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THE GRAPHIC ARTS SERIES

LITHOGRAPHY

THE GRAPHIC ARTS SERIES
FOR ARTISTS, STUDENTS,
AMATEURS & COLLECTORS
Edited by JOSEPH PENNELL

Vol. I. LITHOGRAPHY

Vol. II. ETCHING

THE ARTS AND CRAFTS

OF THE NINETEENTH CENTURY

EDITED BY

W. D. HOWLANDS

AND

W. R. L. LITTLE

J. M. N. WHISTLER: PORTRAIT OF JOSEPH PENNELL.
Drawn on paper, transferred to stone, printed by T. Way.

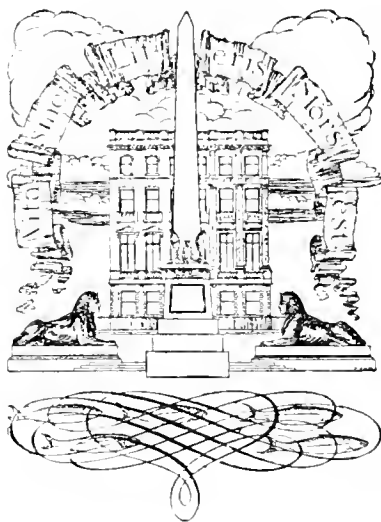


THE ARTS AND CRAFTS
OF THE NINETEENTH CENTURY

J. M. N. Whistler: PORTRAIT OF JOSEPH PENZANCE
Drawn on paper, transferred to stone, printed by T. W. W.

LITHOGRAPHY AND LITHOGRAPHERS

SOME CHAPTERS IN THE HISTORY OF
THE ART BY ELIZABETH ROBINS PENNELL
TOGETHER WITH DESCRIPTIONS AND
TECHNICAL EXPLANATIONS OF MODERN
ARTISTIC METHODS BY JOSEPH PENNELL
PRESIDENT OF THE SENEFELDER CLUB



T. FISHER UNWIN PUBLISHER
ONE ADELPHI TERRACE LONDON 1915

First Published 1915

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GENERAL PREFACE
TO THE GRAPHIC
ART SERIES

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THERE are endless series of art books and endless schools of art, endless lecturers on art and art criticism. But so far as I know there are no books on the graphic arts, written or edited, by graphic artists. This series is intended to be a survey of the best work in the past—the work that is admitted to be worth studying—and a definite statement as to the best methods of making drawings, prints, and engravings, written in every case by those who have passed their lives in making them. J. P.

ERRATUM

Page vii *for* there are no books *read* there are no series of books.



A VON MAZZEL: CHRIST IN THE TEMPLE

PREFACE

THOUGH the historical portion of this book is founded upon that of Mrs. Pennell and myself issued in 1898—and long out of print—it is new—that portion is not merely a new edition. The book is new though based upon the old. Mrs. Pennell wrote all the historical section of the original volume. She has re-written it—leaving out unnecessary facts, correcting mistakes, and filling up omissions, making it not only more readable but more reliable. The book still contains, I know, a number of commissions and omissions. I have, I am afraid, made mistakes and included unnecessary matter. I have, however, tried to leave out superfluous lithographers and redundant methods, for to me, the trouble of most art books is they make so much of history that they omit facts. The technical part is entirely new. It is arranged after the method of Senefelder's *Complete Course of Lithography*, not only because Senefelder's was an excellent system, but for reference. In the sixteen years that have elapsed since the book was published, the artistic revival of lithography has come to pass, and to-day artistic lithography is taking its proper place with etching and engraving among the graphic arts—a place which it will always hold, for the “litho artist” and the “professional lithographer” have been put in their proper places, by the artist, who has found out, that to make an artistic lithograph, nothing but artistic ability, is necessary.

I wish to thank Mrs. Pennell for the great help she has given in preparing the book. And Herr Carl Wagner, the biographer of Senefelder, for reading the proofs of the chapters on Senefelder and German Lithography and making many valuable suggestions. Herr Wagner's historical collection of lithographs in the Leipzig Exhibition, 1914, I have consulted with profit. I purposely kept the publication back, until the opening of the Leipzig 1914 International Book and Graphic Art Exhibition, hoping that new men and new methods might be shown. But from a rather thorough study of this most interesting and instructive exposition of the graphic arts—the finest that has ever been got together—it is evident that outside Great Britain—and in Great Britain outside the Senefelder Club, which happens to have its home in this country—little of note has been accomplished in artistic lithography which I had not seen. The methods and practice of the members of the Club are being made use of in Italy and America to

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produce most interesting results in the hands of experimenting artists. The most notable exhibit of artistic lithography at Leipzig was the historical collection arranged by Herr Carl Wagner, to whom, for his most successful work in this, and other directions, the thanks of all artist lithographers are due.

The revival of artistic lithography, now in progress, is the work of artists, for artists, and by artists—visits to the Graphic Arts and Book Exhibition at Leipzig, the Work Exhibition at Cologne, and the Printing Trades' Exhibition in London—prove this. In Leipzig the work of artists was properly presented; in London it was completely absent or carefully hidden, save for the posters and designs made by the members of the Senefelder Club. Even in the schools the work the pupils were doing, or showing, was purely commercial, and that, in comparison with foreign work, of the most commonplace description. The only school exhibit—I admit the work done by the Central School of Arts and Crafts in London under the direction of Mr. Jackson was not shown—which displayed the slightest character or showed ability, on the part of the students, studying lithography, was sent from the Royal Technical School at Glasgow. While lithography is being furiously practised on the Continent by artists and students, while experiments are being made in the United States, here teachers and pupils jog along in the same old rut, and when once in a while some one on the Continent copies something from them, cease work altogether in order to rejoice and congratulate each other on the influence of British arts and crafts abroad; or as now endeavour to steal trade, ignorant of the fact that trade, in its way, is the result of art. On the other hand, there is no doubt that in lithography to-day British artists, or rather artists of various nationalities and training living and working here, are making the greatest strides and progress in artistic lithography, and they are influencing the art in other lands. The future is bright, and the artists are enthusiastic, carrying on the best traditions of the past, and applying to them the best methods of the present. Encouragement is being given artistic lithographers and lithography in many ways. The Royal Society of Arts invited me to deliver a course of lectures in their Cantor Series, in the spring of 1914, and other members of the Club—Mr. Copley and Mr. Jackson as well as myself—have given talks, from Dublin to Doncaster and from Brighton to Glasgow, which we hope may have proved useful. Publishers are taking up artistic lithography, and so are commercial firms, and by the combined work of all, we are sure the most autographic, of the graphic, arts, will soon hold again, as it once did, the most important place among them.

I hope that the technical methods are clearly explained, but no one knows better how difficult it is to explain the simplest mechanical or technical matters. Artistic work cannot be taught. Either one is an artist or not, but an artist is not a master till he has mastered technique, and that is what I have tried

PREFACE

to make clear in the technical part of the book—to tell how a lithograph is made, how I make it, how the other men I know make it.

PS.—The last pages were written just after the opening of the Leipzig Exhibition. I returned to Germany in June to further study and to work at the Pan Press in Berlin. I had arranged for a series of examples of modern lithography to more fully illustrate the book. But in a moment all was wiped out. War affects the artist more than any one, and if this book in its showing of modern lithography is deficient, it is with the brainless fools who have brought on this woeful war that the blame lies.

Mr. Campbell Dodgson has just pointed out to me that the Goyas are now properly catalogued and described in the Print Room of the British Museum. He has done much more than this, however; he has in a practical fashion encouraged artistic lithography by purchasing for the Print Room the work of living lithographers, a delightful contrast to his predecessor in this department. At South Kensington, in Washington, and in the Uffizi and other Italian museums, lithographs are being collected, while till the war, all over Europe there was great interest in the art, and great encouragement to artists, through museums, schools, collectors and dealers.

Art crushed will rise again, and though Europe is hid within the cloud of war, and art and literature thrown aside, or trampled on, there is no reason why what has been done should not be recorded, lest facts be forgotten—no reason why methods should not be described, lest those who practised them should practise them no more. Where now are the Germans, the Belgians, and the Austrians, and the French I was working, and talking over lithography with, a few weeks ago? Vanished all for a time, some for ever. And that too peaceful, too prosperous, artistic time will never return for me. Therefore it is well to record what is known of the history and methods of lithography, lest we forget.

LONDON, NOVEMBER 8, 1914.

JOSEPH PENNELL.

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NOTE.—In several cases it is impossible to state the name of the printer or the method by which the work has been drawn.

THE CELLINI OF
LITHOGRAPHY



ALOIS SENEFELDER

Erfinder der Lithographie

THE CELLINI OF LITHOGRAPHY

CHAPTER I

OF all the Graphic Arts, Lithography alone has an authentic history. Metal Engraving and Etching are supposed to be the outcome of rubbings on paper by the niello workers, done to see the effect of their designs in metal, to make specimen books for their clients, or preserve a record of their compositions. The dispute over the discovery of Mezzotint is still unsettled. No one really now knows how Aquatints were done. As to Wood Blocks, whether the Chinese invented the Japanese, or discovered the art, or each other, is an endless subject for endless authorities, most of whom have discovered little for themselves. Papillon in France proved he knew all about Wood-engraving by the engravings in his history of the art—and he was most indignant when, he said, “a fool of an Englishman came over to tell me how to engrave on the end of a block.” Bewick, who is supposed—in England anyway—to have been the first to engrave with a graver on a cross-section, the end of a piece of boxwood, does not make in his *Memoirs* any claim to have done so. What Bewick did was to apply the white engraved line to Wood-engraving.

But with Lithography it is different. Aloys Senefelder invented the art in 1798, and he says so in his *Complete Course of Lithography*, 1818,¹ and no one has been able to deprive him of one jot or one tittle of his discovery—though many have tried; no one has succeeded in doing anything except what he did, or said could be done. Many have thought they had invented new methods in stone printing—lithography—only to turn to Senefelder, and find that he had either practised, or predicted them. But Senefelder was not only a prophet and an inventor; he was a practical person, and a nasty man to get on the wrong side of. He was a modern Cellini, and if he did not, like Cellini, go about after shop-hours, instructing Cardinals and informing Popes, and then painting Rome red on his way home, at any rate in his leisure Senefelder demonstrated the possibilities of his art to Society and Royalty, and hauled any one into the law courts who dared to dispute his patents. And his mantle has, in this respect, fallen upon the shoulders of some of his followers.

¹ Herr Wagner maintains that Senefelder's first drawing was chemically printed in 1796, but Senefelder gives 1798 as the date of his discovery.

LITHOGRAPHY AND LITHOGRAPHERS

Perhaps the most indiscreet moment in Aloys Senefelder's life was when, in 1818, he began to write the history of his invention. For then it was he ruined his chances with the modern chronicler, or critic, who, in the history of art, prizes above all else the unknown, the dubious, the undescribed, the uncatalogued, the obscure.

There is no reason why Senefelder's claim should ever have been doubted. Patents and privileges were granted to him in Bavaria and abroad. His book was published while many were alive who knew him, and were acquainted with the facts, and they, so far from questioning his statements, testified to their truth. Engelmann and Lasteurie, who founded the first lithographic houses in Paris; Ackermann, who made the new art popular in England; Schlichtegroll, the Director of the Royal Academy in Munich; all confirm—if confirmation be necessary—Senefelder's straightforward story, and supply its rare omissions.

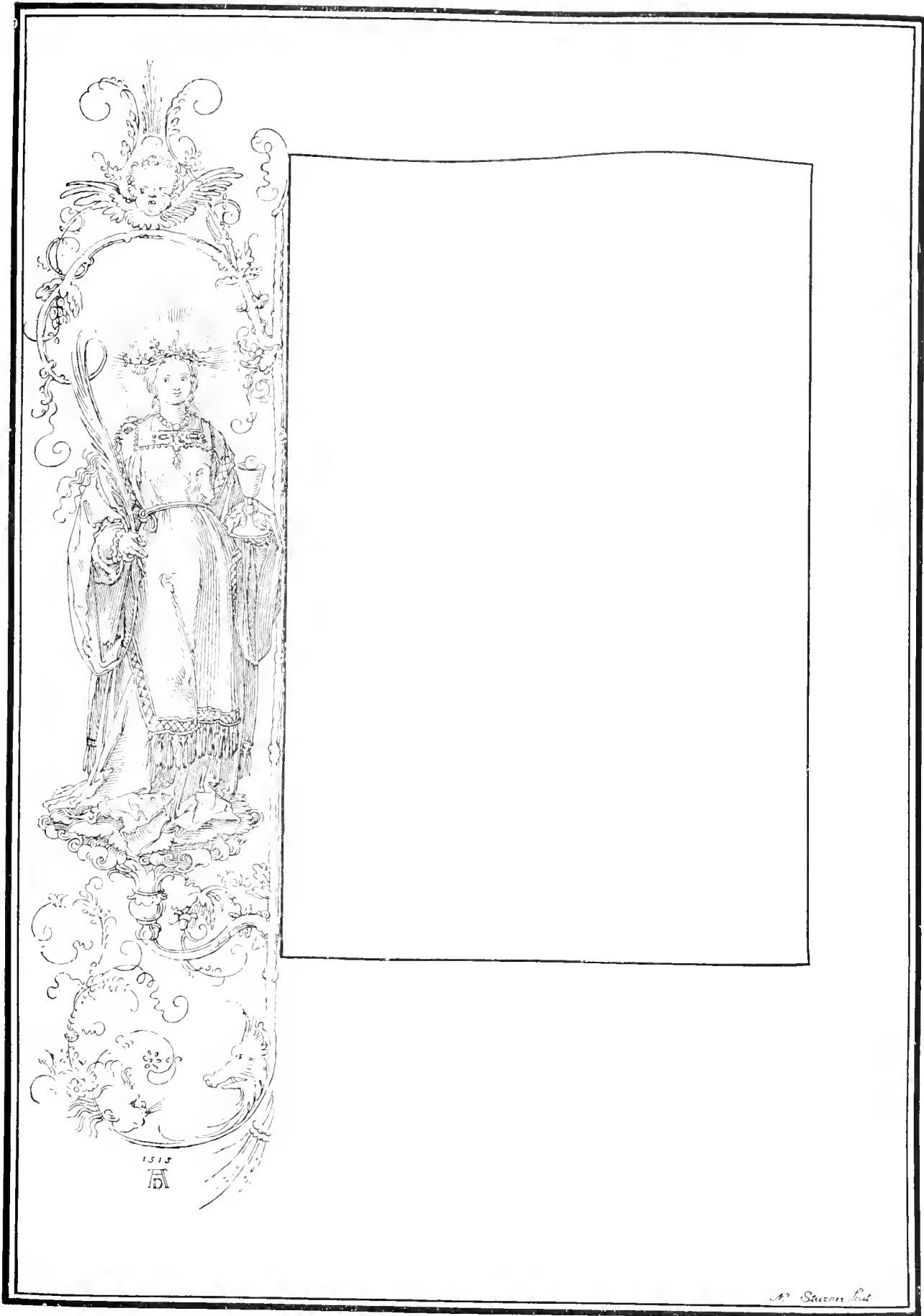
Senefelder's father, Peter Senefelder, was a wandering play-actor. In the course of his strolling he came one day into castellated, sensational, theatrical Prague, where Aloys, his eldest son, was born at the end of 1771 or the beginning of 1772.¹ The boy passed his youth travelling with his father and other actors about Germany. In Munich he went through school, and, unlike the traditional genius, came off with flying colours. Then he was sent to study law in Ingolstadt. Senefelder was ambitious, his inclination, however, leaning to things dramatic rather than legal. He may have played with the law; he certainly worked on the stage and at the writing of dramas; one, the *Mädchenkennner*, published at his expense, yielded a profit of a hundred florins—no small wealth for a student. This is a trivial detail, but it proved of infinite importance in shaping his career.

At the end of his three years at Ingolstadt, his father died² and left a widow and eight younger children to the care of Aloys, who, of the law, had learned enough to know it was not to be relied upon for an immediate income. To the theatre he looked for support, and, never modest in his ambition, determined to gain fame and fortune, as actor and dramatist both. He joined a company and played from town to town of Bavaria. But his reward, he says, was "a great deal of misery and disappointment." His plays brought him no better return. He was not discouraged; confidence in himself was undiminished though money was exhausted, but he saw clearly that his plays would never be presented to the world unless he became his own printer and publisher. It may be that, since he had it in him to invent, he would, under any circumstances, have invented something; it is more than likely that this something would not have been lithography, but for his desire to see his plays in print and his belief in them.

He finally returned to Munich and began to experiment in printing, though

¹ He was born November 6, 1771.

² May 4, 1792. Wagner.



A. Strixner del.

J. N. STRIXNER: PAGE FROM DÜRER'S MISSAL OF MAXIMILIAN.

The first book printed by Senefelder, 1806, Munich.

THE CELLINI OF LITHOGRAPHY

his technical knowledge was limited to hints picked up while his earlier plays were in the press. He began by various methods of stereotyping. Then he tried copper plates, but he was confronted at once with two difficulties: everything had to be written backward—in reverse—which meant ample opportunity for mistakes and great difficulty in correction; and copper was dear. In his technical ignorance, Senefelder had to discover for himself methods familiar to engravers and printers. There was, had he known it, a varnish which would have disposed of one difficulty. But not until after repeated failures did he hit upon the combination of wax, soap, lampblack, and water which not only met his need but carried him on to his great discovery. By his side throughout these experiments there happened to be a piece of Kelheim stone, upon which he ground his colours. It was smooth and easily polished. The mission of this plentiful stone from near quarries seemed to most Bavarians the laying of Munich's house floors; but it occurred to Senefelder that it presented the surface for his experiments and would replace copper. After this, it was not long before he found that he could print from the stone by etching it. Thus it was that, working for another end, he provided himself with most of the materials of lithography.

Senefelder tells the story in his own words in his own book, the *Complete Course of Lithography*:

“I had just ground a stone plate smooth in order to treat it with etching fluid and to pursue on it my practice in reverse writing, when my mother asked me to write a laundry list for her. The laundress was waiting, but we could find no paper. My own supply had been used up by pulling proofs. Even the writing ink was dried up. Without bothering to look for writing materials, I wrote the list hastily on the clean stone, with my prepared stone ink of wax, soap, and lampblack, intending to copy it as soon as paper was supplied.

“As I was preparing afterward to wash the writing from the stone, I became curious to see what would happen with writing made thus of prepared ink, if the stone were now etched with aqua-fortis. I thought that possibly the letters would be left in relief and admit of being inked and printed like book-types or wood-cuts. My experience in etching, which had showed me that the fluid acted in all directions, did not encourage me to hope that the writing would be left in much relief. But the work was coarse, and therefore not so likely to be undercut as ordinary work, so I made the trial. I poured a mixture of one part aqua-fortis and ten parts of water over the plate and let it stand two inches deep for about five minutes. Then I examined the result and found the writing about one-tenth of a line, or the thickness of a playing-card, in relief.

“Eagerly I began inking it. I used a fine leather ball, stuffed with horsehair, and inked it very gently with thick linseed oil varnish and lamp-

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black. I patted the inscription many times with this ball. The letters all took the colour well, but it also went into all spaces greater than half a line. That this was due to the over-great elasticity of the ball was clear to me. So I cleansed my plate with soap and water, made the leather tense, and used less colour. Now I found colour only in such spaces as were two or more lines apart."

These experiments, recorded by Senefelder, prove to all who understand the technique of engraving just what he was trying for. In the first instance, to etch upon stone exactly as one etches upon copper; to cover the face of the stone with varnish, to scratch through this varnish to the stone with a point, and to bite the stone thus laid bare with nitric acid, and so produce an etching—an intaglio engraving. In the second instance, as a result of the washerwoman, he tried to do the very opposite; he wrote with the same varnish, though liquid, upon the bare polished stone. He then poured nitric acid upon the stone, when all those parts not covered and protected by the varnish were eaten away, and the surface of the stone, save where it was protected by varnish, was lowered, leaving the writing in relief, as in a wood-cut or a wood-engraving. Neither method is lithography; nor had the idea of lithography, which is surface printing and nothing else, entered into the mind of Senefelder.

He knew the value of his discovery—relief engraving on stone. Stone had been used and so had metal. Blake was using metal in this manner at much the same period.¹ But no one had used stone in exactly the same way, and he foresaw a patent for his "invention," or, he adds, "some assistance from the Government, which in similar instances had shown the greatest liberality in encouraging and promoting new inventions which I had thought of less importance."

This is Senefelder's story. His discovery did not bring him fortune, but such bitter poverty that he is said to have meditated suicide and then, to get money to continue his experiments, enlisting as a private soldier. He failed in both these plans, but his luck turned when he met his friend Gleissner, a musician, and a composer as well, with music to print and a fancy for speculation. He went into partnership with Senefelder, a copper-plate press was bought, or that on which he made his first experiment was used, the music was written upon the stone and printed, and in less than a fortnight a clear gain of seventy florins was divided between the partners. There is one important fact to note—that the first press used by Senefelder was a copper-plate press. The prints were shown to the Elector, Charles Theodore, who acknowledged them by a gift of a hundred florins and the promise of an exclusive privilege. They were submitted to the Electoral Academy of Sciences, whose attention was called

¹ Wagner points out that Schmidt had done the same thing in Germany, but the maps on which Wagner bases his contention seem to have been engraved with a burin (see next page).

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to the cheapness of the new method, there being people, even a hundred years ago, with whom the cheapening of art was the great consideration. The Academy, in academic mood, decided that, as the initial outlay was so small, double the price of the press would be an ample reward to the inventor, and they presented Senefelder with twelve florins; luckily one could not get a press for that sum now, or there would be thousands of lithographers.

But Senefelder's difficulties were technical. Though his invention was talked about, and work came to him, he could not do it. His first press gave smudged impressions from carefully prepared stones; a second broke the stone after two or three proofs had been pulled; a third almost broke him on the wheel. Printers were clumsy, paper was spoiled, patrons lost patience, the Elector withheld his privilege. These difficulties filled the year 1796. Experience showed him the defect of his method, and thus helped him to correct it. The fact is that in 1796, though he was printing from stone, the art of lithography had not been invented. But by 1798 he brought it to such perfection that he left next to nothing, in the way of invention, for future lithographers; only the development that comes with practice and time.

During this year, however, two other Germans, Schmidt and Steiner,¹ had begun to experiment in engraving upon stone, and Senefelder published his first drawing, or rather an engraving of it, on stone: "Conflagration of New Oetting,"² a house on fire, conventional flames bursting from the upper windows, a Noah's Ark tree standing in the foreground. Steiner was charmed. Copy-books, catechisms, illustrated sacred histories, prayer-books, were entrusted to Senefelder, who, before long, was training young artists to draw upon stone for engraving, and was himself trying to invent transfer paper which, costing him several thousand experiments, according to his generous reckoning, was to do away with the necessity of writing backward. It was from this endeavour to make transfers to stone for engraving in relief—not for lithography—that the art of lithography was discovered. He writes: "These experiments led me to the discovery of the present chemical lithography," by which he means surface printing—lithography.

He explains his method. He wished, now that commissions were pouring in upon him, to increase his power of production, and he invented a gummy-surfaced paper, upon which he could write with his greasy ink or varnish that he was already using, without reversing, lay this, face downward, on the stone, run it through the press, when the writing would come off bodily on to the stone in reverse. The ink being made of the same materials as his varnish, was varnish, and he proposed then, to etch his stone, and to get his engraving in relief. If it were then printed, the engraving would appear in the proper manner. But it suddenly occurred to him, why should he engrave it? If he

¹ Wagner says Steiner never experimented.

² A sheet of music with the drawing at the bottom *Brand von Neuötting*.

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could transfer his drawing or writing from paper to stone, why not from stone back to paper, without any engraving or biting? Why not either draw on the paper, and transfer it to the stone, or on stone itself, with the same ink or varnish, or the ink solidified into chalk, and then see if a print would come off the flat surface on to the paper, without any engraving? He did try the experiment, or several thousand, as he says, and succeeded. And thus lithography was invented, according to Senefelder's own statement, by the use of the gummy-surfaced transfer paper, which he also invented; and this, he says, constitutes the most important part of his discovery.

Senefelder divides his chemical printing or lithography into two manners: the first, "the chalk manner, by which every artist is enabled to multiply his original drawings, the second, the transfer manner, by which every piece of writing or drawing with the greasy ink on paper can be transferred to the stone, and impressions taken from it. This last method may one day be of great utility . . . where the drawing or writing with the same unctuous composition is made on paper, and is transferred from thence by artificial dissolution" (of the gummy surface of the paper) "to the stone and printed from it. This manner is peculiar to the chemical printing, and I am strongly inclined to believe that it is the principal and most important part of my discovery. . . . It will be of the utmost benefit to artists by enabling them to obtain facsimiles of their drawings, and I wish to point out the various important purposes to which it may be applied, in order that clever artists may devote themselves to its improvement."

This is the whole art of lithography, that is: surface printing. The drawing may be produced either by the artist upon stone, or it may be made upon paper, the method Senefelder commends, and transferred to stone or metal plates, or the grease extracted from it, and affixed to the stone, when it becomes a part of the stone, and is printed in the same manner while the drawing remains on the paper. Senefelder tried to do away with stone entirely, to use tin, zinc, or other metals, or to invent a paper coated with a stone facing which could be drawn upon. But after a hundred years of experimenting, till to-day, no such satisfactory material has been found for printing from as the Kelheim stone, upon which he wrote the washerwoman's bill. It is solely owing to chemical action, and, in some degree, the ease with which the stone may be polished or ground with sand, and the greater uniformity of the results obtained—and to no inherent artistic quality or merit of it—that stone is used. The name "lithography" is but a makeshift, though a handy one. The art is not that of drawing or writing on stone, but of surface printing—not even necessarily from stone—by means of chemical affinity—a method based upon the simple fact that the calcareous stone imbibes water and grease with equal readiness, having an affinity for both.

Senefelder gave explicit technical directions for every other possible use



BARON GENERAL LEJEUNE - A COSSACK.

Printed by T. & C. Senefelder, 1866.

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that could be made of stone—for aquatint, and colour-work and etching, and the imitation of steel- and wood-engraving, and so on. These were mostly but adaptations of methods already familiar to engravers. His one great discovery is that the prints he produced were printed from the surface of the stone, the material he happened to find most responsive, and not from an intaglio plate or a relief block; and that every impression thus obtained is as much the artist's original handiwork as his drawing, for no original exists, or ever did exist, except on the stone, or the metal plate, or the paper on which we now make it. Every print is an original. It follows, that a lithograph is simply and solely a surface print, each print a repetition, in exactly the same greasy materials, of the original drawing, which is absorbed by the stone. It is not the drawing on stone or on paper, but the print obtained from the surface of this stone or plate, which is a lithograph. So, properly speaking, an etching is not the engraving on copper, but the print from it. The lithograph has the inestimable advantage of being absolutely autographic. By every other method of multiplication known, the design must be changed entirely before it can yield a print. On steel, the lines must be engraved; on copper, bitten in; on wood, left in relief. But a lithograph is the drawing itself, unchanged, actually as the artist made it, multiplied by the printing press.

Senefelder's story is a curious commentary on many of the British authorities who, to-day, are ignorant of Senefelder and all his works. It was in 1798 that lithography, which he called chemical printing, polyautography, stone-printing, and finally lithography, was invented. It is not until 1818 that we have any absolute proof that he ever used the word lithography at all.¹ Chemical printing discovered, Steiner, Director of the Royal Schools of Bavaria, became a patron, and Senefelder was able to employ his brothers Theobald and George, and take two apprentices. In 1799 he was earning ten or twelve florins a day. At last the official privilege promised was granted him, that no one for fifteen years was to set up as lithographer in Bavaria, save at the risk of a penalty of one hundred ducats and confiscation of stock and implements. He held his peace until the privilege was secured, then he spoke openly, saying: "In consequence of this privilege, which, though it only was for Bavaria, entirely satisfied all our hopes, I did not think it necessary to keep our art any longer a secret, but took a pride in explaining it to any stranger who, attracted by the novelty of the invention, came to our office." Had Senefelder been less generous of speech, it would have fared better with him. All his life he was either toiling hard over his

¹ Wagner says: "Senefelder issued a circular in 1809 beginning with these words, '*Musterbuch über aller lithographischen. Kunst Mameren, etc.*'; while André in Paris got out a prospectus dated 1^{er} Frimaire, an 13 (November 22, 1804), containing the words '*par brevet d'invention. Imprimerie Lithographique, 24 rue St. Sebastian.*'"

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inventions, or else seeing the prosperity they brought to others; perhaps because he did not understand that the first principle of business is to seek only your own interest, and that once you think you have invented a new art, you should start a limited liability company and a school of worshippers.

However, an immediate benefit was the outcome of his indiscretion. Among the strangers, welcomed with mistaken effusion, was André, a music publisher of Offenbach, a sharp man of business. He was fascinated, as publishers were sure to be, by the cheapness of the method, and sufficiently honest to offer Senefelder a fair price for his indiscretion, before his indiscretion had gone too far. In return for 2,000 florins Senefelder surrendered his secret and went to Offenbach, to set up a press and train workmen. Further negotiation ended in a proposal of partnership. The next care was to secure patents in other countries before any stray visitor or workman instructed in the Munich shop had forestalled them. Senefelder was dispatched in 1800 to London, where one of the André's, Philip, undertook to manage the transaction, since the babbling Senefelder was obviously not to be trusted. Besides, as his portraits show and biographers tell, his appearance would have been against him in a town where, among business men, appearance then, as to-day, counted for everything. He was awkward and heavy, with big coarse features upon which benevolence and innocence were writ much too large, and he was dirty and untidy. He was kept a strict prisoner, much to his disgust. "My stay in England," is his plaintive protest, "had not the expected success with respect to establishing a lithographical office there; the principal cause was the precaution and anxiety of Mr. Philip André, who kept me during the whole time of my stay in a perfect seclusion, for fear of losing the secret." And, longing for "an enterprising print-seller"—had he met Ackermann of the Strand shop, the whole course of lithography in England might have been changed—instead of his over-cautious partner, Senefelder spent his captivity at his favourite pastime of inventing. So silent was he, through no will of his own, that when he left the country few Englishmen had heard of the invention, fewer still of the inventor. The patent obtained in 1801 was entered in his name, but André claimed it for himself in the first book of lithographs, *Specimens of Polyautography*, 1803, printed in England. The patent was taken out, not for drawing or writing, but for a method of printing designs on calico from stone or metal plates.¹

From London, Senefelder apparently went to Paris, where a patent was granted in 1802 to Frederick André, who in France passed for the inventor.

¹ Messrs. Lorilleux & Co. showed in the Leipzig Exhibition a number of most interesting items concerning Senefelder—his letters, notes, specimens of stone paper, and circulars and invitations to see his work, issued in London and Paris. In a circular, dated 1821, it is stated that "the stone paper was invented by M. A. Senefelder, as well as a portable press adapted to its use, with a metallic economical plate for multiplying all kinds of drawings, compositions, manuscripts, and the more easy copying of letters."



E. PIPPOY THE BOAR HUNT

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During Senefelder's absence from Germany his friends and relations had been doing their best to defraud him. It would be useless to follow him through the squabbles and complications and enterprises that filled these years. He obtained patents and privileges in Austria, but soon was done out of them, and his comment is worth repeating: "The loss of my privilege, for which I had made so many sacrifices, grieved me indeed very much; but I was bidden look to the example of other inventors, who had not fared better, or derived more benefit from their inventions than I had from mine." It seems as if every one connected with Senefelder was bent upon taking advantage of him. Probably the fault lay partly with himself. Engelmann described him as fitful and impulsive, a creature of whims. He wanted to invent, not to run a business; he was always galloping full tilt toward new inventions, and was busy with a portable press that was to revolutionize everything, or a balloon such as never was before, or a blue that was to carry off the prize in a public competition, while the plain matter-of-fact man of business was appropriating the profits of his one great discovery.

He was back in Munich in 1806, full of a new scheme that was more promising than the Viennese speculations. He had met Baron Aretin, who suggested setting up a lithographic establishment, with Senefelder to manage it. Baron Aretin could give him the prestige and position he wanted better than the calico manufacturers and music publishers who had been his chief support. Of course, at the critical moment something went wrong. Financially the enterprise never equalled expectations; but it had another sort of success, more important to the art of lithography, if not to Senefelder. Hitherto Senefelder had thought little of art; but the Baron proposed the lithographing of drawings and pictures. The earliest publication of note from his establishment was a reproduction of Dürer's Missal of Maximilian,¹ the original designs being those of the copy in the Royal Library at Munich. It was published in 1808. The lithographs, drawn apparently on stone with a point, are by Strixner, who also drew for it the portrait of Dürer in the Pinakothek. There was a foreword, not quite filling two pages, transferred to the stone; and the printing was done, if not by Senefelder, at least under his supervision. Upon the title-page of a copy picked up in a second-hand book-shop not far from Charing Cross, is the autograph of B. Hausmann, the well-known authority upon Dürer's drawings, who has given it as his opinion that this publication, due to Baron Aretin and Senefelder, did more than anything else to make Dürer's designs known. The prints are fairly good; would be better but for the attempt to print each in a different colour, greens and browns being sometimes weak and pale. Here and there, though not often, lines are rotten. De Serres, who saw them during his visit to Munich, thought the mistake was to have drawn them with a point instead of a pen. To this he

¹ *Albrecht Dürers Christlich Mythologischen Handzeichnungen.*

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attributed a certain coldness and greyness. The preface is blurred and indistinct, an indifferent substitute for type. But the volume explains that lithography came from the inventor's shop fully equipped, even colour having been used by Senefelder. It is the first important work produced by lithography. Other books, other drawings, followed. The resources of the art were revealed with each new attempt.

To see this work all Munich rushed. Aretin's social position would have warranted the rush. Besides, all Munich was beginning to think about art, in preparation for its rôle of Modern Athens; Prince Louis of Bavaria having brought back in his baggage from Rome the passion for art—*goût passionné*, in Mme. Récamier's words. He went to the Aretin-Senefelder establishment, actually wrote with his royal hands on transfer paper, "Lithography is one of the most important discoveries of the eighteenth century," and his royal sister, also on transfer paper, says the exulting Senefelder, "wrote the expressive words, 'I respect the Bavarians,' which I transferred in their presence to the stone, and took impressions from it." So much talk about lithography there soon was, that Senefelder's shop, and at times his brothers', by mistake, became show places of the town. During the occupation of the allied armies the city was full of strangers: Prince Eugene arriving to marry a Bavarian Princess; Napoleon honouring the ceremonies with his imperial presence. Maximilian Joseph, who granted the privilege, after he had shown his galleries, would exhibit his lithographers: "I cannot let you go until you have seen an invention really admirably adapted for the draughtsman." Some saw and went their way; others procured paper, stone, and chalk, and made lithographs; among these not one so enthusiastic as General the Baron Lejeune, of Berthier's division, taken to the workshop of George and Theobald, but destined by his drawing of a Cossack to set fashionable Parisians posing as lithographers.

To Baron Aretin fashion did not bring fortune. The business languished. At the end of four years he had had enough of it. Again Senefelder's indiscretion was held to blame. The fifteen years of the privilege had not elapsed, but Senefelder had talked to such purpose that his secret was public property. His brothers, who worked with Mitterer, were looked upon by many as its lawful proprietors. The partnership was dissolved, and for Senefelder the prospect was more unpromising than ever. He was almost forced to apply to former pupils for employment; the press, he says, abused him; when foreigners would help him, he was reproached at home. But toward the close of 1809, just when he was all but in despair, he was appointed Inspector of the Royal Printing Office with a salary of 1,500 florins a year. The work was light, the income a fortune. He is popularly supposed to have ended his life in poverty and obscurity, but if so it was the fault of his extravagance; for not only did he enjoy this pension for more than twenty years, but,



F. HANSI INGL.
After Van der Helst.

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according to Herr Carl Wagner, his biographer, he married, the second time, a prosperous and flourishing lady and lived happily ever after.

The principal event of Senefelder's life after this was the publication of his *Complete Course of Lithography* in 1818 as proof of his discovery. For so numerous were the pretenders that he was forced to prove it. In 1810 Strohofer, an apprentice of his brothers', published in Stuttgart *The Secret of Lithography*,¹ the first manual on the subject. It deprived Senefelder of the right to his invention.² Left to himself, Senefelder might have made no effort to contradict him or the other pretenders. But Frederick von Schlichtegroll, Director of the Royal Academy in Munich, was so interested in lithography that he wrote a series of papers on the subject for the *Advertiser for Arts and Manufactures*, a Munich weekly, in which he pointed out how important it would be to have an authentic record of the origin of the art, to remove uncertainty, and "to prepare the way for a critical history of the new art, at a time when it was still possible to obtain the truth." The papers began to appear at the end of 1816, and were continued in the year following. Schlichtegroll in them addressed himself directly to Senefelder and called upon him "not to delay any longer the publication of a minute history of his inventions, accompanied by a complete course of instructions on lithography, detailing all its branches and different modes of application." Senefelder consented, Schlichtegroll wrote an interesting Preface, and the book was published in 1818 by Karl Thienemann in Munich, Karl Gerold in Vienna: *A Complete Course of Lithography: containing Clear and Explicit Instructions in all the Different Branches and Manners of that Art: accompanied by Illustrative Specimens of*

¹ *Das Geheimniss des Steindrucks . . . beschrieben von einem Liebhaber* (Strohofer and Rapp, Tübingen, 1810). Wagner says that in the first manual on the subject, apparently another edition, Rapp speaks of Senefelder as the inventor.

² As an example, in Germany as in England and France, of the desire of a certain set to defraud Senefelder of his invention, we may refer to the *Königlich Baierischer Gemälde-Saal zu München und Schleifheim* (Munich, 1817, vol. i.), in the middle of which the portrait of Simon Schmidt appears, with beneath it his description as *Erfinder der Steindruckerey*. Senefelder's book was published the next year in Germany, and as Strixner, Piloty, Schmidt, Strohofer, and André, among others, must have been still living, and as none of them attempted to answer it, or dispute his history once he had recorded it, it seems clear that, for some unknown reason, these men had combined together to deprive Senefelder of the credit of his invention—probably for business purposes. If there had been the slightest suggestion of right on their side, they would have annihilated Senefelder. But though he lived for sixteen years afterwards, these people and their claims were never heard of again. It is useless, therefore, to consider or to discuss them seriously. In England, Hullmandel endeavoured through the Society of Arts, in 1819 and 1820, to claim, if not the invention, the advantages for himself; and Hullmandel, though in his papers read before the Society he never mentions Senefelder's name, stole his press; and as late as 1824, which was before Senefelder's death, in his book *The Art of Drawing on Stone*, translated without acknowledgment from Raucourt, never once refers to him, save by accident in Raucourt's preface, which he also appropriated: a worthy predecessor of many modern historians of art. Ackermann, however, defended Senefelder, and the Society of Arts awarded him their gold medal for his invention in 1819.

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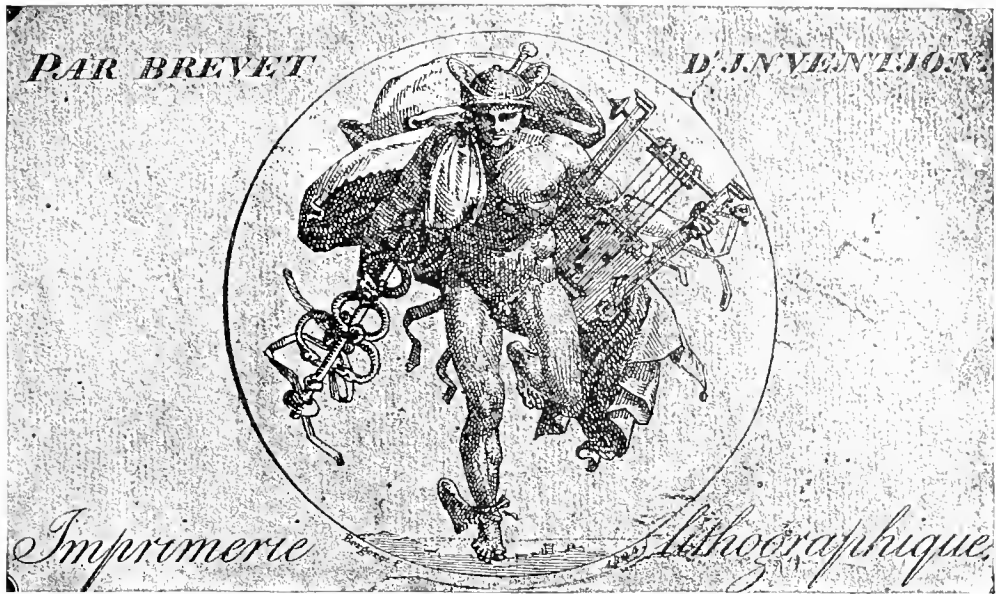
*Drawings, to which is prefixed a History of Lithography from its Origin to the Present Time.*¹ This elaborate title explains the scope and contents of the volume, which is divided into two parts—the first Senefelder's story of his life and work, the second his practical directions. The first part is written with frankness, and is not without dignity. It is impossible to question its genuineness. It is a most valuable document to all students but those who, bewildered by facts, are never happy until they are steering straight for the mirage of theory, or the quicksand of oblivion, which has landed more than one adventurer in the law court. The second part shows that Senefelder left nothing, or next to nothing, for future lithographers to do, but perfect his methods. The use of steam, the application of photography, and the working of aluminium plates are the only important changes since his time. Not only is his book still consulted for practical details by those who know it, but every handbook, manual, and history of lithography has been bodily built up out of it. In one popular modern manual even Senefelder's footnotes are reinserted as the compiler's own.

The book was dedicated by permission to Maximilian Joseph—"the august protector of his work and of the art of lithography," as Senefelder styles him. It was translated almost at once into English and French.² The English version, retaining the Dedication, was published by Ackermann in the Strand, in 1819. The French was issued in Paris by Treuttel and Würtz, of Strasbourg, in 1819, and was dedicated to an enlightened nation "*passionnée pour les arts.*" It was this work that sent Senefelder to France in 1819, his Government duties leaving him very much master of his time. His pupil Knecht was with him. They prepared the book for Treuttel and Würtz, and a studio was taken by them in the Rue de Lille. Again he returned in 1820, when his brothers Theobald and Clement accompanied him. Lithography in Paris was in the first freshness and gaiety of its popularity, and Senefelder, deluded man that he ever was, thought he had but to appear to be hailed as lion of the day. But his concern was for his new portable press, his wonderful paper plates, while the public, excited by the armies and battles of Vernet and Charlet, tickled by the caricatures of Boilly and Traviès, cared not in the least to hear about the method which produced them, about its inventor, or the improvements he would have introduced. Some people did condescend to visit Senefelder in the Rue de Lille, and in his second house in the Rue Servandoni:³ not the gay ladies who danced attendance upon Vivant Denon; not the artists kept busy by Engelmann and Lasteyrie; but grave Ministers of

¹ *Vollständiges Lehrbuch der Steindruckerei* (München, 1818), it is to be noted *Stone Painting* and not Lithography appears in the German edition.

² Into English by Schlichtegroll; into French by Knecht.

³ In Lorilleux collection at Leipzig already referred to. His letter paper bears the address Boulevard Nouvelle 31, Imprimerie de A. Senefelder & Co., as well as Rue Servandoni 13.



BERGERET : MERCURY.

The first French lithograph, apparently drawn on paper and transferred to stone.
Printed by Senefelder, 1804.

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State, sedate Ambassadors. Their patronage was more honourable than lucrative, and Senefelder's affairs languished as they had always and everywhere.

From Paris, Knecht must have made a trip to London, for there is in existence a lithographed card of invitation to a meeting at the house of Messrs. Treuttel & Co., in Soho Square, "to view the operation of the stone paper, metal plates, and portable presses, invented by Mr. Aloys Senefelder. The meeting will commence at one and finish at four o'clock." The year is not stated and the card, once in the library of the Victoria and Albert Museum, has disappeared. The invitation is signed "L. Knecht." The metal plates referred to are probably the tin or zinc plates which Senefelder was eager to substitute for stone. Of these inventions nothing came. The press he burnt one day in a fit of rage. At last, after unprofitable years, he sold out to Knecht, who kept the name Senefelder & Co., and in 1831 was able to retire with a nice little fortune.

This seems to have ended Senefelder's active career. He lived to see a dozen printers and more flourishing in Paris; Ackermann and Hullmandel prospering in London; Dalarmi in Milan; Bruci in Barcelona; a beginning made in New York by Barnett and Doolittle. But though the wonders of lithography were in every man's mouth, he was forgotten.

He died on February 24, 1834.¹ His patron Maximilian Joseph erected a tombstone to his memory in Munich; Bavarians celebrated the hundredth anniversary of his birth; the whole world commemorated the centennial of his invention; statues have been raised in his honour. But the true monument to his genius is the work of artist-lithographers. The splendour of their achievement more than justifies the vagaries and vacillations of the simple, shiftless adventurer, experimenting in his workshop.

¹ In connection with the death of Senefelder, and his portrait published in this book, *The Lithographer* (January 15, 1874, p. 137) tells a curious story. To celebrate the anniversary of Senefelder's birth, his portrait by Hanfstängl, redrawn on MacClure and MacDonald's autographic process paper, was published with this explanation: "It is copied from the only portrait of Senefelder ever taken from life, which was originally drawn on stone by Mr. Hanfstängl, of Munich, an intimate friend of Senefelder, who is still living. There is a special interest associated with this picture, owing to the following curious incident. Senefelder had a presentiment that if any one took his portrait, his decease would soon follow. Consequently, he could never be persuaded to have it done. He was in the habit of visiting Mr. Hanfstängl and reading the newspaper aloud, while the latter was at work drawing on the lithographic stone. On one of these occasions Mr. Hanfstängl took Senefelder's portrait on a prepared stone which he had previously concealed in the drawer of his work-table, distracting his attention by frequently referring to a portrait of one of his friends, hung near. . . . On subsequently having shown the portrait on stone to some friends, he was recommended to ask Senefelder to give him a sitting, which afterwards he (Senefelder) consented, with the greatest reluctance, to do. He had not sat longer than half an hour, before he complained of feeling unwell and cold, and began to button his coat about him, saying that he must go home at once. He left, went to his bed, and died three days afterwards, thus strangely fulfilling his own presentiment." This very pretty story has no truth in it, as a number of portraits were made during his lifetime.



R. P. BONNINGTON : RUE DU GROS-HORLOGE À ROUEN.
From Baron Taylor's *Voyages Pittoresques dans l'Ancienne France*.

THE BIRTH OF THE
ART IN FRANCE



J. T. CHARLET: TIREURS DE LA COMPAGNIE INFERNALE.

Scratch drawing.

THE BIRTH OF THE ART IN FRANCE

CHAPTER II

IF lithography was invented in Germany, it was perfected in France. The *Institut* paid more than an empty compliment to Engelmann, the lithographer of Mulhouse who afterwards came to Paris, when it declared that, though Senefelder, the German, discovered the new method, Engelmann, the Frenchman, proved its artistic possibilities. The French were the first to recognize the value of lithography as a means of artistic expression. Again and again, early French documents point out that the artist is sure of a perfect autographic multiplication of his design without the intervention of an engraver. Senefelder always insisted upon this, but in Germany lithography was, from the start, mainly commercial; only a few artists, Strixner and Piloty, used it for the reproduction of pictures. Instead of the music that came from the German presses, instead of the copies of Old Masters, the publication of original drawings was the aim of French artists and editors. Had lithography been confined to Germany, its history would have been chiefly industrial and commercial; if to England, there would have been a record, not of a continuous and magnificent movement extending over many years, but of the brilliant performances of a few men; Spain, Austria, Italy, the United States show few artistic results.

There was small promise of its great future when the art was brought to Paris. As early as 1800, while Senefelder was in Offenbach, a friend of his brothers', Niedermayer by name, was invited by Pleyel, a publisher of music, to set up a lithographic press in Paris. The Solenhofen stones, after the long journey from Bavaria, so increased in price, while they lost nothing in weight, that the expense and trouble disheartened Pleyel, and after a few experiments the press stopped. About the same time Frederick André started in the Rue du Pont-au-Choux. In 1802 he secured his patent for "*une nouvelle manière de graver et d'imprimer, ou impression chimique.*" He published music and drawings of animals in the *Jardin des Plantes*. But his work was not satisfactory. A Madame Révillon seems to have succeeded him, but by 1804 she too had abandoned the attempt, though in the same year, in the Rue Saint Sébastien, another printing office had been opened. For this Bergeret drew a Mercury, which in the Catalogue of the Paris Centenary Exhibition is described: "*jusqu'à nouvelles découvertes, cette pièce exécutée en 1804 peut être considérée comme la*

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première lithographie artistique française." The most important fact is that it is drawn with pen on paper, covered with a tint, as the grain of the paper can be seen all over it, and it must have been transferred.

During the next few years, several artists tried experiments: Guyot-Desmares, Schwebach, Paroy among them. François Johannot, father of Alfred and Tony, came from Offenbach in 1806, but promptly failed, like the others. Duplat, a wood-engraver, thought to improve upon André by engraving upon stone as if it were wood, a method Senefelder had already tried as he had tried every other. The *Société d'Encouragement pour l'Industrie Nationale*, in the fashion these matters are ordered to-day by similar societies, ignored Senefelder and awarded a prize of 2,000 francs to Duplat for his supposed discovery. Two books show what Duplat could do with his stone engraving: Renouard's edition of *Les Fables de La Fontaine*, published in 1811, and *Les Lettres à Emilie sur la Mythologie* in 1812. But except the *Société d'Encouragement*, no one heeded him or his labours. In other shops the stone was engraved with the steel-engraver's burin or etched like a copper plate.

While in Paris lithography made slow progress, in Munich it was attracting the attention of many Frenchmen passing through the Bavarian capital. Colonel Lomet was there in 1806, just after Austerlitz. It was the moment when the Aretin-Senefelder partnership was forming, and Bavarian fashion, led by royalty, was taking lithography under its protection. Lomet marvelled at what he saw; and providing himself with stones and chalk, made drawings, had them printed, and, in 1808, carried the prints to Paris, sure that Senefelder's method would, at home, as already in Bavaria and Prussia, be of use for maps and plans. Among other things he had drawn in 1807 was the figure of Jean Staininger, of the long trailing beard, that decorates the tomb at Braunau-sur-l'Inn; a careful drawing, though weak in handling and colour, of that uniform pale, flat grey found in most of the early lithographs. Despite his zeal and his display of proofs, he could not rouse the enthusiasm of any official in Paris. He produced the stone from which five thousand prints of his design had been pulled, and presented it to the director of the *Conservatoire des Arts et Métiers*, M. Molard. Apparently no one showed the slightest interest, and Lomet, when he was appointed by the Emperor to a post in Spain, took the stone from Molard, and left it in the Museum of Natural History in the *Jardin des Plantes*, where it is possible it might still be found.

In 1806 General the Baron Lejeune also was in Munich. Lejeune was an amateur. His battle pictures later on made a talk in Paris, where even the Vernets could not rival him at the moment. He was ready to leave Munich, his horses already harnessed, when a stone was brought him. He sat down and drew his Cossack, and in half an hour it was on its way to the printer's. He ate his dinner. With his coffee, a hundred proofs of his drawing were served. It was like magic, for there was his design as he





THE BIRTH OF THE ART IN FRANCE

made it, neither marred nor improved by an engraver. Upon his return to Paris, he submitted a proof to the Emperor, and suggested the introduction of the new art into France, where it had already been introduced. Napoleon's response was to advise further investigation—the amateur as critic. Lejeune seems to have consulted Carl Vernet, David, and Vivant Denon. Of the three, Denon alone was discouraging, and perhaps he alone knew that the reason of Napoleon's indifference was the fear that the forger would profit by the art of lithography. But when Lejeune, summoned almost immediately to Spain, came back in 1811, he found Denon converted, and his studio a meeting place for the fashionable women of the day, who, led by the Countess Mollien, were all scribbling away on paper and stone. Lithography had become the thing, as bridge and the tango are among the same class to-day. And yet we are so much better educated than the wretched foreigner of one hundred years ago.

The visit of the Comte de Lasteyrie to Munich in 1812 had, ultimately, important and practical results. He worked two or three months in the shop as an apprentice, and tried to persuade printers to return with him and start a press in Paris. He made other attempts, but owing to the troubled state of Europe nothing came of them until later. During this visit, however, he mastered the technique of the art.

Engelmann first started for himself in Mulhouse, where some of his trial proofs are preserved in the Museum. He sent a number of examples of his work to Paris, showing the use of pen and chalk and wash, the way music could be printed, the transferring of writing from paper to stone, the imitation of wood-engraving, and printing on canvas. The first artists to draw for him were Carl Vernet, then well over sixty; Regnault, his old master; Girodet, David's pupil: all three at the height of their fame. Engelmann had the sense to know that, where art is concerned, the artist is the best workman. The *Société d'Encouragement* complimented him, and assured him that the *Société* gave him full and entire credit for being the first in France to achieve such artistic perfection. The *Académie des Beaux-Arts* drew up a report of peculiar interest, as it proves that the real value of lithography was appreciated in France from the beginning. For, after a short history of the invention, and a technical explanation, it declares that lithography accomplished nothing less than the multiplication of original drawings, which was Engelmann's explanation of the success of lithography. An ingenious inventor, the report said, had offered artists an ink and a pencil with which they could make their drawings so that these could yield thousands of copies, and lose nothing in the process. It admitted that without the intervention of another man who, whatever his cleverness, was still an interpreter, the artist's own work was multiplied as if by enchantment, not the least touch, not the slightest detail lost in the

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print, which was as faithful as a reflection in a mirror. The Commission was perhaps unduly impressed by the ease with which different forms of engraving could be imitated on stone. But its early appreciation of the autographic value of lithography had everything to do with arousing the interest of French artists in the invention of Senefelder.

Later on, Engelmann removed to Paris, and started a shop in the Rue Cassette, No. 18. Another shop was opened by Delpech, first at Sèvres, then on the Quai Voltaire. On the cover of an album published by him about 1818 is a lithograph by Carl Vernet: a boy with a fair-sized stone on his head is leaving the shop, and groups—a woman in poke bonnet and men in broad-brimmed hats—stand spellbound in front of the windows: an excellent advertisement.

Lasteyrie busied himself with the printing of music, playing-cards, imitations of wood and steel engravings and etchings, absurd shams for a time in vogue. He published a series of copies of Greek vases, printed in two colours, black and red, a practical application of Senefelder's invention of chromo-lithography. Artists worked with him: Denon, Baron Gros, Hyppolite Lecomte, Bourgeois, the Vernets. He himself produced portraits, rather hard and grey and lifeless. But his house in the Rue du Bac was best known as the place where Society played at lithography. From him Denon sought the stones for his pretty portraits so popular in the fashionable world: of Mademoiselle Esmenard; of the Comtesse Mollien; of the Prince de Beauvau; of Miss Owenson, the English beauty to whom all Paris lost its susceptible heart; of Lasteyrie, clean-shaven, curly-haired, in high stock; of his friend Brunet—the last two on one stone, as if for economy. And Society flocked like sheep after Denon to Lasteyrie's for lithographic materials. A typical incident of a period when everybody, from Princesses of the royal house to Madame Tallien, from generals to diplomats, condescended to the sport, is told of the company staying towards the close of 1816 at the Château de Virry. Madame Perregaux, wife of a banker, was entertaining Madame Récamier, Madame Moreau, Madame Raguse, Madame Lallemand, Denon, Horace Vernet, in such high favour at Versailles that lesser doors opened easily to him, Delessert, Fréville, Hulot. One day after dinner a lithographic stone and chalk were produced by Madame Perregaux, and, for the amusement of the company, Vernet drew her portrait, prim, stiff, choked with voluminous ruffles, her hair a mass of heavy puffs upon the top of her head, ringlets falling on either side of her forehead; the drawing, for Vernet, weak and hesitating. But the company were charmed with it. The stone was confided to Lasteyrie, eleven proofs pulled, and on the back of each, printed from another stone, was the statement that no one else possessed "this lithograph of Madame Perregaux, made at Virry, the 24th of November, 1816." A press was



A. RAFFET : ILS GROGNAIENT MAIS LES SUIVAIENT TOUJOURS.

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set up in the Tuileries. The Duchesse de Berri sketched on the stone, as the Duc de Montpensier had years before during his exile on the banks of the Thames. Scarce a palace or hotel was without its press. Some amateurs held exhibitions in their salons. Comte Siméon showed the *Foire en Transylvanie*, by Lancedelly, which was "printed in eleven colours and required thirty-three printings for each proof." This was the Comte Siméon who haunted by preference Senefelder's shop in the Rue Servandoni, where Ministers of State and foreign Ambassadors met in their leisure hours in deference to the royal whim, just as they meet at the National Sporting Club or on the golf links in these days of refinement. In a word, the craze grew to such dimensions that when, in 1818, Mairet's book¹ on the subject—the first that appeared in France—was issued, there was as great a demand for it as for Chateaubriand's newest work. It was as if to-day a treatise on process could compete with Hall Caine.

Engelmann enjoyed his share of fashionable and royal patronage. A lithograph of a later date shows him in his workshop, receiving Charles X with ceremony in a large apartment, an immaculate printer pulling a proof, the proprietor presenting another to the King. But his real work was the publication of music and drawing-books, the copying of manuscripts, the manufacture of the box cover and wrapper, the lithograph of commerce. By degrees he attracted artists who looked upon lithography as something more than the plaything it was to Denon. For him, Guérin made the three lithographs that are now the treasures of the collector: *Le Paresseux*, *Le Vigilant*, and *L'Amour Couché*, classical exercises prized among the first artistic lithographs. J. B. Isabey, Robert, Baron Atthalin worked for him, contributing largely, he thought, to the progress of the art. He interested the Government. A lithographic press was set up in the School of *Ponts et Chaussées*, where Lomet would have had it years before, and Raucourt, one of Engelmann's pupils, was put in charge. Nor did Engelmann cease in his efforts to improve and advance lithography, though by 1818 it may be said to have passed from the experimental stage and its pre-eminence as an art to have been assured. Of Engelmann's labours it is well to dispose before turning to the work of the great lithographers. On February 7, 1821, the *Société d'Encouragement* reported favourably upon his *procédé du lavis lithographique*, or drawing in wash. Gaillot, another printer, changed Engelmann's name of *lavis lithographique* to *aquatinte lithographique*, and in 1824 prepared a manual upon the subject and issued it from the house of Senefelder. In 1827 Brégeaut in a fresh manual—the town was flooded with text-books for a while—accepted Gaillot as the inventor. But the truth is that Senefelder had forestalled Engelmann, Gaillot, and all pretenders. Engelmann's object was to see if,

¹ *Notice sur la Lithographie ou l'Art d'Imprimer sur Pierre*. Dijon: 1818. First published anonymously. Mairet's name appears in the edition of 1824, Châtillon-sur-Seine.

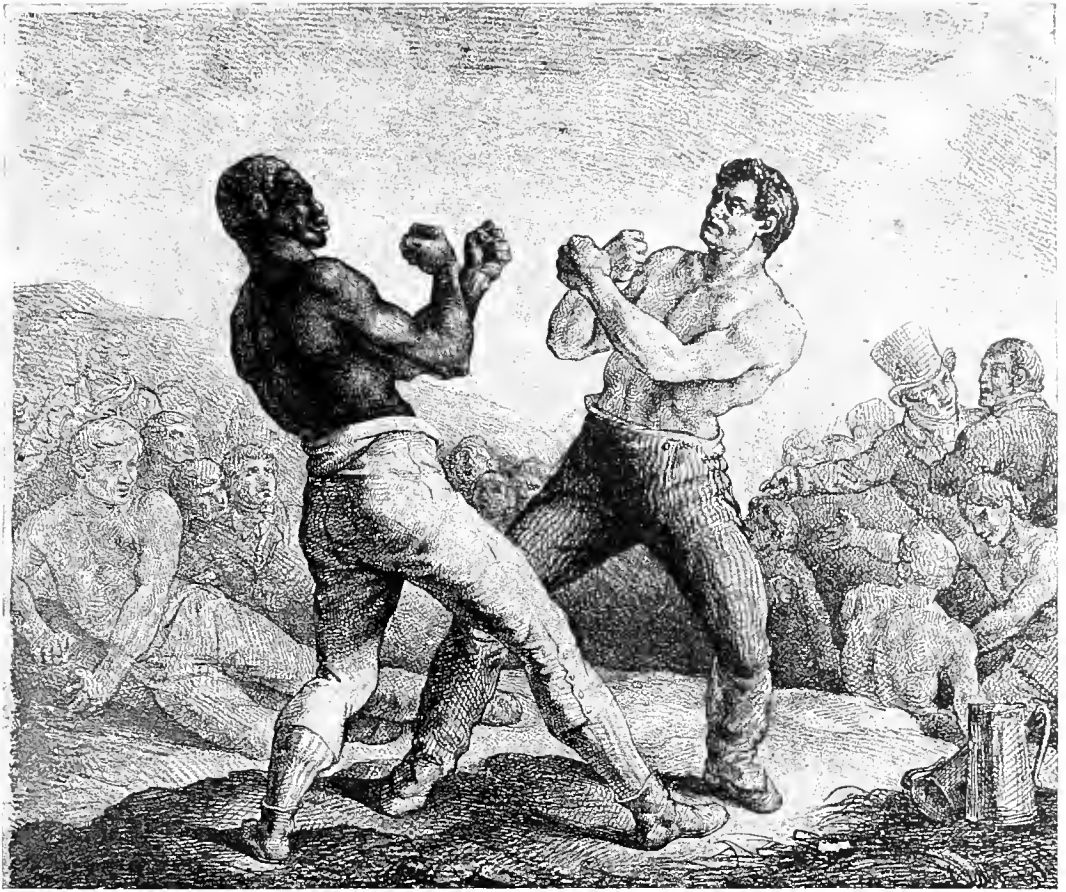
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by wash, he might get delicate tones not to be had from the chalk, the difficulty of producing them being then thought a fault in lithography; a strange fact to us who find the first lithographs deficient in strength and richness and depth. Engelmann worked with Mérimée and Baltard to perfect this method, but eventually he admitted that artists, familiarizing themselves with wash, discovered that the same delicacy could be obtained with chalk, and his invention lost its importance. He was honest enough to confess that Gaillot had, in some way, improved upon him. In 1838 the *Société d'Encouragement*, which had ten years earlier offered a prize of 2,000 francs for a lithograph in colour, gave it to Engelmann; and the *Société Industrielle* of Mulhouse bestowed upon him a gold medal. The year before he had taken out a patent for a method of printing in colour, chromo-lithography, which he appropriated as his invention. But Senefelder had already done what Engelmann was so proud of doing; though the name—chromo-lithography—originated with Engelmann, and the method was much improved by him. Senefelder had left nothing for the lithographer but to imitate him.

Engelmann's career is a contrast to Senefelder's. He was not successful to the end. But there were many years of success before his failure in 1830, when he returned to Mulhouse. Always he was a prominent figure, honoured in Paris and abroad. His shop was a centre to which all seeking instruction went, most notably Bruci of Barcelona, Madrazo, Hullmandel of London. He was instrumental in establishing lithographic presses in Barcelona, and, at the invitation of Madrazo, in Madrid. He started a branch house in London; Engelmann, Graf, and Coindet was the company, and the Hanharts were the successors. He was concerned in enterprises in Vienna, Berlin, and St. Petersburg. He published two books, a manual and a treatise;¹ the latter, like Senefelder's, gives the history and the technical explanation of lithography. It contains an excellent bibliography of early works on the subject, and a list of awards for inventions and improvements. In the little manual is a print in brown and black and white, which marks probably the beginning of his work in colour. The other illustrations are of small importance.

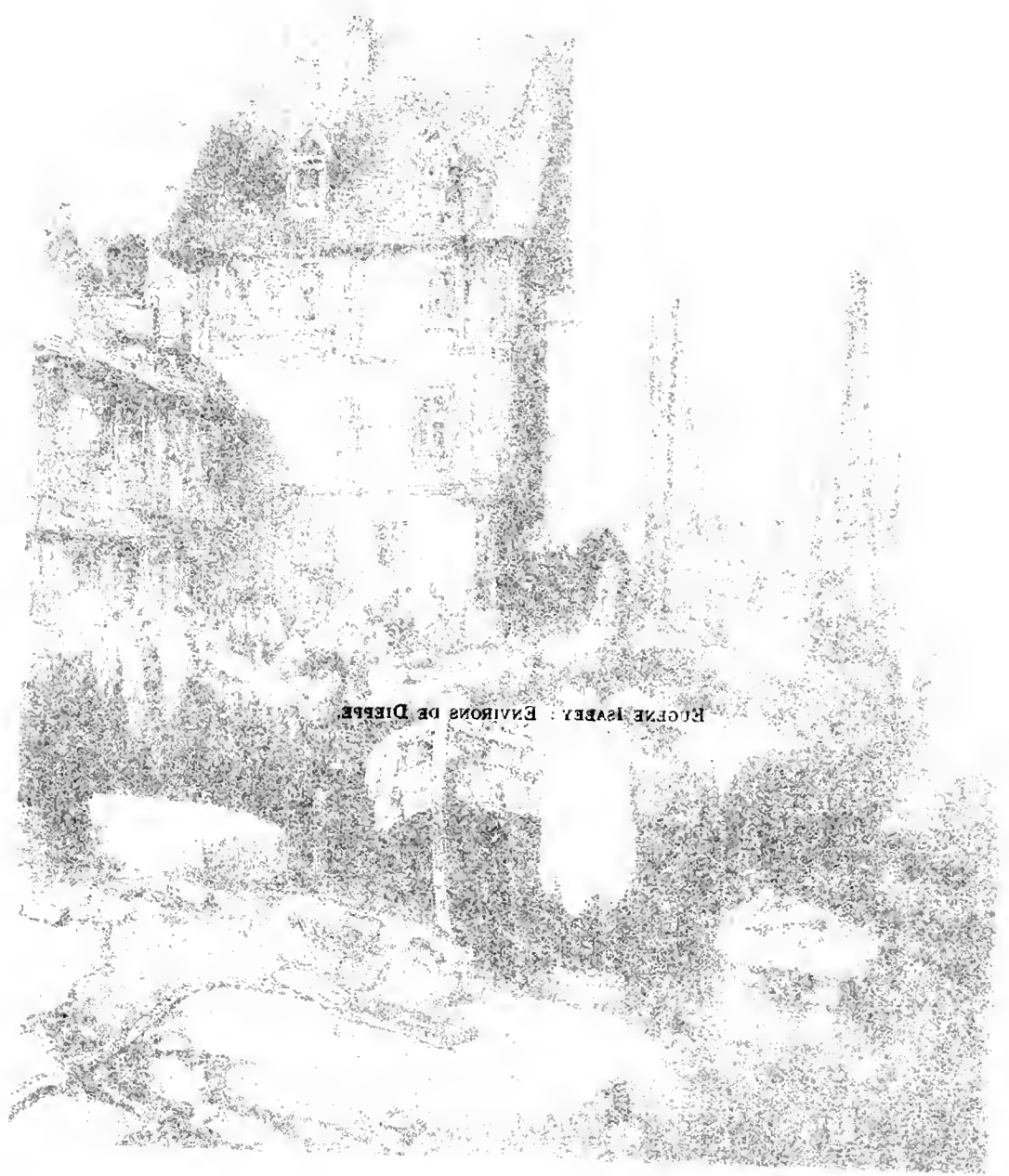
No one contributed more than Engelmann to the development of lithography. If fortune deserted him the art he fostered progressed with such strides that by 1828, in the Department of the Seine alone, there were twenty-four lithographic establishments, with one hundred and eighty presses, giving employment to five hundred people and producing three million francs' worth of prints of one kind or another. When Engelmann died in 1839 he had lived long enough to see some of the greatest lithographs that have ever been made, to know that throughout the civilized world he had contributed to the prosperity and popularity of the art.

¹ *Manuel du Dessinateur Lithographe*, Paris, 1822, and *Traité Théorique et Pratique de Lithographie*. Mulhouse, Paris: 1839-40.



T. GÉRICULT: THE BOXERS.

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IN FRANCE



HÔTEL LABEY : ENVIRONS DE DIEPPE.

EUGENE ISABEY : ENVIRONS DE DIEPPE.



CHAPTER III

FOR twenty years lithography in France was so popular, its practice so widespread, and its results so splendid, that it is difficult to give a complete record. In England and Germany a few names exhaust the list of artist-lithographers. In France the artist who did not use stone was the exception. The new art fascinated all: the painter who made occasional prints and the draughtsmen who devoted their lives to lithography. And their prints are a more eloquent history of the artistic, political, and social events of the two great decades of the art than any written chronicle, although the making of these events into literature or history was never the artists' aim.

The number of lithographic printers increased with the number of artists. To the three firms of Engelman, Lasteyrie, and Delpech were added the establishments of Gihaut, Motte, Villain, Lemercier, Bry, and others in Paris. Before long there was not a town in France without its lithographic press, where the printing was as good as in the capital. Inventors never ceased inventing methods and devices that had been invented by Senefelder. Handbooks multiplied; Knecht, Mairat, Brégeaut, Raucourt, Chevallier, Langlumé repeating more or less pompously and ponderously what Senefelder had said clearly and simply. The *Société d'Encouragement* offered prizes and bestowed rewards for anything and everything the lithographer wanted, or did not want. Commerce disputed for lithography with art, the lithographer killed the metal engraver by cheapness, and the greater cheapness of Germany and the French provinces came near being the death of lithography.

From 1817 onward prints were issued by thousands, mostly in Albums, for a while as all-pervading in Paris as Keepsakes in England. They were usually without text; half the time without dates; and with the most wonderful covers adorned by copybook lettering and flourishes, the ideal of decorators. They multiplied to such an extent that Charlet, in the design for the title of his Album of 1825, has a gay little devil running off with armfuls of prints, and underneath the legend, *Le Diable emporte les Albums*. In 1830, Achille Devéria, on the cover of another, shows the poor lithographer crushed under a pile of albums.

One of the first, and still the most ambitious, of all publications illustrated by lithography, in France—or in the world—was a serial: Baron Taylor's

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Voyages Pittoresques et Romantiques dans l'Ancienne France, in which some people see the birth of Romanticism. The first volume, published by Didot, appeared in 1820, and the work was planned on a scale only possible in an enterprise backed by the State. It is the most magnificently monumental artistic job of the century, a glorified version of the English *Landscape Annual*, an artistic predecessor of *Beautiful England* and books of the *Picturesque Europe* type. The idea had occurred to Baron Taylor in 1810, when the expense of metal engraving put it out of the question, even for the State. Then Bourgeois, one of the first to draw on stone, showed his lithographs to the Baron, who saw in this new method the means of realizing the idea which occupied him for the rest of his life. For a while the results obtained were not reliable and satisfactory enough to warrant the undertaking. Not until 1818, and, he says, thanks to Engelmann, could he venture upon it. But so promptly did he then go to work that the first parts were ready in 1820. It was a large folio of text and drawings. The price of each part was twelve francs fifty centimes, the number of parts in each volume varying, and the whole was to cost no less than eight thousand six hundred and fifty francs. But by 1847 the expense to the State became a scandal and it was pointed out that, if completed, it would cost two million and a half francs, each subscriber would be called upon to pay thirty-three thousand francs, and the publication would run through one hundred and three years! Nineteen volumes were issued, and the work, begun in 1820, dragged on into the sixties.

Charles Nodier and De Cailleux were Baron Taylor's literary editors. The illustrations, Nodier predicted in the Preface to the first volume, would be a record of the discoveries and progress of lithography, and he was right. In the volumes you can trace the development of the art from the first pale, colourless drawings, and the first tints with the hard, sharp outlines that were the despair of the early artists, to the elaborate designs, the difficult lithotints, the perfectly managed colour at the end; from the timid separate print to the amazingly bad and elaborate page decorations, flamboyant borders, with pictures set in them, that filled the sections on Languedoc and Picardy, beginning in the year 1833, when mediævalism was the order of the day. And the artists who contributed were the men who made lithography. In the first volume were Baron Atthalin, Horace Vernet, Bourgeois, pioneers all three of them; Baron Taylor himself; Picot; Daguerre, it is amusing to note; Fragonard, who was constantly designing "romantic" subjects for Engelmann, Delpech, and Gihaut, and later on for Ricourt; Jean Baptiste Isabey. And there followed in quick succession men of the distinction of Bonington, Eugène Isabey, Charlet, Aubry-Lecomte, Paul Huet, Géricault. And there was Ingres in a tail-piece, one of his four lithographs, two of the others, portraits, and the fourth, his *Odalisque* in Delpech's *Album* for 1826. And



A. DEVÉRIA: PORTRAIT OF R. J. LEMERCIER, FOUNDER OF LEMERCIER'S PRINTING HOUSE.

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Delacroix, too, did a tail-piece, and Carl Vernet, and Eugène Devéria. And there were borders designed or lithographed by Tony Johannot, Célestin Nanteuil, and Viollet-le-Duc. And in the earliest volumes Prout and Harding found a place, and not long after, Haghe and Boys, more frequently than not working in the lithotint to which Hullmandel gave his name. For France, which may be narrow or patriotic enough to exclude the foreigner from its internal or political economy, has never recognized nationality in art. Some of the numbers were not only illustrated by Englishmen, but were printed in London by Day and Haghe. It should be remembered that this was a National, a Government work. But the Frenchman's idea of art is not bounded by his *arrondissement*. Job as the book was, it never fell into the hand of the local genius, supported by County Councils. Baron Taylor kept the control, and entrusted the work to artists, not amateurs. Until the introduction of the photo-lithograph in 1863 the excellence of the illustration was more or less sustained. The latest prints may not have for us the interest of the first, but the drawings of Cicéri, Sabatier, Villeneuve, Bichebois, Dauzats, Chapuy, Emile Sagot, and Blanchard are the work of accomplished draughtsmen. Cicéri and Sabatier, sometimes collaborating, sometimes separately, showed that they could not only see and express the romance of Dauphiné, but that they could use a tint to the finest purpose. It is suggestive to compare the tint work of 1820 with the technical masterpieces of 1840 and thereabouts.

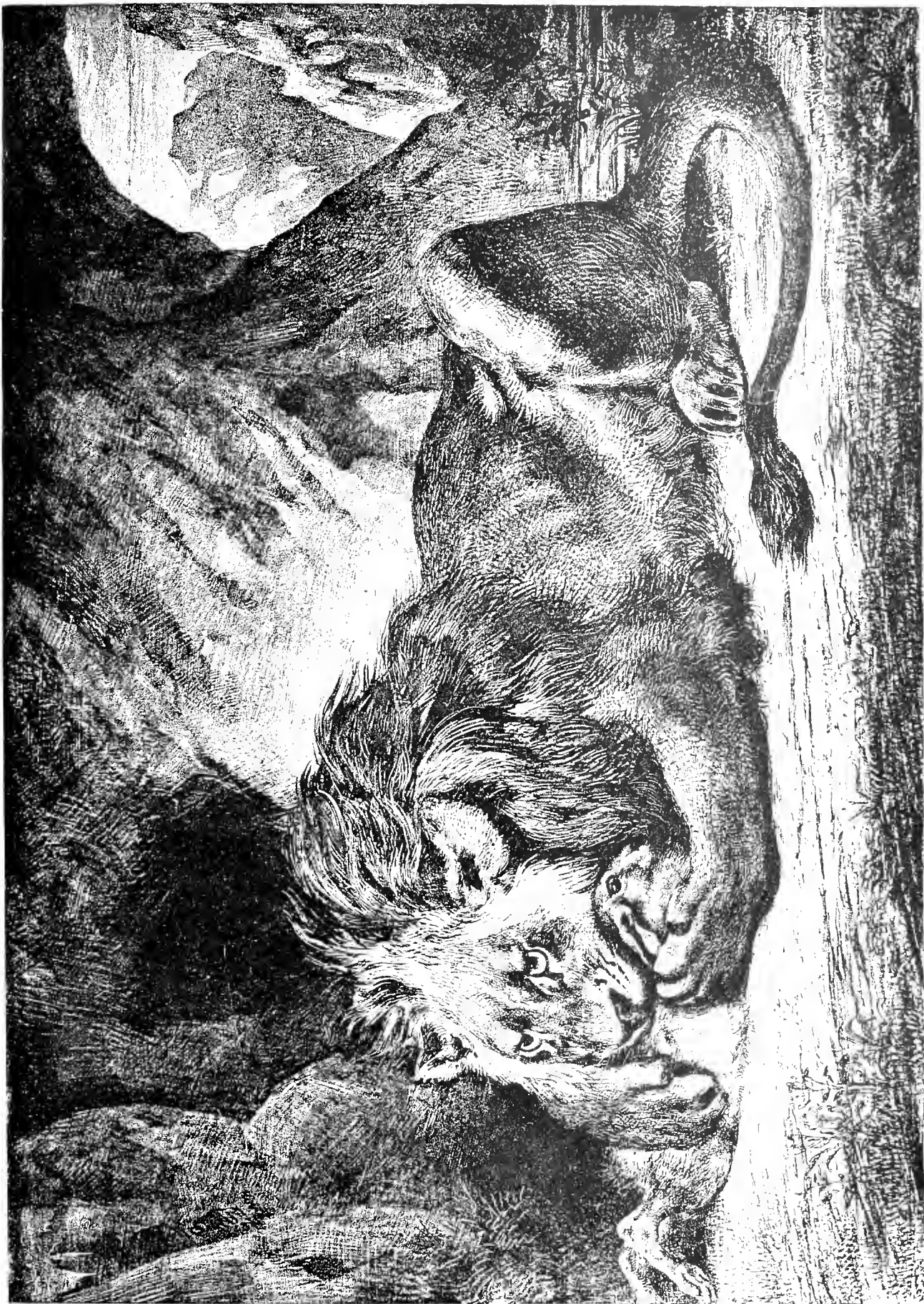
The average was so high that Bonington's prints do not seem as supreme as one would expect from the praise of his contemporaries, Delacroix among them. His *Rue du Gros-Horloge à Rouen*, the most famous, came out in 1825, and it is, save technically, much overrated; the others, mostly in Normandy, followed quickly; and two years later his work ended with his death. The gems of the collection are the drawings of Eugène Isabey. M. Beraldi says that if Bonington had not made his *Gros Horloge*, Isabey would be a lithographer without rival. But Bonington never equalled Isabey's *Saint Jean à Thiers*, the *Château de Chaudesaignes*, the *Château de Polignac*. The way he could seize the most pictorial point of view, using chalk, stump, scraper, or wash to work up his design until one hardly knows how his effect has been obtained, is marvellous. It is a matter of regret that he did not give more time to lithography. In the same year (1833) that *Saint Jean à Thiers*, the little town piling up picturesquely on the high cliffs, was issued in Baron Taylor's book, his *Six Marines dessinées sur Pierre* was published by Morlot and Lan; studies of shipping and coast towns, full of life and movement, which must be ranked above his work in the *Voyages Romantiques*. These are the finest things of their kind that have been done in lithography. In 1832 the *Souvenirs d'Eugène Isabey* was brought out in Paris, London, and New York. Mr. Atherton Curtis, who has shown a keen appreciation

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of Isabey, and who knows more about him than the French authorities, gives the number of his prints as less than sixty, but adds that their artistic excellence places him among the six or seven great lithographers. Isabey, in his lithographs, even more than in his paintings, was the exponent of Romanticism. No one has expressed more powerfully the waves of the sea, the fury of the winds, or the tragedy of the wrecks, than in the dramatic *Brick Echoué*; no one has made more perfect lithographs than these, in which he has carried his chalk drawing to such a degree of perfection that he has given with it the effect of wash. No one has suggested more sympathetically the picturesqueness of the fishing villages along the shores than in his *Environs de Dieppe*. And he was never so engrossed by his emotion or his subject as to be indifferent to technique. He has left not one print the student can afford to overlook.

Naturally, Baron Taylor's book inspired numerous collections of picturesque views, though none on such lavish scale, from Bonington's *Petite Normandie* to Deroy's *Vues Prises en Italie* twenty years later, with a long series connecting the two. Amateurs went forth in search of the picturesque and published the results. None of these publications, however, could compete with a State-supported enterprise, and the *Voyages Pittoresques* remains the type of all works of the kind.

The Napoleonic Legend, as the French call the mass of pictured and written reminiscences and stories and myths that grew up about the memory of Napoleon, never raised such another monument as Baron Taylor's book, but it inspired a countless number of prints and series and albums. From the beginning Carl and Horace Vernet were drawing soldiers. Horace Vernet's lithograph of his father, in 1818, shows the old man, his hat off, hard at work sketching a passing group of Hussars. But to Horace, who in 1817 drew his first Napoleon on stone, is given the honour of having originated the Legend. His Napoleon was never a very heroic figure, but it sufficed to revive old enthusiasm, and, as La Farge once said, many of his rapid sketches in chalk are as full as his big and illustrious pictures are empty. His military anecdotes often have decided humour or sentiment, after a fashion. A pig in shako and boots and cloak presented as a new recruit, looters breaking into a lady's wardrobe in search of fodder, a poor little soldier offering to his corporal a canary in its cage as a share of the booty, are simple jests sure to please the public. His great work was the *Uniformes des Armées Françaises*, in collaboration with Eugène Lami, published by Gide in 1822. It contained one hundred prints, and, like many of the early albums, was in colour. It was a mine of information for men who came after, and very likely suggested Menzel's series of the *Uniforms of the Army of Frederick the Great*. Lami was as good a draughtsman as Vernet, and his work had more individuality. Not so much his early work, the big, grey, weak lithographs



BENGAL TIGER. — FROM THE "ATLAS"

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dated 1817, 1818, and signed "Eugène," as the elaborated designs of his more matured period, especially his drawings of Street Barricades in the Revolution of 1830, which have all the action, the go, of Charlet or Raffet. But Lami is best known for his records of everyday life—of "modernity," to use Baudelaire's word: his *Souvenirs de Londres* (1826), his *Six Quartiers de Paris* (1827), his *Vie de Château* (1828); notes, chiefly, of a world to which he always aspired, Lami being something of a snob, a dandy, an Anglo-maniac; all these done in pen and ink, and coloured by hand in the fashion of the time.

A score of other men made lithographs of Napoleon and the *Grande Armée*: Géricault, whose big grey *Canonniers de la Garde Impériale* dates back to 1818, but most of whose hundred lithographs had the horse for subject; Marlet, as sprightly and young an old man as Carl Vernet; Vigneron; Hyppolite Lecomte; Bellangé, and Victor Adam. Even Daumier made a short excursion into the field of Napoleonic Legend. But Charlet and Raffet were the two who developed and perfected the work begun by Horace Vernet.

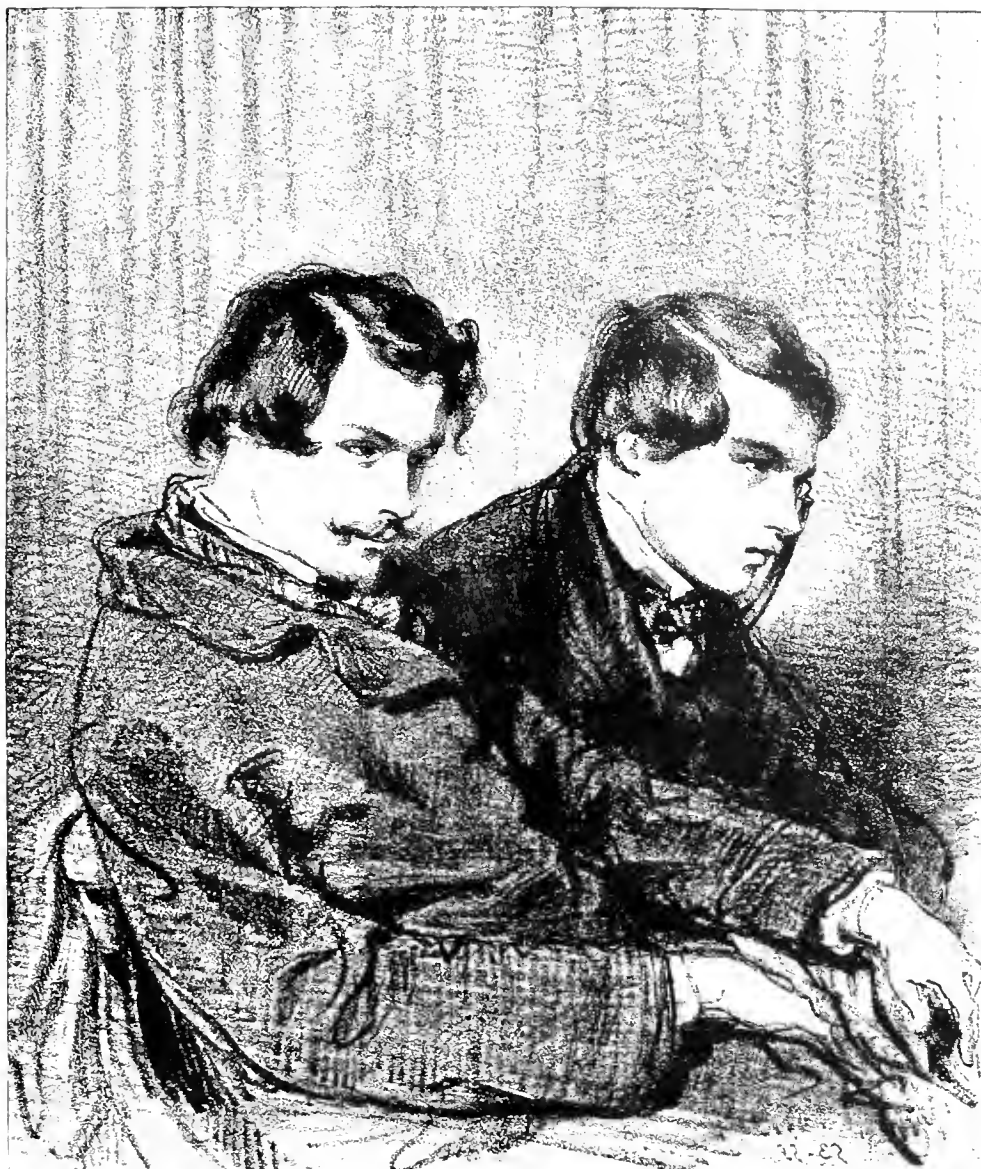
Delacroix thought that Charlet, "one of the greatest men of our country," was not sufficiently appreciated: a statue would never be put up to a man who had done nothing but play with a little bit of pencil and make little figures. But Charlet had small reason to complain. If Engelmann, and Lasteyrie, and Motte, who brought out his first drawings of soldiers, grey, pale dummies, posing in uniform, were afraid of Charlet so long as he was a new man to be launched, from the time Gihaut published the *Recueil de Croquis à l'Usage des Petits Enfants* in 1822 his success and popularity were assured. His yearly album after this appeared with the regularity of the Christmas number. Sometimes it took the form of a drawing-book, with primitive landscapes and fairly good figures in pen-and-ink, for his pupils (1839); sometimes of a collection of *Croquis à la Manière Noire*, dedicated to Béranger (1840). But as a rule the soldier was his subject. It was he who deified Napoleon and canonized the Army. The last lithograph he made, the day before his death, was of Napoleon as General-in-Chief in Italy. His soldiers have all the bravery, the splendour, the glory of Napoleon's veterans, and all the wit, the gaiety, the absurdity of the *Petits Pioupiou* still singing away their fatigue on a long day's march, or loafing about the parks and streets of the garrison town. They sweep across his paper in lines and battalions and masses, making the mad charge or beating the disordered retreat, and on the few inches of printed surface he gives the movement and confusion and fury of the scene. His were drawings the people could love and understand. If his sentiment was simple, his technique was fine, all were done with a style that compels admiration. Had Charlet relied upon the text below his drawing his fame would have perished with the generation that laughed and cried at his bidding. It would have

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been of no more lasting universal value than that of Cruikshank or Leech. He drew in chalk, in wash, with a stump; he scraped, he tried a pen; and nothing in the whole range of his work is so delightful technically as his prints in the *manière noire*, as the French call the method of scraping the design on a stone covered with ink. Some of these have a depth of colour, a suggestion of mystery not found in his chalk work.

Raffet is at present better known than Charlet, whose pupil he was. At first Raffet—who was contributing to an album in 1825—and publishing one of his own through Moyon in 1827—worked much in the manner of Charlet; it is hard to distinguish the pupil's prints from the master's. But by degrees he developed a style of his own. His Napoleon, whether the slight, long-haired youth of Directory days, or the short, fat Emperor, is more theatrical than Charlet's Little Corporal in the cocked hat. Sometimes allegorical figures float into Raffet's compositions, where they are decidedly out of place. Like Charlet, he published album after album. He followed the Army through the Directory, the Consulate, the Empire. He recorded the *Siège de la Citadelle d'Anvers* (1834), the *Retraite de Constantine*, the *Expédition de Rome* (1849). He made a study of uniforms. He chronicled the humours of the camp, and is then most like Charlet. He tried his hand at caricature. He illustrated Scott or Scotch subjects. He journeyed through Eastern Europe: *Voyages dans la Russie Méridionale et la Crimée, par la Hongrie, la Valachie et la Moldavie, et retour par Constantinople* (1838-48). Altogether, he did an incredible amount of work. He had intervals of commonplace, and it is not good to go through many of his albums at a sitting; but he had intervals of inspiration. He rendered the mystery of the battlefield, the tragedy of war, as have few others. The smoke of battle for him was as full of poetic possibilities as a fog of London. Prints like the impressive *Revue Nocturne*, the *Réveil*, the dramatic *Ils grognaient mais les suivaient toujours*, linger in the memory, where the big pretentious battle-paintings of his contemporaries are forgotten. The feeling, the dramatic force of the *Revue Nocturne*, are unsurpassed in lithography. And Raffet steered clear of the sentiment that is so maudlin and tedious in many of Charlet's series. Most of his work is in chalk, but he too tried almost every other method; he drew with brush, stump, pen; he made lithotints, and the washes in the print are crisp and clean as in water-colour; he often used paper. It is not always possible to tell when the lithographers of his generation did use paper, unless they say so. In Raffet's case the fact was noted because several of his experiments were for the printer Bry, his father-in-law, who wanted the artist's name to advertise paper of his own invention.¹

¹ *Costumes Militaires Français et Etrangers, Portraits et Sujets Divers, Lithographiés au Crayon, au Lavis, à l'Estompe et sur Papier.* Auguste Bry: 1860.



GAVARNI: PORTRAITS OF E. AND J. DE GONCOURT.

THE GREAT PERIOD IN FRANCE

The lithographs of social and political subjects begin as early and extend over as long a period as the Napoleonic Legend. In 1817 the people, who were worshipping Horace Vernet's Napoleon, were also roaring over the famous Calicot, created by Vigneron, Guillot, and half a dozen others: the unfortunate counter-jumper who ventured to play the swell and to carry his spurs into the shop. Carl Vernet—there was nothing he did not do—used the new medium to caricature the Allies in Paris, as of old he had ridiculed the *Merveilleuses* and *Incroyables* of the Directory. Early in the twenties he was illustrating the *Cris de Paris*, single figures drawn in chalk, coloured by hand, stiff in drawing, muddy in colour. Bosio and Jean Baptiste Isabey made caricatures. Boilly too flooded the town with popular types, studies of hunchbacks in the spirit of Mayeux, beggars, Savoyards; his *Recueil de Dessins Lithographiques*, from the house of Delpech, belongs to the year 1822; his *Epoux Heureux* to 1826; his *Sept Sujets Moraux* to 1828. His interest for us is technical; his drawing is dry and tedious, but it is astonishing to see how the colour in his lithographs has preserved its freshness and brilliancy. Most of it, of course, was by hand.

Géricault's hundred lithographs were made before 1830. His first album, *Various Subjects drawn from Life and on Stone*, was published in 1821, by Rodwell and Martin, of New Bond Street, London. Hullmandel was the printer. The title on the cover is introduced into a design by Géricault representing a sandwichman with an advertisement of the artist's unsuccessful picture the *Shipwreck of the Medusa*. The subjects are mostly English—the *English Farrier*, the *Adelphi Arch*, the *Coal Waggon*, the *Beggar at the Baker's Door*, the *Piper*. This portfolio is interesting both technically and historically. M. Bouchot, and French authorities following him, state that some of the prints were done on stone paper, the invention of Senefelder. No such statement is in the portfolio, nor on the prints at the *Bibliothèque Nationale*, where, however, there is a print, a drawing in pen-and-ink, of a woman and children, rather weak and pale, on which is written, evidently by the artist, "Drawn on stone-paper," and in the opposite corner, "Printed by Marc-Gazca, 10, Radcliffe Row, City Road." Evidently Géricault was experimenting with Senefelder's latest invention. Several of the English series were copied by Coignet from the prints. Consequently the lithographs printed in Paris, though about the same size and scarcely varying in effect, are the reverse of those published in England. The English are signed *Géricault del.*, and the French ones *Géricault invt.* The badness of English printing does not account for the change in the series, in this case the English printing being much better than the French. It is more likely that Géricault had had a disagreement with his English publishers. Other series were for Gihaut, Engelmann, and Mme. Hulin: principally studies of horses. In 1823 Géricault, with Lami, illustrated Byron for Gihaut. His lithographs were done in all sorts of

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ways. At the British Museum there is a curious print of a man carrying a banner that looks like a copy of Franz Hals, in which the effect is got by scraping. Many scarcely justify Géricault's tremendous reputation. Many are full of vigour and vitality, even of the brutality it is the correct thing to find in them; the *Coal Waggon*, for example, the *Adelphi Arch*, or, more than all, the *Boxers*, printed by Motte, with its fine study and expression of character, its uncompromising realism, its technical ingenuity; the body of the black man being rendered in pen-and-ink, while all the rest is in chalk, except for the pen lines in the white man's trousers. Albums of lithographs after Géricault's paintings and drawings, some by Devéria and Louis Boulanger, were published as early as 1825.

In the same decade Henry Monnier was producing his impressions of London in *Postillons et Cochers* and *Croquis* (1825 and 1826), and of Paris in *Six Quartiers de Paris* and *Vues de Paris* (1828 and 1829). Many of his albums, like so much French work, were published in both cities, with the legend given in French and English. The lithographs for most of these series are in pen-and-ink, and coloured by hand. Monnier found his subjects in the *calicot*, in the *grisette*, and in the little clerk, in the lawyer, in the *bourgeois*—his immortal M. Joseph Prudhomme, the type of consequential, fatuous, self-satisfied, respectable mediocrity, with Mayeux and Robert Macaire, rivals Napoleon as the people's hero. Grandville, too, was commencing his study of the *bourgeois* and his tiresome series of animals masquerading as men, his sheep-headed clerks, his parrot barbers, his bulldog policemen. In 1829 his *Métamorphoses du Jour* had a prodigious success, and his *Voyage pour l'Éternité* saw the light. Pigal was flinging his jests at the working class. Traviès was creating Mayeux. Gavarni was starting with his *Récréations diabolico-fantasmagoriques*, and was working for *La Mode*, Emile Girardin's sheet, before 1830, before Philipon had founded *La Caricature* and *Le Charivari*, the papers with which the names of these men are so intimately associated. And publishers were flooding town and provinces with *diableries* of the same kind, with *singeries* and *petites macédoines*, with single prints either plain or coloured by the artist; in a word, with all the *Nouveautés Lithographiques* which were the chief attraction of Monsieur Aubert's Portfolios and weekly announcements.

The work of Goya had begun to appear, and Goya had more influence on the art—the technique—of lithography in France than any Frenchman. In 1824 Motte published the *Caricatures Espagnoles* after Goya; in 1825 the Bull Fights followed. To their appearance M. Beraldi dates what he calls the second flowering of lithography—*la floraison des romantiques, des lithographes coloristes, des peintres de 1830*—the artists most intimately connected with *L'Artiste*. Louis Boulanger went so far as to pay Goya the compliment of borrowing groups bodily out of the *Caricatures* for the *Ronde*



GAVARNI: LE BAL MASQUÉ.

THE GREAT PERIOD IN FRANCE

du Sabbat, a huge lithograph that was a seven days' wonder in the studios. Eugène Delacroix, about whom all *le jeune France* rallied, began to turn his attention seriously to lithography. Delacroix never made two ends meet in his lithographic adventures, but the effect of his example upon the younger generation is not to be over-estimated. He had already done a few insignificant prints, some of them feeble caricatures, for *Le Miroir* and other sheets. But his great work came after his study of Goya. In 1825 his print of *Macbeth and the Witches*, full of strong colour and gloom and romance, marked the change. In 1828 Motte published his famous series of seventeen lithographs illustrating *Faust*, which gained for him, so he says, a reputation as leader of *L'École du Laid*. They frightened the *bourgeois* so effectually that they did not sell. Delacroix thought the text that Motte printed with them was responsible, but a better reason is the De Goncourts' description, "*les poses tordues et les épilepsies de main.*" Goethe was satisfied, but this does not mean much more than when the poet to-day happens to express satisfaction with the illustrator of his verse. However, despite their affectation, despite their self-conscious romanticism, these illustrations to *Faust* are as powerful and dramatic as anything that had yet been done in French lithography, and in a fine set of prints—the printing varies considerably—are full of richness of colour, strength, originality of treatment. To the same period belong two of the most celebrated examples of lithography—The Lion Devouring his Prey, *Lion de l'Atlas* (1829) and the Tiger, *Tigre Royal* (1829): impressive and terrible as drawings, marvellous as lithographs, such fine quality, such beautiful depth in the shadows, such subtle variety in the blacks did Delacroix get out of the stone. His later work is not so remarkable. The seven prints for *Gatz de Berlichingen* and the thirteen for *Hamlet* (1832–43) have not the force of the *Faust* series, the dignity of the Lion and the Tiger. The stones for *Hamlet*, which were not destroyed, were framed as pictures by an admirer of Delacroix. But at the time so friendly a paper as *L'Artiste* could not but express disappointment; Delacroix would have to do wonders in the Chamber of Deputies and the Church of St. Denis, it said, to remove the impression made by "*ce qu'on appelle votre Hamlet.*" His masterpieces remain, however, and in the years between their publication and that of his *Hamlet* the style of the greater number of French lithographers had been formed or modified by the example of Delacroix, who, in lithography, was the pupil of Goya.

Most lithographs up to this time had been in chalk or in pen-and-ink intended often to be coloured by hand. But now tone and wash were perfected. By 1830 Motte was getting artists to work in *la manière noire*, mezzotint applied to stone. Achille Devéria, Motte's son-in-law, did the first print according to Motte's method, *La Conversation Anglaise*, dated January 10, 1830; that is, the first in which the stone was entirely covered with

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ink; washes and scraping to a less extent occur in earlier prints. Isabey, Devéria, Huet, Roqueplan, and Charlet produced albums containing some of their finest prints in the *manière noire*. Saint-Evre and Boulanger experimented. So great was the preoccupation with it that two years later Tudot, another printer, was improving upon Motte by the introduction of a tool for scraping, claiming the invention, and being rewarded and medalled for it. And other printers and artists helped to develop this method and the lithotint of Hullmandel, practically the same as the *lavis lithographique* of Engelmann, in both cases the original hint having been given by Senefelder.

Lithography was also used largely for the illustration of newspapers. *L'Album, Journal des Arts, de la Littérature, des Mœurs et des Théâtres*, that had a chequered existence between 1821 and 1829, published a few lithographs. So did *Le Miroir* (1821-3), for which Delacroix worked. So did *La Liberté*, in which many of the younger men sowed their romantic oats; and *La Silhouette* (1829-30); and *La Mode* (1829-30), Girardin's organ. And, indeed, you can scarcely take up a periodical of the time without coming across lithographs contributed more or less irregularly. Most of them lived a few years only; many were as insignificant as the reputation they left behind them. They but prepared the way for the great papers and periodicals which depended for success primarily upon their lithographs, publishing the most famous prints of the time, living, with one exception, for many years: *La Caricature* and *Le Charivari* managed by Philipon, a genius among journalists; and *L'Artiste*, edited by Ricourt, the friend of Delacroix.

L'Artiste was founded in 1831 as the organ of the Romanticists. In the early years each number contained an original lithograph drawn by a distinguished artist. Delacroix, Diaz, Barye, Dupré contributed from time to time. Some of their prints were considered too impressionistic, and the editor had to promise "more finished work," though he expressed his preference for that of the artists he had published. Other contributors were Célestin Nanteuil (his most famous lithograph, the *Rue de la Vieille Lanterne*, appeared in *L'Artiste*), Raffet, Lami, Fragonard, Aimée de Lemud, whose *Maître Wulfram* enjoyed perhaps a greater success than any other single print ever issued; Decamps, with his studies of the Chase and of the East; Gigoux; Charlet in his maturity; Gavarni in his youth; Paul Haet; Tony and Alfred Jehannot, then at the zenith of their almost incomprehensible popularity; Achille and Eugène Devéria, declared the Fathers of Romanticism, which, like *Illustration*, has had so many fathers.

Among them Achille Devéria was one of the most brilliant as well as one of the most industrious. He illustrated the stories of the Romanticists, he composed romantic incidents for himself, and he was most interesting in his portraits. They are a wonderful series. Those of Dumas *père*, David, the sculptor, Lamartine, Victor Hugo, Chateaubriand, and, more than all others,



GAVARNI : THOMAS VIRELOQUE.

THE GREAT PERIOD IN FRANCE

Lemercier, the founder of the lithographic house of the name, will live long after his more elaborate designs are forgotten. And his portraits of women—even his fashion plates—have an irresistible charm. If Velasquez discovered beauty in the stiff, outrageous dress of the Spanish Infanta, Devéria invented it in the leg-of-mutton sleeve, the poke bonnet, the heelless shoe of 1830. But portraits were among the triumphs of French lithography. Grévedon, in original work, or in copies of Lawrence and Winterhalter, has left a beautiful collection, almost too perfect in their prettiness perhaps, but never without style and distinction, their charm often enhanced by colour. Deroy would be remembered as a portraitist, if only for his delightful Baudelaire, elegant and picturesque, and Gigoux if only for his excellent Alfred and Tony Johannot, that served later as a suggestion for Gavarni's Edmond and Jules de Goncourt and endless other imitators to the present. And Gigoux, like Devéria, understood the elegance and delicious absurdity of the costume of 1830.

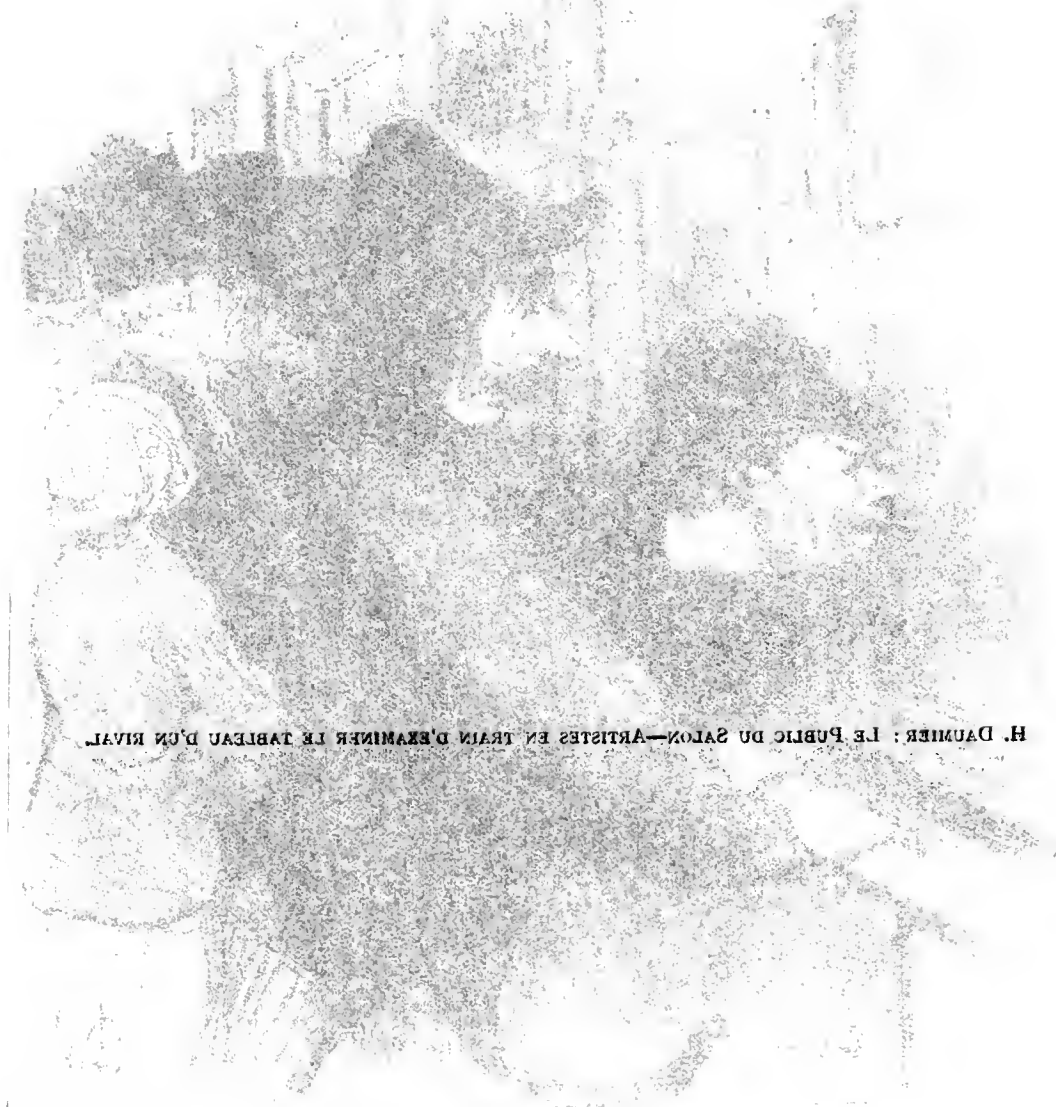
Philipon, who began life as a lithographer but developed such a talent for journalism that he gave up art for editing, started *La Caricature* in 1830. It was a weekly, illustrated by lithographs. Two were published in each number, and there were four small pages of text. The political caricatures gave the paper its interest but not financial success, for they led to constant police supervision—twenty-two seizures was the record for one year, and Philipon, to pay expenses, published in connection with it *La Lithographie Mensuelle*, in which several of the greatest lithographs by Decamps or Daumier were printed. *La Caricature* made so formidable a name for itself as a political power, that it was suppressed altogether in 1835. In 1832 Philipon commenced *Le Charivari*, a daily containing one lithograph and three pages of text. With certain changes it is still in existence. Decamps drew for it *Le Picu Monarque* and *L'An de Grâce 1840 du Règne Glorieux de Charles X*, revealing at once his force as draughtsman and satirist. Raffet's only caricatures are to be found in *Le Charivari*. But among the crowd of contributors, mostly forgotten, the men who made the reputation of the paper were Gavarni and Daumier.

Gavarni's work is many sided. One is struck with his imagination, his energy, his craftsmanship, his technical audacity. His productiveness was inexhaustible. He issued collections of prints for himself. He contributed series to almost every periodical of the day, down to the Comte de Villedreil's *Paris*, to which, during the year of its existence, 1852, he was ready to send his daily lithograph. He seized his characters, his people, *dans le vrai*, Balzac wrote of him. As with Charles Keene, the life he knew was his delight, and his desire was to render the men and women about town, the people he saw at balls, students, the *bourgeois*, the *enfant terrible*, tramps, beggars—all the amusing Paris types. In this phase he became more and more satirical and

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morose until his satire culminated in *Thomas Vireloque*, one of the most powerful lithographs ever drawn. And as his cynicism took stronger hold upon him, his methods broadened. He gave up the tight manner of *L'Artiste*, he worked no longer in silvery greys, in flat tones; he put in his figures in a bold mass; his line acquired nervousness and freedom; his colour became varied, brilliant, intense. He combined the old methods and invented new ones. Timidity and hesitation were gone; all means were legitimate that gave him what he wanted. With time, in his estimation, the legend beneath the drawing increased in importance, and upon it his ingenuity was expended. But for us, the lithograph is, and ever will be, the thing; whether because of the sinister beauty of colour he could give, as in the grim *Vireloque*; or for the quality he could get, probably from the graining of the stone, as in the portrait of Isabey; or for the vivacity and vigour of his line, as in so many of his beggars and children, his students and artists. There may be a complete catalogue of his prints, but a complete list of even the albums, containing twenty or thirty each, would fill pages and surprise those who do not know them by their endless variety.

Daumier was as prolific, as accomplished, as varied as Gavarni, and, perhaps, more romantic, more dramatic in conception and execution. After a few insignificant prints for Béliard the printer and in the *Silhouette* for Ricourt, after a preliminary feeling of his way and one short excursion into the past of Napoleonic Legend, Daumier took his place as master among the lithographers of *La Caricature* and *Le Charivari*, and found the subjects he was never to exhaust in the life, political or social, of the day. Because Philipon invented his jokes it has been said of him, as of Charles Keene, that he was without imagination. But it is a small matter where he found his jest when he could see for himself the people of Paris—as Charles Keene, in his way, saw the people of London. There was an intensity in the realism of Daumier that made of his *bourgeois* something fantastic, something romantic. His political caricatures that appeared in rapid succession in *La Caricature* were strong enough to send him for six months to the prison of Sainte Pélagie, and there is reason to be grateful, for one of his most beautiful lithographs is a record of some of the people who were there too: a remarkable group of three—remarkable for quality, for character in the three heads. In *Le Charivari*, with the type on the other side of the page showing through, it necessarily loses something in strength and quality. Most of the lithographs contributed to *La Caricature* and *Le Charivari* by Daumier and Gavarni—two artists who were never troubled by the modern fear of over-production, a fear fostered mainly by dealers—now exist only as prints. They were so sure in their methods that often, probably, they never saw a proof, the drawings being made directly either on stone or on zinc or metal plates—it is impossible to tell which—and then etched and put at once



H. DAUMIER : LE PUBLIC DU SALON—ARTISTES EN TRAIN D'EXAMINER LE TABLEAU D'UN RIVAL.

LE PUBLIC DU SALON



Illustration de la Vieillesse de l'Art de l'Art de l'Art.

Illustration de la Vieillesse de l'Art de l'Art de l'Art.

Alors c'était d'habitude le tableau au ciel.

THE GREAT PERIOD IN FRANCE

on the press; owing to the hurry of the printers they probably did not work on paper. Doubtless, there was frequently no time for a proof, any more than there was room for collectors of illustrations from cheap papers. Almost all the examples of Daumier to be found to-day are in the pages of these papers, with the type on the back.

Some of Daumier's other famous prints were done in his early years: *Le Ventre Législatif*, a decorative arrangement of vain and foolish and senile and pompous statesmen; the *Rue Transnonain*, the tragedy to which any explanatory legend would seem an impertinence, where you see vaguely taking shape from out the shadows the figure of a woman, learned in foreshortening, and in the other corner an old man's head, and in the centre, the light concentrated upon it, the grisly, terrible body of the third victim, crushing the child whose blood flows with his upon the floor. This is Daumier's masterpiece, and both prints appeared in *La Lithographie Mensuelle*. But there followed in *Le Charivari* one series after another; five thousand prints he is said to have made, and now collectors are searching garrets and waste-paper warehouses for as many of them as can be traced. If in this vast number he stooped sometimes to ordinary dodges and devices, if he had a deplorable fancy for the old trick of putting big heads on little bodies, for big noses and distorted faces and deformed figures, if he repeated himself, think, on the other hand, of the incredible number of good things in his *Mœurs Conjugales*, his *Gens de Justice*, his *Bons Bourgeois*, his *Bas Bleus*, his *Divorceuses*, his *Baigneuses*, his *Philanthropes*, his classical parodies, his *Robert Macaire*—the immortal Macaire who held such sway that when Thackeray, posing as art critic, undertook to write the history of lithography in Paris, he could write only of Macaire. And how well you see the fun Daumier had out of them all! His technique has an exuberance, an ardour, a fire, a recklessness based upon knowledge. And almost as great a wonder is that his beautiful colour, his delicate tones, could survive the printing of a daily paper. But it is a further proof of how much better was newspaper printing seventy years ago than it is to-day.

Daumier lived to make lithographs of the Franco-German War; Gavarni died in 1866. But long before, the great days of the art were over. M. Beraldi dates the decline from 1840, when complaints were heard that *L'Artiste*, which had done so much for lithography, was beginning to abandon it. Already, in 1834, the year when a petition was presented to Louis Philippe urging the State to undertake work for the encouragement of steel engraving killed by lithography (the year when praise was lavished on the immense improvement in lithographic printing, due largely to Motte), there were whispers that lithography was in danger of being vulgarized by popularity. In 1836 notices of the lithographs in the *Salon* regret signs of a decline. The art, disdained in England, the critics said, was abused in

LITHOGRAPHY AND LITHOGRAPHERS

France by the publishers of cheap work, and a public that could not understand anything but inartistic primness of finish. All sorts of other reasons were found—the commercial conditions after 1830, the growth of a new school of colourists, the mechanical devices introduced. The fact is that cheapness was as deadly an enemy to lithography as it has since been to wood-engraving and process. In *L'Artiste*, about this date, you begin to read of the ruin threatened to art by commercialism, by the cheap work with which the lesser lithographic firms were flooding the country. Its editors were also probably disgusted with provincial imitations, like *L'Art en Province*, a monthly founded at Moulins in 1835, and run on much the same lines, with a forced element of picturesqueness in imitation of Baron Taylor. But it would be useless and hopeless to consider all the minor periodicals, books, and collections. It is sufficient to say that *L'Artiste*, at one time the most brilliant champion of lithography, began towards 1840 to substitute etchings and engravings for lithographs. Gradually, artists were warned that if they would save their beautiful art from disaster they should devote it to serious ends, and Germany was upheld as an example of the direction this seriousness should take. The task of the lithographer should be the copying of pictures. And besides, the mechanical methods of reproduction, *Gillotage*, as process was first called, and photo-lithography, which meant greater cheapness and certainty for the illustrated papers and the magazines, helped to deflect artistic lithography into new channels. There only remained the French reproductive lithographers, who remain still.

Not that original work came entirely to an end. The beautiful lithographs by Diaz were not printed in *L'Artiste* until 1849. Corot, Millet, Courbet, Jacque (to whom transfer paper was of good service), made a few lithographs, which reveal little appreciation of lithographic quality but are like their drawings in other mediums. The fact that these prints are like the artists' drawings, that each has an individuality and character, is just what constitutes their merit. A few artists by means of lithography were beginning to find a freedom of expression unknown in any other form by which their drawings could be multiplied, though the bulk of the lithographers were trying to make things that looked like lithographs and were slaves of the chalk and the stone. Then there were the fine landscapes of Adolphe Hervier, whose two most important albums, *Paysages et Marines* and *Baraques*, were published by Lebrasseur in 1852. Charles Bargue was at work, a lithographer of individuality, and Chassériau, the disciple of Delacroix, while Gustave Doré spared time from his innumerable designs for the wood-engraver to make many lithographs. Doré was as indifferent to lithographic quality as the painters, and therefore got his own character, or mannerism, into his work, and Bargue and Chassériau may be ranked with the copyists, among whom activity was greatest from 1840 onwards.



H. DAUMIER : A SAINTE PÉLAGIE.

THE GREAT PERIOD IN FRANCE

There had been a good deal of reproductive work before this, but it had never in France ranked with original creative design, it had never assumed the importance of similar reproduction in Germany. But reproduction finally swallowed up French lithography. Aubry-Lecomte had been the leader of the French school of reproductive men developed between 1820 and 1840. There were publishers eager for their prints, and publications undertaken for their benefit, even galleries in the German style. The *Galerie de la Duchesse de Berry* was brought out by Didot in 1822, and later on Motte produced the *Galerie Lithographique de Son Altesse Royale. Monseigneur le Duc d'Orléans*—not very notable either of them. Aubert, the publisher of *Le Charivari* and *La Caricature*, began in 1834 the *Revue des Peintres*, a monthly, with, for object, the reproduction of the paintings and drawings that were the success of the current exhibitions and private galleries. *L'Artiste* gave reproductions of pictures shown or refused at the *Salon*. *La Caricature* and *Le Charivari*, and provincial publications like *L'Art en Province*, began to reproduce them. Then there were catalogues and albums: *Le Salon de 1839*, *Album du Salon* for 1840, 1841, 1842, issued by Beauger and Challamel, in which the prints, accompanied by critical and descriptive text, were, as a rule, poor performances, though some of the best known reproductive lithographers contributed: Mouilleron, Léon Noël, Alophe, Français, Célestin Nanteuil, Cicéri, Jollivet, Dauzats. It comes as a surprise to see Gavarni among them, copying *Les Suites de Bal Masqué*, by Biard. Several were destined to carry the work to perfection. When exhibitions were given in provincial towns it was usual to commission Aubry-Lecomte, Gigoux, Léon Noël, or other artists to reproduce on large stones the principal pictures of the year. Books with lithographs after paintings and drawings appeared about the same date. Challamel, the printer, issued his *Vie de Jésus Christ*, by Bossuet, illustrated by his own lithographed copies of Fragonard's drawings after the Old Masters; and his *Vie de la Sainte Vierge*, for which again Fragonard was the draughtsman, and Mouilleron the lithographer.

Mouilleron was one of the most distinguished of the copyists. He reproduced Delacroix to the painter's satisfaction. He worked for German and English publishers and editors. One of his principal works was his reproduction of Rembrandt's *Night Watch*, considered a triumph at the time. Sirouy and Le Roux and Sudre also reproduced Delacroix and many moderns. Ingres was so delighted with the work of Sirouy, who put the *Odalisque* on stone, that he declared the picture would never have been heard of afterwards but for the lithograph. Célestin Nanteuil's copies were so well appreciated, that he was invited to Madrid in 1854 to copy the Prado pictures, as Jollivet and Blanchard had been years before. Then, there were the landscape men, Emile Vernier and Français, who interpreted on stone the pictures of the Barbizon painters, and did it uncommonly well, lithography being the repro-

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ductive method which can best suggest the exquisiteness of Corot, the mystery of Millet, the luminous atmosphere of Troyon. There were many others only less accomplished—Emile Lassalle, Hue, Marin-Lavigne, J. Laurens, Soulange-Tessier, Jacott, Chauvel, Achille Gilbert. Their work has more sympathy and spontaneity, less dryness and cold formality, than that of the German reproductive men—always excepting Hanfstängl. Representative collections are the *Artistes Anciens et Modernes* and the *Artistes Contemporains*, published during several years, in which all the best reproductive work, as well as original designs, like the *Vireloque*, appeared.

But nothing could save lithography from the fate that by the fifties was threatening to overtake it. Less and less used for illustration, less and less practised by painters, lithography was more and more disdained by the public. By 1860 and 1861 it seemed so essentially an art of the past that the collector was willing to give large prices for certain early prints. In the *Salon*, lithographs were treated with contempt, and hidden in out-of-the-way corners. Men like Gavarni and Daumier and Raffet saw no use in exhibiting. And things had come to such a pass that in 1864 Burty found lithography *en pleine décadence*. Not only did the reproductive lithographers and copyists, brilliant technically as many of them were, nearly succeed in suppressing original work in lithography, but they seized the *Salon*, excluded almost all original work, and awarded most of the medals to themselves, as they do even until to-day. They have formed societies and issued albums and portfolios for their own profit and glorification. And had they only been a little stronger they would have killed the art completely. But then they would have killed themselves, and that is by no means their intention. In French official art now there is scarcely such a thing as an artistic lithograph recognized.

The art has not perished, even in France, but for a while it suffered the same neglect that wood-engraving, etching, and steel engraving each in its turn has experienced.



H. DAUBIER: LA RUE FRANÇOISAIN.

H.D.

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THOMAS STOTHARD.

From *Specimens of Polyautography.*

CHAPTER IV

IT is curious that for several years in England, the country to which Senefelder came to take out his patents, and to whose artists he looked to develop the art he had invented, hardly any lithographs were made, save a few prints by French refugees living in London, and two albums of examples of "Polyautography," the original English name for lithography. The term Polyautography, Wagner says, was invented by F. Johanndt, of Offenbach. In France and Germany the art was universally practised, and the subject of interest to artists and scientists before attention was paid to it publicly in England. Then, it was because a print-seller named Ackermann and a lithographer named Hullmandel, in 1819, wished to issue an English translation of Senefelder's *Complete Course of Lithography*, and brought the book to the notice of the Society of Arts. Having had it translated by Schlichtegroll, they had to publish and sell it, and they saw an advertisement in the awarding of the Society's gold medal to Senefelder, who was so little known that a long correspondence was necessary to explain who he was and what he had accomplished in the art, of which the Society had never heard, which was never mentioned until 1818 in their published records, though for twenty years it had been the subject of inquiry in similar societies in France and Germany. When lithography was referred to in other English publications, Senefelder was apt to be ignored, and, in more than one article, credit was given to Philip André.

But in 1801, the year after Senefelder came to London, the *Annual Register* for June 20th contains the following entry: "To J. Aloysius Senefelder, of Gould Square, London, gent.; for a new method and process of performing the various branches of the art of printing on paper, linen, cotton, woollen, and other articles," and in the *Abridgement of Patents, Printing* (Part I, page 28), it is stated that the art was discovered by Senefelder in 1800. The date is wrong, but paper is spoken of as well as stone, and transferring is explained. The word "lithography," however, never occurs, one of Senefelder's (or probably André's) objects being to keep the art a secret, while his reason for coming was not the encouragement of art, but the printing of calico by lithography, which proves him to have been intelligent in adapting his aims to the requirement of the nation he visited.

On April 30, 1803, a volume containing twelve prints was issued by His Majesty's Royal Letters Patent, entitled *Specimens of Polyautography*,

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Consisting of Impressions taken from Original Drawings made purposely for this Work. London: Published the 30th of April, 1803, by P. André, Patentee, No. 5, Buckingham Street, Fitzroy Square, and J. Heath, 15, Russell Place, Fitzroy Square. The prints are by Stothard, Warwick, Delamotte, R. Corbould, R. Cooper, Hearne, Fuseli, Barry, Sir R. K. Porter, Barker, and Benjamin West. They were reprinted in 1806 by G. J. Vollweiler under the title, *Specimens of Polyautography, Consisting of Impressions taken from Original Drawings, Made on Stone, purposely for this Work.* Printed by G. J. Vollweiler, Patentee, Successor to M. André, 1806. Vollweiler appealed to "Amateurs who wish to draw on stone and have impressions taken from it," sending out a circular with his terms for lending stones, ink, and chalk, and delivering prints. But few original designs from his press survive, except sketches by P. E. Stroehling, of classical subjects, rather freely printed on brown paper. Another portfolio evidently was published by Vollweiler, for it is referred to in an article in the *Gentleman's Magazine* for 1808. The South Kensington Museum possesses a portfolio, not, however, in its original cover, to which some one has affixed the title: *Polyautographic Society, Examples of Forty Original Drawings.* The twelve drawings of André's portfolio reappear in this collection. One of the new prints is ascribed to Turner, but it certainly is not his; it is a commonplace performance, nothing like the work of Turner, who is not known ever to have made a lithograph, and it is signed "G. Walker, amateur." There are, besides, two chalk drawings, one by Fuseli, not included in the original collection, and a number by Heath. The dates range from 1802 to 1816. Several bear at the foot the inscription: *London, Printed from a Pen and Ink Drawing on Stone at the Polyautographic Office, No. 9, Buckingham Place, Fitzroy Square.* Three drawings of boats by Cornelius Varley in this portfolio are dated 1809; they may have been three of the four prints he afterwards gave to the Society of Arts; and as others are as late as 1816, one begins to wonder whether the collection at South Kensington has not had prints of later date added, while there is no evidence that there ever was a Polyautographic Society, or that it published an album.

In addition to these portfolios, South Kensington possesses a curious volume, partly printed by Vollweiler in 1809: *A Series of Ancient Allegorical, Historical, and Legendary Paintings, which were discovered in . . . 1804, on the walls of the Chapel of the Trinity at Stratford-upon-Avon, in Warwickshire, also Views and Sections illustrative of the Architecture of the Chapel.* London, 1807. T. Fisher, Hoxton, not only is one of the several publishers, but, according to the inscription underneath the designs, drew and etched them. Thirty-one plates, chiefly copies of seals and MSS., are metal engravings, fifteen others are lithographs of paintings, and the advertisement explains that they were "Printed from Stone at the Polyautographic



WILLIAM BLAKE.

From Polyautographic Collection.

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Press of Mr. Voluieler [?], and the Plates immediately destroyed, on which account the number of Copies it will be ultimately practicable to complete cannot exceed 120, of these twenty only are on large paper." The limited number is no doubt due to the uncertainties that still attended the new method of printing. The drawings are coloured by hand and, as they are etched on stone, have little of the quality of lithographs.

The prints of the first polyautographic albums, and many as rare belonging to the same period, are preserved in a Polyautographic Collection in the Print Room at the British Museum. A large head and a portrait group in chalk by J. G. P. Fischer have the interest of rarity. There is an early, undated, scraped drawing of a woman threading a needle by candle-light, which is fine, by D. Redman. Charles Heath, the engraver, exhibited at Somerset House, as early as 1804, a Venus, or Flora, and Cupids, for there is a note on the margin of the print in the Museum to that effect. He made many experiments in engraving on stone. Gillray is responsible for a drawing called "A Musical Family," in the same year; and there is one drawing by Blake—a great, godlike, seated figure, at whose feet Art, Letters, and Music are grouped, in feeling not unlike one of the designs for the Book of Job. It is no surprise to find Blake making a lithograph as, with all his poetry and mysticism, which alone has been paid any attention to, he was a most brilliant engraver, a fact which has been lost sight of, and an experimenter in all forms of graphic art. It is highly probable that he met Senefelder, though there is no record of it. Another of the few English artist-engravers who carried on tradition is Thomas Bewick, and he says in his *Memoir* that he made in 1823, at Ballantyne and Robinson's, Edinburgh, a lithograph, a sketch on stone, drawing the "sketch before breakfast and the proofs were taken from it the same day. . . . In doing this, though very slight, I could see what that manner of making prints was capable of." The drawing, however, is of small importance. Almost all the prints in these early albums and experiments were engraved on stone or drawn in pen and ink.¹

D. Redman, who had been employed as printer by André or Vollweiler, a little later opened a shop for himself, at 15, Bishop's Walk, Lambeth. He was employed at the Quartermaster-General's Office, where he was the official printer from stone of maps and plans, and from 26, Queen Square, in November, 1815, "he offers his rates for stones and printing, and will wait on Ladies and Gentlemen early in the morning or evening, and he hopes to meet the approbation of the British Public," for a few amateurs played with lithography in England as many did in France, and the results are in the polyautographic portfolios. Some of the prints are signed by the Duc de Montpensier, the Duchess of Montrose, Lord Cawdor, Sir Robert K.

¹ West's and Fuseli's lithographs of 1803 are almost the only early English ones that were done in chalk.

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Porter, Lady Georgiana North. Then Redman printed "Eight Lithographic Impressions" by the "following Gentlemen Artists of Bath." The gentlemen are scarcely remembered and the publication is undated. The fashion passed quickly, the way of all fashions, and the only amateurs of title or notoriety who later practised the art in England were Queen Victoria, who is credited with some trivial essays as she is in etching, and the Count D'Orsay, who, in 1839 and 1840, drew portraits of Carlyle, Chesterfield, Sheridan Knowles, and Theodore Hook, which are not altogether bad. In fact, with the slight tint that has been added they are "pretty."

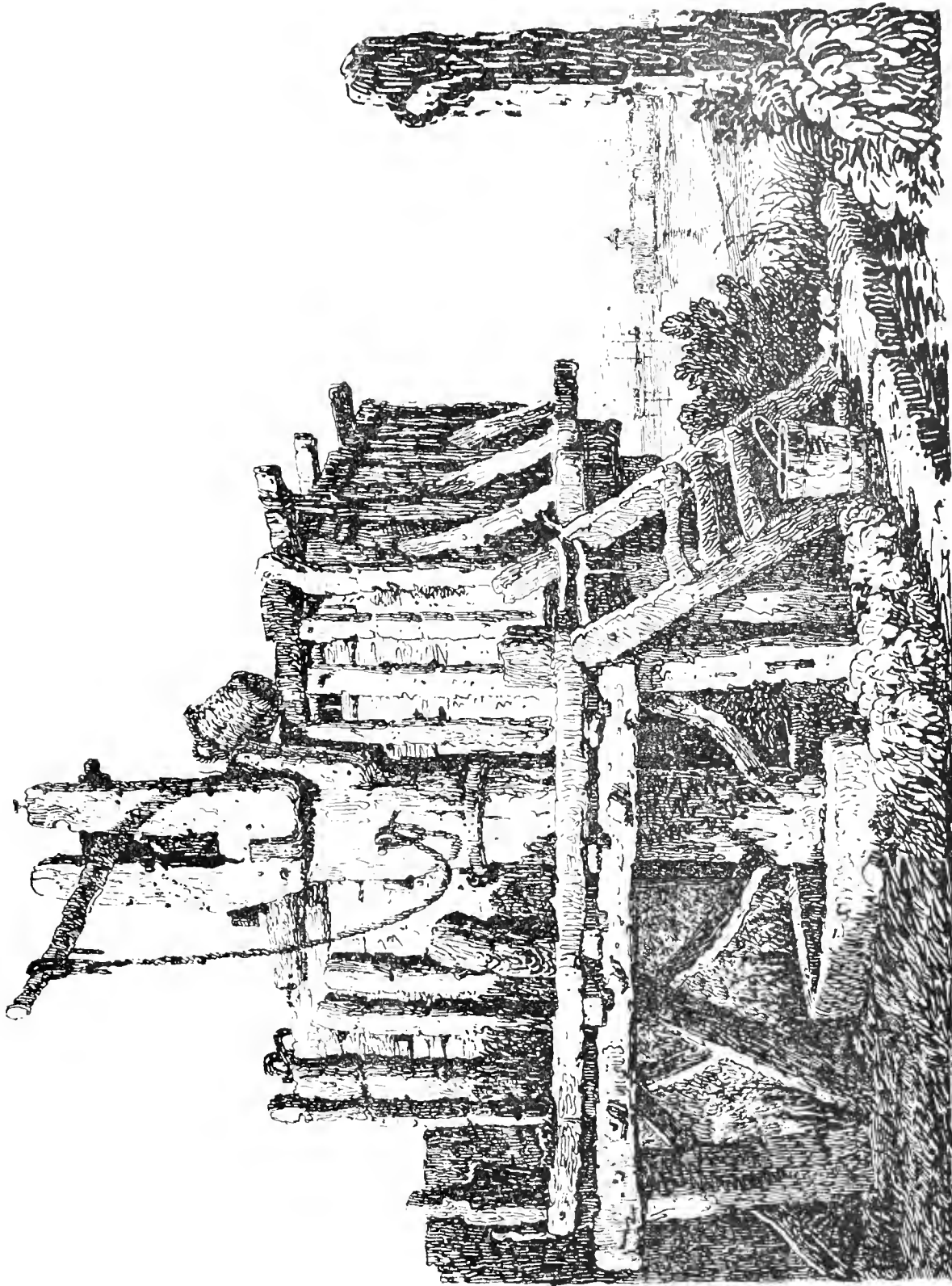
The first lithograph used as a book illustration in England, so far as there is record, is in J. T. Smith's *Antiquities of Westminster*, 1807, p. 49. The drawing, made with a pen, is described as "*Interior of the Painted Chamber on Stone.*" It is followed, after a page or two, by an etching on copper of the same subject. Lithography was then such a novelty that it was thought necessary by the author to explain the new method of printing. So little was the art understood, that when three hundred impressions had been taken the drawing was ruined, and the author states that it will not appear in the rest of the edition.

The first English manual on the subject is *Lithography, or the Art of Making Drawings on Stone for the Purpose of being Multiplied by Printing* (H. Bankes, London, 1813), entered in the catalogue at South Kensington but not in the Library. At the British Museum there is a manual with the title: *Lithography, or the Art of Taking Impressions from Drawings or Writings made on Stone*, 1816, which may be a later edition. It is an account of the invention, adapted probably either from Strohofer's book or some official German or French report. The author praises transfer paper, as the "draughtsman may take his prepared paper to the country, make his sketches, and at leisure transfer them to the stone." For the rest, he modestly claims the invention of the word "lithography," he denies Senefelder, defies André, and appropriates the art to himself. In 1818 Charles Hullmandel published his *Twenty-four Views of Italy, Drawn from Nature and Engraved upon Stone*: commonplace drawings, badly printed by Moser and Harris in Somers Town. 1818 was also notable as the year of the Society of Arts' first offer of a premium "for the best specimen in the art executed on stone, the produce of the United Kingdom or its Colonies.

"The Gold Isis Medal.

"A particular account of the process employed, and the name of the quarry whence the stone was taken, six impressions of the drawings to be produced to the Society."

It was probably to compete for this prize that Cornelius Varley submitted his four lithographs, unfortunately not preserved by the Society, and that the drawings were made for the new portfolio of *Specimens of Lithography*,



Drawn by S. Prout

A Drawing on Paper transferred on Stone

SAMUEL PROUT: THE PUMP.

Drawing on paper, transferred to stone. From the English edition of Senefelder's book, 1819.



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printed and published by Francis Moser, on March 21, 1819. The name "Polyautography" disappeared with André and Vollweiler and Redman, though by no means a bad name for the art. In his "Advertisement" to the portfolio Moser says that his object is the improvement of lithography in England, where the art, "brought to a state of great excellence both in Germany and France," has been neglected. He says that though "many of the first Artists of the Kingdom" had already practised it when André came to England, in 1803—the date is a mistake—they were discouraged because the impressions obtained were few in number and not good, and the art was abandoned to amateurs. What was needed was not only the attention of good artists, but "a Printer well acquainted with the niceties of the business"—in other words, Mr. Moser himself. Moser's printing was scarcely less primitive than his predecessors', but he understood and insisted upon the great advantage of lithography. "Engraving," he wrote, "must from its nature be a copy; lithography not only saves the expense of the engraving, but it multiplies the original itself." Most of the lithographs are done in ink, two are printed with a yellow tint, and the "Advertisement" is, as a note explains, transferred. The drawings with a tint are by Hullmandel, who did the most accomplished work. Others are by R. Corbould, H. Corbould, E. Blare, and G. Scharf. Hullmandel's and Scharf's drawings, technically, are the best.

In 1819 R. Ackermann, a printseller, began to publish lithographs, and also to defend Senefelder, and in the minutes of the Society of Arts, The Committee of Polite Arts, April 6, 1819, is the following:—

"A Communication from Mr. Ackermann was read, stating that Mr. Aloys Senefelder was the inventor of the Art of Lithography, and that he trusted the Society, whose zeal in promoting the advancement of the Arts had ever been most conspicuous, would bestow their reward on Lithographic Excellence: That Mr. Senefelder's efforts had been unremitting in bringing the art to that state of perfection which his publication on the subject would evince, and that his distinguished character for Science would be best appreciated in the contemplation of his works. That he requested the Society would accept a copy entitled *A Complete Course of Lithography*, etc., written by Alois Senefelder.

"Examined a variety of specimens.

"Mr. Ackermann produced a small Press, exhibiting the manner in which the printing was executed, and explaining the process of preparing the impression to be taken; a complete description of which will be found in Mr. Senefelder's publication.

"Mr. Ackermann stated that the Press was invented and made by Mr. Senefelder. That it was sent from Germany to him by Mr. Senefelder, and further added, that previous to an impression being taken, the stone on

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which the engraving was made was rubbed over with water, and the roller then passed over it.

“Mr. Accum (?), in adverting to the advantages of the art, observed on the multiplication of copies, and the facility in producing identical *facsimiles*. He stated that he had read Mr. Senefelder’s work, and had applied his experiments with success; that the Inks he recommended were all effective and that no person who possessed the book could be at a loss to execute the different styles of drawing.

“Mr. Heaphy stated that he, Mr. Ackermann, and Mr. Gandell, had been practising the art for three years, and had failed in a variety of attempts before they had obtained Mr. Senefelder’s book; that since then their progress in the art had been much assisted. Mr. H. observed that Mr. Senefelder had recommended the use of grease as the essential ingredient in the crayons for drawing on the stone.

“Resolved to recommend to the Society to present their Gold Medal as a Bounty to Aloys Senefelder for having freely communicated to the public the most perfect and complete account of the whole process of Lithography, of which he is the inventor.

“This Report was read and agreed to at the Meeting of the Society, April 7th, 1819.”

The gold medal seems to have been sent to Senefelder, as his wife wrote in 1821 that he not only gave away all the money that came to him, but that he had pawned the three gold medals given him by the Munich Royal Academy, the Duke of Leuchtenberg, and the Society of Arts. Senefelder conveyed through Ackermann his thanks to the Society of Arts and sent them a printing press, “a curious and most useful machine,” which never seemed of service to the Society. This also has disappeared. Ackermann ends his letter, dated May 5, 1819, by stating that he is glad he “was in some measure the instrument by which the Society were induced to become the patrons of his (Senefelder’s) invention.” The publishers had a good advertisement for Senefelder’s book, which, somehow, appeared at the same moment.

The Preface to the Transactions of the Society for 1819 gives further evidence of the now fairly aroused interest in lithography and recognition of Senefelder. It is there stated, with a delightfully frank contradiction, that “it will be found from the communication from Mr. Hullmandel and Mr. Redman that the Society has not neglected the recent art of lithography”—though it had ignored it for eighteen years—“by which identical copies of writing and drawing may be obtained, so as in certain cases to supersede the employment of the printing press and the graver.” Hullmandel, in the course of the year, had read a paper and shown specimens on German stone “of the art invented some years ago in Germany, though but lately introduced in



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this country, at least in its present state of perfection"; and he had also presented the *Twenty-four Views of Italy*. Hullmandel had learned all he could directly from Senefelder, with whom he was in constant communication. He imported presses and stones—Dibdin says fifteen hundred stones. In the same year Hullmandel was awarded a silver medal for a lithographic drawing on German stone, and "D. Redman for ditto on English stone the Silver Isis Medal." As a result of this competition Hullmandel in a paper or letter of thanks rightly praised the German stone, but when he went on to a description of drawing on stone he took every word from Senefelder's book, whose name he never mentioned. Nor in the two textbooks he published later did he refer to Senefelder, though he owed everything to Senefelder, whom he tried to get rid of. Redman, however, frankly contradicts his statements, and says he found English stone quite as good as the German. And Ackermann ended the correspondence by the quotation given above.

For many years the Society offered prizes, but the search for English stone was not persevered in. In 1822 a silver medal, or 20 guineas, was offered "for the best method of transferring drawings from paper to stone for the purpose of lithography superior to any in use." And in 1829 (vol. xlii, p. 47), it is stated that lithographic drawings "were originally made on paper covered with a coat of size. Many advantages attended this original method as compared with that which has now nearly superseded it, namely, making the drawing on the stone itself." The report complains of the weight of the stones and praises the lightness and portability of the paper, on which the drawing is made in a "natural position." And the Society, "considering it to be a great point gained to so improve the ink and paper, and generally the whole method of making lithographic transfers, as to render it applicable to most of the purposes for which drawing on the stone is now had recourse to," for improvement in this direction awarded prizes to J. Nethercliff; and after that lithography was paid little attention to by the Society of Arts until its 56th volume, in which there is a paper by S. Williams most appropriately quoted here. The writer advanced as a reason for the indifference to the art in England, where, he says, it was regarded as an inferior kind of engraving, the fact that, while the Continental artists drew with a point, Britons were trained to draw with a brush; and he pointed out that the earliest lithographers in the country, that is, the first who did more than experiment, were foreigners: Carbonnier, Guaci, Scharf, A. Aglio. The first Englishman, according to him, was W. Nicholson, who, however, did not present his proofs to the Society of Arts until 1821. Taking a hint from Mitterer in Munich, Moser, Rowney and Foster, as well as Hullmandel, printed drawing-books with the designs of Scharf, S. Harley, H. Walter, Dennis Dighton—the first of a long series by various artists. The Society also

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issued, 1848, in connection with an Art Union, a lithograph of Linnell after Mulready's *Sonnet*, one of the most perfect examples of the art produced in the country. In 1820 were published J. J. Chalon's *Parisian Cafés* in colour, in some ways almost as good as Lami's work; J. Fudge's studies of architecture, some of the first English lithographs to show strength and richness; and the *Art of Design of the English*, mainly drawings by H. Corbould, brought out by Rowney and Foster. To the fear that lithography was only a cheap substitute for engraving, which is often stated, was added fraud. Carl Vernet's drawings, published in Paris, were stolen apparently in London by E. Pursell, and doubtless much of this sort of thing happened.

It was not until 1822 that the first important work illustrated by lithography was commenced: *Britannia Delincata*, a ponderous folio, dedicated to George IV, and illustrated by Hullmandel, Westall, Prout, and Harding, who, appearing for the first time, surpasses in freedom the older men. Prout had already done much work, nothing more notable than his drawing on paper for Senefelder's book, which is valuable evidence as to the contemporary use of transfer paper. Only one part—the County of Kent—of the *Britannia Delincata* appeared. But, indeed, save in the case of Harding, Prout, Haghe, and Owen Jones, scarcely any of the great works projected in lithography were carried out on the scale originally planned.

In 1824 Hullmandel issued a catalogue of works he had printed for Ackermann, which included Prout's *Rhine*, four parts, *Foreign Views*, and *Drawing Books*, as well as separate drawings by Ward, Westall, Carbonnier, Lane, and a copy of a *View of Leeds*, drawn by Turner, and put on stone by J. D. Harding. Turner, as far as is known, and as has been already stated, never made a lithograph. A number of his drawings were copied by Harding, Simpson, and others, while important chromo-lithographs, after his oil paintings and water colours, were done by Carrick. But there is no evidence that he ever worked on paper or stone, nor is it exact to say, as Mr. Rawlinson says, that some of these chromo-lithographs published in 1852 were among the earliest chromo-lithographs published in England, as there are chromo-lithographs in Senefelder's book, in which the process of chromo-lithography is described.

Though progress was manifest, Hullmandel, in his *Manual of Lithography*, 1820, regretted the contemptuous manner in which the art was treated: "Lithography has many enemies, has been cried down most unaccountably by several painters of eminence as a degrading art, the means of bringing the works of artists into contempt." No less serious drawback was the fact that as soon as the German stones were brought into England a heavy duty was laid on them, almost prohibitive, while the duty was taken off foreign prints; and this, possibly, was the beginning of English lithography being made in Germany. Hullmandel could only hope that "lithography will some day meet in England



G. CATTERMOLF : A DEATH-BLOW

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with that support it deserves and obtains abroad, and that those persons who call it a mean art will use a portion of the great and real talent they possess towards producing specimens which may at least equal what is now done on the Continent. For," he adds, "works of art meet with a degree of encouragement in France quite unknown in England. Prints of every description find purchasers there among those classes of society which in England view them with as much unconcern as they would hieroglyphics, perceiving nothing in the finest prints but black lines on white paper."

English artists never, at any time, shared the enthusiasm of French artists, and it was so long before they realized what could be got out of the stone and Senefelder's bit of greasy chalk, that the first perfectly successful lithographs published in England appear in Lane's *Portfolio of Illustrations of John Philip Kemble in the Various Parts he has Sustained*, issued, through Dickinson, as late as October, 1826. There are eight drawings, small, finished in the beautiful fashion Lane invented in English lithography. Every advantage is taken of the lithographic quality, and for the first time delicacy of handling is combined with strength of colour. It is a notable volume, though virtually unknown.

By 1826 Engelmann had started a shop—whether he had a press there is uncertain—at 92, Dean Street, Soho, under the name of Engelmann, Graf, Coindet & Co., and issued, for one thing, Richard Westall's *Portfolio of Drawings of Netley Abbey*.

About this time, just as there were so few good wood-engravers in France that French publishers had most of the illustrations for their books engraved in England, so it seemed that Baron Taylor could not find landscape artists in France who could put his sketches on stone for his great work. In the first volumes, in fact in the whole series, there are many drawings by Prout and Harding and Bonington. Some of the drawings were printed in England by Hullmandel, the sketch being probably sent over. Thus, in lithography, as in wood-engraving, there was a constant international exchange of artistic ideas and work. With education and refinement artists and publishers have become more narrow and insular. It was during this decade that many of the great French lithographers were at work in England: Géricault, Charlet, Lami, Monnier. But they were not much more popular than Gavarni was later. An anonymous writer (*Library of the Fine Arts, or Repository of Painting, Sculpture, Architecture, and Engraving, London, 1831, vol. i*), considering the state of lithography in England in 1831, says that "the French lithographs are pretty well known, and form the most graceful trifles of our print shops," but laments that Géricault had no success. It is amusing to learn from the same source that then, as now, the prints that sold were those that "ministered to the maudlin and vitiated taste of the public for affectations of sentiment and prettiness." Other foreigners,

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German and Italian, had settled here; Scharf had produced his huge *Views of the Approaches to London Bridge*, his *Portfolio at the Zoo*, and his *Drawing Books*. The Guaci family, M., Paul, and William, were known for portraits and landscapes, the father, M., having made a notable portrait of James Thomson after Hogarth, about 1820. And Engelmann brought over as his partner Hanhart, the founder of the firm.

While the Napoleonic Legend was taking root in France, in England the Briton was immortalizing sport, the British god. Aiken, whose work in aquatint is remembered, did at least one boxing bout, and John Doyle, H.B., also did sporting subjects, some rather freely, before he produced his tiresome volumes of political caricatures. But the delineation of sport in England has been nearly always the duty of the artless, and is of no interest to any one but the people and the animals delineated. The British sporting character is mortally offended by the slightest suggestion of art. James Ward's horses are delightful exceptions, Thomas Fairland's work in lithography is not to be ignored, while it must not be forgotten that Géricault's *Boxers* and nearly all his studies of horses were made in England, where, being artistic, they were a failure.

From 1830 to 1840 comparatively few important English books illustrated by lithographs were printed. In 1832 John Gould commenced the first of his numerous volumes—more than forty—on the *Birds of the World*. The drawings, printed by Hullmandel, Walton, Hart, and Walter, were made by his wife, Lear, Richter, Hart, and J. Wolf. If this magnificent series had the slightest artistic merit it would be the most wonderful collection of lithographs in the world. Scientifically, and from a collector's point of view, it may be of inestimable value. But artistically it is a bore. The whole of these ponderous volumes are not worth the cheapest Japanese Sketch Book, and the same is true of the English edition of Audubon's *Birds in America*, and other works, for which lithography was and is still used. In 1836, Owen Jones began the publication (not completed until 1845) of his great book on the *Alhambra*, the first work on such lavish scale ever projected in chromo-lithography, and still the most monumental publication of the kind. The task presented so many difficulties that Owen Jones could not induce the ordinary chromo-lithographer to make the venture, and he was obliged to set up his own presses, with the aid of Day and Haghe, and train his own draughtsmen and printers in rooms taken for the purpose in the Adelphi. No wonder that the work, now to be had for ten guineas, was published at one hundred and fifty. Most of the designs are flat decorations, plans, elevations, and examples of ornament. Their discussion belongs to a history of chromo, not original lithography. The Arundel¹ chromo-lithographs of a later date may also be dismissed, as these prints, so highly prized by the artless, are in almost every

¹ The Arundel Society's reproductions.



JOHN LINNELL, JUN.: THE SONNET.

After Mulready.

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case but the copies on stone of the professional lithographer, who probably never saw the pictures, of water-colour drawings by the professional copyist who knew nothing about chromo-lithography. Being totally devoid of character they are the delight of the cultured classes. No one, but the artless and the ignorant, could prefer them to the simple black and white lithographs after the Masters by Hanfstängl, di Craene, or Mouilleron, and the photograph is to be preferred to either. The only merit about such lithographs is that they possess no artistic merit whatever. About 1850 many large single prints of the Great Exhibition and similar subjects were published.

The great period of British Lithography was from about 1845 to 1865, a period when less was done in France. Unfortunately the volumes issued mainly by Graves, Colnaghi, McLean, and Day, are seldom dated, and it is therefore impossible to tell when they were issued. The publishers had to contend with endless prejudice. To-day, in many cases, it is the publishers who are prejudiced. An instance of the former feeling is in Wilkie's letters from Madrid, in 1827, to Sir Thomas Lawrence, urging the purchase of the lithographs of the Prado pictures. "If lithography be an objection," no other engravings had been made; it was a choice between the lithographs or nothing. The fact is, there never was such a snobbish age in art in England. Younger firms advertised that they would not, like the print-sellers of the old school, publish a lithographic print. Wilkie, Mulready, and the other Academicians could hardly be expected to make lithographs: "It would be vulgar, levelling themselves to George Cruikshank!!!" Thackeray refers more politely to the same prejudice: "If we might raise a humble supplication to the artists in our own country of similar merit," he writes from Paris in 1840, after looking at the lithographs of the Vernets, the Devérias, "the admirable Roqueplan," Raffet, Monnier, Charlet, Decamps—and addressing himself to such men as Leslie, Maclise, Herbert, and others—the worthlessness of Thackeray's art criticism was never more hopelessly exposed. To compare these forgotten nonentities with the Frenchmen he names is charming—"it would be," he goes on, "that they should, after the example of their French brethren, and of the English landscape painters, take chalk in hand, produce their own copies of their own sketches, and never more draw a single Forsaken One, Rejected One, Dejected One, at the entreaty of any publisher, or for the pages of any Book of Beauty, Royalty, or loveliness whatever." But lithography was a cheap method of multiplying their designs. They were afraid to lose caste if they stooped to cheapness. Snobbishness was the obstacle to the success of lithography, and Thackeray admits as much when, to suggest a reason for the English indifference to it, he says, "With ourselves, among whom money is plenty, enterprise is so great and everything matter of commercial speculation, lithography has not been so much practised as wood and steel engraving, which, by the aid of

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great original capital and spread of sale, are able more than to compete with the art of drawing on stone." It was a question of money, not of art. Eventually a high price was put upon collections or albums of lithographs to secure a sale. To-day the attitude of most British artists is more frank, though the same. Lithography does not pay, and most British artists do nothing that does not pay, if they can help it.

However, there were artists who devoted themselves to lithography, and Prout was one of the earliest. His first dated lithograph is the drawing on transfer paper in Senefelder's treatise, done and described as an example of pen-and-ink work. Numbers of others were published by him the next year, 1820, and he contributed to many of Hullmandel's publications. But it was not until much later that he produced the works Ruskin was good enough to recommend, if foolish enough to group as objects of study with the drawings of J. F. Lewis, which, both as drawings and lithographs, are commonplace. But considering the lithographs that had been made when Ruskin brought out his *Elements of Drawing* in 1857, as an authority upon the subject he is amusing: "Let no lithographic work come into the house if you can help it," the British Prophet of Art writes, "nor even look at any except Prout's and those sketches of Lewis's." Whether Ruskin, at this date, had forgotten Harding, his former drawing-master and friend, or had never heard of Bonington and Lane, Isabey and Paul Huet, it would be hard to say. But there was a time when he found Harding of service, if only as a travelling companion, and could write that no one at the moment "was comparable to him for power of representation in a sketch from nature, and for natural and unaffected conception in the study." And, curiously, for his illustrations to the *Stones of Venice*—published in 1851—he was employing J. Rosenthal to lithograph his designs. Rosenthal's work is excellent, and Ruskin is rather severe upon his poor artist and also upon T. Boys, who lithographed some of the *Examples of Venetian Architecture*, Boys copying Ruskin's drawings—but then there is no accounting for Ruskin. He employed any number of professional lithographers later. Prout and Harding were of that fortunate race who lived before cheapness, education, and photography, which mean art for the people, were preached and practised. If these artists went abroad and returned with a portfolio of drawings they could publish them as lithographs or as metal engravings, and there was a public to buy them. To-day, the man who might once have bought Harding's or Prout's books makes his own snapshots or indulges in post-cards. Prout's *Drawing Books* were cheap, but his Portfolios were issued by Graves and other printsellers at from four to six guineas each. To-day his drawings can be enjoyed, but it must be confessed that, well as he puts his subjects together in his *France, Switzerland, and Italy*, or in his best collection of all, *Sketches in Flanders and Germany*, the trembling,



R. J. LANE : PORTRAIT OF MRS. JAMESON.

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tottering line supposed to show the touch of time is mannered, monotonous, the work of a copyist, even if of himself. His figures, though admirably grouped, are devoid of character, as one sees in his *Microcosm*, and many of his architectural subjects, so highly praised by architects on the advice of Ruskin, are woefully incorrect. If he stands out with distinction in *Britannia Delineata*, he is inconspicuous in the *Voyages Pittoresques*, where it is useful to study him to form a just idea of his ability, which was great, but exaggerated by his critics. However, it is by this sort of criticism that English art has become supreme in the opinion of English authorities.

His contemporary, Bonington, is a truly distinguished artist, though he seems at one period to have taken Prout as his model. There are architectural drawings by him that might almost pass for Prout's. But they were exceptions, and in his short life Bonington developed a style that for brilliancy and refinement places him at the head of English lithographers. His prints are few; fifty-four is the number; and about a fourth were copies. His original lithographs, as a rule, are as full of individuality and character as his paintings. Like Prout, he used stone chiefly for architectural subjects; but, unlike Prout, he succeeded in giving not only the architecture in all its beauty and elaboration, but the atmosphere that enveloped it, the sunshine or shadow that transformed it. He did not put away with his paints the new problems he was working out; the world for him, whether he recorded his impressions with paint or with chalk, was full of air and light; and the picturesqueness of mediævalism, of the crumbling old church or tumble-down house, appealed to him as powerfully as to the ardent young Frenchmen, disciples of Hugo, who sang his praise. His architectural work is found in the *Petite Normandie*, or *Architecture du Moyen-Age*—these prints, ten in number, having become very rare; in the *Vues Pittoresques en Ecosse*, published in Paris in 1826, and then as *Scotch Sketches drawn on Stone*, by Colnaghi, in London, in 1829, after his death; and in the *Voyages Pittoresques*, Baron Taylor having hoped to profit by his co-operation until the completion of this huge task. He drew for it only fourteen subjects, but they are his best work. All have the lightness, the delicacy, Delacroix thought such a virtue. But among the artists of the *Voyages Pittoresques*, Bonington's *Gros-Horloge* does not impress one so much, amazed as one is with it when seen separately. Bonington, it has been said, suffered by the weak printing of the early lithographers. But none of his fellow lithographers fared better. The average was high in France, and there Bonington holds his own with the masters, and his lithographs are to be treasured as the most perfect examples of the art produced by an Englishman.

James Duffield Harding was the typical British lithographer, producing not an occasional print, but devoting himself to the art. Of late Harding is too often remembered as the man who made trees that look as if they were

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cut out of paper, and who covered the stone with a tint so delicate that it seems in danger of being brushed away. He was mannered; but his was a pleasing manner, and he was not a bit more so than Prout. His hand, or rather his delicate fingers were revealed in everything he did, but his style was less aggressive, less disagreeable than Prout's. Both were great technicians, masters of all sorts of mediums. But Harding gave more of his time and attention to lithography, and he had a keener eye than Prout for the picturesqueness of Europe, when it was most pictorial. Scarcely a book was published in which his name did not appear, either as the original artist, the reproductive lithographer, or the man who turned the amateur's sketch into a thing of beauty or prettiness. Not a little of the credit Ruskin gives to Lewis and others belongs to Harding, and it is probable that some of the charm of Müller is due to him. In his *Park and Forest*, 1844, published by McLean, he made the most distinguished use of Hullmandel's lithotint, a method of washing on the stone.¹ In *Sketches at Home and Abroad* (undated, but the drawings were made mainly in 1834 and 1835) are some of Harding's finest compositions, which helped to develop tint-work. They are admirable renderings of pencil drawings on tinted paper, heightened by Chinese white, printed from a second stone or with the lights scraped or etched out in the tint. It may be said they are no better than drawing-booky models, but no one to-day could get more local colour, character, and picturesqueness into a lithograph. The world that laughs at Harding's "old-fashioned" drawings some day will return with admiration to wonder why it ever sneered at them. The most imposing of the huge portfolios of lithographs is *Scotland Delineated*, and many of the illustrations, mostly stumped, were by Harding. It was published by J. Hogarth between 1847 and 1852, appearing in fifteen parts. The drawings were by Turner, Harding, Roberts, Stanfield, Cattermole, Carrick, and Nash, and lithographed by Harding, Carrick, Cattermole, Simpson, Moulleron, Sabatier, and Cicéri. Many of these prints, though they bear the artists' signatures, are the work of copyists.

Other lithographers were Nash, Boys, Tayler, Cattermole, Barnard, and Lewis. The most accomplished was George Cattermole, whose use of lithotint was masterly; in his lithotints, as in Harding's, you seem almost to see the actual washes. His men in armour, hunting scenes, tournaments and jousts, in fact, his romantic renderings of mediæval subjects, are the best done in England. Boys, known for his *Views of Paris*, Nash, and Frederick Tayler were praised by the prophet of their own generation, S. C. Hall, who not infrequently wrote the text that accompanied the drawings, and so blew their trumpet and his

¹ In connection with this lithotint and Harding's use of it, Hullmandel, now getting old, crops up again. Hullmandel was compelled to protect his patents, and was dragged into court, where Harding made a lithotint and, we believe, printed it, no doubt to the confusion of all parties. Hullmandel, however, won his claim easily.



LOUIS HACHE: THE SIMOON IN THE DESERT.

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own. But Nash's *Baronial Halls of England* and *Historic Mansions* are scarcely worthy of the praise lavished upon them by his contemporaries, or the excessive price they now bring in the sales-room, though they are, technically, extraordinary and probably accurate renderings of various buildings; those in colour are remarkable examples of chromo-lithography. Sidney Cooper interested himself in animals, especially sheep, and no doubt in this way acquired the graceful command of wool which was the astonishment of the public for nearly a century. He published two portfolios, *The Hop Ground* and *Studies of Rustic Figures*, in 1835 or 1837. H. B., the father of Dicky Doyle, turned out an enormous series of caricatures of men of the time, which now seem sadly wanting in merit and interest, but were once appreciated because the likeness was plain to the most unobservant. Boys' excellent work after Ruskin has been referred to—it was mostly in colour.

It is impossible to name every artist who tried stone. One or more prints can be traced to David Cox and John Linnell. The sons of Linnell copied the Westminster cartoons, and John Linnell, jun., reproduced, with more charm than the originals, pictures by Mulready and others. Linnell's rendering of Mulready's *Sonnet* is not only far finer than the original, but technically one of the most perfect of English lithographs. It was published in 1848 by the Society of Arts, which again returned to the encouragement of lithography in this practical fashion, as has been stated. A series is ascribed to Cotman, and the prints are signed with his name. They are scarcely successful, they give little idea of his work, and they are probably copies. In portraiture England had two artists, Lane and Vinter, of distinction, while at times Bauguinet, J. H. Lynch, and W. Dumond rank with Achille Devéria at his best. Much of their work was reproductive. They copied the pictures of the popular and the Court painters of the day. Lane produced a series of reproductions of sketches by Gainsborough which are very interesting. But popular personages then had themselves lithographed, as in our time they fall a prey to the photographer, and Lane and Vinter have left many original portraits. These are worked out with great elaboration. Suggestion and sketchiness would not have been understood by the people they drew. But the elaboration is often beautiful, without being pretty, and is always accomplished and workmanlike, for the knowledge both artists possessed of lithography and all its methods was complete. Vinter held for many years the post of Lithographer to the Queen, while Lane is the only lithographer ever made an Associate of the Royal Academy.

Most English lithographs were published in expensive albums and portfolios. But cheap papers and magazines also used them for illustration, though with hardly the success of French papers illustrated by lithography. The *Parthenon*, printed on a "typo-lithographic press," possibly the predecessor of the coming offset press, appeared in 1826, and ran for a few numbers. Both letterpress

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and illustrations were printed at the same time on the same press, the type and drawing in line being apparently transferred to stone. The result is not at all bad. A second journal was *The Mirror*, also 1826, brought out in Glasgow. Some years later McLean issued his *Monthly Sheet of Caricatures*. The first scheme for *Punch*, the *London Charivari*, was that it should borrow not merely the name but the method of illustrating by lithography from its French model. This part of the scheme, however, was never carried out. Most of these periodicals were remarkable only for the shortness of their lives or the triviality of their contents. There never were papers like *L'Artiste* or *Le Charivari* published in England.

No man had more to do with organizing the system of publishing the large and expensive volumes and portfolios issued in England than Louis Haghe. He came, in 1823, to London from Belgium. He had studied his profession in his own country. In London he soon went to work with the printer Day, and finally became a member of the firm. He contributed many drawings to Baron Taylor's book, for which he received medals in Paris. His chief work was *Picturesque Sketches of Belgium*, 1845, published by Graves, and justly praised. But one feels that, fine as are some of the designs, they are the work of the highly trained specialist rather than the spontaneous personal artist. He seems to have thought more of getting a beautiful flat tint than character into his work. But this, being technically perfect, was enormously popular.

Wilkie's *Oriental Sketches*, Roberts' *Holy Land*, and Müller's *Age of Francis I* were among the other large portfolios. Wilkie's *Oriental* and *Spanish Sketches* were lithographed in 1843 and 1847 by J. Nash, and published by Graves. Save for some of the slighter portraits, there is little merit or character in them. Roberts' *Holy Land*, which in 1840 publishers were prepared to issue at a hundred guineas coloured, or fifty plain, for the sale of which it was proposed in 1842 to run an Art Union, but which was finally sold as a remainder in 1853, was the work, not of Roberts, but of Harding and Haghe. The painters made sketches which the lithographers translated as they wanted. Haghe worked eight years upon the series, though, for some unknown reason, credit is generally given to Roberts and Müller. Roberts said of the lithographs of his drawings for the *Holy Land* that "Haghe has not only surpassed himself, but all that has hitherto been done of a similar nature. He has rendered the views in a style clear, simple, and unlaboured, with a masterly vigour and boldness which none but a painter like him could have transferred to stones." Extravagant as is his praise, Roberts probably meant it, for with the lithographers who reproduced his *Picturesque Sketches in Spain*, 1837, he showed his dissatisfaction in the most practical manner, working on almost all of the stones, re-drawing two of them entirely. The book, however, is disappointing. Haghe's most elaborate plate in colour was after Roberts' *Destruction of Jerusalem*. The



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rapidity with which he did the work was unparalleled, according to Roberts biographer, but the stone was under-etched, and few prints were taken from it.

Robert Carrick is chiefly remembered for a colour print after Turner's *Vessel Showing Blue Lights at Sea* (1850). All contemporary lithographers praise it unreservedly, but it scarcely rivals its reputation. Turner had nothing to do with it or with any other lithograph after his work; he apparently never made one. Some of Day and Haghe's reproductions of his water-colours, done after his death, are technically excellent.

J. F. Lewis issued three portfolios, *The Alhambra*, *Sketches of Spain and Spanish Character*, and *Sketches of Constantinople*. They are nothing like as elaborate as his water-colours, but much more freely drawn. The Spanish sketches alone are entirely by Lewis. The illustrations to the *Constantinople* are from the original sketches of Coke Smythe, and the sketches of the *Alhambra* were re-drawn by Harding, Lane, and W. Guaci, as well as himself. Lewis drew only eight out of the twenty-eight lithographs. Ruskin's praise, therefore, might as well have been given to Harding or any of the rest as to Lewis. Few of the drawings, though some are technically accomplished, are of merit.

Scotland has always taken a prominent part in lithographic work. But this work has been mainly commercial, and although Scotch lithographers claim that lithography was introduced into Edinburgh and Glasgow before it was practised in London, there have been no great artistic results. Lithography does flourish in Scotland, but commercially. There never has been a notable Scotch publication illustrated by lithography. Several Scotch artists have commenced as lithographers, among whom may be mentioned Sir George Reid, William Simpson, George McCulloch, and Mr. R. W. Allan. In Scotland, from the earliest times, endeavours were made to improve and develop transfer paper, especially by the firm of Maclure and Macdonald. The best transfer paper made to-day and used by artists is known as a Scotch paper. But it is made in London by Cornelissen. On the occasion of the anniversary of Senefelder's birth *The Lithographer* (January 15th, 1874) published a drawing on Maclure and Macdonald's paper as an example of the highest form and greatest development of lithography. William Simpson is the Scotchman who made the most distinguished name as a lithographer—no less than as the first war correspondent. He began in Glasgow in the lithographic office of Allen and Ferguson. Coming up to London, he worked for Day and Haghe, and in 1854 was sent out to the Crimea by Colnaghi, and on his return published his *Sketches at the Seat of War in the East* (1865). They were printed in tints, and many were re-drawn, some of the best by Carrick and E. Morin. His great work was to have been on India, for which he was to do two hundred and fifty subjects commissioned by Day and Son in 1859. It

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was published in 1867, but, owing to business complications, the original scheme was modified. It had a good title in colour, and most of the work is in chromolithography. In fact there is greater use of strong colour in this volume than in any of the others. Simpson's title-page and dedication were not of the stereotyped form adopted by most of the lithographic albums. His *India* was the last of the great lithographic books of travel produced here or anywhere else. There are at the present day artists equally or better qualified to carry on the work of their predecessors, but no publishers with sufficient enterprise to give them the chance, and few amateurs who can appreciate anything but the photograph and the commercial etching. Simpson, Haghe, Lear, and many others illustrated an innumerable number of books of travel by lithography; that is, the books contained a few lithographs by these and other artists from the various authors' sketches. But scarcely ever do such illustrations rise above the commonplace. There may be fine lithographs hidden in these illustrated volumes, but if so they are hard to find.

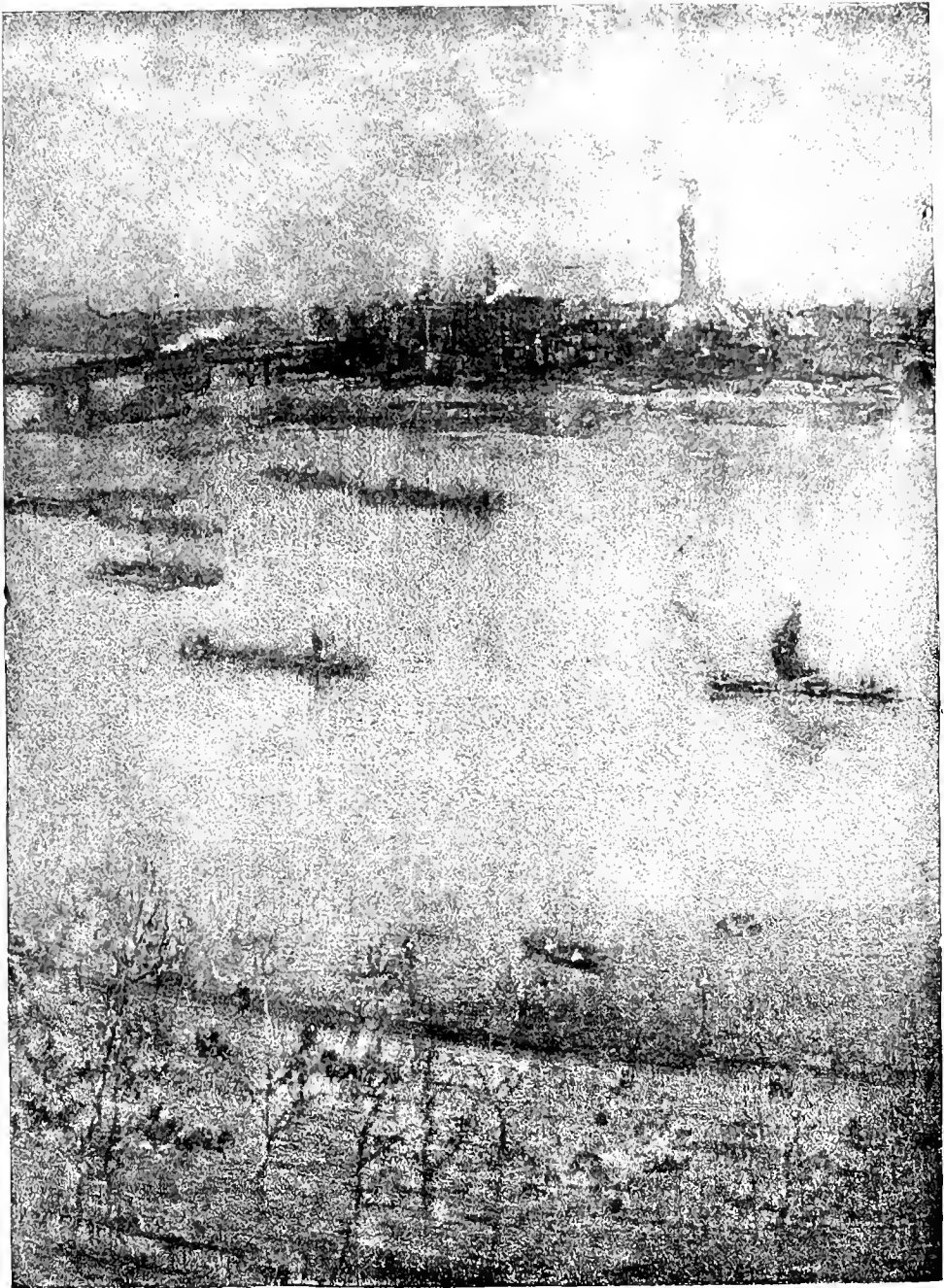
As a method of dissemination of popular prints, lithography was almost killed by the trade union, the "litho artist," and the limited company. This was more or less the fault of the professional lithographers, who trained a number of people to do their work for them. Haghe's drawings were all but finished before he took them in hand. Harding, at the end, merely knocked the effect into his landscapes. The consequence was the evolution of the "litho artist," the copyist, who could put everything but art on stone. The creative artist for thirty years, from 1870 to 1900, had no place in the lithographic establishment. To understand the degeneracy of the art one need only consult some of the trade papers and note how in the beginning lithography was discussed as one of the Fine Arts, how to-day its pages are filled with reports of strikes and the pitiful whinings of the intelligent British workman, who is not free to do as little as he wants to, and that as badly as possible. As a profession, lithography is at a low ebb; it was throttled by commerce and trade unionism. As an art, it will flourish again, as in the past, in the hands of artists capable of practising it.



J. M. N. WHISTLER: ST. GILES', SOHO.

Drawn on paper.

THE REVIVAL
IN ENGLAND



J. M. W. TURNER: THE THAMES.
Lithotint, drawn on stone, printed by Way.

THE REVIVAL IN ENGLAND

CHAPTER V

IN England, after the greatest triumph came the greatest reaction. The early lithographers left scarce any followers. Printers remained, but they were merely commercial. There were now no publishers of artistic lithographs. From the "sixties," from the starting of *Once a Week*, and owing to the success of the illustrated papers containing wood-engravings, lithography steadily declined. It was simply a question of the survival of the cheapest. The lithograph succumbed before the engraving that could be printed with the text. Even the gaudy chromo paled before the quiet wood-block.

Of the artists who were the younger men, when the career of the great lithographers was drawing to a close, few showed signs of having even heard there was such an art. Ford Madox Brown, who had learnt something about it when a student in Antwerp, is to be credited with one attempt—a *Lithograph drawn from the Original Study for Windermere*. Rossetti experimented in an illustration for Soulié's *Mémoires du Diable*, and in a set of humorous playing cards never published. But the only lithograph by the Pre-Raphaelites or their friends or their followers which is remembered is Frederick Sandys' *Nightmare*, the burlesque of Millais's *Sir Isumbras*, one of the most talked about English lithographs of that or any other day. It was a large design in pen and ink on a zinc plate, and few proofs were pulled at the time, for Ruskin and Holman Hunt were furious. It is said that Ruskin threatened to take legal action, only he did not know who was the artist. Either the plate turned up again or a photo-lithograph was made from it, for later on the town was flooded with prints. Alfred Stevens made a lithograph of the pediment of St. George's Hall, Liverpool, and doubtless there were others. But these works marked the end of the first period in England rather than the revival of the second, and so little was being done that in 1891 William Simpson was justified in describing lithography in a paper read before the Society of Arts as "*A Finished Chapter of Illustrative Art.*"

Commercially lithography flourished. It was taken over by the business man, and tied hand and foot by the trade union. A mystery grew up round it greater than that from which Senefelder, in defiance of André, had freed

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it, while the commercial results possessed not the slightest interest for the artist. To him the lithograph, perfect in every trivial and unimportant detail, was an eye-sore; in the subsequent triumph of the Christmas card and the label, the map and the plan, he had no part. To the eminent firms of lithographers these were palmy days; the manufacturer knew what he liked, and, unabashed and unashamed, he created it. A microscope could find no imperfection in the stippled commonplaceness of his prints, and no German or American had appeared to produce the same effect by machinery, or the three-colour process, at half the price. But eventually even the public rebelled against the chromo, the apotheosis of artlessness.

It was a period when art had reached its lowest ebb in England; when the slightest performance of a Royal Academician was worth its weight in gold; when painters could not turn out their pictures fast enough; when the Academy floated along upon a flood-tide of universal applause; when the only forms of genuine, spontaneous, original work in the British Islands were etching and drawing on wood, and these were being fast monopolized by the commercial print dealer and the hack draughtsman; when, in a word, English art was another branch of English commerce. But at this moment, when things were about as bad as they could be, at least one man still believed lithography to be a means of artistic expression, and undertook to prove it. This man was Mr. Thomas Way. Mr. Way was not an artist but a printer who had preserved the traditions and knew the secrets of his craft. In many of the shops were other printers who understood lithography as thoroughly, who had done more work with their own hands, who had possibly been more intimately associated with the craftsmen of a former generation. But few, if any, were their own masters, though they were master workmen. Early in the seventies Mr. Way determined to do what he could to revive artistic lithography, and his methods were simple. In the Hogarth Club, in his house, in his shop, at artists' studios, he preached lithography, and induced artists to practise it. Instead of proclaiming its difficulties, he furnished them with stone and paper, with chinks and pens, and persuaded them to try what they could do; and the drawings made by Mr. Charles Green and others exist to prove that there was no difficulty for the man who could draw. Some of these were published in the set known as *Hogarth Sketches*, 1874. But they were experiments. If the artists found no technical obstacles to surmount, they do not seem to have felt that the medium was for them sympathetic, responsive. Their drawings might just as well have been done on ordinary paper as on lithographic stone. Lithography had no fascination for them—it did not pay, and nothing further happened until 1878, during which year Mr. Way persuaded Whistler to make nine drawings, so T. R. Way, his son, says in his catalogue of Whistler's lithographs.



C. H. SHANNON : THE BATHERS.

Drawn on paper.

THE REVIVAL IN ENGLAND

Whistler found in lithography a new means of expression. To the others it had been something to play with before supper on a social evening. To him it was a medium which would respond to his most sensitive touch, and yield results hitherto unsought. In the first five of these nine designs he tried all the chief manners of working on stone, and in the fifth he solved problems that no one had before attempted. The *Nocturne* and *Early Morning* proved lithotint a means of expression perfectly responsive, and from that day Whistler's interest and delight in the art never ceased. His success, however, was wholly artistic, and that counts for nothing. For years, if you wanted, you could buy any of these lithographs for sixpence, some for a penny apiece. Goupil's publication of a selection of them in a portfolio called *Notes* in 1887 found for years scarcely a purchaser. And when Whistler sent the proofs to the British Artists' Exhibition of 1887-88 a ready writer described them as "sketches in Indian ink and crayon, unworthy the glories of *facsimile* reproduction," thus contributing another episode to the *Gentle Art of Making Enemies*, where it may be read.

Though Whistler continued to use lithography whenever it suited him, it was long before his success encouraged others to take it up. Nor did the publication of *The Toilet* and the *Broad Bridge* in *Piccadilly* save that journal from failure or develop artistic enthusiasm at the time. In *The Whirlwind* he published *The Winged Hat*, *The Tyresmith*, *Maunder's Fish-shop*, *Chelsea*; and in *The Albemarle*, *Chelsea Rags*; but both papers quickly went the way of *Piccadilly*. The public and artists remained indifferent. A few men, like George McCulloch, practised the art, but his charming work is barely known. The Norwich Art Circle for some years illustrated the catalogues of their Exhibition by lithography, the most distinguished contributor being Mr. Charles J. Watson. But these lithographs were mostly reproductions of other artists' paintings, and the catalogues have disappeared.

More active interest was awakened among artists when Thomas R. Way, on May 5th, 1893, brought stones and a press to Barnard's Inn Hall, then occupied by the Art Workers' Guild, a society which at that time counted among its members the most brilliant art workers of England. It was not until this event that they had any idea of what had been done in lithography during the previous fifteen years by Whistler, or in the past by the great lithographers of the world, or what could be done in the present. Way then showed most of the forty prints which Whistler had made, or he has catalogued as belonging to that period, and also much old work. He created a sudden enthusiasm by his lecture and his exhibition and the chance he gave the younger men to work then and there upon stone. That night a portfolio of lithographs was made. Among the contributors were W. R. Lethaby, George McCulloch, H. M. Paget, Joseph Pennell, Frank Short. Save McCulloch, none of these men had ever tried to make a drawing on stone before.

LITHOGRAPHY AND LITHOGRAPHERS

In the same year more practical encouragement was given to the art. The *Studio*, in its first number, issued as a supplement a large lithograph by R. W. Macbeth entitled *Burning Brush in the Fens*. In the third volume, 1894, appeared Whistler's *Gants de Suède*, and for some years after almost every number contained an original lithograph. To this publication, and its editor, Mr. Charles Holme, with the Ways who printed most of the drawings, must be given the credit for the practical resurrection of the art. *The Studio* was almost as important a factor in the development of lithography in England of the nineties, as Ricourt's *Artiste* was in France of the thirties. The other art magazines—the *Art Journal* and the *Magazine of Art*—later found a place for lithographs, though more rarely. Mr. Holme is also responsible for the almost general use of the term *Auto-Lithograph*, to denote the original lithograph. This term was invented many years ago, but it had been abandoned. Much credit, too, is due to Mr. Charles H. Shannon, who, in the *Dial*—"an occasional publication" issued by himself and Mr. Ricketts—printed his own lithographs. As it is only occasionally the *Dial* is dated, it is impossible to say whether the first number appeared before the *Studio* or not, but the second number at any rate was issued in 1893. Mr. Shannon set up a press in his studio in the vanished Vale at Chelsea and did his work on it. To Legros also credit should be given. He had made lithographs before this, as his portraits of Tennyson and others prove, and his influence at the Slade School was great. Indeed, he had produced his first lithograph in France (*La Pièce à Six Sujets*) in 1855.

In 1895, the Centenary Exhibition of Lithography was held in Paris. The fact that English artists had worked for Baron Taylor was remembered in France, negotiations were entered into with the President of the Royal Academy, and Lord Leighton was asked to see that England was properly represented. No one will be surprised to learn that when the invitation was laid before the Academy it was found that that august body had never done anything to encourage lithography, that of all the distinguished lithographers in the country, but one, R. J. Lane, had been a member, and he was but a humble Associate and was elected less because of his lithographs, upon which his fame rests, than because of his drawings and engravings, which are now forgotten. It is merely another of the unfortunate discoveries made whenever the Royal Academy's connection with British art is looked into. Official British art, therefore, would have been unrepresented in Paris, as the Academy could scarcely be expected to encourage that which it had never admitted to exist, but for Mr. Alfred Gilbert, the sculptor. This artist, who himself had worked in a lithographic office, with the sanction of the Academy endeavoured to prevent the collapse of the British section. He not only got together a fairly good collection of early English lithographs, but hurriedly, with the aid of Mr. Charles Goulding, prepared several reams of transfer



WILLIAM ROTHENSTEIN: PORTRAITS OF RICKETTS AND SHANNON.
Drawn on paper.

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paper and distributed it, more or less judiciously, round the studios of London. Upon this paper many Academicians and some outsiders drew with pen, with chalk, and with wash. So slight was their knowledge of lithography, that several did not know upon which side of the paper to work. But Mr. Goulding, with great skill, transferred all the drawings to stone, paper playing at this critical juncture as important a part in the art of lithography as when Senefelder requested the Crown Prince of Bavaria to draw upon it, and British lithography was saved by paper. It is unnecessary to add that few of these lithographs possessed any lithographic quality, and many little artistic merit. Save for the prints that came from Macbeth, Mr. Sargent, Mr. Hartley, E. A. Abbey, Mr. Clausen, possibly one from Watts, they would not be treasured as good examples of the art or even of art. From other sources Mr. Gilbert obtained more noteworthy designs. Full justice was done to Whistler, Legros, Shannon, and Holloway. In connection with this episode a curious incident is to be chronicled for future historians. When one of this collection of lithographs was sent to the Royal Academy the following year, the Hanging Committee, with their usual intelligence, rejected it, calling it "a process." Though they rejected this print by an outsider, Mr. George Thomson, they hung one by an Academician done in the same way. It thus became evident, suddenly, that in the Royal Academy a lithograph, when not by a member, is not a lithograph if drawn upon paper, and runs the risk of being refused by the Royal Academy of Arts; but when its own members wish to make lithographs they use paper, send the results to Paris, where of course they are accepted as lithographs, expose them in a print shop opposite their own back door as lithographs, and even hang them on their own walls when they do not know the difference: a perfect example of British artistic official knowledge of history and technique.

It is outside the province of this book to speak of the chromo-lithographs of commerce; therefore the reproductions of Mr. Griggs, Marcus Ward, Vincent Brooks, Day and Son, and other firms are not mentioned, nor is there any reference to *Vanity Fair* portraits. These have been, and are often, excellent, but the excellence is due to the water-colour drawings by *Apc* and *Spy*, and other artists, who have rarely had anything to do with the stone or the transfer paper, the print being the work of also excellent professional lithographers.

In the revival of lithography Whistler¹ is the first artist in England to be considered, and he holds an equally important place with Fantin-Latour in France and Menzel in Germany. But to these three artists the revival must

¹ Whistler, as a lithographer, is better discussed in this chapter than anywhere else, though he is not a British artist, because the greater part of his work was done in England, less in France, and none in America. In fact, there have been comparatively few artistic lithographs made in the United States until within the last year or so.

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be attributed. From 1878 until 1895, Whistler continued to work, and he made, according to Way's catalogue, *Mr. Whistler's Lithographs*, at least one hundred and sixty designs. To look through them is to be impressed by their elegance and daintiness, to find the supreme but indefinable quality called style. He is as perfect a master of his material in all its variety and subtlety, as the poet is of rhythm. He drew on stone in the seventies, on paper in the nineties. He worked in wash; the *Nocturne*, *Limehouse*, *Early Morning*, *The Toilet*, *The Thames from the Savoy*, almost his last, were done in this way. He drew with chalk. He painted with the stump, and if, ordinarily, he got his effect with black and white, occasionally he used colour with a delicacy and restraint that make one wish his colour prints were more numerous.

He always went to the life about him for subjects and found beauty in it. There is a long London series. Throughout, as in London itself, you come constantly upon the river, its "green garlands and windy eyots forgot," as, barge-laden and all astir with life, it flows between the grey splendour and squalor of the motley shores. We see the shipping at Limehouse; the fairyland of Chelsea in the hour before night; the swing of the stream at the Savoy, with Wren's city in solemn graciousness rising above it; the wide curve of the Embankment, and the dirty dreariness of the Surrey side, where the Thames flows under Waterloo Bridge. His pleasure in London was not restricted to the Thames. He drew, too, its little old shops, its theatre doors, its churches—St. Anne's and St. Giles's.

In 1893 and 1894 he was working in France, where he delighted in the market-place of the provincial town or the houses rotting on the old canal bank; in Paris, it was in the shop of the *Fruitière* and the *Blanchisseuse*, or of the *Blacksmith*, with its vague shadows and phantom shapes, and rich background of darkness—not a flat black wall, but darkness visible. He found other motives in the *Luxembourg Gardens* with their broad terraces, wide flights of steps, prim paths and classic avenues, their groups of *Bébés* all frills, *Bonnes* all ribbons, *Parisiennes* all *chic*.

In these years, too, his portraits were many: beautiful impressions of beautiful women—*La Belle Dame Endormie*, *La Belle Dame Pareuseuse*, *La Jolie New Yorkaise*, the *Gants de Suède*; several studies of men—*Stéphane Mallarmé*, which appeared as a frontispiece to the poet's volume of verse, *The Doctor*, published in the short-lived *Pageant*; one or two portraits of children. There are also his little nudes, with the harmony of line, the purity of pose, the grace of contour for which they have been likened to the work of Tanagra; some in colour. Of these colour prints few proofs were pulled. It was intended that they should be published in a portfolio by Mr. Heinemann, to be called *Songs on Stone*; it was announced but never appeared. Before the figures, and the drawings made in Brittany, could be printed, the



J. S. SARGENT. A STUDY.
Drawn on paper.

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printer and the stones vanished and only a few trial proofs, all different, remain.

In 1895, Whistler went to Lyme Regis and there made studies of the town and the people, including several remarkable drawings of horses in blacksmiths' shops, a proof of his theory that an artist who can draw anything can draw everything.

Whistler's lithographs were made not to please an editor or publisher, not in response to fads or movements, but because lithography happened to be the method of artistic expression which, at the time, met his need and mood. Their appearance in magazines, portfolios, or books was, with the exception of the *Mallarmé* possibly and one or two of the early plates, an afterthought. His idea in the beginning was that lithography being a cheap process, he could by it appeal to the people, but the people never cared for his lithographs or for him—at least not until his work became financially valuable—and eventually he and all other artists found the making of lithographs, in this country, a most extravagant luxury.

There is a full statement in T. R. Way's annotated *Catalogue of Mr. Whistler's Lithographs*, with many of the notes in Whistler's handwriting, and the method by which nearly all the drawings were done is there stated, but the facts were not published. Of one hundred and eight prints which are described in the first edition, twelve are on stone, ninety-four are on paper, one or two are undescribed, and of two or three it is said, "on stone and on paper." After this Whistler did some fifty more subjects, only one of which it is certain that he made on stone: the Thames lithotint. Apropos of this, the British Museum Print Room has the first state and the last of this drawing—and they prove how Whistler had to work to get his design into the condition he wanted. These facts and figures have never been given before, but they are significant and prove that, for artists, Senefelder's statement that transfer paper was the most important part of his discovery has come true. Whistler worked in the beginning on stone, making his first nine drawings on stone, simply because some of the subjects he could draw in the studio to which the stones were sent. And as for the rest of the nine, the story is that the Ways were good enough to supply him also with barges, barrows, and porters to lug the stones about. But as many of the remaining drawings were done in the streets of London and Paris, or on little tours and journeys in the French and English country, he soon found, as all artists find, that even for work in his own studio, or his friends' houses, paper was the only thing that was practical, and then, as artists do, he liked it. In this form of art, as in all others, he adapted the methods and the means to his own requirements. The paper he was forced to use was either the mechanically grained German fabrication, as can be seen, for example, in the *Whirlwind* prints, or a paper the Ways later supplied him with, coated with a brittle

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yellow which he certainly did not regard as too satisfactory, and he went to work as usual for himself. He simply bought some Japanese tracing-paper, which somebody told him would transfer perfectly, as it does—as any paper will, though the fact was not then known, or rather it had been forgotten from the time of Senefelder—and laying a sheet of this Japanese paper upon a ribbed book-cover or piece of rough cardboard, and drawing on that, as it is known he did in the case of the Mallarmé portrait, he got all the grain he wanted, and if he saw that it was in any way becoming regular or mechanical, all he had to do was to shift the paper and the mechanical look disappeared. But he never did know that he might as easily have drawn on one of his sheets of old Dutch paper, had the drawing transferred from that to the stone, and printed on other Dutch sheets. It was not until about 1898, when Charles Goulding showed to certain artists that ordinary paper need only be coated with size, and when, too, it was discovered by accident that it need not be prepared at all, that the great barrier between artist lithographers and the art was swept away. It is sad to relate that by this time Whistler had almost ceased to work in lithography, discouraged more by expense and complications and secrecy than anything else. But in the twenty years that Whistler did practise the art he revived it in this country. He revived it with the greatest difficulty, for he had everything to contend with. Over and over again his drawings, sent from Paris or the provinces to the printers in London, went wrong. Beautiful drawings were put upon the stone and came out ghosts, or rolled up too black and required a special journey to London and days of work to get them right. But work was something that Whistler never shirked, and he stuck at the stones to which his drawings had been transferred until he got what he wanted. There was sold in 1913 at Sotheby's a large collection of letters from Whistler to Tom R. Way, filled with suggestions and corrections, and hopes and fears for these very lithographs. This collection was purchased by a Mr. Hudson. It should have been purchased by the British Museum or the Library of Congress at Washington, for it is the most interesting technical document on lithography that exists. What became of it was not stated at the time.¹

Over and over again, in the mass of letters, there are statements like the following: "You know how exceedingly particular I am in the careful consideration of every detail."

He tells again and again how he looked after the paper and wanted every proof pulled on the paper he supplied, and this was to be damped just as for his etchings.

Then he says, in time he hoped to set up a lithographic press.

¹ It is now said that it was purchased for Mr. C. L. Freer, and it is to be hoped that this is so, and that it may become the property of the United States.



WILLIAM STRANG: THE ARTIST'S PORTRAIT.

Drawn on Van Gelder paper, transferred to stone, and printed on Van Gelder paper.

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Then he hopes things in a proof will stay exactly as they are—he did not know how they would change—and they would become as fascinating as the etchings; and, too, he would learn to work the stumped chalk like the brush, and the work would have on stone the mystery of painting.

And then his troubles. The *crayon estompe* was like a piece of candy—all spotty and in dots. That was the etching. Crude and unmodelled was a design which must be destroyed. Wipe it off the stone. But he would go on working out things—and then, as to paper, put them properly down; more margin at the bottom than the top. But they will be lovely things, which shall be very fair; but he had sent Dutch paper, and he wanted proofs on that. He also found some transfer paper that ought to be better than the German paper—and about one-third the price. Then there are directions as to wetting the paper—like wetting that for etchings. Some of the proofs came back to him in Paris delightfully printed, and he sent all sorts of compliments. Then mystery began. He could not expect them to give away secrets of the house; then he might start a press in Paris and make lithography all the fashion. He continually noted the proofs which were delightful, the stone never touched by him. Then things began with his experiments to get complicated, as he did not touch or see the stone; then things began to go wrong, or he began to learn more.

Then he wanted to do tint stones, and evolved an idea that register marks should be made, and he would draw on transparent paper and print that on the top. This never came off, but is an excellent idea. He talks of zinc, and he acknowledged Way as the reviver of lithography, and that his proofs were excellent. Over and over this is said. When they went wrong he did not mind how much time he spent getting them right; but no doubt, had he been allowed to etch and to print them, had he been allowed to see them put down as artists now put them on the stone, he would have gone far beyond anything he, or Way, ever imagined; for the best work can only be done, either by the artist alone or in conjunction with a printer by whose side he stands all the while. And this, during years, Whistler never had the chance of doing. Way's printing was excellent, admirable, fine; but had Whistler stood beside the excellent etcher and printer as he worked at his copper-plate press, he would have carried out and carried on all sorts of schemes he dreamt of, imagined and suggested—few of which were thought of, or believed in, by the excellent, but conservative, printer.

Whistler, as has been stated, hoped by lithography to appeal to the people, and allowed several of his drawings to be published in various papers and magazines. But he soon found that the only persons who cared for his lithographs, that is sufficiently to buy them—his idea was to publish them in large

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numbers for a small price—were the same intelligent persons who collected his etchings, and he gave up the scheme, quickly finding out that it was not worth while to throw pearls at the people. It may be said incidentally that a recent catalogue has offered some of these very prints for 10s. 6d. apiece. And the same catalogue showed that while some of Whistler's etchings can be bought for £4 4s. each, and some of Rembrandt's for the same price, and some of Méryon's for £1 10s., while the work of some modern etchers can be obtained for any price from £165, yet great lithographs are still to be had for 10s. 6d. One need not be on the Stock Exchange, nor in the print business, to know that lithographs by the greatest lithographer of modern times at 10s. 6d. apiece are worth securing without delay. In Way's second edition of the *Catalogue of Mr. Whistler's Lithographs*, it will be seen that with the exception of the set published as *Notes* and the transfers published in magazines and papers, the average number of proofs pulled from each stone was about twenty, while of many of them, and they are some of the best, there were only three or four. After his death, his executrix saw fit to reprint some fifty by another printer, but as these are printed on modern paper and unsigned they cannot be mistaken for prints pulled during his lifetime and under his supervision and signed by him, though the forging of artists' signatures on proofs is coming into fashion; and as the prints were not pulled by Way there is no danger of the intelligent collector being deceived by them. Way, too, in his catalogue has given a list of reprints.

Whistler made lithographs because he liked to make them. But though he did not live to see it, he did revive lithography in England and America. Though he did not live to profit by it, he did create a demand for lithographs among dealers and a love for them among collectors and amateurs. What was more important was that he did awaken artists to the beauty and the simplicity of the art. He proved, despite all difficulties of paper and of transferring, and of people who tried to interfere and made themselves ridiculous, that the artist may take, as he did, a tiny portfolio out of doors containing a few sheets of thin Japanese paper, a little box of lithographic chalks—he usually carried his in a silver match-box—and bring back a masterpiece. Had he known what is known now, and the art is only at the threshold and much, as he said, “is beyond the ken of us beginners,” he would have made more lithographs and made them with half the trouble and half the time he spent in getting back what was originally in the drawing. Had he been able, or rather had his printer been able, to preserve the original as artists can now, following the advice of Senefelder ignored for a hundred years, he could have transferred and retransferred his drawing until it came right on the stone, or he could, with his original before him, have corrected the stone. And the original would be in existence to-day. When once, not long ago, these things were pointed out to a printer, he said he did



J. Kerr-Lawson del. et imp.

J. KERR LAWSON : IL PONTE.

Lithotint, drawn on stone by the artist, and printed by him at the Senefelder Club Press.

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not see that there was anything in it. But artists can see that there is a good deal, and that it proves whether the printer does his work properly or not. This method exposes the printer, and takes considerably more time and trouble, and some people do not care to take time and trouble and to be exposed as well.

The early prints of Alphonse Legros are not dated, but it is known that his earliest experiments date as far back as 1855. His lithographs, as a rule, resemble his chalk drawings, which, in their turn, resemble his silver points. Legros seldom, whatever his medium, tried to express the quality of that medium, but rather confined his technique to a formula which he had evolved from the drawings of the Old Masters. It is often beautiful and correct, and his composition always has dignity. There is always charm in his grey tones. He never seems to have attempted to obtain the richness and depth which Manet and Fantin-Latour, with whom he worked in the beginning, inherited from the earlier lithographers. But with his greys he got the effect and the colour, all the subtlety of tone he wanted. He was so untouched by passing "movements" that you feel in his prints the repose, the serenity that distinguishes the drawings of the Old Masters he loved, to whom he was always faithful. And yet he had upon the younger English lithographers, as upon the younger etchers, a great influence, and among them he still remains the master. Legros was a Frenchman, but he had been in this country since the early sixties, and he finally became naturalized. He can hardly be called French or English, but more truly a belated Old Master, and at times a very distinguished one. Of the men who have been his pupils, not one is better known than Mr. William Strang, who studied with him at the Slade School. Mr. Strang's lithographs so far have been few, but these few have as marked a character as his etchings. They are mainly portraits, simple and dignified, with a touch of severity that has its charm. Some of his best work has been drawn on *papier Ingres*, transferred to stone by Goulding, and printed on the same paper with excellent results.

Mr. C. H. Shannon has not only contributed to his own publication, the *Dial*, but to the *Savoy* and the *Pagant* and *L'Estampe Originale*, in which appeared one of his most graceful designs, a study of a woman in 1860 dress. He has published several prints of large size, and he has issued a series of portfolios in limited editions, each containing some half-dozen portraits and compositions. In his practice of the art he is thorough to a degree to which no other English lithographer attained until quite recently. Not content with making his drawings, he set up a press for himself, and did, or had carried out under his supervision, the work of transferring, etching, and printing. Mr. Shannon, like Fantin-Latour, often depends for his effects upon the white obtained by scratching and scraping. His lithographs are notable, not so much for the subject, which at times is scarcely

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his own, or the drawing, which usually is weak, but for his technical mastery of the medium. He seeks mainly for silvery, pearly greys, and in some of his prints these are of surprising beauty. The greater part of his work has been done on paper and some of it has been printed by Way. But at present he seems to have become discouraged, and for the last two or three years has done little or nothing—apparently nothing since the revival of lithography, in which he was one of the first followers of Whistler, has been assured.

The late C. E. Holloway, in conjunction with T. R. Way, produced a portfolio of sketches on the river, most of which were, with great physical labour by others, drawn upon the stone, out of doors. In subject they were good, but Holloway, though he had made many etchings, was not sufficiently at home with the point, in this case the chalk, to be altogether successful. Had he but used stump or wash for his drawings, had he drawn as he painted, his lithographs would have been more memorable.

T. R. Way, the son of Mr. Thomas Way, was the only trained lithographer in England who endeavoured to put his knowledge to artistic use. Not only did he, with his father, encourage artists, but he practised the art. He began by making on stone a finished drawing, after the portrait of Whistler's *Mother*, a copy, which is not only a good lithograph but seems to have pleased Whistler. After that he gave up drawing on stone almost altogether, and, taking paper out of doors, devoted himself to Old London, and issued a series of albums and books. He also made a number of studies, some of which are interesting, in colour, but his best work was in his reproductions of Whistler's pastels. Several, which appeared in the *Studio*, and in his *Reminiscences of Whistler*, are of great technical excellence. There are also some notable nocturnes in colour, and he induced the "Underground" railways to issue artistic posters, and made a large number for them.

Mr. Will Rothenstein has published two volumes of portraits, the first, *Oxford Characters* (1896), not altogether a success, and the second, in which he made great advance, *English Portraits* (1898), the best work he has yet done. He draws in chalk, on paper, in line, with but little endeavour to give tone or colour. Many of the old masterpieces of lithography were portraits, and now, thanks to Whistler, the lithographers of the new generation begin to value the possibilities of portraiture in lithography. For the portrait of Mr. Ricketts and Mr. Shannon, Mr. Rothenstein received the suggestion from Gigoux, by way of Gavarni, which shows that he is studying good masters. When he made it, his work was so rapidly improving that it is a great pity he has not kept on with it, now that lithography is revived. Charles Ricketts made a fine poster for the International Society of Sculptors, Painters, and Gravers. Charles Conder also paid some attention to the art about the same time, producing a small number of



ETHEL GABAIN. THE REVELLERS.
Drawn on stone, printed by the artist.

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prints in which subjects similar to his fans are treated in much the same manner as in his water-colours and other drawings. Had he continued the work, with increasing command of the medium, he might have attained to finer accomplishment.

Almost all the better known painters have made various essays, chiefly in connection with the Paris Exhibition—essays cheerfully forgotten. The principal exception is Mr. John S. Sargent, who, in his study of a model, obtained force and richness in colour. Abbey's and Mr. Parsons' few attempts are not without merit. But the list of experimenters might be extended indefinitely. The most important are Mr. Oliver Hall, who seeks for the picturesqueness of landscape and finds it in his lithographs and etchings, the little work he has done making one regret that he has not done more; Mr. George Thomson, who, until the Academy disheartened him, was so great an enthusiast that he, like Mr. Shannon, set up a press of his own, and his prints for several seasons figured on the walls of the New English Art Club; Mr. J. McLure Hamilton, who began to work in colour, with one or more portraits of Mr. Gladstone. Since the revival Mr. Hamilton has set up a press, and his studies and sketches in colour are revealing a power of draughtsmanship and a searching for effect which are most remarkable. He is succeeding in making paper, stone, and chalk render strength, beauty, and charm as no one has done before.

But interesting as were these experiments and many besides, the actual causes of the revival of lithography, apart from the publication of occasional lithographs by Whistler and other artists in art magazines, were, first, the international Centenary Exhibitions held in Paris, London, Düsseldorf, and New York, and, second, the encouragement given to artists—in England by Frederick Goulding, who allowed artists to come to his place and work with his brother Charles Goulding, and in Paris by M. Marty, of *L'Estampe Originale*, and M. Duchâtel, Lemercier's printer. In Germany there had always been, more or less, this sort of interest in the art, and Graphic Art exhibitions, in which lithography was prominently displayed, had always been held. Mr. Charles Goulding's encouragement did not stop with the Paris Exhibition. His workroom remained open to artists. Secrecy hitherto had been the trouble. The artist had taken his drawing on paper or stone to the printer, and he had neither seen nor known anything further about it, until a print was returned to him. The methods employed were those of the Trade Unionist and the Middle-Age magician, both of which are ridiculous, and the expense was prohibitive except to people with plenty of money, for in England there was no sale for lithographs. They were unnoticed by the critics, ignored by the collectors, and therefore most dealers did not want them. The artist who made them did so for his own pleasure. It is astonishing to consult Way's Catalogue and to see how few prints were

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pulled from Whistler's stones and how small were the prices he got for those few. Every artist who, like Whistler, persevered and kept on with lithography, had to face the same difficulties and discouragements. It was not because of the methods of the printers who put his drawings on stone that he got his good results, but despite them. The drawings, if sent to Way, were treated with the greatest care, but it was inevitable, according to his methods, that the first proofs the artist received should be at times little like the drawings he had entrusted to the printer. Had he been allowed to stand over the printer, to etch his drawings, and to direct the printing, or to print them himself, he would have been saved a great deal of unnecessary work, which he was compelled to do, in order to get what he wanted, or to restore the drawings to their original state. Another difficulty was that, by the usual method employed in England, the drawing was bodily transferred to the stone, and there remained no record of it, save the print, good or bad. No appeal was possible from the printed result. Charles Goulding, a trained lithographer, went into the work in a very different spirit. The first thing that he did, working with his brother Frederick Goulding, was to preserve the artist's drawing by a method which Senefelder had pointed out, but which was unknown to, and unpractised by, every other lithographer. The drawing being preserved, the artist could see the imperfections of the print, and make his corrections; he could put it down again if necessary. While instead of being left in an outside office as usual, he was allowed by Goulding to stand by the etching bath and the printing press, taking and giving advice, the right way in which work should be done.

After the Paris Exhibition (1895) the most notable event in London was a show of Whistler's work at the Fine Art Society's (1895). It was an artistic success, and scarcely more. But it had its effect. At least one artist turned seriously to lithography—Joseph Pennell, who wrote at Whistler's request the introduction to the catalogue, and then made two series of drawings: one in Cornwall and Devon, one in Spain. The *Saturday Review* and other papers began to publish supplements illustrated by lithography. And then a chance incident drew more attention than ever to the art. A small show of Mr. Pennell's lithographs of the Alhambra, held at the Fine Art Society's (1896), called forth an article in the *Saturday Review*, by Mr. Walter Sickert, that pretended to criticize the prints but that really was an attack upon Whistler for using transfer paper. It declared that lithographs made on paper were not lithographs, and accused artists who made their drawings on transfer paper and called them lithographs of dishonesty—of endeavouring to obtain money by false pretences. There was a libel action. The critic and the paper were proved ignorant of the art and practice of lithography, and the result was a reawakening of interest on every side. Very soon lithographs began to appear



E. J. SULLIVAN : THE LOVES OF ZEPHYRUS AND FLORA
Drawn on paper, transferred to stone, printed by C. Goulding.

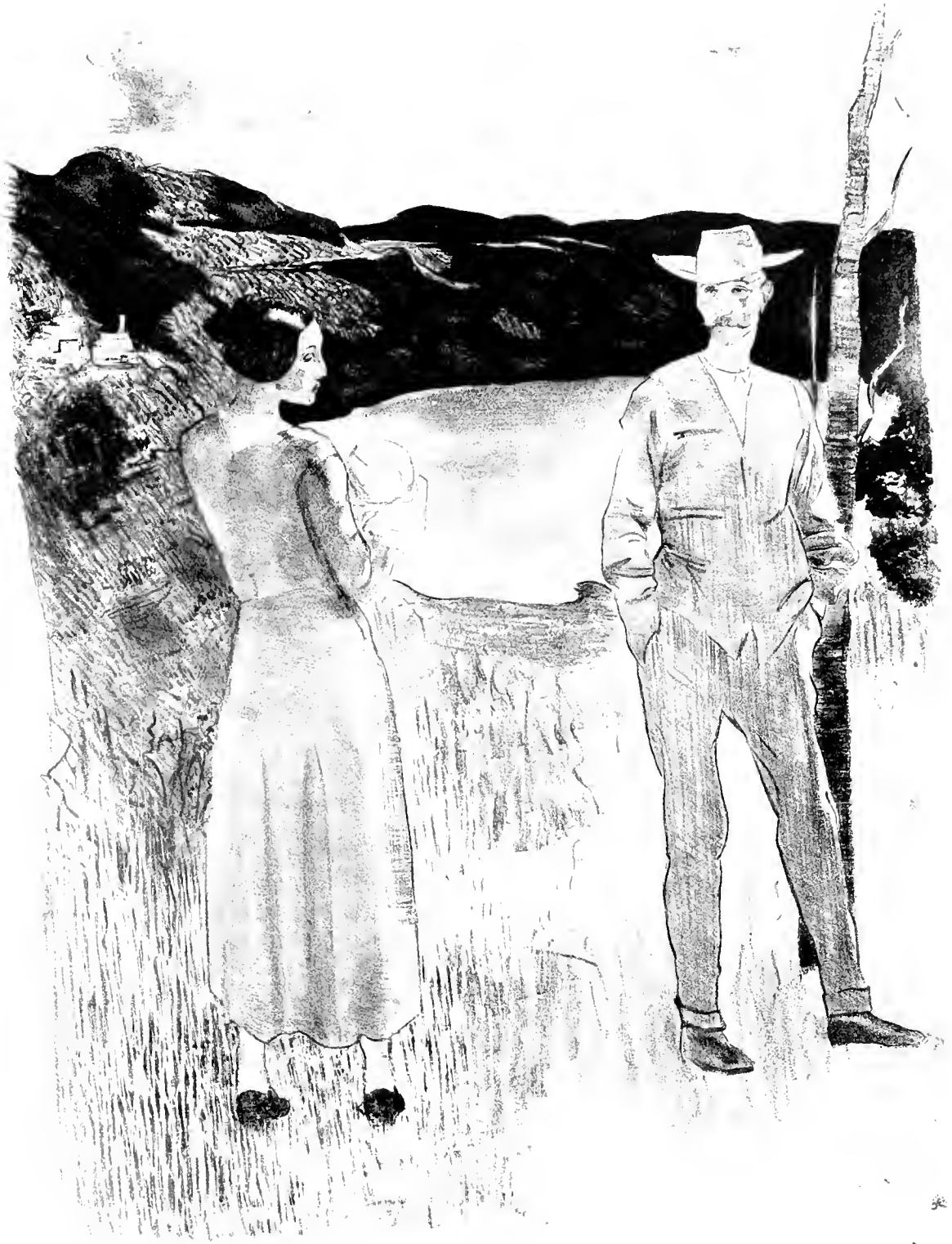
THE REVIVAL IN ENGLAND

in exhibitions. Mr. E. J. Sullivan, who had been working with Goulding, sent a remarkable series to the International, and Mr. Frank Brangwyn began to do occasional drawings. Then the Whistler Memorial Exhibition (1905) strengthened this interest by showing not only the possibilities of the art, but the wide range of Whistler's work in the medium. At the County Council Technical Schools lithographic classes were started. Classes were formed at Bolt Court, London, for professional lithographers, and later at the Central School, in Southampton Row, for artists who wished to get a technical training. These classes were directed mainly by F. Ernest Jackson, who had been studying for some time in Paris, and had there gained theoretical knowledge as well as practical experience. Owing largely to Mr. Jackson, *The Neolith*, entirely produced by lithography—illustrations and text both—was published during 1907-8. In its pages several artists who had studied under Mr. Jackson, or had been working quietly by themselves, proved the resources of the art and their proficiency. To the four numbers, Hartrick, Sullivan, Brangwyn, Jackson, Spencer Pryse, Kerr Lawson, Joseph Pennell, Clausen, Shannon, Belleruche, Oliver Hall, were among the contributors. *The Neolith* was directed by F. Ernest Jackson and Spencer Pryse. Graily Hewitt wrote the letterpress—which was transferred and printed, the whole being in lithography. It ran only for a year, but in the year it confirmed these artists in their belief in, and devotion to, lithography, and shortly after, in 1908, Messrs. Jackson, Hartrick and Lawson called a meeting for the purpose of forming a society of lithographers. Several artists attended, but nothing definite was done until Joseph Pennell, who had been in America, returned to London, when he joined the three others, who, banding themselves together, took a studio, purchased a lithographic press, and hired a printer, with the idea of doing their own work. They next formed a small Club, of which they became the Committee, and of which the early members were J. McLure Hamilton, John Copley, Miss Gabain, Miss A. E. Hope, and H. Becker. Mr. William Marchant became interested in the scheme, and offered to hold an exhibition in his gallery, and it was opened there in 1909. To this first exhibition not only did the members contribute, but many foreign artists sent work from the Continent. The Senefelder Club, as the society called itself, was soon supported by nearly all the other artist lithographers in England, among them Spencer Pryse, Brangwyn, Wehrschmidt, Way. In the five years of its existence it has become recognized not only in England, but in Europe and America. It is a vital force in the revival. In addition to the annual exhibitions held in London by its members, it has given between forty and fifty other shows on the Continent and in America. Everywhere dealers and collectors, amateurs and museum directors have displayed an interest in the art, each in his own way, and to-day there is a more genuine artistic movement in

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lithography than in etching. Although the Senefelder Club did not start the revival of lithography, it has had everything to do in developing this revival and in placing lithography again among the graphic arts as a genuine method of expression.

NOTE.—The most brilliant of the younger men are all now making remarkable lithographs, and they are being encouraged by collectors and dealers to do so—as well as by publishers. The series of drawings shown this year in the gallery of Goupil & Co.—as well as on the hoardings of the London Underground—prove conclusively that there is a genuine *renaissance* of the art. And these prints have been received in the great exhibitions of Paris, Leipzig, Rome, and Venice with applause. The applause is not necessary—but the acknowledgment by the artists of Europe and America is genuine. And the Senefelder Club, which has made this come about, will be recognized in the future as one of the causes of the resurrection of the art of Lithography.



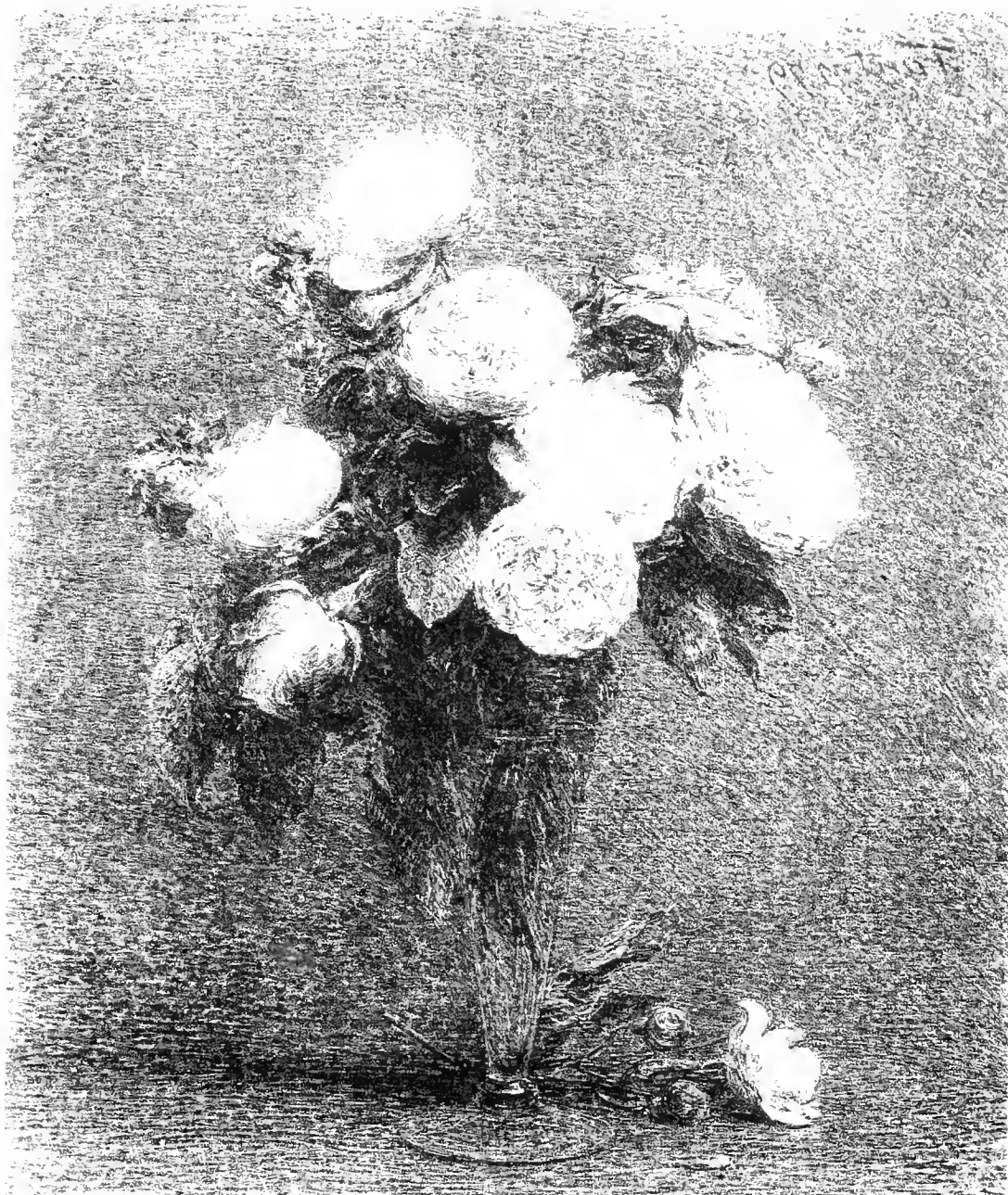
JOHN COPLEY: REMI, THE PRIEST OF THE SACRED GROVE.
Drawn on stone and printed by the artist.

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H. FANTIN-LATOURE: ROSES.
Drawn on paper.

H. FANTIN-LATOURE : ROSES.

Drawn on paper.



REVIVAL IN FRANCE

CHAPTER VI

FRANCE has seen the same renewed activity in the art of lithography as England. In 1891 Henri Beraldi, in his excellent preface to the Catalogue of the Exhibition of Lithography at the *Ecole des Beaux-Arts*, wrote that the revival was in the air. He pointed out that since 1860 the more painters had abandoned the art, the more amateurs and collectors had begun to think about it. The thirty intervening years had been a period of cataloguing, compiling, classifying. Besides, in France, the art had never fallen so low, had never disappeared so completely as in England. It was after 1840 that the school of reproductive men had been strengthened and developed, and though the art was no longer practised by artists for pure delight in the medium, as in 1820, 1830, and 1840, there were a few painters of various schools and temperaments who occasionally found that they could say something better by lithography than in any other way. Moreover, at the moment that decadence was being proclaimed, and regretted, the seeds of the reaction or *renaissance* were being sown. In the sixties a little group of young men, who met at Cadart and Chevalier's shop in the Rue Richelieu, and who had produced a portfolio of etchings, were induced to try drawing on stone: Bracquemond, who was no novice, Manet, who then drew his *Ballon*, and Ribot his *Lecture*, and Legros¹ his *Carriers de Montrouge*, and Fantin-Latour, who began with a *Tannhäuser au Venusberg* the first of his long series. Courbet, the master they accepted, had tried his hand in seven or eight lithographs—*franchement mauvais* Beraldi describes these prints—and, despite Beraldi, Courbet's example probably encouraged them. But of their first experiments there was no immediate result. No portfolio was published. Two or three of the men rarely touched stone afterward. But Legros, the chances are, there received the inspiration which was to bear fruit in England. If Fantin-Latour did not continue the work until more than ten years later, it was he, of all others, who was destined to adopt lithography *pour donner un corps à ses visions poétiques*: he, whose name for years in Paris was as synonymous with original lithography as Whistler's in London, Menzel's in Berlin.

Possibly, in a practical fashion, more than to any of these men, lithography

¹ After this was written Legros told me that he did not make this print at Cadart's, but at Lemercier's shop in the Rue de Seine. My authority was M. Germain Hédiard's Catalogue of Fantin-Latour's lithographs.—J. P.

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owes its revival in France to a professional lithographer, Jules Chéret. He was a designer of *menus* and of music during an enforced residence in London, in the early seventies; on his return to France he became the pioneer of the poster, and it was by his application of lithography to modern uses, in a purely modern spirit, that he appealed to artists. His designs were printed in colour, but it was felt at once that they were not mere commercial chromo-lithographs. Though in colour, he showed that the art had lost nothing of its vitality, that it was still living, that its practice could be something more than a revival of past methods. Without question his posters have had their influence. If Chéret was the lithographer of the streets, the artist of the hoardings, Duchâtel, like Way, was the lithographer of the studio. For years, as Lemercier's printer, he encouraged most of the men named, taught them how to work on paper and stone, supplied them with their materials, and pulled their proofs, and eventually wrote the most practical manual on the subject that has yet appeared: *Traité de Lithographie Artistique*. Another printer who devoted himself to artistic colour work, who printed most of Whistler's essays in colour, who pointed out the advantage of transfer paper to Fantin-Latour, was M. Belfond. In France, as in England, and as it always must be everywhere, the printer must work with the artist. Once the artist's enthusiasm in the art is aroused, he should purchase stones and a press and do the work himself, but, as a matter of fact, most lithographers still work with professional printers.

In 1884 practical interest had so far developed that a *Société des Artistes Lithographes* was founded, largely owing to the initiative of M. Paul Maurou, but this society then mainly encouraged reproductive lithography, as it does still. Not until the starting of the New *Salon*, not until after the Exhibition at the *Ecole des Beaux-Arts* in 1891, and other exhibitions about the same time of the work of Fantin-Latour and Daumier, did the revival become a movement among artists. The retrospective section of the 1891 Exhibition was more than the sensation of the moment—it was a revelation. On the walls the history of the art unrolled itself, in all its splendour, and Paris, that had so quickly forgotten, renewed her interest in the work of the past. And it should be a matter of record, that in the modern section of the show on the Quai Malaquais, the work of Lunois made the most immediate and powerful impression upon artists who had hitherto spared little thought for lithography. Lunois' *Hollandaise de Volendam*, a study in wash of a seated figure at a window, revealed what seemed to be, though was not, a new and remarkable lithographic method. The dark figure against the light of a window, that appeared in many shops for a short time, and later with a black line across the middle (for the stone soon broke) in many artists' studios, was a strong factor in reviving the art. It was done at the right moment. Earlier it must have proved less influential, for in 1887 Whistler's lithographs



A. LUNOIS: HOLLANDAISE DE VOLENDAM.

Wash drawing on stone.

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in wash had been issued in the Goupil Portfolio, *Notes*, and they were scarcely known in France as elsewhere.

Soon another enthusiast appeared, M. André Marty, a publisher who, in some mysterious manner, devoted himself to inducing artists to make drawings, for his portfolios of prints, with the title *L'Estampe Originale*. To his portfolios nearly all the more famous artists, not merely of France, but of the world, contributed examples of their work, and most were lithographs. The publication was an artistic success. It was seen at once, that no special training was required to produce a lithograph in black and white, or colour, and that in the hands of those who had studied the methods like Lunois, and Fantin-Latour, lithography was capable of endless possibilities. This publication, in 1892 or 1893, proved how genuine and far-reaching the revival was. Other portfolios, *Les Peintres Lithographes* among them, contained distinguished work by well-known artists. Then came in 1895 the Centenary Exhibition at the *Champ-de-Mars*, which showed, not only what magnificent work had been done in the past, but what astonishing results had been achieved in the present; while the *Figaro Lithographe*, by its almost perfect reproduction of old and modern work, could no longer leave the world in ignorance of the fact, that lithography was a living, vital art. From that day to this lithography has been more and more practised in France.

Of the reproductive lithographers it is scarcely necessary to say more than that they have perfect command of their medium, that Français and Sirouy, who are still working, Maurou, Guillon, Léonard, Audebert, Bahuet, Lachnitt, Fauchon, Fuch, Lauzet, Hodebert, and others can translate colour with the richness of mezzotint, and brush-work with no less fidelity than etching. Modern French lithographers, or rather a certain group, could now boast, as German lithographers seventy years ago might have boasted, that while original lithographs are being made everywhere, they, almost alone, are doing the reproductive work of the world. This is the work you see every spring in the Old *Salon*—learned, accomplished—but it must yield to the creations of artists no less accomplished and much more personal. It is magnificent, but it is not art.

Manet carried on the old tradition with new work. His lithographs are few, fewer still are of great technical merit. But they have the individuality, the character, that we prize above the most perfect fidelity of the copyist. They were almost all done on paper; sometimes he used colour, as in the *Polichinelle*. But, master of the brush that he was, he was clumsy with lithographic chalk. Not always, however; *Guerre Civile*, *Une Barricade*, *Portrait de Femme*, *Le Gamin*, are fine. His illustrations to *The Raven*—the best in wash like Japanese wood-blocks, notably the study of a bird on the cover—published by Vanier, were done in lithography in the folio edition, and afterwards reproduced as process blocks. They are

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characterized by that simplicity, that directness which was the dominant note of the great so-called impressionist.

Another artist but little known to the general public is Félicien Rops, a Belgian, whose work, as is the case with many artists of foreign nationality, can best be seen in Paris. He equally divided his marvellous attention between lithography and soft ground etching. Rops' work in lithography extends over a long period, beginning in 1854, when he started a paper, *Uylenspiegel*, in Brussels, making lithographs for it; at the period when it is said there was no lithography some of the most interesting lithographs were made. After that he produced probably a hundred and fifty prints, including posters, burlesque *Salon* catalogues, satires, comedies, and a vast collection of designs which will scarcely ever find their way into the drawing-room, or the hands of the young person. His lithographed comments on war and on morals are as forceful, as powerful as the etchings of Callot and the aquatints of Goya. If subject and treatment are often as fantastic as *Les Jeunes* of 1830 in their maddest moments could have desired, we never feel that Rops is a mere poseur, or that he uses lithography for notoriety. He is fantastic because it is thus he saw life, thus he could best express himself. As a technician there is much to learn from him. Some of his caricatures, in the *Crinolinographies*, are in the manner and spirit of the artists of *La Caricature* and *Le Charivari*. And, original as he undoubtedly was, he still at times owes his inspiration to the study of Daumier, for the original man is always he who knows how to profit by the example of the forerunner. In prints like *L'Ordre règne à Varsovie* and *La Peine de Mort*, there is a tragedy, a grimness, a grandeur that recalls the murder in the *Rue Transnonain*, and it is by these he will be remembered and honoured. They have a beauty of colour, a largeness of design, and an imaginative force that will prove of greater value than the "modernity" and the other qualities for which he is just now most admired. His portraits, though his followers might not find in them his most characteristic subjects and treatment, show the same dignity in their composition, the same colour in their execution.

Félix Bracquemond began life as a lithographer, though, many as are his lithographs, they have never become as famous as his etchings. Some of his prints date back to 1854 and perhaps earlier. Others were done but yesterday. He has drawn landscapes and figures; he has copied pictures. Technically he is an experimentalist, and sometimes he has been careful to record the nature of his experiment, as in a print shown at the Grolier Club, made, he explained on the margin, "in order to try the colour values which crayon gives for each colour." Others are mixed up with etching and process. But except as technical experiments, they are not of great importance. At the same period, when lithography had



F. TOULOUSE-LAUTREC : COVER FOR *L'ESTAMPE ORIGINALE*.

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reached its lowest ebb, John Lewis Brown was making amusing prints in colour. M. Jean Paul Laurens, too, is responsible for creditable performances, mostly reproductions, and other lithographers are to be unearthed by careful research and might be catalogued by the collector. But the work done before 1890 which has become a force, a power, an incentive, was mainly by Fantin-Latour and M. Lunois.

After his first attempts in 1862, Fantin-Latour did nothing more until 1873. Then it was to take up a theme of which he never wearied—Music. He commemorated the festival held that summer at Bonn in honour of Schumann by a lithograph, and from that time he never ceased to give on stone, though first on paper, his interpretation of the great musicians, just as the German, Max Klinger, has endeavoured in etching to give graphic shape to the rhapsodies of Brahms. Fantin-Latour worked almost altogether on paper, finishing his drawings on stone. M. Germain Hédiard, who has catalogued his prints, attributes to the paper, brought to his notice by M. Belfond, the printer, not only the fact that Fantin-Latour became an enthusiastic lithographer, but the special beauty and quality of his work. Indeed, the improvement in transfer paper, so eagerly desired by Senefelder, has had everything to do with the revival of the art. The paper more than fulfils the inventor's hopes and prophecies, and upon it have been made the most masterly and delightful lithographs of modern times.

In Fantin-Latour's designs, the melodies and harmonies of the musicians take visible form as beautiful women and stately men set in poetic landscape. To be honest, it is not always easy to discover the significance of each composition, to discern its *motif*; and all, whether he be translating Brahms or Wagner, Berlioz or Schumann, are so alike that, in the *Salon*, one year's print seemed but the *replica* of his work of the year before. The similarity is the greater because his technique varies less than his composition. But technically he is a master, no one nowadays has used the point so effectively, and his composition has always poetic charm. Some of his lithographs have been published in series, *Le Génie de la Musique* and *Vérité*. Others have appeared in the *Album des Peintres Lithographes*, in M. Duchâtel's *Traité*, and one, a portrait of Edwin Edwards, drawn on paper, which was sent over to London to be transferred to the stone, and printed by Way, came out in the *Albemarle*.

Alexandre Lunois is a much younger man than Fantin-Latour, and at the show in the *Beaux-Arts*, 1891, he began his career. But this doubtless made his influence the stronger over his contemporaries. His deliberate return to the old method was an argument in its favour. *La Petite Hollandaise* was a triumph. He had been copying Daumier, and M. Lhermitte, and M. Jean Béraud, and receiving medals at the *Salons* of 1882 and 1883, and already, in 1891, he had been to the East, had drawn a *Femme Arabe* and

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Femmes Arabes tissant un Burnous, though it is in Spain that he has found his most sympathetic subjects. Year after year his lithographs have been a centre of interest in the *New Salon*. They are the work of the adventurer trying new methods, seeking new effects—brilliant impressions rather than elaborate poems, like the prints of Fantin-Latour. He has been most successful in the use of colour. At first his hand was heavy, but in his later work his colour is warm and glowing, full of life and drawing.

There are several men whose names are suggested by that of Lunois—Anquetin, Valloton, Ibels, Toulouse-Lautrec, Steinlen, Odilon Redon—all modern, all experimentalists, all artists. Anquetin, who at times works in a romantic vein that recalls Daumier, and Valloton, whose lithographs closely resemble his woodcuts, have done comparatively little. But Toulouse-Lautrec, with his posters, his frontispieces, his occasional small prints, notes of the *Café Chantant*, and the *Moulin Rouge*, his monograph on *Yvette Guilbert*, published by Marty, had almost as much to show as Lunois, and, with him, was responsible for the amusing colour work on the walls of the *New Salon* and in *L'Estampe Originale*. He made great use of flat tone, applying the scheme of the Japanese colour printer to lithography. There is no better example of his work than the cover, also used as a poster, for *L'Estampe Originale*. M. Ibels chooses the same themes—the *café*, the theatre, vulgar men and doubtful women—and treats them in the same relentless manner. M. Steinlen, a Swiss, has made posters, and designed book covers, and contributed to papers, and illustrated *Les Chansons de Femmes*. His subjects are those of his drawings: the people of Paris, the little *ouvrière* on her way home, tired men and women in the crowded tram, in his backgrounds a glimpse of the streets, their lights and movement and gaiety. He has drawn the cat, and is one of the few artists to understand her. He gets a delightful quality into his work, a soft all-pervading greyness, with now and then a black note in a cat's fur or the sleeve of a dress. Often his distance is lost in dim shadows, effective and mysterious. He seldom works in pure line, but uses the chalk almost as if it were wash. His illustrations for *Gil Blas Illustré* were apparently drawn upon zinc and etched for the colour printer, but they were drawn like lithographs with chalk, and even in the cheap printing of that now forgotten illustrated paper they were memorable works of art.

M. Forain and M. Willette have made lithographs—Forain a few, Willette many, but Forain's drawings in the *Figaro*, like Steinlen's, have a lithographic basis. Willette's, like his chalk drawings, are, in fact, multiplications of his designs made with a greasy, instead of an ordinary, pencil. Pierrot figures in them, and his impudent little *Parisienne*, as much a type as the *Lorette* of Gavarni, and the allegorical beings who are so unexpected in his compositions. His allegory may be serious enough to him, but it



JULES LÉONARD.
After Rembrandt.

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seems always half *blague*. He, with so many others, has made posters and book covers—notably the cover for M. Arsène Alexandre's *L'Art du Rire et de la Caricature*. He has figured in most of the lithographic publications of the day, from *L'Estampe Originale*. He makes his yearly appearance in the dull precincts of the Old *Salon*, and with his lithographed political cartoons inundates Paris at almost every general election, in which he is usually an unsuccessful candidate.

M. Dillon, too, is true to the Old *Salon*, though, like M. Willette, he would seem more at home, more in his right place, in the rival exhibition. His work is in strong contrast to Willette's. Instead of silvery greys, it is full of intense blacks, almost violent in their intensity. He likes to show a sudden glare, a sudden play of light in the midst of darkness, he delights in the startling illumination of the circus, the theatre, of the merry-go-round turning in the circle of flaring lamps among the shadows of a garden at night. It is extraordinary what different qualities and effects are sought in lithography by the men who are practising the art to-day. Many of Dillon's drawings have been produced with so artless a tool as the splatter brush, proving that by an artist even that lithographic trade adjunct can be made good use of, as Senefelder pointed out. M. Lepère is another artist-lithographer who prefers strong rich effects, but he obtains them in a different way. He does not find them at night, but in broad daylight, in the movement and traffic of Paris through the streets and on the river. His work has been mainly on wood or in etching. But in his lithographs he is as personal, both in his way of looking at things and of expressing them. He has attempted colour with admirable results. Jean Veber's lithographs add a note of gaiety to the walls of the New *Salon*, which have been growing sober and sedate with years. Technically they are able but with no special character. Their interest lies rather in the subject and in the amusing arrangement the artist gets out of his grotesque little figures and their grotesque little performances, his lithographs in this respect resembling his paintings.

M. Odilon Redon and M. Auguste Roedel, M. Henri de Groux, a Belgian, and M. Georges d'Espagnat, the last of whom and M. Signac, as well as Matisse, have joined the Post-Impressionists, were the outcome of the *Rose Croix*, of the wave of mysticism that for a year or two swept over the two *Salons*—a mysticism which in Modern France is as affected a growth as mediævalism was in 1830, and has now developed with the technical formula of the Futurist and the Cubist. But the stone was made for the mystic. There is no medium which lends itself so readily to the suggestion of the mystery, the vagueness, the indefinite form in which Redon especially delights. And lithography lends itself with equal ease to the technique of the Post-Impressionist, the Pountillist, or any other *ist*. The Impressionists, Post-Impressionists, Cubists, and Futurists have tried their hands at lithography—

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but of them all the work of Pissarro seems the best worth remembering. His views of Paris have little lithographic quality—but his technique is excellent. Signac and the rest preserve their handling—or mannerisms rather—without any difficulty. And if it is worth their while, or their managers' while, they will all display themselves in lithography and the future will judge of their importance. But, if they are important, Daumier is of no importance.

Boutet de Mourel, M. Denis, Rivière, and many besides, make most amusing use of colour. A few, with Charpentier and Roche, have devised a process of stamping or giving relief to their designs which they call *Lithographie Gaufrée*, effective for book covers. But year by year the *Salons* show some new experiment, some new device, sometimes to be remembered and adopted, sometimes to be thrown aside and forgotten; though of interest, as a proof of the life infused into the art within the last ten years.

There is still another group—the painters whose occasional prints are no less noteworthy historically, often more noteworthy artistically, than the productions of their predecessors who experimented for Senefelder, Lasteyrie, and Engelmann. Degas is of the number, working on paper, and attracted before to be attracted became the fashion, his programme for the *Anciens Elèves du Lycée de Nantes* having been done in this medium in 1884. A notable series of his drawings were lithographed some years ago by a Mr. Thornton, or Thornley, an Englishman, published by Goupil, but in such a limited edition that they have all disappeared. Carrière figured with distinction in *L'Estampe Originale*, and at the New *Salon*. His lithographs are exactly like his paintings. The charm of a face is veiled or revealed by the atmosphere with which he fills his canvas. The lithographs of Besnard attract or repel by the same quality as his paintings, but it is a surprise to find him Maeterlinckian in subject; in a print for M. Marty, Death knocks a grim summons in the shadows of the doorway, while beyond the light falls gaily on a dinner table and a woman in evening gown who sits at the head. The lithographs of Puvis de Chavannes are like his drawings, done in the same way with virtually the same materials. And so, again, M. Raffaëlli does not vary his method because he changes his tools. The same women you have seen in the portraits of M. Gandara, M. Blanche, and M. Belleruche reappear in their lithographs, their very handiwork with the brush imitated with the chalk, though Belleruche has done a great deal more in lithography than any of them and usually prints his own designs. M. Poitelin gives the same landscape on stone as on canvas. To be brief, in the hands of a painter, or a draughtsman lithography is a responsive medium that multiplies originals. And for an accomplished illustrator, M. Paul Renouard, lithography presents no technical difficulties. Some illustrators and engravers, M. Jeannot, and some painters, M. E. Dinet, are more enterprising, and work on the stone in colour, M. Jeannot having already carried out the same experiments successfully on

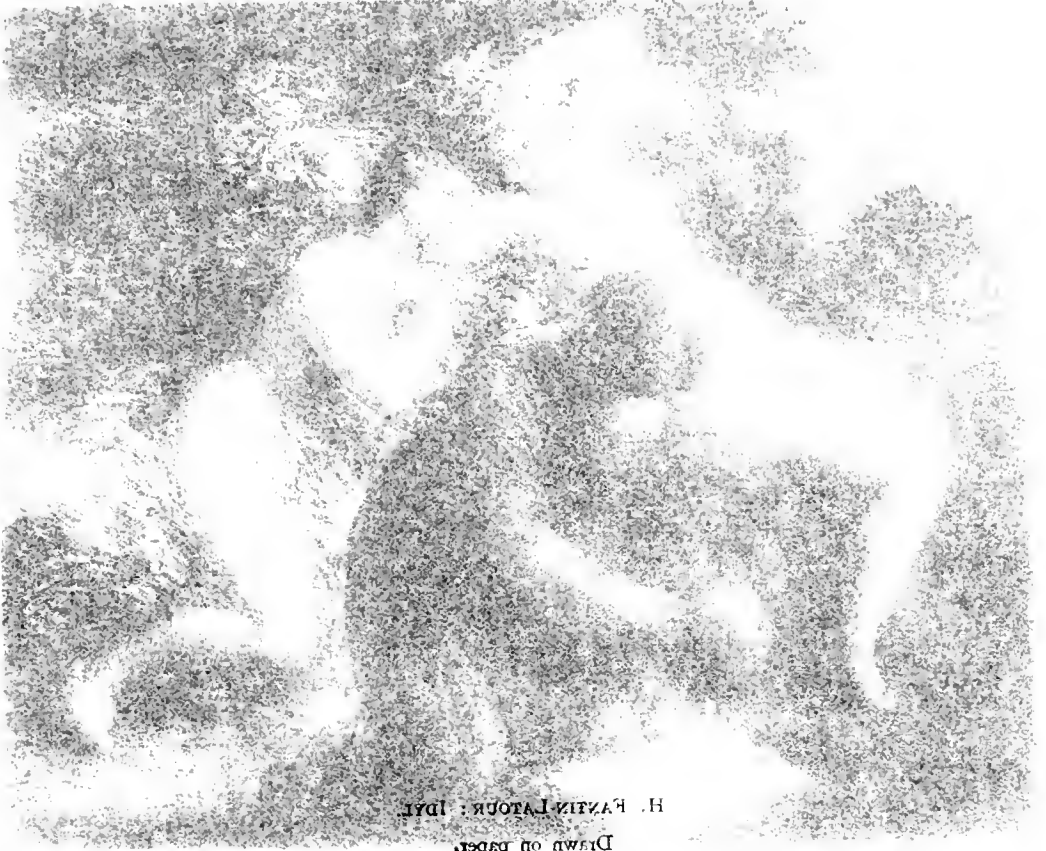


T. A. STEINLEN: EN GRÈVE.

REVIVAL IN FRANCE

copper: while men who, like Félix Buhot, distinguished themselves as etchers, did not lose in vivacity and realization of character when the stone or paper was substituted for the copper-plate. Buhot's portrait of his son and his impressions of London are as fresh and individual as his etchings. M. Robida in *La Vieille France* used lithography for nearly all the full-page drawings, and, apparently, in the smaller illustrations for this book he drew with lithographic chalk on zinc and had the design bitten in as in a process block. Dumont, Louis Legrand, and Steinlen in the *Courrier Français* and other publications did exactly the same thing. Had pulls been made from these drawings before they were etched they would have been of the greatest value. Many were remarkable works of art which have now disappeared.

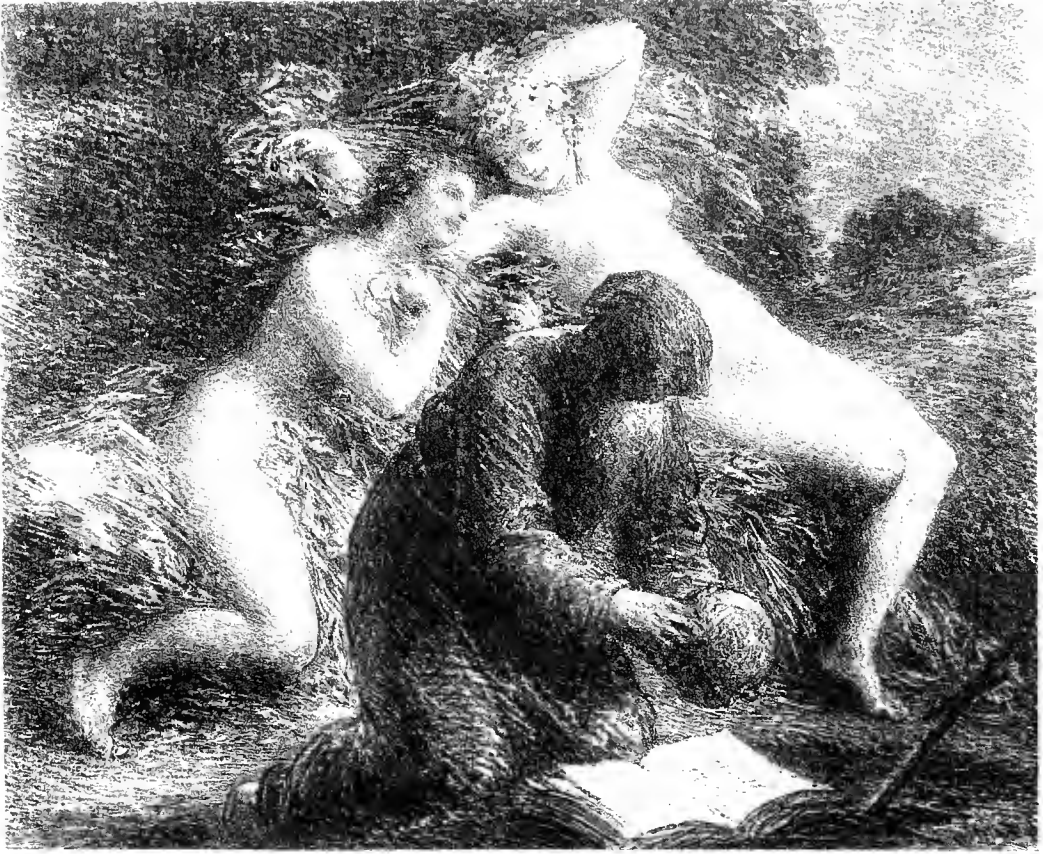
It can scarcely be said that in France there has been a genuine revival: it has been a genuine continuance, though besides Lunois the only artists who have gained an international reputation for themselves in lithography are Lautrec and Léandre, who, when not making satires, draws beautiful women of the Empire as memorable as his terrific caricatures of the politicians of to-day. But in every direction, in commercial lithography and in artistic lithography, there has been progress. The average is as high as in the flourishing days of the art, and there are a few masters of distinction as well as many artists of real talent or astonishing cleverness. If the quantity of prints produced is less, it is because the conditions have changed. Lithography is no longer the cheapest and quickest, and therefore the usual method of illustration for papers and magazines. Nor can the old conditions ever again be revived. But that lithography has nevertheless a great future, as it has had a great past, its present healthy vitality in France seems to be a guarantee.



H. FANJIN LATORÉ : 1941.
Drawn on paper.

H. FANTIN-LATOURE : IDYL.

Drawn on paper.





THE SPREAD
OF THE ART



J. F. MILLET : THE SOWER.

THE SPREAD OF THE ART

CHAPTER VII

IN Germany, the publication, in 1808, of the Missal of Maximilian fixed the character of lithography for years as a reproductive, not an original, art. From that day until recently, the German artist who practised original lithography was the exception. Germany produced few rivals to the caricaturists and illustrators of France, or the architectural draughtsmen and portraitists of England. The advantage of the art, as the cheapest, speediest, and most direct method of reproducing paintings and drawings, was realized just when the work of the Old Masters began to interest the German, and in the reproduction of Royal and private collections he found a sound, useful end to which lithography could be applied. All the presses, not irreclaimably commercial, undertook this task, and the art in Germany became as serious and often laboured as in France it was gay and spontaneous.

Senefelder's brothers, Theobald and Clement, in 1817, copied the *Turnier Buch Herzogs Wilhelm des Viertron von Bayern, von 1510 bis 1545*, after a contemporary MS. in the Royal Library at Munich, representing a curious succession of combats and tournaments, which they reproduced in outline, and then coloured gorgeously by hand, with decorations in gold and silver. But they had less influence, and were less enterprising than Van Mannlich and Zeller, who were the successors of Senefelder and Aretin and continued the traditions of the firm. In 1818 appeared the book of Cranach's drawings, *Ein Nachtrag zu Albrecht Dürers Christlich Mythologischen Handzeichnungen*, with the designs lithographed in line and printed in colour, two colours, red and green, being used in one print. Drawings and studies by the Old Masters were copied, and, Van Mannlich as director of the Royal Gallery having every facility, pictures also were reproduced. All these enterprises it is pleasant to know met the approval of Senefelder. "By this work" he thought that Van Mannlich had "greatly raised the value and reputation of lithography," and in his book he expressed his "grateful acknowledgments." The public was pleased too, for during thirty or forty years one huge collection followed another in the chief German cities, and these Galleries or Portfolios are the record of the growth of the art in Germany.

The Munich publications set the example and the standard. Where the photographer now goes with his camera the artist went with his stone or

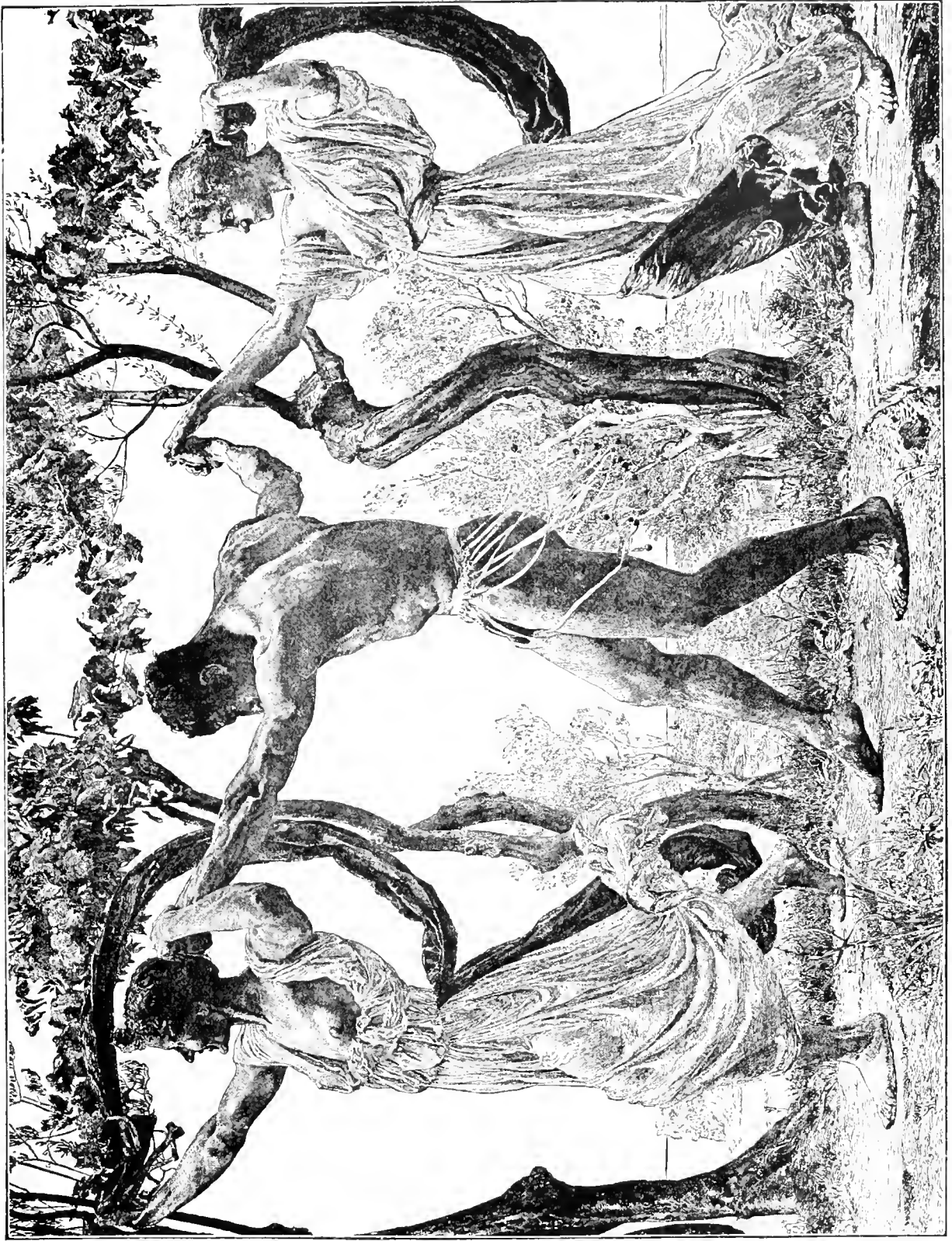
LITHOGRAPHY AND LITHOGRAPHERS

paper, and the *Königlich Bairischer Gemälde-Saal zu München und Schleifsheim*, the *Gemälde der Pinakothek*, the *Gemälde der Brüder Boisserée* were the result. These publications extended over twenty-two years, 1817 to 1839. The prints were issued in huge folios, sometimes appearing in separate numbers or parts. The drawings were in chalk, frequently printed from two stones, with a tint, the effect heightened by whites, sometimes worked up by hand; and they were as elaborate, as finished, as thorough as the Germans could make them. The work of two or three men stands out with the distinction of the pictures they copied. Strixner and Piloty were masters of the art; not original masters, but ranking in reproductive lithography with artists like Mr. Hole and M. Waltner in reproductive etching. Strixner did an incredible number of lithographs, and found time also to direct the publication of the Boisserée Gallery. He was so proficient technically that he could render with equal ease the lines of Dürer, the severity and naïve stiffness of the primitive painters, and the colour and animation of the Flemings. Piloty was as accomplished. He could suggest the splendour of Rubens, the stateliness of Van Dyck, and the movement of Snyders in a picture like the *Boar Hunt*. His copies of Murillo's old woman and of Zurbaran's monk with a skull hold their own to-day with the most skilful engravings. His interest in lithography was practical enough for him to start a press in partnership with Löhle, and the house of Piloty and Löhle is, or was until recently, well known throughout Germany. It was he who undertook the charge of the *Leuchtenberg Gallery*,¹ and among his other publications he brought out a large print by J. Woelffle of Wilkie's *Reading the Will* in the Munich Gallery. Two other men who made their mark are Laurence and Dominic Quaglio. The interpretations of Terburg and De Hooghe retain the light and atmosphere and quality of the originals, and the copies of his own pictures of architectural subjects by Dominic have character.

But for the best work you must go to the *Dresden Gallery*² (1835-52). There is nothing of the kind to compare with the prints signed Franz Hanfstängl. Hanfstängl was the friend of Senefelder and had studied with Mitterer in Munich so well that he surpassed Strixner and Piloty, even as they surpassed the other reproductive lithographers. Hohe, Markendorf, and Straub were his associates, and Adolf Menzel, who started as a professional lithographer, and with whom German artistic lithography begins, made seven plates as tailpieces, copying Correggio, Titian, Carlo Dolci, Netscher, Wouvermann, Raphael, and Mieris. These *Galleries* are monumental works, the perfection of complete and finished lithography, and have never been approached to this day. Many of the prints may not preserve the hand-

¹ *Auswahl der vorzüglichsten Gemälde der herzoglichen Leuchtenbergischen Gemälde-Galerie, herausgegeben von der Literarisch-Artistischen Anstalt von F. G. Cotta.*

² *Die vorzüglichsten Gemälde der Königlichen Galerie in Dresden.*



OTTO GREINER : THE DANCE.

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work of the painter, and are mechanical, but they are as good as the best reproductive etchings.

The *Düsseldorfer Monatshefte*, illustrated by lithography somewhat on the lines of *Le Charivari*, was founded at Düsseldorf in 1847, and the *Düsseldorfer Künstler-Album*, modelled upon *L'Artiste*, in 1851; both printed by Arnz & Co. The *Monatshefte* published illustrations in the text and cartoons, and it was so faithful to the French comic sheet as to borrow its well-worn subjects and ridicule Louis-Philippe. The *Album*, begun when its French model, as far as lithography is concerned, was in its decline, ran for a few years. Most of the lithographs are after the drawings of other artists, and seldom compare to similar work in *L'Artiste*. Now and then you come upon a pleasant landscape or a fine brisk sea, sketched boldly in chalk by Achenbach. But the average is not stimulating, and chromo-lithography, used from the start, grows more and more elaborate and pretentious, until, in the sixties, the *Album* degenerates to the level of the Christmas supplement.

Many other publications might be recalled. From the time of Mitterer, scientific books had been illustrated by lithographs; for example, the zoological works which Joseph Wolf did before he left Germany, in 1848, for England. The many efforts to imitate steel engraving, copies in outline by the old classicists, of pictures and drawings, might also be enumerated. But it is more important to point out that the artistic tradition and practice of original lithography were preserved and handed down by one man, the greatest of modern Germans; that of the story of original lithography in Germany, from the death of Senefelder until the present, there would be little to tell if it were not for Adolf Menzel. He is the link between the old and the new. Born in 1815, some of his earliest and latest work was on stone. His father having set up a press in Berlin, before 1833 he was following lithography as a trade, supplying the shop with advertisements, and price lists, and drawings of machinery, and title-pages for music, the usual commercial lithograph of the time. His first original lithographs, brought out in 1834, were pen-and-ink drawings representing the vicissitudes of a painter's life, illustrating Goethe's poem *Künstlers Erdenwallen*, with an afterword or moral, and a title which is a fine specimen of that wonderful medley of conventional swirls, traditional symbols, and realistic figures so beloved by the bygone German, that not even Menzel could emancipate himself from it. The successive scenes in the artist's life, from his appearance as a boy about to be thrashed for drawing on the floor, to his triumph as the popular painter receiving his patrons, are rendered realistically, though each has below a funny little symbol of the age represented. This was the first time that a German artist used stone for a record of the life he knew, of the scenes and costumes and incidents with which he was familiar; in a word, for the purposes lithography so well served in France. But these drawings

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are very boyish, and would never have made his reputation. Some authorities, writing of Menzel, have forgotten Strixner and Piloty and Hanfstängl, and proclaimed him, as a reproductive lithographer, the first countryman of Senefelder to give the art distinction in its native land.

Next, in 1834, came his *Denkwürdigkeiten aus der Brandenburgisch-Preussischen Geschichte*, a series of lithographs in chalk of incidents in Prussian history, showing the knowledge of costume and grasp of character that he perfected in his history of *Frederick the Great* drawn on wood. In 1839 and 1840 he was at work for Hanfstängl; and then followed the chief series of all, the *Costumes of the Army of Frederick the Great—Die Armée Friedrichs des Grossen in ihrer Uniformierung: Berlin, 1851-1857*, printed from stone, text and all, by L. Sachse & Co. Only thirty copies of these amazing drawings were published. They were in pen and ink and coloured, and represent officers and privates of each regiment in the service. Though they are fashion plates, and though many of the figures are repeated over and over again with only slight changes in the colour or cut of a coat, almost each one is doing something, each one is instinct with life or action. The three volumes are the work of Menzel's own hand, except perhaps the explanatory text, which is also lithographed, and they are well worth studying from the title-page, which, as in most German books, is bad, to the tailpiece, the drawing of the skeleton of a soldier who has perished in the wilderness.

Besides these, Menzel drew several separate plates, either published in portfolios like his *Sketches on Stone*, or as single pictures like the *Christ in the Temple*. His technical interest led him in 1851 to his *Versuche auf Stein mit Pinsel und Schabeisen—Attempts on the Stone with the Brush and Graver*. This is a series of drawings made, as the title says, in various ways, and it proves that he was as accomplished in his knowledge of the methods of working on stone as any of the other graphic arts. The drawings are of many subjects; a bear-pit, an army on the march in the rain, and a garden are the most notable. Pen, chalk, wash, and scraping may be found in each print. Menzel's other subjects were borrowed, now from the present, from the Boulevards of Paris or the Carnival of Berlin; now from the past, from scenes in the life of Albert Dürer, or of Luther, or of Christ; none more striking than his *Christ in the Temple*, a very large print, as extraordinary for its study of tone as for its realization of Jewish types. These same men who, as Doctors of the Law, crowd about the Divine Child, may be met sunning themselves in the streets of Karlsbad, gliding silently through Whitechapel, or haggling in the markets of New York. Menzel, who was working during the lifetime of Senefelder, worked almost till to day, showing how short is the history of lithography. It is he who alone carried on the art in Germany, practising it in the days of its first popu-

A. VON MENZEL: THE GARDEN.

of his reputation. Some of his cities, like Prague, Vienna, Wroty and Halle, and his countryman, the sculptor Schwanthaler, were his subjects.

Die Kunst in Nürnberg, In-

druck und Buchwesen, 1475-1525.

Nürnberg, 1851. 8vo. 100 pp.

Illustrations in woodcut.

Reprinted in *Die Kunst in Nürnberg*,

1475-1525, Great-Lin-

den, 1851-1857.

100 copies.

Reprinted in *Die Kunst in Nürnberg* and

Die Kunst in Nürnberg, 1475-1525.

Reprinted in *Die Kunst in Nürnberg*.

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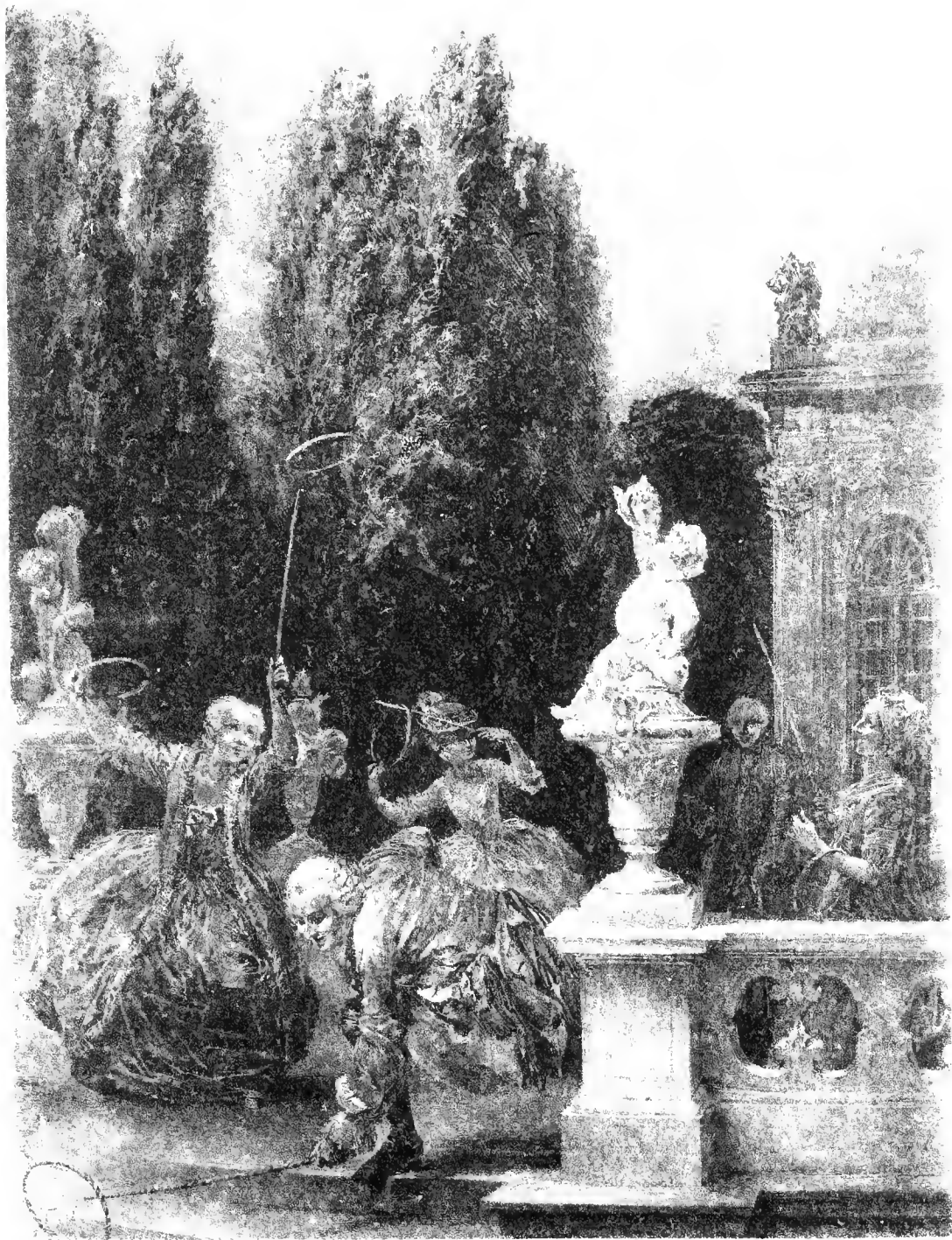
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A. VON MENZEL: THE GARDEN.

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THE SPREAD OF THE ART

larity, and living to see a resurrection of it—or rather, he lived to see it become the living original art it became through him in his own country.

For at last, after a long century, the German artist is beginning to appreciate the resources of lithography, and to use it as a means of multiplying his original designs, Menzel having pointed out the way. The new vitality of the art is also due partly to France. If it had not been for *L'Estampe Originale* and other publications of the kind, we might not have had *Pan* or *Jugend*, the clever weekly published at Munich, that gives many reproductions of original lithographs as well as illustrations with a more or less lithographic basis. But the younger Germans, wherever they derived their inspiration, have not allowed their debt to others to suppress their individuality, and of late some of the most interesting lithographs technically have been made in Germany and Austria. For a while there was a fashion for Pre-Raphaelitism, just as there was before for classicism, and it influenced the work of even so strong an artist as Hans Thoma. One may weary a little of the mysticism that has guided him in the choice and treatment of his subjects. But Thoma can draw, and most of the modern mystics cannot, their mysticism being a cloak to hide technical defects. He is a genuine primitive, but whether the resurrection of the technical shortcomings of the primitives is the highest form of art the future must decide. Much of Thoma's work, though done with chalk, is in line, and suggests the woodcuts of Dürer. Often it is printed with a tint or in colour. Sometimes his subjects recall Millet. Lately he has been much taken up with the modern religious picture and lithograph.

So, too, have Steinhausen and the others of the group. Indeed, Steinhausen seems a close student of Thoma, or it may be that, as they both live in Frankfort, they work so much together that they have identified their aims and methods. The *Healing of the Blind*, the *Journey to Emmaus*, are characteristic themes for which Steinhausen often finds a landscape background full of poetic feeling. He works much in pen and ink and prints his lithographs with a tint, an effective method. Max Dasio, the Munich painter, is another who has turned to religion for motives, borrowing the hero of the early Italian painters, St. Sebastian, but treating his martyrdom in a romantic spirit that has nothing in common with the primitiveness of Thoma and Steinhausen. It is curious that few women have taken up lithography, considering how little technical difficulty there is about it. One of the few is Frau Kollwitz, of Berlin, who began with Pre-Raphaelite compositions, who in feeling was closely allied to Thoma and Greiner, and who has now evolved subjects and methods of her own of great interest, though she seems to think almost as much of preaching sermons as of making prints. But they are very well done, and she is the most brilliant woman who has practised lithography.

LITHOGRAPHY AND LITHOGRAPHERS

Otto Greiner, a follower of Klinger—Klinger's work is almost altogether in etching—in his lithographs, done usually with a pen, was for a while almost altogether classic; now he might be better described as a realist. He and A. Frenz, a Düsseldorf artist, whose subjects are not unlike Greiner's, might be called prophets of the ugly, so realistic is their rendering of the model, who, as often happens in Germany, seems chosen deliberately for coarseness, or brutality, or homeliness of type. But their composition is often fine, and at times decorative in the right sense. Both have character, a strong personality. Greiner continues his work and varies it with portraits. He is a master of his craft, but he rarely any longer lithographs the charming decorative designs that were his motives a few years ago. His later designs are mostly studies of models.

Otto Fischer, with his landscapes, Fechner, with his portraits, Unger are all three lithographers of note. A few painters, like Max Liebermann, produce an occasional print, just as French painters, like Carrière or Puvis de Chavannes, occasionally worked on stone or paper. Two great achievements of modern lithography in Germany are the excellence of the portraits, chiefly by Fechner, Gentz, and Kalckreuth, and the beauty of the colour work. This has absolutely nothing in common with the chromo-lithography of commerce. The colour is at times produced by using one or two different-coloured inks on a tinted paper, a favourite device which gives the effect almost of a pastel drawing. One of the most successful men to practise this method was the late Carlos Grethe. Another method is by printing in flat tones somewhat in the manner of the Japanese wood-engraver, and wonderful prints have been the result. That German artists have of late devoted themselves more and more to lithography and are doing most accomplished work in it, is owing mainly to two reasons. First, to the use of aluminium plates, which a few years ago were developed by a German firm who controlled the patents and supplied the artists not only in Germany, but in other countries, with the plates and with chalk. Many artists of eminence tried them and, finding that they presented no difficulty, made a number of drawings, usually with flat colour tones added. The second reason for the revival in Germany was the formation of a society of artists whose object was the publication of prints for schools and the Pan Press, the outcome of the *Pan* magazine, in which lithographs were printed. The prints are now seen all over the world, and are at times of great artistic merit and technical skill. As no special training is necessary, there are many artists who practise lithography only occasionally. One of the most admirable craftsmen is Carl Kappstein, whose print of the *Capuchin Catacombs*, if uncanny, is a striking example of drawing and printing. Helen Lange's flower studies in lithography are of the utmost refinement and delicacy and ought to be better known. And numerous other artists, men and women, are working on stone and paper in



OTTO FISCHER: IN THE WOOD.

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Germany with ability and cleverness, but hardly with sufficient individuality to make the recording of their names more than a catalogue. At the Leipzig Exhibition of the Graphic Arts in 1914 a careful survey of the German section, though there were many brilliant technicians in it, did not reveal the work of a single new artist of eminence. Sir Hubert von Herkomer was not easy to classify nationally. But as, in his recent excursions into lithography, he imported a German press and printer, he may be included with the Germans. He made within the last few years a series of experiments, chiefly in copying his own paintings: apparently covering his plate with a bitumen or ink ground—as is usual, there was some secret about it—and scraping or scratching or working upon it with mezzotint tools. He in this way obtained remarkable reproductions of his pictures, notably the *Chelsea Pensioners* and some of the portraits. But it must be said that they have more the look of photogravures than of lithographs. He has shown some other heads and portraits done from life or from studies, but they seem more like reproductions than original works of art. It would be easy to give a long list of German, Austrian, and Hungarian names, but without examples—they would convey nothing—and many of these younger men are so in search of some new thing, or some popular thing, that they rush from Beardsley to Boecklin—forgetting that it is at times a good thing to say something for one's self in one's own way.

Among the earliest colour lithographers was Josef Lancedelly, an Austrian, whose *Fair in Transylvania* was an elaborate and memorable design. Lancedelly is almost the only Austrian or Hungarian whose work and name are remembered. When Wilkie was in Vienna in 1840 he wrote: "I see but little done here in engraving, except in lithography." Unfortunately, he did not say what he did see. Albums were published, but none that survive unless the archives are searched for them.

In Austria and Hungary the State now does much to encourage the graphic arts, and in the schools and museums of the more important cities good work has been done, though less in lithography than in etching and wood-cutting. In colour printing the Austrians have some very notable artists, but none who, in the large international exhibitions, as at St. Louis, Venice, Rome, and Leipzig, could overshadow the exhibitors of other nationalities. They are brilliant but not really distinguished. This is the more surprising because their country has been a leader, not only in schools, but in exhibitions and publications. One of the first of the modern lithographic shows was held in the Viennese Industrial Museum in 1894, when Frenz, Thoma, Steinhausen, and Otto Greiner exhibited. In the same year a volume of *Neue Lithographien* was issued in Vienna, devoted to the work of Greiner, Thoma, Von Pidoll, Steinhausen and Dasio. But almost all these men are Germans. The Government has published albums of examples of modern

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work which are excellent. There is a private society for publishing prints which issues lithographs, principally the work of foreigners, Der Gesellschaft für Vervielfältigende Kunst, and though there seems to be great enthusiasm for the graphic arts, there are no great graphic artists. The best known Austrian is Emil Orlik, but his work has been mostly in colour printing and etching. Many lithographed books are issued from Russian presses—and there was a special sort of offset press, the Orloff, which was to revolutionize the art, but it scarce did so.

The record of Belgium and Holland is only a little less empty. During Senefelder's lifetime lithographic presses were at work in Belgium. The first was due to Jean Baptiste Jobard, a scientist, interested in new inventions. Another of the early lithographers was Barrière, also a Frenchman, who knew something of lithography, picked up in Paris. He got a second-hand press from Jobard about 1820, and began at Tournai to print and issue *Picturesque Views of Belgium*. Louis Haghe, through his father, who was an architect, got to know Barrière, and accompanied him to seek material for the *Picturesque Views*, in which he collaborated. But in 1823, having learned what he could, Haghe came to England and is to be classed with English lithographers, just as Félicien Rops is associated with the record of lithography in Paris. Series of portraits were made by Eckout and Verboekhoven, and published by Burggraaf and Dewasmes, between 1818 and 1830. Then, in 1828, Joseph Dionisius Odevacre and a little group of artists designed their *Fastes Belgiques; Galerie lithographiée des principaux Actes d'Héroïsme civil et militaire*. By 1829 the fame of the German Gallery portfolios induced the Prince d'Arenberg to allow a series of reproductions to be made of his pictures: *Lithographies d'après les Principaux Tableaux de la Collection de S.A.S. Monseigneur le Prince Auguste d'Arenberg, avec le catalogue descriptif*. It is on a smaller and less extravagant scale than the German Galleries, and the lithographs have less merit. The only prints with character are by Spruyt, the custodian of the Prince's Gallery and the publisher of the portfolio. He never gives the quality of the painter he is reproducing, whether this be Franz Hals or Cuyp, but his use of chalk is free and individual compared to the tame, tight technique of the others. Madou here is poor, though he and Lauters were probably the best known Belgian lithographers out of their own country, both making an occasional appearance in *L'Artiste*, where amiable appreciations accompanied their prints. Madou published several albums, or series, the most characteristic being the *Scènes de la Vie des Peintres de l'Ecole Flamande et Hollandaise* (1840). He had the sense to find his subjects at home; his interiors and groups in composition are somewhat in the manner of Teniers and Van Ostade, while at times his use of chalk recalls Raffet. If Lauters found his landscapes in his own part of the world, he had less skill than Madou in their delineation. Some-



II. UNGER: STUDY HEAD.



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times, in other publications, you come across lithographs that do not deserve to perish. For instance, the Belgian paper, *Journal des Beaux-Arts et de la Littérature*, though not illustrated, every now and then gave a print as a prize to its subscribers. One in the number for October 15, 1865, is a fine lithograph, full of colour and elaborate treatment of beautiful detail, by H. Hymans after *Le Liseur*, by Baron Leys, who once or twice copied his own pictures. Other names can be mentioned, but they are nothing more than names to-day: Florimund van Loo, who reproduced the pictures of distinguished or popular painters, and Billoin, who copied Madou, and Schubert. It is not an impressive record, but at least demonstrates that Belgian artists have not been wholly idle in lithography. The greatest of all is Rops, who has been classed with the Frenchmen. Within the last few years noteworthy work has been done, undoubtedly due to the influence of Rops, though it is long since Henri de Groux introduced his uncanny fantasies, fine both in composition and technique. Fernand Khnopff also has used lithography for some of his mystic designs with great grace and force, though it is difficult to say how many of these drawings he has produced; while Emil Claus has made studies of his own country which contain all the character of his paintings. More incentive, however, has been given to lithography and etching in Belgium than everywhere else on the Continent of Europe by the *Salon de l'Estampe Originale*, an exhibition which is annually held in Brussels and to which the better known lithographers of the world are annually invited to contribute. Each year usually one artist has been asked to exhibit a large selection of his work, and the result has been a growing interest in lithography and the graphic arts among Belgian artists and amateurs, and this must have eventually a very beneficial effect.

Dutch artists in 1828, with Madou to help them, did the Hague Gallery: *Het Koninklijk Museum van s'Gravenhage op steen gebragt*. It was published from the house of Desguerrois & Co., of Amsterdam, in twenty parts, three prints in each, the last appearing in 1833; the text in Dutch and French. It is the most commonplace of all these collections. The names of the artists are forgotten. As "*Laborieux et infatigables*," they were described in the text. Industry was the one virtue of the early Dutch lithographers. Now and then you may come across views of The Hague and similar series, published by Buffa, of Amsterdam, or Van Gogh, of The Hague. If they usually lie neglected on obscure bookshelves, they have but met their deserts.

It is another matter to-day. The example set by France and England has been followed, and such painters as James Maris, Josef Israëls, Ten Cate, Jan van Toroop have made lithographs. These are exactly like their paintings or drawings in other mediums, and possess no distinctive quality. But there are, besides, artists more essentially lithographers. In modern Dutch work no one is better known than Count Storm van 'sGravesande.

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His studies of wind-swept seas, Dutch harbours, and Venice are excellent personal records. These lithographs are all made upon the aluminium plates so much used in Germany, and they suit van 'sGravesande admirably. Though he is the artist whose name is most closely associated with these plates, the supposed inventor is M. Scholtz, of Mayence. But aluminium has merely been substituted for paper, zinc, or stone. There is nothing new in the method. Senefelder used zinc plates. So did Engelmann. Patents were taken out at various times for the substitution of metal. Whether stone or metal be used, the print is produced by chemical or surface printing, and this alone is lithography. Most of the principal modern work has appeared in *De Kronick*, a weekly paper, with lithographic supplements. In it J. V. Veth published the portraits of Mesdag, Menzel, and others. The drawing of Menzel at work is a most convincing portrait of the German artist. It is severe in treatment, but the same severity marks all Veth's work, and is not ineffective. In contrast to it are the studies of female figures, mostly of women and children, by H. J. Haverman, tender in treatment, with that intensity of maternal feeling, an almost tragic intensity, that you find in Carrière's paintings of similar themes, combined with a soft silvery quality that is charming. The political cartoons are signed mostly by Van Hoytema, and by "Rusticus," which here stands for M. A. J. Bauer, who is described in the *Grolier Club Catalogue*¹ as a "contemporary Dutch artist of advanced tendencies," but of whom it is more true to say that he is one of the most distinguished of the moderns. Such of his lithographs as are not political have much in common with his etchings, in subject—now beautiful architecture, now a group of picturesque figures—and in treatment, the composition lost in the mystery which for him envelops the world. His line—and he works in line—does not define but conceals or veils his meaning. This mysterious element enters slightly into his cartoons, which have a largeness, a dignity, a romance that exists in the work of few other political caricaturists except Daumier, whom, it should be added, Bauer is altogether unlike in technique and temperament. His *Légende de St. Julien l'Hospitalier*, ten lithographs illustrating Flaubert, was published at The Hague in 1891 in an edition limited to twenty copies. His most important design in lithography is the study of *The Sphinx*, grim, silent, and impressive, issued some years ago. At the present time he seems to confine himself almost altogether to etching. Van Hoytema has another and more interesting side to his art in his studies of animals. Technically these are masterpieces. His monkeys show great observation, while his famous rabbits and birds, worked from black to white and printed in relief, are technically as extraordinary and are models of observation. There is no doubt, however, that in Holland to-day, besides the

¹ *Catalogue of an Exhibition Illustrative of a Centenary of Artistic Lithography*. New York: 1896.



KATHIE KOLLWITZ : WORKWOMAN.

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work of these men, there is little original graphic art or, for that matter, original art of any sort. The artists who made the modern artistic reputation of the country in oils and water-colours are mostly dead, and, save the artists named above, they have left few followers.

Whether one of the family of Madrazo introduced lithography into Spain is not so important as the fact that some of the earliest Spanish lithographs are the work of the greatest modern Spanish artist, who very likely obtained his knowledge in France, though there were lithographers in Spain before Goya made his essays in the art. Lithographic printers in Spain followed quickly upon the first lithographic prosperity in Paris. Bruci was established at Barcelona in 1820, the King, Ferdinand VII, set up a Royal press in Madrid, and by 1824 Madrazo was reproducing the Prado pictures. But however great the reproductive activity of the country, the glory of the art in Spain belongs to Goya. His first known lithograph is a *Peasant Spinning*, dated Madrid, February, 1819, and drawn with a pen. Fifteen others are ascribed to him by the authorities. The subjects are characteristic: cavaliers fighting a duel, a bull attacked by dogs, a gipsy dance; this last in chalk, as badly printed as the early Spanish lithographers, unfortunately, knew how to print. Had Goya confined himself to these first efforts, he would have been a less powerful influence in lithography. Before his last work in the medium was done all artistic Paris had been excited by the series of caricatures published in 1824 by Motte, and now catalogued and collected in the Print Room of the British Museum as original Goyas. They are not signed. They are elaborated in a truly lithographic fashion in most complicated tones, while the single lines are weak just where Goya would be strong, so that it is evident they were copied or adapted from the *Caprices* by some other and lesser draughtsman. As a matter of fact, they came out of the Album of 1824 called *Caricatures Espagnoles*. The name of the copyist is not given by Motte, but enough of Goya is left in the work to have inspired Delacroix to attempt lithography in the same style, and to have induced Boulanger to borrow figures wholesale. The series was obtained by the British Museum from an eminent French collector whose mark appears on the margin. The drawing of the *Garrot Vil*, owned by the British Museum, is not a drawing, but either a lithograph or some form of mechanical reproduction at which Goya was probably experimenting. In 1825 according to Beraldi, 1826 according to Carderera, Goya, an exile at Bordeaux, made the series of four lithographs upon which his fame as a lithographer rests: the *Bull Fights*. He knew and loved the bull ring; he felt the splendour of its drama as none but an artist ever will; and he filled his lithographs with the colour and life of the *corrida*. The sun shines down upon the ring with its lurching bulls and quick-footed men, rich warm colour suffuses the shadows. It is not a pale memory of the gorgeous spectacle he has given, but the spectacle itself,

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shimmering with light and heat, brilliant with the brilliancy of the South. When you see these prints it is easy to understand the enthusiasm they have always aroused. To about the same period belongs the beautiful print of a man wearing decorations, a grey effect like his paintings, in the British Museum. It may be the portrait of Gaulon, the printer of the *Bull Fights*, described by M. Paul Lefort, who says that the effect was obtained by scraping the head out of a black background. This is not true of the print at the British Museum, though there is a little scraping in it.

In the meanwhile the Royal Printing Establishment at Madrid was at work under the direction of Madrazo, and in 1826 the publication had been begun of the great gallery collection: *Collecion lithographica de cuadros del Rey de España el señor D. Fernando VII, lithographiada por habiles artistas*. This was the publication that Wilkie, while in Spain in 1827, recommended to Sir Thomas Lawrence for the Royal Academy Library, as it then gave "the promise of a very comprehensive and elegant work." Many Spanish artists, whose names are unknown, drew for it. The best is Di Craene, whose copy of Murillo's *St. Elizabeth of Hungary Washing the Beggars* would be striking in any collection. His reproductions of Velasquez are surprisingly good, the *Lances* in particular being a masterly work for a day when there was no photography to aid the copyist. Lopez's print after the Young Philip in hunting dress, criticized as it may be in detail, retains much of the colour and dignity and feeling of the original. And there is a delightful and spirited version of the little Don Balthasar Carlos on horseback, by Jollivet, a Frenchman. Still, there are no prints in it to surpass Hanfstängl's in the Dresden Gallery. There were a number of proofs of this collection printed on India paper, and they are infinitely better. Wilkie was right in urging the Academy to pay the extra sum for them. He found the impressions on plain paper worn from much printing. But, whatever the cause, many of the early lithographs printed at the Royal Establishment are full of white spots and feeble in colour. They were most probably over-etched.

By 1837 there was a lithographic press in Seville, for which R. Blanchard made numerous drawings of the town, some lithographed by A. Daurat and printed by V. M. Cassajus, but these are of no merit. They were badly etched. In 1862 we come to almost the only other example of Spanish lithography: a magazine, *El Arte en España*, which published a number of drawings, copies of paintings in the style of *L'Artiste*. The magazine ran for about three years; some of the original designs by Casado Unceto are not bad, but this is the highest praise that can be given them. Chromolithography has been practised in Spain by Lozano and Aranjó, who, as a copyist after Velasquez, is a worthy follower of the French. The lithographs were printed by Donon. The *Iconografía Española*, the work of Valentin Carderera, the Spanish Court painter, was undertaken about 1860 on an



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extensive scale. Its object was the record of historical portraits, statues, and monuments dating from the eleventh to the seventeenth century, and it was published in Madrid, London, and Paris. But, as was so often the case, the original artist's drawings were copied for him in lithography, by Jose de Mendoza, Blanco, Vallego, and others as insignificant. Besides, many of the lithographs were made and printed in Paris. Regamey's name occurs among the contributors. At the present time colour lithography is widely used in Spain for posters, which are the most gorgeous produced anywhere. Spain should have a large share in the credit of bringing about the development of the modern poster. Some of the huge designs for Bull Fights are genuinely effective. Long before any one thought of the designing of posters as a fine art, Spanish walls were covered with these open-air decorations. There is published in Madrid to-day, or was very lately, a journal of the bull-ring called *La Lidia*, illustrated almost entirely by D. Perea. For years the only lithographic weekly papers illustrated in colour—*The St. Stephen's Review* is scarcely to be included in this list—have been *Puck* and *Judge* in New York, which had politics for subjects, and the *Lidia* in Madrid, which found its motive, as Goya did, as many modern Frenchmen do, in bull-fighting. There may be lithographs by Fortuny, Rico, Vierge, or the other modern Spaniards, but it is impossible to trace them. Indeed, to sum up, lithography in Spain begins with Goya, and ends with the Madrid Gallery. But if the country can boast but little, that little ranks with the noblest achievements of the art.

The history of lithography in Italy has been written by Camillo Doyen,¹ the son of a Frenchman born at Dijon, who was one of the first lithographers of Turin. The facts are of trivial importance artistically. There was no distinguished lithographer like Goya, no distinguished publication like Madrazo's *Collecion*. The art was never popular as in France and England, never ambitious as in Germany. There were professional lithographers and lithographic presses, and commercial prosperity. And that is about all. Even to-day, little work is being done and accomplished in the art, though there are signs of an awakening. The distinguished Italian critic, Ugo Ojetti, in his review of the Venice Exhibition, 1912, regrets that Italy has done so little. There was, of course, the inevitable gallery in the early period, begun in the time of Felice Festa: *Riproduzione dei Quadri della Pinacoteca di S.M. il Re di Sardegna*. But this did not prevent a similar enterprise being entrusted to the steel-engraver at almost the same period: *La Galleria di Torino* under the charge of D'Azeglio. There were several other large undertakings, such as views of castles, by Doyen & Co., and drawings of Sardinian uniforms, by Enrico Gonin. In modern times the art

¹ *Trattato di Litografia, Storico, Teorico, Pratico ed Economico*. Turin: Francesco Casanova, 1877.

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has been used by publishers like Ricordi, in the hands of Tito and Montalti, for the title-pages of music and for many posters. In fact Italian posters, especially for the international exhibitions of recent years, have been better designed, better coloured, and more effective than those of any other country. But the work has been in almost every case copied by professional lithographers from the studies and designs in colour of various artists, though for the inauguration of the Campanile at Venice, in 1912, an original lithograph by Joseph Pennell was issued as a poster by the City of Venice. It was printed by the Stabilimento di Dr. Chapuis, Bologna. But a revival is coming in Italy; many of the younger artists are trying paper and stone, in the exhibitions at Rome and Venice space is given to lithography, lithographs are being collected, and at any time a great lithographer may appear in the Land of Great Art.

Switzerland has produced one lithographer of distinction, Alexandre Calame. Mr. Atherton Curtis declares that, "among landscape lithographers, Calame is the only one whose genius can at all approach Harding's, the only one who can stand comparison with him from a practical as well as a technical point of view." But this means that Isabey, Paul Huet, Jules Dupré, Decamps, and Cattermole must be forgotten, or rather that landscape lithographers must be limited to lithographers like Haghe or Prout or Nash, who made a few good prints and a multitude of machines. Considered in this way, Calame holds a high place. The quality of his work is the more astonishing because of its quantity. He filled drawing-books; he provided the "views" and "bits" dear to the tourist; he copied his own drawings and pictures—one hundred and eight lithographs are in this series alone. In many of these his pupil Terry did the mechanical work for him, sketched the original design on stone, and left it to Calame to work up the effect, often elaborate, the tone and colour carried as far as in his paintings, nothing suggested or hinted as in the landscapes of many of the Frenchmen. And it is surprising how in the small space, and in black and white, he could elaborate without sacrificing the feeling of bigness. His mountains tower above the valley or lake, they rise range beyond range, until at last they rest like shadows on the horizon; the torrent leaps down the wild precipice. His pictures are not as impressive as his prints. He exhibited in Paris, where he was well known, was medalled, and published many of his lithographs. From most countries where the art was slightly encouraged, the lithographer drifted in time to the French capital. Another Swiss, Karl Bodmer, who went to America and afterwards lithographed Indian subjects, J. F. Millet putting in the figures for him, is practically as French as Swiss. Louis Choris, Russian, learnt and practised the art in Paris. Lorenz Ekeman-Allesson, Swede, on the other hand, identified himself with Germany and was appointed director and professor of the lithographic establishment at Stuttgart. Only the rare exception worked at home: Alexandre



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Orlowski, Russian, for example, who went for his subjects to the battle-field, where Charlet and Raffet had found theirs. Other isolated instances might be cited. But they do not make it any the less true that in most of the European countries lithography was never developed, never encouraged as an art.

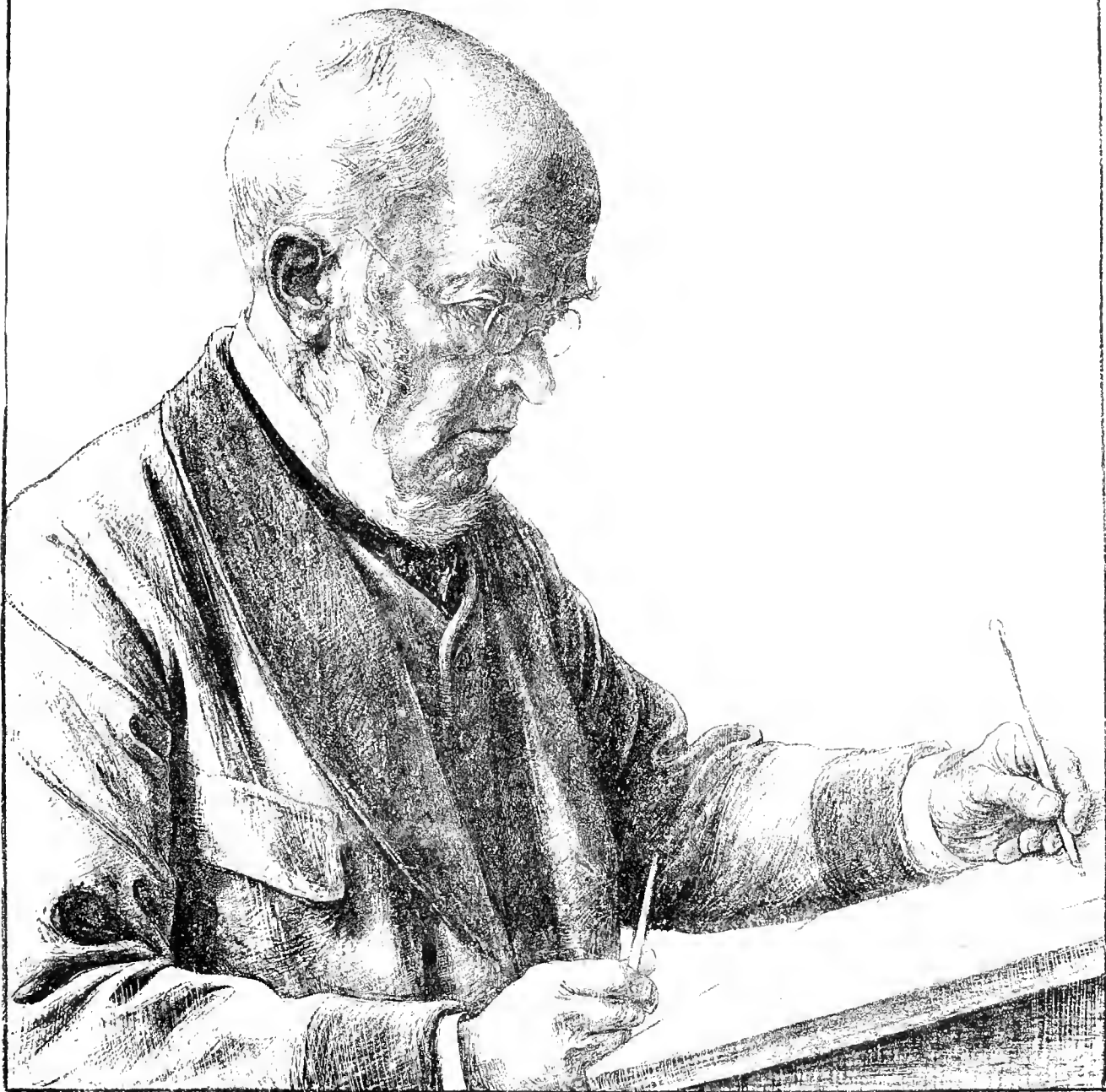
The history of lithography in America has never been written, or rather, when attempted, contradictory versions have been the result. But there is little history to record. Few of the lithographs published in the United States until recently are known internationally. Engelmann, who lived to see lithographic firms established in America, declared lithography there was solely commercial because there were no artists in the country. But this was not an exact statement then, and since there have been many artists in America who, before they became celebrated, started as commercial lithographers, and whose drawing for theatrical and circus posters bears evidence to their talent. The colour work of Mr. Prang has dominated the country, and has a world-wide reputation. But lithography from the first, as pointed out in the *Journal of the Franklin Institute*, was mainly inartistic; the country was flooded with poor designs wretchedly carried out, and work in black and white was devoted chiefly to maps and plans. Gradually Senefelder's invention was monopolized by the cigar-box maker, the printer of theatrical posters, or the publisher of chromos and comic prints. The first lithograph published in America appeared in the *Analectic Magazine* for 1819. It was by Benjamin Otis of Philadelphia and signed "Benj. Otis, lithographic," and drawn upon American stone. It represents two boat-houses upon a river bank, and is not the one illustrated as No. 22 in the *Grolier Club Catalogue*, this being made by Bass Otis, another person evidently, but it is drawn in the same way and in the same style. In some records both are attributed to Bass Otis, but they are too insignificant to be made a matter of dispute. In June, 1827, it was announced in the *Journal of the Franklin Institute* that a press was soon to be established in Philadelphia. Otis's drawing shows that one had been there for eight years, though the Franklin Institute knew nothing about it. The *Journal* acknowledged that presses had already been set up in Boston and New York, and gradually they were at work in all the larger cities. It is amusing, as proof of the conflicting testimony on the early American history, to find Engelmann attributing the introduction of lithography into the country to Barnett and Doolittle, of New York, in 1828, though a French official report refers to presses in the United States before the summer of 1816. The Franklin Institute *Journal* printed a description of the art translated from the *Journal des Connaissances* published by Lasteyrie, who, as son-in-law of Lafayette, was an authority bound to be respected in America, and in this, transfer paper and "auto ink" are described, and Lasteyrie seems to have sent specimens of his work—drawings of two wrens—to the Pennsylvania Academy of Fine Arts. In 1827 also the Franklin Institute offered a prize,

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a silver medal, "for the best specimen of lithography to be executed in the United States," and in 1828 another silver medal was promised for the best specimen of stone found in the United States. The first must have been won by Rembrandt Peale, who declared that a large lithograph of his portrait of Washington obtained for him a silver medal at the Franklin Institute in 1827, and also that he was one of the first to employ "this admirable method of multiplying drawings," his first attempts being "a head of Lord Byron and a female head from a work of Titian." These were done before 1828, in which year he left New York for Boston. The Washington is a fine piece of work, distinguished in drawing and with as much feeling for the medium as was shown in the best contemporary lithographs of France or Germany. Another of the earlier American painters, Thomas Cole, made a few lithographs, and so did his contemporary Thomas Doughty, a landscape painter, and a number of others beside whose names and whose work it would be useless to recall.

Pendleton Brothers, of Boston, who printed some of Peale's designs, and who claim to have introduced the art into America, removed in 1829 to Philadelphia, and started an office under the name of Pendleton, Kearney and Childs. P. S. Duval, who organized the firm Lehmann and Duval, wrote a book about lithography of which there is no trace. He and a deaf man, named Albert Newsam, worked at portraits, chiefly of Philadelphia celebrities, which were good for the time. One of Bishop White, published in a report of the Pennsylvania Institute for the Deaf and Dumb, and shown at the Grolier Club Exhibition in New York, drawn by Newsam and printed by Duval, is not without merit.

But the first artist who did more than experiment was Professor Schussele, who is said to have studied lithography with Christophe Gabriel Guérin in Strasbourg, afterwards to have learned chromo-lithography with Engelmann and Graff in Paris, and to have done such admirable work in colour that he was commissioned to reproduce the pictures in the Gallery of Versailles for the series proposed by Louis-Philippe. The Revolution of 1848 put an end to this, and Schussele came to Philadelphia, worked with Duval, and is said to have introduced colour work into America, and, remembering his relations with Engelmann, this seems likely. He designed title-pages to reports, drew portraits, and did much work besides, all of which brought him many medals. Till he was over eighty he taught drawing at the Pennsylvania Academy in Philadelphia. There were other Germans in Philadelphia who had a reputation in their day as reproductive lithographers. One of the best known was Max Rosenthal. Among the American artists who worked in lithography about the sixties were John la Farge, who did one or two prints; William M. Hunt, whose *Flower Girl* shows a command of the medium he probably attained during his years of study in Paris; and Winslow Homer, who about 1862



Treuting & Co. Lith. Amst.

JAN V. VETH : PORTRAIT OF A. VON MENZEL.

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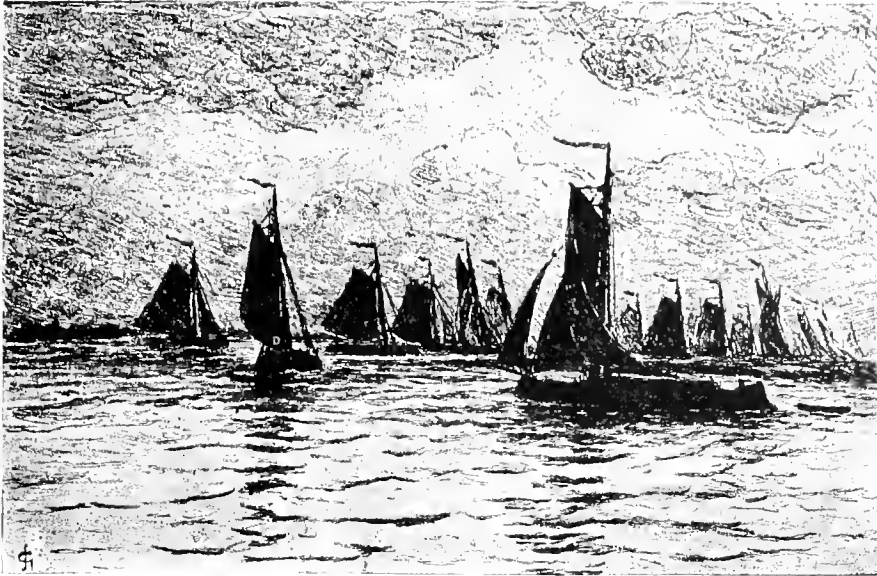
produced a portfolio called *Campaign Sketches* and other records of the Civil War, published by Prang & Co. Mr. L. Prang, who began as a lithographer in Boston in 1856, also issued a map of the seat of war that was a financial success, but has nothing to do with the Fine Arts. In 1865, he says, he made the first reproduction in colour in America, after an oil painting by A. T. Bricher, and he also says he was the first to use the word "chromo" as applied to the print produced by chromo-lithography which, however, had been patented in 1838, as already stated. About the same time the Philadelphia firm of Duval and Hunter published colour reproductions of the Philadelphia painter James Hamilton's sea pieces, and several were thought of considerable excellence. Napoleon Sarony had for many years a reputation as lithographer. His large prints show that he was skilful. The entire series of his work is fortunately owned by the Smithsonian Institution. It might be noted that he copied by lithography, for the American pirated edition of Ruskin's *Modern Painters*, the metal engravings of the English edition. They can scarcely, however, be compared to the lithographs by Rosenthal, after the author's drawings. John Cheney was also known as a lithographer, but better as an engraver. James D. Smillie, in an autobiographical sketch given to S. R. Koehler, for *The American Art Review*, in 1880, says that he did much at one time upon stone, but his works have disappeared. More memorable is H. F. Farney's famous caricature, in 1865, of the escape of Jefferson Davis, clothed in the dress of a woman, engaged in climbing a fence, and discovering himself by showing his trousers. But most of these men are forgotten as lithographers; their work practically has perished. Many of the early American illustrators—men like F. O. C. Darley—indulged in lithography, but their prints also have disappeared except in a few cases. Darley's *Scenes in Indian Life* is remembered, and, better still, George Catlin's Indian work and Audubon's *Birds* in Julius Bien's re-issue of 1860. But in the mass of books and periodicals illustrated by lithography during many years, in the series of "views" and portraits and caricatures and almost every conceivable subject, the fine or memorable print is rare. Many French as well as German lithographers came to the country, but they were not often of greater distinction than the American.

Another purpose to which lithography was turned was the printing of newspaper Christmas supplements. These, however, were even worse than the holiday performances of the British printer. The great Cincinnati firm of Strobridge was a sort of cradle for many of the more distinguished younger American artists, who as journeymen lithographers received their first training. It is not easy to trace their individual designs, for names never appear upon the gorgeous, or rather gaudy, Barnum and Forepaugh posters, in which for a period Americans found most of their art. Later, Matt Morgan was one of

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the most popular lithographers in the country, but the value of his work was more political than artistic, and later still he formed the Strobbridge, or some other Company and was swallowed up in it. *The New York Daily Graphic*, the first illustrated daily paper that ran for any time, used ordinary lithography and photolithography to a large extent. This use of lithography in daily journalism was most remarkable, and in the history of the Press too little attention has been paid to a paper which, mechanically, is deserving of more study and recognition than it has received. Then a lithographic firm that must have been successful, Currier and Ives, devoted themselves to the publication of coloured comic sporting scenes and burlesque darkey life, and T. Worth probably drew hundreds, if not thousands, of comic racing and sporting subjects that at one time were in demand all over the country. These have since become the stock decoration of many barbers' shops and country taverns. They were excruciatingly funny and equally artless. And later on came *Puck*, and *Judge*, and similar journals, which, in America, have usually relied upon lithography or a combination of lithography and process for their large illustrations. Max Kepler made a reputation for his political caricatures. There were occasional prints from Mr. Charles Parsons, who at one time chronicled many passing events in lithography; and Thomas Moran, who, in lithographs like his *Solitude* and *South Shore of Lake Superior*, put on stone some of the bigness and grandeur of his too little known paintings; and J. Foxcroft Cole, who issued a series of *Pastorals*. But their prints, like the earlier lithographs by artists, were exceptions. For years lithography in America, both artistically and commercially, was in the hands of companies and trusts, and the individual artist counted for little.

The revival, from France and England, has just reached America. Even many collectors have still to learn to take pleasure in the art. Montague Marks and Mr. Curtis are among the exceptions. Nevertheless, it is an American who has brought about the modern artistic revival in the art, though he owes nothing in this matter to his country, most of whose lithographers would probably be the last to know what he has done: Whistler. Collectors and dealers have appreciated his work, but that is more because it is Whistler than lithography. Mr. Marks, who possessed a fine collection of French and German work, endeavoured some years ago to form a lithographic society in New York. He got a number of artists to meet at his house, and he supplied them with stones and chalk, and lithographs were made by J. C. Beckwith, Alden Weir, H. W. Ranger, F. Hopkinson Smith, J. Lauber, James G. Brown, Ruger Donoho, and Cleveland Coxe. But these were experiments, and, except for the works of H. W. Ranger, have little lithographic quality. Since then, Mr. Arthur B. Davies has tried the various methods of working on stone, or paper, and they should prove well adapted to his work. Mr. Albert E. Sterner has used lithography for portraits and paid much attention to the

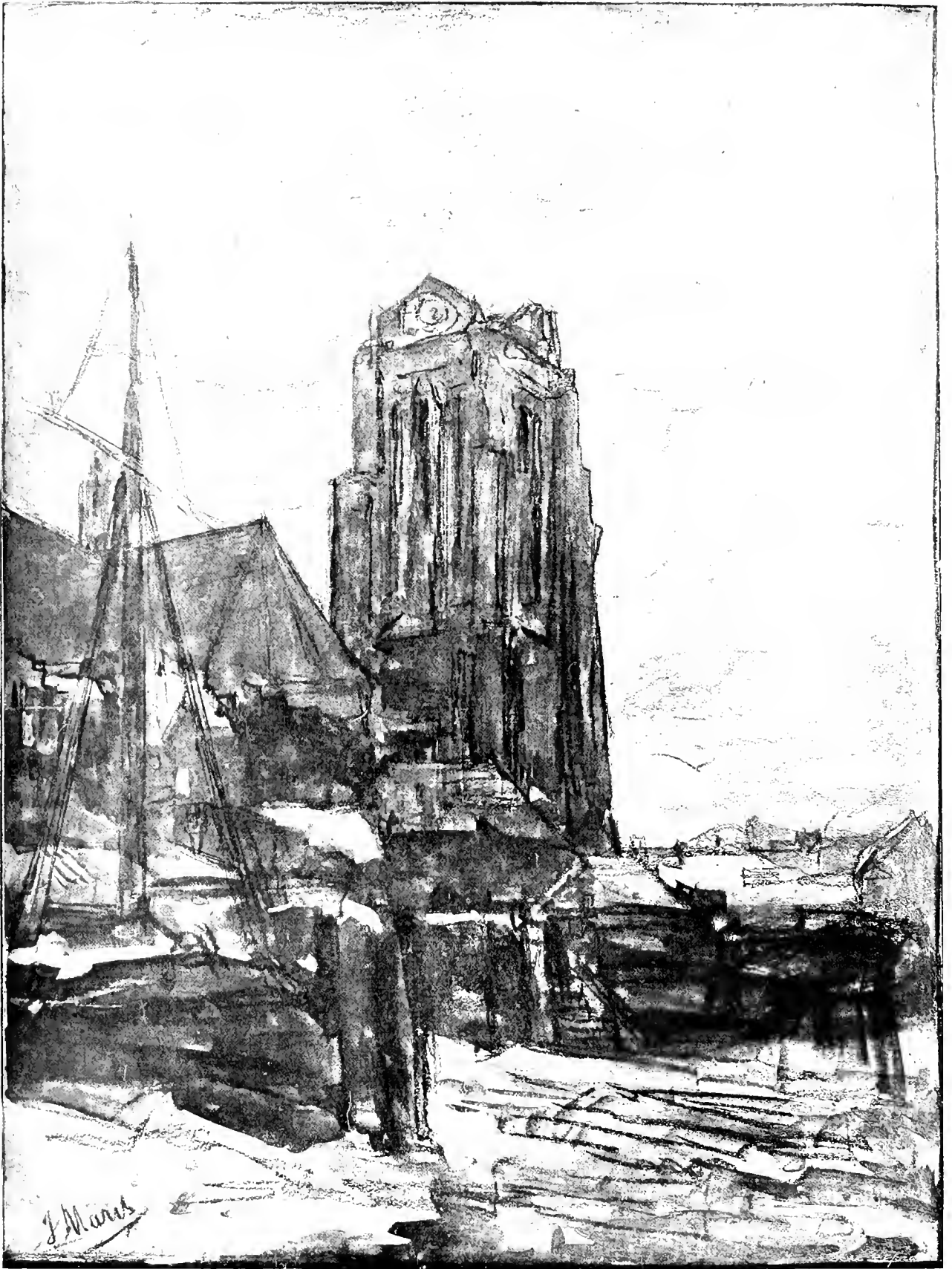


STORM VAN S'GRAVESANDE: DUTCH FISHING BOATS.

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art, and lately he has made some excellent designs. Mr. C. A. Vanderhof has published some portraits, Mr. C. F. W. Mielatz has made a few lithographs of New York for the Society of Iconophiles, Miss Mary Cassatt in Paris has experimented at least once. Mr. Glackens, Mr. Ernest Haskell, Ozias Dodge, who has collected his prints in an exhibition, Glenn Hinshaw, and others have been experimenting. But still it is true that, up to the present day, lithography may scarcely be said to have existed as an art in the United States. On the other hand, the American Lithographic Company, the Strobridge Company, Mr. Prang, and Mr. Hart maintain that nothing accomplished anywhere in the world approaches their work in colour, developed from the earlier chromo-lithography of Max Rosenthal, Christian Schussele, and Julius Bien. It may be magnificent, but it cannot be dealt with here, any more than the equally fine work of Lemerrier in Paris or Griggs in London. Either this book had to be confined to lithography as a means of individual artistic expression, or become a record of commercial triumphs, a subject far beyond its limits. In 1912 Joseph Pennell made a series of drawings of the Panama Canal on paper, taking the paper that he had purchased in London to the Isthmus, making the drawings there, and bringing them back to Philadelphia. There was not a lithographer in Europe or America who did not say that the artist's drawings would be ruined when put on the stone at the end of such a journey. After an experience with the Trust, the American Lithographic Company, that refused to have anything to do with him or his drawings, Mr. Pennell took them to the firm of Ketterlinus, in Philadelphia, in whose shop he found a printer, Mr. J. Gregor, who had worked in the same Berlin office as Menzel. Mr. Gregor, under Mr. Pennell's direction, put every one of the drawings on stone, and not only this, he kept the originals, as will be explained in the technical chapters. Mr. Pennell's lithographs of Philadelphia were also printed by Ketterlinus. And within the last year there has been a considerable revival of interest in lithography, owing to this, by artists like McCarter and Sterner, though there is not much yet to show for it.

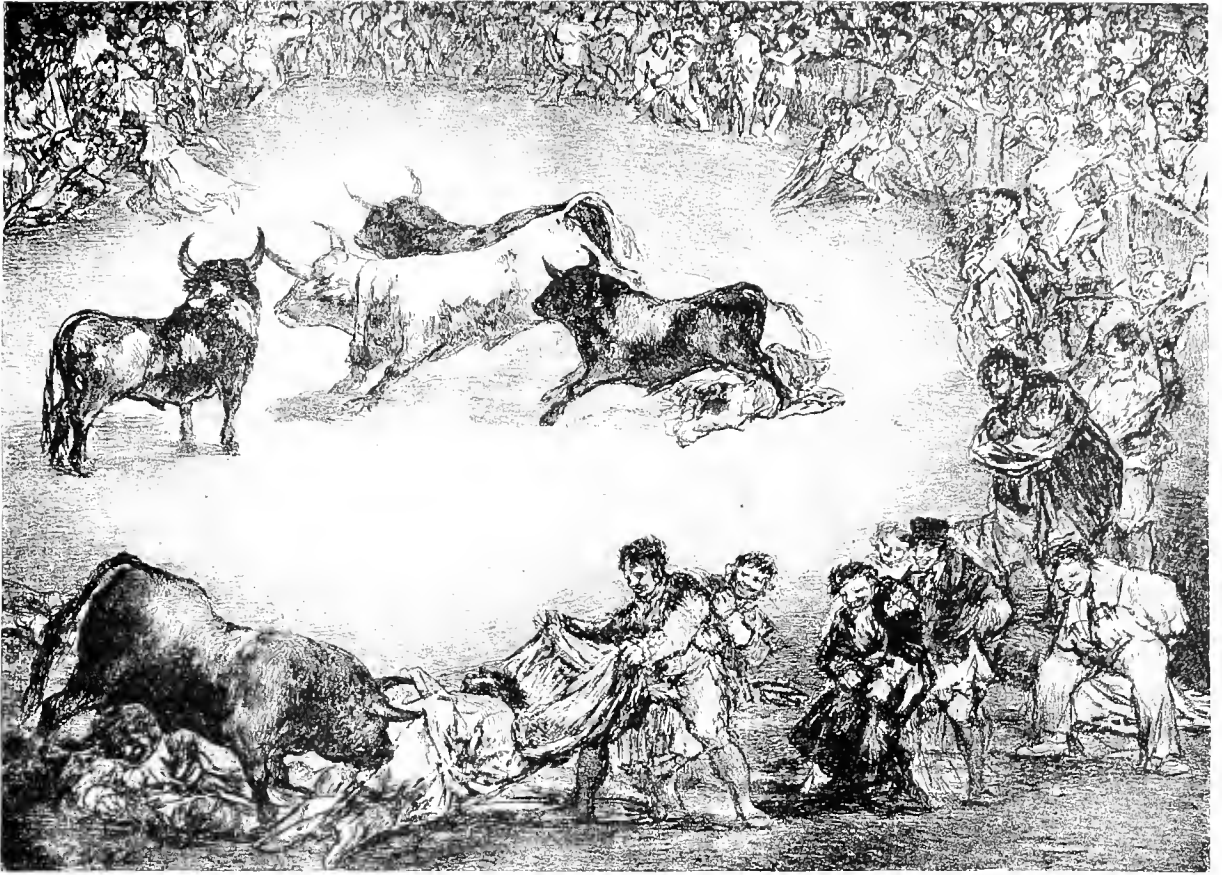




J. MARIS: DUTCH CHURCH.

TECHNICAL AND CRITICAL INTRODUCTION





FRANCISCO GOYA : THE BULL FIGHT.

TECHNICAL AND CRITICAL INTRODUCTION

CHAPTER VIII

MANY myths have gathered around the story of Senefelder, but not one is so full of mystery and secrecy as that of the art of lithography itself. The mystery is so profound that an apprenticeship alone is thought to prepare one to comprehend it. The secrets are so precious that nothing but trade unions are believed to be able to guard and protect them.

To enter a lithographic office was, until a few years ago, to enter holy ground, that is, if the artist was allowed to enter. Closed doors barred his progress, but when they were opened, he was confronted, confounded and confused by elaborate, complicated, and intricate machinery, by simplified workmen, each struggling with detail, by mysterious chemicals, an unknown language, and general mistrust, suspicion, and refusal to reveal any more than could be helped. Beyond all, was the sanctuary of the "Governor," where none might trespass. At the outer doors the artist knocked for years, and the mystery but increased. And yet, the mysteries within were revealed in Senefelder's own book.

A few lithographers now realize that there is no mystery, that there are no secrets, and that by the intelligent co-operation of artist and printer alone can good work be done. But it is another matter with the majority who know nothing really about lithography. And that they know as little of art as of lithography is painfully evident.

Of all the graphic arts not one is so simple, so plain, so direct as lithography, and the simplest method of making a lithograph is to draw upon stone, with chalk or pen or wash. To make an etching, a steel-engraving, or a wood-engraving demands technical training. The wood or steel engraver must learn to draw lines with graver or burin, a difficult task. The etcher must learn to bite in with nitric acid the lines drawn with a point, an uncertain proceeding. Not only this: the work on wood or metal does not show, during its progress, the design as it will appear when printed. Nor does the block of wood, or the plate of metal, resemble the print in colour. It is not until a proof is pulled that the artist can see the reproduction of his original. But the copper plate or the wood block is but a means to an end and the end is printing, in intaglio or relief. In lithography, the lines, the drawing made by the artist on paper or on stone, are the lines that will print, and he

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sees them before him all the while he works. Every touch he makes is visible and should print exactly as he puts it down. The drawing grows under his hand on paper, or on stone, precisely as on any other piece of paper, or on canvas. Each touch is there, his individuality, or his mannerism. There is but one thing for him to learn, and this is purely mechanical: to reverse his design when necessary, if he is drawing on stone, and he who etches or engraves or draws on wood, must also learn to do so. But all this is now obviated by photography in the case of wood or metal, or by transferring in lithography. In a word, it is because lithography, technically, is so plain, so simple, so straightforward, that it fell for years into the clutches of the business man and the trade unionist. No one ever heard of a trade union of steel engravers, or etchers, or wood engravers, because the training of a metal or wood engraver requires some artistic ability to make it of practical value. Mechanical and metal engravers now have unions, but they would scarce allow an artist in them. An "artist-lithographer" may produce a cigar-box label, a map, or a Christmas card, without knowing how to draw. A pantograph and photography and tracing will do the whole thing for him, as the early textbooks showed by their illustrations and directions.

All the methods of making lithographs, save in a few details, are described in Senefelder's *Complete Course of Lithography*, published in 1818 in Germany, soon after translated into English and French, and newly translated into English in 1911 by J. W. Muller. In this work all the materials necessary to practise the art, and the methods of using them, are fully explained, and the more intelligent writers upon the subject have more or less followed Senefelder's plan. In this work also it is proposed to follow his arrangement, for two reasons: because his plan is an excellent constructive one, and because any reader wishing to refer to Senefelder's book can do so without trouble—but not without intelligence.

Lithography is a method of printing different from all other methods in use and properly described by Senefelder as Chemical Printing. A much more appropriate definition would be Surface Printing. All other methods of printing are divided into two branches, the one reproducing the original design by means of elevated lines on the top of which ink is distributed, the other by engraved or incised lines into which the ink is forced and then extracted by pressure. To the first branch belong letterpress printing and the printing of line blocks and wood-cuts and wood engravings, and the various forms of mechanical engraving for printing with letterpress. The letters and designs are formed in metal or engraved on wood, so that the lines and points of which they are made up, and which are to receive colour, are elevated, while the rest of the plate or block which is to remain blank, on the paper, lies at, or is cut away to, a lower level, and does not receive the ink. The types or blocks, stereotypes or electrotypes, are all of equal height, type high,



FRANCISCO GOYA : PORTRAIT.

Unknown.



TECHNICAL AND CRITICAL INTRODUCTION

and to get an impression a roller, charged with black or coloured ink, is passed over them. It is so adjusted that it touches only the elevated spots, which it covers with ink, so that when a sheet of paper is laid upon them or rolled over them in the press, an impression is taken off from the surface only. This is relief or letterpress printing. In copper or metal engraving the method is the reverse. The lines, dots, or spaces etched or engraved are sunk into the metal, and have to be charged with ink. To do this, the whole plate is covered with ink and that on the surface wiped off with rags, the ink only remaining in the sunken lines into which it is forced. If a piece of paper is placed upon these inked lines and passed through a press with great pressure, the paper will be squeezed into the lines and the ink will adhere to the paper. This is the theory and practice of metal or intaglio engraving. Chemical printing, lithography, is totally different. There is no relief or depression whatever, of the surface of the stone or plate, and the whole printing process depends upon chemical affinity, and the laws of attraction and repulsion, in that if a drawing is made upon a flat surface, which is then damped with water, and the lines and points which are to print are covered with ink, they will absorb the ink and give it off on a sheet of paper, while those parts that are to remain white will repel the ink. Hullmandel, in his translation of Raucourt's *Manual of Lithography*, 1819, defines in his opening paragraph the art of lithography extremely well: "Lithography is founded on mutual and chemical affinities which hitherto have never been applied to the art of engraving. The dislike which water has for all fat bodies and the affinity which compact calcareous stones have both for water and greasy substances are the basis on which rests this new and highly interesting discovery." This is surface printing, lithography, and constitutes the whole difference between lithography and other forms of engraving and printing. It does not mean drawing upon stone or printing from stone. The stone was an accidental, but a very excellent material, the best material that Senefelder could find. For several reasons, among which are uniform composition, ease of polishing, and the fact that the stone both attracts and repels water and grease equally, though several metals such as zinc and aluminium will do the same, the stone was and is employed.

The theory and practice of chemical printing, now known as lithography, are as follows: If the stone is drawn upon, or has transferred to it a design in greasy ink or chalk, and this design is washed with water, the grease of the design will repel the water and those parts of the stone or plate which are blank will absorb it. If now a roller, charged with the same greasy ink, is passed over the flat surface of the stone, the ink will come off of the roller and adhere to the greasy design. But the blank parts of the stone which are wet will refuse to take the ink from the roller and will remain blank. This is lithography, and it depends on chemical affinity, and not on

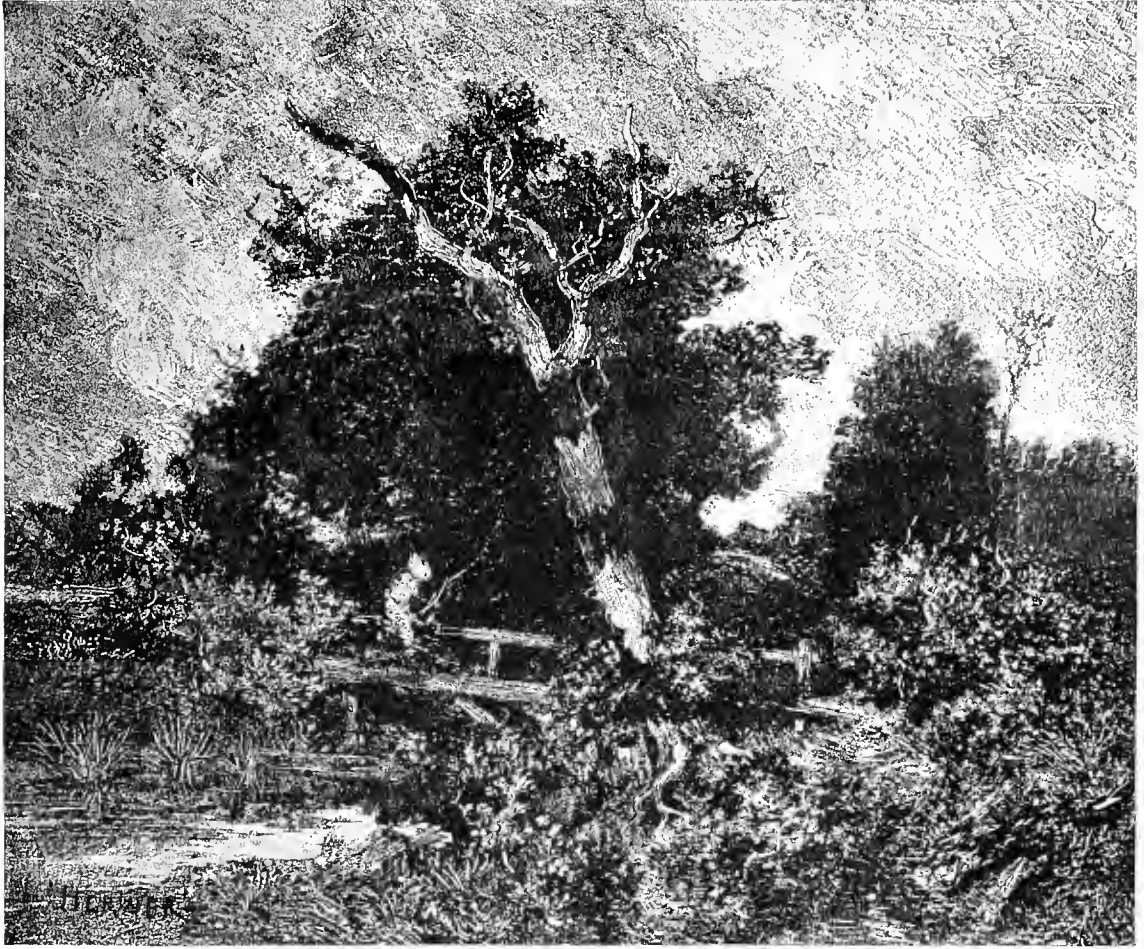
LITHOGRAPHY AND LITHOGRAPHERS

contact alone. For if the plate or stone is not damped, it will imbibe the colour all over from the roller and print perfectly black. But if wetted, it takes the colour only in those places that are in a state the reverse of wetness. The repelling therefore of the colour from all those places which are to remain blank is the basis of the art. This chemical process of printing is applicable not only to stone but to many substances, and printing from stone is only a branch of chemical printing. This is the discovery of Senefelder, and nothing has been added to it, or employed in this chemical printing, which he did not foresee, except photography, and the use of certain metals and rubber. By means of photography other branches of chemical printing, such as photo-lithography and collotype, have become practical. But these are not methods which much concern the artist, as the design is photographed on to the flat surface and printed from it without his aid. In fact he cannot correct or work on a collotype. But the chemical action, the surface printing, is exactly the same. Senefelder's aims were mainly the superseding by chemical printing of engraving, etching, and letterpress printing, or rather the cheapening of the cost of printing by these methods, and he was also endeavouring to apply his invention to calico and wall-paper printing. Though, he says, these aims are "sufficient to establish the usefulness of the new art, there are several other methods peculiar to it, not to be imitated by type or copper-plate printing. Of these I shall notice only the chalk manner by which every artist is enabled to multiply his original drawings. And secondly the transfer manner, by which every piece of writing or drawing with the greasy ink on paper can be transferred to the stone and impressions taken from it. This last method may one day be of great utility."

These are the lithographic methods which concern the artist, and they were foreseen by Senefelder, who called them the "principal advantages which, according to my firm conviction, lithography possesses."

A second and much more thorough examination of the Leipzig and Cologne Exhibitions, 1914—visits to trade schools, galleries, and work in German printing-offices, the Pan Press in Berlin—has enabled me to gather together several facts and gain a little experience. Printers and teachers and the Germans gained something too.

In Germany, with few exceptions, the art schools are now dominated by Post-Impressionism—and the students are turning out with the greatest ease and the utmost rapidity "masterpieces" which would astonish the followers of the fad here. These outbursts are not confined to lithography, but are dominating all artistic production. However, a similar craze, *l'art nouveau*, attacked Europe a short while ago—and raged most furiously in Germany—and has disappeared leaving no trace behind. So the present bubble will be pricked by some new thing. Meanwhile art will go on, tradition will be carried on, and now and again an artist will appear able to do this.



ADOLPHE HÉVIER : LANDSCAPE.



TECHNICAL AND CRITICAL INTRODUCTION

As to work shown outside the present outburst, there was little that I had not seen and that has not been referred to, that really was inspiring. But technically there was much to learn.

The school that impressed me most was the Leipzig Academy—Der Königlichen Akademie für Graphische Kunst und Buch Gewerbe—and this is entirely devoted to the making of the book. And so far as I can find out or have seen, there is no school in the world to approach it. It is not only filled with students but directed by eminent teachers and furnished with the most modern machinery. The German lithographic printing press is the most perfect machine I have ever seen—but I cannot say the Germans are the most perfect printers—though they are supplied with the best tools. The presses are all made by the firm of Kraus, of Leipzig. The fundamental difference is that in the German lithographic press the scraper is fitted under a heavy metal yoke, which is pulled downwards on the stone by a lever or handle with immense force, and the bed is not raised up against it, as in other presses. The adjustment of the scraper is therefore better and easier, and in transferring the drawing can be put on the stone by one single pull—thus saving time and the risk of sticking or doubling—in fact, it will stick and double if it is run through more than once. All the adjustments of the press to prevent, for example, the scraper running off the stone—and probably being broken or breaking—are most practical, while so well are the presses geared that a large one can be run by one man, as easily as a copper-plate press. Neither in the schools, the exhibition, nor at the Pan Press was steam or other power—save that of the printer—used; and he did everything. There were no helpers or hinderers about. One detail was, that all stones which wanted to be backed were brought into the printing-room backed—I think they are cemented together—and endless time is saved and filthy messes avoided. The German methods of printing are quite different from the English and American. German printers do not understand, or were unaware, that drawings on prepared paper, save the chemical paper of Anger and Goeschl, could be preserved, and did not believe it, till I proved it to them. But they were perfectly familiar with transferring and preserving drawings on ordinary paper. They use all sorts of paper that will take lithographic chalk. They do not preserve ink or wash drawings, but do transfer them from ordinary paper. They use Korn's chinks and Lemerrier's inks mostly.

The making and keeping of drawing ink, as I have stated, has always been regarded here as difficult.

The German method is as follows: A glass bottle with a glass air-tight stopper is taken and a slab of lithographic Lemerrier's ink is cut up into this. To these small shavings enough water is added to cover them; the ink gradually dissolves, and forms a paste after some days. Some of this when wanted is taken out with a knife or spoon and placed on a water-colour slate

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or slab and the bottle restopped; the paste is then thinned down to different tones or used as ink, with pen or brush, when diluted with water. The paste in the bottle is of a uniform strength, and I am told it will keep for years. Mr. Ernest Jackson tells me he has tried this method or an adaptation of it. He puts the entire stick in the bottle and lets it dissolve, and to the mixture he adds a few drops of oil of lavender.

In the printing-office, however, of Messrs. Wagner and Debes, of Leipzig, map publishers, where the most accurate drawing and uniform black is required, the French ink called *toucher* is ground in the usual way as wanted, by rubbing the lump on a heated saucer or slab. But the map draughtsmen in Messrs. Wagner and Debes' are the most amazing technicians—men of the utmost accuracy and patience, as the maps in Baedeker's Guides prove.

The other method is one for artists, and—as the results in the hands of artists prove—an excellent one.

As for artistic printing, save in the Leipzig Academy—where everything was shown me and I was asked to give a demonstration—there was the usual old trade-secret system in vogue; in fact, the method was the worst I have ever seen. The artist sent in his drawings on paper—and while I was working in Berlin they came not only from all over Germany but from Amsterdam and Vienna by post—and the proofs were returned by post. The artists rarely, if ever, saw their work put on stone or printed; they simply made corrections on the stones, sent them, or wrote these corrections on the proofs. But I insisted on seeing the work done, and stood by the press while it was done. But in the end there were so many failures and the proofs were so little like my drawings that I refused to go on, and the German artists whom I talked to, all told me that this was the trouble in Germany; the printer was the artist, and not the man who made the drawing. With such a system it is impossible to obtain the best work or good work at all. But the German artists have trained themselves to work for the printer and given up trying to get him to work for them or with them. I understand Herr Kappstein has rebelled and written a treatise on printing. I have not seen it, but from printers heard it condemned; but I have seen Herr Kappstein's work and it is technically the best in Germany to-day.

The method of transferring from plain paper practised at the Pan Press is as follows: The stone is covered with alcohol or spirits of wine. This is lighted and the process repeated two or three times. The stone is then cleaned with turpentine and whitening, I believe, and while still hot the drawing is placed face downwards on it and run through the press once. It comes off perfectly, the drawing remaining on the paper, the grease adhering to the stone, which is then gummed and rolled up, and if then treated as we artists treat drawings, splendid proofs would probably be obtained; and I



H. DERROY : PORTRAIT OF BAUDELAIRE.

TECHNICAL AND CRITICAL INTRODUCTION

have obtained them in Berlin, though I believe the method of heating melts the chalk all over evenly and spreads the work. But, instead, all the old litho tricks are resorted to, and more, every drawing is treated in the same way—a machine could do it better—and to this is added the reckless use of the rag soaked in ink and turpentine to bring up the drawing. It does bring it up—of a uniform flat, fat, dead level, utterly without quality, every line of equal slackness and breadth, while where it is too heavy it is soused with acid and whole pieces etched away, or washed and rubbed with turps till all the bloom is gone, and a weak woolly tone comes all over it. The printer has no idea of allowing the artist to etch his work or of etching it himself, save by rubbing it all over with a sponge or brush dipped in—to my idea—much too strong acid. The German ink, too, is weak, it seems to me, and if brown is wanted, blues and reds and yellows enough to make a rainbow are added, and the result is mud. I do not think the ink is really good, and the rolling up is invariably overdone in the old all-over fashion.

But though I pointed out what I wanted and showed the printer how to get it, he failed to do so, and finally refused to work while I was about. Under such conditions, even with their excellent machinery no excellent, or even tolerable, results can be obtained, and I refused to go on. The paper, Jap and Van Gelder, or plate paper, is used dry, mostly—always in my case. Damping is practised, but it was not done for me. On the other hand, when the prover gets a proof he likes, the stone is then turned over to the printers in another room, who never even look at the original, but multiply the proof given them with a uniformity that is as unbelievable as it is a fact. It is magnificent, but it is not art. The mutual consultation of artist and printer seems unknown, and it is surprising that the results are as good as they are.

Most German lithographs, however, are supposed to be sketches, big and bold, sketches in chalk, wash and ink, which look like chalk, wash and ink drawings and have no lithographic quality whatever. These can be put on the stone, or drawn on the stone easily, and printed easily; they have no lithographic quality; but all good work is done slowly and with difficulty. On the other hand, endless time and trouble are taken in teaching and practising the old methods. Some of the results are astounding as copies, but the original artist has nothing to do with the matter, and I was more impressed by the machinery than the art.

DESCRIPTION OF THE STONE AND METALS

CHAPTER IX

THE stone which is almost universally used for the purpose of lithography is a sort of calcareous slate quarried mostly at Kellheim, or Solenhofen, Germany. The stones from these quarries are better adapted to lithography than any others that have been found. The best stones should, according to Senefelder, possess the following qualities. The thickness must always be in proportion to the size; the larger they are the thicker they must be. In general, the best thickness of a stone is from two to two and a half inches. The harder the stones the better they are for the different manners of drawing upon, or printing from, provided their substance be uniform. If not, and there are spots or softer parts, the drawings or prints from them may be smeared or not take the colour from them uniformly. Even the best stones often have defects, such as holes, veins and fissures, or fossils, and although to the professional lithographic copyist these are serious defects, unless there is a decided line across the stone which prints, or a hole in an important place, they are not of much consequence to artists. Some stones, too, have patches of chalk or bits of glass or fossils in them, and these are most unpleasant, as they either may absorb too much ink or repel it, and they also may shale off or break in the press. The soft stones, if not very thick, are apt to break, but as they retain more colour, more ink, than the hard ones, they give a richer effect. But as they absorb the ink more rapidly, they give fewer impressions, as the ink both spreads and sinks into the stone rapidly, and the drawing gets, as the printers say, "bunged up." The stone should be at least an inch larger all round than the drawing on it. Otherwise it causes great inconvenience to the printer both in inking and pulling the proof. Lithographic stones, which are sold by weight, can now be bought anywhere of lithographic dealers. Marble, artificial stone, glass, wood, zinc, aluminium, anything that will absorb and repel grease and water, may be used, but stone is the most reliable and generally employed. Lithographers prefer greyish stones; most artists like yellowish ones, as they approach in colour the print from them on paper. At the present time zinc and aluminium are extensively used to replace the stone, as they answer equally well. There is, however, in England especially, a great opposition among lithographers, or has been until lately, to the use of these metals for the simple reason that



F. BRANGWYN : THE DOCKS.

Drawn on stone. This drawing was printed in two colours.

DESCRIPTION OF THE STONE AND METALS

lithographers frequently own some thousands of stones, a valuable asset, as a stone lasts for years, and they do not wish to scrap them. The professional lithographer will tell you that a zinc or aluminium plate will not give prints as good as those from stone. There is no truth in it. The real reason is that proper experiments have not yet been made with zinc and aluminium by printers or by artists. Besides which, a dozen or fifteen aluminium plates of the same size take up only the space of one stone, and the whole of them do not weigh as much as the single stone, and in printing they are simply laid down on the top of a stone in the press and printed from. The stones also are very brittle and a slight shock may break them. Aluminium and zinc will stand any amount of rough usage.

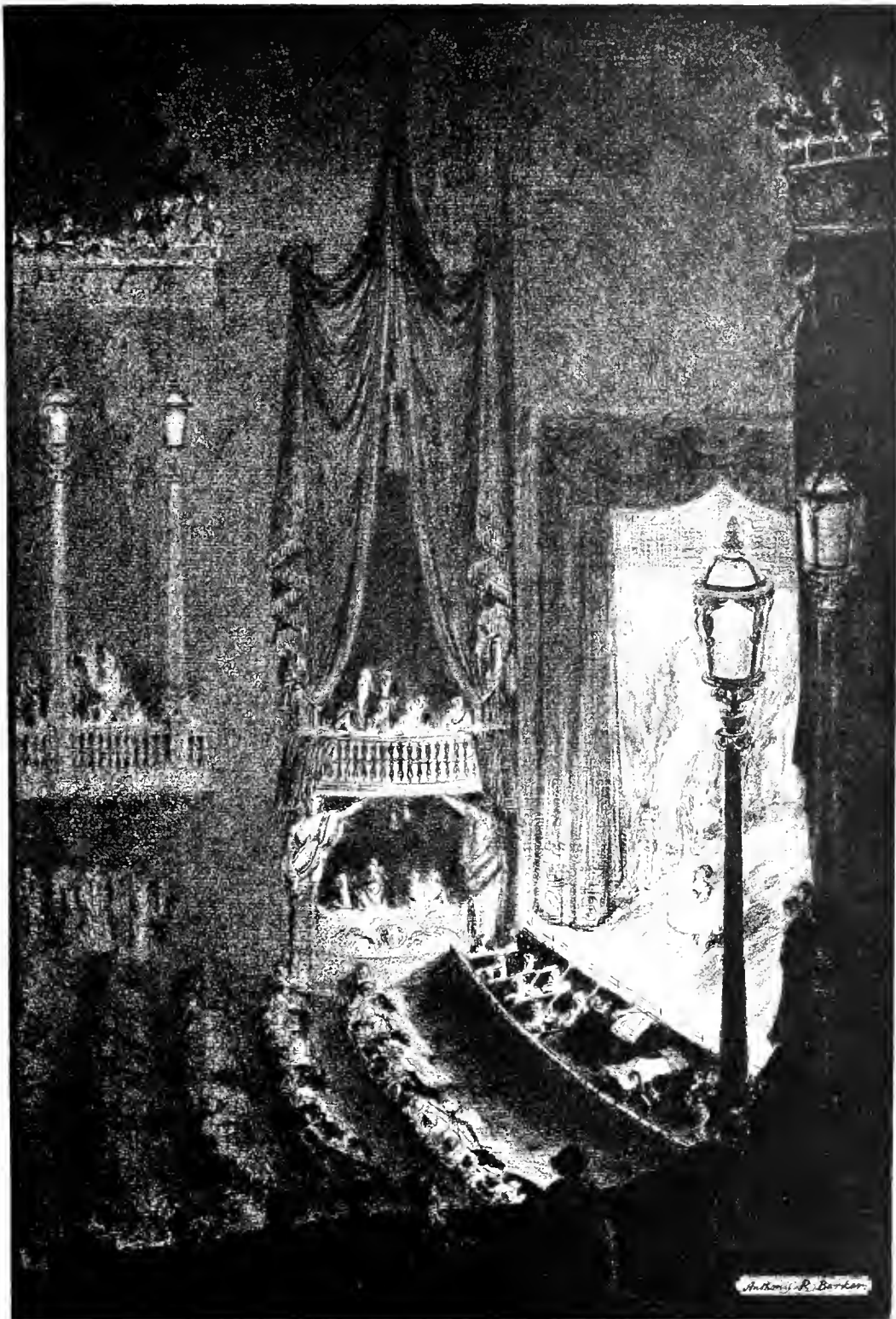
POLISHING THE STONE AND METALS.

Before the stones are used they must be polished. This is done by rubbing two stones together, face to face, with fine sand mixed with water sprinkled between them. Two surfaces are thus polished at the same time. If a smooth surface is required, they are polished finally with pumice or other fine polishing material. If they are to be grained, they are polished with different grades of sand which give either a coarse or fine grain to the stone. The artist must judge of this and he can feel the grain probably better than he can see it, though if he hold the stone at an angle of forty-five degrees and look closely along it, he can clearly see the grain that is upon it. Different degrees of grained sand may also be used on the same stone, coarser for the foreground and finer for the distance. But this graining must be directed by the artist, and, with practice, it produces a great variety in the drawing. When the drawing is transferred from paper to stone, this variety, or the smooth stone itself, can be taken advantage of by the artist. That is, if the paper is of a rough grain, it can be put on a smooth stone, or if of a fine grain on a rough one. The professional lithographer is never tired of praising the stone and its beautiful grain and running down every other material and every other method of chemical printing. As a matter of fact, the natural grain of the stone, when it exists, has to be removed, and the grain that is put on it is the grain of the sand and purely artificial. Marble, slate and other stones may be grained, but the Solenhofen stone is the most reliable.

Zinc, aluminium, tin and other metals may be polished or grained like stone, though the sand-blast, or steel balls rolling over sand, is used now for graining them. To the artist the advantage of using these light metal plates is very great, as he can carry them about with him out of doors and work directly upon them, or, when in his studio, put them on his easel or drawing-table without the assistance of a couple of

LITHOGRAPHY AND LITHOGRAPHERS

men, or a derrick, or a team of horses and a van. Beyond this, there is no real advantage, as the stone takes the work just as well as the zinc or aluminium. Printers also maintain that the drawing does not sink into the metal plate but remains on the surface, while it is absorbed by the stone. It is a fact, however, that it is very much easier, once the drawing is being printed, if corrections are to be made, to make them on the stone, or to remove work from the stone, than from metal. The work does disappear from the metal, but it frequently comes back again, and if one scrapes, or burnishes, on zinc or other metals, black scratches instead of lights are often produced. However, the use of metal and stone is a personal matter. And the artist will use both at various times. But the preparation, the graining and polishing of stones and plates, are best done by those who have devoted themselves to the work, though an unequal grain on the same stone will require the artist's supervision. Senefelder, all his life, was endeavouring to discover or invent a composition upon paper, on which he could draw and then print from, which he called stone paper, and which he believed would supersede everything else; but the stone paper has never yet been perfected.



ANTHONY R. BARKER: THE THEATRE.

Poster for Underground Railway. Drawn on paper, transferred to stone, printed by Vincent Brooks.

CHALKS, INKS, ETCHING, GROUNDS AND COLOURS

CHAPTER X

ALL the materials necessary for drawing upon paper or stone can be made by the artist, and Senefelder, Hullmandel and Engelmann give full descriptions of the methods of making chalks and inks. But there is no more reason now, for the artist to make his lithographic materials, than to make his lead pencils and Indian ink. In fact, those made by the manufacturers are better, because, being made after the same formula, and in larger quantities, they are more uniform and reliable.

LITHOGRAPHIC CHALK.

Lithographic chalk is composed of wax, soap, lamp or French black, or some similar greasy ingredients, with which the black colour is mixed. The black is added that the artist may see his work, as there is little or no colour in the grease of the chalk. It is no longer necessary for the artist or lithographer to make it, as it is now produced of a uniform quality by various makers. That made by William Korn of New York, and sold by all dealers in lithographic materials, is very satisfactory. In making chalk drawings there is one thing to remember, and that is always to use the same make of chalk in the same drawing, because if different chalks are used, though the drawing may look equally black, when printed it may be filled with light spots or dark spaces owing to the fact that the ingredients in the different makes of chalk are different, and thus may contain more or less grease, and it is the grease alone which prints. The chalks are made up in sticks or slabs and cakes and vary from the hardest copal to the softest stumping chalk. There are four or five grades, from the hardest to the softest. As most makers number these differently, it is necessary to know the hardness or softness of the chalk before using it. Korn's chalks are put up in paper pencil form and are much more convenient to work with, while, as the fingers do not touch the chalk and soften it, they can be used in all sorts of temperatures. Actors' grease paint is very nice to use; but as there is very little adhesive quality in the grease—or little grease in the paint—drawings made with it are liable to be poor and weak when printed, though they may look powerful on paper or stone. Almost any substance containing grease may be used to draw with. The professional lithographer usually employs a porte-crayon, an

LITHOGRAPHY AND LITHOGRAPHERS

abominable and clumsy instrument. Most artists hold the chalks in their fingers, but in hot weather they become soft and difficult to use; therefore Korn's pencils are most useful.

INKS.

The ink is only another form of the chalk which may be ground down, like a dry watercolour, or a stick of Indian ink, and dissolved in distilled water or rain-water. The method of doing this is to heat a saucer, rub the ink (chalk) which melts on it, and then mix it with water; the drawing is either then made with a brush or the ink is put on the pen with a brush—any fine lithographic pen may be used. The ink will not keep long. It is very much better to grind it freshly every day. There are liquid inks made, but most of them do not seem to last for any time. See also remarks on this in Introductory Technical Chapter.

ETCHING GROUNDS.

For etching upon lithographic plates or stones ordinary etching ground may be used, applied in the ordinary way that etchers apply it, though it is necessary to use a liquid ground for stone, as the stone cannot be heated enough without cracking to apply it satisfactorily. For covering plates with a flat and acid-resisting ground, through which it is intended to scrape or scratch, bitumen or asphaltum can be poured over the face of the stone and it will resist the acid—or ink may be rolled on the stone with a roller, allowed to dry, and the drawing then made, in either case, with an etching needle by scratching through the ground. If a weak etching solution is used, the ink will resist it, and the acid will act on the drawing alone.

The same grounds made of asphaltum or bitumen, on a rough-grained stone, may have the drawing scraped out by mezzotint tools exactly in the manner of that art.

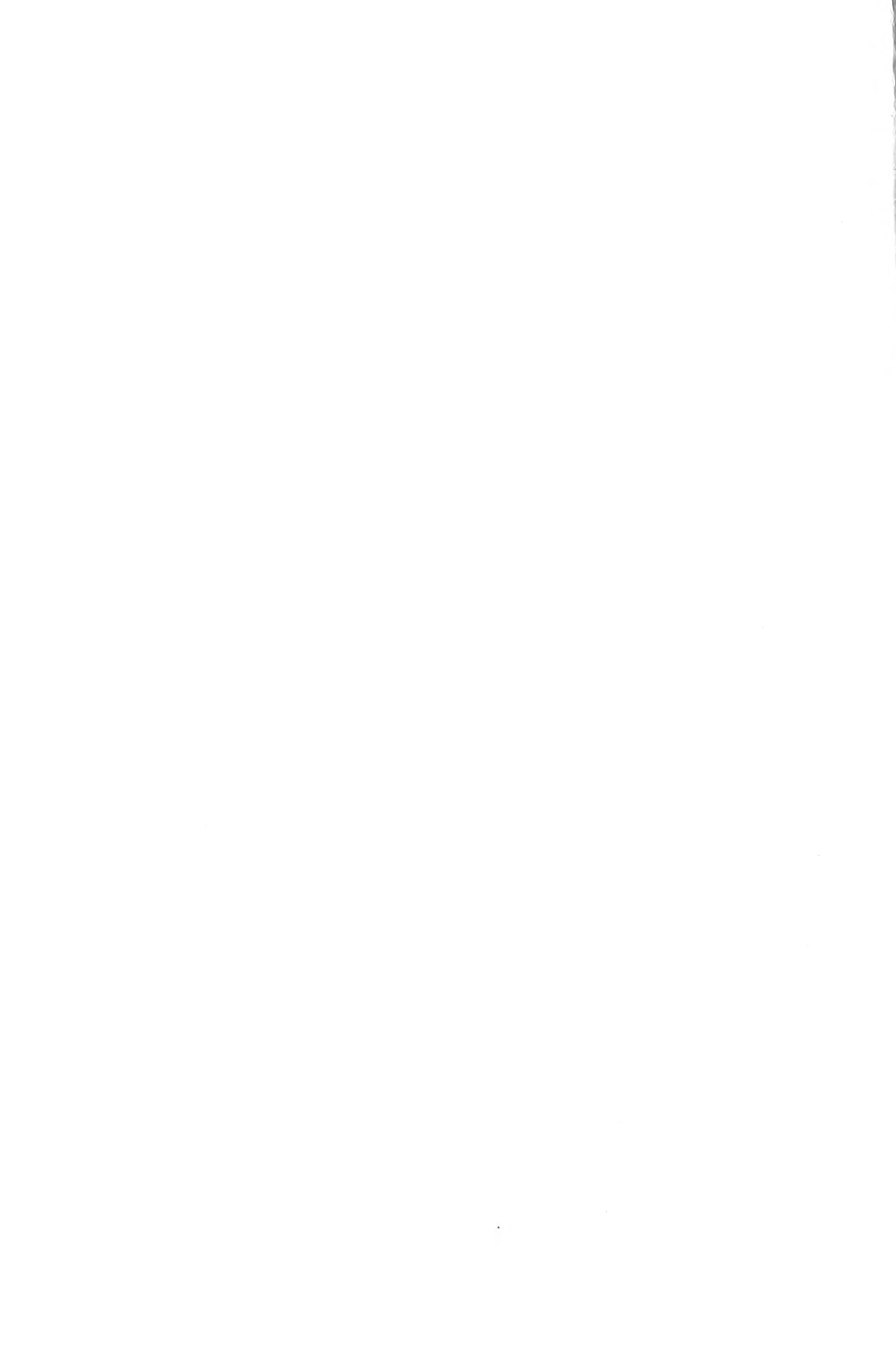
PRINTING INK.

The printing ink is now supplied by lithographic dealers. It is sold in tins ready mixed. The colouring pigment of the best ink is lamp black. If too strong, varnishes and oils may be mixed with it to thin it. In lithography the ink plays the most important part and usually each drawing requires a different strength of ink. A lithograph demands the same careful printing as an etching. The printer can use a thin, weak ink much more easily, and with less work in rolling, than a thick, stiff one, and he will if not watched. The drawing requires far less inking, and, unless he too is an artist, he will use it on all occasions, with the consequence that many drawings are utterly ruined after a few impressions, entirely his fault, because the ink, being thin, not only clings to the line but sinks into the stone and spreads all over it, producing a dirty smear



G. SPENCER PRYSE : THE FOOTBALL MATCH.

Drawn on stone by the artist in colour.



CHALKS, INKS, ETCHING GROUNDS AND COLOURS

which never can be removed. And the professional printer, unless he is an artist, will use ink of an inferior quality. Even the lithographic ink manufacturer, for some reason known only to himself, will sell it to you. What is described as the best lithographic ink will cost four shillings a pound. The really best costs twelve—Richmond, in the *Grammar of Lithography*, says forty. One quarter of the best will go as far as the whole of the other. Yet the printer uses the inferior ink because he can cover the design with it more easily and with less work. The thick ink does not spread so much, but it takes much longer to roll up the design. The design when properly inked should be beautifully sharp and clear. But unless the printer is a man of intelligence and feeling, he is liable to spoil any drawing. The only sure way to success is for the artist either to print himself or stand beside the printer. If the work is left to the printer, it may be from the professional lithographer's point of view very fine, but from the artist's very bad. At times the tint accidentally got by the printer is good, but it always is an accident. But the getting of ink tints will be referred to.

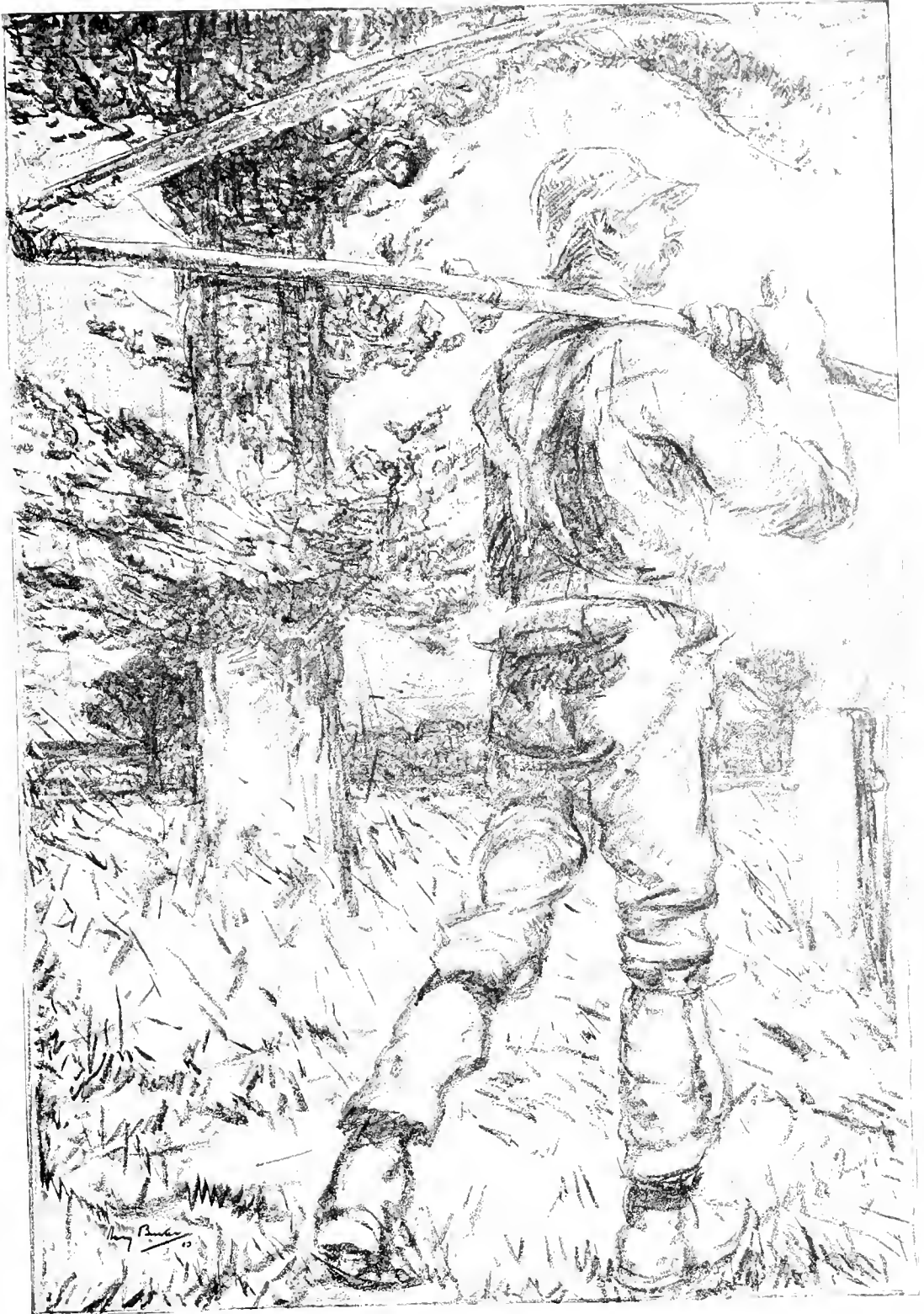
To sum up, "lithographic ink," says Hullmandel, "to be good must come clean off on the paper and leave no traces behind on the stone. When this takes place the ink, with which the stone is charged again, is retained on it, merely by the chemical affinity which it has for the greasy lines of the drawing. The whole success of printing depends on the perfection of the ink." If it clings to the stone, instead of coming off on the paper in printing, the dark portions of the design will become faint while the light parts will print dark, and all those parts where too much ink remains and collects cannot stand the pressure from the press and the ink will spread, clog up all the lines, and destroy the drawing.

OF ACIDS AND OTHER COMPOSITIONS TO PREPARE THE STONE

CHAPTER XI

IN order that the stone, or plate, may be printed from, that is, absorb and repel the ink, it must be prepared. After the drawing is either transferred to, or made upon the stone, this must be done. There is no fixed rule as to the method. One printer will set the stone or plate aside for a day or more without touching it and then take a sponge, charged with gum arabic dissolved in water, and gently pat or dab the face of the entire stone with it. On no account should the drawing be washed with the sponge from side to side, or the drawing may be smeared, and at this stage it is very sensitive and fragile. Another printer will dab it at once. Senefelder recommends, in the case of drawings that are transferred to the stone, that they should be washed with nitric acid before being gummed. But no printers seem to do this at present. I believe it would wash off the drawing. The gum is used because, if a few drops of gum arabic are dissolved in water and the stone wet with it, the bare parts of the stone will not take colour so long as it is wet. And if the bare stone, which has been washed with the gum, becomes too dry and the ink adheres to it, the ink will wash, or roll, off as soon as the stone is damped again. The gum gets into the pores and between the grain of the stone and prevents not only the ink from penetrating it, but the stone from drying. The acid merely fixes the drawing and prevents it from spreading. The design on the stone is not bitten into relief. The gum protects the stone and prevents it from receiving the ink. This is the method of preparing the stone for printing. To explain the chemical action would take pages. The artistic manner of preparing drawings can be explained in a few lines.

After the drawing has been washed or dabbed with the gum, and is allowed, if possible, several hours, or a day, to soak into the stone, or plate, and dry thoroughly, the stone or plate with the drawing on it should be washed with water to remove the gum which covers the surface. But the gum cannot be removed with water from the untouched part of the stone. It only comes off the design upon it. The printer then dampens it again, slightly rubbing it all over with a soft damp rag or sponge, and he then begins to cover the wet stone with ink from his roller, which only adheres to the drawing. This may take some time, especially in the case of transfers, or the drawing in ink may appear sharp, distinct, and black at once. As soon as it looks sufficiently strong,



H. BECKER: THE MOWER.

Poster for the Underground. Drawn on paper, transferred to stone, printed by Vincent Brooks.

OF ACIDS AND OTHER COMPOSITIONS

an impression should be pulled, and, if it is right, the light parts will get their necessary strength first, then a soft brush charged with nitric acid and water (twenty parts of acid to one of water) for stone; nutgall and gum water (half and half) for zinc; there are special etching solutions for aluminium; should be passed over those parts which are sufficiently strong; the acid should first be tried on the edge of the stone to test its strength, and then, if not right, weakened or increased—thus preventing those parts from absorbing any more ink or spreading, in fact, stopping the part out. If the acid bubbles furiously it is too strong, if but little it is too weak; lithographic printers judge the strength by putting a drop on the tongue. Before the acid is applied, the stone should be again inked with a roller. Otherwise, as the ink has left the stone and adhered to the paper, the lightest greasy lines in the stone or plate may be bitten entirely away by the acid. For the ink not only gives the colour to the print, but protects the lines as well from the acid. A series of proofs should be pulled, following this method of pulling, inking, and etching, until the entire stone or plate is etched. Some printers build up a border around the edge of the stone and cover the surface with diluted acid. This method is entirely wrong, though Senefelder recommends it, and the reason it is wrong is because, in order to protect or etch the darker lines, the fine faint ones are frequently completely etched away. Therefore, the method of etching the design with a brush—that is, painting the parts sufficiently strong with a brush; if there is a large space to be etched a sponge may be used—is to be preferred. In fact, it is the only artistic method of etching. As soon as the plate or stone is ready to be printed from, and once the etching is completed, it is ready; if the printing is not to be continued, the stone or plate must be at once rolled up with ink, and washed with the gum water, which is allowed to dry on it. This alone will protect the drawing. The stone then may be safely put away. Unless gummed up and protected it will not last. Finally, do as little etching as possible, and delay that till the last minute, for etching a lithograph is a most dangerous and delicate operation. Etching is the easiest and quickest way of ruining a drawing, the most difficult way of improving it.

OF NECESSARY INSTRUMENTS AND UTENSILS

CHAPTER XII

IN no form of art are so few working materials necessary as in lithography—that is, in artistic lithography. An artist may travel all over the world furnished only with blocks or sheets of drawing paper, a few boxes of chalks, and a sharp penknife. If he wishes ink or wash he can grind the chalks down and use either a pen or a brush to make his drawing with. To these indispensable articles may be added different sorts of chalk or any other greasy material, such as actors' grease paint, or creta levis pencils, or any other substance which contains grease. Even some lead pencils do. But none of these are ever reliable, and it is therefore best to confine oneself to one make of chalk. M. Duchâtel recommends the artist to use not only the same make of chalk but for each drawing only one number of it—that is, the same chalk for the entire drawing, getting colour by bearing on it for darks and using it lightly for lights.

A soft large flat brush, such as is supplied with copying presses, is useful for removing bits of chalk or dirt which may stick to the paper and in transferring smear the stone.

Mezzotint rockers, scrapers and roulettes may be indulged in. But besides a very sharp penknife, the only instrument which is of use on stone—and a heavy penknife will do just as well—is called a Jumper, which, if passed over a portion of the drawing, will clean the ink or grease from the top of the dots on a grained stone and give an effect very like mezzotint. An endless number of other tools can be added, but these are the only ones that are indispensable.



PAUL MAUCOU THE VISION
After H. Martin.

CHAPTER XIII

TRANSFER PAPERS.

IF the drawing is not made upon the stone or metal direct, it must be made on paper. The transferring of drawings to the stone is done in exactly the same way as any other sort of transferring; that is, either the sketch, if in lead pencil or charcoal, can be laid face downward on the stone and run through the press, when it will come off sufficiently to enable the drawing to be carried out in lithographic chalk, ink, or wash—of course no greasy materials must be used; or it may be traced in the ordinary way by means of red chalk, or a dozen other ways, all of which are known to artists. The one precaution is not to use grease, when every line transferred or traced would print. But if the drawing is made with lithographic chalk, pen or wash, for the purpose of transferring to the stone, it may be done on one or two sorts of paper. Any sort of ordinary drawing paper that the artist happens to like—Japanese tracing paper is equally good—may be used. The paper requires no preparation and the artist draws upon it with lithographic chalk or ink or wash without thinking of anything at all except his drawing. As Hullmandel says, “The draughtsman should be supplied with materials similar to those he is in the habit of using. Otherwise, by obliging him to employ tools he is a stranger to, you run the risk of cramping his genius and make it impossible to realize his usual spirit and freedom of touch.” M. Duchâtel, in his *Manuel de la Lithographie Artistique*, says “the artist has no need of a special education in order to make lithographs and should go at his work boldly, without bothering over trivial accidents, for he can correct them with the greatest ease, and he neither wants special tools nor a special education to make a fine lithograph.” There is only one drawback to the use of plain paper: corrections cannot be made on it. It is impossible to remove the chalk without making smears which print. Any kind of correction can be made when the drawing is transferred to the stone or the plate. Therefore many artists use some sort of paper which has a thin coat of composition of size, or starch, or plaster-of-Paris, applied to one side of it. It is so thin, when properly made, that it is invisible and the grain of the paper, if it has a grain, comes through it; while if the paper is smooth there is enough grain in the composition to give a tooth to the chalk. There is only one thing to remember in using this paper: though it is easy to make corrections, and equally easy to draw over those parts where the corrections have been

LITHOGRAPHY AND LITHOGRAPHERS

made, the drawing so made, if the composition has been entirely removed by scraping, will not transfer to the stone and print. This is a fact which is not understood by any artist or printer. The artist may draw with perfect certainty, either on plain or on prepared paper, but he cannot combine the two. He should therefore wait to make his corrections, until he has finished his drawing, and then make them, in such a manner, with a sharp penknife, that he will not have to draw again over the part he has corrected, and he should endeavour also, if possible, not to scratch completely through the composition. Some artists in order to make corrections paste a piece of paper over the part they wish to correct; or a better way is to cut out the defective part, paste some clean paper on the back, and redraw the cut out portion. This must not be fixed with gum or grease, but flour paste.¹ Others apply the composition, painting out the defect, with a brush, but this takes hours to dry.

The various brittle yellow-coated celluloid-covered or mechanically grained and dotted German and Austrian papers should be avoided. Any kind of unprepared paper may be drawn upon with lithographic chalk. The most reliable surfaced paper is known as Scotch Transfer Paper. When using unprepared papers the artist should draw on the same paper he is in the habit of using.

THE PRINTING PAPER.

Every artist has some ideas of his own in regard to the paper he wishes his lithographs printed on. Either it should be old Dutch or Italian or Van Gelder, or plate paper, or *papier Ingres*, India or Japan. A perfect method of drawing and printing would be that the artist should make his drawing, for example, on a sheet of uncoated unprepared *papier Ingres*, transfer it to the stone, and print it upon another sheet of the same paper. If this were properly done, it should be impossible to distinguish the drawing made by the artist from a multiplication of it made by the printer. And this has very nearly been done and will be in the near future. The choice of a paper is a question of personal liking, provided of course that the paper chosen is one that will take the lithographic ink. If not, it cannot be used. This is a matter of experiment, though some care must be taken in experimenting, for certain papers stick to the stone, others pull all the ink off, and a third kind refuse to absorb any. All such happenings are liable to injure the drawing. Avoid papers with large watermarks; they print.

DAMPING THE PAPER.

Most papers require to be damped, especially if they are sized. But certain others can be used dry. The damping of printing paper must be

¹ If transfer paper is used, it is only necessary to damp the edges of the piece put on from the back, when it will stick.



A. S. HARTRICK : BETSEY.

Drawn on stone, mostly washed with turpentine from black to light, finished with chalk.

OF PAPERS

very carefully done because, even more than in the printing of etchings, if the paper is too wet or too dry it will either not take the colour or take too much, and if one continues to print with paper that is not in proper condition the drawing will be quickly ruined. Every printer has his own way of damping paper, and so has every artist. Some pass the paper through a bath of water, a sheet at a time. Some immerse a large quantity in a bath at once. Others take it out immediately. A few leave it overnight in the water. Some use hot, some cold water. Once it is wet there are one or two things to remember. It is just as well first to wet it with hot water, then to lay it carefully in a pile upon a stone or plate. Some place a sheet of dry paper between each two damp ones. When the pile, in either way, is made, a smooth board is placed on the top, or a sheet of zinc or glass, and a stone upon that, and the pressure should be gradually increased. It should be left for at least twenty-four hours, and at the end of that time the weight should be taken off and the paper shifted or turned over; otherwise, either the edges will dry or the paper will be wrinkled. In either case, impressions will be poor. It is just as well, after twenty-four hours, to wet it again with a sponge. The degree of dampness necessary, however, can only be learned by experience, and it varies with every sort of paper, with the time of year and the temperature. Good printing depends on two things absolutely—good ink and properly damped paper. Without these even a good printer can get no good proofs.

OF PRESSES AND OF PRINTING

CHAPTER XIV

WHILE a lithograph may be printed on almost any sort of a press, the press specially devised for it and manufactured to-day is, for many reasons, the best. In the beginning Senefelder used an ordinary copper-plate press before he and others devised presses specially for printing lithographs; and the copper-plate press will transfer and print a lithograph perfectly, in the case of metal plates without the slightest change, addition, or alteration in its working parts, for a lithograph on a metal plate can be treated exactly like a copper plate. The surface print comes off just as easily as an incised design in this press. There is only one drawback, which is that the lithographic press works much faster and easier than the copper-plate press, and Senefelder himself says this is the only drawback. For artists who own a copper-plate press and wish to do their own printing there is no difficulty whatever. The blankets and the backing are arranged exactly as for copper-plate printing, the only difference being in the method of inking. A stone, however, will present certain difficulties. The upper cylinder would have to be raised sufficiently to take it, and in many presses this could not be done, and even if it were, blocks of wood or metal would have to be placed at each end to keep the cylinder from falling when it came off the stone. Ordinary letterpress presses, Senefelder says, could be advantageously applied to lithography. Any sort of press, in fact, the bed of which works under some sort of a weight which presses upon the surface of the stone can be used. But after years of experimenting, commenced by Senefelder, a special press for printing lithographs has been evolved. This consists of a bed which, like that of a copper-plate press, travels backwards and forwards. On this the stone is placed with the printing paper on it. This is covered with several sheets of backing paper, large sheets of plate-paper—the printer usually employs spoiled proofs; they must be larger than the print, or they will make plate marks on it—and the metal tympan—a frame containing a thin sheet of metal or leather—drops upon it. As the bed of the press is pushed forward by a wheel or crank, a wooden scraper with a leather edge descends upon the stone, or the bed of the press is lifted, and it scrapes the ink off the drawing on to the paper. When the stone has passed through the press under the scraper, it is released and the stone comes back again ready to be again inked.¹ The inking is done on the

¹ See Introductory Chapter VIII for description of German presses.



CHARLES CONDER: CABARET.

Drawn on paper, transferred to stone by C. Goulding.

OF PRESSES AND OF PRINTING

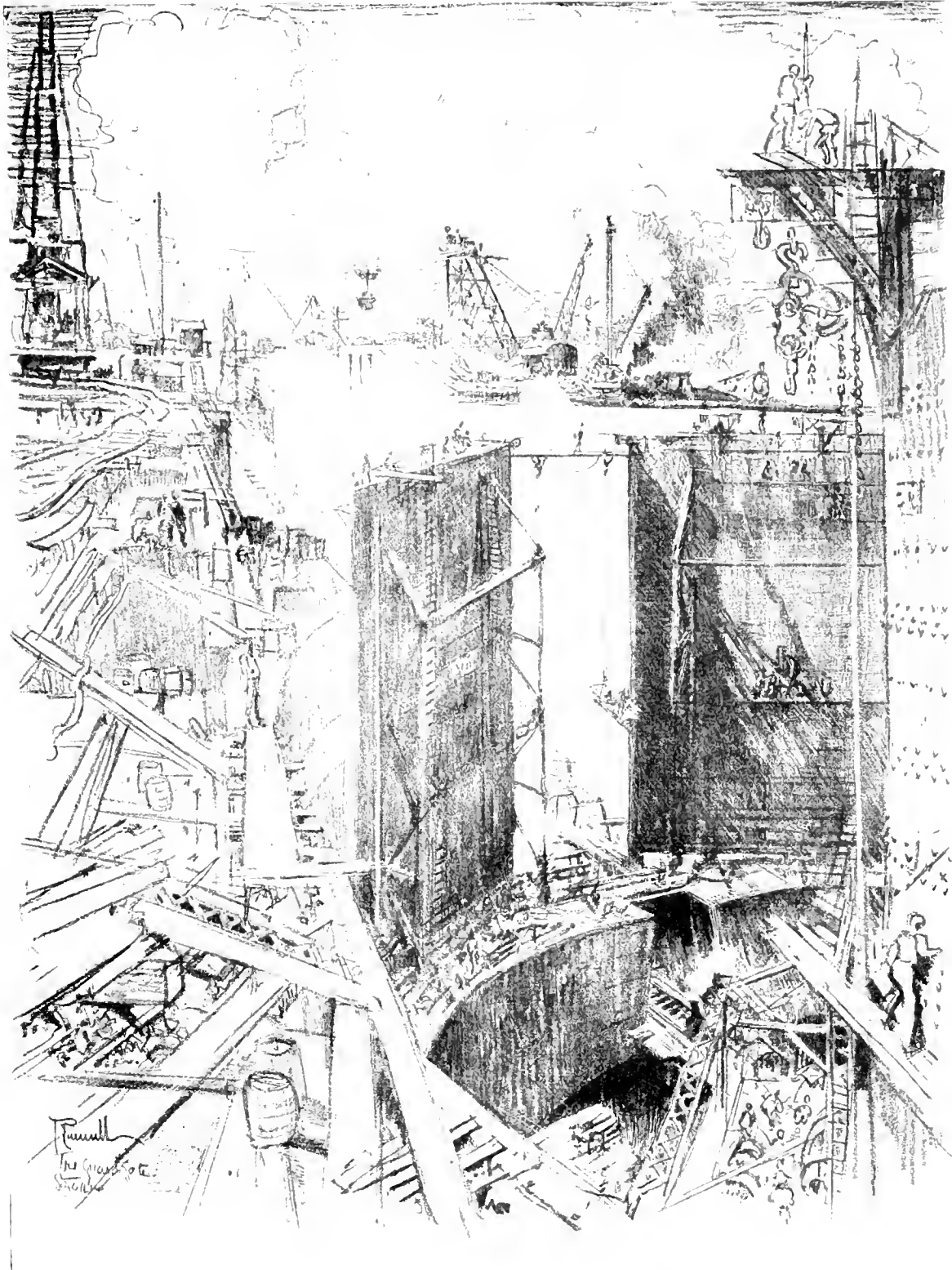
press without removing the stone or plate. To-day most presses work by steam, even proving presses, and in these the bed and stone on it return automatically to be inked, the whole being done by the mere pulling down of a handle, which brings the stone or plate in contact with the scraper. The adjustment of a lithographic press for proper printing is very much simpler than that of a copper-plate press. It is also much lighter, though not so compact. But then it was for lightness, cheapness and simplicity that Senefelder, and other lithographers, were working in order, by lithography, to supersede metal and wood engraving. The printing too is very much simpler, or was intended to be, by Senefelder. The printer uses an ink roller covered with leather, and fitted with handles. It is several inches in diameter and the whole affair about a foot and a half long. It is all made in one piece, and covers for the hands have to be used to prevent blisters from the revolving handles. The roller is typical of the unintelligent, unexperimental methods of lithographers. The modern etching roller revolves on bearings, the handles remain stationary—no lithographer or lithographic material maker has had the sense to apply this method. But he makes something out of the hand covers. With this ink roller covered with leather, and fitted with handles, the printer endeavours to cover the whole design with a flat layer of ink, depending upon the strength of the lines to take the colour, rather than on any appreciation or understanding of the drawing. A printer not infrequently works in a room utterly devoid of proper light, the stone is placed upon the press in any position whatever, and his whole aim is to ink up the drawing perfectly flatly and to avoid two things: grey spots which come from insufficient inking, and black lines across the design made by the edge of the roller. It is true that old printers know how to rub more or less ink on to a drawing, and to take ink off the design, if too much has got on to it. But the average lithographic printer has no idea of inking so as to produce, or aid, or support the artist's design. At the present day, the same thing is true of etching, and in both cases the fault is that of the artist, whose endeavour is to produce an etching or a lithograph which may be turned over to the printer, who will turn it out without any further trouble to himself; the artist usually does not go to the printer's, and sometimes does not even bother to pass a proof. This constitutes the highest development of modern art work as now taught by most modern professors of etching and lithography, and their manner of teaching is the reason, at least one of the reasons, that lithography and etching have been grabbed by commercial exploiters, which is all they are, whether they call themselves artists or printers.

The artist who cares at all for his work either sets up a press in his studio, getting a printer to help him—if his work is of any considerable size this is absolutely necessary—or goes to the professional printer's and stands

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beside the press and sees every proof as it is pulled. Once the stone is properly adjusted on the bed and the pressure secured, the printer, having previously seen that the stone is so placed that the darkest part of the design or the most sensitive part of the design can be inked first and with least exertion, inks it all over with his roller and pulls a proof. He will endeavour usually to do what he calls "strip the stone," that is, remove all the ink and chalk which is upon its surface. To do this, he uses a dry sheet of tissue paper, and, having dampened the stone again, places the paper upon it and pulls it through the press, and by stripping it takes all the bloom, the quality, from it. The tissue paper pulls off all the surface ink or chalk, the theory being that the grease of the ink or chalk having sunk into the stone or plate, is quite sufficient to print from. The surface chalk or ink will come off after a few ordinary impressions, on to the proofs. But meanwhile it is being forced into the stone or plate and hard sharp lines are being toned down, and a bloom is coming over the whole drawing. This the printer does not want. But the artist does. Besides, if the chalk is pulled off the surface of the stone, it makes it much easier to ink and to print, as the paper does not stick to the ink or design. The printer should not be allowed to use anything except the paper on which it is proposed to print the edition. For the sooner the stone can be got into a proper printing condition—it usually takes several experimental trial proofs to do this—the better. The early proofs of a lithograph, unlike those from a copper-plate, are not usually the best. There is this radical difference between copper-plate printing and lithography. The copper plate as it is printed grows weaker, the lithograph becomes stronger, in colour. The printer, when he has the stone properly and rightly rolled up, will, if not stopped, pour some turpentine on the stone and wash all the ink and apparently the entire drawing off the stone—to clean it. This should never be permitted, as it removes all the bloom from the drawing. And this cleaning with turpentine should only be resorted to in cases where no other methods of cleaning the stone avail. The theory is that the grease has sunk in the stone—which is a fact—and that the ink roller will bring back the drawing—which is not a fact.

When the artist tells the printer that his proof is fairly right all over, it is his business, if he wishes really good proofs, to point out to the printer where it should be increased in colour, or lessened. According to the printer, this can only be done in one way, that is by painting with acid over those parts he wishes lighter and so reducing them, instead of which he usually bites the greys into black spots. And to increase the darks the printer uses a rag dipped in ink dissolved in turpentine, and with it smears the parts he wishes darker. It is not necessary usually to do either. It is, however, far simpler and quicker for the printer and, in case of failure, the artist is at once blamed. But there is an artistic method of printing artistic



JOSEPH PENNELL: THE GUARD GATE, GATUN LOCK, PANAMA CANAL.

Drawn on paper at Gatun, transferred in Philadelphia.



OF PRESSES AND OF PRINTING

lithographs. In the first place, the ink is the most important factor. The printer will endeavour to use the ink that works the most easily, which requires the least muscle and the least time to get a print. The best ink requires an expenditure of both muscle and time. Not only this. As the printer continues his work, it is almost certain, in an edition of twenty-five or fifty proofs, that he will have repeatedly to strengthen or weaken his ink, cleaning his ink slab first and using less or more oil. He may even have to use two different sorts of ink and two different rollers on the same design, though this is easy, even if it takes a third roller to blend them. With all possible care and forethought, the drawing may become too strong all over and begin to spread. The printer's remedy is to pour turpentine on it and wash it completely off the surface of the stone or plate. This washes off all the tone and bloom which have been growing, and in many cases they never return, as has been stated above. But there is another way of getting rid of excess colour, and that is not to put so much ink on, when the superfluous ink will come off on the paper. As much depends upon the paper being properly damped, as on the intelligence of the printer, or the excellence of the ink. The aim of the printer of lithographs has, during the last few years, been to reduce them to a dead commercial level, and his ideas have been taken up by etching printers also. Etching and washing out of lithographs during printing should only be resorted to when everything else has failed. There are any number of ways of reducing tones or strengthening them without proceeding to such a suicidal method. If a work is too strong in some part and a rag is thinly covered with powdered pumice-stone and lightly brushed over that part and it is then washed with a damp sponge, the work will be reduced at once. This will probably have to be repeated frequently by the artist, standing by the printer, but no artist who cares for his work will object to improving his design if he can. It is easy enough by this means, and many others, including etching, and especially by the use of mezzotint scrapers and the jumper, to reduce work, to take out blacks, and when they have been taken out the stone must be slightly etched, but very quickly, the acid being removed at once with the sponge and the part corrected touched with gum. If increased strength is wanted, palm oil may be rubbed on a piece of flannel and the weak passage rubbed with it, and then etched and gummied; or it may be cleaned, and ink dissolved in turpentine and applied with a rag rubbed over it, and then etched and gummied. But the stone is usually prepared, that is, a solution of acetic acid, or some other acid, which destroys the gum on the stone, is washed on those parts of it with a sponge; because while the gum is on the stone, as it always is more or less, unless washed off in this way, the chalk or ink cannot penetrate the gummy surface but lies on top of it, and if it is not washed off, in damping the stone or plate, the work comes off as soon as the roller is passed over

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it. Therefore the acetic acid, known as "Preparation," is used to remove the gum. When it is removed, the portion may be drawn upon, etched, and gummed up, and the work should and usually does remain. The harmonizing of new and old work on a stone or plate is always difficult and tedious, and it is very much easier, after the drawing has been inked all over and damped and is ready to print, for the artist, without preparing it, to go over those portions he wants strengthened with the side of his chalk, which adheres to the inked lines on his stone and frequently produces exactly the increased strength he seeks, while the chalk he has added remains on the stone or plate, which must not, however, be either further damped or inked before printing. The artist must be warned against etching, as much as possible, because, if he finds a portion of his drawing too heavy, and applies acid to that part of it, before it is again inked, the lines which are unprotected by ink will be a great deal more reduced than he thinks, or they may disappear altogether. And if he waits, as the printer will tell him to, until the drawing has been again inked, the part which was already too strong, by the addition of more ink, will become considerably stronger, and the etching it down to the required strength is a very difficult operation, especially if the acid spreads at all, for light streaks and spots caused by the acid may appear anywhere in his drawing, the acid having run about on the stone without his perceiving it, and the slightest suggestion of acid in the water will act on the stone. Another difficulty is that, though the etching may have produced the desired result, there is no evidence of it, because the black pigment in the chalk, or ink on the stone or plate, is not dissolved, and it is not till the design is again inked that the result of the etching becomes visible. The drawing upon the stone or plate in lithography is most deceptive. It is not the black pigment which absorbs or repels the water and grease, but the grease itself, and if it was not that one wanted to see the drawing, a perfectly invisible chalk or ink might be used, provided it was sufficiently charged with grease. A proof of this is the astounding return of a drawing, which has been washed off the stone with turpentine, and become invisible, for as soon as it is rolled up with ink it again becomes visible—the ink adheres to the grease in the stone or plate. But even when the printer and the artist together have got the stone or the plate into what they consider the right condition, it will be found that only with the utmost difficulty it can be kept there. For the least bit too little ink will make it a washed-out grey, or if the paper is not right the same thing will happen, or if there is too much ink on it, there is danger of its running together, or bunging up, and when this happens the drawing is usually ruined. Each print therefore requires increasing attention, and it requires the printer being as keen on getting a good proof as the artist. He can see, it is true, everything before him on the stone or plate, but to get the drawing to come off on the paper, as it



D. A. WEHRSCMIDT: OLD HALL.

Drawn on paper.

OF PRESSES AND OF PRINTING

looks on the stone, is a very difficult matter. If the method suggested previously, of drawing and printing on and from the same kind of paper, were universally practised, more certain results eventually would be obtained. But the drawing transferred to the stone, or made on it, always looks darker when it is wet on the stone, or the plate, than on the paper, and unless the drawing is put upon a light yellow or creamy coloured stone it is never like the print. The grey stones beloved of lithographers, and the grey zinc, resemble no sort of paper whatever, and not infrequently the proofs are a very great surprise to the artist. In printing a lithograph the colour increases as it is printed, so the longer a design lasts the darker and fuller it becomes if the ink is good. There is small doubt that in the future artists will be—in fact they are—able to print tones on a single stone by wiping, as in etching. This is yet uncertain, but, generally speaking, a drawing begins to make a tone for itself as it prints—this the printer washes off, but if the tone is allowed to remain it will spread all over the stone or plate, and when right it can be reduced, or strengthened, by washing, or rubbing, where wanted. The printer thinks all such methods abominable; the artist delights in them.

The problem of colour printing, which is now much simplified, is worth separate discussion. Generally it is to be observed, that whether the artist does his own printing, or works with an intelligent printer, the best results can only be obtained by using the best materials and the greatest care; though everything is visible both to the artist and the printer, as it is not in etching or engraving, it is infinitely easier to ruin a lithograph than any form of engraving. All engravings being either in relief or intaglio, the ink has far more hold upon them and their lines are not easily destroyed. In lithography the design, being produced with ink upon the surface of the plate or stone, can be damaged far more easily and repaired only with the greatest difficulty. But a lithograph is an original work of art, the multiplication of the design. Etchings and wood-engravings are reproductions, but they to-day, and not lithographs, are much more prized by the collector and the dealer. In the immediate future lithography will be ranked with etching and wood-engraving, and the methods of printing, here outlined, will be practised, though they mostly are not yet. Endless new ways of printing will be discovered, for the art and science of lithographic printing are only in their infancy, though Senefelder suggested most of them.

OF CORRECTIONS ON STONE OR METAL.

In penwork on a smooth stone the part to be corrected is merely scratched out and then put in again and washed with acid and gum. But in the case of chalk or wash drawings on grained stones, more care is necessary,

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for if the grain is destroyed it is difficult to regain a portion of it so as to make it similar to the original grain; it can be done by careful regraining of the place, but it is difficult; if the drawing is washed out completely with benzine it is best; if scratched out the surface of the stone may be lowered also, and it will then hold ink and print black. In any case as little correcting should be done as possible while the drawing is being printed. Still, in the worst cases, a new grain can be added with sand. It is perfectly easy to make apparent corrections, and to make the whole design look right on the stone or metal; but when it comes to be inked it frequently rolls up and the print looks worse than before, as it is difficult to get the same grain again. The grain of paper, too, is always different from the grain of stone. It is generally better to have the stone grain stronger than that of the paper, so that, if corrections have to be made on the stone, that grain will be the one which is seen.

There is, however, one period in the work when corrections can be made easily and also when they usually produce the effect wanted—that is when the drawing on the stone or plate has been rolled up with ink but before it has been etched, though the gum must be washed off; even before it has been gummed is better: then the ink, chalk, or wash which is added adheres to the new work, just as to any other part of the drawing. But in any case as little scratching should be done as possible, though any amount of work may be added. But etching always removes the chalk or ink either from the tops of grains or between them, and what has been in an early proof a quiet, but slightly too dark tone, becomes, after etching, a mass of black dots almost impossible to get rid of.

The artist should leave his corrections, if possible, till the proof is dry, for the proof when first printed is not only different in colour from the stone, but greyer and weaker generally than it will appear when dry—or it may be darker; therefore, if possible, corrections should not be made immediately a proof is pulled, though there is a great temptation to do so. The light in most printing shops, too, is bad, and the artist should take his proofs to his studio and go over them there in a proper light—which is a side light.



F. ERNEST JACKSON: THE "ROBE DE VELOURS."

Drawn on stone, printed by the artist.

OF THE DIFFERENT MANNERS OF LITHOGRAPHY

CHAPTER XV

THE TRANSFER MANNER.

SENEFELDER said, in treating of this manner: "There is another manner in lithography where the drawing or writing with the same unctuous composition is made on paper and is transferred from thence by artificial dissolution to the stone and printed from it. This manner is peculiar to the chemical printing, and I am strongly inclined to believe is the principal and most important part of my discovery. It will be of the utmost benefit to artists by enabling them to obtain *facsimiles* of their drawings." He further says: "I have used either soft or hard ink and chalk, and the paper may either be prepared on purpose or not. The operation of transferring may be effected either with warm or cold stones. The writing may be either entirely dissolved or only in part. To describe all this, however, would take too much space."

Though he says this is the most important part of his discovery and of the greatest value to artists, he never did describe it, and it is doubtful if he ever meant to. He only described the ordinary method of transferring, the cause of the invention of lithography, the method practised by all the early men. But there are certain statements and hints and suggestions in his book which, though forgotten or ignored for nearly a century, have been pieced together and put into practice by artists. But this method is known to scarcely any lithographers.

This other method, when the paper is not prepared, is the one which is of the greatest interest to artists, and it has never been explained. Now it must be recollected that, from the very invention of the art, the fact was recognized, and Hullmandel and others state most distinctly that "a lithographic impression is not even a *facsimile* of the work of an artist of eminence, but the original drawing itself, and this is a feature peculiar to lithography." And it is incredible that this wonderful art should have been for years abandoned by artists and prostituted by trade. Hullmandel, in the Preface to his same *Art of Drawing on Stone*, gives one reason when he says: "Disasters (in lithography) generally attributed by the disappointed artist to the printer, ought in most instances to be laid at his own door, it being premised that he entrusted his drawing to a good printer. The greater part

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of these failures are occasioned either by the draughtsman's want of experience or arise from his not attending to minute precautions." Duchâtel's advice to the artist to think of his drawing and not of the stone or the paper is a million times better. "Artists were frightened away by detail and mystery." But the detail of drawing on transfer paper has never been put down, and there is no mystery; but one does not yet know a perfect method of transferring.

Transferring may be done in one of three ways. First, the transfer may be made on a sheet of ordinary drawing paper, and this put upon stone or metal. Secondly, it may be made on a sheet of prepared paper. And thirdly, and most important, the drawing may be preserved or not, that is, the design may leave the paper altogether and adhere to the stone, or it may only leave the paper in part. The papers have already been referred to.

The method of transferring when the drawing leaves the paper entirely and adheres to the stone is known to all printers. The drawing is laid face downwards upon a board and the back thoroughly wet with a sponge dipped in either warm water, water and gum, water and acid, or turpentine. Senefelder says it must be sponged with very weak aqua-fortis until it is thoroughly wet, and that it should then be put for some time between sheets of blotting paper to get rid of the superfluous moisture, though this is not usually done. He also recommends that two or three sheets of blotting paper and a piece of taffeta silk should be used instead of the ordinary backing paper on the press. As soon as the drawing is sufficiently damped to lie flat, it is placed face downward upon a stone in the press, and then rapidly run through several times. On the tympan and the backing being lifted, the paper, with the drawing on it, should be found adhering tightly to the stone. It is again thoroughly washed with clean cold water and again several times run through the press. After this, hot water is poured upon it, and the sheet of paper, after a few minutes, is rubbed all over with the thumb and finger. If the operation has been properly done, the sheet of paper perfectly clean will come away from the stone and the drawing will be found to have adhered to it. If it does not come away easily, more hot water should be poured on it and the paper allowed to soak. Too much rubbing may spoil the drawing. When made on prepared paper and treated in the same way, the half-dissolved composition will be seen grey or white on top of the drawing on the stone. The composition must then be very carefully washed off with water. If the paper was unprepared, the drawing should be seen sharply on the stone. If it was done on a prepared paper, as described above, the composition being on the top of it, which has left the prepared paper, must be washed off with the greatest of care, as the drawing has not yet sunken into the stone and it is easy to smear, ruin, or wash it off entirely. The only thing which has happened to it is, that it is automatically reversed, and the side of the line which was the top becomes the bottom and adheres to the stone. If properly put down, there should be no



EDOUARD MANET : PORTRAIT DE FEMME.

OF THE DIFFERENT MANNERS OF LITHOGRAPHY

change at all, except that it is reversed. But, unless the printer or artist is very skilful, it is easy to ruin the drawing by the paper slipping, doubling, stretching, or being unevenly wet.

METHOD OF FIXING AND ROLLING UP.

Some printers at once, as soon as the drawing is on the stone, dab it lightly with a sponge charged with gum and water, and put it aside for a day. Others put it aside at once without gumming, leaving it for a day to dry thoroughly and gum it the next day. As soon as the gum is dry, in either case, it can be rolled up, as explained in the printing chapter, and etched. The further treatment is exactly the same as with a drawing on stone. There is no description of drawing on stone, for one draws on stone or metals as on paper.

Senefelder's method is quite different. Though he speaks of damping or soaking the drawing first with weak nitric acid, which has the effect of etching it immediately, his plan of then using sheets of blotting paper as backing and running it through the press would dry it. Then, he says, a weak solution of a hundred parts of water to one of aqua-fortis should be poured over it. Then it should be washed until the paper is disengaged, and if the work seems to adhere thoroughly the solution of gum may be applied at once. And he refers to the fact that the drawing upon the stone, even though it is now supposed to be ready for printing, frequently looks weak, and he suggests that, to correct this weakness, while the gum is still on the stone, the printer should take a small piece of linen, cotton, or flannel, dip it in printing ink until it is thoroughly saturated, then rub the drawing upon the stone with this inky rag, and it will at once become black. This method is well known to printers, but it is dangerous, as the lines may easily spread or smear. Senefelder also speaks of the treatment of the stone, and he recommends that it should be warmed a little. If this is done extreme care is necessary, even more so in the case of metal plates, as the warm stone or plate causes the paper to adhere more strongly to the stone, and unless the greatest care is taken the drawing will be washed off along with the paper and everything lost. After this, the treatment of all drawings on the stone is the same. So little did Senefelder's contemporaries want to explain this transfer method, which they knew all about, and which was practised, that it is scarcely referred to by them, excepting for penwork, and they never really do explain the method, or only in the vaguest terms; with them mystery began.

TRANSFERRING AND PRESERVING DRAWINGS.

The method just described is applicable to drawings on ordinary paper or on prepared paper. But the following method has never been described

LITHOGRAPHY AND LITHOGRAPHERS

at all, though Senefelder's statement that the drawing may leave the paper "only in part" proves that he had practised it. The drawing may be made with chalk or ink either on prepared or unprepared paper, it makes no difference whatever. The dry paper with the drawing on it is laid face downward on the stone, which also should be perfectly dry. A sheet of backing paper is then slightly damped with a sponge dipped in weak acid and water. The dry side of this paper, through which the acid will slightly penetrate, should be placed over the drawing on the press, covered with ordinary backing, and under great pressure run through the press as rapidly as possible four or five times.¹ The edge of the drawing may then be lifted with a penknife, and the artist and the printer will be able to see, first, whether the paper with the drawing on it is sticking to the stone, and next, what is more important, whether the design is still upon the paper while an offset or multiplication of it appears at the same time upon the face of the stone. If the drawing is seen, even like a ghost, on the stone, the paper, with the drawing on it, should be carefully removed. If not there, it must be run through again. The drawing when seen upon the stone will be probably weaker, but, if it is there, the paper should be removed at once, for if it is run through again it will probably commence to adhere to the stone, or the lines may double. Even if there is no colour, if the stone is looked at sidewise the shadows of the lines in colourless grease may be seen on it. Usually the paper can be removed with care. It is best to leave it on the stone for a day—more grease will be absorbed and the paper can be lifted more easily. If it cannot, if it sticks so tightly, as very rarely happens, the previous method of transferring is to be followed, as the method now being described is but the commencement of that. But if the drawing on the paper comes away from the stone as it should—it may have to be carefully lifted off with a knife—the design will be seen on the paper and on the stone as well, in reverse. What has occurred is that some of the grease has been extracted from the drawing on the paper, and attracted to the stone, to which it adheres by the slight dampness of the paper. All the colouring matter, the black pigment, remains on the paper and most of the grease. The drawing on the stone is now to be rolled up and etched in the way described above, only with the greatest possible care, as it is very delicate. It will require a great deal more rolling up and much more time and trouble than by the previous method. But once this has been done the result is quite the same, and if the drawing on the stone has lost or gained in any part, the artist has his version on the paper to compare it with and to correct it by, whereas, in the first case, he has nothing but the stone. Another inestimable advantage is that, if the drawing has not been well transferred, or if it becomes

¹ I am now convinced that the drawing should under the greatest possible pressure only be run through the press once.



FÉLIX ROPS : PORTRAIT OF ADELÉ DUTIF.

OF THE DIFFERENT MANNERS OF LITHOGRAPHY

smear'd or under- or over-etched and so spoiled, or if the stone should break in printing, the drawing may be put down a second time, even after weeks or months. This certainly is one of the greatest discoveries in lithography, and the ability to transfer the same drawing twice and yet preserve it was apparently not known to Senefelder at all. How many times the drawing might be transferred in this way is not known either. But the advantages to be obtained by this method are endless. The German method is described in Chapter VIII.

With the decline of lithography and the discontinuance of artists to practise it, the artistic use of transfer paper seems virtually to have ceased. It was only used for commercial purposes. Scarcely any of the modern text-books speak of it at all. Scarcely any modern lithographers know anything about it, and it is only within the last few years that its use has been revived. But this revival has made artistic lithography, and the credit for reviving this manner is due to Charles Goulding.

THE TRACING MANNER.

The aim of Senefelder and all the early lithographers was to supersede the wood and metal engraver. Consequently, long and elaborate instructions are given. Most of them are of little value to artists, but they may be briefly referred to.

If a sheet of very thin bank-note paper is drawn upon, and the back of it rubbed with tallow and lamp-black—probably stumping chalk would do just as well—and this is laid upon the stone, and the drawing is gone over again with a pencil, or if a drawing is made with a pencil on a sheet of blank paper thus prepared on the back and laid on the stone, the grease will come off of the paper and adhere to the stone, which then may be etched and gummed up in the usual way. Senefelder carried this method considerably further and practised what he rightly described as

THE SOFT GROUND MANNER,

which, he says, is "very elegant." The face of a smooth polished stone is prepared with nitric acid and gum, or, he says phosphoric acid, nutgall and gum is better, and then washed with water and left to dry. When dry, it should be covered with a thin ground of tallow by means of a roller. Soft etching ground would undoubtedly do just as well. The ground must then be smoked with tapers, as an etching plate is. A sheet of drawing paper should then be laid on the face of the stone and the drawing made with a lead pencil. When the paper is lifted, the tallow will come away where the pencil has touched it and the design on the stone may be etched. It would be very much easier probably to practise this method on zinc.

OF COLOUR LITHOGRAPHY

CHAPTER XVI

SENEFELDER also invented chromo-lithography, and he says he believes that by his method, that is of superimposed colour, "oil and water colours may be soon perfectly copied." In this he was not successful, and, though some of his followers have made most astonishing copies, these have no more value as works of art than the work of any other copyist. And though, when printed on canvas or an imitation of canvas, they are highly deceptive for a moment, it is but a matter of technical perfection: there is no artistic merit about them, and the real outcome is the chromo-lithograph of commerce, which did an enormous amount of harm to lithography. The artist, however, may practise colour printing with as much freedom as black and white. The method to be followed is that of the Japanese colour printers, only it is far simpler and more direct and nothing like so laborious. The artist makes his drawing in black chalk in the ordinary way on stone or paper. From this drawing a number of offsets are made by the printer in some sort of colour or ink which does not sink into the stone, as it has no grease in it. This ink while wet is dusted over with red chalk. The artist has now to determine the colours he is going to use, or rather he must have determined the number before, for as many of these offsets are made as there are to be colours in the print. He takes the stone which he proposes, for example, to print in red, and goes over every line he wishes to print red with his black lithographic chalk. He gives the stone back to the printer, who, by washing it, removes all the red chalk offset, and only those lines which the artist has gone over with his black chalk remain on the stone. This, then, is the red stone. He proceeds to do the same thing with all the other colours on the other stones, and then gums, rolls up, and etches them, thus producing a mosaic picture which, if put together and printed, one stone after the other and the black as well, will, when all the stones are printed, produce the original design—the colour print he wants. He also has the original design in black, which may be printed either in that colour or any other as a key-block, or not used at all. It may be printed either first or last. This depends entirely on the subject. He should then mix, himself, a quantity of the colour he desires for each stone, and give the colours so mixed to the printer, who will ink the various colour stones, or the artist may do it himself. If he follows this method, exactly

J. McLURE HAMILTON: PORTRAIT OF W. E. GLADSTONE.

PLATE XVI

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and he says "I
myself see colour, I oil
the ink he was not
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of
of
of

J. MCLURE HAMILTON: PORTRAIT OF W. E. GLADSTONE.

... a number of offsets
... ink which does not sink
... dusted over
... he is going
... for as many of
... the print.
... every
... lithographic chalk.
... the
... offset,
... black chalk
... to do the
... then gums,
... picture which, if put
... by black as well, will
... the original design--the colour
... which may be printed
... used at all. It may
... depend entirely on the subject. He
... the colour he desires for each stone,
... to a printer, who will ink the various colour
... If he follows this method, exactly



OF COLOUR LITHOGRAPHY

that of the Japanese, he will get pure rich colour. If he wishes a green, he must make it himself and not trust, as the chromo-lithographer does, to getting that green by printing a yellow over blue or a blue over yellow. The colour should be made right, and printed on the white or coloured paper, so that the paper shows through and gives a luminous brilliance to the print, which can be obtained in no other way, and is utterly lost when colours are superimposed.

Another method, though a much more tedious one, practised by Whistler in his colour prints, is to make as many transfers as there are colours. Then those parts of the drawing that are not wanted, that is all but the red, for example, must be scratched or etched away, and the same for the other colours. Afterwards, the method of printing is just the same. And a third method is to place the thinnest tracing paper or composition over the drawing or stone and draw the various colours in black chalk on different sheets of that—first fixing the register marks, and then transferring these colour drawings to the different colour stones.

The printing of colour is by no means easy. In the ordinary chromo-lithographic fashion, as soon as a colour has been printed, the colour on that sheet of paper is allowed to dry. This means that the paper cannot usually be damped again, for, if it has been damped, then printed on and dried, if damped again it will probably get out of register, and if each colour is allowed to dry before the next is applied, it is very difficult to get over an effect of hardness whether the paper is damped or not. The perfect way of printing in colour would be to have as many presses as there are colour stones and shift the print from one to the other as fast as each colour is added. The difficulty of this is that, even with this mosaic method, if the drawing is at all complicated it is impossible to ink it without rubbing one colour into another, and still more impossible to print it, as the moist colour from the sheet of paper sets off upon the stone and would, after a few impressions, produce nothing but a smear. There are ways of using three or four colours at the same time, on two stones and by means of tinted paper getting a still further colour. If, for example, the artist wishes to make a print on blue paper a nocturne in four colours, he must first of all think out very carefully the colour design and the spacing and arrangement of the colours. He may then, with his sheet of blue paper properly damped, print first his white lights or yellow lights or red ones, or rather all three of them together, by using three rollers, one charged with white, the second with yellow, the third with red ink. If the print is then shifted to another press alongside, the second printer may roll the main part of the design up, first in weak transparent blue through which the white, yellow, or red, which must be made of very opaque colour, will show, and then, with another roller, go over those parts which are intended

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to be stronger with a stronger blue or black before pulling the print. When pulled, the print will look as if it had been printed six times, and in drying, the colours, as in a painting, will all dry in together and there will be a skin over it all, which can be obtained in no other way. There are many other ways of making colour prints, but this, which is only a variation of the Japanese method, is the simplest and the best and one which the artist can and should use. Another charming way of introducing colour at times, similar to that of the copper-plate colour printers, may be got from one single stone by mixing up the various colours and putting them on with small rollers, stumps, or rags, or putting just a bloom or blush of colour over some part of the drawing with a rag. Colour printing, however, is only just, owing to Whistler and the Japanese, beginning to be practised by artists. Far the greater number of artists, and especially those who are supposed to make posters and do other colour work, know nothing about it. The drawings of these men are usually made in oil, water-colour, or pastel, handed over to professional lithographers who copy them, enlarging or reducing them mechanically, and the artist calmly signs the poster he had nothing to do with making: that is, when he is allowed to sign it, for sometimes the printers take all the credit. By the method described above any artist can do colour work. A practical example is in the posters done in this way for the London Underground Railways, in the spring of 1914, by certain members of the Senefelder Club, only one or two of whom had ever drawn a poster before, but they were artists who understood lithography.



HENRI DE GROUX : LA VIGNE ABANDONNÉE.

OF THE WASH MANNER

CHAPTER XVII

SENEFELDER describes Wash Drawing as India Ink Drawing, though the first method he describes has nothing apparently to do with wash or India Ink either, but is similar to what he calls the Tint Manner, in which a flat ground composed of either a thin layer of grease or etching ground is put on the plate and the design is scratched out with a mezzotint scraper and points. It is then bitten with phosphoric acid and washed with gum water. If the stone is now washed with turpentine, the grease or ground will come off and the drawing scratched in the stone may be printed. This is not in any sense a wash drawing, however.

What Senefelder calls the second manner is the genuine manner of making wash drawings. He says the stone must be prepared with a coarse grain, thoroughly washed with soap and water, cleaned with turpentine, and left to dry. Then, if ink containing much soap is dissolved in rain water, the design may be made on the stone in wash exactly as it would be done on paper. When it is finished and dry, the whole surface can be rubbed with a brush or cloth to make small holes in the colour, really to let the grain on the stone come through. It should then be bitten with acid and washed with gum water in the usual manner. As these wash drawings are very delicate, very weak acid must be used, and Senefelder recommends that the stone should be surrounded by a border of wax or by rubber bands, which are better and simpler, though most likely if the acid was applied with a brush the result would be truer. His reason for using a bath is that the ground is so sensitive that he thought it not possible, except by changing the acid, to get rid of the bubbles made by the acid, which adhere to the stone and prevent it biting. He also says that frequently the washes will be found to be too light owing to many holes being bitten in the stone. The experience of most modern artists is that the washes are too black and have to be scraped down. He explains that by this method prints may be made by rubbing in the ink with a rag. He points out that by putting on a flat wash of colour and biting it in this manner tint plates may be made for chalk drawings, and he concludes by saying that this manner "deserves to be more known and practised by artists than it has hitherto been."

This manner, despite his experiments, does not seem to have been practised to any great extent by Senefelder, but was by Hullmandel, and,

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moreover, patented by him. He used a dabber for applying the colour and the artists who practised it, like Harding, acquired the greatest skill in its use. Whether Cattermole used this method, or pure wash, it would be difficult to say. Some of the most perfect lithographs technically, like those of Isabey, look, as they were intended to, like wash drawings. But if they are closely examined with a magnifying glass, they will be found to have been done with chalk. Undoubtedly Raffet and Charlet did make pure wash drawings in lithographic ink, and in England, Whistler, with the help of Way, revived or rather developed this method. Lithographic ink is ground down in a heated saucer, or, better, two or three, for different tones. It is mixed with distilled water and used just like a water colour. Duchâtel says turpentine is better as a medium, but there is no fixed rule or method. This wash manner is difficult to work for two reasons. First, as soon as the colour touches it, the stone becomes very much darker, though there is no more difficulty about this than there is about body-colour drawing. And the second difficulty is that each tone must be right, as it is very difficult to go over a wash already put down with another without disturbing the first. This, however, is also true of many watercolours. In fact, a wash drawing on stone is very like a drawing in charcoal grey watercolour on paper. Both are equally difficult to work over and correct. It was thought until lately that this method was peculiar to the stone, but T. R. Way found that drawings could be made on paper equally well and transferred.¹ When once upon the stone and the ink is thoroughly dry, the surface of the stone must be rubbed with a cloth or flannel in order to break up the tones of colour and leave the tops of the grains showing through it. If this is not done the drawing will print perfectly black or in a flat tone all over. The stone is then treated in the ordinary way. If too dark, as usually is the case, the drawing being on a grained stone, it may easily be scraped with a penknife, or scraper, the jumper, or etched. Chalk and pen work can be done either at the same time, or over the wash, or before the wash is put on. But, like mezzotinting, it is by no means so simple as it looks, and, though many of the wash drawings look direct and spontaneous, in most cases those qualities are obtained only by very elaborate work. This is one of the methods in lithography that should again be revived and practised, as most beautiful results can be obtained, though, at present, comparatively little has been done with it.

OTHER MANNERS.

Senefelder and other authorities, especially the earlier writers, describe numerous methods for doing away with etching and engraving; but these are not the functions of artist lithographers. If any one wishes to practise

¹ And this is also done in Germany.



E. CARRIÈRE : WOMAN'S HEAD.

OF THE WASH MANNER

them the directions are all in Senefelder. In the later manuals, such as Richmond's *Grammar of Lithography*, the commercial and mechanical methods are described, as well as the use of steam cylinder presses and photo-lithography.

STUMP MANNER.

Ordinary stumping, rubbing the stump in lithographic chalk (*crayon estompe*), is little used in England, but the results obtained are delightful. Rags, flannel, or skins may be also employed. The drawing on stone made in this way is very deceptive—it at first prints very lightly—and it should be slowly coaxed by pulling repeated proofs, which usually grow stronger, and then suddenly it becomes very black. The etching, too, is difficult, as not infrequently the acid removes all the stump effect in a moment.

TINT MANNER.

Tints may be made either by covering the stone or paper with a flat tone of chalk, by rolling or washing ink on them. The exact size of the tint is fixed, and the rest of the stone is painted over with gum and acid—stopped out. When dry it is inked—the ink adheres to the ungummed portion. It is then rolled up with ink of the desired colour for the tint and printed over the drawing. If lights are wanted, a set-off must be made on the tint and lights may be scratched, or the tone lighted, using the set-off as a guide; if these parts are then gummed and etched, after strong inking the lights will print.

CONCLUSION.

In the preceding pages most, if not all, of the manners the artist will practise, and the tools and materials he will use, are described. He will find new and endless methods of employing them, for for fifty years scarcely any experimenting has been done, and the opportunities are inexhaustible and untried. By the time he has practised all these methods, or those he invents, if he is an artist, he may make a series of masterpieces, and then may he repeat and echo the words with which Senefelder ended his story in *The Complete Course of Lithography*: "May the day be blessed when I created it. May my work find many friends and produce many excellent lithographers."

CHAPTER XVIII

ONE unjust allegation that has been made against lithography, and has injured it, is that unlimited editions—it is said—can be printed from stone. So they can from copper, only in neither case do artists do such things. A copper plate may be steeled, or electrotyped, and endless prints may be made—and endless prints may be made by transferring a design to several stones.

But the artist, in the case of etchings, can rarely print more than one hundred proofs from an unprotected plate, and no more can be made, or should be made, from the stone. The Senefelder Club has limited its editions to fifty—and then erased the drawing. The professional commercial lithographer nearly killed the art—as an art—but there are now all about us signs and proofs of the revival of the most autographic of the graphic arts, and its future is secure—it has triumphed in the hands of artists who have returned to it, as innovators and experimenters and enthusiasts, and now can Senefelder truly say of his beloved art and craft, “Blessed be the hour in which I invented it.”



A. WILLETTE : FORTUNE.

Printed by Lemercier.

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