according to
 Chapel from the late records by. On the other hand additions from
 given various existing will be found referred to accordingly in the
 case to the village. Possibly the information that given will
 be thought by some to be unnecessary, but others may find it
 interesting to consider the people's point of view and to discover
 whether their opinions coincide with his. The very same details
 are recorded in the accounts of the same year of which part of
 fragments, in connection with the same subject, are given in
 the 13th of a series of publications, in which account of an
 important historical personage, and of the various and several
 other accounts of the life of the subject in connection with the subject,
 contact with his personal life. He had during the early period of
 his career been living in London, where he had a residence, and had
 traveled about and lived in Hampshire, in White Vale. He
 had then by the first receipt, in London, the old name of Edward
 -day he was born, but that had to divide his name between two
 pages. This is still done, going to Society, mostly in the summer,
 and living and working in England in other seasons, when he
 travelled about in search of scholars for his school.

Of all the accounts reproduced here that of the last seems most
 accurate than that of the names of Joseph Clarendon. It differs in
 this, a little part of a transcription of part of a manuscript copy.



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1894

in Northern Spain, described in fuller detail elsewhere. Of the others may, however, be mentioned here the five aquatints of the interior of the Cathedral of Toledo, produced in the same year. This is the most important part of Mr. Haig's plates in which aquatint has almost superseded line etching, although the two are to some extent combined in it, and those who turn to the reproduction can judge with what complete success this particular method was employed.

In 1890 there followed a fine etching of the exterior of Burgos, showing the cloisters, a strong study of bright sunlight and deep shadow, and in 1891 the landscape shown in the water-colour of Segovia was the subject of an etching on an unusually large scale. These three years may be said therefore to have been devoted mainly to Northern Spain, although other places, including Cairo, also claimed attention. A water-colour of a Cairene subject has been reproduced, and also the etching known as the "Arab Quarter."

Mention has been made of Mr. Haig's marriage, and Mrs. Haig and he have endured together the discomforts of Spanish travel. It might be a slight exaggeration to call them dangers, but in places such as Burgos and Toledo travelling and hotels are not luxurious, and were less so fifteen or twenty years ago. The risk of illness, at all events, has to be faced in very insanitary surroundings, and the knife is a weapon which still plays its part in the casual altercations of the inhabitants. Mr. Haig, however, is a sturdy gentleman of peaceful inclinations and law-abiding habits. Accompanying the description of the etching of Pampeluna will be found a record of an occasion when he was arrested by the military authorities on the ground that he was placing on record the details of their fortifica-

tions and defences, but beyond the temporary anxiety occasioned to Mrs. Haig by his detention, the incident had no serious result. He narrates how on one occasion on a mountain road in Northern Spain he was attacked by an infuriated ox, but fortunately it threw him to the side of the road where the hill-side sloped upwards. Had it sent him in the other direction, a fall down the precipice that yawned below would have had a different ending. These, however, are but small matters to look back upon ; and none can deny that the etchings referred to, and in particular the two large ones of Burgos and that of the interior of Toledo, were worth whatever effort they may have required, or that they were calculated to establish a position the way to which had been paved by those preceding them.

Among the minor etchings by Mr. Haig appearing during this period mention may be made of two—"The Round Tower, Windsor Castle," published in the year of the first Jubilee of Queen Victoria in the *Art Journal*, and etched expressly for that purpose ; and "A Street in Cologne," published in the same magazine in 1892. The latter of these was accompanied by reproductions of several of the etcher's best-known works, including the "Interior of Burgos," and the "Moorish Archway," Toledo, and by an interesting notice, biographical as well as critical, from the pen of Mr. Lewis Hind. The following passages from this article give an excellent summary of the position which its subject then occupied as an etcher, and are equally applicable now. Mr. Hind wrote thus:—

"Since the time when Mr. Haig set a new fashion with these tall strong plates, many have essayed to follow in his footsteps, but their forerunner has not lost a fraction of a lap. He started alone,

and he has remained alone. It were as foolish to compare Mr. Haig's work with that of some of his distinguished compeers in art—say Mr. Whistler—as to compare Mr. Burne-Jones with Mr. Sargent or Sir Frederick Leighton with Herr Israels; each, indifferent to conventions, has arrived at no more than fulfilling himself, so we take each by himself—the standard being the best himself has done. Mr. Haig's method is not to begin and finish a plate at a single sitting, content to have recorded one brilliant and suggestive impression of a scene; rather is he the worker, patient and most accurate, building slowly line by line. With Meissonier he possesses that infinite capacity for taking pains which Carlyle defined as genius; but he has also that 'something else' without which the most splendidly industrious craftsman is always the exemplary worker and no more. . . ."

On another page Mr. Hind says :—

"Mr. Haig is not always the etcher of dim interiors, where holy statues stand sentinel and worshippers steal on tiptoe across the tessellated pavement; sometimes he darts off to a scene of light and colour and bustle, anxious over the composition rather than the architecture, as witness the Cairo series, while for sunshine—diffused, sparkling—who could desire a better than his 'Moorish Archway'?" The article ends with these words: "In his appreciation and understanding of cities 'half as old as time,' their tortuous ways, their unrestrained buildings, their great cathedrals, in his power of reproducing the majesty and the mystery that stay always by them, lies some of the secret of Mr. Haig's success. The excellence of his work, straightforward and unaffected though it be, could hardly have

won so swift an appreciation were it not for this feeling for romance. His is that rare heritage to please himself and the public at the same time. That he has trafficked to popular taste none can suggest. In fact his late subjects are less convincing to the multitude than say 'A Quiet Hour,' which at least contained a pair of lovers. His work calls a street-bred race to the knowledge of a wider world; of a past, alongside which the present, engrossing and sufficient though it be, is but a single incident in a long journey, of other customs, other adventures, of peoples on whose activities the curtain has long been rung down. To those whom fortune has given the leisure to experience these things the Haig etchings are mementoes; to those who have seen no city but their own they are an earnest of life's possibilities."

This, as has been said, was written in 1892, the year of the publication of the "Portals of Rheims," an etching which will always take its place as one of the finest of Mr. Haig's exteriors, and which at the time of its appearance had no need to fear comparison with those of Chartres, or with any others that had preceded it. In the same year the etcher published some plates with a Leeds publisher, with Mr. Dunthorne's assent, but they related to Kirkstall Abbey in Yorkshire, and so had a strong local interest.



THE MADONNA WITH A MUSKET, ST. MARK'S, VENICE

See page 146



St. Marco 1876



CHAPTER VIII

RECENT YEARS

THE illustrations to this volume will be found to include one of the two large etchings which Mr. Axel Haig completed during 1893—that of Durham Cathedral. It will be seen to be a good example of his skill in dealing with both perspective and details—subjects in which his training as an architect has stood him in good stead, and it shows the choir of one of the most beautiful ecclesiastical buildings in England. Another fine interior of this year was that of Amiens, a striking etching into which the artist has introduced a (for him) unusual number of figures—a crowd of little girls dressed in white for their first communion. In the notes on this plate will be found some of Mr. Haig's observations upon the architecture of the cathedral, and particularly of the portion shown; and it is interesting to be able to quote also his words with regard to the effect which a masterpiece of Gothic architecture produced upon him. They will serve to show him not merely as an artist selecting a subject for the display of his own skill, but as an enthusiast revelling in its beauty. It will be seen that this enthusiasm has lasted from the days when it was first roused in one young and

comparatively inexperienced to the time when many years later he gave to it in an etching the fullest expression that lay in his power. The passage quoted is from a pamphlet published simultaneously with the plate, which commences thus :—

“Reader, you may be a great traveller, familiar with most of the monumental masterpieces of the world, and no doubt you have seen Amiens Cathedral, and may or may not agree with the French savant who calls it the queen among the cathedrals of France. But whatever you may think, I wish here to record the impression this vast example of religious art has made upon myself, and I too have seen a few things worth remembering. When, many years ago, I first visited Amiens I had seen very little and knew very little indeed of Gothic art, but, in spite of my ignorance, it occurred to me decidedly that whatever else I might see in after years, anything more just in proportion, more strong in building, and more harmoniously and loftily noble I should not be likely to see anywhere. Advancing in years and experience, and having visited Amiens subsequently many times, the first impression has even deepened, and the interior of this Cathedral still is to me all that is most pure and beautiful in Gothic form at least, if not in colour. Observe the boldness of the vertical lines, the continuity of the horizontal ones, the lightness and elegance of the columns, the curve of the vaulting-arches and ribs, just sufficiently pointed at the apex, yet full and bold; the temperate richness of detail, and the straightforward simplicity of the whole. So much for form: as for colour, it must be admitted that the effect of nave, chancel, and apse is somewhat cold; yes, cold, after the interiors of Italy, glowing with glorious

mosaic, or rich in frescoes; cold, after the great interiors of Spain with their golden and painted retablos, and pictures by great masters of old; yet nevertheless of an indefinable refinement, which grows upon you, and impresses you with a feeling of something so pure and graceful that the pleasurable aid of colour scarcely is needed here to produce a sense of entire satisfaction."

The concluding words of the same document are interesting again from a biographical point of view, as affording an insight into the principles by which the artist has himself been guided in all his work. His consistent thoroughness can be traced from his early water-colour of Monreale to his latest pencil drawings, made in his recent trip to Portugal, as well as throughout his etchings, and among the drawings reproduced not the least "thorough" will be found to be two of this very Cathedral. Mr. Haig writes:—"To me such an old world place as this Cathedral of Amiens is an inexhaustible source of study, reflection, and pleasure. Many volumes could be written about it, and the temptation to go on for ever saying something on such a subject with pencil or pen is strong. Wherever you look, you are impressed with a feeling that the motto of the old workers must have been the word 'thorough,' for the quality of thoroughness is exhibited everywhere. No mere playful suggestions, which can be read in many ways, but everything fully carried out; an unmistakable idea seems to pervade everything you see, and the same thorough care is shown even in places seldom explored, in out-of-the-way nooks and corners, which in this utilitarian age would be ignored, and on which the employment of any adornment, any work of fancy, would be considered waste of time.

It seems to me that just this care out of, as well as in, sight, constitutes as it were the soul and conscience of art, as it was understood by the honest workers of old. I am writing this in Amiens itself, and the cold and darkness of this month of November 1893 cannot chill my interest in the old church, which says many most eloquent things to me; and if life and health are granted me, I hope to return to the subject again, and show the result of some studies I am now engaged on."

"Canterbury from the Stour" is the next in point of time of the etchings which have been reproduced; and in the same year, 1904, are two other plates showing the same cathedral, or rather portions of it, from within and from without. The one in which the Stour forms a foreground, with fields and broad meadows between the spectator and the city, has been chosen as a good example of what Mr. Haig can achieve in landscape. His name is usually associated with purely architectural subjects, in the presentment of which he has deservedly earned a high reputation, and he is, no doubt, well and prudently advised to adhere mainly to these. At the same time it is natural that he should sometimes desert his first love, and put before the public a scene in which architecture plays but a secondary part, or from which it is altogether absent. This etching of Canterbury, and the one of Assisi in the light of the evening sun in autumn, which, by the way, also has a river flowing in the foreground, but not conspicuous, will prove that he can deal successfully with open-air themes of widely different character, for nothing could be more English than the one or less so than the other, while both are full of the same spirit of peace and repose. "An English

AMIENS CATHEDRAL: A FRAGMENT FROM THE HISTORY
OF ST. SALVIUS

See pages 55 and 142



Saint saulve loy peuple Incitoit De faire adieu prier vus +
 Desvant traon ou estoit + De saint kenny la sepulture +
 Saint saulve es +
 Come ung fardu



Amiens
 Nov. 12 (18) 93

Fragment from the history of St. Salvus,
 Amiens Cathedral.

Pastoral," also, of the preceding year, 1893, may be referred to as an instance of Mr. Haig as an etcher of broad fields and flowing water. He will not, however, be found lingering long in rustic surroundings, as a glance at the list of etchings belonging to this date will prove, and one of the Cathedral of Tarragona, two of Palencia, and one of Leon, are evidence of wanderings farther afield than Kent. A drawing of Leon and the well-known etching of "The Trascoro of Palencia Cathedral" are reproduced, and will be found interesting examples of his work with pencil and with needle. The situation of the choir of Spanish cathedrals in the nave and not in the chancel is explained in the notes to the Spanish plates, and is well illustrated in this etching of the wonderfully carved western boundary or screen of the choir at Palencia, and in the aquatint of Toledo Cathedral. The etching of Burgos also shows a railed way leading from the *coro* or choir to the eastern end of the building.

Venice had been visited very early in Mr. Haig's travels, and in 1897 and in the two following years it figured largely in the etchings which he published. St. Mark's supplies the subject of two important plates, the largest, measuring nearly three feet across, showing the exterior, while the interior is dealt with in the others. There are also four of various chapels and well-known portions of the interior, not so large in size as either of these, two of which are represented here by drawings. An etching of the French church of St. Gilles near Arles, belonging to this period, has also been reproduced.

Paris, like London, has been left by Mr. Haig largely to others, and an etching of Notre Dame is the only one in which the French

capital figures. This was published in 1900, and was followed in the two succeeding years by plates of Ulm and of Cefalu.

It will be seen from what has been written above that the history of Mr. Haig's life is in fact the history of his work, and that his story is best told by the long list which closes this volume. To those who read between the lines it is a narrative of untiring industry, of the energetic determination of a man to do his best and to seek for himself opportunities for doing it. Such a tale is one of steady individual progress rather than of the outdistancing of defeated rivals, and, as has been hinted in the last chapter, even travel does not vary it with hair-breadth escape and exciting adventure. There are only small incidents, sometimes untoward, sometimes amusing for those acquainted with the subject of them, but less so for others. Mr. Haig, for example, had once a narrow escape from spending a night locked up in a church which he had been sketching; but even if that result had ensued it would hardly have seriously affected a gentleman of his robust constitution and easy conscience. Moreover he soon obtained release by making his voice, which is not a weak one, heard from a window in the belfry, when the startled populace thought that he was a spiritual apparition, and ran away, leaving him to his fate. Mr. Haig is, however, so very unlike a ghost that the delusion was not of long duration, and he was set free. Plenty of anecdotes of this kind, no doubt, could be told of him, but they are hardly worth dwelling upon.

In the two years of 1903-1904 several excellent plates have to be chronicled—England, France, Italy, and Sicily all contributing subjects. Four belonging to these years have been reproduced, that

of Vitré being the least important. Two others are of Assisi, one of which has already been mentioned as a good example of a landscape etching by the artist. It has not yet been formally issued by the publisher whose name is so closely associated with the etchings of Axel Haig, but copies of it are in the hands of many admirers of the artist's work, in spite of the fact that it does not deal with a purely architectural subject, and its merits can be judged from the illustration in which it figures. The other one of the interior of the lower church of St. Francis shows the altar beneath which rest the mortal remains of the saint. The etcher here has an opportunity for showing his power to render painting and to suggest colour, for the decoration is mainly pictorial. It was such a church as this that he had in his mind when he wrote the observations already cited with regard to the "coldness" of Amiens. These subjects, as in other instances, are treated more at length in the notes upon them later in this volume.

England has been named as being represented by an important etching during these recent years, and those who are not familiar with continental cathedrals should turn with pleasure when they have a chance of inspecting Mr. Haig's version of the north entrance to Westminster Abbey. Thousands daily pass the spot whence he drew it, who never enter the transept into which it leads; but many thousands also go through the great doorway in every year to worship or to stand wondering in the avenue of great marble monuments that first greets their eyes.

This brings a general outline of Mr. Haig's work in etching down

to a very recent date. The most prominent instances alone have been dwelt upon, leaving those who desire to identify and to know more about smaller plates to explore a detailed list which, without being a *catalogue raisonné* of the most elaborate character, will still, it is hoped, be found to furnish a certain amount of information. There it will be seen that in 1904 the Church of La Madeleine at Troyes supplied the subject of a large etching, and one, moreover, which is well worthy of inspection. It has not, however, perhaps attracted so much attention as that of the Palatine Chapel at Palermo, published a few months later in the year. Sicily, the objective of Mr. Haig's first journey from England to Southern Europe, has given him good subjects for brush and needle, as the drawing of Monreale and the etching of Cefalu will prove, but on the whole his most successful representation of Sicilian architecture is this his most recent one. The old chapel of the palace of the monarchs of Sicily contains much to attract the artist, whether painter or engraver; and Mr. Haig's work must be judged by the standard of those who have not colour at their command to deal alike with fresco and mosaic, stone tracery and sculptured detail. Since the Palatine Chapel he has sought a subject once more in the country of his adoption, and has found it in the transept of York Minster. Some few months have passed since this was completed, and already Mr. Haig is back from a journey to Spain and to Portugal with drawings of Santiago de Compostella, of Belem, Batalha, and Busaco, to add to his stores of accumulated material.

ASSISI, OCTOBER EVENING

See page 153



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CHAPTER IX

PENCIL DRAWINGS AND WATER-COLOURS

THE drawings reproduced here have been chosen as illustrative of Mr. Haig's skill with his pencil and of the scrupulous care which he bestows upon any study that he makes, as well as on account of the direct connection of some with his published etchings. A pencil drawing of the "Madonna del Schioppo," St. Mark's, and two water-colours, that of "The Arab Students" and that of "Segovia," will show any one who cares to compare them with etchings of the same subjects that Mr. Haig does not trust to chance or to memory. He does not etch his plates on the spot selected, but he composes and draws the picture which he intends to show with his subject before him, and some of the pencil drawings will further bear witness to the care which he expends in providing himself with all that he may need in the way of detail. Conspicuous among these are the two studies of detail made at Amiens from the carvings of the exterior of the choir screen. This is decorated with a series of scenes sculptured in high relief and coloured, showing on the northern side the story of St. John the Baptist, and on the other the legends of St. Saulve and St. Firmin. The man who can make such

drawings as these standing, and with his drawing-block or board resting on his left forearm, must have a sure hand and a practised one. This, however, is how Mr. Axel Haig makes many of his studies, if not most of them, and a brother artist describes how he has seen him at work in a busy street standing imperturbable and absorbed amid the passers-by. In a church, almost as much as in a thoroughfare, there must be considerable convenience in being independent alike of easel and of seat.

Three drawings of St. Mark's, one of which has already been mentioned, and another of which, "The Chapel of the Sacrament," is also the subject of an etching, are not devoted to the record of detail. The third of these—that of the exterior—will remind many of a familiar aspect of it with the Campanile still standing, as it is in the large etching made from a different point. Another pencil drawing which deserves special attention is that of Rheims under repairs. The point from which the building is seen is, as will be noticed, near the entrance to the Archbishop's garden, but the merit of the drawing itself lies in its masterly treatment of the building as seen through a network of scaffolding. Rheims has been reproduced in an etching of its western entrance; the two drawings of its exterior will serve to show how Mr. Haig studies his subject from many points of view before setting to work to etch it, while another pencil study gives detail of the Portals ready for use, perhaps actually referred to, in etching the large plate. Similar detail, though on a rather larger scale, is found also in a drawing of the Church of La Madeleine at Troyes.

Many of the drawings, it will be seen, refer either to subjects



RHEIMS CATHEDRAL UNDER REPAIR

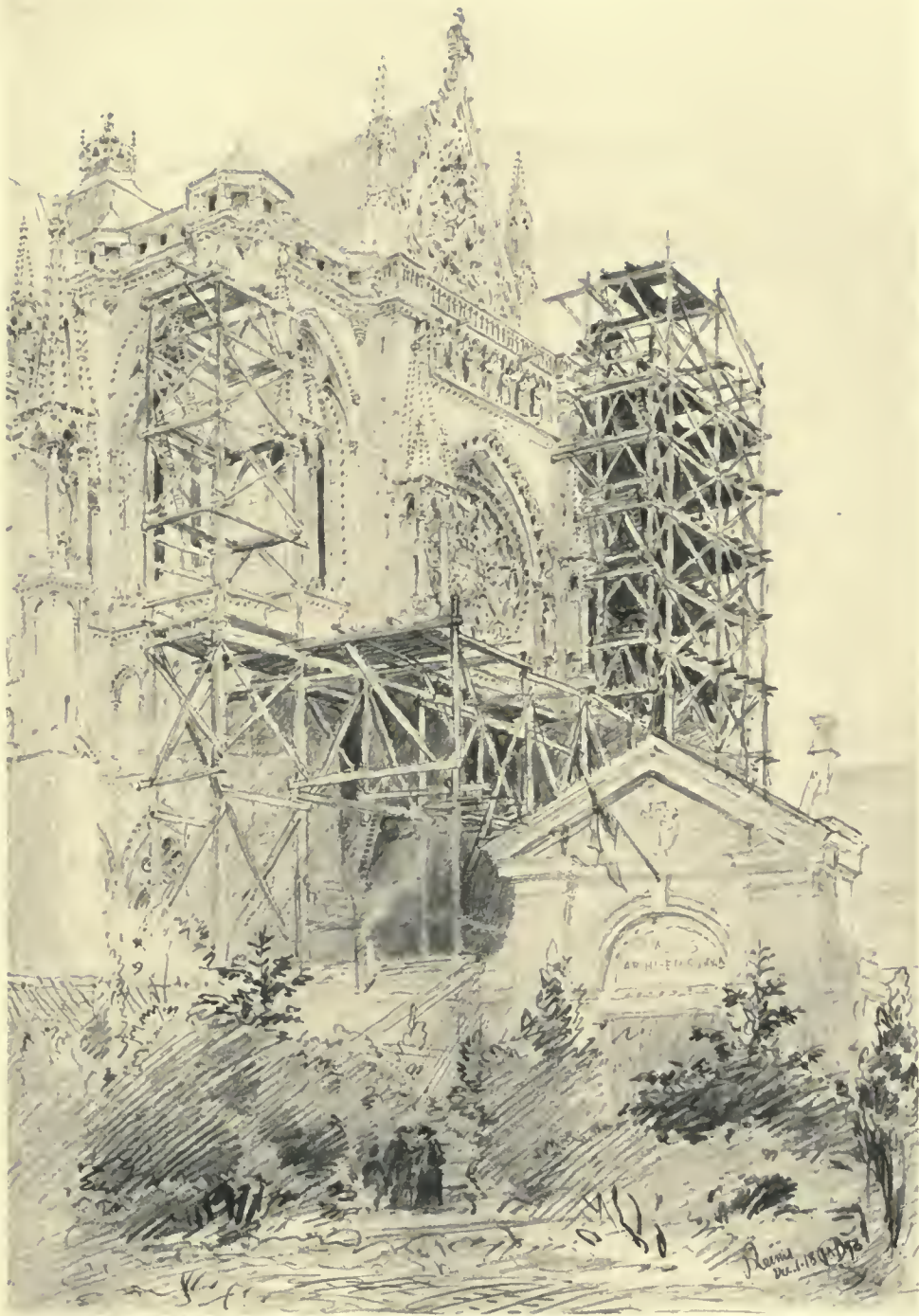
See page 56

l'économie en elle-même, sans que les hommes soient en mesure de saisir ce qui se passe, sans être à même d'en saisir les causes et d'en saisir les effets. C'est pourquoi il faut, au lieu de dire que l'économie est une science, dire qu'elle est une science qui se construit, qui se crée, qui se fait, qui se fait par l'homme, par son action, par son effort, par son intelligence, par son activité, par son pouvoir. C'est pourquoi, dans l'économie, il n'y a pas de lois, il n'y a que des tendances, des tendances qui se réalisent, des tendances qui se réalisent dans une certaine mesure, dans une certaine mesure, dans une certaine mesure, dans une certaine mesure, dans une certaine mesure.

C'est pourquoi, au lieu de dire que l'économie est une science, il faut dire qu'elle est une science qui se construit, qui se crée, qui se fait, qui se fait par l'homme, par son action, par son effort, par son intelligence, par son activité, par son pouvoir. C'est pourquoi, dans l'économie, il n'y a pas de lois, il n'y a que des tendances, des tendances qui se réalisent, des tendances qui se réalisent dans une certaine mesure, dans une certaine mesure, dans une certaine mesure, dans une certaine mesure, dans une certaine mesure.

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CLYDE A. 1870



actually appearing in Mr. Haig's etchings or to portions of buildings, of which other parts have been selected. Spain and Egypt have supplied many subjects, and drawings of Segovia, of Leon, and of Cairo show that Spain and Egypt also have afforded a reserve of material which Mr. Haig has stored, but to which he has not yet had recourse. When he will do so remains to be seen; at present he is adding to the accumulated notes of a lifetime by fresh work of a similar character. Portugal has not yet yielded him any subjects, but three drawings made during the spring of 1905 afford evidence that it is likely to do so, while proving that his hand has lost nothing of its cunning. Busaco, or Bussaco, is generally associated with the opportune victory of 27th September 1810, which tested the strength of the lines of Torres Vedras and afforded the encouragement of success to the allied troops. Wellington on this occasion had his headquarters at the Carmelite convent in which Mr. Haig's drawing has been made. Carmelite it is, however, no longer, being occupied by a Government school of forestry, through which the ground in its neighbourhood has been planted with a welcome number of trees.

The Church and Monastery of Belem, near Lisbon, were the result of gratitude felt for the successful issue of the travels of Vasco da Gama, and comparison has been drawn between the architecture, or, more particularly, between the detail of the Church of Belem and that of Rosslyn Chapel—Spanish, French, and, in this instance, Portuguese influence being frequently traced in Scottish mediæval buildings. The white stone used for it, now brown with age, is of a nature well adapted for carving, but at the same time durable, and it is as an example of rich ornamentation that it is celebrated. Batalha also

owes much of its fame to the sculpture with which it is decorated ; although in the opinion of some this has been carried to excess. Mr. Haig openly claims to appreciate that which is good work of its kind without distinction or prejudice, and etches that which satisfies him with the effect that it produces, without regard to the school of architecture to which it belongs or to the strictness with which it may carry out that school's precepts. He would not, for example, be influenced by the depreciatory tone adopted by the late Mr. G. E. Street in writing of Burgos, because he holds that even if the Moorish element has removed this cathedral from the catalogue of purely Gothic buildings, the result nevertheless is magnificent.

Sufficient reference has been made already in an early chapter to the circumstances which attended Mr. Haig's first journey in southern Europe, the date of which is upon the water-colour of Monreale. This drawing shows a portion of the cathedral with the royal throne conspicuously placed. The subject of another water-colour, the Church of St. Trophime at Arles, is known to many who will read this volume, and has been referred to in connection with an etching ; but the cloisters seen in the water-colour reproduced have not yet been etched. This drawing therefore remains, like that of Monreale, for future use if required. "Arab Students" has been the subject of an etching which pretty closely follows the lines of the corresponding water-colour, as is also the case with the large plate of Segovia, afterwards reduced in size. Segovia is one of those old cities of Spain which, though not unknown to British artists and tourists, or it might even be said, although well known to them, is yet sufficiently off the beaten track to possess a certain freshness and

attraction even in the twentieth century. When Mr. Haig drew it, it was less accessible, and as his water-colour shows it is not a city likely to come readily within the pale of modern civilisation, but is rather, like Toledo and other Spanish towns, filled with the relics of a past prosperity, and of "better days" which have long departed. Situated more than 3000 feet above the sea-level, on a hill which rises high above the surrounding plateau, it has been, and indeed is, the capital of the province of the same name. It is, however, a city with a population of about 15,000, living surrounded by a rampart adorned with towers, amidst ruined monasteries, and beside churches and mansions of grandees falling more or less, according to circumstances, into disrepair. Its cathedral dates from early in the sixteenth century, having been built to replace an older structure. Its Alcazar, a building mainly dating from the fourteenth century, rises upon foundations laid in the eleventh century by Alfonso VI. of Castile, and two of the towers of the Alcazar also are of that date. Its streets are the narrow and tortuous ways which impede wheeled traffic, and speak of the days when a street might have to be held readily against an attacking enemy. The aqueduct which brings it water is one of the finest relics of its kind extant outside Italy.

The aqueduct, by the way, is the one which the devil built for the lady who mythologically represents Segovia. He desired to have her for his own, and she intimated her willingness to reciprocate his affection, but only on the condition that he would construct for her an aqueduct which would bring water to her door, and so save her from having to go downhill any more to a stream to fetch it. Satan accordingly built the aqueduct in a single night, and proceeded

to claim his bride, but she took what may seem to some a mean objection, claiming that as one stone was missing from the aqueduct his contract was unfulfilled. This point, worthy of Portia, was upheld by the Church, to which possibly prejudiced body the dispute was referred, and Segoviana escaped the devil; but the name El Puento del Diablo is still used by the country folk to remind them of the legend. As a matter of fact the aqueduct was built by the Romans, possibly in the days of Trajan, and has since been repaired in the fifteenth century from the designs of Juan Escovedo, a monk, who closely imitated the original work, and made good the destruction which had been done to it by the Moors. The association of the devil with architectural works which seem to rustic populations too stupendous for human hands is, of course, not uncommon. The worsting of Satan by a lady with the mind of a special pleader is also not without parallel, and no doubt was thought to typify the triumph of virtue over evil.

Before leaving the consideration of the water-colours shown in this volume, it is desirable to reiterate that they are just as are the pencil drawings—notes which Mr. Haig has made for use in his etched work, and that he has not ever claimed to be an artist in this medium. Indeed he has been unwilling to lend them for reproduction, and has done so only on the assurance that the circumstances in which they were made and the purposes for which they were intended should not be forgotten.



ARLES : THE CLOISTERS OF ST. TROPHIME

See page 58



S. Trophime
arles

18 J.M.

CHAPTER X

AT THE PRESENT TIME

THE narrative of Mr. Haig's life leaves him as shown by his portrait, to which reference must be made by any anxious to know what manner of man he is. Those who have the privilege of visiting him at his home at Haslemere will find him living in a picturesque red-brick house on the brow of a hill overlooking as lovely a panorama of English country as any could wish to see. He has been his own architect, and reaps the benefit in a residence thoroughly suited to his purpose. It is worth while to linger in the rectangular hall, decorated with tapestry painted by a Swedish lady artist, and hung with pictures everywhere that it is possible to hang them. Mr. Haig is an enthusiastic admirer of good work in other artists, and those who pass from the hall into the drawing-room will find its walls so closely covered with water-colours which he has purchased at various times that an opinion as to the pattern of the wall-paper is almost a matter of guesswork. In the dining-room his own work is visible as well as that of others, the reproduction of the "Interior of Burgos" in this volume being from a proof which hangs beside the fireplace. This fireplace, by the way, deep-set in an arched stone recess, is a specimen of Mr. Haig's

work in domestic architecture that merits more than a passing glance. Perhaps, however, the most curious feature of the dining-room is the way in which the ivy, with which the outside of the house is covered at this point, has forced its way in above the low, long window and spreads itself luxuriantly inside the room. Upstairs are pictures everywhere—water-colours by Mr. Haig, water-colours by other artists, etchings by his hand and etchings by others, including more than one Whistler. It is, however, the studio that those must visit who desire to understand Mr. Haig and his work. It is a large room, opening into the hall, with a gallery at one end full of book-shelves, and again with etchings and water-colours everywhere. It will at once be seen that there is none of the free space that is associated with a painter's studio. A large table in the centre piled high with books and papers arrests the eye, and closer inspection shows that most of the books are sketch-books of various sizes, small and large. Close by another table is similarly occupied, although this is capable of being cleared and of being then discovered to be a miniature billiard table. Open a carved oak cupboard—sketch-books again, not by dozens but by scores, and all, if you look inside them, filled with notes by the way, with scraps of landscape, with sketches of buildings, with notes of detail, with studies of figures standing, sitting, and kneeling, in every variety of pose and costume. On an easel is whatever plate may be in the course of preparation, and beyond is another studio, or rather a workshop, with water-supply, baths for the immersion of plates, bottles of acid, a printing press, and all that is necessary to the etcher's craft. Pull out a drawer anywhere and it is full of proofs or of drawings, and you will notice that it is but one of many similarly

filled. Truth to tell, however, not everything is put away in drawers, and Mrs. Haig, if you ask her, will agree cordially with you that the studio is not altogether a tidy place ; but in it Mr. Haig rules supreme—as far as may be, and he likes to have everything connected with his work around him.

Not far from Mr. Haig's house, by the bye, will be found another most attractive example of his work as an architect, in the Church of All Saints, Grayswood, for which the parish is indebted to the generosity of Mr. A. H. Harman, a neighbour and friend of the architect.

As has been said elsewhere, Mr. Haig in England is an etcher. In his native country he is an etcher and an architect as well. There his work is to be seen, to mention a few instances, at Floda, a large country church in Södermannland, which figures in his etchings. It is celebrated for the old paintings which, as is frequently the case in Swedish churches, decorate its walls ; and Mr. Haig is responsible for its restoration, with additions, as well as for wall paintings executed after his designs in the new portion, in which work he has been associated with his friend, Mr. Almquist, as his colleague. At Dalhem, a country church in Gotland, he has restored and has furnished wall paintings ; at Ardré also, in the same island, the work of restoration has also been his. The restoration here includes that of wall paintings, some of which date from the fifteenth century. Wisby Cathedral also has been restored externally under Mr. Haig's directions, and wall paintings are still being prepared for its internal decoration. In much of this work he has not been alone, but acknowledges the assistance and co-operation of Mr. E. W. Dodgshun of Leeds. Other minor works need not be mentioned here.

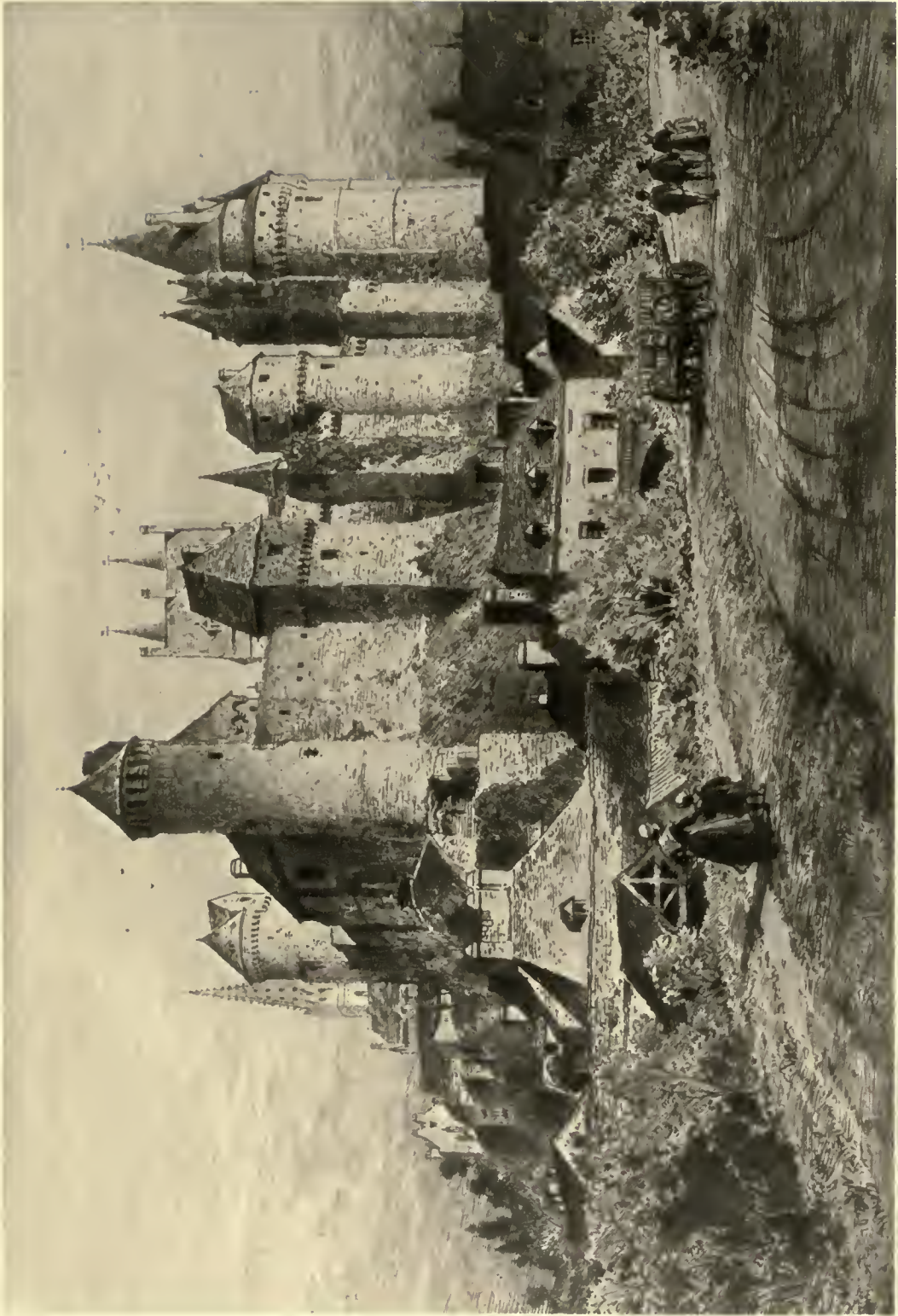
Little has been said above of Mr. Haig as an exhibitor, except in connection with "The Vesper Bell," and as a matter of fact he does not often show in London, except at "The Painter Etchers." To that society he was elected soon after its foundation, and he is now a member of its committee, while he is always represented at its exhibitions. At exhibitions in Sweden and in the provinces his work is seen also from time to time. At the Royal Academy he used to exhibit, but he has not done so recently.

Nothing also has hitherto been said as to the decorations and rewards won by Mr. Haig such as are not bestowed in this country, in which artists have little official recognition. Mr. Haig, besides being a member of the Royal Academy of Sweden, has been the recipient of two Swedish Orders, that of the Nordstjernan—the Order of the Northern Star—and the Wasa. He has won three medals in Paris: one at the Salon, another, a first-class gold medal, at the International Exhibition of 1900, and another medal at the International Exhibition of 1898. He has received awards at Adelaide and at Chicago, a medal at Munich, and honourable mention at Berlin. He also tells a story of a Spanish Order—that of Charles III.—having been conferred upon him, of which he read in the newspapers, but of which no official intimation and no insignia ever reached him. This, however, is an omission which it is not too late to remedy, and should any Spanish official doubt the extent to which Mr. Haig has made known to Britons and Americans the architectural treasures of his country he has only to scan the long list of etchings which follows this brief outline of biography.



THE CASTLE OF VITRÉ

See page 156



W. G. B. N. F. H. O. W. P. O. R. N. E.

AXEL HAIG'S ETCHINGS AND THEIR SUBJECTS

THE notes which follow have been designed with a view to giving owners of Mr. Haig's etchings and admirers of his work sufficient information to enable them to identify the various plates. A few observations connected with their subjects have in most cases been added, but these will be found to be brief, as it did not seem desirable to introduce anything of the nature of a guide-book. With regard to the matter of identification, it was found during the recent Exhibition held by The Fine Art Society that many who visited it were interested in finding out the names and history of plates which they had bought at some past date, some of their inquiries relating to small plates not to be found in the usual publishers' catalogues. Many of Mr. Haig's etchings when issued have had their title written on them in pencil by the author when he signed them. Practically all have their date etched upon them. With the help of the date and the measurements given below identification should be easy where no title is present, and the descriptions, if sometimes brief, will be found sufficient to verify the information which date and dimensions, taken together, will afford. The arrangement adopted therefore has been chronological—that is to say, the etchings have been placed according to the dates etched upon them—practically the year of

publication. In each year they follow, as a rule, in order of their size, those published in groups or usually associated together being separated as little as possible. The first two etchings, with the third and fourth experiments of the artist, are, however, placed first in their year.

The dimensions recorded are those of the engraved surface, and are expressed in inches and fractions of inches, the width being given first. The figures in parenthesis following the dimensions give the number of proofs issued of the subject in question. They are not printed in all cases, but rather as examples, and must not therefore be taken as suggesting in any way that there have been unlimited editions where they have been omitted. As a matter of fact their absence in many cases indicates, if anything, that the etching has never been formally put upon the market, and that but few examples of it exist.

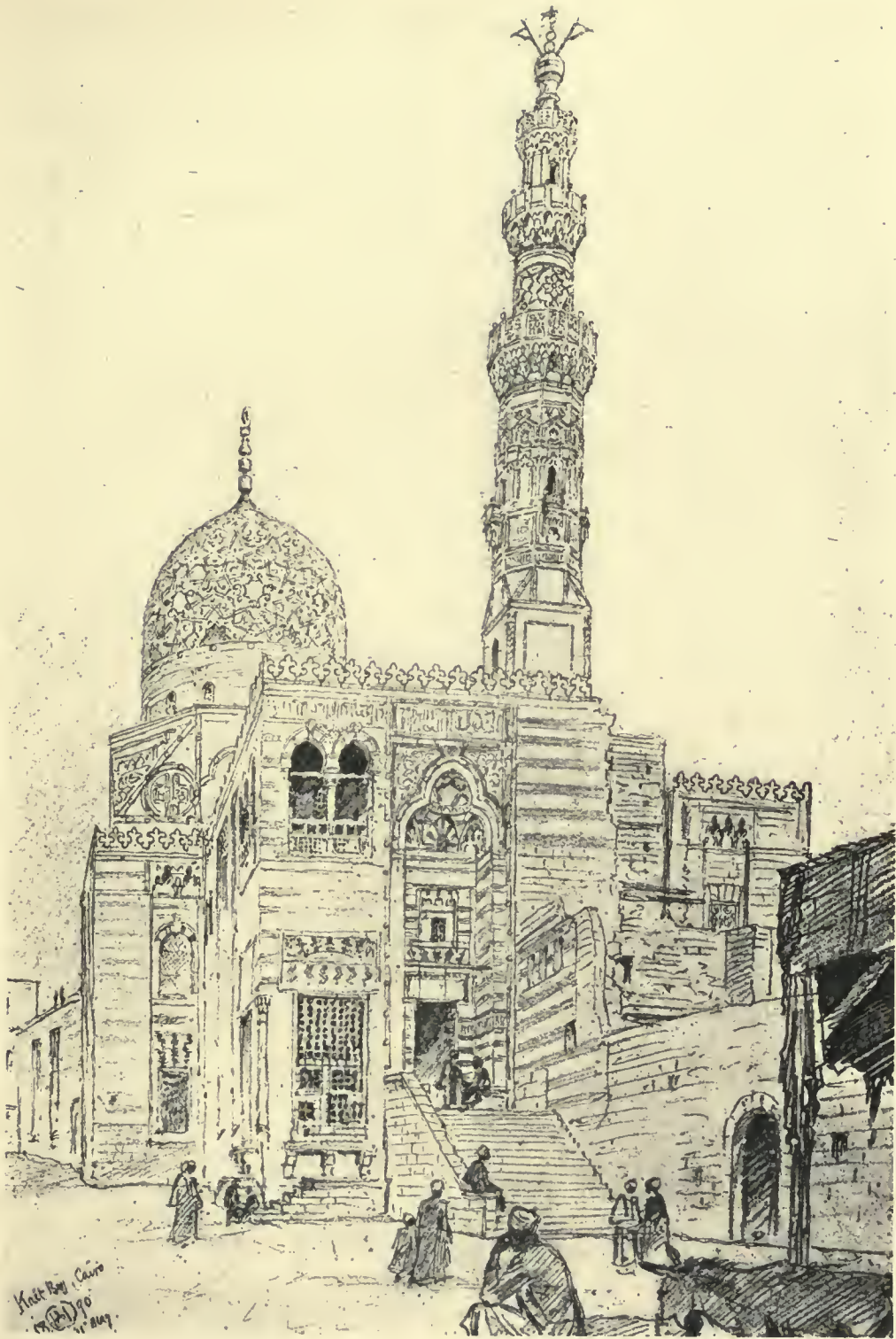
1877

I. AND 2.

As Mr. Haig's first two experiments in etching have not been accessible for the purpose of measurement and description, it is only possible to say that they were small, presumably not larger than his third and fourth attempts mentioned below, and that they probably bear the record as do these of the order in which they were made, together with his name or initials. The subject of the first is a windmill—that of the second has been forgotten by its author. His later works during the first year in which he tried his hand on the copper-plate and after are as follows :—

CAIRO : THE TOMB OF KAIT BEY





Khat Bay, Cairo
1900
11 Aug.

3. VERONA

Houses seen from the opposite bank of the river, with towers and the campanile rising behind them. In the foreground are figures of women, some of whom are kneeling close to the water washing clothes. In the left-hand corner is the inscription "A. H. (in a circle) 77. Etching No. 3." $5\frac{1}{8} \times 3\frac{3}{4}$.

Since this plate was first etched—indeed, quite recently—Mr. Haig has added some aquatint to the treatment of the sky, a form of etching with which he was not acquainted in 1877.

4. NUREMBERG

A courtyard between houses, above which rises a circular tower. Horses and carts in the courtyard. In the left-hand corner is etched "Etching No. 4." $5\frac{1}{2} \times 8\frac{3}{8}$.

This little plate and the preceding one, bearing as they do upon their surface the record of their position in the development of the artist's work, have been placed first. Those which follow are arranged under the years of which they bear the date, but as has been said their order in those years is not chronological.

5. LINLITHGOW

The palace rises in the background with the lake lying below it. In the foreground are trees right and left, with a boat containing three figures nearing the shore. The signature is in the right-

hand corner, and contains the full name of the artist with the date 1877, 18 above and 77 below the name Haig. He did not use this somewhat elaborate method of signing often, nor has he recently. $5\frac{1}{4} \times 4\frac{1}{4}$.

6. THE WEST DOORWAY, HOLYROOD

The doorway, which is at the angle formed by two portions of the building, occupies the middle of the plate, and is richly carved. A man and boy are entering, and two women are coming out. Above are the empty windows of a ruin. $8\frac{1}{8} \times 11$. (50.)

This plate has been reproduced in order to show the nature of the work undertaken by Mr. Haig for the book on Scottish Architecture which Sir Rowand Anderson had invited him to illustrate. It also gives an idea of his powers in his early days as an etcher before he had produced "The Vesper Bell," and embarked upon large plates and more important subjects.

The task which he set himself in etching this Doorway at Holyrood was not an ambitious one, compared with some of the great interiors of continental cathedrals which he was to work at a few years later. If, however, the decorative details be studied, such as the line of angels' heads immediately over the doorway, the small head in a medallion to the left of it, or the shield above, it will be seen that quite apart from his knowledge of perspective drawing and his skill in drawing such particulars as these with his pencil, he had learnt to make the copper-plate express his meaning with considerable clearness and force. There is a certain hardness and excess of

definition ; there may not be the delicacy of line and feeling of atmosphere observable in later works, but at the same time no one would say that it proclaimed itself the work of an amateur or of a novice.

7. HOLYROOD : SOUTH AISLE

A small portion of the wall of the south aisle is shown in this plate, the central part of which is occupied by the wall-arcade. On the right are a monument and figures of two visitors, on the left a tomb with skull and cross-bones carved upon it. $7\frac{1}{8} \times 10$. (50.)

This was originally one of the etchings made as an experiment for the illustration of Sir Rowand Anderson's projected book on Mediæval Scottish Architecture.

8. LINLITHGOW

Exterior. An angle of the courtyard. To the right is an archway, with three empty niches above surmounted by half figures of angels. $7\frac{1}{2} \times 10\frac{3}{4}$.

This was another plate to illustrate Sir Rowand Anderson's proposed book.

9. VENICE

A view on a canal, with the dome and campanile of a church visible over houses, and gondolas plying on the canal. $5\frac{3}{4} \times 4$.

There is no date engraved on this plate, but it was one of Mr. Haig's very early experiments.

1878

10. GOING HIS ROUNDS

A priest going his rounds with a boy carrying a basket. The priest is stopping to speak to children. $7\frac{3}{4} \times 5$. (100.)

An early "composition" or fancy study embodying notes of architectural features recorded by the artist at Bruges.

11. MELROSE

Etched in the right-hand corner is "Melrose Abbey: a View from Chancel." It shows two complete arches of the ruin, one being seen through the other. Between them is a broken archway, under which two figures are standing. This was one of the etchings made as an illustration of Scottish Architecture. $7\frac{1}{2} \times 10\frac{3}{4}$.

1879

12. THE VESPER BELL

In the foreground are steps, up which three women are passing from left to right. Beyond them a man and a woman, and beyond these a procession carrying a crucifix and torches are proceeding towards and under an archway which occupies the centre of the picture. The figures are in old Flemish costume. The arch is surmounted by a covered way connecting two houses on either side, and above the covered way is a crucifix with two small statues. The background is formed by a church, with a steep

CEFALU CATHEDRAL

See page 149

110

11. The River of the Brent

A river rising at several places in the county of Middlesex, and running to the westward, where it joins the River of the Thames.

The only 'navigation' on this river is the navigation of the Brent to the River of the Thames.

111

Being in the right-hand corner of the county of Middlesex, the River of the Brent is a small stream, which runs to the westward, where it joins the River of the Thames. The only 'navigation' on this river is the navigation of the Brent to the River of the Thames.

112

12. The River of the Brent

In the north-western part of the county of Middlesex, the River of the Brent is a small stream, which runs to the westward, where it joins the River of the Thames. The only 'navigation' on this river is the navigation of the Brent to the River of the Thames.



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roof and flying buttresses visible. In the belfry a bell is seen ringing. $12\frac{3}{4} \times 21\frac{3}{8}$. (50.)

This well-known etching, the earliest and scarcest of Mr. Haig's more important works, has been reproduced, and has been described in Chapter V. Only fifty proofs of it were issued. It is a "composition" or fancy picture, with architectural details founded upon buildings at Nuremburg. Mr. Haig still has in old notebooks some of the pencil sketches which he made use of in etching it.

13. CAEN: THE TOWER OF ST. PIERRE FROM THE LANTERN
OF THE HÔTEL DE VALOIS

The open side of the "lantern" has the effect of a lofty round-topped arch, in deep shadow, framing the view beyond. This consists of sunlit sky and white clouds, and standing out against them portions of the steeply pitched roof and spire of the church. $7\frac{1}{4} \times 14\frac{1}{2}$. (100.)

14. JEDBURGH ABBEY: A DOORWAY

Elaborately carved Norman doorway of Jedburgh Abbey, with dog-tooth carving above the circular arch. $7\frac{3}{8} \times 10\frac{5}{8}$. (50.)

Another of the illustrations intended for Sir Rowand Anderson's book, which, with two others (The West Doorway, Holyrood, and South Aisle, Holyrood), has been published since by Mr. Dunthorne, the issue being confined to fifty impressions in all three cases.

15. FLEMISH LACE-WORKERS

A Street in Bruges, with a row of women seated outside their house-
doors making lace, and a priest passing in front of them.
 $11 \times 7\frac{1}{2}$. (100.)

16. A DOORWAY OF THE CHURCH OF NOTRE DAME AT HUY,
BELGIUM

A double doorway surmounted with carved figures illustrating the
Adoration of the Magi and other subjects. In the foreground a
waggon, and to the right a lady walking followed by a dog.
 $7\frac{1}{4} \times 10\frac{7}{8}$. (25.)

This plate, of which Mr. Dunthorne published proofs, came out
in the *Etcher*, a periodical which has since ceased to be issued. It
was then entitled "A Corner at Huy, on the Meuse," and was
accompanied by a descriptive note from the pen of Mr. Haig.

1880

17. THE MORNING OF THE FESTIVAL

A canal or river flowing through a town, with picturesque houses
rising from the water's edge. Along the stream are borne barges
laden with holiday-makers in mediæval attire, while others crowd
at windows and on balconies to watch them, or wait beside the
water to embark. The river is crossed by a bridge surmounted
by a Gothic chapel with a tapering spire. Beyond rises the
tower of a church. $12\frac{7}{8} \times 21\frac{1}{8}$. (100.)

This is another of the etcher's "compositions" or fancy studies, borrowing its architectural details mainly from buildings at Bruges. The chapel on the bridge, however, is not to be found in any existing edifice. "The Morning of the Festival" has been reproduced, and has been referred to already in Chapter VI.

18. A QUIET HOUR

Water in the foreground with a stone causeway projecting into it and ending in a narrow foot-bridge with a wooden rail. The causeway and bridge lead apparently from houses on the nearer side to houses which form the background. These are steep-roofed old buildings, small and humble nearer the water, but with higher ones piled up beyond; one of many stories standing towards the right of the picture, in front of which is another with a timbered front. Behind and above all rise two spires and a rose window of a large church or cathedral. On the little bridge are the figures of a man and a woman, whose enjoyment of a quiet hour no doubt gives the etching its title. $12\frac{3}{4} \times 21\frac{1}{4}$. (100.)

"The Quiet Hour," as it is generally called, or "A Quiet Hour," to give the publisher's title for it, is a "composition" or fancy picture into which buildings that do not owe their existence to the artist's invention have been freely introduced. The two spires in the background, or indeed the church altogether, so far as it can be seen, have been adapted from the architecture of Chartres Cathedral. The reproduction given will naturally afford a better idea of the plate

than any description for those who are not acquainted with it, and will serve to recall it to the minds of those not fortunate enough to possess one of the original etchings.

19. AN OLD GERMAN MILL

A high building with a mill-wheel occupies the left of this plate, and in the foreground runs the stream with boats on it. $7 \times 10\frac{1}{4}$. (100.)

This is one of Mr. Haig's early "compositions," and was founded upon sketches made at Luneburg, a quaint old-fashioned Hanoverian town in which many picturesque subjects might be found. Prints of it were published in the *Art Journal*, as mentioned in Chapter VI.

20. A STREET IN FRANCE

This little narrow "upright" plate shows a glimpse of a narrow passage with steps leading upwards between high buildings. There are figures ascending and descending, and in the background are two spires. $4\frac{3}{8} \times 7\frac{1}{8}$. (200.)

This is more or less a composition, but any one familiar with Chartres, or indeed with Mr. Haig's work of this period, will recognise the two spires, and understand that that city has suggested and inspired, if it has not directly supplied, the subject.

21. HADDON HALL

A bridge to the left over a stream, with a man on it turning to a woman in the doorway of a building beyond. A glimpse of the Hall is visible through trees on the right of picture. $7 \times 10\frac{1}{4}$.



A QUIET HOUR

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1881

22. CHARTRES CATHEDRAL: THE GREAT NORTH PORCH

The North Porch of Chartres Cathedral, seen from a point farther from it than in the etching "Under the North Porch," in which the spectator is almost beneath the porch itself. In this plate the porch is seen from the west, so that the Cathedral is to the right of the spectator as he faces south-east. The front of the porch is in shadow, sunlight illuminating its western side only. Owing to the greater distance at which the spectator finds himself the steps, scarcely seen in the next plate, are visible, and down these a procession is advancing which has left the Cathedral and turned to the left so as to pass under the western opening of the porch. $17 \times 22\frac{1}{2}$. (250.)

The many beauties of Chartres Cathedral, its distant aspect and the richness of its decorative details, evidently possessed considerable attraction for Mr. Haig at this period, and afforded him an excellent opportunity for demonstrating his skill as a draughtsman. The elaborately carved figures of the north porch in particular have been studied by him with great care, and have been reproduced in two important etchings, usually known as "The Great North Porch" and "Under the North Porch."

These two plates, together with two which have been placed among the works of the following year, form a series which not only attracted considerable attention when they first appeared, but which have always ranked among Mr. Haig's most noteworthy achievements. The *Times* published the following review of this series,

which may conveniently be quoted as the opinion of an independent and contemporary authority, as well as on account of the historical information contained in it.

The *Times* said—"Mr. Haig is making an important addition to his illustrations in etching of mediæval architecture. No person who has lingered about the cathedral at Chartres will be able to understand the neglect it has suffered at the hands of English artists. It is certainly a picturesque object, whether seen from afar, rising high above the other parts of the city, with the Eure flowing through the smiling landscape on every side, or from a distance of only a few hundred yards. Its imposing size, its symmetrical proportions, its graceful lines, its tall towers and spires, its massive portals, its many statues, its wealth of painted windows—all this can hardly fail to impress even a tourist scouring over the country against time. Nor is the edifice without interest to the antiquary and the historian. Begun by Fulbert, it did not assume its present form until the thirteenth century, and in point of style may be said to belong to that period. Its association with the Holy Mother brought it fame and wealth. Pilgrims repaired to it from all points of the compass. Here, in 1594, when Reims was in possession of the League, Henri Quatre was crowned, the place of the *sainte ampoule* being taken by some of the oil supposed to have been left by an angel with St. Martin of Tours to heal a wound. In the words of Dean Stanley, 'the second image, supposed to date from the time when Chartres was the centre of the Druidic worship, as described by Cæsar, stood in the crypt, and was burnt in 1793, *l'année terrible*. The church still contains the relic of the *Sacra Camisia* given by

Charles le Chauve; and the celebrated black image of the twelfth century in the north aisle, after having been crowned with a *bonnet rouge* during the Revolution, is as much an object of adoration as ever.' Mr. Haig is representing this venerable pile in four etchings, the first two of which have just been brought out by Mr. Dunthorne. One, the most ambitious, and also the best of the series, shows us the great north porch late in the afternoon, with the statues of St. Savinien and St. Modeste bathed in sunlight, with a procession gravely descending the steps, and with a goodly sprinkling of the inhabitants in the foreground. In another we have the same porch from a different point of view, in another a view of the aisles towards the east, and in the fourth the cathedral as it appears from a low-lying part of the city. In some letterpress accompanying these pictures, it should be observed, Mr. Haig does not guarantee the absolute accuracy of the last, since the study for it was made prior to recent alterations in the place, and he is not certain that while contemplating the cathedral by night he did not imagine things which have no existence in reality. His mastery of the means of treating such subjects with the best effect is again displayed in these prints, which combine breadth of effect with attention to the smallest detail."

23. CHARTRES CATHEDRAL: IN THE AISLES

This view of the interior of the world-famed Cathedral of Chartres shows the ambulatory of the South Chancel Aisle, with nuns conducting a number of school children to service. $20\frac{1}{8} \times 14$. (250.)

This is not a large plate, but is one of the most admired of Mr. Haig's etchings of church interiors, and has been reproduced in this volume. In style it differs from the two etchings representing the North Porch, and is an example of the artist's delicate and refined skill in dealing with a beautiful interior in a subdued and comparatively uniform light, whereas in the two etchings of the porch he has relied upon broad and strong effects of sunshine and shadow.

The notice which this etching received in the *Athenæum* of 29th August 1882 may be quoted, in order to show the appreciation accorded to Mr. Haig's early plates by a contemporary reviewer, whose "good word" was worth having:—"In the Aisles, Chartres' is the title of the third etching, which gives an interior view, landscape-wise, including the entrance to the superb chevet of the cathedral, with, on the screen of the choir, the Flamboyant Gothic and Renaissance carvings of the greatest elaboration and boldness. Near the centre of the view is one of the stately and elegant pillars of the ambulatory, which, with its fellows, divides the curving path into two alleys. Sunlight fills the front, and is reflected into the vista with ever-diminishing brightness; but the distant piers which are opposed to the windows of the radiating chapels beyond lose none of their solidity. The stupendous solemnity of the architecture could not be more finely rendered than by this print."

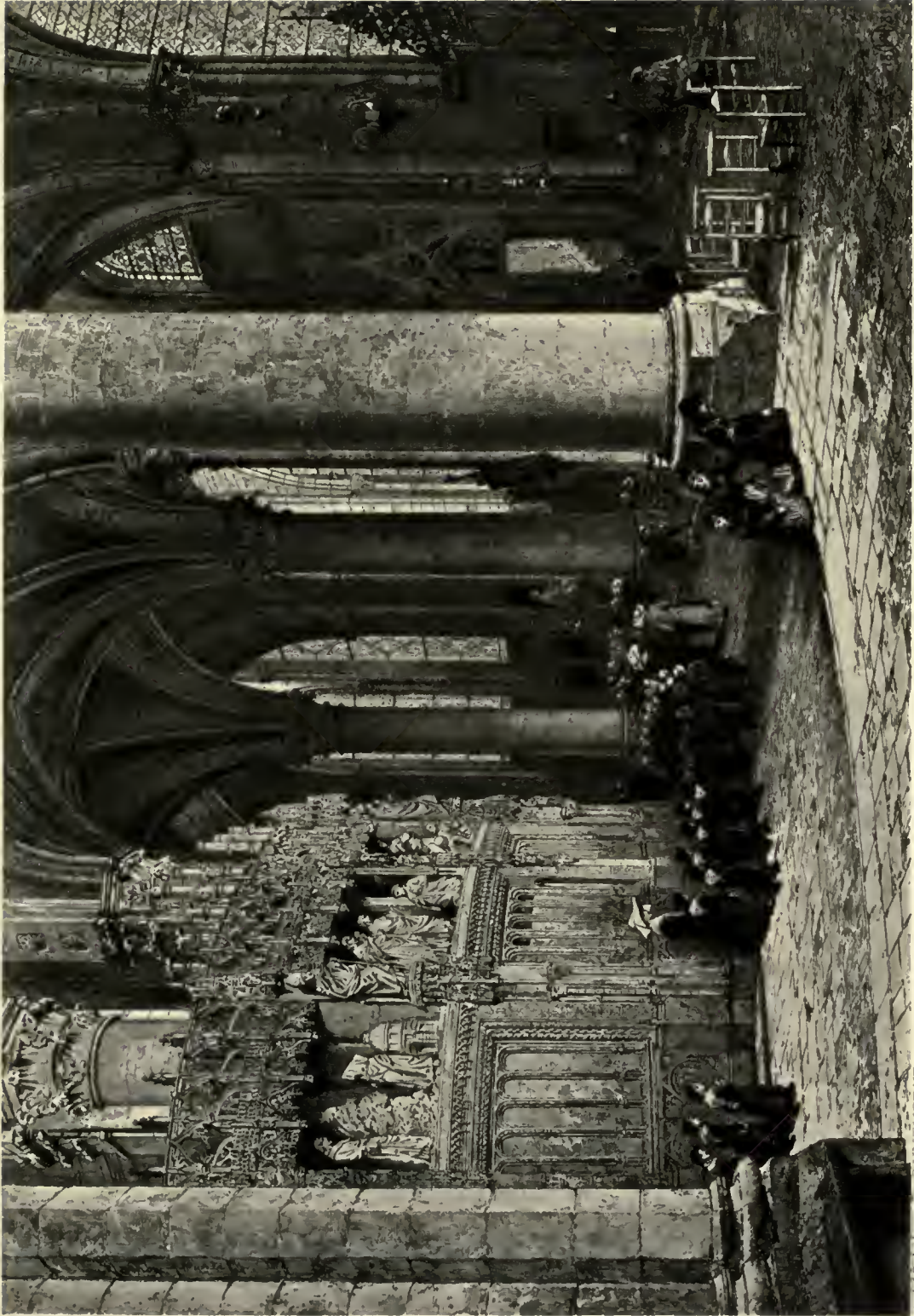
24. UPSALA: DESIGN FOR THE RESTORATION OF THE CATHEDRAL

In the foreground the river rushes down a weir under an embankment faced with stone. Close by are market stalls and a



CHARTRES CATHEDRAL: IN THE AISLES

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PHOTOGRAPH BY W. B. BUNTHORNE.

blacksmith's forge situated in an open space which extends to the cathedral and the house adjoining it. The cathedral has at its west end two lofty spires, behind which is a smaller one. $13\frac{3}{4} \times 22\frac{1}{4}$. (100.)

This etching does not represent Upsala as it is, nor was it ever intended to do so. Some time ago the question of restoring arose, and Mr. Haig, who in his native country is well known as an architect as well as an etcher, made suggestions as to the form which the restoration or completion of the building might assume. This he embodied in an etching, a form of making the architect's meaning plain, which has the advantage over the majority of purely architectural drawings, of presenting the proposed building with its surroundings composed into an attractive picture, so that the result of the design can be fully recognised. Eventually, however, Mr. Haig's suggestion was not carried into execution, and the work was done upon lines laid down by Herr Zettervall, the Government architect. The two spires which are conspicuous in the etching are consequently absent from the building as it stands, and those who travel in Sweden and visit Upsala will find that in other matters Mr. Haig has not etched it quite as they will see it. Upsala is the great university town of Sweden and the seat of the Archbishop. Its university was founded in the fifteenth century, and its cathedral, which is of brick, had its origin about A.D. 1260.

25. A SWEDISH PULPIT

A portion of the interior of a church with a pulpit, and pews in which are seated the congregation. The preacher, who is

addressing his hearers from the pulpit, has a black skull-cap on his head in some impressions, but in others has not. 7 × 10.

The church, of which part only appears in this plate, is the interesting old Swedish country church of Floda in Södermannland. Since the date of the etching it has been considerably enlarged, and is in process of being decorated from designs by Mr. Haig. The skull-cap mentioned above as being worn by the preacher was inserted by the etcher after some impressions had been taken, in order to prevent any one from thinking that he had intended to portray the actual incumbent of the church.

26. VERONA : THE PULPIT OF SAN FERMO MAGGIORE

Interior of a church, with a pulpit surmounted by a canopy towards the right, and figures kneeling in the foreground. A remarque when present consists of three angels singing, with label, *Sursum corda*. $12\frac{1}{4} \times 14$. (250.)

This plate was first etched for publication in America, but 250 proofs were also issued by Mr. Dunthorne in England. The pulpit which forms the subject of the etching is in the Church of San Fermo Maggiore at Verona, once belonging to the Benedictines and afterwards to the Franciscans, and built by the former in the fourteenth century.

1882

27. MONT ST. MICHEL

Mont St. Michel on the coast of Normandy is so well known, and like St. Michael's Mount, its Cornish cousin-german, has figured

so often pictorially that this plate hardly requires lengthy description for the purpose of identification; moreover it is reproduced in this volume. It shows the lofty pile of buildings of the fortified monastery rising on the summit of the rock above the houses which cluster below. In the foreground is an expanse of wet sands, with figures of fishermen and fisherwomen carrying their nets. $24\frac{1}{2} \times 34\frac{1}{8}$. (500.)

This is one of the most important in point of size of Mr. Haig's etchings, and of the very large ones dealing with out-of-door subjects is perhaps the most admired.

With regard to the question of size, which has naturally roused discussion in connection with some of Mr. Haig's work, it is interesting to find that the critic of the *Times* gave it his attention in dealing with "Mont St. Michel." He wrote on 17th May 1882, at the close of a long notice, "His plate is no less than 34 by 25 inches in size, but it may be questioned whether a smaller one would have enabled him to bring out the varying features of his subject, to say nothing of the lonely grandeur with which the upper portion of the abbey rises behind the habitations lying in front. In all this he has been very successful, besides furnishing yet another example of his technical skill, his mastery of light and shade, and his power of combining breadth of effect with regard for slight, though not unimportant, detail."

Mr. Haig made his studies of Mont St. Michel in 1881, when on his way back from Sweden to England. It will be observed that the present lofty spire has been constructed since that date, and so

does not figure in the picture. It may be conjectured that it would not in any case have done so, for the artist strongly disapproves of this addition from an architectural and æsthetic point of view, and he considers himself entitled to omit from buildings details which are not essential, and which are in his opinion undesirable also. The spire, by the way, not only had not been built, but the fact that it was intended to be raised had not been brought to Mr. Haig's notice, for when he referred to the restorations going on in the observations which are quoted below, he had nothing but what was complimentary to say of them. In connection with the etching of Mont St. Michel an interesting pamphlet, from the pen of Mr. Haig, explanatory of the history of the place and of its features, was published, and some extracts from it are given in the expectation that they will prove interesting :—

“In the bay of Avranches, some seven and a half English miles from that town, lies the isolated rock upon which St. Aubert, Bishop of Avranches, in the early part of the eighth century, at the command of the Archangel Michael, built the monastery which has since developed into the majestic structure we now find it. Historians are uncertain as to the origin, but the devout believe the legend which relates how the archangel appeared three times to St. Aubert, commanding him to build the monastery. The first and second time he treated the vision as a dream, but the third time St. Michael placed his finger upon the head of the bishop with such effect that the skull was pierced, thus convincingly proving the reality of the august presence ; after which St. Aubert lost no time in executing the angel's command. So far the legend—but certain it is that some



MONT ST. MICHEL

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religious establishment must have existed here some time before the tenth century. The little town of Mont Saint Michel was founded about this time (the tenth century) by some families which fled to the rock from the country of Avranches to escape the ravages of the Norsemen. After the peace between Gangar Rolf (Rollo) and Charles the Simple, and his baptism in 912, history becomes more certain. In 966 Richard, grandson of Rollo, called to Mont Saint Michel some Benedictine monks from Mont Cassin, and made Mainard first abbot. During his successor the abbey was burnt to the ground; but Richard II. founded in 1020 the church, of which to the present day remain portions of the transepts and the nave. The greatest constructor, however, connected with the early history of the abbey was Hildebert II., the fourth abbot, who commenced that wonderful structure upon which the western portion of the church, now destroyed, was founded. The church was completed in 1135. One of the most illustrious abbots was Robert de Torigni, during whose reign of thirty-two years arts and sciences flourished in the abbey. In 1203 a terrible fire swept over the place, the church, some walls and vaults, only being saved; but in the same year was commenced the great structure, called 'la Merveille,' partly from the rapidity of its construction, and partly from its size and the excellency of its architecture. This building rises immediately from the wood to the north, and is shown in the etching, but somewhat altered from its original state, to which it is now (*i.e.* in 1882) being well restored by M. Corroyer, the accomplished Government architect. This great building, rising some 150 feet above the rock, contains in its eastern half the almonry, the

refectory and dormitory, and in its western, the cellars, 'la Salle des Chevaliers,' and the cloisters.

"During the thirteenth century some of the fortified towers and walls towards the north and east of the abbey were constructed, also the fine building, the abbot's house, called 'Belle Chaise,' to the east. In the year 1300 the great central tower and adjoining parts were destroyed by lightning, and the fire spread to and consumed the greater part of the town. The church was restored through the munificence of Philip le Bel. Again in 1350, and in 1374, the abbey was damaged by fire caused by lightning, but was repaired by the abbots Nicolas le Vitrier and Geoffroy de Servon. One of the greatest architects and restorers of the abbey was Pierre le Roy (1386-1411). He constructed to the north of Belle Chaise the Châtelet, which, with its two round towers, appears in the etching just below the apse of the church. This grand apse, with its chapels, flying buttresses, and turrets boldly projected towards the sky, was built about the middle of the fifteenth century by the energetic cardinal, William d'Estouteville.

"After the battle of Agincourt in 1415, the victorious English overran this part of Normandy, and having entrenched themselves on the rock of Tomberlaine in the bay, some miles from Mont-Saint-Michel, Robert Jolivet, the then abbot, found it necessary to add to the ramparts, which with their bastions and towers remain to the present day, and are, to a small extent, shown in the etching. The name of the brave governor, Louis d'Estouteville, shines out grandly in the annals of the abbey during this period, when it had to endure a long and glorious siege, which lasted from 1423 until

1434, when the English made a last attack, and were defeated by the brave chevaliers whose duty it was to defend the abbey. The Royal Order of Saint-Michel was instituted here in the Hall of the Chevaliers in 1469 by Louis XI., and contained, to begin with, fifteen of the noblest gentlemen of France.

“If the visitor does not mind wading a little, a walk out upon the sands (quite feasible an hour after the subsiding of the tide) round about the rock will fully repay the slight inconvenience. By morning or evening light, especially when the sky is a little cloudy, the dark mass is impressive from any point of view—perhaps best from the south-east. The approach from the south, from Pontorson, is still fine, but is, from an artist’s point of view, much damaged by the high road recently constructed to connect the mount with the adjacent country, and so make travellers independent of the tide. This road reaches the rock at a point much to the south of the limit of my etching, and is, at the times of the pilgrimages to the shrine of the saint, crowded. Of the pilgrims but a small number will take any interest in the art of the place, but to those few what a prospect will here present itself! Many artists have avoided representing the group from the sands because of the wide expanse of unoccupied foreground, but if seen at the time of the departure or return of the hardy fisher-folk, who often have to hurry after setting up their nets, to avoid the rapid inflow of the tide, the sands with their pools and the nets, etc., need not present so much of a desert after all. Besides, there is a certain breadth and dignity in the empty expanse all around, out of which the bold

rock rises, quite as impressive as the waste of waters which at high tide wash the ramparts. Boats there are none; two or three by the gate on the south side near the river, which here flows out and forms the border between Normandy and Brittany, but on the east side no shipping is to be seen. All the fishing is done on the sands when the tide is out. Impressive not less than from the sands is the view from the top of the church, reached by means of a staircase in the bold turret rising to the south-east of the apse, and connected with the topmost parapet by means of the delicately-worked open-air staircase called 'l'Escalier de Dentelle'—from between turrets and pinnacles, over the old town and ramparts, far out over the sands to the distant coast of Normandy, as far as Avranches and Granville to the left, and Brittany with Mont-Dol out to the rock of Cancale to the right, and then towards the west, the ocean. From here a most impressive sight is the incoming tide, the distant roar of which will be heard long before the bright line of the water will be seen to approach. In fact over this expanse of sand the sound will travel far, and even before the little speck of a fisherman, far away by the rock of Tombelaine, half way to Avranches, is seen, his song will be heard, for he is often a merry fellow, and sings as he trudges along under his heavy load on the often shifting and treacherous pathless sand."

28. CHARTRES CATHEDRAL: UNDER THE GREAT NORTH PORCH

The porch is supported by piers, round which, near their top, are statues of saints in niches with carved canopies over their heads.



THE CHURCH OF ST. ESTEBAN, SEGOVIA



*St. Esteban, Leon
22 Nov 18 (1896)*

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The porch itself is approached by steps. In this plate it is seen from its east side and from a point close to it, so that it looms high above the spectator, the sculptured figures of the nearest piers standing out boldly upon it. A gabled house opposite to it is visible, and from the roadway, albeit not conspicuous, a procession is ascending, the leaders of it entering under the porch, with a few spectators looking on. If the eye be carried to the background, under the porch, between the piers which support it in front, and the church itself, the commencement of a narrow street can be seen in the distance. The cathedral is to the left of the spectator. $17\frac{1}{8} \times 22\frac{5}{8}$. (250.)

Once upon a time Bismarck said, or possibly did not say, of the French nation, speaking of them as the enemies of Germany, "Take away from them the cook, the tailor, and the hairdresser, and what remains of them is the copper-coloured Indian." Mr. Ruskin, commenting in *Fors Clavigera* upon this speech thus attributed to the German Chancellor, could find no more scathing words in which to deal with it than these:—"This said of the nation which gave us Charlemagne, St. Louis, St. Bernard, and Joan of Arc; which founded the central type of chivalry in the myth of Roland; which showed the utmost height of valour yet recorded in history in the literal life of Guiscard; and which built Chartres Cathedral."

It will be seen from the quotation given below that Viollet le Duc holds the North Porch on the whole to be richer in detail than that terminating the south transept, but considers that the South Porch has the advantage of superior position. The combina-

tion of *ensemble* with intricate detail, to which the great French authority refers, naturally provides a splendid opportunity for the etcher. Viollet le Duc, assigning to his subject the same pre-eminence as others, wrote of its transept porches as follows :—“ Les porches nord et sud plantés devant les portes du transept de la Cathédrale de Chartres passent, à justes titres, pour des chefs-d’œuvre. Leur plan, leur structure, leur ornementation, la statuaire qui les couvre, sont des objets d’étude inépuisables, et leur ensemble présente cette harmonie complète si rare dans les œuvres d’architecture. Celui du nord, plus riche de détails, plus complet comme entente de la sculpture, plus original peut-être comme composition, produirait plus d’effet, s’il était ainsi que celui du sud, élevé sur un grand enmarchement, et exposé tout le jour aux rayons du soleil. Dans l’origine ces deux porches étaient peints et dorés ; leur aspect alors devait être merveilleux.

“ C’est lorsqu’on examine dans leur ensemble et leurs détails ces compositions claires, profondément étudiées, d’une exécution irréprochable, qu’on peut se demander si depuis lors nous n’avons pas désappris au lieu d’apprendre.

“ La somme d’intelligence, de savoir, de connaissance d’effets, d’expérience pratique, dépensée dans ces deux porches de Notre Dame de Chartres, suffirait pour établir la gloire de toute une génération d’artistes.”

29. CHARTRES : STREET SCENE AND CATHEDRAL

In the foreground is a bridge leading past old gabled houses, with the cathedral rising high in the background. $13\frac{3}{4} \times 22\frac{3}{8}$. (250.)

To some extent this plate represents the fancy of the artist, but in the main it is a picture of the Cathedral of Chartres, which at this period seems to have produced so powerful an impression on the artist's mind and to have inspired the production of so many of his works. The aspect chosen has been that obtainable from near the Porte Guillaume, and it is consequently the south-east side of the building which faces the spectator. The rose window of the south transept is shown conspicuously, but the eastern end of the cathedral is not visible.

The critic of the *Athenæum*, reviewing this plate, the last of the series representing the Cathedral of Chartres, wrote of it:—"This etching represents Chartres Cathedral from a distant point in the town, which is not now obtainable, and displays the towers and spires soaring in the air of late summer afternoon. Repose, gathering shadows, and the sinking splendours of afternoon form the main elements of this very poetical composition. The effect of sunlight suffusing the smoky air between us and the church is happily rendered. The series of prints is extremely beautiful and attractive—as remarkable for the suitability of the treatment to the subjects as for the poetry which pervades each example and the richness of the effects Mr. Haig has happily chosen and rendered."

30. CHARLES DARWIN'S STUDY AT DOWN, NEAR ORPINGTON

This etching shows the late Mr. Charles Darwin's study drawn a week after his death. A characteristic room, with a table covered with papers and scientific apparatus in the foreground.

The fireplace is surmounted by three engravings. A window and bookcase are seen. $14\frac{1}{4} \times 10$. (250.)

This etching of the great naturalist's study is one which has been and is of considerable interest to his admirers. It was etched by his son's request from a drawing made for the purpose a few days after his death. The room is arranged precisely as its owner last saw it, and the plant shown on the table in the etching was the subject which he was studying very shortly before he died.

31. MONT ST. MICHEL

A tiny version of Mr. Haig's large plate, etched by him for the purpose of illustrating his pamphlet, published by Mr. Dunthorne, which gives the history of Mont St. Michel, and from which quotation has been made above. The pamphlet was published in 1883. The two etchings bear the date 1882. $3\frac{1}{2} \times 5$.

1883

32. A STREET IN SEVILLE

A narrow shady street leading away from the spectator towards the background, where, above other buildings, and lit by sunlight, rises the tower of the Giralda, in which bells are ringing. A number of persons, chiefly women wearing mantillas and otherwise characteristically dressed, are walking and loitering in the roadway, and standing on balconies above it. $14 \times 27\frac{1}{2}$. (300.)

The great Giralda of Seville, the tower with a "gyratory" vane above it—from which its name is derived, is a feature which renders any picture in which it occurs easily recognisable. Erected by the Moors upon foundations of broken and destroyed Roman and Christian statuary in order that from it the Muezzin might summon the faithful to worship in the mosque below, it now finds itself the bell-tower of a Christian cathedral, ruled by a Spanish archbishop.

33. PETERBOROUGH CATHEDRAL

A view of Peterborough Cathedral, which transports the spectator to the north side of the building, and shows him its north-western aspect on a winter's afternoon. The trees which surround the cathedral are bare of leaves, and the figures of those who are proceeding along the path in the foreground, presumably about to form the congregation at an afternoon service, suggest chilly weather. $16\frac{3}{4} \times 22$. (300.)

34. A SWEDISH RIVER

A river fringed with trees. Beyond these, in the background, is a building with two small towers. On the right are sailing boats and a barge, near the towing path, on which a woman and child are walking. $11\frac{1}{4} \times 7\frac{1}{4}$. (200.)

The locality in which this charming little Swedish view is to be found is the neighbourhood of Orebro, or Oerebro: a name pronounced with the second syllable short, and a certain breadth of intonation expanding the final "o." Orebro is the capital of the

province of that name, and is situated about a hundred miles west of Stockholm, on Lake Hielmar.

35. AN OLD HANSE TOWN

A river and quay with boats and figures in the foreground. There are buildings to the right, and in the background other buildings and a bridge, also a church tower. $7 \times 10\frac{1}{4}$. (150.)

This is a "composition" or fancy picture which Mr. Haig has founded upon drawings made at Hamburg. The tower visible is that of the Church of St. Michael, Hamburg. As with the "Old German Mill," 1880, this plate appeared in the *Art Journal*.

1884

36. A CORNER OF SEVILLE CATHEDRAL

This plate shows a doorway leading into Seville Cathedral, with figures passing in. Bright sunlight illumines the right side of the picture, and a building on the left is in deep shadow. $14 \times 27\frac{1}{2}$. (300.)

This plate is an example of the strong contrasts of sunlight and shadow which Mr. Haig introduces so effectively at times, particularly into his Spanish Etchings of Exteriors, such as, to name another instance, "The Cloisters of Burgos" (1890). The doorway shown is that leading into the eastern extremity of the south aisle of the cathedral. Mr. Haig has, framed, in his home at Haslemere, a water-colour drawing, a good deal smaller than the etching, which formed the foundation of this plate.



CAIRO : ARAB STUDENTS

See page 118



Carroll & Co. N.Y.

Castro 1874

37. UPSALA CATHEDRAL: DESIGN FOR THE COMPLETION OF THE
INTERIOR

The Choir is shown with a group of spectators, rather than worshippers, watching the service, which is being conducted within the rails by a bishop wearing a mitre. These are standing in the South Aisle, the whole length of which, to the eastward and beyond the Choir, is visible. The roof of this and the wall space and roof visible above the Choir are decorated with frescoes. $14 \times 22\frac{1}{8}$. (100.)

This is one of the etchings made by Mr. Haig with a view to the restoration of Upsala Cathedral, and in order to enable a correct judgment to be formed of the effect of his proposals. The impressions of this plate which have been published in Sweden bear a Swedish inscription in two lines etched in open letters. The fresco decoration may be mentioned as part of the detail of this *framtidbild* or forecast, as Mr. Haig terms it, which has not been carried into effect in the actual work of restoration.

38. A MOORISH ARCHWAY, TOLEDO

A rounded archway of Moorish design, from which a lamp is suspended, and beneath which are steps leading to a street beyond, some of the houses of which are visible. Seven figures are introduced on and near the steps; the parts not overshadowed by the archway are in bright sunshine. $8\frac{1}{2} \times 14\frac{1}{4}$. (300.)

This plate has been reproduced, so any lengthy description of it is unnecessary. The archway is to be found near the college for military students at Toledo. It gives an excellent idea of a sleepy southern town, where foot-passengers move slowly and choose the shade in preference to the sunshine, and has been praised by Mr. Lewis Hind in the article quoted in Chapter VII.

39. IN TOLEDO

Through a very lofty pointed arch is visible the screen of the Choir, richly carved with figures. Statues in niches form the decoration of the lower part of the right-hand pier supporting the arch. Near the base of the left-hand pier is a large font-like holy-water stoup, in which a woman is about to dip her hand. There are also figures on the other side. The pavement is tessellated with square tiles. This is a "dry-point," which with others has been included in the list of Mr. Haig's etchings for the sake of convenience. $5\frac{1}{8} \times 9\frac{1}{8}$. (150.)

1885

40. WESTMINSTER ABBEY: VIEW FROM ST. EDMUND'S CHAPEL

The spectator faces the archway which leads into Henry VII.'s Chapel. In the foreground are visible portions of three flat-topped tombs, and behind them is one surmounted by a recumbent figure in armour; other portions of tombs are also visible. $15\frac{1}{4} \times 25\frac{1}{2}$.

In order to find the subject of this plate, it is necessary to seek the easternmost portion of the abbey. Those who identify it will perhaps observe that Mr. Haig has excluded from his etching the screen which separates St. Edmund's Chapel from the aisle. Reference has been made to occasional omissions such as this which the artist has permitted himself where he has considered that his work will gain thereby. A photographic likeness of the subject is, of course, not aimed at in any case.

Writing of it himself in a small book published in connection with his etchings of Westminster, and explanatory of them, and from which other quotations will be made, Mr. Haig gives his reason for this omission, and his description of his subject is worth printing in full:—

“The subject is taken from St. Edmund's Chapel, on the south side of the choir. Possibly I should have retained the existing screen had it been in its original state, but mutilated as it now is with the ugly straight piece at the top, it would have been a very undesirable object in the view. Screens are often in themselves things of beauty, and it would then be barbarous to ignore them, but this one has only this excuse from a pictorial point of view, that it may form a good immediate background to the fine tombs in the chapel, while it much injures the vista beyond.

“This view includes the tombs of Richard III., Queen Philippa, and the chantry of Henry V.; and in the foreground the fine tombs of William de Valence, King Henry III.'s half-brother, and John Eltham, son of Edward I. Under the arch of the chantry of Henry V. are the steps leading to Henry VII.'s Chapel,

the entrance to which and that to Queen Mary Stuart's monument form the subject of one of my etchings. The tomb of William de Valence, now partly stripped of its copper and enamel (French work of the thirteenth century), was erected by his son, Aymer de Valence.

“To the left, over the tomb of Edward III., we just obtain a glimpse into the Chapel of Edward the Confessor.”

41. WESTMINSTER ABBEY: NORTH CHANCEL AISLE

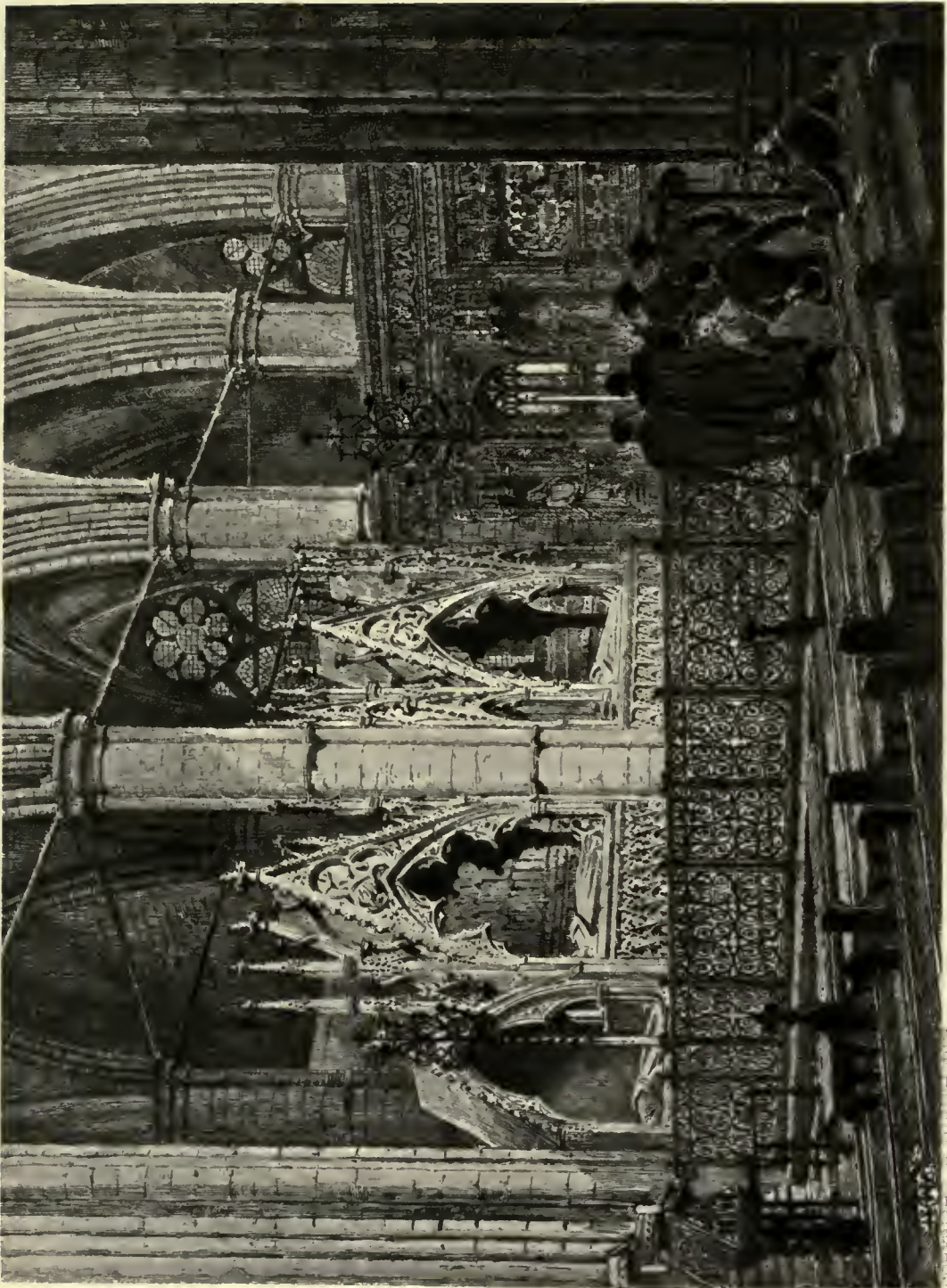
The North Chancel Aisle of Westminster Abbey, looking eastward. To the right of the spectator is the tomb of Henry III., situated between two pillars forming the north side of the Chapel of Edward the Confessor. Below the tomb is seated a verger with a mouse near him. Beyond are steps leading to the Chapel of Henry VII., and to the left of these St. Paul's Chapel, with tattered flags placed high upon the wall. $15\frac{3}{8} \times 23\frac{1}{2}$.

In the pamphlet explanatory of these etchings of Westminster Abbey, from which a quotation has already been given, Mr. Haig thus describes the subject of this plate:—

“Passing by the nave, where I have found but little that lends itself to my purpose, let us enter the aisles of the chancel, where, on the north side, I find my first subject. I choose this because here comes prominently into view, on the right side of the picture, the tomb of King Henry III., during whose reign the greater portion of the present abbey was erected. The tomb, containing mosaics and fine slabs of porphyry and marble, is the work of a

WESTMINSTER ABBEY : VIEW OF THE CHANCEL
FROM THE SOUTH TRANSEPT

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Roman artist, and was finished some years after Henry's death, which took place in 1272. Here is also to be seen the chantry of Henry V., a rich mass of sculpture, calling to mind the great altar-pieces of some Spanish cathedrals. Centrally in the picture is seen the fine Gothic monument of Lewis Robsart, who at the battle of Agincourt so distinguished himself that King Henry V. made him his standard-bearer. The monument has unfortunately lost its recumbent figures. The tattered and nearly black banners suspended from the walls of the Chapel of St. Paul add an interest of their own to the view."

42. WESTMINSTER ABBEY: VIEW OF THE CHANCEL FROM
THE SOUTH TRANSEPT

From the South Transept the spectator looks across the tops of pews, just visible in the foreground, towards the Chancel rails. In the left-hand corner of the picture the lectern can be seen, and towards the right visitors clustered near the rails are contemplating the Chancel under the guidance of a verger. Three tombs, with recumbent figures upon them and canopies above, are conspicuous along the north side of the Chancel.
 $11\frac{1}{8} \times 8\frac{1}{4}$.

This plate, with the four next described, forms one of a series of five small etchings of well-known portions of Westminster Abbey, and as it has been reproduced, no further description of it is necessary. Appended, however, is Mr. Haig's own account of it, taken from the pamphlet already referred to. Says Mr. Haig:—

“In the view of the chancel, taken from the south transept, will be seen the monument of Aymer de Valence (1323), cousin of Edward I. and Earl of Pembroke; to the east of this the tomb of Edmund Crouchback, first Earl of Lancaster, and to the west that of Aveline, wife of this latter. To show to what an extent vandalism may go, I will here mention that when the monument of General Wolfe, killed at Quebec, 1759, was to be erected, it was actually proposed to destroy the venerable and beautiful tomb of Aymer de Valence and to place that monument in its stead. The idea was, however, through the interference of Horace Walpole, altered, and the cumbrous block of marble was placed on the other side of the aisle, even then not without sacrificing an ancient Gothic screen.”

43. WESTMINSTER ABBEY: A DARK CORNER

This small etching shows the entrance to the South Aisle of Henry VII.'s Chapel. Two walls meet at a right angle, that one which faces the spectator having a rectangular doorway in it, with a window above. To the left of this, in the other wall, is a second doorway, arched, through which a verger has just passed. The foreground shows paved flooring and two steps. Through the rectangular doorway three steps lead into the chapel beyond. $7\frac{5}{8} \times 12\frac{3}{4}$.

This is the entrance to the South Aisle of Henry VII.'s Chapel, and those who wish to identify the spot can do so on their way to visit the tomb of Mary Queen of Scots.

44. WESTMINSTER ABBEY : THE POETS' CORNER

Seats occupy the foreground of this small "upright" plate, and in the centre beyond them stands the high pedestal surmounted by the bust of Dryden, below which can be read his name. Beyond are other monuments. $7\frac{3}{4} \times 12$.

This etching does not, as a matter of fact, show the Poets' Corner, but only a small part of the South Transept, in which it is situated. The wealth of interesting monuments familiar to every visitor to London, and gathered together in the Poets' Corner, lies to the right hand of the spectator who places himself in the foreground of Mr. Haig's picture.

45. WESTMINSTER ABBEY : THE ENTRANCE TO THE POETS' CORNER

A glimpse only of the exterior of the abbey, rising in the background, is afforded by this etching. A narrow alley or roadway, bordered by iron railings and small trees, with pavement and one of the corners of a house to the left of it, conducts the eye past the Chapter-House to the small doorway which leads into the Poets' Corner. $7 \times 11\frac{1}{8}$.

The portion of the exterior of the abbey shown in this plate can best be found by visiting the Poets' Corner and passing out at the doorway situated at the south-eastern corner of the South Transept. It will then be seen that there are now no buildings not connected with the abbey at the point where the etcher has placed them on the left-hand side of his picture.

46. WESTMINSTER ABBEY: THE CLOISTERS

The cloisters of Westminster Abbey scarcely need description in order that they may be recognised. The spectator looks down the long vaulted cloister, the open side of which is on his right, and through a doorway narrower than the cloister itself can see a passage way and a glimpse of open air beyond. $9\frac{3}{4} \times 8$.

Visitors to the abbey who have made their way to the Chapter-House, and who, if from the United States, will possibly have deposited their cards beneath the monument to their countryman James Russell Lowell, should turn to the left after leaving it in order to find themselves at the point where Mr. Haig made this etching. From the eastern end of the south cloister they will see the view that he shows, and will find that the vaulted opening in the background leads into Dean's Yard.

47. THE FOUNTAIN OF ST. GEORGE

A street scene centred round a fountain, which plays into a circular basin. The figure of St. George overcoming the dragon is conspicuous upon a pillar which rises above the water. In the background is a chapel above an archway. Numerous figures are grouped round the fountain. $12\frac{5}{8} \times 19\frac{1}{4}$. (100.)

This is one of Mr. Haig's "compositions," and it has been reproduced, so that detailed description of it is not needed.

The Fountain of St. George is to be seen pretty much as



THE FOUNTAIN OF ST. GEORGE

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46. Westminster Abbey: The Cloisters

The cloisters of Westminster Abbey usually used description is such that they may be compared. The remainder, being about the long vaulted cloister, the outer side of which is on the right, and through a doorway entrance from the cloister will see a passage way and a glimpse of street all behind the wall.

Systems to the Abbey into two main their way to the Chapter House, and also, if from the United States, will possibly be deposited their main because are concerned in their construction. James Russell Lowell, in his *Travels in Europe*, in a chapter on the cloisters, says that the cloisters are not to be had in any other part of the world. Mr. Dods says that the cloisters are the most beautiful in the world, and will find that the cloisters are the most beautiful in the world. The cloisters are the most beautiful in the world.

47. The Cloisters of St. George

St. George's Cloisters, London, 1850. The cloisters of St. George, containing the cloister, a compass and a pillar which have the same. In the background is a church, also an archway. Numerous figures are grouped round the cloisters. (185 x 102. 1891.)

This is one of Mr. Hing's "compositions," and it has been reproduced, so that detailed description of it is not needed.

The Cloisters of St. George is to be seen, partly, in the



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Mr. Haig has etched it, at Rothenburg ob der Tauber in Bavaria, one of the most mediæval of German mediæval towns. As seen in the plate which we have reproduced, the fountain is placed in surroundings not precisely similar to those in which it supplies the townsfolk with water, and Mr. Haig has also made sundry small additions to the fountain itself. The four figures which he has placed at the base of the column, or rather the three which are visible in the plate, are imaginary, and are designed to represent the rivers of Paradise.

48. WAITING FOR THE FERRY, LÜBECK

The landing-stage of a ferry, with figures grouped upon it, projects from the bank of a river in the foreground of the picture. The river flows by, with a ferry starting from the opposite bank. Beyond are houses and two church spires. $8\frac{1}{8} \times 13\frac{7}{8}$. (250.)

49. THE PLAZA DE LA CONSTITUCION, SEVILLE

A street scene in Seville, with many figures. A group of bystanders in the roadway, as well as persons standing in the balconies of the houses, are watching a procession. The Giralda is visible in the background. The title etched in left-hand corner. $5\frac{5}{8} \times 9\frac{1}{8}$.

1886

50. LIMBURG ON THE LAHN

The river flows in the foreground under rocky banks upon which are piled high the ancient castle and the Cathedral of St.

George. The castle is on the left in shadow. The cathedral with its seven towers is in sunlight. Towards the right-hand side of the plate are a mill-wheel and a bridge. $24\frac{3}{4} \times 34\frac{1}{4}$. (650.)

This etching, "The Cathedral of St. George, Limburg on the Lahn," to give it its full title, resembles in its large dimensions, and in its general character, that of Mont St. Michel, and forms with it a striking pair, the two subjects lending themselves well to treatment on a large scale. Visitors to Limburg will find that the old mill shown in Mr. Haig's etching has been pulled down and replaced by a commonplace and unsightly warehouse.

51. THE ALCAZAR, SEGOVIA

A lofty pinnacled building crowns the summit of a steep rock, which occupies most of the plate. Below runs the river Clamores, with women washing clothes at the edge of the water. In the foreground are other grouped figures, and a winding path descends on the right-hand side of the picture. $16 \times 24\frac{3}{8}$.

Segovia figures most prominently in the etchings of 1891, but Mr. Haig's visits to Spain have been frequent, and he has found there ground not so frequently trodden by other artists as in other countries where fine architecture is to be sketched. The Alcazar is not now quite the same building as when Gil Blas was confined in it, much of it having been recently rebuilt, and many destructions and reconstructions have followed one another since the Moorish invader first saw the possibilities of its splendid site and laid its earliest foundations.

52. MAGDALEN COLLEGE, OXFORD

The well-known tower of Magdalen College, as viewed from Addison's Walk. In the stream in the foreground are men at work in a boat, and on the bank are figures of undergraduates and others. $13 \times 18\frac{3}{4}$. (500.)

Magdalen Tower has been so well known to all who have visited Oxford ever since it was built in the early days of Cardinal Wolsey's career, that detailed description of it is hardly needed here.

53. SCHLOSS ZWINGENBURG ON THE NECKAR

Schloss Zwingenburg, an old castle not far from Heidelberg, stands high on a hill, and is shown with rain-clouds sweeping over it. Below is the river with a ferry-boat. $10\frac{1}{4} \times 15\frac{3}{4}$. (250.)

54. COLOGNE

Cologne is shown at night in this plate, with the cathedral in the background. Between it and the spectator lies the river, crossed by a railway bridge, with barges in the foreground. A good deal of aquatint has been introduced. $8 \times 6\frac{1}{4}$.

1887

55. PAMPELUNA : RETURNING FROM THE FAIR

This well-known plate has been reproduced, so need not be described at length. As will be seen, it shows a bridge with four arches. The end of the parapet nearest to the spectator is decorated with

a coat of arms and surmounted by a pillar bearing a cross and a figure of the Madonna. A bullock cart, followed by a number of people, is crossing the bridge. In the background rises the Cathedral of Pampeluna, a large pile of buildings, a characteristic and noteworthy feature of which is the angular apse, distinguished by three flying buttresses. $36\frac{1}{2} \times 25\frac{3}{4}$. (700.)

“Pampeluna” is the largest of Mr. Haig’s etchings, its only rival being the plate of Segovia (1891), which was cut down after a few impressions only had been taken from it in its original size. Pampeluna itself is fairly represented in it, but some of the details in the decorative accessories shown on the bridge are additions devised by Mr. Haig. The cross and coats of arms, for example, will not be seen by any visitor to Spain, and the building on the right hand is a true *château en Espagne*—a creature of the artist’s imagination. Pampeluna or Pamplona, by the way, will be found by those who go there to be a very ancient town of Northern Spain, with an interesting history and some fine buildings, as well as a picturesque site. It has been a fighting ground many times in the stormy history of the country. It was captured and held by the Visigoths in very dark ages indeed, and later by the Moors. It has been occupied by Franks, and has formed the capital of the kingdom of Navarre, during which period, in the fourteenth century, Charles III. of Navarre commenced the building of its cathedral. Castilians have held it; French soldiers have captured it from its rightful owners, and have been ousted in their turn, in 1813, by the Duke of Wellington; and since then Carlist armies have fought in its vicinity.



PAMPELUNA : RETURNING FROM THE FAIR

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Perhaps it was some recollection of incidents such as these which prompted its military governor to make a captive of Mr. Haig when he paid Pampeluna a visit, fearing lest, in spite of his respectable and strictly "civil" appearance, he was some military spy making himself acquainted with the city's strategic capabilities.

The incident may be regarded as a small adventure in a varied but peaceful career—an adventure from which he emerged without serious harm befalling him. He was busily and peacefully drawing before the scene shown in his etching, when he was suddenly and without warning arrested by the military authorities and hauled before the governor, who examined and cross-examined him with great seriousness as to what might be the meaning of his strange conduct in sketching a Spanish town. His drawing was produced in evidence against him, and was scrutinised with great care, being held both right side up and upside down. It contained, thanks to Mr. Haig's scrupulous attention to detail, a sentry-box, which was rather unfortunate, for the Spanish governor was strongly disposed to regard this circumstance as proof of a desire to record, for military purposes, the disposition of his garrison. At last, however, Mr. Haig, whose knowledge of Spanish is slight, succeeded in satisfying every one that he had no criminal or hostile intent, and he was allowed to leave without any stain upon his character.

The incident was inconvenient and rather disquieting to Mrs. Haig, who was awaiting her husband at their hotel, and did not know what might have caused his disappearance; but he admits now that he was treated with great politeness, and no doubt the battalion of soldiers who thought they had detected a spy when they were

marching past him, and who accordingly arrested and escorted him to the citadel, spent a pleasanter afternoon than if they had continued on their way. With regard to the military usefulness of his sketch and the danger of allowing such proceedings as his, Mr. Haig observes that he could have bought photographs at any time with impunity showing the scene which he was recording by means of his pencil, including the incriminating sentry-box. A sudden anxiety over the photographing or sketching of fortifications is, however, not quite unknown, even in these easy-going islands, in spite of the fact that the subject in dispute is already displayed upon picture post-cards.

56. L'ÉGLISE DES DOMINICAINS, ARLES

Portion of the exterior of the Dominican Church at Arles, with door in the centre and another doorway on the left. There are figures of eight peasants in the roadway. 12 × 20. (300.)


57. ON THE REGENT'S CANAL

A scene on Regent's Canal, near Regent's Park. On the left and right, houses seen over the trees. In the background a bridge. Barges near the bank to the right. 10½ × 8.

This is a small view of a picturesque bit of what was once suburban London, and may be regarded as a *souvenir* of the days when the etcher lived not far off in Maida Vale.

58. WINDSOR CASTLE: THE ROUND TOWER

The Round Tower of Windsor, viewed from the roadway outside the castle precincts. A royal escort is apparently expected,



STOCKHOLM : THE FLOATING MARKET

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for two Lifeguardsmen are advancing from the left, towards whom the spectators in the roadway are turned. $7 \times 10\frac{1}{8}$.

This was etched expressly for the *Art Journal* for inclusion in the "Jubilee" number of the year 1887. The editor, Mr. Marcus B. Huish, in an accompanying note, describes how he accompanied Mr. Haig to Windsor in wintry weather to find an appropriate subject, saying, "Where everything is so well preserved and trimly kept the selection of a subject from the Royal Palace was not an easy one; even the Round Tower, from its ovoid form, only lending itself to artistic reproduction at one point. Mr. Haig's plate is a remarkable translation of the scene as viewed in winter sunlight with a cutting easterly wind."

59. WASHERWOMEN AT CHARTRES

A river running through a town, closely hemmed in by houses, with women washing at the waterside under a penthouse on the left. 7×10 . (400.)

This is a very charming little plate, and one which is not easy to obtain, the artist himself having long possessed but one example of it. A great many were presented, when it was brought out, to subscribers to the Artist's Benevolent Fund, Mr. Haig having given it for that purpose, and in this way many were induced to support an excellent institution, who, it is to be hoped, have since continued to do so.

60. WISBY

Exterior of cathedral, with an archway leading into the cathedral yard. A cart with two horses in the foreground. $6\frac{3}{4} \times 10$.

This etching shows the eastern towers of the Cathedral of Wisby, in Gotland, referred to already in the introductory chapters of this volume as the town, not far from Mr. Haig's old home, where he received his early education.

1888

61. STOCKHOLM: THE FLOATING MARKET

A view of Stockholm Harbour, with the floating market being conducted on rafts and boats in the foreground. To the left a sailing ship, two masts of which are visible, lies at her moorings. Close to the quay is a small steamer, and the background is formed by houses rising one above the other on the hillside, while above all is the lofty dome of the Church of St. Catherine. $15\frac{3}{4} \times 23\frac{3}{4}$. (350.)

This subject has been reproduced in this volume, and forms one of the most striking of Mr. Haig's etchings of his native country. It is one in which he has introduced many figures, the busy life of the floating market being in effective contrast with the tranquil dignity of the background.

62. A HILL TOWN IN NAVARRE

A street in shadow on the right, and on the left in sunshine. On the left a lofty building, approached by steps protected by

a balustrade. Aquatint and line etching are both employed in this plate. $12\frac{1}{8} \times 17\frac{3}{4}$. (200.)

63. IN CHURCH

A small portion of the interior of a church, with four figures, those on the extreme right and left kneeling. The two principal figures are an old man seated and leaning forward with a book in his hand and a woman in a cap and apron seated with a basket at her side. Aquatint. $6 \times 7\frac{3}{4}$. (100.)

This small plate has been deservedly popular, and is now not at all easy to obtain.

64. ON THE SWEDISH COAST

A background of sky illuminated by sunset; smooth water and a stream, with sailing vessels near a quay. Low-lying marshy land occupies the foreground. Aquatint. $7\frac{1}{4} \times 5\frac{1}{4}$.

1889

65. BURGOS: INTERIOR

The interior of Burgos Cathedral is shown in this plate as it is seen from the North Transept by a spectator looking almost due south or a little towards the south-east. A lofty iron screen or railing, which, with a corresponding railing beyond it, forms a passage from the *coro* or Choir to the east end and to the altar, crosses the picture. It will be remembered that in Burgos, as in other Spanish cathedrals, the Choir is placed in

the middle of the church, and in this case it lies just a little west of the lantern. The iron screen has a door, above which is a figure of St. Christopher, and a corresponding door and statue are on the other side. The picture is lighted by sunlight flowing in from the windows of the lantern, which forms the centre and motive of the plate, and the illumination falls upon the rich and elaborate decoration of the lantern, and upon one of the sturdy cylindrical piers which support the octagon, showing its incised and carved decoration, the latter being at the base. The pier on the spectator's right is in shadow. In the foreground are figures of worshippers, standing, kneeling, and sitting, some of the last being seated upon stone steps towards the spectator's left. Others farther off are listening to a preacher within the rails. In the decoration of the lantern can be distinguished part of the inscription which runs round it:—"In medio templi tui laudabo te, et gloriam tribuam nomini tuo qui facis mirabilia." $17\frac{3}{4} \times 27\frac{1}{4}$. (500).

This etching of the Interior of Burgos Cathedral, one of the many famous ecclesiastical buildings in Spain, may fairly be described as the best-known and most highly valued of Mr. Haig's etchings of cathedral interiors. In none does his skill as a draughtsman, combined with his power of rendering delicate and intricate detail, show itself to greater advantage. It owes much to the delicacy of the work, and to the skilful rendering of the lighting, but is so well known to admirers of the etcher's work that description of it is hardly needed. Moreover it is reproduced here, and this

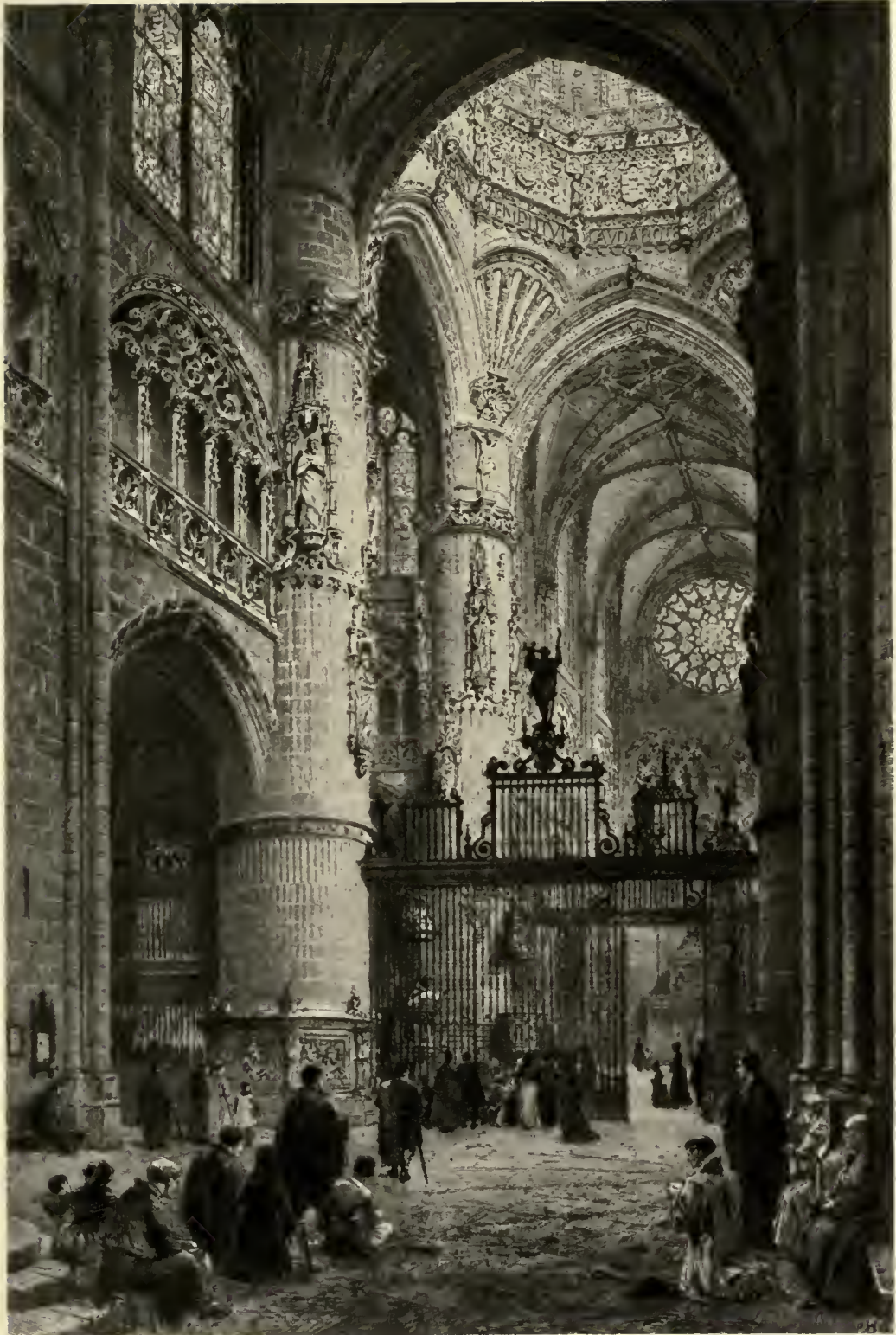


BURGOS CATHEDRAL: INTERIOR

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the middle of the church, and to the east it projected a little east of the tower. The two towers had a base, which might be a statue of St. Christopher, and a corresponding base and statue for each of the other sides. The picture is believed to have been painted by some of the masons of the building, from the centre and corner of the piers, and the drawings, like upon the slab and evidently descending of the tower, and upon one of the nearly cylindrical piers, which support the supports, showing its height and height ascending the latter being at the base. The way on the mason's part is in plain. In the foreground is a small building, standing levelly, and within walls of the two towers, which upon some steps, towards the masonry, probably representing of the building to a person, which is shown. In the description of the tower can be arranged part of the masonry, which was found it — "The tower being but hardly in a place, without having been in a place." (110-111) 1891.

The writing of the history of James O'Connell, one of the many names mentioned, belongs to some very early, but described in the history and most highly valued of Mr. O'Connell's writings of masonry relations. It is not clear to what is a description, which is to be given of masonry, which and which is not, and which is to be given of masonry. It is not clear to the history of the work, and to the world, which is the history, but it is as well known to the history of the masonry, which is the history of it is hardly possible. However it is possible, that it is the



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will serve to bring it to the minds of those who do not possess it better than descriptive words. Those who visit Spain, and are not limited by the desire for convenient routes and first-class hotel accommodation, will not fail to visit Burgos, and these perhaps will best appreciate the etcher's work. Those who cannot do so can only envy others who can judge for themselves of the beauties of this great cathedral, with its fourteen chapels, including the Chapel of the Condestable and its site on the hillside.

In Street's *Gothic Architecture in Spain* it is thus summed up:—
“But if Burgos Cathedral is far inferior in scale to that of Toledo, and somewhat so to that of Leon in skilfulness of design, it is in all other respects equally deserving of study, and is in its general effect at present far more Spanish than either of them. The many additions have to a great extent, it is true, obscured the original design; but the result is so picturesque, and so far more interesting than an unaltered church usually is, that one cannot well find fault.”

The central lantern was the last great work executed in this cathedral, Felipe de Borgona being entrusted with it near the end of the sixteenth century. The authority quoted above adds that “the whole composition of the lantern is Gothic and picturesque, but there is scarce a portion of it which does not show a most strange mixture of pagan and Gothic detail.” He also finds fault with the cylindrical piers, and observes that there is a combination of heaviness of parts and intricacy of detail.

Mr. Street's sympathies, however, were so strictly with Gothic architecture that he could not bring himself to admire without qualification a building into which other elements entered.

66. TOLEDO CATHEDRAL: INTERIOR

This very striking etching consists almost entirely of aquatint, and as it is the largest plate, and indeed the only large interior for which Mr. Haig has used this method, it can easily be distinguished by those who desire to recognise it, the aquatint giving it almost the appearance of a mezzotint. It shows the sanctuary with the choir entering it in procession. There are kneeling figures in deep shadow in the foreground, and the screen and pillars are in strong light. $17\frac{3}{4} \times 26\frac{1}{2}$. (350.)

This plate affords a good example of aquatint, a variety of etching described in Chapter IV., and is well calculated to display Mr. Haig's power in making use of this method. It represents, moreover, a church of extreme beauty, "in which the heart must be cold indeed that is not at once moved to worship by the awe-fulness of the place." The Cathedral of Toledo, still the seat of the metropolitan archbishop of Spain, was originally built, so legend says, in honour of the Blessed Virgin during her lifetime, and was long afterwards used by the Moors as a mosque during their occupancy. The building so desecrated was pulled down later, and the present one was completed towards the end of the fifteenth century. The richness of the carvings that adorn the exterior of the *coro* may be judged of from Mr. Haig's etching; it is situated rather nearer to the east end than in most Spanish cathedrals, although in a more central position than the choirs of English cathedrals. It has been reproduced.



TOLEDO CATHEDRAL : INTERIOR

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67. CUENCA

A stony track on the left winds upwards past a huge boulder and towards the town of Cuenca, which is seen across a valley.
 $17\frac{5}{8} \times 11\frac{1}{2}$.

Mr. Haig's work should be an incentive to explore Spain for those who have not already done so.

The old city of Cuenca, lying half-way between Madrid and Valencia, was built originally by the Moors, and was ceded by a Moorish king of Seville to a Spanish ruler who had married his daughter, but became Moorish again and was retaken by Alfonso VIII. before the end of the twelfth century. In recent times it has endured siege at the hands of the Carlists. It is situated on a rocky hill, as Mr. Haig's etching shows, and except the Plaza and the site of the cathedral, has no level ground in it worth mentioning. Ravines and streams with deep beds render necessary many bridges, such as the one shown in the next etching of this year, and its narrow steep streets are naturally hardly suited for vehicles.

68. CUENCA: THE TWO BRIDGES

A lofty bridge or viaduct, more or less in ruins, crosses the upper part of the plate. It leads from the town, which is built upon a rock, and of which some houses are visible through one of the archways of the bridge. These houses overlook—in fact they overhang—a precipice. To the left of the picture one of the square slender piers of the bridge rises from the

valley below close to a small stream crossed by a second bridge of very humble dimensions compared with the other. On this second bridge are two peasants—a man riding a donkey and a woman walking. 13×18 .

69. A STREET IN CUENCA

A small portion of a street with a narrow paved footway, and to the left a building with a fountain in the wall under an archway. A mule with a bundle of sticks is being led down the street. $11\frac{5}{8} \times 17\frac{3}{4}$.

This etching and the preceding one are well calculated to give an idea of an old stronghold of bygone days, easy to defend, and well adapted to resist the onslaught of mediæval enemies, but scarcely likely to become a convenient residence for modern citizens.

70. GRIM TOLEDO

A street in Toledo, with deep shadows and high lights. Lanterns hanging from the buildings. A man is riding down the street on a mule. This plate is sometimes printed in ink of a blue tint, giving an effect of moonlight. It consists principally of aquatint with some line etching. $12\frac{1}{8} \times 11$. (100.)

Toledo was built in turbulent days, and in times when vehicles were few. Its narrow streets with many turnings were well suited for street fighting, but many of them are of such a nature that driving through them is out of the question. One of the results

of this most noticed by travellers is an absence of noise, giving an idea of sleepy quiet, rather different from what we might naturally associate with a city which, if of lessened importance nowadays, was once the capital of a great country.

71. BARCELONA : SANTA MARIA DEL MAR

A church doorway opening upon a street. At each side of it is a carved figure of a saint, and above it is a carving of Christ seated with a man kneeling at his side. Through the doorway many worshippers are issuing, including young girls dressed for their first communion. Sunlight falls upon the carved decoration above the doorway and upon the side of the church in which it is deeply set. On the opposite side of the street is the angle of a building in black shadow, and shadow covers the foreground. To the right and left of the doorway are stalls with people buying and selling. $10\frac{5}{8} \times 16$.

The Church of Santa Maria del Mar at Barcelona has been described as a vast building of a very simple plan, and exceedingly characteristic of the work of Catalan architects, the grandest church in that city after the cathedral. It was commenced in or about the year 1328, and the building of it took a long time, probably not being ended much before the conclusion of the same century. A description of the immediate surroundings of the church, written in 1865, will be found to apply to them as they were when Mr. Haig placed them on record pictorially; and as the Spanish are a conservative race, there is no reason why the same

conditions should not continue to illustrate the daily life of the populace. "Long rows of little sheds for shops, which have managed to gain a footing all along the base of the walls, rather disturb the effect; though they and their occupants, and the busy dealers in fruit who ply their trade all about Santa Maria del Mar, make it a good spot for the study of the people."

72. WISBY: MORNING

The spires and towers of Wisby shown against a sky illuminated with the light of dawn. The slope of the hill towards the spectator is almost in darkness. A dovecot and the figures of a child and woman can be discerned at the foot of the hill; in the background is running water. $8 \times 12\frac{1}{2}$.

Another little etching by Mr. Haig of scenery on his native island, and of the district where he went to school as a boy. The next three etchings to be mentioned are also of Sweden, and show a church, upon the restoration and redecoration of which Mr. Haig has been employed as an architect.

73. FLODA

A church rising upon an eminence faces the spectator, below which fields, sloping down to the river, occupy the foreground. $6\frac{1}{8} \times 10\frac{1}{8}$.

74. FLODA

The church rises in the background. Between it and the spectator are trees, and a field with cows in it. $5\frac{7}{8} \times 8\frac{7}{8}$.

75. FLODA

The church shown in the two preceding plates is seen in the distance, with a road winding towards it. $7\frac{3}{4} \times 6\frac{1}{4}$.

76. IN THE PYRENEES

A background of mountain peaks, with a bridge over a stream and tall poplars near the foreground. $5\frac{1}{2} \times 8\frac{1}{2}$.

The precise geographical locality represented does not form a necessary part of the information to be given with regard to a picture. It is, however, a matter of interest to some. In this case the scene shown may be found by travellers who care to seek it, somewhere near Argillez—not far from Lourdes.

77. TRAFALGAR SQUARE

Trafalgar Square, showing King Charles I.'s Statue, with St. Martin's Church visible behind it. $6 \times 9\frac{3}{8}$.

1890

78. BURGOS CATHEDRAL: EXTERIOR

The cloisters of Burgos Cathedral in bright sunshine, with strong shadows to the left. In the centre a cross with figures of three monks grouped at its foot. $18 \times 27\frac{1}{4}$. (400.)

This plate has not as yet enjoyed the popular esteem which has been accorded to the etching of the interior of the same cathedral. At

the same time it is a striking work, drawn with considerable power, with strong contrasts of shadow and light, giving an impression of glowing heat and warm sunshine.

79. CAIRO: ARAB STUDENTS

An interior of Oriental character, with turbaned students seated cross-legged on the ground busy with their books. $23\frac{7}{8} \times 16\frac{3}{8}$. (250.)

One of the water-colours reproduced is the study upon which this etching is based, and is followed closely in the copper-plate. The water-colour will show those who can compare it with the etching how useful a colour-sketch may be for an etcher to work from, although this is better seen in the case of frescoes and mosaics. Mr. Haig's large etching of Cefalu Cathedral was made from a water-colour, not from a pencil drawing.

80. LÜBECK: THE SKIPPERS' GUILD

A portion of the interior of the home of the Skippers' Guild at Lübeck, with models of ships of ancient construction hanging from the timbered ceiling. $12 \times 17\frac{7}{8}$. (125.)

The hanging up of models of vessels as votive offerings in many old continental churches, in seaports and fishing villages, will be brought to mind by this etching of the Skippers' Guild at Lübeck. Here, however, they must be taken to serve as mementoes left behind by their owners, rather than as intended to aid in the averting

of storm and tempest. There is much else that is picturesque to be found at Lübeck, an old Hanseatic city easy to visit from Hamburg, but the etcher has been attracted by a subject redolent of his old calling of naval designer.

81. ENTRANCE TO THE MOSQUE OF MOHAMMED BEY, CAIRO

A fragment of the building of the Mosque, with the greater part of the plate occupied by the doorway, up to which lead steps on which are seated several figures. To the right is a merchant's stall. $10\frac{1}{8} \times 15\frac{1}{8}$. (200.)

82. CAIRO

A street scene in Cairo with a merchant's stall and figures grouped round it. $10\frac{1}{8} \times 15\frac{1}{2}$.

83. IN RHINELAND

A background of picturesque buildings. Houses, with a church steeple behind them, form an angle towards the right, where a flight of steps leads up to a covered porch and doorway. Near this, in the centre of the picture, is a richly carved and overhanging Gothic window. To the left the extremity of a building, otherwise unseen, is of circular form, and near this a man and woman stand talking in an open space, the visible exit to which is a rounded archway. In the foreground are steps, a river, and the bows of a boat lying moored. $6 \times 11\frac{3}{4}$. (200.)

This charming little etching is a "composition" which the artist has founded upon a view in Coblenz, seen from the Moselle near its confluence with the Rhine.

84. FELLAHAH, CAIRO

The figure of a woman with child in her arms, and a building decorated with characteristic Egyptian carving behind her. $3\frac{3}{4} \times 5\frac{5}{8}$.

1891

85. SEGOVIA, SPAIN

The subject of this very large etching can best be described by reference to the water-colour of Segovia reproduced in this volume, and the same may be said with regard to the two plates which follow, for the drawing contains practically the whole of the subject of the large plate, which has since been divided. It shows near the spectator rough country, with a river flowing in a winding course between precipitous banks. A few poplar trees, a group of peasants to the right, one of them riding a donkey, with a flock of sheep behind them, vary this rugged foreground, and beyond, in the middle distance, lies the city of Segovia, stretching away to the right upon level ground and rising on the left towards the cathedral, the towers and spires of which show black against the sky. In the background towards the right are the snowy heights of the Sierra Guadarrama, between which and the town the great Roman aqueduct of Segovia is plainly seen. $34\frac{1}{8} \times 24\frac{3}{4}$.



SEGOVIA

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As can be seen by any one who compares the measurements of this large plate, which we distinguish as "Segovia, Spain," with those of "Pampeluna" (1887), these two Spanish etchings rival one another in size. That of the bridge at Pampeluna, with peasants returning from a fair, is fully a yard wide, and the Segovia plate is, or was, very little less. This is a very considerable measurement for an etching, and more particularly so for an original etching of landscape. Etchings for the purpose of reproduction are in a somewhat different category; they are the medium chosen for reproducing a picture, and a small size may not be suitable to the full expression of the painter's work. They partake, moreover, frequently of the character of the line engraving. The work of the painter-etcher is a different matter, and some artists hold that the etching needle is not suited for large plates at all. Be this as it may, "Pampeluna" is a striking piece of work, and so is the "Segovia" plate just described; but nevertheless, soon after the latter was completed it was thought advisable to reduce its dimensions, and it was divided, so that the left-hand portion has since constituted an etching of what is popularly known as an "upright" shape, showing the city and Cathedral of Segovia, and a good deal of strongly-drawn foreground. The right-hand upper portion of the original plate, containing a view of open country and of the great Roman aqueduct of Segovia in the distance, together with a glimpse of the Sierra Guadarrama, has at the same time become known to the public as an etching of "landscape" shape, and contains as such many qualities which have earned for it admiration.

86. SEGOVIA

The left-hand portion of the large plate of Segovia last described, showing the Cathedral of Segovia standing on high ground, with the river flowing in a rocky bed below. It can be identified by comparison with the left-hand portion of the water-colour of Segovia which has been reproduced. $16\frac{5}{8} \times 24\frac{7}{8}$.

87. SEGOVIA: SIERRA GUADARRAMA IN THE DISTANCE

The upper right-hand portion of the large plate, the left-hand side of which constitutes the etching last described. A snow-clad range of mountains, the Sierra Guadarrama, occupies the background, and in the centre are the lofty arches and straight narrow piers of an aqueduct. The foreground shows rough and rocky ground, with a flock of sheep and their attendant shepherds. Like the last-mentioned plate its subject can be discerned easily enough by examining the water-colour of Segovia. $17\frac{1}{4} \times 11\frac{3}{4}$.

88. IN THE ARAB QUARTER, CAIRO

This characteristic portrayal of a street in Cairo in the Arab quarter has been reproduced. As will be seen, it shows high buildings to the right and left, with richly carved windows and gay draperies, sunlight falling on the houses to the left and the minarets beyond, while the left is in shadow. To the left is a group of bargainers at a merchant's stall, where quaintly



IN THE ARAB QUARTER, CAIRO

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shaped bottles are arranged, and beyond them is a crowd of figures, with a donkey standing near them. $16 \times 24\frac{1}{2}$. (275.)

89. VESPERS

The interior of a church, with a priest in the background ascending the steps of a pulpit. Worshippers are kneeling beneath a canopied group of carved figures. $11\frac{3}{4} \times 17\frac{3}{4}$. (150.)

The motive of this subject was found at Beauvais, but the subject is not one of those which needs a local name, nor is it intended as an accurate representation of the building or of the scene shown.

90. WISBY: TOWING IN THE PRIZE, A.D. 1500

The mouth of a harbour, with a boat rowed by six oarsmen entering it. In the bows of the boat stand a trumpeter and a halberdier in mediæval costumes. The prize, captured in battle, is being towed in from the left, only the forepart of this vessel being visible. $8\frac{1}{8} \times 11$. (150.)

It need hardly be said that this is one of Mr. Haig's original compositions, and that but little of the present harbour of Wisby can be traced in it. He has endowed it with buildings which probably resemble those which once stood beside its quays, and with shipping such as found it a safe port in days long gone by, his knowledge of architecture and of shipbuilding enabling him to do this with success.

91. COLOGNE: A STREET SCENE

To the right an archway, with a procession passing under it away from the spectator. The archway, which leads from one street to another, has figures in niches disposed round it. To the left stands a church—that of Santa Maria in Capitol. $7 \times 10\frac{1}{2}$. (150.)

This etching has also been called "Santa Maria in Capitol," but, as will be seen from the following observations by Mr. Lewis Hind which accompanied its publication in the *Art Journal* in 1892, it is really a "composition" based on a view in Cologne. Mr. Dunthorne published proofs of it. Mr. Hind wrote as follows:—

"Like 'The Vesper Bell' and 'A Quiet Hour' it is a composition, and does not pretend to be an absolute reproduction of any particular part of Cologne, though the title that was originally given to it—'Santa Maria in Capitol'—would not have been a very grave insult to accuracy. The church, of which the upper part of the apse appears in the etching, derives its name from the fact, or rather the tradition, that the site it now occupies was the ancient capitolium of the Romans who founded a colony in Cologne. In this as in other of his plates, Mr. Haig, while retaining essential features, has, by rejection of certain of the surrounding buildings which were not particularly pictorial, and the substitution of others, succeeded in giving a picturesque appearance to the scene. On this point Mr. Haig's views are well defined in the following remark he once made to the writer.

‘Inventing half of my subject as I do, I can claim to be correct only in representing those monuments of old which are so beautiful that it would be impertinent of any modern man to try to improve them; but in order to make a picture in which even these fine old subjects may occur, much has to be altered in accessories and surroundings.’”

92. GOSLAR

This etching shows to the right of the plate the Kaiserwörth at Goslar, a picturesque building with steep pitched roof from which project quaintly pointed dormer windows. The windows on the first floor have statues in niches between them, and below is an arcade with round-topped arches towards the roadway, and shrubs in tubs outside. To the left are steps, with a woman looking over the balustrade. $6\frac{1}{4} \times 9\frac{1}{4}$.

The Kaiserwörth, shown in the etching, is the old guild-house of Goslar, and is now a hotel. This quaint old Hanoverian town contains, among its other buildings of interest, the Kaiserhaus, the oldest non-ecclesiastical building in Germany, and the Dom-Capelle, a remnant of a once great cathedral.

93. STOCKHOLM: MORNING

A view of Stockholm from the harbour, with the dome of the Church of St. Catherine in the background. Dry-point. $6\frac{1}{4} \times 5\frac{7}{8}$.
(100.)

1892

94. THE PORTALS OF RHEIMS CATHEDRAL.

The great west entrance to Rheims Cathedral, with its three gabled porches, richly carved with niches filled with statues, and a rose window over the central porch. A procession is entering the cathedral through the central doorway. $18 \times 24\frac{1}{2}$. (325.)

This has been reproduced. It is deservedly one of the most widely admired, as it is also one of the finest, of Mr. Haig's exteriors. The Cathedral of Rheims, the Metropolitan See of France, is fittingly one of the most striking Gothic buildings not only in that country, but in the whole world, and if the magnificence of its architecture is not centred in its western end, its west front is at any rate the first of its features which meets the visitor's eye, and is likely to be one of the last to leave his memory. In Mr. Haig's etching attention is directed to the triple portals, to the elaborate carvings which surround them, and to the tracery of the rose window above. The relief adorning the middle doorway shows the Coronation of the Blessed Virgin, that on the right displays the Last Judgment, and that on the left our Saviour's Passion.

Above the rose window the subject is the baptism of Clovis, by St. Remy, whose Abbey Church, in the same city, is a building which alone would render Rheims worthy of a visit by traveller or by artist. It must be remembered that at one time Rheims, if not the capital of France and seat of government, welcomed monarchs



RHEIMS CATHEDRAL: DETAIL OF WESTERN PORTALS

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to its cathedral for their coronation, and that Joan of Arc stood before its altar on the day when Charles VII. was crowned. Drawings of this cathedral, as well as the etching of the Portals, have been reproduced in this volume.

95. KIRKSTALL ABBEY

The ruined abbey is seen from the south-east. In the foreground are a field and water. $17\frac{3}{4} \times 25\frac{1}{4}$.

The etchings in which Mr. Haig has shown various aspects of the ruined Abbey of Kirkstall were not published in London, but were made for a Leeds publisher, Mr. Jackson.

96. KIRKSTALL ABBEY

Ruins of Kirkstall Abbey as seen from the courtyard, showing the remains of the Tower. $10 \times 15\frac{1}{4}$.

97. CASTLE NOWHERE

A castle with pointed pinnacles rising on a eminence at the edge of a lake, with a sunset behind it. A small aquatint, and a good example of Mr. Haig's use of this method of etching. $7\frac{7}{8} \times 6\frac{1}{8}$.

It is hardly necessary to say that this is the etcher's name for a subject of an imaginary character.

1893

98. AMIENS CATHEDRAL: INTERIOR

Interior of the cathedral, looking east. The floor space is crowded with figures, principally children assembled for their First Communion. $18\frac{3}{4} \times 27\frac{3}{8}$. (450.)

This is a fine etching of a picturesque subject, and the mass of little white-robed girls renders detailed description of the plate superfluous, if the brief notes here printed on the subject are regarded as given merely for the purpose of identification.

A quotation from the artist's own account of Amiens, published at the same time as his etching, is appended, and from it will be seen how keenly he feels the beauty of that of which he transfers the image to the copper-plate, and how enthusiastic he can become in dilating upon the beauties of a masterpiece of architecture. Mr. Haig describes this plate as giving the general impression of the cathedral when seen by one entering from the west. His high opinion of the beauty of the building will be found in Chapter VIII. In the pamphlet there referred to he calls attention to the pulpit shown in the etching, the work of a sculptor of Amiens in 1773, and to the figures of Faith, Hope, and Charity supporting it. The angel above it holds a book with the inscription, *Hoc fac et vives*. The carving on a pillar opposite the pulpit is stated by Mr. Haig to have been copied from that over the altar at St. Riquier, near Abbeville.

99. DURHAM CATHEDRAL

The Choir of Durham Cathedral is shown in this etching from a point near its western end and towards the south side. In the background are the altar and the altar-screen of Lord Neville, which separate the Choir from the Chapel of the Nine Altars. Above is seen the great circular window. The northern side of the Choir is lit by the light entering from the windows opposite, so that some of the carved choir-stalls and the incised decoration of the round columns supporting the arches are conspicuous. $17\frac{1}{4} \times 24\frac{5}{8}$. (425.)

Little need be said in description of a subject which has been reproduced, and which is well known to English and American readers alike. Durham Cathedral was pronounced, somewhat sentimentously, by Dr. Johnson to be of "rocky solidity and indeterminate duration." Mr. Haig's etching shows that it is not by solidity alone that it is distinguished.

100. GOSLAR

Another etching of this little Hanoverian town, in the Hartz Mountains, showing the Kaiserwörth, the colonnaded building, of which another aspect is seen in the etching already described under the date 1891. This view shows the Kaiserwörth with a fountain in front, and measures $14\frac{5}{8} \times 20\frac{1}{4}$.

101. KIRKSTALL ABBEY : THE CHAPTER-HOUSE

This plate, which shows the Chapter-House of the old abbey, has sometimes been described as representing the crypt. It displays the vaulted interior of a portion of the ruins, with Norman arches and capitals. There are two figures in it in modern dress, and through the arches can be seen in the background glimpses of open air and sunlight. $15\frac{1}{8} \times 9\frac{7}{8}$.

102. KIRKSTALL ABBEY : THE CLOISTERS


Another view of the beautiful ruins of the old Yorkshire abbey, showing an angle in the courtyard, and arched cloisters with figures of two women and a child ; a clergyman also is walking not far from them. To the left is a grass plot with pigeons feeding. $15\frac{1}{2} \times 10\frac{1}{8}$.

103. RHEIMS CATHEDRAL : NORTH TRANSEPT

Another exterior view of the great cathedral, which has supplied Mr. Haig with the materials for his finer and more elaborate plate dated 1892. This etching shows the North Transept and door, with a side view of the east end. The pencil study for it is reproduced. 10×15 . (150.)

104. ENGLISH PASTORAL

A winding stream flowing towards the spectator, with reeds and grasses growing in the water in the extreme foreground. To



RHEIMS CATHEDRAL: THE NORTH TRANSEPT

See page 130

THE HISTORY OF THE CITY OF BOSTON

The year 1793, about the middle of the year, the
 committee was directed to prepare the report. It appears
 the report consists of a portion of the volume with the usual
 and typical. There are two figures in it to indicate them, and
 through the entire one by one to the judgment of the
 committee. (1793)

THE HISTORY OF THE CITY OF BOSTON

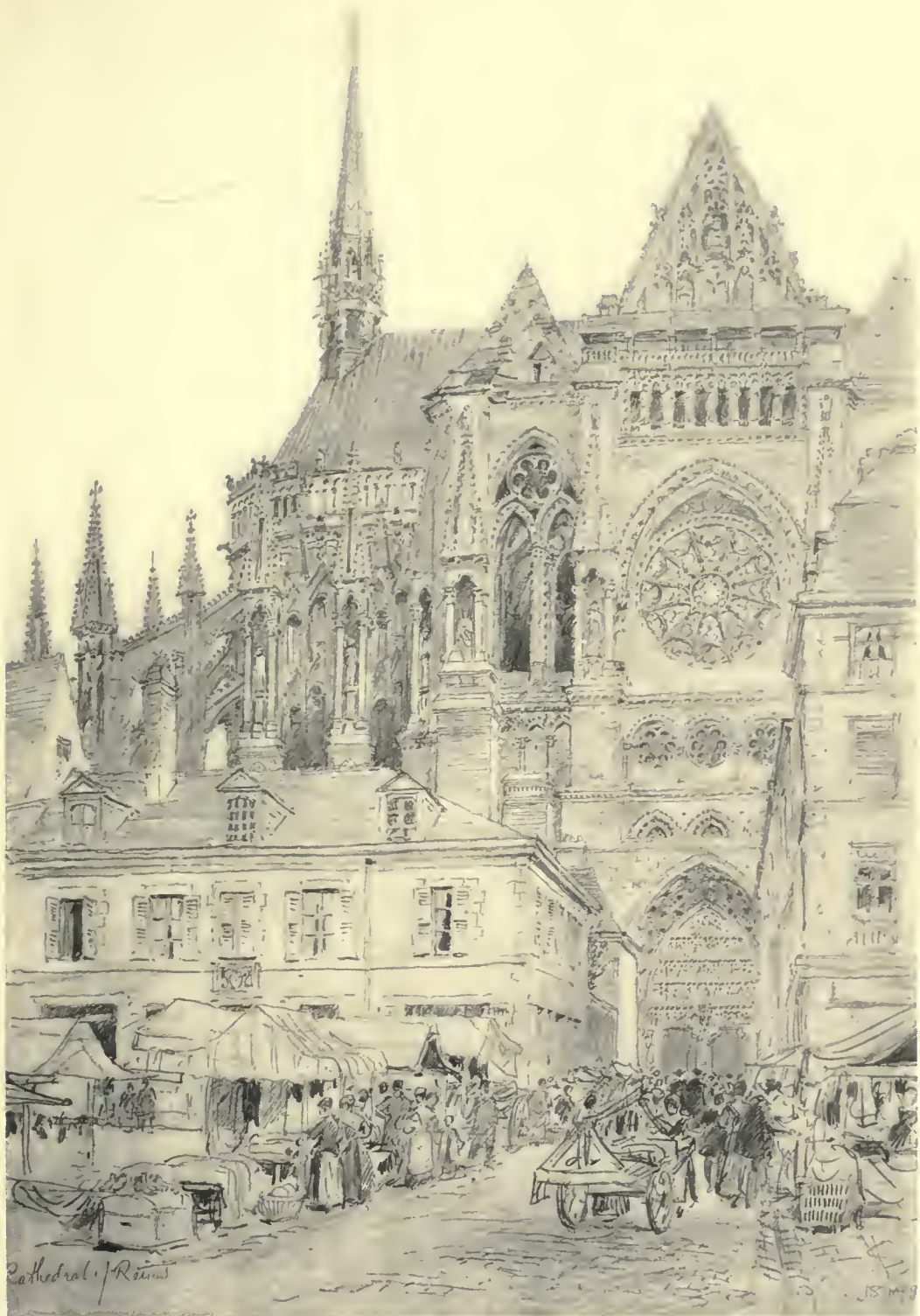
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THE HISTORY OF THE CITY OF BOSTON

Committee of the Council of the City of Boston, directed
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Cathedral of Reims

J.S.M. 9

the right a broad field illuminated by sunshine, with cattle feeding in its left-hand portion. Shady trees, one of which overhangs the river. Figures of a man and woman are seen in outline under the trees and towards the left of the picture. $14\frac{5}{8} \times 10\frac{1}{8}$.

This is one of the etchings by Mr. Haig which shows him depicting out-of-door subjects. His reputation, earned by successful plates dealing with richly decorated interiors and exteriors of ecclesiastical buildings, has created a demand for these which has hindered him from developing to their full extent his tastes and talent for more open-air work—a circumstance which some will regret. The subject of the etching “An English Pastoral” was found near Haddon Hall.

105. ON THE SWEDISH COAST

The bank of a river, with a troop of horsemen, headed by a trumpeter, emerging from the shade of the trees in the centre of the picture. The opposite bank rises high, and is surmounted by a castle. $9\frac{1}{8} \times 6\frac{1}{8}$.

This little plate is sometimes known as “The Cavalcade.” It is a “composition,” of which the *motif* was found near Marstrand, a Swedish town built on an island at the entrance to the Cattogat. Marstrand is a resort of bathers in summer time, and has been called the Madeira of Sweden.

106. HANG IT

A man in Georgian costume with a white tie-wig stands, pipe in hand, with his back to the spectator, facing a confused pile of pictures leaning against a wall, with some hanging upon it. To the left is a coat of arms blazoned with nails, picture rings, and other appropriate symbols, above which is the date 1793. $3\frac{1}{2} \times 3\frac{1}{2}$.

This little plate was etched by Mr. Haig to fill a blank on the walls of the Exhibition of the Royal Society of Painter-Etchers, on the occasion of their annual exhibition of 1893. The space seemed to require something to occupy it, and Mr. Haig threw himself, in the form of an etching executed on the spur of the moment, into the breach. It might be considered almost too slight to mention, but many of his friends possess it, and in the midst of serious work, such as the large plates of cathedrals and monastic buildings, it is pleasant to find a sketch which affords some suggestion of the artist's genial humour. Those, moreover, who have ever had to hang an exhibition of pictures by various artists will appreciate the meditative attitude of the gentleman in the long-skirted coat, and will not wonder that he scratches his puzzled head at the risk of deranging his wig, or that he seeks solace in tobacco. There is an ingenious bit of detail in a crown composed of two horses—apparently a suggestion for a signboard, which he is looking at.

107. LONGITUDE

A small figure of a man, in a pointed hat with feather, displaying a framed picture of a sunset over a sea. $1\frac{3}{4} \times 3\frac{1}{4}$.

This, the smallest of the etchings mentioned here, was designed, like the one last described, to fill a gap on the walls of the painter-etchers. It forms a quaint contrast to such plates as Pampeluna and Mont St. Michel.

1894

108. CANTERBURY FROM THE STOUR

A view of Canterbury Cathedral, with fields and the river Stour, in which the cathedral towers are reflected, occupying the foreground. In a bend of the river towards the left a clump of tall trees, and in another bend nearer to the spectator, a shepherd with his flock. $24\frac{1}{4} \times 16\frac{1}{4}$. (250.)

This is an etching of English landscape by Mr. Haig, which is reproduced not so much because it is characteristic of his style, as because it shows that he appreciates and can represent the beauties of pastoral scenery and architecture viewed from a distance.

109. CANTERBURY: THE PILGRIMS' AISLE

The South Chancel Aisle of Canterbury Cathedral, looking east. In the middle distance is a flight of steps, the stairway leading towards "Becket's Crown." $12\frac{5}{8} \times 17\frac{7}{8}$. (250.)

It was to tread this aisle and the well-worn steps that terminate it that the pilgrims of whom Chaucer tells journeyed to Canterbury. For a year after Becket's murder no service was held in the cathedral, the decorations were removed, and the bells were not rung. This was in 1171, the murder having taken place on 29th December 1170. Fifty years later, "a costly shrine having been prepared for the canonised martyr in the centre of the Trinity Chapel, the translation of his remains from his tomb in the crypt took place on 7th July 1220. This ceremony was graced by the presence of King Henry III., Pandulf the Pope's legate, Archbishop Cardinal Langton, the Archbishop of Rheims, and other prelates. The expense attending the ceremony was immense, the archbishop having provided refreshments, with provender for horses, along the road from London, for all who chose to attend. Conduits were dispersed about the city of Canterbury which ran with wine, and nothing was wanting to give full effect to this triumph of priestly power. The upper part of Becket's skull, which had been severed by his murderers, was preserved by itself on an altar highly decorated, at the eastern extremity of the church in the tower now called Becket's Crown. The festival of the Translation of St. Thomas became an anniversary of the highest splendour, attended by a grand display of the riches and greatness of the convent."

110. CANTERBURY CATHEDRAL

A view of Canterbury Cathedral from the north-east side, with the ruined refectory in the foreground. $12\frac{7}{8} \times 18\frac{1}{4}$. (250.)



CANTERBURY FROM THE STOUR

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C. F. G. H. R. BUNTHORNE.



111. TOLEDO : THE CONVENTUAL CHURCH OF SAN JUAN
DE LOS REYES

A dark church interior lit by a window situated high on the left, below which is rich carving. The rays of sunlight pass above the heads of priests and acolytes towards the right of the picture. These are advancing with their backs to the spectator, apparently towards an altar for the celebration of service. Behind them men and women are kneeling on the floor and on two steps. The way towards the altar is carpeted. $12 \times 17\frac{3}{8}$. (150.)

Mr. Haig observes that the decoration of this church is extremely florid late Gothic, the carving being wonderful of its kind. Its date is the beginning of the sixteenth century. It was built by Ferdinand and Isabella, and is one of the many fine churches that survive in Toledo out of a far larger number to remind the traveller of the greatness that has departed from the old capital.

112. STOCKHOLM HARBOUR

The town rising in the background and centre of the picture. In the foreground the harbour, with shipping and a steam tug towing a barge. Aquatint. $11\frac{1}{2} \times 7\frac{1}{2}$.

113. ON THE ARLANZON, NEAR BURGOS

Flats at low tide, with shallow water and stretches of sand and mud in the background. The spires and steeples of Burgos Cathedral,

with the sun setting behind them, in the background. $9\frac{1}{8} \times 6\frac{1}{4}$.
(100.)

114. ON A SWEDISH LAKE

A glimpse along the side of a Swedish lake. Near the shore, to the right of the picture, a man fishing from a boat. Aquatint.
 $5\frac{3}{4} \times 9\frac{3}{4}$. (100.)

1895

115. THE LEGEND OF THE BELLS

A fanciful "composition" of Mr. Haig, showing bells ringing in a belfry, the chimes as they peal forth taking the forms of angels which ascend towards the Madonna and Child. Through a lancet window a river is seen in the distance. $16\frac{5}{8} \times 23\frac{3}{4}$. (250.)

116. TARRAGONA CATHEDRAL

This etching gives the view across the Transept and shows the choir-screen, through which part of the Choir is visible, and above it the organ. The painted doors or shutters which close over the organ pipes when they are silent are open. To the left is one of the lofty piers of the arch which forms the entrance to the choir, with a pulpit beside it, near which are worshippers.
 $15\frac{1}{2} \times 23\frac{1}{8}$. (250.)

Mr. Haig describes how, when he was first engaged upon sketching this subject, the doors or shutters over the organ pipes were closed, and he was not aware that they were ever opened. Then the organ, without warning, began to sound, and as it pealed forth the great



LEON CATHEDRAL

See page 133



painted doors swung majestically back, as if opening themselves spontaneously, and the effect of this, accompanied by the increasing volume of rich music, was extremely grand. He heard on this occasion a competition for a place in the choir between baritone voices. He is of opinion, by the way, that the voices of the choir boys in the south of Europe are shrill, and do not compare favourably with those heard in English cathedrals; but that the men's voices are very fine.

Street describes this cathedral as one of the most interesting and beautiful churches that he had seen in Spain:—"It produces in a very marked degree an extremely impressive internal effect, without being on an exaggerated scale, and combines in the happiest fashion the greatest solidity of construction with a lavish display of ornament in some parts to which it is hard to find a parallel." It is mentioned in Papal Bulls of the eleventh and twelfth centuries as then being in process of reconstruction after its recovery from the desecrating hands of the Moors, and undoubtedly much of its fabric dates from the twelfth and the thirteenth centuries.

The authority already quoted says:—"I hardly know when I have been much more struck than I was with the view of the interior of the transept. For though the picturesque furniture of later times, the screen and pulpits, the organs and other furniture, are in great contrast with the glorious solidity of the old work, the combination of this with them makes a singularly beautiful picture." Mr. Street selects for the purpose of illustration precisely the point of view chosen by Mr. Haig for his etching.

117. PALENCIA : THE ALTAR OF THE VISITATION

This view of a portion of the interior of the Cathedral of Palencia shows the South Aisle, which the eye of the spectator can follow into the distance towards his right. The foreground is in shadow, but the light which illuminates the more distant part of the aisle falls upon the upper portion of the Altar of the Visitation. This forms the centre of the picture. It is set back in the wall of the *coro*, and above it are paintings both at the back and side of the recess. Above all are richly carved canopies. Before the altar a woman is kneeling, and towards the spectator's left a priest stands in a doorway with two choristers or acolytes before him. $22\frac{1}{8} \times 16\frac{5}{8}$. (350.)

The Altar of the Visitation is on the south side of the *coro* of the Cathedral of Palencia, the old Roman town of Pallantia, in Northern Spain. The paintings mentioned represent St. John the Baptist, St. Andrew, St. Lawrence, and St. Stephen flanking the central picture of the Visitation.

118. LEON

A foreground of water and fields in the evening or late afternoon. The cathedral is drawn from the north-east, so that the side of it towards the onlooker is in shadow, and the salient points towards the west are lit by the setting sun. The buildings that lie to the right and left are also in shadow. The cathedral has a light, open, tapering spire rising centrally, and at the west end two

PALENCIA : THE TRASCORO

See page 140



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towers, one of which is fully seen. It is rectangular, and is crowned by a short spire. The background is of sunlit clouds.

$16\frac{3}{4} \times 12\frac{1}{8}$.

This is not a close portrait of its subject, as the artist admits having introduced a non-existent roof. Those who visit Northern Spain and find themselves at Burgos or Palencia no doubt will always include Leon in their journey, as it lies between seventy and eighty miles to the north-west of the latter city, and is not a great deal farther from the former. Its cathedral is considered to be one of the finest in Spain, comparable in style with those of Amiens and Rheims, and partaking of qualities traceable to French influence. It was built about the middle of the thirteenth century upon a site which two churches had already successively occupied, and its rank among other churches is recorded in the monkish Latin verse—

*Dives Tolentana, sancta Ovetensis,
Pulchra Leonina, fortis Salamantina.*

Local pride once recorded on a column in front of its principal doorway the eulogy—

*Sint licet Hispaniis ditissima pulchraque templa,
Hoc tamen egregiis omnibus arte prius.*

119. GOTHEM, GOTLAND, SWEDEN

A ruined Gothic archway, with the figure of a saint at its apex. To the left an old man seated, also a woman and a child. Beyond a church is seen. $11\frac{3}{4} \times 16$.

1896

120. PALENCIA : THE TRASCORO

Interior with kneeling figures in the foreground facing a procession emerging from the crypt. On the left a pulpit with canopy carved with figures. The *trascoro* or screen in the centre is elaborately carved with figures and a coat-of-arms, and is surmounted by a figure of Moses. $16\frac{7}{8} \times 23\frac{3}{4}$. (250.)

As this etching is reproduced, it is only briefly described. The beauty of it lies in the rendering of the richly carved *trascoro*, on which the light falls. The *coro* or Choir, of which the *trascoro* or screen at its eastern end forms the centre of interest in the picture, is situated, as in other Spanish cathedrals, considerably to the west of the usual position of the choir in the churches of other European countries. The late Mr. Street, who in his admiration for pure Gothic architecture denies any great merit to the Cathedral of Palencia, makes some interesting observations in his work on *Gothic Architecture in Spain* with regard to the situation of its Choir. This, he finds, was moved from a more eastern position in A.D. 1518, and draws the inference that the peculiar position of the choirs of Spanish cathedrals is of comparatively late origin.

121. BURGOS : VIEW FROM THE SOUTH

The river Arlanzon flows past in the foreground, with figures of women visible washing clothes in it. The long straight line

of the quay or promenade is seen beyond the river, and beyond this again a fringe of trees. In the background rises the cathedral, with the town gateway on the left, and on the right is a hill crowned by a fortress. Dry-point. $15\frac{5}{8} \times 9\frac{1}{2}$.

122. LICHFIELD

A shady lane, with the cathedral rising in the background. In the left-hand corner is etched "Lichfield, July 1896," with the monogram "A. H." $8\frac{1}{8} \times 12\frac{5}{8}$.

1897

123. ST. MARK'S, VENICE: INTERIOR

The pulpit and chancel screen of the great Church of San Marco, showing the crucifix, which stands above the middle arch of the screen, and nine of the statues of Apostles which flank it. There is also a glimpse of the Choir through the opening in the screen, and above is visible the elaborate decoration of the chancel arch and apse. The pulpit, the screen, and the figures upon it are in strong light, the mosaics being kept in dim shadow. $17\frac{1}{8} \times 24\frac{1}{2}$. (350.)

This is not a subject which needs explanatory notes here. The etcher has had to deal with a subject in which colour plays an important part, and those who have this fine etching before them can judge for themselves how well he has succeeded in suggesting it.

124. IN THE AISLES, AMIENS CATHEDRAL

To the right an altar, with crucifix and six candlesticks upon it.

In the centre and to the left the richly carved figure subjects of the chancel screen, with more carving above each of the pointed niches which contain them, and below two monuments with recumbent figures. A nun is conducting school children up the steps to the left. "Amiens" etched in left-hand corner.

$14\frac{1}{2} \times 11$. (250.)

Mr. Haig's admiration for Amiens can be judged from his own words quoted above in Chapter VII. Reproduced are drawings of some of the carvings of the screen, in one of which will be observed part of the choir-screen, which figures in the etching. The drawing, however, shows it from a point towards the south-east, whereas in the etching the spectator is to the south-west.

125. DALHEM, GOTLAND, SWEDEN

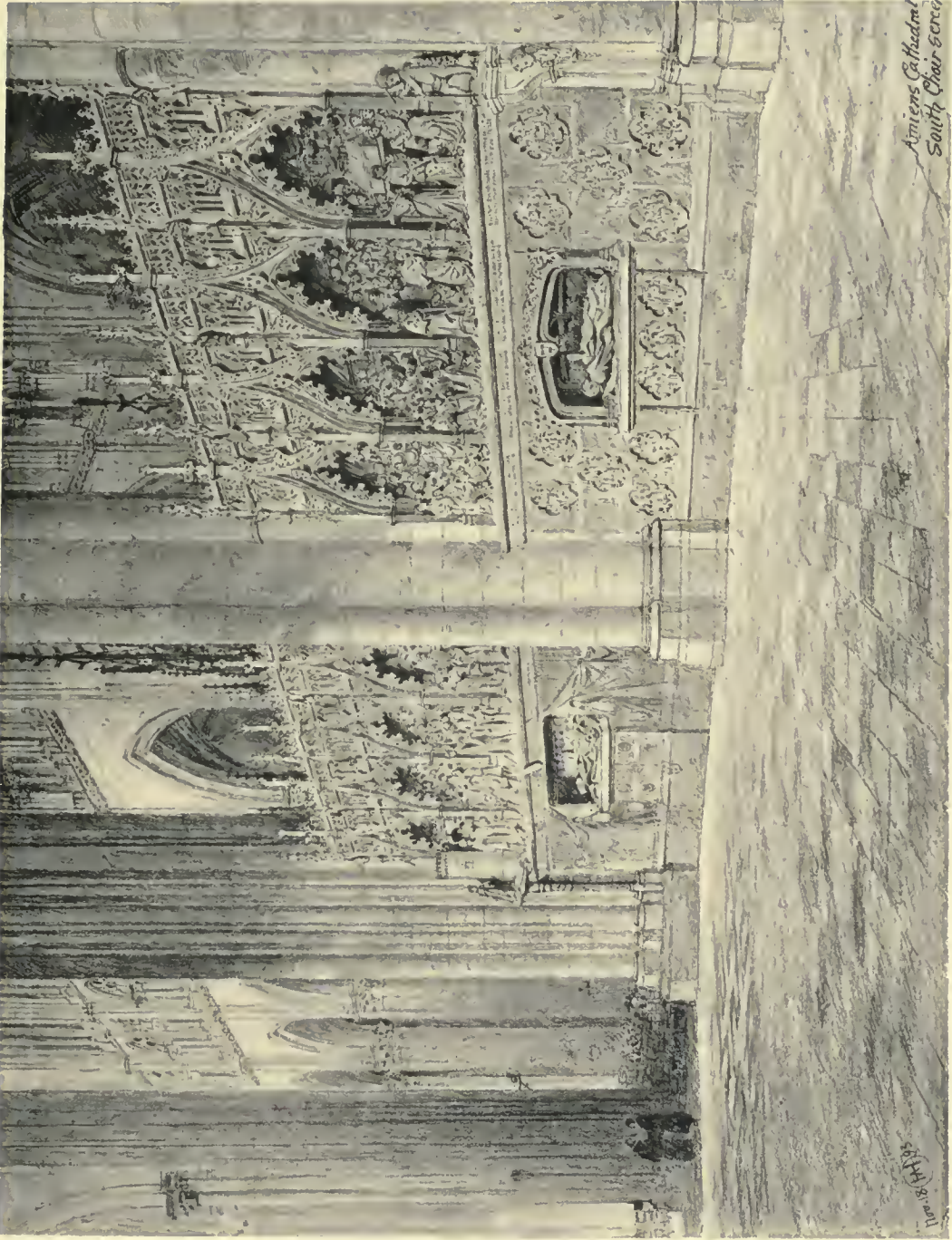
Interior of church looking westward from the altar rails, a wedding procession in the background. Engraved on the plate "Dalhems Kyrka På Gotland." $13\frac{5}{8} \times 10\frac{3}{4}$.

Dalhem is a country church in the island of Gotland, half-way between Wisby and Mr. Haig's home at Katthamra. As an architect he has taken a prominent part in the restoration of this church, and is now preparing cartoons for the decoration of it. Several of these have already been completed and can be seen in the church, the older portion of which dates back to the thirteenth and fifteenth centuries.



AMIENS CATHEDRAL: DETAIL OF THE CHOIR-SCREEN

See pages 55 and 142



Amiens Cathedral
South Choir & Choir

11. (18) 11. 11.

1898

126. ST. MARK'S, VENICE: EXTERIOR

The western façade of St. Mark's, viewed from the Piazza and from a point to the north-west of it. The Campanile is partially shown to the right of the picture, and the ducal palace is visible beyond the cathedral front. There are many figures in the foreground. $32 \times 23\frac{1}{4}$. (350.)

But little need be said in describing for the purpose of identification a plate the subject of which is so well known not only personally to the thousands who have visited Venice, but by paintings, engravings, and other methods of representation of every description and of every degree of merit, to the still greater number who have never been there. Its general appearance, as well as its detail, including the famous bronze horses, its history, and its surroundings are familiar to all, and it has afforded Mr. Haig an opportunity for a large etching faithfully portraying it.

127. THE BASILICA OF ST. GILLES, ARLES

The triple western portal is shown, the central and southern of the three arched doorways being visible, as well as part of the third one, that nearest to the spectator. The masonry immediately above the circular arches, and the carved decoration between them, is quite plain, and is surmounted with a straight line of coping. The doorways are approached by steps with figures grouped on and near them. The lower part of

the plate is in deep shadow, which has proved rather difficult to reproduce satisfactorily. The reproduction, however, renders further description of the plate unnecessary. $19\frac{7}{8} \times 28\frac{1}{2}$. (625.)

This fine piece of twelfth century architecture is not included among the sights visited by every tourist, as the town which takes its name from the old Abbey of St. Egidius, or St. Gilles, is situated ten or eleven miles from Arles, and is in itself of no great beauty or importance. Still, those who visit the latter, and admire the beauties of the Cathedral of St. Trophime, should include in their sight-seeing a church much of which is of great antiquity. Mr. Haig's etching suggests a fine if somewhat neglected building, with elaborate but mutilated carvings, standing in a country town where traffic is not brisk and where modern "improvements" are not conspicuous.

128. THE COURTYARD OF THE DUCAL PALACE, VENICE

This etching shows the angle of the Courtyard of the Ducal Palace in which is situated the Giants' Staircase, seen to the right of the picture. Women are engaged in obtaining water at the octagonal wells. The end of the Courtyard opposite the spectator is that next to the Church of St. Mark. $13\frac{1}{8} \times 20$. (250.)

This is one of the etcher's open-air studies of architecture seen more or less at close quarters, its subject being the Courtyard of the famed Ducal Palace of Venice, with the Scala dei Giganti, and other features with which travellers are well acquainted, and of which all can read in detail in Mr. Ruskin's *Stones of Venice* and elsewhere.



THE BASILICA OF ST. GILLES, ARLES

See page 143

the two long days under which has passed some almost
 a century past. The experience, however, is
 a most interesting one in the past.

The two parts of North America and Canada, it was decided
 during the night, that the two parts of the land which were
 to be given to the Indians of the North or the South, it
 should be as if it were the same, and as if it were of a
 kind which is impossible. They were also given the same and
 were the same of the Indians of the North, and were
 given to the same part of the land of which is of great
 value. At this point, however, a great deal of interest
 was shown in the matter, and it was decided to a certain
 extent that the two parts of the land should be given
 to the same part of the land.

THE TWO PARTS OF THE NORTH AMERICAN CONTINENT

The two parts of the North American continent, it was decided
 during the night, that the two parts of the land which were
 to be given to the Indians of the North or the South, it
 should be as if it were the same, and as if it were of a
 kind which is impossible. They were also given the same and
 were the same of the Indians of the North, and were
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 extent that the two parts of the land should be given
 to the same part of the land.



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129. CA' D'ORO, VENICE

This again is a well-known subject. The plate shows the exterior of the fifteenth century Gothic Palazzo known to travellers as the Ca' d'Oro, with its exterior galleries rising one above the other screened by richly carved tracery, its Gothic windows right and left in the sunlit walls towards the angle of the building, and the pointed decorations that form a parapet above. In the foreground is the canal, with a gondola moving past towards the right. $15\frac{1}{2} \times 11\frac{3}{8}$.

130. AN OLD WHARF, VENICE

A little glimpse of a narrow and unfrequented watery byway of Venice, trending towards the left as it becomes part of the background. On the farther side is a "slip" or wharf forming part of a boatbuilder's yard or wharf, with two large round-ended boats or barges hauled up to undergo repairs. Gondolas float empty on the canal, two or three foot-passengers are visible, also women and men looking through windows and doorways at the sunshine outside, but warmth and sleepiness seem to prevail. $10\frac{1}{2} \times 8\frac{1}{4}$.

131. PALAZZO CONTARINI DEGLI SCRIGNI, VENICE

Canal flowing to the left of the plate, and on the right the fifteenth century Gothic Palazzo with a gondola moored to three posts beneath it. Other buildings in the background. $6\frac{1}{4} \times 9\frac{1}{4}$.

132. IN NORTHERN SPAIN

A sluggish stream, flowing between houses crossed by a bridge from one of them. A small study of a Spanish town, which the artist identifies with Escosia rather than with any other place, although he declines to say that it is a representation of any particular locality. $6\frac{2}{3} \times 4\frac{1}{8}$.

1899

133. THE MADONNA WITH A MUSKET, ST. MARK'S

A portion of the interior of St. Mark's, Venice. Towards the left, and almost in the background, is a square pier supporting two circular arches, and on the two sides of the pier visible are carved figures in rectangular panels. One of these is the Madonna del Schioppo, the Virgin with a musket hanging beside her, from which the subject is named. $11\frac{3}{8} \times 16\frac{1}{4}$. (250.)

Of this plate no reproduction is published here, but the drawing from which it was etched is given, and it forms with the three that follow a set of four, showing chapels of St. Mark's, Venice. The musket was placed near the shrine by a man who believed that he had been miraculously prevented from committing a murder with it.

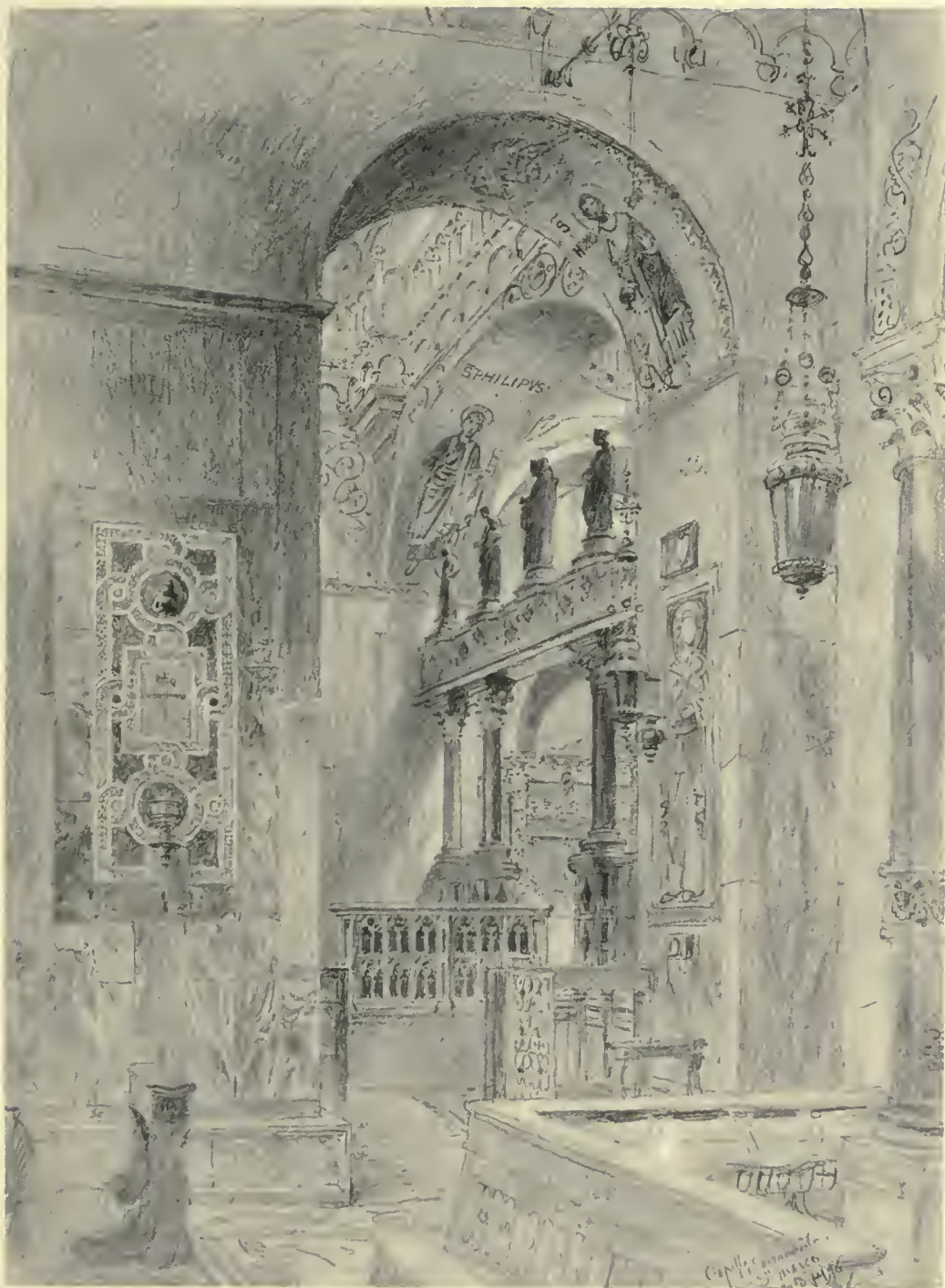
134. THE CHAPEL OF THE SACRAMENT, ST. MARK'S

The Chapel is in shadow, with a single figure kneeling at the left before the altar, the rails of which are visible on the right. The



THE CHAPEL OF THE SACRAMENT, ST. MARK'S, VENICE

See page 146



Chancel of the church is just visible through an archway. A pencil study of this subject has been reproduced. $11\frac{1}{2} \times 16$. (250.)

135. THE CHAPEL OF ST. CLEMENT, ST. MARK'S

A pulpit, with figures of priests and acolytes on the left preparing for a procession. On the right an altar, and in the centre an archway. 14×11 . (250.)

136. THE BAPTISTERY, ST. MARK'S

The great cup-like font with its hexagonal base, and the figure of St. John the Baptist surmounting its curving bronze cover, which is decorated with reliefs in panels, makes the etching easy to identify. $10 \times 14\frac{7}{8}$. (250.)

1900

137. NOTRE DAME, PARIS

A view of the Cathedral of Notre Dame from the south side of the Seine. The river and a bridge slightly to the left of the plate lie between the church and the spectator. $31 \times 22\frac{1}{4}$. (350.)

138. BARCELONA CATHEDRAL: INTERIOR

A view of the North Aisle of Barcelona Cathedral, looking towards the west. On the right is the canopy of the Bishop's Throne and the railing of the choir-screen. The Choir, as is usual in Spain, is in the middle of the church. 15×22 . (350.)

“The architectural history of Barcelona is much more complete, whilst its buildings are more numerous than those of any of our old cities, of which it is in some sort the rival. The power which the Barcelonese wielded in the Middle Ages was very great. They carried on the greater part of the trade of Spain with Italy, France, and the East; they were singularly free, powerful, and warlike. And finally, they seem to have devoted no small portion of the wealth they earned in trade to the erection of buildings, which even now testify alike to the prosperity of their city, and to the noble acknowledgment they made for it.” The cathedral, built upon the site of a previously existing church, of which fragments are probably incorporated in the present building, bears as the date of its reconstruction the years 1298 to 1329. The parts, however, which are ascribed to the builders of the first church may be assigned to the eleventh century.

139. WINDSOR CASTLE

The Castle with the Thames in the foreground. Aquatint and line etching. 10 × 7. (150.)

140. SAINT ELISABETH OF HUNGARY

A woman's head, with downcast eyes, facing three-quarters to the right. On her head, which is surrounded by a ring or nimbus, is a jewelled circlet and a veil thrown back. Her dress is fastened with roses at the neck. 5 × 6 $\frac{3}{4}$.

This is a fancy portrait for which a friend of Mr. Haig posed as model, and it does not claim to be founded on historical study or to be a serious attempt to represent its nominal subject.

1901

141. CEFALU CATHEDRAL

Interior facing the east end. High above the altar are mosaics, the principal one of which represents the head and shoulders of Christ with a book in His left hand. To the right, inside the Chancel rail, is the Bishop's Throne, and opposite to it, but outside the Chancel, is the pulpit, enriched with carved figures and supported by angels. Figures of worshippers are in the foreground, and above all there hangs from the apex of the Chancel arch a cross, richly carved and of graceful design, as can be seen in the reproduction. $12\frac{5}{8} \times 28\frac{1}{4}$.

The ancient Norman Cathedral of Cefalu is probably not itself known to a large number of those who possess Mr. Haig's etching of it, but nevertheless is a building of great antiquity and beauty. Tradition ascribes its foundation to King Roger of Sicily in the twelfth century, who, being at sea and in danger of shipwreck, vowed to build a cathedral wherever he might be permitted to land; and in its mosaics he is represented. Its charter of foundation was granted in 1145, and the mosaics which adorn it are the oldest and finest to be seen in the island. Mr. Haig preserves in his studio a large water-colour drawing upon which he based his etching.

142. AMIENS

This view of the exterior of the beautiful Cathedral of Amiens shows it rising out of trees and houses, with the Somme flowing in the foreground. $11\frac{1}{8} \times 14\frac{7}{8}$.

A larger plate of "landscape" shape was originally etched, but it was believed to be improved by cutting down, and the dimensions given above are those of more recent impressions; a few, however, exist in the larger size.

143. BALMORAL

The Royal Castle rising above trees, with the river Dee flowing in the foreground. $10 \times 6\frac{7}{8}$.

144. STOCKHOLM

Stockholm Harbour, with the dome rising in the background, which figures so conspicuously in the large etching of 1888 reproduced and already described. Nearer to the spectator are the waters of the harbour, with boats lying moored towards the left. $4 \times 6\frac{1}{4}$.

1902

145. SAN ZENO, VERONA

The spectator faces the east end of the church, in which two services can be held simultaneously, one in the crypt and the other in the Chancel above. The descent to the crypt is through three rounded arches, which are shown in the centre of the plate. Under the right-hand one of these the choir is passing down-



ULM CATHEDRAL

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wards, followed by the cross-bearer, acolytes, and priest. On the far right is the staircase by which access is obtained to the Chancel. The screen above the steps to the crypt is surmounted by figures of Christ and the Twelve Apostles. Two partially destroyed frescoes, one of a prelate, the other of a saint, are on the piers to the right and left. $21 \times 15\frac{3}{4}$. (350.)

This church is dedicated to a Bishop of Verona, of African birth, and apparently of African blood, for he is commemorated in the church by a statue of swarthy complexion, if not of negro type. San Zeno flourished in the fourth century, and the church which bears his name was erected in the twelfth century. The statues upon the screen shown in the etching are work of the twelfth century.

146. ULM CATHEDRAL

A portion of the interior of the Cathedral at Ulm forms the subject of this etching, a reproduction of which is given. Beyond the foreground, which is paved with square tiles, rises the lofty Chancel arch, with the tapering canopy of the tabernacle or sacrament house to the left of the spectator. This is carved with considerable wealth of detail, and has many niches filled with statues of saints. Near it, and towards the right-hand side of the picture, is the *Kreuzaltar*. In the Choir a long double line of carved heads or busts of saints and worthies adorns the stalls, and is visible above the wrought-iron screen or railing. $14\frac{1}{2} \times 21\frac{7}{8}$. (250.)

This etching shows a view from the south-west of the Choir of the Münster, Ulm, commenced in the fourteenth century, and not actually completed until the nineteenth, when it was restored and finished. The most conspicuous feature is the *Sakraments-häuschen*, or sacramental tabernacle, a remarkable piece of fretted Gothic work tapering with extreme grace and delicacy, as can be judged from the reproduction given. The busts above the Choir stalls may also be cited as peculiar. They were the work of a carver named Jörg Syrin, whose own portrait figures among those on the north side, though not in the two rows seen in the etching. These are of saints and prophets of the Old Testament occupying the lower row, and of apostles and saints of the New Testament above them. Corresponding heads on the opposite side of the Choir, not seen in the etching, are of holy women, the wife of the artist being placed among them.

147. BURGOS CATHEDRAL : NORTH PORCH

An altar outside the Cathedral of Burgos, flanked by four candlesticks and with a Madonna and other figures above it. In the foreground are the roadway and side-walk with passers-by. There are worshippers kneeling before the altar. Aquatint. $11\frac{3}{8} \times 8$.

148. PORTA SAN PIETRO, ASSISI

The city gate, seen behind a parapet of the roadway. Foreground of shrubs and grass. $4\frac{3}{4} \times 6\frac{3}{4}$.

1903

149. WESTMINSTER ABBEY: NORTH PORCH

The North Porch of Westminster Abbey, as seen from the opposite side of the roadway. The Victoria Tower of the Houses of Parliament and a portion of St. Margaret's Church on the left. $21 \times 28\frac{3}{8}$.

The entrance to the North Transept of Westminster Abbey, built by Richard II. and known formerly as "Solomon's Porch," is so familiar to those who at any time in their lives have visited London, even if they may never have entered the Abbey, that it hardly requires description or note of any kind. The etching is a faithful representation of its subject, taken from a point of view which enables all to recognise it apart from the actual form of the building, which some may fail to observe in an object so familiar to them. St. Margaret's Church, to the left of those entering the North Transept, and the Victoria Tower behind with a flag flying above it, are features in its surroundings which render it unmistakable. (350.)

150. ASSISI, OCTOBER EVENING

Evening glow and evening shadows upon Assisi. The church stands out white upon the summit of the hill, illumined by the rays of the setting sun. The wooded hillside below it and the town beyond to the right are in shadow. Below, the river is running in flood, or at all events it has a fuller stream than most of those who know it well are accustomed to see. On the hither

side two monks are walking together on the bank with a peasant woman approaching them. 24 × 19.

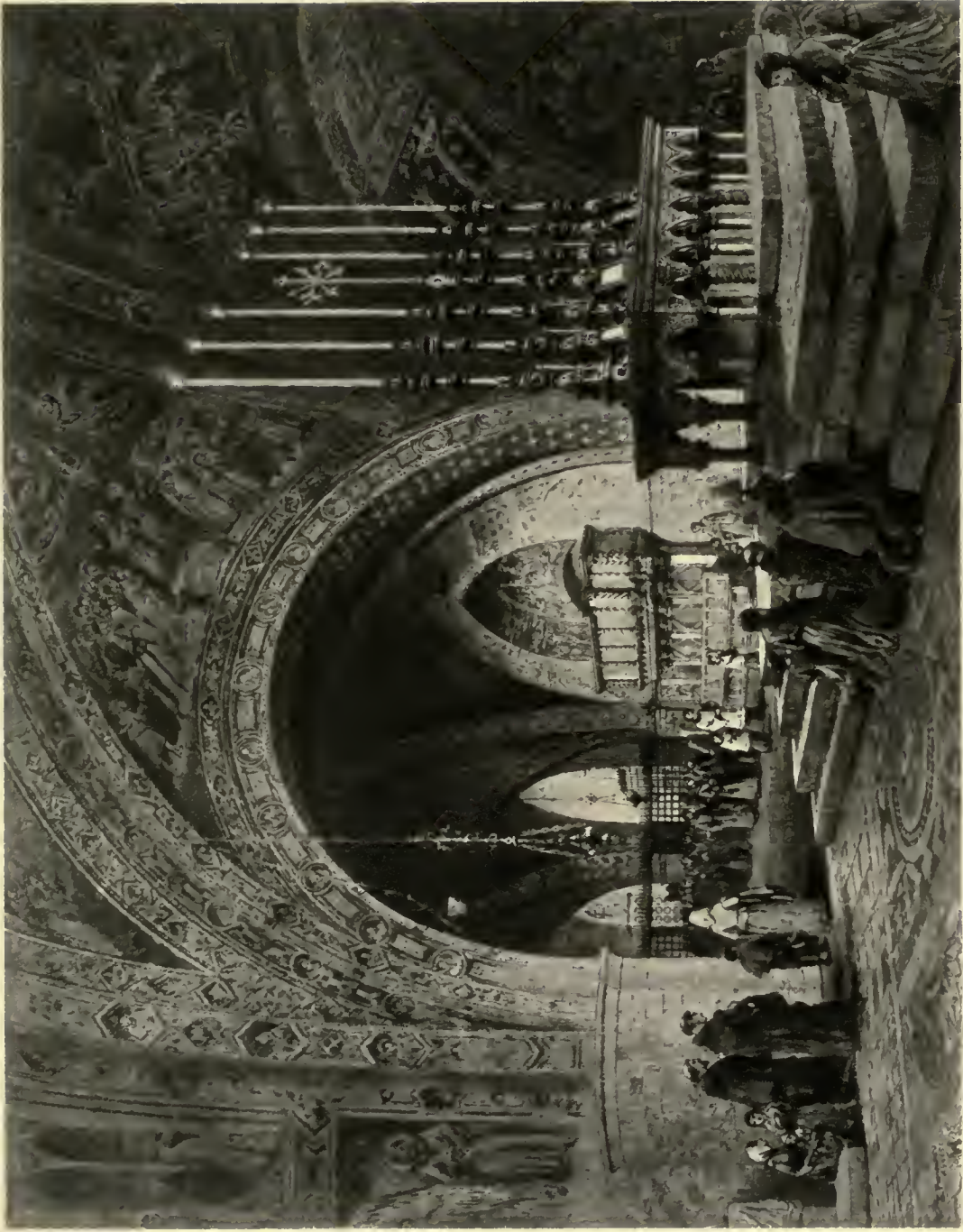
This plate, which has been reproduced, is one of the most successful of the landscape studies of an etcher whose name has been established by his architectural subjects. It has not, however, yet been formally issued to the public. The Church of St. Francis, built in the form of three churches rising one above the other, will be more fitly touched upon in connection with the etching of the interior of the middle portion of it which follows. Peacefulness and contrast of fading light and deep shadow—the restfulness of evening, in short—are the principal characteristics of this etching. In *Fors Clavigera* Mr. Ruskin declared himself willing, if convinced that it would be right and wise under the conditions of human life and thought with which he had to deal, to leave all else and “live in a cell at Assisi or a shepherd’s cottage in Cumberland”—widely different and distant spots typical of surroundings tranquil, beautiful, and in harmony with his frame of mind.

151. THE CHURCH OF ST. FRANCIS, ASSISI

This etching shows the great altar in the lower or middle church of St. Francis. The altar is raised, and is approached on all sides by steps. It is supported on pillars and bears a cross and six lighted candles. The vaulted roof is very low, and is richly decorated with frescoes. Worshippers kneel at the altar steps, some monks are standing on the left, and in the background

THE CHURCH OF ST. FRANCIS, ASSISI

See page 154



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towards the left a priest and acolytes followed by others are approaching. 24 × 19. (350.)

The reproduction of this etching provides an ample description of a wonderfully interesting subject, and a well-known one. For those unacquainted with it, it may be explained that the altar shown is that in the lower of the two churches built one over the other at Assisi in honour of St. Francis, and is placed immediately over the crypt which holds his bones. The church originally consisted of two churches or chapels one above the other. It is the lower one of these which figures in Mr. Haig's etching. The bones of St. Francis had at first been laid to rest at San Giorgio, but the Perugians made attempts to carry them off and the people of Assisi feared lest they might succeed in doing so. In order to prevent this they constructed a crypt beneath the lower church shown in the etching, and to this they transferred the mortal remains of their beloved patron-saint in the year 1230. The rock-hewn sepulchre which they had devised was in fact as well as in name a crypt, for though its existence was known, its position was kept a complete secret, and was discovered only in 1818. It was then enlarged and converted into a chapel, so that there are now three buildings in which worship may be held, rising one above the other on the hill-side, the nature of the ground permitting each to be entered, if desired, on the level. Assisi can be found described in many works of all ages, but the account given below in the words of a writer of the early part of the last century not only explains its architecture, but also ably defines the characteristic features conspicuous in Mr. Haig's etching.

Lord Lindsay in his *Sketches of the History of Christian Art* (vol. ii. p. 31), after speaking of the Church of St. Francis, Assisi, as the cradle of Italian painting, writes as follows:—"It consists properly speaking of two churches, one above the other; the Upper broad and spacious, preserving the usual form of the Latin cross, but free from side chapels and from every incumbrance, and lighted by broad and lofty windows, cheerful and almost gay in its general appearance—the Lower gloomy as the grave which it is designed to imitate; the nave is lined by chapels, dark and obscure like sepulchral recesses, the windows are small, the arches round and low, bending heavily over the shrine of St. Francis, situated in the centre of the transept, and below which you may descend deeper still to a subterranean crypt or excavation in which his relics actually repose. Nowhere is the distinctive symbolism of the Lombard and Gothic architecture more strikingly contrasted, and the whole scheme of decoration seems to have been planned in reference to it." The gloom as of the grave, the arches bending heavily over the shrine, the scheme of decoration,—all these characteristics can be studied in the etching. Even the rich colouring can be judged of and appreciated, almost as though it had been transcribed by the brush instead of suggested with the etching needle.

152. THE CASTLE OF VITRÉ

View of the exterior of Vitré, a castle with many circular turrets of the form sometimes compared with that of a "pepper-pot," a building with scarcely an opening in it that could be called

a window frowning over low-built houses, and a road on which groups of peasants are passing. There is also a waggon standing without its horses near a small bridge which leads towards the castle. $14\frac{1}{8} \times 9\frac{7}{8}$.

This subject is seen upon another page, and has been reproduced in order to show an example of Mr. Haig's treatment of a picturesque architectural subject as seen from a moderate distance, and without the introduction of ornate detail, usually associated with his work.

Vitré is in Brittany in the department of Ille et Vilaine, the river Vilaine rising near the town. The castle was formerly inhabited by the Seigneurs de la Trémouille, and is on the road which leads from Vitré to Rennes. Another castle, or rather castellated mansion, the Château des Rochers, once the residence of Madame de Sévigné, is situated at a distance of a few miles.

153. STRASSBURG

The background is composed of houses, trees, and the Cathedral Tower, which occupies the centre. It is square, with a pointed roof, and a clock is visible between two windows at the side nearest to the spectator. The river and its banks form the foreground, that on the farther side having a straight narrow footpath. On the bank nearest to the spectator are two women disembarking from a ferry-punt; a boy with a basket is seated near watching them. $8\frac{5}{8} \times 13\frac{1}{4}$.

1904

154. LA MADELEINE, TROYES

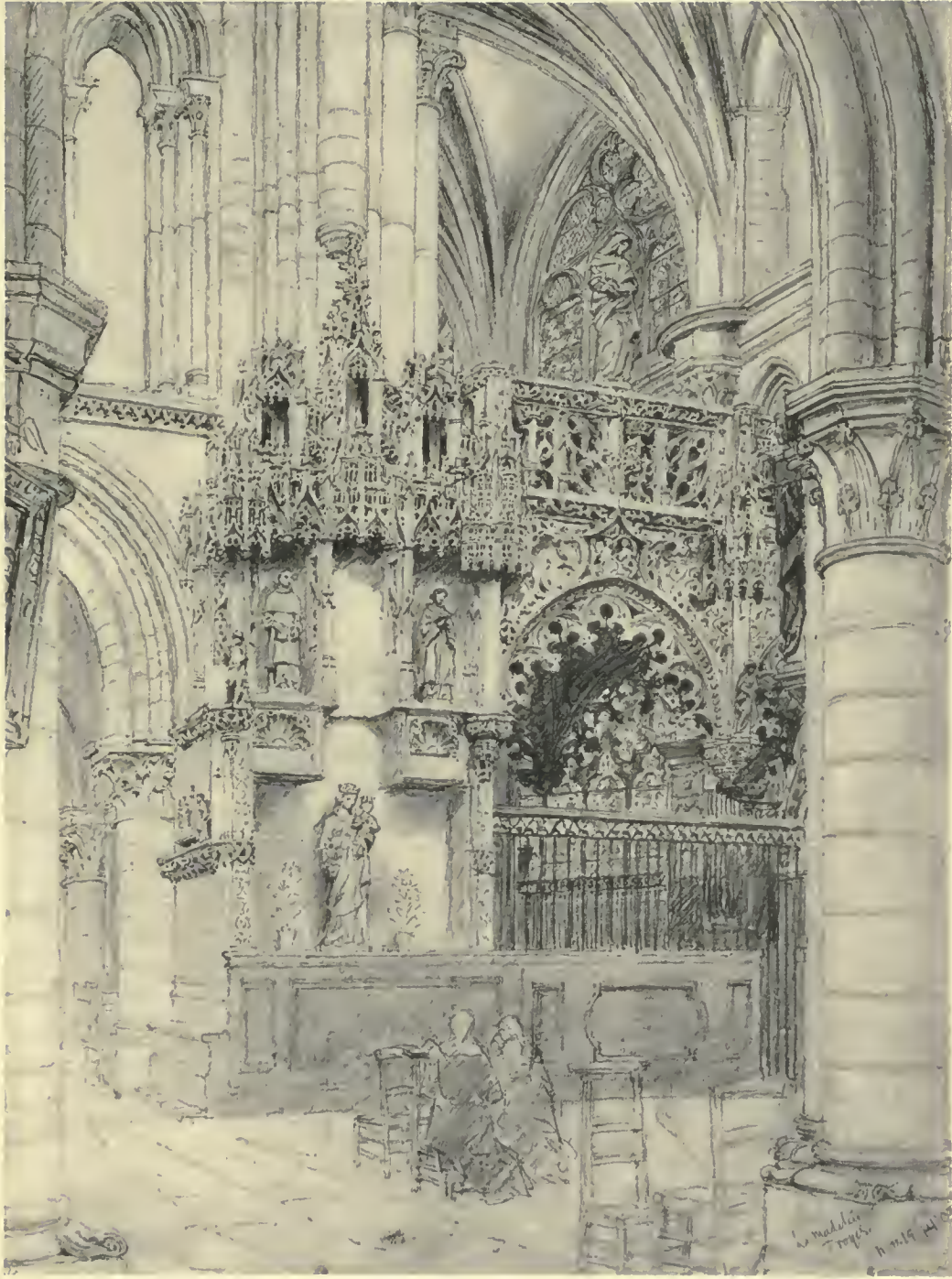
Through a lofty archway are seen women worshipping before a Madonna standing with the Infant Christ in her arms. Right and left of her are lilies, and above, a richly carved canopy with statues of saints in niches. To the right is the carved rood-screen, brightly illumined, with a single statue surmounting it. A Sister of Charity, with children round her, is seated near the pier which supports the arch already mentioned, towards the right of the picture. In the wall, close to this pier, is a carved representation of the Resurrection. On the pier to the left is a Station of the Cross. $15\frac{7}{8} \times 23\frac{3}{4}$. (250.)

At Troyes Mr. Haig has found a fine subject in an old town worthy to be remembered by those who have the opportunity of visiting it. Once the principal gathering-place of the Gaulish tribe of Tricasses, it has, through them, given its name to the town of Troja in Apulia, commemorating the date when the Tricasses and Senones captured Rome fifteen centuries ago. Later it has afforded to British schoolboys good reason to remember it, possibly not with benedictions, by adding Troy weight to the terrors of their early arithmetic.

Mr. Haig has not taken the Cathedral of Troyes for his etching, but has chosen the church of La Sainte Madeleine, a thirteenth century building older than the greater part of the cathedral itself, and has shown its finest feature, the Jubé or Rood-Loft of Giovanni Gualdo,

LA MADELEINE, TROYES

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who also was connected with the building of the fortifications of the town. Jean Gualde, as his name appears in French garb, was paid for his carving five sous *per diem* in winter, and in summer, when working days were longer, seven. He now rests beneath it, in the words of the inscription once legible over his bones, "Pour y attendre la résurrection, sans peur d'être écrasé." Its decorations, eighteen feet deep, and extending over the two pillars at the sides, have been described as "a curtain of lace cut in marble," "un bijou plutôt qu'une maçonnerie, une ciselure plutôt qu'une sculpture."

In Mr. Haig's etching the Jubé is seen through an archway. Of the carvings mentioned above, not forming part of the decoration of the Jubé, but right and left of it on wall and pier, the Station of the Cross to the left exists in fact; the Resurrection to the right may be noted as a detail introduced by Mr. Haig for the sake of balancing his picture, and not to be seen at the spot where he has placed it.

155. THE PALATINE CHAPEL, PALERMO

In the background, slightly to the left, are the steps leading to the Chancel, in which a service is being conducted. The spectator looks across the church from a corner of the Nave, whence priests and choristers can be distinguished within the Chancel rail, part of the altar being visible. In the centre the pulpit is conspicuous, having beside it the great candelabrum. The whole is rich in carving and decoration. Worshippers kneel upon the marble floor in the foreground, one of these to the right being a woman with a shawl over her head and a fan in her hand. $18\frac{1}{4} \times 27$. (350.)

Mr. Haig's etching of this subject is reproduced. It is one of his most recent works, and it bids fair to rival some of the best known of his earlier productions in popular esteem. It has afforded him an opportunity, of which he has availed himself to the full extent, for showing his ability to suggest in etching both rich carving and pictorial decoration upon smooth surfaces, consisting in this instance of mosaics.

Sicily counts among its most beautiful mediæval buildings the Cappella Palatina at Palermo, raised by King Roger to the honour of St. Peter early in the twelfth century. Designed as the chapel of the royal palace, it has a nave about a hundred feet long decorated with richly coloured glass mosaics on a golden ground, the more ancient of which date from the time when King Roger built it. Similar mosaics occur at Cefalu, where some are perhaps finer than those in the Cappella Palatina, and their colour-effect can be judged of in Mr. Haig's water-colour of Monreale, reproduced in this volume. The pulpit and marble candelabrum, seen to the right of the etching, date from the twelfth century.

156. LAON

The Cathedral of Laon, with its two towers, rises high in the background. Towards the right of the spectator a nun is conducting schoolgirls down a flight of steps. At the head of the steps is a high gateway leading into the cathedral precincts, and to the left of these are trees and shrubs. $10\frac{1}{4} \times 15$.

This is a small but attractive etching of the Cathedral of Notre Dame at Laon, the chief town of the Département de L'Aisne.

Four towers remain out of seven, which were also originally surmounted by spires, in a fine thirteenth century building, of which Viollet le Duc says :—“La Cathédrale n’a pas l’aspect religieux des églises de Chartres, d’Amiens, ou de Reims. De loin elle paraît un château plutôt qu’une église.”

The castellated character of the external architecture can to some extent be judged of in Mr. Haig’s etching, although it contains only a fragment of the cathedral. The decorous little girls whom he shows stepping with dignified mien down the stone steps after receiving religious instruction, representatives of the youth of the present day, must be in quaint contrast to the children who for centuries celebrated in this cathedral the Feast of the Innocents. This strange feast was conducted in the guise of a childish debauch, with choir boys performing a mock service, “avec toute espèce de bouffonneries ; le soir ils étaient régalez aux frais du chapitre.” Modern men may quote “*tempora mutantur*” over this and over many of the scenes which have been witnessed by the grey walls and silent statues etched by Mr. Haig.

157. YORK MINSTER

This is a view of a portion of the interior of York Minster from the south-east of the South Transept, the Nave being seen in the background through a tall pointed archway. The clergy following the choir, in surplices, are also visible. In the centre, a little towards the right, is the tomb of Archbishop Walter de Grey. His figure lies recumbent in full canonicals, with the

mitre on his head, and the ferrule of his pastoral staff thrust into the mouth of a dragon which lies at his feet. Above the figure of the Archbishop is an ark-shaped canopy supported on nine round pillars, the eight points of the upper portion of the canopy being surmounted by richly carved ornaments. A flat tomb, with a covering raised on shorter pillars, lies beyond Archbishop de Grey's, and between his monument and the spectator are two more tombs. The nearest of these, of which only part is seen, has a high and richly carved canopy, beneath which are two kneeling figures. $15\frac{1}{2} \times 23$. (350.)

The Dean of York wrote an interesting note upon this etching at the time of its publication, concluding it by saying, "Truly such an etching as that of Mr. Haig must be an abiding pleasure to those who know and love the Minster; while it must kindle in those who yet know it not the aspirations of the Psalmist:—'How amiable are Thy dwellings, thou Lord God of Hosts; my soul hath a desire and longing to enter therein, yea, my heart and my flesh rejoice in the living God.'"

In his general observations upon the architecture of the Transept Dr. Purey-Cust cited the opinion of the late Mr. G. E. Street, to whom, as a well-known authority upon Gothic architecture, frequent reference has been made above in connection with the Spanish cathedrals. He recalled how Mr. Street used to say that he "gazed with rapture upon the Transept of York Minster whenever he returned home from his foreign tours, as unsurpassed, nay unequalled, by any of even the most stupendous achievements of the

THE PALATINE CHAPEL, PALERMO

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great architects abroad." After dwelling upon the delicacy of the clustered columns, the simplicity of the mouldings, and the lightness and grace of the building, combined with its strength and great stability, Dr. Purey-Cust proceeds to describe thus in detail the monument of Archbishop de Grey and other features of Mr. Haig's etching :—

"In the forefront of this picture stands very appropriately the tomb of Archbishop Grey, by whose munificence, and perhaps skill, this ideal sanctuary was reared. A shrine not only in harmony with its surroundings, but in the purity of its outline and ornamentation, singularly appropriate to the memory of him whose ashes repose beneath ; for it is said that when chosen for this high office his enemies objected to his installation on the ground that he was an illiterate person and therefore unfit for so high a post. They admitted, however, the purity of his life and character. 'Per Sanctum Petrum,' said the Pope Innocent, 'virginitas magna est virtus et nos eum damus vobis,' and he conferred the pall upon him.

"The result thoroughly confirmed the wisdom of his appointment, for, like the building around him, his simplicity was not inconsistent with strength.

"The monument was raised over his grave, probably by Sewal de Bovill, the Dean, who succeeded him for two short years ; Godfrey de Ludham, the Precentor, who followed him for almost as short a time ; and Stephen de Langton, who, nominated by the King as Archbishop, was rejected by the Pope, and died Dean of York, having refused the Bishopric of Carlisle. They seem to have desired to indicate that in death they would not be separated from

him with whom they had been so lovingly associated in life, for their graves are clustered round his tomb. A plain marble slab charged with a floriated cross, elevated upon low pillars, marks the resting-place of the first; another cross cut on a stone the place of the second; but nothing now remains of the very remarkable monument which once commemorated the third.

“We can catch sight of the Eastern Window of the North Aisle filled with glass commemorating the martyrdom of St. Catherine, by Peter de Dene, the tutor of the first Prince of Wales, Edward II.”

The Dean of York adds:—“Mr. Haig has very properly delineated the tomb of the Archbishop without the high iron screen which shields it so much from view. This is said to have been the work of Antwerp metal-workers about the beginning of the nineteenth century, and it cannot unluckily be moved now, as it supports the east end of the monument, which would otherwise fall to the ground. At the same time the floriated finials above the canopy were added by Bernasconi, an eminent Italian sculptor. They are made of plaster and are intended to represent thrushes on woolpacks.”

The thrushes or “grey birds” are explained as the badge of the Grey family, and the woolpacks as alluding to the fact of the Archbishop having held the office of Lord Chancellor. As will be seen from the etching, these thrushes are clustered round the bosses of stone which represent the woolpack or woolsack, and are not obtrusive, however glad we might be to dispense with them.

1905

158. BAYONNE

A narrow street of picturesque houses, the left side and the lower portion of the right in shadow. Carts and passers-by. In the background two spires of the cathedral in sunlight. $10\frac{3}{8} \times 16\frac{3}{4}$.

Bayonne, in the Basses Pyrénées, once a Roman town, and with fragments of its old wall remaining to perpetuate the memory of Roman occupation, passed under English sovereignty for a time when Eléonor of Guienne married Henry II. The arms of England on the vaulting of the cathedral testify to the part taken by the English in commencing the building. Many centuries later, close to Bayonne, between the city and the Bay of Biscay, Wellington forced the passage of the Adour in February 1814, constructing a bridge with the aid of the naval squadron, and turning the position of Soult who was opposing him. Mr. Haig's etching is of a wholly peaceful nature, reminiscent neither of Roman nor of British military enterprise.

159. NASSAUER HAUS, NUREMBERG

Facing the spectator in the centre of the plate is a tall Gothic house forming a street corner. In the second story is a richly-decorated projecting window, and at the angle on the same level is an angel under a canopy. To the left of the plate, and in shadow, is part of a round building, half-way up the wall of which is a Madonna and Child under a carved canopy, and below is the figure of a saint. $5\frac{1}{8} \times 8$.

This fourteenth century Gothic house is situated nearly opposite to the Church of St. Lawrence at Nuremburg, and at the corner of the Carolinenstrasse. The building, a small portion of which is visible to the left, is the Church of St. Lawrence.

160. CAPILLA DEL CONDESTABLE, BURGOS CATHEDRAL

This etching shows the altar of St. Anna standing close to the wall of the Chapel of the Constable, so that the woman who kneels before the altar has the wall close to her at her right. The altar itself is plain, and is covered with a white cloth. Four candlesticks are standing on it, and it is approached by three steps. Its great beauty and characteristic feature consist in the rich carving of the canopy which rises above it and encloses it. This is carved with many figures in niches. Three other statues in niches with canopies above them are visible beyond the altar, as well as one to the right of the plate. Beyond the altar there is a painting, and on the hither side another with folding doors to close over it. Above the head of the kneeling woman is a bénitier. $5\frac{1}{4} \times 8$.

This is a plate etched expressly for publication in the large paper edition of *Axel Haig and His Work*. The subject of it is an altar in the Capilla del Condestable, one of the many chapels of Burgos Cathedral, and one of the most important architecturally. Those who study the ground-plan of the cathedral will find at the east end of it, nearly due east of choir and nave, between the Chapel of San Gregorio and the Chapel of Santiago, this large

BUSACO : IN THE CONVENT OF ST. HIERONYMUS

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chapel built towards the east as if it were to be an octagon, but rectangular towards the west. It was erected about A.D. 1487 by the Constable Don Pedro Fernandez de Velasco and his wife, the architect probably being Juan de Colonia, said to have been a German imported into Burgos by Bishop Alfonso de Cartagena, who discovered him when attending the Council of Basle and induced him to come to Spain. He was also the architect of the chapel at the Carthusian monastery of Miraflores, close to Burgos. Some, however, attribute the chapel of the Constable to Simon de Colonia, a son of Juan. The etching is of the altar of St. Anna in the South Transept of the chapel, richly carved and adorned with coloured wooden figures and reliefs.

This concludes a list of Mr. Haig's etchings which comprises not only his published plates but a good many which can hardly be so described. Among omissions which have been made intentionally may be mentioned the small souvenirs which Mr. Haig has from time to time distributed among his friends. Mr. Haig, like many artists, is his own purveyor of Christmas cards, and several of these might have been mentioned in detail had they been thought of sufficient importance. In 1900, for example, there was one of which the subject was "The Star of Bethlehem"; on another occasion an old man sitting over a blazing fire illustrated his genial inquiry "What Cheer?" In 1904, St. Christopher was the subject. The recipients of these no doubt value them for the associations which they recall, but it seems hardly necessary to say more here with regard to them. The list cannot be taken farther than the

summer of 1905 without embarking in the realms of prophecy, but the drawings of Portugal made in this year which have been reproduced seem to foreshadow etchings illustrating some of the architecture of Spain's near neighbour. These may follow the etching in preparation at the time of writing of the Portico de la Gloria of the Cathedral of Santiago de Compostella. Had this been finished in time for its inclusion here it would have been found to show the extraordinarily sumptuous carvings of the great doorways seen from under the portico itself, with figures of saints and bishops in stone flanking the entrances to the nave of the church, and supported upon quaint diabolical monstrosities forming the bases of pillars which seem to crush them. In the foreground and beyond, worshippers before going into the cathedral will be kneeling and standing in attitudes of reverence. In size this plate will be found to measure about $18\frac{1}{2}$ in. by 27 in., dimensions similar to those of the Palatine Chapel published a year earlier. Although, however, the list of Mr. Axel Haig's work now extant is closed, there is no reason why many additions should not be made to it in the future. If the records of the almanac and "silver threads among the gold" are to be taken as evidence, he has passed some time ago what is usually known as middle age, and he can hardly take offence if he is called a veteran. Known by his works as an artist should be, he is in the prime of life, reaping as the fruits of past industry and observation the knowledge and mastery of his art, and ready to engage upon fresh undertakings with undimmed eye and a hand as sure as ever.

WORKS EXHIBITED BY MR. AXEL HAIG
AT THE ROYAL ACADEMY

1870. "The Quiet Hour"—water-colour.
 1871. "Fulham from Putney Bridge, early spring effect"—water-colour.
 1874. "View of Limburg on the Lahn"—water-colour.
 1876. "From the Street of Tombs, Pompeii"—water-colour.
 „ "An Old Courtyard, Nuremberg"—water-colour.
 „ "In a Garden at Palermo"—water-colour.
 1877. "Pulpit in the Church of San Fermo Maggiore, Verona"—etching.
 1879. "At Loches, Touraine, night in Autumn"—water-colour.
 1880. "The Morning of the Festival"—etching.
 1881. "The Cathedral of Chartres"—etching.
 1882. "A Street in Vitré, Brittany"—etching.
 „ "The Cathedral of Chartres, North Porch"—etching.
 1883. "Peterborough Cathedral"—etching.
 1884. "A Street in Seville, with La Giralda Tower"—etching.
 „ "Seville Cathedral, Puerta de San Roque"—etching.
 1885. "Moorish Archway, Toledo"—etching.
 „ "The Cathedral of Upsala, Sweden"—etching.
 „ "Westminster Abbey"—etching.
 1886. "The Alhambra, from the Generalife"—water-colour.
 „ "Magdalen, Oxford"—etching.
 „ "From St. Edmund's Chapel, Westminster Abbey"—etching.
 1887. "Alcazar, Segovia"—etching.
 „ "The Cathedral of St. George, Limburg on the Lahn"—etching.
 1888. "The Basilica of St. Gilles, near Arles"—etching.
 1892. "Evening, Cairo"—water-colour.
 1894. "On the Arlauzon, near Burgos"—etching.

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