

HORNBY'S ETCHINGS OF THE  
GREAT WAR



GOODSPEED'S



MONOGRAPHS

No. 3

# PHOTOGRAPHIC PERMIT

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No. 435.....

From November 1, 1918.....

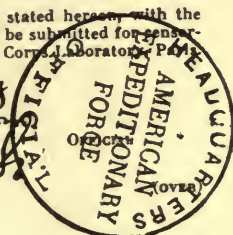
To December 1, 1918.....

In accordance with Section XII., Par. B., G. O. 146, G. H. Q., A. E. F., C. S., the person named below is permitted to ~~take photographs, still and motion~~ make sketches ~~and paintings~~ ) in the area occupied by the American Army, during the period stated hereon, with the provision that all such photographs will be submitted for censorship to the Photographic Censor, Signal Corps Laboratory, Paris.

Name Mr. Lester Hornby

Submitted by Public Information

James J. [Signature]  
Chief, G. I. D., G. H. Q., A. E. F.



*Pass used by Mr. Hornby  
permitting him to make  
SKETCHES at the front.*



*Lester G. Hornby  
A self portrait.*

HORNBY'S ETCHINGS OF THE  
GREAT WAR

WITH A COMPLETE AUTHORITATIVE LIST  
OF ALL HIS PLATES (1906-1920)  
AND WITH TWO OF THE  
ARTIST'S LETTERS  
FROM THE  
FRONT

By  
Louis A. Holman

1921  
CHARLES E. GOODSPEED & CO., BOSTON

JH

(Lester G. Hornby was born at Lowell, Mass., March 27, 1882. He studied at the Rhode Island School of Design, the Eric Pape School in Boston, the Art Students' League in New York and under Jean Paul Laurens and others in Paris. His first plates were etched in Paris 1906. (See list, page 20.) Hornby was in Europe when the war broke out and saw the British and French mobilizations. In 1916 he was at the front with the French troops. In 1918 he was with the Americans. Although gassed he did not spend a day in the hospital. After the Armistice was signed he had a slight attack of influenza but was able to sail for home in good health about Nov. 28, 1918.)



No. 186 *The Observer.*  
*Valley of the Marne.*

## HORNBY'S ETCHINGS OF THE GREAT WAR

ONE does not conclusively prove himself an artist by drawing correctly, or an etcher by successfully biting a plate. It is quite possible that a clear brain and nimble fingers account for both results, and that the man has no sense of art, or anything to say that warrants the using up of a single copper plate. Unfortunately these facts are not widely recognized, but Time, sitting on the bench, usually pronounces a just verdict. We have but to wait.

Since Hornby some fourteen years ago began etching, there has never been a question about his ability to draw correctly, and it was soon apparent that his etchings had about them a good deal of that

spontaneity which the art at its heights demands. As the years have passed Time's judgment has been heard in two continents. It is that Hornby has something to say, and that, given the opportunity, he says it forcefully and artistically. The year that the war began,—to cite but one concrete instance of this judgment, Dr. Frank Weitenkaph justly spoke of him as "an artist who is original without a shriek, without a blaze of discord. He has recognized and utilized tradition; he has respected the limits of his art, but has moved freely, unhampered within them."

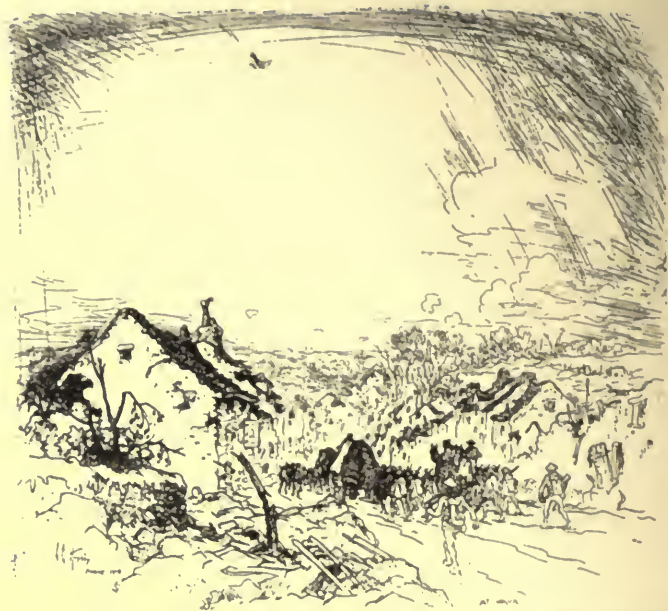
What his opportunities were before the war and how well he measured up to them is an old story. It is unnecessary to try here to add anything to what the pages of *The Studio*, *Art and Progress*, *La Revue d' L'Art*, *Figaro*, *Le Temps* and many other authorities have so well recounted at length, and to which the permanent collections of the national museums of art in Europe and America bear continuous witness.

It was in 1918 that Hornby's great opportunity came. Throughout the whole North American continent, in response to a second call to arms young men were hurrying forward that they might not be wanting where duty or danger called. In the confusion of the hour there was many a mistake, many a needless sacrifice, many a foolish assignment. But Hornby was one of the fortunate ones. He was attached to the Commission on Public Information and given permission to wander at will



wherever there were American troops. So he passed those ever memorable summer and autumn days of 1918 in the rain, and mud, and cold (more nerve-racking, says many a soldier, than the German bombs) gathering, on this front and that, "information" that was not wired to America, or relayed to the Commandant's headquarters, but rapidly and carefully tabulated with pencil, pen and brush on small sheets of paper to be finally given to the world in the form of drawings and etchings. They constitute a permanent record of the war to which in future years descendants of those who bore part in the conflict will turn with ever increasing pride and satisfaction.

These pictorial records are original human documents,—stenographically recorded, but having the valuable additional quality of being so happily put down that, *per se*, they delight the eye even while they carry one into the midst of the awful struggle. Sometimes Hornby made as many as fifty sketches under fire, in a single morning. No matter what the number, each was done with unhesitating, rapid sureness, by a master of brevity and of completeness. His years of practice, with eye and hand working in perfect unison, had given him this marvelous facility. His previous long and intimate acquaintance with the country where the war was fought contributed a thousand and one facts to the final result, thus making him, perhaps, the one American artist absolutely qualified for the great task before him.



87 1689.

*No 168 The Marne Advance at Vaux.*

In peaceful student-days Hornby had wandered about France, always at home with the people. Now in the days when war laid waste the country he loved, he lived with the soldiers, a soldier, partaking of their experiences through each day and night. It was by entering thoroughly into the life of Paris that he, years before, had succeeded so admirably in giving us etchings of Paris second to none among those of modern men; by living a peasant in the land of peasants he had produced etchings of the Marne country that breathe the very

spirit of rural France ; so by natural sequence when Hornby lived a soldier in the army of his countrymen he produced a set of etchings worthy of the man and of the opportunity.

The two letters of Hornby that follow speak for themselves. Though not written for publication they show the same keen-sighted, accurate observer of life and of events, that is so evident back of the wonderfully virile series of etchings. This series is, I believe, destined to stand as the greatest pictorial record of America's part in the Great War.

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GRAND NOUVEL HOTEL, LYONS,  
July 29, 1918.

I AM now in the south of France — the routine of all *blesse*s Americans ; but don't draw the conclusion that I am a *blesse*; far from it. I am here with Herbert with a government car, stopping in the large industrial centers giving conferences and movies on what America is doing in the war ; and it would surprise people at home to know the wonders that are being done over here. There are miles and miles of new quais in the different ports, and our own railroads connecting them with the front. Thousands upon thousands of motor trucks of enormous size continually going over the roads with supplies that are being landed daily. And divisions twice the size of French and English divisions going to the front in surprising numbers and speed.

The C. P. I. (Committee on Public Information) has done everything possible to facilitate my work in

getting sketches of the front, and I have a pass allowing me to go to any front of the army. As soon as I received this precious paper I promptly took advantage of it and left for Chateau-Thierry. I fell in with a division of Texas boys who had put in a generous supply of cigars, candy and canned goods. I rode along with them on one of the supply trucks, showing my genuine and demonstrative appreciation for the good things that came my way. The road was occasionally shelled and the first truck to get hit was the bread truck. A lot of bread was being left in the road, so I picked up a few loaves and brought it along under my coat and threw it under the seat of our truck. And hours after when it got dark and the roads became congested, a column of infantry, mud soaked and hungry, stopped beside us and asked for bread. Well, I was glad I had salvaged that bread. I never saw bread appreciated more.

We had gone through Belleau Woods where the fighting had torn almost every tree to shreds. There were still Germans dead in the woods, and a number of hastily made graves of Americans who had turned the Boche advance into a retreat. We passed the road leading off to Chateau-Thierry, but I wouldn't have left that supply train for anything in the world. Evening was just coming on and our artillery fire, already behind us, was barking, cracking, booming and thundering as though the sky would split open from the shock and tremble of the big guns.

We donned helmets, made ready our gas masks



AT CUNEL  
AFTER THE BATTLE OF THE AIR

W. H. WOODCUT

No. 185 A Dog Fight in the Air, at Cunel

and crept along between our guns and the high fagot camouflage on the enemy's side of the road. We saw the silhouettes of two *avions* almost directly over us fighting it out to a finish. The enemy plane had come over locating our train and the gun emplacements. Another *avion* shot down from out of nowhere, banked abruptly, slid into a nose dive and rolled up under the enemy's tail, opening fire at him with deadly accuracy. It all happened so quickly that the falling machine had hardly struck the earth before the victor had shut off his engine and was sweeping down to within a hundred feet of our heads, leaning over the side of his machine, and revealing the American colors on his plane.

We parked on the edge of a dense woods, and regardless of the deafening batteries concealed in the trees, stretched out for a short sleep. I was awakened by the tramping of infantry.

It was now pitch dark and roads were crowded; long bedraggled columns of twos going and coming from the lines — not trenches; no, we were away ahead of the old trenches and advancing too rapidly to make anything more than the hastiest sort of consolidations, small scooped out places that might be useful in an emergency.

An enemy "star light" floated over us and lit up the countryside like daylight, then there was a long hiss punctuated by a deafening explosion, and the gas alarm was passed down the line. We wore our gas masks for a few minutes until the wind veered and took the fumes back where they came from.

The artillery fire of the enemy seemed to be weakening, and by early morning but few shells dropped near enough to be dangerous. With the light of dawn we found ourselves sprinkled about the wooded edge of a wheat field heavily fringed with underbrush; the first rays of daylight pierced the misty darkness here and there; the woods seemed to be alive with men. Groups standing, some sitting, some scrawling hasty notes; Grenaders restlessly arranging their deadly missiles; "*chau-chad*" gunners with their automatics and ammunition. Officers were busy with brief orders and words of assurance. Mingling with the muffled clicking of rifles and bayonets an occasional sniper's shot found its way into this restless woodland quiet. Shelling had begun somewhere down the line and kept coming nearer and nearer. The whole woods was soon rent by deafening bursts of high explosives and shrapnel, and from across the wheat field the irritating rat-tat-tat of enemy machine guns now working on our first three lines—already "going over" through the wheat. Hell itself had broken loose with its smoke and smell of gasses.

I was in the third line and with about six others was extremely intent upon making a full-length impression of my figure at a point as near sea level as the wheat field had to offer. We were being sprinkled with wheat clipped off above our heads when one boy got inquisitive and raised himself to locate the gun, but dropped down again and soon broke into an oath revealing a complete mastery of technique

in profane expression. "S' matter buddy?" one of us ventured. "S' matter! look at that!" He held up his left sleeve showing how a machine gun bullet had just missed his arm taking a piece out of the sleeve. "And that's where I always wanted to get mine, too." A cherished vision of two months behind the lines seemed to vanish before him forever, and he put himself down for being S. O. L. (Sure out o' luck).

By this time we had worked in on the enemies flank with grenaders and automatics, and cleaned up the objectives in that neck of the woods, taking a number of prisoners, machine guns and ammunition. The people at home cannot begin to realize the work the boys are doing. It is impossible to comprehend the courage and tenacity that this turning of the tables stands for without actually seeing them in action.

The next evening I went back to Chateau-Thierry and found quarters in a hospital that had been bombed shortly before I arrived, regardless of the huge red cross painted on the roof. The 111th Field Hospital had just moved in and were sitting down to mess when I got there about midnight. It was the first real meal I had had for three days. I had the good luck to fall in with an officer who offered me his bed while he was on duty. This with good meals for two days and I was all set up again. Knocking about as I do one gets a pretty good cross-section on humanity. And it has been my luck to meet fine types of both officers and men with the outfits I have been with.





No. 181 *The Advance, Romagne*

Chateau-Thierry now, and the C—T. I knew over here as a student presents a great note of contrast. The old hotels along the river, "The Giraffe" and "The Elephant" are now masses of ruins. My first glimpse inside "The Elephant" was by moonlight coming down through shell holes in the roof. Broken plaster was piled over the chairs and billiard tables in the old "Salle" where we had had such good times in student days.

Ruined houses now fall over one another and into the barricade streets. The place is deserted and silent, but for the occasional hum of an *avion* overhead or the bombs at night.

[ROMAGNE,] BAT. B 146TH F. A.,  
November 7, 1918.

EVER since I last wrote to you I have been along the front of this recent advance that seems to have made the Hun shout "Kamarad!" The infantry have had to go through all the hell the enemy had to offer here in the woods. Attack and counter attack following one another day in and day out. But things are moving steadier now. The Howitzers booming down behind the P. C. have had their targets advanced again and again, and are now at work on the Meuse bridges where the enemy's retreat must be considerably harrassed by our heavies. Another duel is on. We have a nine-inch dud set upon a chopping block in the court, it ricocheted from one building to another, wakening an American K. P. who was taking a nap there. The dud and Tony rolled out into the court together. The dud gradually stopped but not so with Tony. Some time later he was still shaking. One of the fellows asked how he felt; "Fifty years old,—and this morning I was only twenty-five."

During the first days of the drive we had warm autumn weather; and along the roads in the morning one could look off across the trench scarred hills north of the Argonne and imagine perfect hunting days. Yesterday I saw a covey of young quail whirr-r up out of the dusty shell-torn bushes along the roadside.

Nov. 8. Now we are covered with mud and have been for four days, but this offers certain advantages



No. 182 After the Attack At a Bridge near Romagne

by way of camouflage for one has simply to embrace the landscape — you don't even have to be told when, and one blends perfectly with the surroundings.

Nov. 9. We went back to Cunel this morning and saw in the roof and wall of the old farm house sheltering the P. C. one place where two nine-inch shells went through the same hole, during the artillery duel we had heard going on above us. The Captain remarked, "They must have our range." No one disputed this conclusion. But there is a certain feeling of relief now for the firing from across the river has become very intermittent. Report has come in, that we have the enemy's main arteries of communication under fire; and every thing indicates that it must be so. For the last two nights we have had no visits from the bombers. "Light out" has gone around a few times, and everyone becomes silent and listens for the uneven hum of an enemy plane.

Orders have come for the outfit to get in traveling position; the guns are being pulled up along the road and we expect to advance in the night.

I was going to stay behind for awhile, but it looks as though it would be more interesting up here.

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There are articles by Mr. Hornby on his war experiences in the CENTURY, Dec. 1914, and the OUTLOOK, Aug. 30, 1916.



Seicheprey 1918

No. 175 Seicheprey

\* SEICHEPREY

A handful came to Seicheprey  
 When winter woods were bare  
 When ice was in the trenches  
 And snow was in the air  
 The foe looked down on Seicheprey  
 And laughed to see them there.

The months crept by at Seicheprey  
 The growing handful stayed  
 With growling guns at midnight ;  
 At dawn, the lightning raid,  
 And learned in Seicheprey Trenches  
 How war's red game is played.

September came to Seicheprey ;  
 A slow-wrought host arose  
 And rolled across the trenches  
 And whelmed its sneering foes  
 And left to shattered Seicheprey  
 Unending, sweet repose.

CAPT. JOSEPH MILLS HANSON.

\* Sent to Mr. Hornby in MS. by the author, after they had visited Seicheprey together.

# COMPLETE LIST OF THE ETCHINGS OF LESTER G. HORNBY.

## Abbreviations

L. of C.—	In Permanent Collection of the Library of Congress, Washington
N. P. L.—	Newark Public Library
B. M. of F. A.—	Boston Museum of Fine Arts
C. A. I.—	Chicago Art Institute
V. and A. M.—	Victoria and Albert Museum, S. Kensington, London

Hornby is also well represented in the National Museums of Germany and France.

Seventy-five per cent of the etchings are out of print. Fifty per cent of the plates have been destroyed.

The figures following the date give the whole number of impressions made.

## PARIS

THE SOUL OF A CITY. *Mr. Hornby's etchings and drawings have captured the poetry as well as the "character" of Paris. Mr. Hornby is evidently a possessor of a variety of gifts working in unusual harmony, and his equal mastery of various styles and media is remarkable. The romance of old buildings on the Ile de la Cite, the bohemianism of "Le Rat Mort," the elegance of the Bois, the quaint "character" of street vendors, small shopkeepers and funny, good old souls enjoying a play of La Gaite. Mr. Hornby is equal to them all. No better pictures of Paris and Paris life have ever been made.*

RICHARD LE GALIENNE in the NEW YORK TIMES.

1	Parisian Cockers	1906	10	
2	Clôître St. Honoré		8	Salon, 1907
				<i>The technique of etchings seems to have presented little difficulty to him, for within a very brief period he had so familiarized himself with its intricacies as to be able to produce a series of plates which the Societe des Artistes Francais found sufficiently meritorious to include in their annual Salon. The same year (1907) the Salon d' Automne paid the same compliment to his skill.</i> —THE STUDIO, LONDON.
3	Vieux Passage, Palais Royal	1906	18	
4	Rue du Sabot	"	8	Salon, 1907
5	Canal St. Martin	"	8	Salon, 1907
6	St. Nicolas du Chardonnet	"	6	
7	Passage St. Pierre	"	18	L. of C.
8	Rue Madame	"	8	
9	Porte de la Cour du Dragon	"	8	

10	Little Shops, Rue de Vaugirard	1906	6	L. of C.
11	Vieux Passage, Rue de Vaugirard		8	L. of C.
12	Vieux Hotel de Sens		14	
13	Old Court, Rue Vercingetorix		30	L. of C.
14	Rue de L'Hotel de Ville		20	
15	Rue Eginhard		30	Salon, 1908
16	Rue du Sabot (Evening)		20	Salon, 1907 L. of C.

*"Rue du Sabot" is an effective night scene in Paris. as is the little plate entitled "Parisian Cochers." The effects gained by means of the retroussage in these plates are very powerful.*

A. J. PHILPOTT in the BOSTON GLOBE.

17	Rue du Rennes	1906		
	Published in LA REVUE DE L'ART ANCIENNE ET MODERNE PARIS. LA REVUE DE L'ART speaks of Mr. Hornby, "— dont la concision nous etonne, nous autres, Latins bavards."			
18	La Modèle	1906	10	

#### GREAT BRITAIN

19	In Happy Valley. Llandudno, Wales		18	
20	Welsh Farmhouses. Llandudno, Wales		18	
21	Blackwall Beach		10	
22	The River Tyne at Newcastle		12	L. of C.

*A poetic little print is the one entitled "The River Tyne, Newcastle." It looks almost as if Turner might have done it.— A. J. P.*

#### PARIS

23	Café du Rond Point	1907	50	Salon, 1907 L. of C., N. P. L.
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*Turning from these to the sketches made in Paris — in old Paris — one begins to comprehend the versatility of Mr. Hornby's sympathies and genius. Take the little plate entitled "Cafe du Rond Point." It is delightfully sketchy and suggestive, both in the character of the architecture and the life. It is well balanced as a composition by means of a broad street foreground, and it is bizarre in its luminosity.— A. J. P.*

- 24 The Little Balconies, from my Studio 1907 60

*After living in a city for a long time, one reaches a point where one no longer really sees it. The great value of etchings and drawings such as these is that they make us see and appreciate the thousand and one beauties of familiar and charming corners of old Paris, where we used to take our walks when we were young. in the days when we were wise enough to take the time to idle. Hornby takes us again through these pleasant and refreshing streets. We find the narrow balconies, the curious passage-ways, the little restaurants of the Latin Quarter and we realize better the wealth of charm of the most human of capitals and hospitable of cities.*

LOUIS THOMAS in LA FRANCE.

- 25 Quai Aux Fleurs 1907 60

*The immediate rendering of the theme, without any superfluity of detail, into a work of art.*

PAUL CHAUVET, JOURNAL DE L'ALANTIQUE, PARIS.

- 26 Boulevard Montparnasse 1907 15  
 27 Passage St. Paul " 40  
 28 Au Jardin du Luxembourg " 8 L. of C.  
 29 Palais du Luxembourg " 11 Salon, 1908  
 30 Le Pont Marie " 12  
 31 St. Nicolas des Champs " 12 Salon, 1908  
 32 A la Gaité Montparnasse " 60  
 33 Charenton " 15

#### SPAIN

- 34 Little Spanish Wine House " 30  
 35 In Old Toledo " 30

*One of the richest plates in the entire collection is one made in Spain, entitled "In Old Toledo." In this plate you feel the strength of the architectural pile, and at the same time there is all the spell and mystery in the tone values. The accents are strong, but the tones are all rich and deep. — A. J. P.*

- 36 Burgos 1907 30  
 37 Wine House in Moonlight " 30  
 38 Gypsy Dancer, Seville " 30  
 39 Paseo de San Sabastian " 30  
 40 Old Spanish Doorway, Seville " 20  
 41 Street to Plaza de Zocodover, Toledo " 30



## HOLLAND

42	Rotterdam Canal, Twilight	1908	50
43	Dutch Fishing Boats	"	50
44	Delft	"	60

*Such rapid impressions followed by instantaneous composition, account for Hornby's excessive lightness of touch.*

PAUL CHAUVET

## VENICE

45	Rainy Sunday at San Marco, Venice	1908	60
46	In the Guidecca	"	30
47	Canal in Venice	"	40
48	Ponte di Rialto	"	18
49	Souvenir de Venice	"	40
50	Cologne from the Rhine	"	50

## FRANCE

51	Passage des Patriarches (1st state)	"	18	B.M. of F.A.
52	Passage des Patriarches (2nd state)	1919	60	B.M. of F.A.

53	Market Day on Boulevard Edgar Quinet	1908	18
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54	La Lettre d'Amour	"	18	Salon, 1909
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*"Little Balconies," "La Lettre d'Amour" and the charming "Quai aux Fleurs" all invite description, so tellingly do they give us not only the familiar outlines of these picturesque localities, but the atmosphere replete with human interest, which envelopes them. Seldom does he give us a plate in which this interest is lacking. And it is in this comprehensive outlook that much of the strength of Mr. Hornby's plates lie; this keen interest in the life of the people combined with forceful powers of expression. These are of the qualities that combine to make the great etcher — MARIE BROUETTE.*

55	Swiss Chalets	1908	18
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56	Aux Ambassadeurs	"	30
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*The lady of "Aux Ambassadeurs," — the art of omission. — M. BROUETTE.*

57	A Montrouge	1909	24
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58	Café Julien-Rue Mouffetard	"	18	Salon, 1909
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59	Le Gros Chou	"	18
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60	L'Hiver dans le Jardin du Luxembourg	"	60	Salon, 1909 C. A. I.
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Again in "L'Hiver au Jardin du Luxembourg" a new rendering is given to an oft repeated corner. The Cour des Resnes is shown with the outlines of the Palais in the distance. It is the children's playground, but covered with the snows of winter and deserted with the change of seasons. To be sure one small maiden is seen on the highway, but led by a maternal hand. every line of the alert, little figure tells us where there will be no loitering by the way and that weightier matters have replaced the careless joys of summer. The vacant chairs reminiscent of as many charming little faces and their attendant "Nou-nous," gay with variegated ribbons line the Circle, while in the foreground some dozen sparrows, "vrais gamins de Paris," alone seem glad to linger. — MARIE BROUETTE.

61 Rainy Day, Pont Neuf 1909 25 N. Y. P. L.

*The Pont Neuf is given a new and delightful expression. Incited more by the historic glamour which rests over the oldest bridge in Paris, than by its architectural beauties, it is made the setting for a plate in which human interest predominates. It is the Pont Neuf on a rainy day, near to the hour of twilight. Some half dozen figures are hurrying onward through the driving rain. In the long line of buildings on the Quai, Mr. Hornby has given us a splendid bit of architectural drawing, while the handling of stem and branch to the right strikes a happy note in an extremely well balanced plate. — MARIE BROUETTE.*

62	Rue de l'École Polytec	1909	60	Salon, 1909 N. Y. P. L.
63	Passage de la Petite Boucherie	"	60	Salon, 1909
64	Maison Romain, Jour de Marché	"	15	
65	Carrefour de la Croix Rouge	"	15	
66	Au Rat Mort	"	18	

## TUNIS

67 In the Old Port, Bizerte, Tunis " 30

*Since he came to Paris in 1906 and started studying European life, his talent and taste have taken him to an immense variety of scenes, from Tunis in the South to the top of Scotland in the North. Cheerful and happy in the shows of life, with a tremendous amount of vitality, Hornby has now made a name for himself not only in Paris where he has shown his work at the Salon every year since 1907 and at the Societe des Amis de l'Eau Forte, but also in England and America.*

PAUL CHAUVET

68	Street in Tunis	1909	40	
69	Arab Cafe	"	40	
70	Little Shops, Tunis	"	40	
71	Arab Musicians	"	40	

## PARIS

72	Dans le Jardin du Palais Royal	"	60	Salon, 1912 L. of C.
73	La Fête du Palais Royal	1911	25	
	<i>(Plate sent to the Gazette des Beaux Art for publication with an article on the etcher's work just as war was declared in 1914— and never heard from after— probably lost at sea.)</i>			
74	Marchande de Fleurs	1911	12	
75	The Little "Rendez-Vous"	"	60	

*Hornby's pictures, thus seen and rendered in queer nooks and corners of Paris, breathe an air of unprejudiced observation, recorded with light yet precise indication. The life and surroundings, figures not forming a mere staffage for the buildings, nor the latter solely a background for the figures, but all seen as parts of a picture of Paris in which houses and streets and people form a characteristic ensemble*

DR. WEITENKAMPF in "AM. GRAPHIC ART."

76	"Aux" 3 Bouteilles	1911	22	
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## FRANCE

77	Le Pont, Marne	"	40	Salon, 1911
78	The Goose Girl, Try-sur-Marne	"	8	
79	L'Eglise à Gland	"	6	
80	La Jardinière, Matin, Marne	"	22	Salon, 1911
	<i>His rare feeling for luminosity in atmosphere is finely expressed in a garden scene, in which an old woman and a wheelbarrow are the central features against a light background, in which swims a fine old building.—A. J. P.</i>			
81	Le Matin, Gland sur Marne	1911	24	Salon, 1911 C. A. I.,
	<i>In other important etchings, such as "Le Matin," there is a very beautiful expression of light, and the composition is as unusual as it is charming.</i>			
	W. H. DOWNES in the BOSTON TRANSCRIPT.			
82	Les Cochons, Try-sur-Marne	1911	6	
83	La Fête à Pantin	"	25	Salon, 1911
84	Les Blanchisseuses, Marne	"	8	Salon, 1911

85	Les Lavoirs à Chateau-Thierry	1911	10	Salon, 1911
86	Chateau de Passy, Marne		24	
87	Les Petite Maisons, Bour- la-Reine		4	
88	L'Arc en Ciel		6	
89	La Porte de Samois		12	Salon, 1911
90	Les Commères		8	
91	La Porte, Moret		28	L. of C.
92	La Vieille Porte, Moret		26	Salon, 1911
	<i>"La Vieille Porte" was exhibited in the 1911 Salon It is a clean, virile bit of etching.—A. J. P.</i>			
93	La Basse Cour	1912	4	
94	La Brise		25	Salon, 1912
95	La Petite Epicerie		22	Salon, 1913
96	A Trouville		25	
97	Vieilles Maisons, Reims		27	
	<i>Another interesting Rheims composition shows some quaint corner shops not far from the Place de la Cathedrale which were subsequently ruined by the German shell fire.—W. H. D.</i>			
98	Cour à St. Mammes	1912	4	
99	Vieille Femme Aux Champs, Marne		25	Salon, 1912, V. & A. M.
100	Dans les Champs, Marne		25	Salon, 1912
	<i>Dans Les Champs" is a big composition, yet very simple. The figure of the peasant woman in the fore- ground and the delicate shadow that sweeps across the immediate foreground intensifies the feeling of space and of light in the composition.—A. J. P.</i>			
101	La Colline, Marne		40	Salon, 1913
	<i>There is another somewhat similar in character in which vast masses of circular clouds—rather light— seem to be flying across the sky, The cloud forms are exquisitely drawn, and by a curious arrangement of the lines in the clouds and the direction of the lines in the sky he emphasizes the feeling of movement, while the bent foliage through which you feel the wind blowing completes the effect on the eyes and the mind.—A. J. P.</i>			
102	Le Gamin, Marne	1912	40	
103	La Petite Ferme, Normandie		30	S. K. M.
104	Dimanche, Normandie		24	
105	Dimanche Matin, Marne		20	S. K. M.
106	Les Bohémiens, Normandie		24	

107	L'Ane à la Garenne, Normandie	1912	8	
108	Ciel et Champs, No. 1, Normandie		18	
<i>Of the "Sky and Field" series there are nine prints, in which the subjects are virtually restricted to delicate studies of sky effects over an open country, several of them being remarkable for the luminous and silvery effects of sunlight obtained by the simplest means.</i>				
—W. H. D.				
109	Ciel et Champs, No. 2, Marne	1912	15	
110	Ciel et Champs, No. 3, Normandie		18	
110 <sup>a</sup>	Ciel et Champs, No. 4, Marne		18	
111	Ciel et Champs, No. 5, Normandie		6	
112	Ciel et Champs, No. 6, Normandie		4	
113	Ciel et Champs, No. 7, Normandie		18	L. of C.
114	Ciel et Champs, No. 8, Loire		18	
115	Ciel et Champs, No. 9, Normandie		18	
116	Moulin Sannois		18	
117	Moulin Loire		20	
118	Au Bord de la Rivière, Normandie		60	Salon, 1913
119	Notre Dame de Paris		25	
120	Ramasseuses des Fagots, Marne		30	
121	Le Ciel Pluvieux, Marne		40	L. of C., S. K. M.

*"There is one plate which shows the fine freedom and certainty of the artist perhaps more than any he has done. It is a wind and rain storm passing over a low, dark landscape in which is a curved road. It is dramatic in a sense, but it is in the way that he has handled the cloud-covered sky that his genius for line is revealed. You feel the vastness of the sky and the mass of the great clouds, from some of which the rain falls in slanting sheets. And you feel the movement in the clouds which is emphasized by the value and character of the landscape."*—A. J. P.

122	Le Petit Chemin, St. Michel	1912	12	
123	Quai du Bassin, Boulogne		35	Small
123 <sup>a</sup>	Quai du Bassin, Boulogne		5	Before plate was cut down

124	Le Chanson	1912	40	
125	Le Chateau à Langeais, Loire	"	18	
	<i>But it is in his urban compositions and his plates of picturesque old buildings in France, especially some of those from the so-called chateau country of Touraine, that Mr. Hornby makes his most personal appeal.—W. H. D.</i>			
126	Le Chateau à Luynes, Loire	1912	18	
127	La Marne à Chateau Thierry	"	18	
	<i>"Among the Marne valley subjects, one is glad to get another look at such admirable plates as "La Marne a Chateau Thierry."—W. H. D.</i>			
	<i>There is one little plate—"La Marne"—in which you are looking into a blazing sun well up above the horizon over a river and bridge and a quaint city on both sides of the river. Turner would have hesitated to attempt this in etching, for there is a quality of iridescent luminosity in such a sky which is very difficult to indicate in line. Yet Hornby has done it in this plate, but it is doubtful if it could be suggested so well had he not printed the plate himself. The composition is well balanced and the intensity of the light is suggested in all parts of the picture.—A. J. P.</i>			
128	Le Gouter, Villiers	1912	25	L. of C.
129	Le Fanage, Marne	"	11	1st state
130	Le Fanage, Marne	"	40	2nd state
	<i>. . . The later work of Lester Hornby is remarkable. In all his plates executed this year (1912-13) the same distinctive energy and quality of vitality are distinguished—"THE STUDIO," Special Etching Number, London, 1913.</i>			
131	Le Jardin, Petit Palais Royal	1912	12	
132	La Fête a St. Cloud	1913	12	
133	Fin du Jour, Marne	"	8	
134	Rue du Pont-à-Dame Renaud, Rouen	"	8	
135	Chateau Gaillard, Normandy	"	6	
136	Le Village, Normandy	"	25	
137	Pêcheur Breton, Douarnenez	1914	30	
138	A Road in Brittany	"	20	
139	La Cathédrale, Reims, July	"	60	

*Mr. Hornby made an etching of the cathedral at Rheims just a day or two before the first bombardment, and it is believed that his plate is the last one made on the spot prior to the virtual destruction of the monument.*

—W. H. D.

- |     |                                   |      |    |          |
|-----|-----------------------------------|------|----|----------|
| 140 | La Porte St. Denis, Paris         | 1916 | 24 | L. of C. |
| 141 | La Porte de Valois, Palais Royal  | "    | 60 |          |
| 142 | Vieux Quartier de l'Orphéline     | "    | 7  |          |
| 143 | Vieilles Maisons Rue de Vaugirard | "    | 12 |          |
| 144 | Rue des Tuileries                 | "    | 40 |          |
- Very picturesque and choice bits of architecture seen through rarely sympathetic eyes and expressed in fine artistic terms.—A. J. P.*
- |     |                        |      |    |  |
|-----|------------------------|------|----|--|
| 145 | Across Pont St. Michel | 1916 | 40 |  |
|-----|------------------------|------|----|--|
- The understanding and idealising of city life,—his eye is quick to follow its manifold manifestations and his warm-hearted sympathy is equally quick to discern in the unceasing phantasmagoria of street activity, only what is essential and permanent.*

—PAUL CHAUVET

### CHICAGO

- |     |                                    |      |    |  |
|-----|------------------------------------|------|----|--|
| 146 | Site of Old Fort Dearborn          | 1916 | 18 |  |
| 147 | West Randolph St. from the Viaduct | "    | 18 |  |
| 148 | Rush St. Bridge                    | "    | 60 |  |
| 149 | The Market in South Water St.      | "    | 18 |  |
| 150 | Park Row from Michigan Boulevard   | "    | 40 |  |
| 151 | The Library                        | "    | 12 |  |
| 152 | Michigan Bld. at the Art Institute | "    | 40 |  |
| 153 | In the Stockyards                  | "    | 18 |  |
| 154 | The Field Museum, Jackson Park     | "    | 10 |  |
| 155 | State Street from Van Buren        | "    | 12 |  |

### RIVIERA

- |     |                         |   |    |  |
|-----|-------------------------|---|----|--|
| 156 | Mediterranean Fishermen | " | 40 |  |
| 157 | The Bay of Cannes       | " | 30 |  |
| 158 | Street in Grasse        | " | 30 |  |
| 159 | In the Alpes Maritimes  | " | 30 |  |

### WEST INDIES AND BRITISH GUIANA

- |     |   |      |    |  |
|-----|---|------|----|--|
| 160 | Coast of Trinidad near Sangre Grande      | 1917 | 40 |  |
| 161 | On the Maraval Road, Coolie Hut, Trinidad | "    | 40 |  |
| 162 | West Indian Fishermen in the Trade Winds  | "    | 40 |  |

163	Coolie Women. Demerara, British Guiana	1917	30
164	In a Coolie Village, Demerara, British Guiana	"	40
165	The Coconut Grove, Dominica	"	40
166	Barbados	"	30

### ETCHINGS OF THE GREAT WAR

*The impression of the American front in France which Mr. Lester G. Hornby shows belong amongst the better works of art which have been produced by the war . . . You apprehend with something like zest the movement, the reality which he manages to express. . . . His picture of life at the front is veracious. More than that, Mr. Hornby's work is fresh and personal. He is interesting where some technicians of greater resources have been commonplace.*

—ROYAL CORTISSOZ, N. Y. TRIBUNE.

*In spite of the law which forbade a foreigner's traveling with the troops, Hornby went from Audierne to Paris with the men who had been mobilized. He has told the story of this adventure in the CENTURY, for Christmas, 1914.*

*After the United States had entered the war, Hornby came to France with the American Army in 1918 and was with the American troops who made the advance at the Marne and who fought at the battles of the Argonne and the Meuse.—LOUIS THOMAS in "LA FRANCE."*

167	Chateau-Thierry	1918	90	
168	The Marne Advance at Vaux	"	90	
169	An Army Smithy in the Marne Valley	"	60	
170	Automatics and Shrapnel, Soissons	"	70	
171	"Going Over" through a Wheat Field near Soissons	"	70	
172	Along the Road near Belleau Woods	"	70	
173	Café du Theatre, Chaumont	"	90	
174	Supply Train in the Market Place, Toul	"	80	
174a	Supply Train in the Market Place, Toul	"	12	1st State
175	Seicheprey,	"	80	



176	Ruins along the Meuse, Verdun 1918	80	
177	The Camouflaged Bridge, Varennes	80	
178	The "M. P.," Argonne	90	
179	First Aid Station, Argonne	90	
180	Camouflaged Auto Shelter, Cheppy	90	
181	The Advance, Romagne	90	
181a	" " " "	4	1st State
182	After the Attack. At a Bridge near Romagne	60	
183	Machine Gunners, Buzancy	30	(Sold only with complete set)
184	Wire Cutters, Early Morning, near Montfaucon	90	
185	A Dog Fight in the Air, at Cunel	70	
186	The Observer. Valley of the Meuse	80	
187	The Post Commander's Dugout, Bantheville	90	
187a	The Post Commander's Dugout, Bantheville	4	1st State
188	The Night of the Armistice, Casino de Paris	60	
189	The "Jump Off." Tanks with pioneer infantry and smoke. Beyond Banthe- ville	50	
190	The Americans at Chateau- Thierry	60	
191	The Fighting Yank	40	
192	3000 Miles from Turner's Corner	10	
192a	The Post Commander	12	

## MASSACHUSETTS

193	Skating in Gloucester Harbor 1919	50	
194	Rocky Neck in Snow	12	1st State
195	" " " "	12	2nd State
196	" " " "	40	3rd State
197	In Gloucester Harbor	40	
198	Gould's Bridge, Ipswich	50	

*One may grasp the spirit of old Boston more securely than by visiting the places pictured. Only on a rare October day at sunset does the spirit of the past peer forth from among the shadows around the landmarks of Old Boston, and then it is for a moment only and for the eyes of dreamers. It is at such a moment and with such eyes that Mr. Hornby has caught Old Boston.*

— BOSTON HERALD.

- |     |   |      |     |  |
|-----|---|------|-----|--|
| 199 | Faneuil Hall from Quincy Market               | 40   |     |  |
| 200 | Quincy Market                                 | 40   |     |  |
| 201 | Quincy Market from Merchant's Row             | 40   |     |  |
| 202 | State Street Subway Entrance                  | 30   |     |  |
| 203 | Park Street Church from the Common            | 40   |     |  |
| 204 | Custom House Tower from the<br>Public Gardens | 40   |     |  |
| 205 | Palais des Justice                            | 1920 | 250 | Complete edition bought by the Chicago Society of Etchers for its members. |



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