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*** START OF THE PROJECT GUTENBERG EBOOK ENGLISH BOOK-ILLUSTRATION OF TO-DAY ***

ENGLISH BOOK-ILLUSTRATION OF TO-DAY

English Book-Illustration of To-day

**APPRECIATIONS OF THE WORK OF LIVING
ENGLISH ILLUSTRATORS WITH
LISTS OF THEIR BOOKS**

By R. E. D. SKETCHLEY

WITH AN INTRODUCTION

By ALFRED W. POLLARD



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In connection with the bibliographies, I desire to express cordial thanks to the authorities and attendants of the British Museum, without whose courtesy and aid, extending over many weeks, it would have been impossible to bring together the particulars. Most of the artists, too, have kindly checked and supplemented the entries relating to their work, but even with the help given me I cannot hope to have produced exhaustive lists. My thanks are due to the publishers with whom arrangements have been made for the use of blocks.

R. E. D. SKETCHLEY.

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INTRODUCTION.

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SOME PRESENT-DAY LESSONS FROM OLD WOODCUTS.

BY ALFRED W. POLLARD.



SOME explanation seems needed for the intrusion of a talk about the woodcuts of the fifteenth century into a book dealing with the work of the illustrators of our own day, and the explanation, though no doubt discreditable, is simple enough. It was to a mere bibliographer that the idea occurred that lists of contemporary illustrated books, with estimates of the work found in them, might form a useful record of the state of English book-illustration at the end of a century in which for the first time (if we stretch the century a little so as to include Bewick) it had competed on equal terms with the work of foreign artists. Fortunately the bibliographer's scanty leisure was already heavily mortgaged, and so the idea was transferred to a special student of the subject, much better equipped for the task. But partly for the pleasure of keeping a finger in an interesting pie, partly because there was a fine hobby-horse waiting to be mounted, the bibliographer bargained that he should be allowed to write an introduction in which his hobby should have free play, and the reader, who has got a much better book than he was intended to have, must acquiesce in this meddling, or resort to his natural rights and skip.



FROM 'LES QUINZE JOIES DE MARIAGE,'

PARIS, TREPEREL, C. 1500.

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It is well to ride a hobby with at least a semblance of moderation, and the thesis which this introduction is written to maintain does not assert that the woodcuts of the fifteenth century are better than the illustrations of the present day, only that our modern artists, if they will condescend, may learn some useful lessons from them. At the outset it may frankly be owned that the range of the earliest illustrators was limited. They had no landscape art, no such out-of-door illustrations as those which furnish the subject for one of Miss Sketchley's most interesting

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chapters. Again, they had little humour, at least of the voluntary kind, though this was hardly their own fault, for as the admission is made the thought at once follows it that of all the many deficiencies of fifteenth-century literature the lack of humour is one of the most striking. The rough horseplay of the Life of Aesop prefixed to editions of the Fables can hardly be counted an exception; the wit combats of Solomon and Marcolphus produced no more than a title-cut showing king and clown, and outside the 'Dialogus Creaturarum' I can think of only a single valid exception, itself rather satirical than funny, this curious picture of a family on the move from a French treatise on the Joys of Marriage. On the 'Dialogus' itself it seems fair to lay some stress, for surely the picture here shown of the Lion and the Hare who applied for the post of his secretary may well encourage us to believe that in two other departments of illustration from which also they were shut out, those of Caricature (for which we must go back to thirteenth-century prayer-books) and Christmas Books for Children, the fifteenth-century artist would have made no mean mark. It is, indeed, our Children's Gift-Books that come nearest both to his feeling and his style.

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FROM THE 'DIALOGUS CREATURARUM.' GOUDA, 1480.

What remains for us here to consider is the achievement of the early designers and woodcutters in the field of Decorative and Character Illustrations with which Miss Sketchley deals in her first and third chapters. Here the first point to be made is that by an invention of the last twenty years they are brought nearer to the possible work of our own day than to that of any previous time. It has been often enough pointed out that, not from preference, but from inability to devise any better plan, the art of woodcut illustration began on wholly wrong lines. Starting, as was inevitable, from the colour-work of illuminated manuscripts, the illustrators could think of no other means of simplification than the reduction of pictures to their outlines. With a piece of plank cut, not across the grain of the wood, but with it, as his material, and a sharp knife and, perhaps, a gouge as his only tools, the woodcutter had to reproduce these outlines as best he could, and it is little to be wondered at if his lines were often scratchy and angular, and many a good design was deplorably ill handled. After a time, soft metal, presumably pewter, was used as an alternative to wood, and perhaps, though probably slower, was a little easier to work successfully. But save in some Florentine pictures and a few designs by Geoffroy Tory, the craftsman's work was not to cut the lines which the artist had drawn, but to cut away everything else. This inverted method of work continued after the invention of crosshatching to represent shading, and was undoubtedly the cause of the rapid supersession of woodcuts by copper engravings during the sixteenth century, the more natural method of work compensating for the trouble caused when the illustrations no longer stood in relief like the type, but had to be printed as incised plates, either on separate leaves, or by passing the sheet through a different press. The eighteenth-century invention of wood-engraving as opposed to woodcutting once again caused pictures and text to be printed together, and the amazing dexterity of successive schools of wood-engravers enabled them to produce, though at the cost of immense labour, work which seemed to compete on equal terms with engravings on copper. At its best the wood-engraving of the nineteenth century was almost miraculously good; at its worst, in the wood-engravings of commerce—the wood-engravings of the weekly papers, for which the artist's drawing might come in on a Tuesday, to be cut up into little squares and worked on all night as well as all day, in the engravers' shops—it was unequivocally and deplorably, but hardly surprisingly, bad.

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Upon this strange medley of the miraculously good and the excusably horrid came the invention of the process line-block, and the problem which had baffled so many fifteenth-century woodcutters, of how to preserve the beauty of simple outlines was solved at a single stroke. Have our modern artists made anything like adequate use of this excellent invention? My own answer would be that they have used it, skilfully enough, to save themselves trouble, but that its artistic possibilities have been allowed to remain almost unexplored. As for the trouble-saving—and trouble-saving is not only legitimate but commendable—the photographer's camera is the most obliging of craftsmen. Only leave your work fairly open and you may draw on as large a scale and with as coarse lines as you please, and the camera will photograph it down for you to the exact space the illustration has to fill and will win you undeserved credit for delicacy and fineness of touch as well. Thus to save trouble is well, but to produce beautiful work is better, and what use has been made of the fidelity with which beautiful and gracious line can now be reproduced? The caricaturists, it is true, have seen their opportunity. Cleverness could hardly be carried further than it is by Mr. Phil May, and a caricaturist of another sort, the late Mr. Aubrey Beardsley,

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degenerate and despicable as was almost every figure he drew, yet saw and used the possibilities which artists of happier temperament have neglected. With all the disadvantages under which they laboured in the reproduction of fine line the craftsmen of Venice and Florence essayed and achieved more than this. Witness the fine rendering into pure line of a picture by Gentile Bellini of a tall preacher preceded by his little crossbearer in the 'Doctrina' of Lorenzo Giustiniano printed at Venice in 1494, or again the impressiveness, surviving even its little touch of the grotesque, of this armed warrior kneeling at the feet of a pope, which I have unearthed from a favourite volume of Venetian chapbooks at the British Museum. A Florentine picture of Jacopone da Todi on his knees before a vision of the Blessed Virgin (from Bonacorsi's edition of his 'Laude,' 1490) gives another instance of what can be done by simple line in a different style. We have yet other examples in many of the illustrations to the famous romance, the 'Hypnerotomachia Poliphili,' printed at Venice in 1499. Of similar cuts on a much smaller scale, a specimen will be given later. Here, lest anyone should despise these fifteenth-century efforts, I would once more recall the fact that at the time they were made the execution of such woodcuts required the greatest possible dexterity, in cutting away on each side so as to leave the line as the artist drew it with any semblance of its original grace. In many illustrated books which have come down to us what must have been beautiful designs have been completely spoilt, rendered even grotesque, by the fine curves of the drawing being translated into scratchy angularities. But draw he never so finely no artist nowadays need fear that his work will be made scratchy or angular by photographic process. It is only when he crowds lines together, from inability to work simply, that the process block aggravates his defects.

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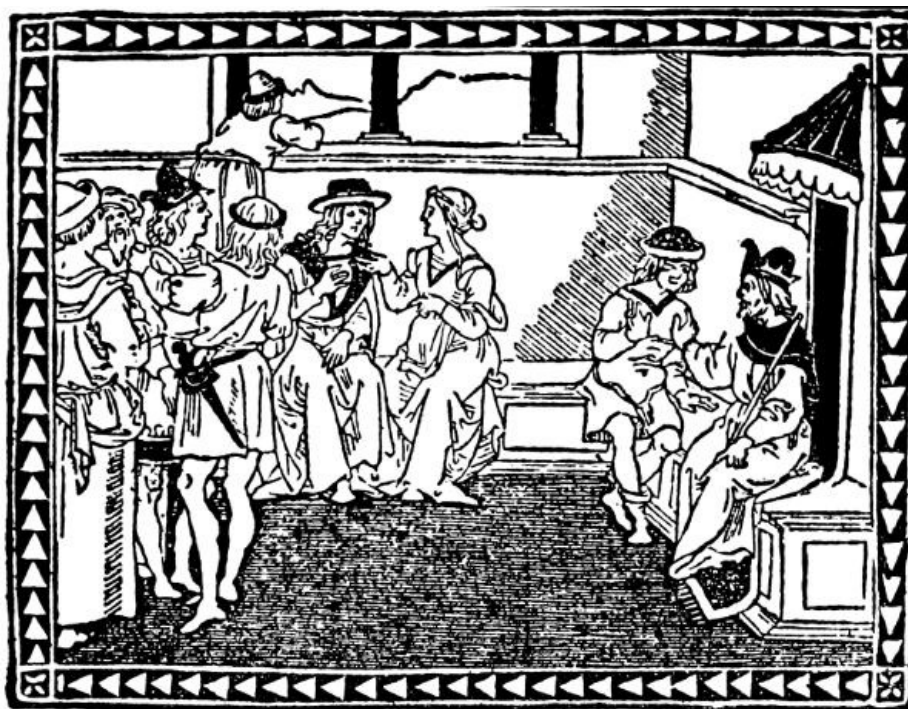


**La Lega Facta Nouamente a
Morte e Destructione de li
Franzosi & suoi Seguaci.**

VENICE. C. 1500.



FROM THE RAPPRESENTAZIONE DI UN MIRACOLO DEL CORPO
DI GESÙ, 1572. JAC. CHITI.



FROM THE RAPPRESENTAZIONE DI S. CRISTINA, 1555.

I pass on to another point as to which I think the Florentine woodcutters have something to teach us. If we put pictures into our books, why should not the pictures be framed? A hard single line round the edge of a woodcut is a poor set-off to it, often conflicting with the lines in the picture itself, and sometimes insufficiently emphatic as a frame to make us acquiesce in what seems a mere cutting away a portion from a larger whole. Our Florentine friends knew better. Here (pp. xiv-xv), for instance, are two scenes, from some unidentified romance, which in 1572 and 1555 respectively (by which time they must have been about fifty and sixty years old) appeared in Florentine religious chapbooks, with which they have nothing to do. The little borders are simple enough, but they are sufficiently heavy to carry off the blacks which the artist (according to what is the true method of woodcutting) has left in his picture, and we are much less inclined to grumble at the window being cut in two than we should be if the cut were made by a simple line instead of quite firmly and with determination by a frame.



FROM LORENZO DE' MEDICI'S LA NENCIA
DA BARBERINO, S.A.

I have given these two Florentine cuts, much the worse for wear though they be, with peculiar pleasure, because I take them to be the exact equivalents of the pictures in our illustrated novels of the present day of which Miss Sketchley gives several examples in her third paper. They are good examples of what may be called the diffused characterization in which our modern illustrators excel. Every single figure is good and has its own individuality, but there is no attempt to illustrate a central character at a decisive moment. Decisive moments, it may be objected, do not occur (except for epicures) at polite dinner parties, or during the 'mauvais quart d'heure,' which might very well be the subject of our first picture. But it seems to me that modern illustrators often deliberately shun decisive moments, preferring to illustrate their characters in more ordinary moods, and perhaps the Florentines did this also. Where the illustrator is not a great artist the discretion is no doubt a wise one. What for instance could be more charming, more completely successful than this little picture of a messenger bringing a lady a flower, no doubt with a pleasing message with it? In our next cut the artist has been much more ambitious. Preceded by soldiers with their long spears, followed by the hideously masked 'Battuti' who ministered to the condemned, Ippolito is being led to execution. As he passes her door, Dianora flings herself on him in a last embrace. The lady's attitude is good, but the woodcutter, alas, has made the lover look merely bored. In book-illustration, as in life, who would avoid failure must know his limitations.

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**FROM THE STORIA DI IPPOLITO
BUONDELMONTI E DIANORA BARDI, S.A.**

Whatever shortcomings these Florentine pictures may have in themselves, or whatever they may lose when examined by eyes only accustomed to modern work, I hope that it will be conceded that as character-illustrations they are far from being despicable. Nevertheless the true home of character-illustration in the fifteenth century was rather in Germany than in Italy. Inferior to the Italian craftsmen in delicacy and in producing a general impression of grace (partly, perhaps, because their work was intended to be printed in conjunction with far heavier type) the German artists and woodcutters often showed extraordinary power in rendering facial expression. My favourite example of this is a little picture from the 'De Claris Mulieribus' of Boccaccio printed at Ulm in 1473, on one side of which the Roman general Scipio is shown with uplifted finger bidding the craven Massinissa put away his Carthaginian wife, while on the other Sophonisba is watched by a horror-stricken messenger as she drains the poison her husband sends her. But there is a naïveté about the figure of Scipio which has frequently provoked laughter from audiences at lantern-lectures, so my readers must look up this illustration for themselves at the British Museum, or elsewhere. I fall back on a picture of a card-party from a 'Guldin Spiel' printed at Augsburg in 1472, in which the hesitation of the woman whose turn it is to play, the rather supercilious interest of her vis-à-vis, and the calm confidence of the third hand, not only ready to play his best, but sure that his best will be good enough, are all shown with absolute simplicity, but in a really masterly manner. Facial expression such as this in modern work seems entirely confined to children's books and caricature, but one would sacrifice a good deal of our modern prettiness for a few more touches of it.

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FROM INGOLD'S 'GULDIN SPIEL.' AUGSBURG, 1472.

The last point to which I would draw attention is that a good deal more use might be made of quite small illustrations. The full-pagers are, no doubt, impressive and dignified, but I always seem to see written on the back of them the artist's contract to supply so many drawings of such and such size at so many guineas apiece, and to hear him groaning as he runs through his text trying to pick out the full complement of subjects. The little sketch is more popular in France than in England, and there is a suggestion of joyous freedom about it which is very captivating. Such small pictures did not suit the rather heavy touch of the German woodcutters; in Italy they were much more popular. At Venice a whole series of large folio books were illustrated in this way in the last decade of the fifteenth century, two editions of Malermi's translation of the Bible, Lives of the Saints, an Italian Livy, the Decamerone of Boccaccio, the Novels of Masuccio, and other works, all in the vernacular. At Ferrara, under Venetian influence, an edition of the Epistles of S. Jerome was printed in 1497, with upwards of one hundred and eighty such little cuts, many of them illustrating incidents of monastic life. Both at Venice and Ferrara the cuts are mainly in outline, and when they are well cut and two or three come together on a page the effect is delightful. In France the vogue of the small cut took a very special form. By far the most famous series of early French illustrated books is that of the Hours of the Blessed Virgin (with which went other devotions, making fairly complete prayer-books for lay use), which were at their best for some fifteen years reckoning from 1488. These Hour-Books usually contained some fifteen large illustrations, but their most notable features are to be found in the borders which surround every page. On the outer and lower margins these borders are as a rule about an inch broad, sometimes more, so that they can hold four or five little pictures of about an inch by an inch and a half on the outer margin, and one rather larger one at the foot of the page. The variety of the pictures designed to fill these spaces is almost endless. Figures of the Saints and their emblems and illustrations of the games or occupations suited to each month fill the margins of the Calendar. To surround the text of the book there is a long series of pictures of incidents in the life of Christ, with parallel scenes from the Old Testament, scenes from the lives of Joseph and Job,

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representations of the Virtues, the Deadly Sins being overcome by the contrary graces, the Dance of Death, and for pleasant relief woodland and pastoral scenes and even grotesques. The popularity of these prayer-books was enormous, new editions being printed almost every month, with the result that the illustrations were soon worn out and had frequently to be replaced. I have often wished, if only for the sake of small children in sermon time, that our English prayer-books could be similarly illustrated. An attempt to do this was made in the middle of the last century, but it was pretentious and unsuccessful. The great difficulty in the way of a new essay lies in the popularity of very small prayer-books, with so little margin and printed on such thin paper as hardly to admit of border cuts. The difficulty is real, but should not be insuperable, and I hope that some bold illustrator may soon try his hand afresh.



FROM THE MALERMI BIBLE. VENICE, GIUNTA, 1490.



FROM A FRENCH BOOK OF HOURS. PARIS, KERVER, 1498.

I should not be candid if I closed this paper without admitting that my fifteenth-century friends anticipated modern publishers in one of their worst faults, the dragging in illustrations where they are not wanted. In the fifteenth century the same cuts were repeated over and over again in the same book to serve for different subjects. Modern publishers are not so simple-hearted as

this, but they add to the cost of their books by unpleasant half-tone reproductions of unnecessary portraits and views, and I do not think that book-buyers are in the least grateful to them. Miss Sketchley, I am glad to see, has not concerned herself with illustrators whose designs require to be produced by the half-tone process. To condemn this process unreservedly would be absurd. It gives us illustrations which are really needed for the understanding of the text when they could hardly be produced in any other way, and while it does this it must be tolerated. But by necessitating the use of heavily-loaded paper—unpleasant to the touch, heavy in the hand, doomed, unless all the chemists are wrong, speedily to rot—it is the greatest danger to the excellence of our English book-work which has at present to be faced, while by wearying readers with endless mechanically produced pictures it is injurious also to the best interests of artistic illustration.

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FROM MR. HOUSMAN'S "A FARM IN FAIRYLAND."

BY LEAVE OF MESSRS. KEGAN PAUL.

ENGLISH BOOK-ILLUSTRATION OF TO-DAY.

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I. SOME DECORATIVE ILLUSTRATORS.



F the famous 'Poems by Alfred Tennyson,' published in 1857 by Edward Moxon, Mr. Gleeson White wrote in 1897: 'The whole modern school of decorative illustrators regard it, rightly enough, as the genesis of the modern movement.' The statement may need some modification to touch exact truth, for the 'modern movement' is no single-file, straightforward movement. 'Kelmescott,' 'Japan,' the 'Yellow Book,' black-and-white art in Germany, in France, in Spain, in America, the influence of Blake, the style of artists such as Walter Crane, have affected the present form of decorative book-illustration. Such perfect unanimity of opinion as is here ascribed to a large and rather indefinitely related body of men hardly exists among even the smallest and most derided body of artists. Still, allowing for the impossibility of telling the whole truth about any modern and eclectic form of art in one sentence, there is here a statement of fact. What Rossetti and Millais and Holman Hunt achieved in the drawings to the 'Tennyson' of 1857, was a vital change in the intention of English illustrative art, and whatever form decorative illustration may assume, their ideal is effective while a personal interpretation of the spirit of the text is the creative impulse. The influence of technical mastery is strong and enduring enough. It is constantly in sight and constantly in mind. But it is in discovering and making evident a principle in art that the influence of spirit on spirit becomes one of the illimitable powers.

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To Rossetti the illustration of literature meant giving beautiful form to the expression of delight, of penetration, that had kindled his imagination as he read. He illustrated the 'Palace of Art' in the spirit that stirred him to rhythmic translation into words of the still music in Giorgione's 'Pastoral,' or of the unpassing movement of Mantegna's 'Parnassus.' Not the words of the text, nor those things precisely affirmed by the writer, but the spell of significance and of beauty that held his mind to the exclusion of other images, gave him inspiration for his drawings. As Mr. William Michael Rossetti says: 'He drew just what he chose, taking from his author's text nothing more than a hint and an opportunity.' It is said, indeed, that Tennyson could never see what the St. Cecily drawing had to do with his poem. And that is strange enough to be true.

It is clear that such an ideal of illustration is for the attainment of a few only. The ordinary illustrator, making drawings for cheap reproduction in the ordinary book, can no more work in this mood than the journalist can model his style on the prose of Milton. But journalism is not literature, and pictured matter-of-fact is not illustration, though it is convenient and customary to call it so. However, here one need not consider this, for the decorative illustrator has usually literature to illustrate, and a commission to be beautiful and imaginative in his work. He has the opportunity of Rossetti, the opportunity for significant art.

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The 'Classics' and children's books give greatest opportunity to decorative illustrators. Those who have illustrated children's books chiefly, or whose best work has been for the playful classics of literature, it is convenient to consider in a separate chapter, though there are instances where the division is not maintainable: Walter Crane, for example, whose influence on a school of decorative design makes his position at the head of his following imperative.

Representing the 'architectural' sense in the decoration of books, many years before the supreme achievements of William Morris added that ideal to generally recognized motives of book-decoration, Walter Crane is the precursor of a large and prolific school of decorative illustrators. Many factors, as he himself tells, have gone to the shaping of his art. Born in 1846 at Liverpool, he came to London in 1857, and there after two years was 'apprenticed' to Mr. W. J. Linton, the well-known wood-engraver. His work began with 'the sixties,' in contact with the enthusiasm and inspiration those years brought into English art. The illustrated 'Tennyson,' and Ruskin's 'Elements of Drawing,' were in his thoughts before he entered Mr. Linton's workshop, and the 'Once a Week' school had a strong influence on his early contributions to 'Good Words,' 'Once a Week,' and other famous magazines. In 1865 Messrs. Warne published the first toy-book, and by 1869-70 the 'Walter Crane Toy-book' was a fact in art. The sight of some Japanese colour-prints during these years suggested a finer decorative quality to be obtained with tint and outline, and in the use of black, as well as in a more delicate simplicity of colour, the later toy-books show the first effect of Japanese art on the decorative art of England. Italian art in England and Italy, the prints of Dürer, the Parthenon sculptures, these were influences that affected him strongly. 'The Baby's Opera' (1877) and 'The Baby's Bouquet' (1879) are classics almost impossible to criticise, classics familiar from cover to cover before one was aware of any art but the art on their pages. So that if these delightful designs seem less expressive of the Greece, Germany, and Italy of the supreme artists than of the 'Crane' countries by whose coasts ships 'from over the sea' go sailing by with strange cargoes and strange crews, it is not in their dispraise. As a decorative draughtsman Mr. Crane is at his best when the use of colour gives clearness to the composition, but some of his most 'serious' work is in the black-and-white pages of 'The Sirens Three,' of 'The Shepherdes Calendar,' and especially of 'The Faerie Queene.' The number of books he has illustrated—upwards of seventy—makes a detailed account impossible. Nursery rhyme and fairy books, children's stories, Spenser, Shakespeare, the myths of Greece, 'pageant books' such as 'Flora's Feast' or 'Queen Summer,' or the just published 'Masque of Days,' his own writings, serious or gay, have given him subjects, as the great art of all times has touched the ideals of his art.

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FROM MR. WALTER CRANE'S
'GRIMM'S HOUSEHOLD STORIES.'

BY LEAVE OF MESSRS. MACMILLAN.

But whatever the subject, how strong soever his artistic admirations, he is always Walter Crane, unmistakable at a glance. Knights and ladies, fairies and fairy people, allegorical figures, nursery and school-room children, fulfil his decorative purpose without swerving, though not always without injury to their comfort and freedom and the life in their limbs. An individual apprehension that sees every situation as a conventional 'arrangement' is occasionally beside the mark in rendering real life. But when his theme touches imagination, and is not a supreme expression of it—for then, as in the illustrations to 'The Faerie Queene,' an unusual sense of subservience appears to dull his spirit—his humorous fancy knows no weariness nor sameness of device.

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The work of most of Mr. Crane's followers belongs to 'the nineties,' when the 'Arts and Crafts' movement, the 'Century Guild,' the Birmingham and other schools had attracted or produced artists working according to the canons of Kelmscott. Mr. Heywood Sumner was earlier in the field. The drawings to 'Sintram' (1883) and to 'Undine' (1888) show his art as an illustrator. Undine—spirit of wind and water, flower-like in gladness—seeking to win an immortal soul by submission to the forms of life, is realized in the gracefully designed figures of frontispiece and title-page. Where Mr. Sumner illustrates incident he is 'factual' without being matter-of-fact. The small drawing reproduced is hardly representative of his art, but most of his work is adapted to a squarer page than this, and has had to be rejected on that account. Some of the most apt decorations in 'The English Illustrated' were by Mr. Sumner, and during the time when art was represented in the magazine Mr. Ryland and Mr. Louis Davis were also frequent contributors. The graceful figures of Mr. Ryland, uninterested in activity, a garden-world set with statues around them, and the carol-like grace of Mr. Davis's designs in that magazine, represent them better than the one or two books they have illustrated.

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**FROM MR. HEYWOOD
SUMNER'S 'UNDINE. BY LEAVE
OF MESSRS. CHAPMAN AND HALL.**

Among those associated with the 'Arts and Crafts' who have given more of their art to book-decoration, Mr. Anning Bell is first. He has gained the approval even of the most exigent of critics as an artist who understands drawing for process. Since 1895, when the 'Midsummer Night's Dream' appeared, his winning art has been praised with discrimination and without discrimination, but always praised. Trained in an architect's office, widely known as the recreator of coloured relief for architectural decoration, Mr. Anning Bell's illustrations show constructive power no less than that fairy gift of seeming to improvise without labour and without hesitancy, which is one of its especial charms. In feeling, and in many of his decorative forms, his drawings recall the art of Florentine bas-relief, when Agostino di Duccio, or Rossellino or Mino da Fiesole, created shapes of delicate sweetness, pure, graceful—so graceful that their power is hardly realized. The fairy by-play of the 'Midsummer Night's Dream' is exactly to Mr. Anning Bell's fancy. He knows better than to go about to expound this dream, and it is not likely that a more delightful edition will ever be put into the hands of children, or of anyone, than this in the white and gold cover devised by the artist.

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Of his illustrations to the 'Poems by John Keats' (1897), and to the 'English Lyrics from Spenser to Milton' of the following year—as illustrations—not quite so much can be said, distinguished and felicitous as many of them are. The simple profile, the demure type of beauty that he affects, hardly suit with Isabella when she hears that Lorenzo has gone from her, with Lamia by the clear pool

"Wherein she passionēd
To see herself escaped from so sore ills,"

or with Madeline, 'St. Agnes' charmēd maid.' Mr. Anning Bell's drawings to 'The Pilgrim's Progress' (1898) reveal him in a different mood, as do those in 'The Christian Year' of three years earlier. His vision is hardly energetic enough, his energy of belief sufficient, to make him a strong illustrator of Bunyan, with his many moods, his great mood. A little these designs suggest Howard Pyle, and Anning Bell is better in a way of beauty not Gothic.

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FROM MR. ANNING BELL'S 'KEATS.'

BY LEAVE OF MESSRS. GEORGE BELL.

So if Mr. Anning Bell represents the 'Arts and Crafts' movement in the variety of decorative arts he has practised, and in the architectural sense underlying all his art, his work does not agree with the form in which the influence of William Morris on decorative illustration has chiefly shown itself. That form, of course, is Gothic, as the ideal of Kelmscott was Gothic. The work of the 'Century Guild' artists as decorative illustrators is chiefly in the pages of 'The Hobby Horse.' Mr. Selwyn Image and Mr. Herbert Horne can hardly be included among book illustrators, so in this connection one may not stop to consider the decorative strength of their ideal in art. The Birmingham school represents Gothic ideals with determination and rigidity. Morris addressed the students of the school and prefaced the edition of 'Good King Wenceslas,' decorated and engraved and printed by Mr. A. J. Gaskin 'at the press of the Guild of Handicraft in the City of Birmingham,' with cordial words of appreciation for the pictures. These illustrations are among the best Mr. Gaskin has done. The commission for twelve full-page drawings to 'The Shepheardes Calendar' (Kelmscott Press, 1896) marks Morris's pleasure in Mr. Gaskin's work—especially in the illustrations to Andersen's 'Stories and Fairy Tales.' If not quite in tune with Spenser's Elizabethan idyllism, these drawings are distinctive of the definite convictions of the artist.

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FROM MR. GASKIN'S 'HANS ANDERSEN.'

BY LEAVE OF MR. GEORGE ALLEN.

These convictions represent a splendid tradition. They are expressive, in their regard for the unity of the page, for harmony between type and decoration, of the universal truth in all fine

bookmaking. Only at times, Birmingham work seems rather heavy in spirit, rather too rigid for development. Still, judging by results, a code that would appear to be against individual expression is inspiring individual artists. Some of these—as Mr. E. H. New—have turned their attention to architectural and 'open-air' illustration, in which connection their work will be considered, and many have illustrated children's books. Their quaint and naïve fancy has there, at times, produced a portentous embodiment of the 'old-fashioned' child of fiction. Mr. Gere, though he has done little book-illustration, is one of the strongest artists of the school. His original wood engravings show unmistakably his decorative power and his craftsmanship. With Mr. K. Fairfax Muckley he was responsible for 'The Quest' (1894-96). Mr. Fairfax Muckley has illustrated and decorated a three-volume edition of 'The Faerie Queene' (1897), wherein the forest branches and winding ways of woodland and of plain are more happily conventionalized than are Spenser's figures. Some of the headpieces are especially successful. The artist uses the 'mixed convention' of solid black and line with less confusion than many modern draughtsmen. Once its dangers must have been evident, but now the puzzle pattern, with solid blacks in the foreground, background, and mid-distance—only there is no distance in these drawings—is a common form of black and white.

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Miss Celia Levetus, Mr. Henry Payne, Mr. F. Mason, and Mr. Bernard Sleigh, are also to the credit of the school. Miss Levetus, in her later work, shows that an inclination towards a more flexible style is not incompatible with the training in Gothic convention. Mr. Mason's illustrations to ancient romances of chivalry give evidence of conscientious craftsmanship, and of a spirit sympathetic to themes such as 'Renaud of Montauban.' Mr. Bernard Sleigh's original wood- engravings are well known and justly appreciated. Strong in tradition and logic as is the work of these designers, it is, for many, too consistent with convention to be delightful. Perhaps the best result of the Birmingham school will hardly be achieved until the formal effect of its training is less patent.

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The 'sixties' might have been void of art, so far as these designers are concerned, save that in those days Morris and Burne-Jones and Walter Crane, as well as Millais and Houghton and Sandys, were about their work. Far other is the case with artists such as Mr. Byam Shaw, or with the many draughtsmen, including Messrs. P. V. Woodroffe, Henry Ospovat, Philip Connard, and Herbert Cole, whose art derives its form and intention from the sixties. Differing in technical power and fineness of invention, in all that distinguishes good from less good, they have this in common—that the form of their art would have been quite other if the illustrated books of that period were among things unseen. Mr. Byam Shaw began his work as an illustrator in 1897 with a volume of 'Browning's Poems,' edited by Dr. Garnett. He proved himself in these drawings, as in his pictures and later illustrations, an artist with a definite memory for the forms, and a genuine sympathy with the aims of pre-Raphaelite art. Evidently, too, he admires the black-and-white of Mr. Abbey. He has the gift of dramatic conception, sees a situation at high pitch, and has a pleasant way of giving side-lights, pictorial asides, by means of decorative head and tailpieces. His illustrations to the little green and gold volumes of the 'Chiswick Shakespeare' are more emphatic than his earlier work, and in the decorations his power of summarizing the chief motive is put to good use. There is no need of his signature to distinguish the work of Byam Shaw, though he shows himself under the influence of various masters. Probably he is only an illustrator of books by the way, but in the meantime, as the 'Boccaccio,' 'Browning,' and 'Shakespeare' drawings show, he works in black and white with vigorous intention.

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Mr. Ospovat's illustrations to 'Shakespeare's Sonnets' and to 'Matthew Arnold's Poems' are interesting, if not very markedly his own. He illustrates the Sonnets as a celebration of a poet's passion for his mistress. As in these, so in the Matthew Arnold drawings, he shows some genuine creative power and an aptitude for illustrative decoration. Mr. Philip Connard has made spirited and well-realized illustrations in somewhat the same kind; Miss Amelia Bauerle, and Mr. Bulcock, who began by illustrating 'The Blessed Damozel' in memory of Rossetti, have made appearance in the 'Flowers of Parnassus' series, and Mr. Herbert Cole, with three of these little green volumes, prepared one for more important work in 'Gulliver's Travels' (1900).

The work of Mr. Woodroffe was, I think, first seen in the 'Quarto'—the organ of the Slade School—where also Mr. A. Garth Jones, Mr. Cyril Goldie, and Mr. Robert Spence, gave unmistakable evidence of individuality. Mr. Woodroffe's wood- engravings in the 'Quarto' showed strength, which is apparent, too, in the delicately characterized figures to 'Songs from Shakespeare's Plays' (1898), with their borders of lightly-strung field flowers. His drawings to 'The Confessions of S. Augustine,' engraved by Miss Clemence Housman, are in keeping with the text, not impertinent. Mr. A. Garth Jones in the 'Quarto' seemed much influenced by Japanese grotesques; but in illustrations to Milton's 'Minor Poems' (1898) he has shown development towards the expression of beauty more austere, classical, controlled to the presentment of Milton's high thought. His recent 'Essays of Elia' remind one of the forcible work of Mr. E. J. Sullivan in 'Sartor Resartus.' Mr. Sullivan's 'Sartor' and 'Dream of Fair Women' must be mentioned. His mastery over an assertive use of line and solid black, the unity of his effects, the humour and imagination of his decorative designs, are not likely to be forgotten, though the balance of his work in illustrations to Sheridan, Marryat, Sir Walter Scott, obliges one to class him with "character" illustrators, and so to leave a blank in this article.

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Mr. Laurence Housman stands alone among modern illustrators, though one may, if one will, speak of him as representing the succession of the sixties, or as connected with the group of artists whose noteworthy development dates from the publication of 'The Dial' by Charles Ricketts and Charles Shannon in 1889. To look at Mr. Housman's art in either connection, or to

record the effect of Dürer, of Blake, of Edward Calvert, on his technique, is only to come back to appreciation of all that is his own. As an illustrator he has hardly surpassed the spirit of the 'forty-four designs, drawn and written by Laurence Housman,' that express his idea of George Meredith's 'Jump to Glory Jane' (1890). These designs were the result of the appreciation which the editor, Mr. Harry Quilter, felt for Mr. Housman's drawings to 'The Green Gaffer' in 'The Universal Review.' Jane—the village woman with 'wistful eyes in a touching but bony face,' leaping with countenance composed, arms and feet 'like those who hang,' leaping in crude expression of the unity of soul and body, making her converts, failing to move the bishop, dying at last, though not ingloriously, by the wayside—this most difficult conception has no 'burlesque outline' in Mr. Housman's work, inexperienced and unacademic as is the drawing.

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'Weird Tales from Northern Seas,' by Jonas Lie, was the next book illustrated by Mr. Housman. Christina Rossetti's 'Goblin Market' (1893), offered greater scope for freakish imagination than did 'Jane.' The goblins, pale-eyed, mole and rat and weasel-faced; the sisters, whose simple life they surround with hideous fantasy, are realized in harmony with the unique effect of the poem—an effect of simplicity, of naïve imagination, of power, of things stranger than are told in the cry of the goblin merchants, as at evening time they invade quiet places to traffic with their evil fruits for the souls of maidens. The frail-bodied elves of 'The End of Elfin Town,' moving and sleeping among the white mushrooms and slender stalks of field flowers, are of another land than that of the goblin merchant-folk. Illustrations to 'The Imitation of Christ,' to 'The Sensitive Plant,' and drawings to 'The Were-Wolf,' by Miss Clemence Housman, complete the list of Mr. Housman's illustrations to writings not his own, with the exception of frontispiece drawings to several books.

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**MERCURY GOD OF MERCHANDISE
LOOK ON WITH FAVOURABLE EYES**

BY LEAVE OF MESSRS. KEGAN PAUL.

To explain Mr. Housman's vision of 'The Sensitive Plant' would be as superfluous as it would be ineffectual. In a note on the illustrations he has told how the formal beauty, the exquisite ministrations, the sounds and fragrance and sweet winds of the garden enclosed, seem to him as 'a form of beauty that springs out of modes and fashions,' too graceful to endure. In his pictures he has realized the perfect ensemble of the garden, its sunny lawns and rose-trellises, its fountains, statues, and flower-sweet ways; realized, too, the spirit of the Sensitive Plant, the lady of the garden, and Pan, the great god who never dies, who waits only without the garden, till in a little while he enters, 'effacing and replacing with his own image and superscription, the parenthetic grace ... of the garden deity.'

Of a talent that treats always of enchanted places, where 'reality' is a long day's journey down a dusty road, it is difficult to speak without suggesting that it is all just a charming dalliance with pretty fancies, lacking strength. Of the strength of Mr. Housman's imagination, however, his work speaks. His illustrations to his own writings, fairy tales, and poems, cannot with any force be discussed by themselves. The words belong to the pictures, the pictures to the words. The drawings to 'The Field of Clover' are seen to full advantage in the wood-engravings of Miss Housman. Only so, or in reproduction by photogravure, is the full intention of Mr. Housman's pen-drawings apparent.

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THE FIELD OF CLOVER By Laurence Housman, Engraved by Clemence Housman

**BE KINDLY TO THE WEARY DROVER
& PIPE THE SHEEP INTO THE CLOVER**

BY LEAVE OF MESSRS. KEGAN PAUL.

One may group the names of Charles Ricketts, C. H. Shannon, T. Sturge Moore, Lucien Pissarro, and Reginald Savage together in memory of 'The Dial,' where the activity of five original artists first became evident, though, save in the case of Mr. Ricketts and Mr. Shannon, no continuance of the classification is possible. The first number of 'The Dial' (1889) had a cover design cut on wood by Mr. C. H. Shannon—afterwards replaced by the design of Mr. Ricketts. Twelve designs by Mr. Ricketts may be said to represent the transitional—or a transitional—phase of his art, from the earlier work in magazines, which he disregards, to the reticent expression of 'Vale Press' illustrations. In 1891 the first book decorated by these artists appeared, 'The House of Pomegranates,' by Oscar Wilde. There was, however, nothing in this book to suggest the form their joint talent was to take. Many delightful designs by Mr. Ricketts, somewhat marred by heaviness of line, and full-page illustrations by Mr. Shannon, printed in an almost invisible, nondescript colour, contained no suggestion of 'Daphnis and Chloe.'

The second 'Dial'(1892) contained Mr. Ricketts' first work as his own wood-engraver, and in the following year the result of eleven months' joint work by Mr. Ricketts and Mr. Shannon was shown in the publication of 'Daphnis and Chloe,' with thirty-seven woodcuts by the artists. Fifteen of the pictures were sketched by Mr. Shannon and revised and drawn on the wood by Mr. Ricketts, who also engraved the initials. It is a complete achievement of individuality subordinated to an ideal. Here and there one can affirm that Mr. Shannon drew this figure, composed this scene, Mr. Ricketts that; but generally the hand is not to be known. The ideal of their inspiration—the immortal 'Hypnerotomachia'—seems equally theirs, equally potent over their individuality. Speaking with diffidence, it would seem as though Mr. Shannon's idea of the idyll were more naïve and humorous. Incidents beside the main theme of the pastoral loves of young Daphnis and Chloe—the household animals, other shepherds—are touched with humorous intent. Mr. Ricketts shows more suavity, and, as in the charming double-page design of the marriage feast, a more lyrical realization of delight and shepherd joys.

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The 'Hero and Leander' of 1894 is a less elaborate, and, on the whole, a finer production. I must speak of the illustrations only, lest consideration of Vale Press publications should fill the remaining space at my disposal. Obviously the attenuated type of these figures shows Mr. Ricketts' ideal of the human form as a decoration for a page of type. The severe reticence he imposes on himself is in order to maintain the balance between illustrations and text. One has only to turn to illustrations to Lord de Tabley's 'Poems,' published in 1893, to see with what eager imagination he realizes a subject, how strong a gift he has for dramatic expression. That a more persuasive beauty of form was once his wont, much of his early and transitional work attests. But I do not think his power to achieve beauty need be defended. After the publication of 'Hero and

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Leander,' Mr. Shannon practically ceased wood-engraving for the illustration of books, though, as the series of roundel designs in the recent exhibition of his work proved, he has not abandoned nor ceased to go forward in the art.



FROM MR. RICKETTS' 'CUPIDE AND PSYCHES.'

REPRODUCED BY HIS PERMISSION.



**OF THE APPARITION OF THE THREE NYMPHS TO
DAPHNIS IN A DREAM.**

**FROM MESSRS. RICKETTS AND SHANNON'S 'DAPHNIS
AND CHLOE.' (MATHEWS AND LANE.)**

'The Sphinx,' a poem by Oscar Wilde, 'built, decorated and bound' by Mr. Ricketts—but without woodcuts—was published in 1894, just after 'Hero and Leander,' and designs for a magnificent edition of 'The King's Quhair' were begun. Some of these are in 'The Dial,' as are also designs for William Adlington's translation of 'Cupide and Psyches' in 'The Pageant,' 'The Dial,' and 'The Magazine of Art.' The edition of the work published by the new Vale Press in 1897, is not that projected at this time. It contains roundel designs in place of the square designs first intended. These roundels are, I think, the finest achievement of Mr. Ricketts as an original wood-engraver. The engraving reproduced shows of what quality are both line and form, how successful is the placing of the figure within the circle. On the page they are what the artist would have them be. With the beginning of the sequence of later Vale Press books—books printed from founts designed by Mr. Ricketts—a consecutive account is impossible, but the frontispiece to the 'Milton' and the borders and initials designed by Mr. Ricketts, must be mentioned. As a designer of book-covers only one failure is set down to Mr. Ricketts, and that was ten years ago, in the cover to 'The House of Pomegranates.'

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Mr. Reginald Savage's illustrations to some tales from Wagner lack the force of designs in 'The Pageant,' and of woodcuts in Essex House publications. Of M. Lucien Pissarro, in an article overcrowded with English illustrators, I cannot speak. His fame is in France as the forerunner of his art, and we in England know his coloured wood-engravings, his designs for 'The Book of Ruth and Esther' and for 'The Queen of the Fishes,' printed at his press at Epping, but included among Vale Press books.

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FROM MR. STURGE MOORE'S 'THE CENTAUR.'

REPRODUCED BY PERMISSION OF MR. RICKETTS.

'The Centaur,' 'The Bacchant,' 'The Metamorphoses of Pan,' 'Siegfried'—young Siegfried, wood-nurtured, untamed, setting his lusty strength against the strength of the brutes, hearing the bird-call then, and following the white bird to issues remote from savage life—these are subjects realized by the imagination of Mr. T. Sturge Moore. There are few artists illustrating books today whose work is more unified, imaginatively and technically. It is some years since first Mr. Moore's wood-engravings attracted notice in 'The Dial' and 'The Pageant,' and the latest work from his graver—finer, more rhythmic in composition though it be—shows no change in ideals, in the direction of his talent. He has said, I think, that the easiest line for the artist is the true basis of that artist's work, and it would seem as though much deliberation in finding that line for himself had preceded any of the work by which he is known. The wood-engraving of Mr. Sturge Moore is of some importance. Always the true understanding of his material, the unhesitating realization of his subject, combine to produce the effect of inevitable line and form, of an inevitable setting down of forms in expression of the thought within. Only that gives the idea of formality, and Mr. Moore's art handles the strong impulse of the wild creatures of earth, of the solitary creatures, mighty and terrible, haunting the desert places and fearing the order men make for safety. Designs to Wordsworth's 'Poems,' not yet published, represent with innate perception the earth-spirit as Wordsworth knew it, when the great mood of 'impassioned contemplation' came upon his careful spirit, when his heart leapt up, or when, wandering beneath the wind-driven clouds of March, at sight of daffodils, he lost his loneliness.

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'The Evergreen,' that 'Northern Seasonal,' represented the pictorial outlook of an interesting group of artists—Robert Burns, Andrew K. Womrath, John Duncan, and James Cadenhead, for example—and the racial element, as well as their own individuality, distinguishes the work of Mr. W. B. Macdougall and Mr. J. J. Guthrie of 'The Elf.' Mr. Macdougall has been known as a book-illustrator since 1896, when 'The Book of Ruth,' with decorated borders showing the fertility of his designing power, and illustrations that were no less representative of a unique use of

material, appeared. The conventionalized landscape backgrounds, the long, straightly-draped women, seemed strange enough as a reading of the Hebrew pastoral, with its close kinship to the natural life of the free children of earth. Their unimpassioned faces, unspontaneous gestures, the artificiality of the whole impression, were undoubtedly a new reading of the ancient charm of the story. Two books in 1897, and 'Isabella' and 'The Shadow of Love,' 1898, showed beyond doubt that the manner was not assumed, that it was the expression of Mr. Macdougall's sense of beauty. The decorations to 'Isabella' are more elaborate than to 'Ruth,' and inventive handling of natural forms is as marked. Again, the faces are de-characterized in accordance with the desire to make the whole figure the symbol of passion, and that without emphasis. Mr. J. J. Guthrie is hardly among book-illustrators, since 'Wedding Bells' of 1895 does not represent Mr. Guthrie, nor does the child's book of the following year, while the illustrations to Edgar Allan Poe's 'Poems' are still, I think, being issued from the Pear Tree Press in single numbers. His treatment of landscape is inventive, his rhythmic arrangements, his effects of white line on black, are based on a real sense of the beauty of earth, of tall trees and wooded hills, of mysterious moon-brightness and shade in the leafy depths of the woodlands.

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Mr. Granville Fell made his name known in 1896 by his illustrations to 'The Book of Job.' In careful detail, drawn with fidelity, never obtrusive, his art is pre-Raphaelite. He touches Japanese ideals in the rendering of flower-growth and animals, but the whole effect of his decorative illustrations is far enough away from the art of Japan. In the 'Book of Job' he had a subject sufficient to dwarf a very vital imaginative sense by its grandeur. In the opinion of competent critics Mr. Granville Fell proved more than the technical distinction of his work by the manner in which he fulfilled his purpose. The solid black and white, the definite line of these drawings, were laid aside for the sympathetic medium of pencil in 'The Song of Solomon' (1897). Again, his conception is invariably dramatic, and never crudely dramatic, robust, with no trace of morbid or sentimental thought about it. The garden, the wealth of vineyard and of royal pleasure ground, is used as a background to comely and gracious figures. His other work, illustrative of children's books and of legend, the cover and title-page to Mr. W. B. Yeats's 'Poems,' shows the same definite yet restrained imagination.

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Mr. Patten Wilson is somewhat akin to Mr. Granville Fell in the energy and soundness of his conceptions. Each of these artists is, as we know, a colourist, delighting in brilliant and iridescent colour-schemes, yet in black and white they do not seek to suggest colour. Mr. Patten Wilson's illustrations to Coleridge's 'Poems' have the careful fulness of drawings well thought out, and worked upon with the whole idea realised in the imagination. He has observed life carefully for the purposes of his art. But it is rather in rendering the circumstance of poems, such as 'The Ancient Mariner,' or, in a Chaucer illustration—Constance on the lonely ship—that he shows his grasp of the subject, than by any expression of the spiritual terror or loneliness of the one living man among the dead, the solitary woman on strange seas.

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Few decorative artists habitually use 'wash' rather than line. Among these, however, is Mr. Weguelin, who has illustrated Anacreon in a manner to earn the appreciation of Greek scholars, and his illustrations to Hans Andersen have had a wider and not less appreciative reception. His drawings have movement and atmosphere. Mr. W. E. F. Britten also uses this medium with fluency, as is shown by his successful illustrations to Mr. Swinburne's 'Carols of the Year' in the 'Magazine of Art' in 1892-3. Since that time his version of 'Undine,' and illustrations to Tennyson's 'Early Poems,' have shown the same power of graceful composition and sympathy with his subject.

II. SOME OPEN-AIR ILLUSTRATORS.

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PEN-AIR illustration is less influenced by the tradition of Rossetti and of the romanticists of 'the sixties' than any other branch of illustrative art. The reason is obvious. Of all illustrators, the illustrator of open-air books has least concern with the interpretation of literature, and is most concerned with recording facts from observation. It is true that usually he follows where a writer goes, and studies garden, village or city, according to another man's inclination. But the road they take, the cities and wayside places, are as obvious to the one as to the other. The artist has not to realize the personal significance of beauty conceived by another mind; he has to set down in black and white the aspect of indisputable cities and palaces and churches, of the actual highways and gardens of earth. No fugitive light, but the light of common day shows him his subject. So, although Stevenson's words, that reaching romantic art one becomes conscious of the background, are completely true in application to the drawings of Rossetti, of Millais, Sandys and Houghton, these 'backgrounds' have had no traceable effect on modern open-air illustration. Nor are the landscape drawings in works such as 'Wayside Poesies,' or 'Pictures of English Landscape,' at the beginning of the style or styles—formal or picturesque—most in vogue at present. Birket Foster has no followers; the pensive landscape is not suited to holiday excursion books; and, though Mr. J. W. North is among artists of to-day, as a book-illustrator he has unfortunately added little to his fine record of landscape drawings made between 1864 and 1867. One cannot include his work in a study of contemporary illustration, though it is a pleasure passed over to leave unconsidered drawings that in 'colour,' in effects of winter-weather, of leaf-thrown light and shade amid summer woods and over the green lanes of English country, are delightfully remote from obvious and paragraphic habits of rendering facts.

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With few exceptions the open-air illustrators of to-day began their work and took their place in public favour, and in the estimation of critics, after 1890. Mr. Joseph Pennell, it is true, had been making sketches in England, in France, and in Italy for some years; Mr. Railton had made some preliminary illustrations; Mr. Alfred Parsons illustrated 'Old Songs' with Mr. Abbey in 1889; and Mr. Fulleylove contributed to 'The Picturesque Mediterranean,' and published his 'Oxford' drawings, in the same year. Still, with a little elasticity, 'the nineties' covers the past activity of these men. The only important exception is Sir George Reid, President of the Royal Scottish Academy, much of whose illustrative work belongs to the years prior to 1890. The one subject for regret in connection with Sir George Reid's landscape illustrations is that the chapter is closed. He makes no more drawings with pen-and-ink, and the more one is content with those he has made, the less does the quantity seem sufficient. Those who know only the portraits on which Sir George Reid's reputation is firmly based will find in his landscape illustrations a new side to his art. Here, as in portraiture, he sees distinctly and records without prejudice the characteristics of his subject. He renders what he sees, and he knows how to see. His conception being clear to himself, he avoids vagueness and obscurity, finding, with apparent ease, plain modes of expression. A straight observer of men and of the country-side, there is this directness and perspicuity about his work, whether he paints a portrait, or makes pen-drawings of the village worthies of 'Pyketillim' parish, or draws Pyketillim Kirk, small and white and plain, with the sparse trees beside it, or great river or city of his native land.

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But in these pen-stroke landscapes, while the same clear-headed survey, the same logical record of facts, is to be observed as in his work as a portrait painter, there is besides a charm of manner that brings the indefinable element into one's appreciation of excellent work. Of course this is not to estimate these drawings above the portraits of Sir George Reid. That would be absurd. But he draws a country known to him all his life, and unconsciously, from intimate memory, he suggests more than actual observation would discover. This identification of past knowledge with the special scrutiny of a subject to be rendered is not usually possible in portraiture. The 'portrait in-time' is a question of occasion as well as of genius.

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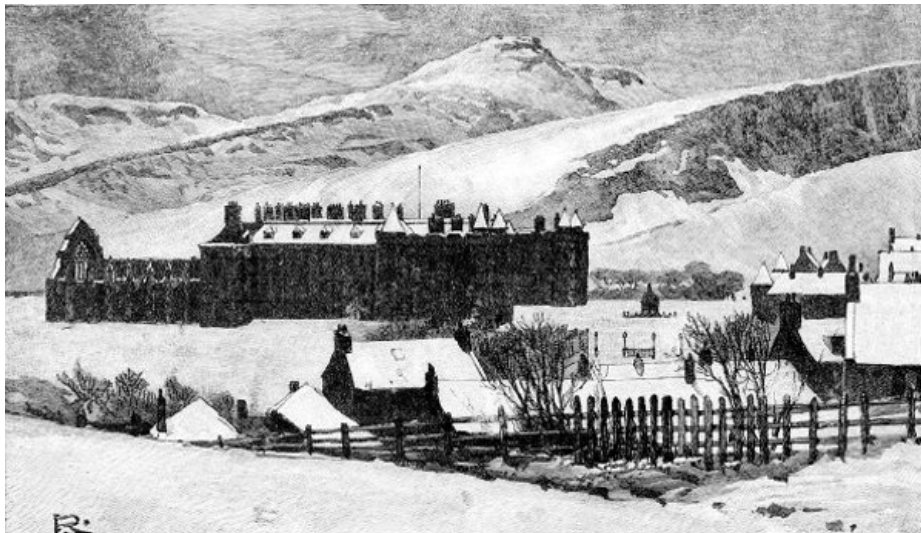
The first book in which his inimitable pen-drawing of landscape can be properly studied is the illustrated edition of 'Johnny Gibb of Gushetneuk, in the Parish of Pyketillim,' published in 1880. Here the illustrations are facsimile reproductions by Amand-Durand's heliogravure process, and their delicacy is perfectly seen. These drawings are of the Aberdeenshire country-folk and country, the native land of the artist; though, as a lad in Aberdeen, practising lithography by day, and seizing opportunities for independent art when work was over, the affairs and doings of Gushetneuk, of Smiddyward, of Pyketillim, or the quiet of Benachie when the snow lies untrodden on its slopes, were things outside the city of work.

It is as difficult to praise these drawings intelligibly to those who have not seen them, as it is unnecessary to enforce their charm on those who have. Unfortunately, a reproduction of one of them is not possible, and admirable as is the drawing from 'Royal Edinburgh,' it is in subject and in treatment distinct from the 'Gushetneuk' and 'North of Scotland' illustrations. The 'Twelve Sketches of Scenery and Antiquities on the Great North of Scotland Railway,' issued in 1883, were made in 1881, and have the same characteristics as the 'Gushetneuk' landscapes. The original drawings for the engraved illustrations in 'The Life of a Scotch Naturalist,' belonging to 1876—drawings made because the artist was 'greatly interested' in the story of Thomas Edward—must have been of the same delicate force, and the splendid volumes of plates illustrating the 'River Clyde,' and the 'River Tweed,' issued by the Royal Association for the Promotion of the Fine Arts in Scotland, contain more of his fine work. It was this society, that, in the difficult days following the artist's abandonment of Aberdeen and lithography for Edinburgh and painting, gave him the opportunity, by the purchase of two of his early landscapes, for study in Holland and in Paris. There is something of Bosboom in a rendering of a church interior such as 'The West Kirk,' but of Israels, who was his master at the Hague, there is nothing to be seen in Sir George Reid's illustrations. They are never merely picturesque, and when too many men are 'freakish' in their rendering of architecture, the drawings of North of Scotland castles—well founded to endure weather and rough times of war—seem as real and true to Scottish romance as the "pleasant seat," the martlet-haunted masonry of Macbeth's castle set among the brooding wildness of Inverness by the fine words of Duncan and Banquo.

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The print-black of naked boughs against pale sky, a snow-covered country where roofs are white, and the shelter of the woods is thin after the passing of the autumn winds—this black and white is the black and white of most of Sir George Reid's studies of northern landscape. To call it black and white is to stretch the octave and omit all the notes of the scale. Pure white of plastered masonry, or of snow-covered roof or field in the bleak winter light, pure black in some deep-set window, in the figure of a passer-by, or in the bare trees, are used with the finesse of a colourist. Look at the 'Pyketillim Kirk' drawing in 'Johnny Gibb.' Between the white of the long church wall, and the black of the little groups of village folk in the churchyard, how quiet and easy is the transition, and how true to colour is the result. Of the Edinburgh drawings the same may be said; but, except in facsimile reproduction, one has to know the scale of tone used by Sir George Reid in order to see the original effect where the printed page shows unmodified black and white. In 'Holyrood Castle' the values are fairly well kept, and the rendering of the ancient building in the deep snow, without false emphasis, yet losing nothing of emphatic effect, shows the dominant intellectual quality of the artist's work.

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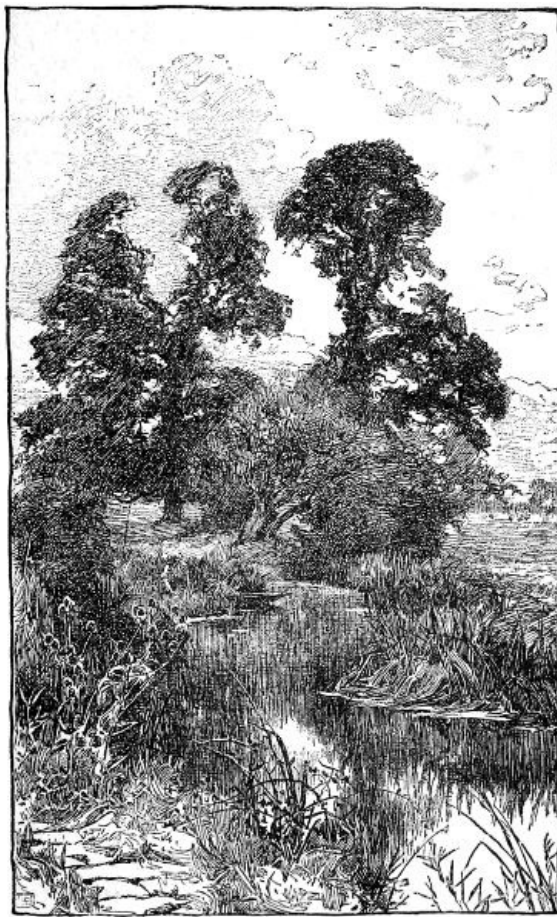
HOLYROOD CASTLE. BY SIR GEORGE REID. FROM MRS. OLIPHANT'S "ROYAL EDINBURGH."

BY LEAVE OF MESSRS. MACMILLAN.

It does not seem as though Sir George Reid as an illustrator had any followers. He could hardly have imitators. If a man had delicacy and patience of observation and hand to produce drawings in this 'style,' his style would be his own and not an imitation. The number of artists in black and white who cannot plausibly be imitated is a small number. Sir George Reid is one, Mr. Alfred Parsons is another. Inevitably there are points of similarity in the work of artists, the foundation of whose black and white is colour, and who render the country-side with the understanding of the native, the understanding that is beyond knowledge. The difference between them only proves the essential similarity in the elements of their art; but that, like most paradoxes, is a truism. Mr. Parsons is, of course, thoroughly English in his art. He has the particularity of English nature-poets. Pastoral country is dear to him, and homesteads and flowering orchards, or villages with church tower half hidden by the elms, are part of his home country, the country he draws best. It is interesting to compare his drawings for 'The Warwickshire Avon' with the Scottish artist's drawings of the northern rivers. The drawings of Shakespeare's river show spring trees in a mist of green, leafy summer trees, meadowsweet and hayfields, green earth and blue sky, and a river of pleasure watering a pleasant country. If a man can draw English summer-time in colour with black and white, he must rank high as a landscape pen-draughtsman. Mr. Alfred Parsons has illustrated about a dozen books, and his work is to be found in 'Harper's Magazine,' and 'The English Illustrated' in early days. Two books, the 'Old Songs' and 'The Quiet Life,' published in 1887 and 1890, were illustrated by E. A. Abbey and Alfred Parsons. The drawings of landscape, of fruit and flowers, by Mr. Parsons, the Chippendale people and rooms of Mr. Abbey, fill two charming volumes with pictures whose pleasantness and happy art accord with the dainty verses of eighteenth-century sentiment. 'The Warwickshire Avon,' and another river book, 'The Danube from the Black Forest to the Sea,' illustrated in collaboration with the author, Mr. F. D. Millet, belong to 1892. The slight sketches—passing-by sketches—in these books, are among fortunate examples of a briefness that few men find compatible with grace and significance. Sketches, mostly in wash, of a farther and more decorated country—'Japan, the Far East, the Land of Flowers and of the Rising Sun, the country which for years it had been my dream to see and paint'—illustrate the artist's 'Notes in Japan,' 1895. In the written notes are memoranda of actual colour, of the green harmony of the Japanese summer—harmony culminating in the vivid tint of the rice fields—of sunset and butterflies, of delicate masses of azalea and drifts of cherry-blossom and wisteria, while in the drawings are all the flowers, the green hills and gray hamlets, and the temples, shrines and bridges, that make unspoilt Japan one of the perpetual motives of decorative art. Illustrations to Wordsworth—to a selected Wordsworth—gave the artist fortunate opportunities to render the England of English descriptive verse.

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**ELMS BY BIDFORD GRANGE. BY
ALFRED PARSONS. REPRODUCED FROM
QUILLER COUCH'S 'THE
WARWICKSHIRE AVON.'**

BY LEAVE OF OSGOOD, McILVAINE AND CO.

It is convenient to speak first of these painter-illustrators, because, in a sense, they stand alone among illustrative artists. Obviously, that is not to say that their work is worth more than the work of illustrators, who, conforming to the laws of 'process,' make their drawings with brain and hand that know how to win profit by concession. But popularisers of an effective topographical or architectural style are indirectly responsible for a large amount of work besides their own. In one sense a leader does not stand alone, and cannot be considered alone. Before, then, passing on to a draughtsman such as Mr. Joseph Pennell, again, to Mr. Railton, or to Mr. New, whose successful and unforgettable works have inspired many drawings in the books whereby authors pay for their holiday journeys, other artists, whose style is no convenience to the industrious imitator, may be considered. Another painter, known for his work in black and white, is Mr. John Fulleylove, whose 'Pictures of Classic Greek Landscape,' and drawings of 'Oxford,' show him to be one of the few men who see architecture steadily and whole, and who draw beautiful buildings as part of the earth which they help to beautify. Compare the Greek drawings with ordinary archæological renderings of pillared temples, and the difference in beauty and interest is apparent. In Mr. Fulleylove's drawings, the relation between landscape and architecture is never forgotten, and he draws both with the structural knowledge of a landscape painter, who is also by training an architect. In aim, his work is in accord with classical traditions; he discerns the classical spirit that built temples and carved statues in the beautiful places of the open-air, a spirit which has nothing of the museum setting about it. The 'Oxford' drawings show that Mr. Fulleylove can draw Gothic.

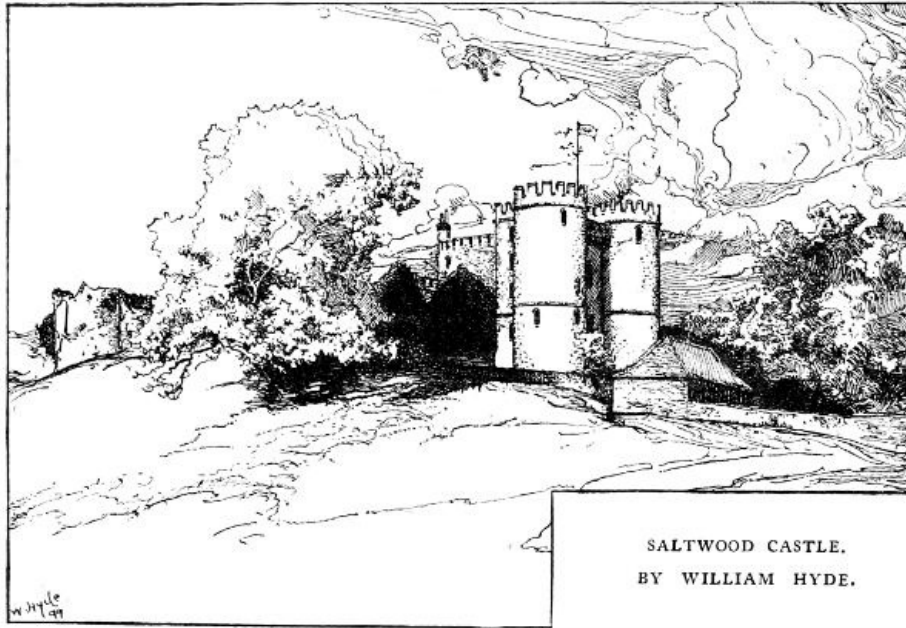
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Though not a painter, Mr. William Hyde works 'to colour' in his illustrations, and is generally successful in rendering both colour and atmosphere. He has done little with the pen, and it is in wash drawings, reproduced by photogravure, that he is best to be studied. Of his early training as an engraver there is little to be seen in his work, though his appreciation of the range of tone existing between black and white may have developed from working within restrictions of monotone, when the colour sense was growing strong in him. At all events he can graduate from black to white with remarkable minuteness and ease. His earliest work of any importance after giving up engraving, was in illustration of 'L'Allegro' and 'Il Penseroso,' 1895, and shows his talent already well controlled. There are thirteen illustrations, and the opportunities for rendering aspects of light, from the moment of the lark's morning flight against the dappled skies of dawn, to the passing of whispering night-winds over the darkened country, given in the verse of a poet sensitive as none before him to the gradations of lightness and dark, are realized. So are the hawthorns in the dale, and the towered cities. But it is as an illustrator of another towered city than that imagined by Milton, that some of Mr. Hyde's most individual work has been produced. In the etchings and pictures in photogravure published with Mrs. Meynell's

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'London Impressions,' London beneath the strange great sky that smoke and weather make over the gray roofs, London when the dawn is low in the sky, or when the glow of lamps and lamp-lit windows turns the street darkness to golden haze, is drawn by a man who has seen for himself how beautiful the great city is in 'between lights.' His other work is superficially in contrast with these studies of city light and darkness; but the same love for 'big' skies, for the larger aspects of changing lights and cloud movements, are expressed in the drawings of the wide country that is around and beyond the Cinque Ports, and in the illustrations to Mr. George Meredith's 'Nature Poems.' The reproduction is from a pen drawing in Mr. Hueffer's book, 'The Cinque Ports.' There is no pettiness about it, and the 'phrasing' of castle, trees and sky shows the artist.

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SALTWOOD CASTLE. BY WILLIAM HYDE.

FROM F. M. HUEFFER'S 'THE CINQUE PORTS.'

BY LEAVE OF MESSRS. BLACKWOOD.

Mr. D. Y. Cameron has illustrated a book or two with etchings—notably White's 'Selborne' 1902,—but to consider him as a book-illustrator would be to stretch a point. A few of his etchings are to be seen in books, and one would like to make them the text for the consideration of other etchings by him, but it would be a digression. He is not among painter-illustrators, but among painters who have illustrated, and that would bring more names into this chapter than it could hold except in catalogue arrangement.

Coming to artists who are illustrators, not on occasion but always, there is no question with whom to begin. It is true that Mr. Pennell is American, but he is such an important figure in English illustration that to leave him out would be impossible. He has been illustrating Europe for more than fifteen years, and the forcible fashion of his work, and all that he represents, have influenced black-and-white artists in this country, as his master Rico influenced him. In range and facility, and in getting to the point and keeping there, there is no open-air illustrator to put beside Mr. Pennell. Always interested and always interesting, he is apparently never bewildered, always ready and able to draw. Surely there was never a mind with a greater faculty for quick study; and he can apply this power to the realization of an architectural detail, or of a cathedral, of miles of country with river curves and castles, trees, and hills and fields, and a stretch of sky over all; or of a great city-street crowded with traffic, of new or old buildings, of Tuscany or of the Stock Exchange, with equal ease. To attempt a record of Mr. Pennell's work would leave no room for appreciation of it. As far as the English public is concerned, it began in 1885 with the publication of 'A Canterbury Pilgrimage,' and since then each year has added to Mr. Pennell's notes of the world at the rate of two or three volumes. The highways and byways of England—east, west, south and north—France from Normandy to Provence, the cities and spaces of Italy, the Saone and the Thames, the 'real' Alps and the New Zealand Alps, London and Paris, the Cathedrals of Europe, the gipsy encampment and the Ghetto, Chelsea and the Alhambra—Mr. Pennell has been everywhere and seen most things as he went, and one can see it in his drawings.

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He draws architecture without missing anything tangible, and his buildings belong to cities that have life—and an individual life—in their streets. But where he is unapproachable, or at all events unapproached among pen-draughtsmen, is in drawing a great scheme of country from a height. If one could reproduce a drawing such as that of the country of Le Puy in Mr. Wickham Flower's 'Aquitaine,' or, better still, the etching of the same amazing country, one need say no more about Mr. Pennell's art in this kind. Unluckily the page is too small. This strange and lovely landscape, where curving road and river and tree-bordered fields are dominated by two image-crowned rocks, built about with close-set houses, looks like a design from a dream fantasy worked out by a master of definite imagination. One knows it is not. Mr. Pennell is concerned to give facts in picturesque order, and here he has a theme that affects us poetically, however it may have

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affected Mr. Pennell. His eye measures a landscape that seems outside the measure of observation, and his ability to grasp and render the characteristics of actuality serves him as ever. It is an unforgettable drawing, though the skill displayed in the simplification and relation of facts is no greater than in other drawings by the artist. That power hardly ever fails him. The 'Devils of Notre Dame' again stands out in memory, when one thinks generally of Mr. Pennell's drawings. And again, though it seems as if he were working above his usual pitch of conception, it is only that he is using his keenness of sight, his logical grasp of form and power of expression, on matter that is expressive of mental passion. The man who carved the devils, like those who crowned the rocks of Le Puy with the haloed figures, created facts. The outrageous passion that made these evil things made them in stone. You can measure them. They are matter-of-fact. Mr. Pennell has drawn them as they are, with so much trenchancy, such assertion of their hideous decorativeness, their isolation over modern Paris, that no drawings could be better, and any others would be superfluous. It is impossible to enumerate all that Mr. Pennell has done and can do in black-and-white. He is a master of so many methods. From the sheer black ink and white paper of the 'Devils,' to the light broken line that suggests Moorish fantastic architecture under a hot sun in the 'Alhambra' drawings, there is nothing he cannot do with a pen. Nor is it only with a pen that he can do what he likes and what we must admire. He covers the whole field of black-and-white drawing.

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**THE HARBOUR, SORRENTO. BY
JOSEPH PENNELL. FROM
HOWELL'S "ITALIAN JOURNEYS."**

BY LEAVE OF MR. HEINEMANN.

After Mr. Pennell comes Mr. Herbert Railton. No architectural drawings are more popular than his, and no style is better known or more generally 'adopted' by the illustrators of little guide-books or of magazine articles. An architect's training and knowledge of structure underlies the picturesque dilapidation prevalent in his version of Anglo-gothic architecture. His first traceable book-illustrations belong to 1888, though in 'The English Illustrated,' in 'The Portfolio,' and elsewhere, he had begun before then to formulate the style that has served him so admirably in later work with the pen. The illustrations to Mr. Loftie's 'Westminster Abbey' (1890) show his manner much as it is in his latest pen drawings. There is a lack of repose. One would like to undecorate some of the masonry, to reveal the austere lines under the prevalence of pattern. At the same time one realizes that here is the style needed in illustration of picturesquely written books about picturesque places, and that the stone tracery of Westminster, or the old brick and tiles of the Inns of Court, are more interesting to many people in drawings such as these than in actuality. But Rico's 'broken line' is responsible for much, and not every draughtsman who adopts it direct, or through a mixed tradition, has the architectural knowledge of Mr. Railton to support his deviations from stability. Mr. Railton is the artist of the Cathedral Guide; he has drawn Westminster, St. Paul's, Winchester, Gloucester, Peterborough, and many more cathedrals, inside and out, within the last ten years. In illustrations to books where a thread of story runs through historical fact, books such as those written by Miss Manning concerning Mary Powell, and the household of Sir Thomas More, the artist has collaborated with Mr. Jellicoe, who has put figures in the streets and country lanes.

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There are so many names in the list of those who, in the beginning, profited by the initiative of Mr. Pennell or of Mr. Railton that generally they may be set aside. Of artists who have made some position for themselves, there are enough to fill this chapter. Mr. Holland Tringham and

Mr. Hedley Fitton were at one time unmistakable in their Railtonism. Mr. Fitton has illustrated cathedral books, and in later drawings by Mr. Tringham exaggeration of his copy has given place to a more direct record of beautiful buildings. Miss Nelly Erichsen and Miss Helen James^[1] are two artists whose work is much in request for illustrated series, such as Dent's 'Mediæval Towns.' Miss James' drawings to 'Rambles in Dickens' Land' (1899) showed study of Mr. Railton, which is also observable in other books, such as 'The Story of Rouen.' At the same time, she carries out her work from individual observation, and gets an effect that belongs to study of the subject, whether from actuality or from photographs. Miss James and Miss Erichsen have collaborated in certain books on Italian towns, but architectural drawing is only part of Miss Erichsen's illustrative work, though an important part, as the illustrations to the recently-published 'Florentine Villas' of Mrs. Ross show. Illustrating stories, she works with graceful distinctness, and many of the drawings in the 'Story of Rome'—though one remembers that Rome is in Mr. Pennell's province—show what she can do.

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Mr. C. G. Harper and Mr. C. R. B. Barrett are the most prominent among those writers of travel-books who are also their own illustrators. They belong, though with all the difference of time and development, to the succession of Mr. Augustus Hare. Mr. Hissey also has made many books out of his driving tours through England, and may be said to have first specialized the subject that Mr. Harper and Mr. Barrett have made their own. It is plain that the kind of book has nothing to do with the kind of art that is used in its making. Mr. Hare's famous 'Walks' may be the prototypes of later books, but each man makes what he can out of an idea that has obvious possibilities in it. Mr. Harper has taken to the ancient high-roads of England, and has studied their historical and legendary, past, present, and imagined aspects. Of these he has written; while his illustrations rank him rather among illustrators who write than among writers who illustrate. Since 1889 he has published a dozen books and more. In 'Royal Winchester'—the first of these—he is illustrator only. 'The Brighton Road' of 1892 is the first of the road-books, and the illustrations of the road as it was and is, of town and of country, have colour and open air in their black-and-white. Since then Mr. Harper has been from Paddington to Penzance, has followed Dick Turpin along the Exeter road, and bygone fashion from London to Bath, while accounts of the Dover road from Southwark Bridge to Dover Castle, by way of Dickens' country and hop-gardens, and of the Great North Road of which Stevenson longed to write, are written and drawn with spirited observation. His drawing is not so picturesque as his writing. It has reticence and justness of expression that would not serve in relating tales of the road, but which, together with a sense of colour and of what is pictorial, combine to form an effective and frequently distinctive style of illustration. The drawing reproduced, chosen by the artist, is from Mr. Harper's recent book on the Holyhead road.

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DUNCHURCH. BY C. G. HARPER.

FROM 'THE HOLYHEAD ROAD.'

BY HIS PERMISSION.

Mr. Barrett has described and illustrated the 'highways and byways and waterways' of various English counties, as well as published a volume on the battlefields of England, and studies of ancient buildings such as the Tower of London. He is always well informed, and illustrates his subject fully from pen-and-ink drawings. Mr. F. G. Kitton also writes and illustrates, though he has written more than he has drawn. St. Albans is his special town, and the old inns and quaint streets of the little red city with its long cathedral, are truthfully and dexterously given in his pen drawings and etchings. Mr. Alexander Ansted, too, as a draughtsman of English cathedrals and of city churches, has made a steady reputation since 1894, when his etchings and drawings of Riviera scenery showed ambition to render tone, and as much as possible of colour and atmosphere, with pen and ink. Since then he has simplified his style for general purposes, though in books such as 'London Riverside Churches' (1897), or 'The Romance of our Ancient Churches' of two years later, many of the drawings are more elaborate than is common in modern illustration. The names of Mr. C. E. Mallows and of Mr. Raffles Davison must be mentioned among architectural draughtsmen, though they are outside the scope of a study of book-

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illustration. Some of Mr. Raffles Davison's work has been reprinted from the 'British Architect,' but I do not think either of them illustrates books. An extension of architectural art lies in the consideration of the garden in relation to the house it surrounds, and Mr. Reginald Blomfield's 'Formal Garden' treats of the first principles of garden design as distinct from horticulture. The drawings by Mr. Inigo Thomas, whether one considers them as illustrating principles or gardens, are worth looking at, as 'The Yew Walk' sufficiently shows.



THE YEW WALK; MELBOURNE DERBYSHIRE

BY F. INIGO THOMAS.

FROM BLOMFIELD'S 'THE FORMAL GARDEN.'

BY LEAVE OF MESSRS. MACMILLAN.

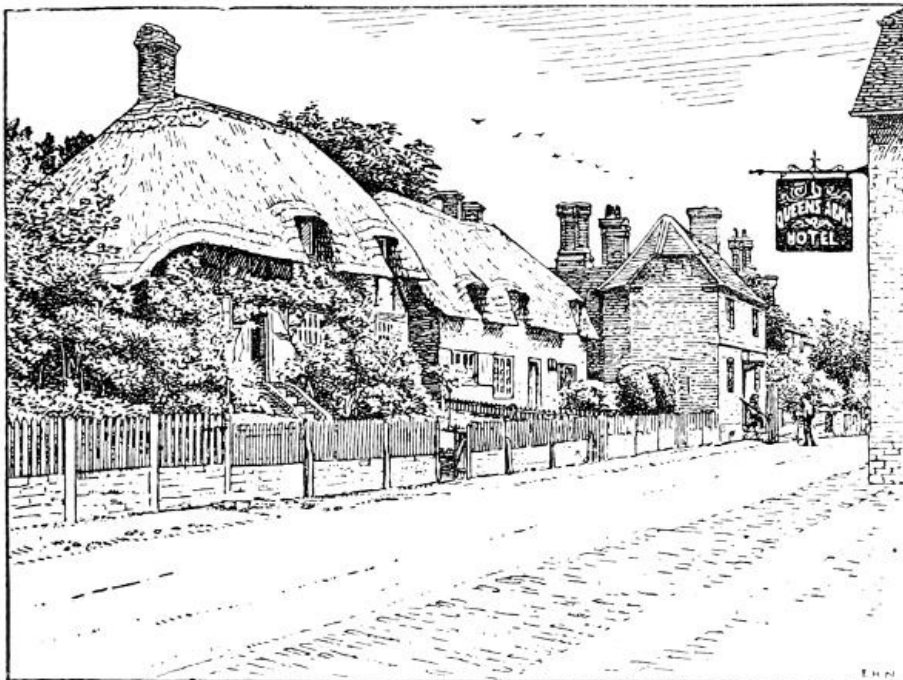
The sobriety and decorum of Mr. New's architectural and landscape drawings are the antithesis of the flagrantly picturesque. I do not know whether Mr. Gere or Mr. New invented this order of landscape and house drawing, but Mr. New is the chief exponent of it, and has placed it among popular styles of to-day. It has the effect of sincerity, and of respectful treatment of ancient buildings. Mr. New does not lapse from the perpendicular, his hand does not tremble or break off when house-walls or the ridge of a roof are to be drawn. His is a convention that is frankly conventional, that confines nature within decorous bounds, and makes formality a function of art. But though a great deal of Mr. New's work is mechanical and done to pattern, so that sometimes little perpendicular strokes to represent grass fill half the pictured space, while little horizontal strokes to represent brick-work, together with 'touches' that represent foliage, fill up the rest except for a corner left blank for the sky; yet, at his best, he achieves an effective and dignified way of treating landscape for the decoration of books. Sensational skies that repeat one sensation to monotony, scattered blacks and emphasized trivialities, are set aside by those who follow Mr. New. When they are trivial and indiscriminating, they are unaffectedly tedious, and that is almost pleasant after the hackneyed sparkle of the inferior picturesque.

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Mr. New's reputation as a book-illustrator was first made in 1896, when an edition of 'The Compleat Angler' with many drawings by him appeared. The homely architecture of Essex villages and small towns, the low meadows and quiet streams, gave him opportunity for drawings that are pleasant on the page. Two garden books, or strictly speaking, one—for 'In the Garden of Peace' was succeeded by 'Outside the Garden'—contain natural history drawings similar to those of fish in 'The Compleat Angler' and of birds in White's 'Selborne.' The illustrations to 'Oxford and its Colleges,' and 'Cambridge and its Colleges,' are less representative of the best Mr. New can do than books where village architecture, or the irregular house-frontage of country high-streets are his subject. Illustrating Shakespeare's country, 'Sussex,' and 'The Wessex of Thomas Hardy,' brought him into regions of the country-town; but the most important of his recent drawings are those in 'The Natural History of Selborne,' published in 1900. The drawing of 'Selborne Street' is from that volume.

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Selborne Street

BY E. H. NEW.

FROM WHITE'S 'SELBORNE.'

BY LEAVE OF MR. LANE.

With Mr. New, Mr. R. J. Williams and Mr. H. P. Clifford illustrated Mr. Aymer Vallance's two books on William Morris. Their illustrations are fit records of the homes and working-places of the great man who approved their art. Mr. Frederick Griggs, who since 1900 has illustrated three or four garden books, also follows the principles of Mr. New, but with more variety in detail, less formality in tree-drawing and in the rendering of paths and roads and streams and sunshine, in short, with more of art outside the school, than Mr. New permits himself.

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The open-air covers so much that I have little room to give to another aspect of open-air illustration—drawings of bird and animal-life. The work of Mr. Harrison Weir, begun so many years ago, is chiefly in children's books; but Mr. Charles Whympster, who has an old reputation among modern reputations, has illustrated the birds and beasts and fish of Great Britain in books well known to sportsmen and to natural historians, as also books of travel and sport in tropical and ice-bound lands. The work of Mr. John Guille Millais is no less well known. No one else draws animals in action, whether British deer or African wild beast, from more intelligent and thorough observation, and of his art the graceful rendering of the play of deer in Cawdor Forest gives proof that does not need words. Birds in flight, beasts in action—Mr. Millais is undisputably master of his subject. Many drawings show the humour which is one of the charms of his work.



FIGURE-OF-EIGHT RING IN CAWDOR FOREST. BY J. G. MILLAIS.

FROM HIS 'BRITISH DEER AND THEIR HORNS.'

BY LEAVE OF MESSRS. SOTHERAN.

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FOOTNOTES:

- [1] Since this book was in type, I have learned with regret of the death of Miss Helen James.

III. SOME CHARACTER ILLUSTRATORS.

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O far, in writing of decorative illustrators and of open-air illustrators, the difference in scheme between a study of book-illustration and of 'black-and-white' art has not greatly affected the scale and order of facts. The intellectual idea of illustration, as a personal interpretation of the spirit of the text, finds expression, formally at least, in the drawings of most decorative black-and-white artists. The deliberate and inventive character of their art, the fact that such qualities are non-journalistic, and ineffective in the treatment of 'day by day' matters, keeps the interpretative ideal, brought into English illustration by Rossetti, and the artists whose spirits he kindled, among working ideals for these illustrators. For that reason, with the exception of page-decorations such as those of Mr. Edgar Wilson, the subject of decorative illustration is almost co-extensive with the subject of decorative black-and-white. The open-air illustrator represents another aspect of illustration. To interpret the spirit of the text would, frequently, allow his art no exercise. Much of his text is itinerary. His subject is before his eyes in actuality, or in photographs, and not in some phrase of words, magical with suggested forms, creating by its gift of delight desire to celebrate its beauty. Still, if the artist be independent of the intellectual and imaginative qualities of the book, his is no independent form of black and white. It is illustration; the author's subject is the subject of the artist. Open-air facts, those that are beautiful and pleasurable, are too uneventful to make 'news illustration.' Unless as background for some event, they have, for most people, no immediate interest. So it happens that open-air drawings are usually illustrations of text, text of a practical guide-book character, or of archæological interest, or of the gossiping, intimate kind that tells of possessions, of journeys and pleasurings, or, again, illustrations of the open-air classics in prose and verse.

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But in turning to the work of those draughtsmen whose subject is the presentment of character, of every man in his own humour, the illustration of literature is a part only of what is noteworthy. These artists have a subject that makes the opportunities of the book-illustrator seem formal; a subject, charming, poignant, splendid or atrocious, containing all the 'situations' of comedy, tragedy or farce; the only subject at once realized by everyone, yet whose opportunities none has ever comprehended. The writings of novelists and dramatists—life narrowed to the perception of an individual—are liminary notions of the matter, compared with the illimitable variety of character and incident to be found in the world that changes from day to day. And 'real' life, purged of monotony by the wit, discrimination or extravagance of the artist, or—on a lower plane—by the combination only of approved comical or sentimental or melodramatic elements, is the most popular and marketable of all subjects. The completeness of a work of art is to some a refuge from the incompleteness of actuality; to others this completeness is more incomplete than any incident of their own experience. The first bent of mind—supposing an artist who illustrates to 'express himself'—makes an illustrator of a draughtsman, the second makes literature seem no more than *la reste* to the artist as an opportunity for pictorial characterization.

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Character illustration is then a subject within a subject, and if it be impossible to consider it without overseeing the limitations, yet a different point of view gives a different order of impressions. Caricaturists, political cartoonists, news-illustrators and graphic humorists, the artists who pictorialize society, the stage, the slums or some other kind of life interesting to the spectator, are outside the scheme of this article—unless they be illustrators also. For instance, the illustrations of Sir Harry Furniss are only part of his lively activities, and Mr. Bernard Partridge is the illustrator of Mr. Austin Dobson's eighteenth-century muse as well as the 'J. B. P.' of 'socials' in 'Punch.'

An illustrator of many books, and one whose illustrations have unusual importance, both as interpretations of literature and for their artistic force, Mr. William Strang is yet so incongruous with contemporary black-and-white artists of to-day that he must be considered first and separately. For the traditions of art and of race that find a focus in the illustrative etchings of this artist, the creative traditions, and instinctive modes of thought that are represented in the forms and formation of his art, are forces of intellect and passion and insight not previously, nor now, by more than the one artist, associated with the practice of illustration. To consider his work in connection with modern illustration is to speak of contrasts. It represents nothing that the gift-book picture represents, either in technical dexterities, founded on the requirements of process reproduction, or in its decorative ideals, or as expressive of the pleasures of literature. One phase of Mr. Strang's illustrative art is, indeed, distinct from the mass of his work, with which the etched illustrations are congruous, and the line-drawings to three masterpieces of imaginary adventure—to Lucian, to Baron Munchausen and to Sindbad—show, perhaps, some infusion of Aubrey Beardsley's spirit of fantasy into the convictions of which Mr. Strang's art is compounded. But these drawings represent an excursion from the serious purpose of the artist's work. The

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element in literature expressed by that epithet 'weird'—exiled from power to common service—is lacking in the extravagances of these *voyages imaginaires*, and, lacking the shadows cast by the unspeakable, the intellectual *chiaroscuro* of Mr. Strang's imagination, loses its force. These travellers are too glib for the artist, though his comprehension of the grotesque and extravagant, and his humour, make the drawings expressive of the text, if not of the complete personality of the draughtsman. The 'types, shadows and metaphors' of 'The Pilgrim's Progress,' with its poignancies of mental experience and conflict, its transcendent passages, its theological and naïve moods, gave the artist an opportunity for more realized imagination. The etchings in this volume, published in 1894, represent little of the allegorical actualities of the text. Not the encounters by the way, the clash of blows, the 'romancing,' but the 'man cloathed with rags and a great Burden on his back,' or Christiana his wife, when 'her thoughts began to work in her mind,' are the realities to the artist. The pilgrims are real and credible, poor folk to the outward sight, worn with toil, limited, abused in the circumstances of their lives; and these peasant figures are to Mr. Strang, as to his master in etching, Professor Legros, symbols of endurance, significant protagonists in the drama of man's will and the forces that strive to subdue its strength. To both artists the peasant confronting death is the climax of the drama. In the etchings of Professor Legros death fells the woodman, death meets the wayfarer on the high-road. There is no outfacing the menace of death. But to Mr. Strang, the sublimity of Bunyan's 'poor man,' who overcomes all influences of mortality by the strength of his faith, is a possible fact. His ballad illustrations deal finely with various aspects of the theme. In 'The Earth Fiend,' a ballad written and illustrated with etchings by Mr. Strang in 1892, the peasant subdues and compels to his service the spirit of destruction. He maintains his projects of cultivation, conquers the adverse wildness of nature, makes its force productive of prosperity and order; then, on a midday of harvest, sleeps, and the 'earth fiend,' finding his tyrant defenceless, steals on him and kills him as he lies. 'Death and the Ploughman's Wife' (1894) has a braver ending. It interprets in an impressive series of etchings how 'Death that conquers a' is vanquished by the mother whose child he has snatched from its play. The title-page etching shows a little naked child kicking a skull into the air, while the peasant-mother, patient, vigilant, keeps watch near by. In 'The Christ upon the Hill' of the succeeding year, a ballad by Cosmo Monkhouse with etchings by Mr. Strang, the artist follows, of course, the conception of the writer; but here, too, his work is expressive of the visionary faith that discerns death as one of those 'base things' that 'usher in things Divine.'

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FROM WILLIAM STRANG'S BALLAD, 'DEATH AND THE PLOUGHMAN'S WIFE' (REDUCED FROM THE ORIGINAL ETCHING).

BY LEAVE OF MR. A. H. BULLEN.

The twelve etchings to 'Paradise Lost' (1896) do not, as I think, represent Mr. Strang's imagination at its finest. It is in the representation of rude forms of life, subjected to the immeasurable influences of passion, love, sorrow, that the images of Mr. Strang's art, at once vague and of intense reality, primitive and complex, have most force. Adam and Eve driven from Paradise by the angel with the flaming sword, are not directly created by the artist. They recall Masaccio, and are undone by the recollection. Eve, uprising in the darkness of the garden where Adam sleeps, the speech of the serpent with the woman, the gathering of the fruit, are traditionary in their pictorial forms, and the tradition is too great, it imposes itself between the version of Mr. Strang and our admiration. But in the thirty etchings illustrative of Mr. Kipling's works, as in the ballad etchings, the imagination of the artist is unfettered by tradition. The stories he pictures deal, for all their cleverness and definition, with themes that, translated out of Mr. Kipling's words into the large imagination of Mr. Strang, have powerful purpose. As usual, the artist makes his picture not of matter-of-fact—and the etching called 'A Matter of Fact' is specially remote from any such matter—but of more purposeful, more overpowering realities than any particular instance of life would show. He attempts to realize the value, not of an instance of emotion or of endeavour, but of the quality itself. He sets his mind, for example, to realize the force of western militarism in the east, or the attitude of the impulses of life towards

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contemplation, and his soldiers, his 'Purun Bhagat,' express his observations or imaginations of these themes. Certainly 'a country's love' never went out to this kind of Tommy Atkins, and the India of Mr. Strang is not the India that holds the Gadsbys, or of which plain tales can be told. But he has imagined a country that binds the contrasts of life together in active operation on each other, and in thirty instances of these schemed-out realities, or of dramatic events resulting from the clash of racial and national and chronological characteristics, he has achieved perhaps his most complete expression of insight into essentials. Mr. Strang's etchings in the recently published edition of 'The Compleat Angler,' illustrated by him and by Mr. D. Y. Cameron, are less successful. The charm of his subject seems not to have entered into his imagination, whereas forms of art seem to have oppressed him. The result is oppressive, and that is fatal to the value of his etchings as illustrations of the book that 'it would sweeten a man's temper at any time to read.' Intensity and large statement of dark and light; fine dramatizations of line; an unremitting conflict with the superfluous and inexpressive in form and in thought; an art based on the realities of life, and without finalities of expression, inelegant, as though grace were an affectation, an insincerity in dealing with matters of moment: these are qualities that detach the illustrations of Mr. Strang from the generality of illustrations. Save that Mr. Robert Bryden, in his 'Woodcuts of men of letters' and in the portrait illustrations to 'Poets of the younger generation,' shows traces of studying the portrait-frontispieces of Mr. Strang, there is no relation between his art and the traditions it represents and any other book-illustrations of to-day.

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Turning now to illustrators who are representative of the tendencies and characteristics of modern book-illustration, and so are less conspicuous in a general view of the subject than Mr. Strang, there is little question with whom to begin. Mr. Abbey represents at their best the qualities that belong to gift-book illustration. It would, perhaps, be more correct to say that gift-book illustration represents the qualities of Mr. Abbey's black and white with more or less fidelity, so effective is the example of his technique on the forms of picturesque character-illustration. It is nearly a quarter of a century since the artist, then a young man fresh from Harper's drawing-office in New York, came to England. That first visit, spent in studying the reality of English pastoral life in preparation for his 'Herrick' illustrations, lasted for two years, and after a few months' interval in the States he returned to England. Resident here for nearly all the years of his work, a member of the Royal Academy, his art expressive of traditions of English literature and of the English country to which he came as to the actuality of his imaginings, one may include Mr. Abbey among English book-illustrators with more than a show of reason. In 1882, when the 'Selections from the Poetry of Robert Herrick' was published, few of the men whose work is considered in this chapter had been heard of. Chronologically, Mr. Abbey is first of contemporary character-illustrators, and nowhere but first would he be in his proper place, for there is no one to put beside him in his special fashion of art, and in the effect of his illustrative work on his contemporaries. There is inevitable ease and elegance in the pen-drawings of Mr. Abbey, and for that reason it is easy to underestimate their intellectual quality. He is inventive. The spirit of Herrick's muse, or of 'She Stoops to Conquer,' or of the comedies of Shakespeare, is not a quality for which he accepts any formula. He finds shapes for his fancies, rejecting as alien to his purpose all that is not the clear result of his own understanding of the poet. Accordingly there is, in all his work, the expression of an intellectual conception. He sees, too, with patience. If he isolates a figure, one feels that figure has stepped forward into a clear place of his imagination as he followed its way through the crowd. If he sets a pageant on the page, or some piece of turbulent action, or moment of decision, the actors have their individual value. He thinks his way through processes of gradual realization to the final picture of the characters in the play or poem. One writes now with special reference to the illustrations of the comedies of Shakespeare—so far, the illustrative work most exigent to the intellectual powers of the artist. Herrick's verse, full of sweet sounds and suggestive of happy sights, 'She Stoops to Conquer,' where all the mistakes are but for a night, to be laughed over in the morning, the lilt and measure of 'Old Songs,' and of the charming verses in 'The Quiet Life,' called for sensitive appreciation of moods, lyrical, whimsical, humorous, idyllic, but—intellectually—for no more than this. As to Mr. Abbey's technique, curious as he is in the uses of antiquity as part of the pleasure of a fresh realization, clothing his characters in textiles of the great weaving times, or of a dainty simplicity, a student of architecture and of landscape, of household fittings, of armoury, of every beautiful accessory to the business of living, his clever pen rarely fails to render within the convention of black and white the added point of interest and of charm that these things bring into actuality. Truth of texture, of atmosphere, and of tone, an alertness of vision most daintily expressed—these qualities belong to all Mr. Abbey's work, and in the Shakespearean drawings he shows with greater force than ever his 'stage-managing' power, and the correctness and beauty of his 'mounting.' The drawings are dramatic: the women have beauty and individuality, while the men match them, or contrast with them as in the plays; the rogues are vagabonds in spirit, and the wise men have weight; the world of Shakespeare has been entered by the artist. But there are gestures in the text, moments of glad grace, of passion, of sudden amazement before the realities of personal experience, that make these active, dignified figures of Mr. Abbey 'merely players,' his Isabella in the extremity of the scene with Claudio no more than an image of cloistered virtue, his Hermione incapable of her undaunted eloquence and silence, his Perdita and Miranda and Rosalind less than themselves.

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As illustrations, the drawings of Mr. Abbey represent traditions brought into English illustrative art by the Pre-Raphaelites, and developed by the freer school of the sixties. But, as drawings, they represent ideas not effective before in the practice of English pen-draughtsmen; ideas derived from the study of the black and white of Spain, of France, and of Munich, by American art students in days when English illustrators were not given to look abroad. Technically he has

suggested many things, especially to costume illustrators, and many names might follow his in representation of the place he fills in relation to contemporary art. But to work out the effect of a man's technique on those who are gaining power of expression is to labour in vain. It adds nothing to the intrinsic value of an artist's work, nor does it represent the true relationship between him and those whom he has influenced. For if they are mere imitators they have no relation with any form of art, while to insist upon derived qualities in work that has the superscription of individuality is no true way of apprehension. What a man owes to himself is the substantial fact, the fact that relates him to other men. The value of his work, its existence, is in the little more, or the much more, that himself adds to the sum of his directed industries, his guided achievements. And to estimate that, to attempt to express something of it, must be the chief aim of a study, not of one artist and his 'times,' but of many artists practising a popular art.

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So that if, in consideration of their 'starting-point,' one may group most character-illustrators, especially of wig-and-powder subjects, as adherents either of Mr. Abbey and the 'American school,' or of Mr. Hugh Thomson and the Caldecott-Greenaway tradition, such grouping is also no more than a starting-point, and everything concerning the achievements of the individual artist has still to be said.

Considering the intention of their technique, one may permissibly group the names of Mr. Fred Pegram, Mr. F. H. Townsend, Mr. Shepperson, Mr. Sydney Paget, and Mr. Stephen Reid as representing in different degrees the effect of American black and white on English technique, though, in the case of Mr. Paget, one alludes only to pen-drawings such as those in 'Old Mortality,' and not to his Sherlock Holmes and Martin Hewitt performances. The art of Mr. Pegram and of Mr. Townsend is akin. Mr. Pegram has, perhaps, more sense of beauty, and his work suggests a more complete vision of his subject than is realized in the drawings of Mr. Townsend, while Mr. Townsend is at times more successful with the activities of the story; but the differences between them seem hardly more than the work of one hand would show. They really collaborate in illustration, though, except in Cassell's survey of 'Living London,' they have never, I think, made drawings for the same book.

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Mr. Pegram served the usual apprenticeship to book-illustration. He was a news-illustrator before he turned to the illustration of literature; but he is an artist to whom the reality acquired by a subject after study of it is more attractive than the reality of actual impressions. Neither sensational nor society events appeal to him. The necessity to compose some sort of an impression from the bare facts of a fact, without time to make the best of it, was not an inspiring necessity. That Mr. Pegram is a book-illustrator by the inclination of his art as well as by profession, the illustrations to 'Sybil,' published in 1895, prove. In these drawings he showed himself not only observant of facial expression and of gesture, but also able to interpret the glances and gestures of Disraeli's society. From the completeness of the draughtsman's realization of his subject, illustrable situations develop themselves with credibility, and his graceful women and thoughtful men represent the events of the novel with distinction. With 'Sybil' may be mentioned the illustrations to 'Ormond,' wherein, five years later, the same understanding of the ways and activities of a bygone, yet not remote society, found equally satisfactory expression, while the technique of the artist had gained in completeness. In 'The Last of the Barons' (1897), Mr. Pegram had a picturesque subject with much strange humanity in it, despite Lord Lytton's conventional travesty of events and character. The names of Richard and Warwick, of Hastings and Margaret of Anjou, are names that break through conventional romance, but the illustrator has to keep up the fiction of the author, and, except that the sham-mediævalism of the novel did not prevent a right study of costumes and accessories in the pictures, the artist had to be content to 'Bulwerize.' Illustrations to 'The Arabian Nights' gave him opportunity for rendering textures and atmosphere, and movements charming or grave, and the 'Bride of Lammermoor' drawings show a sweet-faced Lucy Ashton, and a Ravenswood who is more than melancholy and picturesque. Mr. Pegram's drawings are justly dramatic within the limits prescribed by a somewhat composed ideal of bearing. A catastrophe is outside these limits, and the discovery of Lucy after the bridal lacks real illustration in the artist's version, skilful, nevertheless, as are all his drawings, and expressed without hesitation. Averse to caricature, and keeping within ideas of life that allow of unbroken expression, the novels of Marryat, where action so bustling that only caricatures of humanity can endure its exigencies, and sentimental episodes of flagrant insincerity, swamp the character-drawing, are hardly suited to the art of Mr. Pegram. Still, he selects, and his selection is true to the time and circumstance of Marryat's work. In itself it is always an expression of a coherent and definite conception of the story.

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FROM MR. PEGRAM'S 'THE BRIDE OF LAMMERMOOR.'

BY LEAVE OF MESSRS. NISBET.

Mr. Townsend has illustrated Hawthorne and Peacock, as well as Charlotte Brontë and Scott. Hawthorne's men and women—embodiments always of some essential quality, rather than of the combination of qualities that make 'character'—lend themselves to fine illustration as regards gesture, and Mr. Townsend's drawings represent, not insensitively, the movement and suggestion of 'The Blithedale Romance' and 'The House of the Seven Gables.' In the Peacock illustrations the artist had to keep pace with an essentially un-English humour, an imagination full of shapes that are opinions and theories and sarcasms masquerading under fantastic human semblances. Mr. Townsend kept to humanity, and found occasions for representing the eccentrics engaged in cheerful open-air and society pursuits in the pauses of paradoxical discussion. One realizes in the drawings the pleasant aspect of life at Gryll Grange and at Crotchet Castle, the courtesies and amusements out of doors and within, while the subjects of 'Maid Marian,' of 'The Misfortunes of Elphin' and of 'Rhododaphne' declare themselves in excellent terms of romance and adventure. Mr. Townsend has humour, and he is in sympathy with the vigorous spirit in life; whether the vigour is intellectual as in Jane Eyre and in Shirley Keeldar, or muscular as in 'Rob Roy,' in drawings to a manual of fencing, and in Marryat's 'The King's Own,' or eccentric as in the fantasies of Peacock. His work is never languid and never formal; and if in technique he is sometimes experimental, and frequently content with ineffectual accessories to his figures, his conception of the situation, and of the characters that fulfil the situation, is direct and effective enough.



FROM MR. TOWNSEND'S 'SHIRLEY.'

BY LEAVE OF MESSRS. NISBET.

As an illustrator of current fiction, Mr. Townsend has also a considerable amount of dexterous work to his name, but a record of drawings contributed to the illustrated journals cannot even be attempted within present limits of space. [Pg 74]

Mr. Shepperson in his book-illustrations generally represents affairs with picturesqueness, and with a nervous energy that takes the least mechanical way of expressing forms and substances. Illustrating the modern novel of adventure, he is happy in his intrigues and conspiracies, while in books of more weight, such as 'The Heart of Midlothian' or 'Lavengro,' he expresses graver issues of life with un-elaborate and suggestive effect. The energy of his line, the dramatic quality of his imagination, render him in his element as an illustrator of events, but the vigour that projects itself into subjects such as the murder of Sir George Staunton, or the fight with the Flaming Tinman, or the alarms and stratagems of Mr. Stanley Weyman, informs also his representation of moments when there is no action. Technically Mr. Shepperson represents very little that is traditional in English black and white, though the tradition seems likely to be there for future generations of English illustrators.

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"Ye are ill, Effie," were the first words Jeanie could utter; "ye are very ill."

FROM MR. SHEPPERSON'S 'THE HEART OF MIDLOTHIAN.'

BY LEAVE OF THE GRESHAM PUBLISHING COMPANY.

In a recent work, illustrations to Leigh Hunt's 'Old Court Suburb,' Mr. Shepperson collaborates with Mr. E. J. Sullivan and Mr. Herbert Railton, to realize the associations, literary, historical and gossiping, that have Kensington Palace and Holland House as their principal centres. On the whole, of the three artists, the subject seems least suggestive to Mr. Shepperson. Mr. Sullivan contributes many portraits, and some subject drawings that show him in his lightest and most dexterous vein. These drawings of *beaux* and *belles* are as distinct in their happy flattery of fact from the rigid assertion of the artist's 'Fair Women,' as they are from the undelightful reporting style that in the beginning injured Mr. Sullivan's illustrations. One may describe it as the 'Daily Graphic' style, though that is to recognize only the basis of convenience on which the training of the 'Daily Graphic' school was necessarily founded. Mr. Sullivan's early work, the news-illustration and illustrations to current fiction of Mr. Reginald Cleaver and of his brother Mr. Ralph Cleaver, the black and white of Mr. A. S. Boyd and of Mr. Crowther, show this journalistic training, and show, too, that such a training in reporting facts directly is no hindrance to the later achievement of an individual way of art. Mr. A. S. Hartrick must also be mentioned as an artist whose distinctive black and white developed from the basis of pictorial reporting, and how distinctive and well-observed that art is, readers of the 'Pall Mall Magazine' know. As a book-illustrator, however, his landscape drawings to Borrow's 'Wild Wales' represent another art than that of the character-illustrator. Nor can one pass over the drawings of Mr. Maurice Greiffenhagen, also a contributor to the 'Pall Mall Magazine,' if better known in illustrations to fiction in 'The Ladies' Pictorial,' though in an article on book-illustration he has nothing like his right place. As an admirable and original technician and draughtsman of society, swift in sight, excellent in expression, he ranks high among black-and-white artists, while as a painter, his reputation, if based on different qualities, is not doubtful.

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FROM MR. E. J. SULLIVAN'S 'SCHOOL FOR SCANDAL.'

BY LEAVE OF MESSRS. MACMILLAN.

Mr. Sullivan's drawings to 'Tom Brown's Schooldays' (1896) are mechanical and mostly without charm of handling, having an appearance of timidity that is inexplicable when one thinks of the vigorous news-drawings that preceded them. The wiry line of the drawings appears in the 'Compleat Angler,' and in other books, including 'The Rivals' and 'The School for Scandal,' 'Lavengro' and 'Newton Forster,' illustrated by the artist in '96 and '97; but the decorative purpose of Mr. Sullivan's later work is, in all these books, effective in modifying its perversity. Increasing elaboration of manner within the limits of that purpose marks the transition between the starved reality of 'Tom Brown' and the illustrations to 'Sartor Resartus' (1898). These emphatic decorations, and those illustrative of Tennyson's 'Dream of Fair Women and other Poems,' published two years later, are the drawings most representative of Mr. Sullivan's intellectual ideals. They show him, if somewhat indifferent to charm, and capable of out-facing beauty suggested in the words with statements of the extreme definiteness of his own fact-conception, yet strongly appreciative of the substance and purpose of the text. Carlyle gives him brave opportunities, and the dogmatism of the artist's line and form, his speculative humour, working down to a definite certainty in things, make these drawings unusually interesting. Tennyson's 'Dream,' and his poems to women's names, are not so fit for the exercise of Mr. Sullivan's talent. He imposes himself with too much force on the forms that the poet suggests. There is no delicacy about the drawings and no mystery. They do not accord with the inspiration of Tennyson, an inspiration that substitutes the exquisite realities of memory and of dream for the realities of experience. Mr. Sullivan's share of the illustrations to White's 'Selborne' and to the 'Garden Calendar,' are technically more akin to the Carlyle and Tennyson drawings than to other examples by him. In these volumes he makes fortunate use of the basis of exactitude on which his work is founded, exactitude that includes portraiture among the functions of the illustrator. No portrait is extant of Gilbert White, but the presentment of him is undertaken in a constructive spirit, and, as in 'The Compleat Angler' and 'The Old Court Suburb,' portraits of those whose names and personalities are connected with the books are redrawn by Mr. Sullivan.

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Except Mr. Abbey, no character-illustrator of the modern school has so long a record of work, and so visible an influence on English contemporary illustration, as Mr. Hugh Thomson. In popularity he is foremost. The slight and apparently playful fashion of his art, deriving its intention from the irresistible gaieties of Caldecott, is a fashion to please both those who like pretty things and those who can appreciate the more serious qualities that are beneath. For Mr. Thomson is a student of literature. He pauses on his subject, and though his invention has always responded to the suggestions of the text, the lightness of his later work is the outcome of a selecting judgment that has learned what to omit by studying the details and facts of things. In rendering facial expression Mr. Thomson is perhaps too much the follower of Caldecott, but he goes much farther than his original master in realization of the forms and manners of bygone times. Some fashions of life, as they pass from use, are laid by in lavender. The fashions of the

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eighteenth century have been so laid by, and Mr. Abbey and Mr. Thomson are alike successful in giving a version of fact that has the farther charm of lavender-scented antiquity.

When 'Days with Sir Roger de Coverley,' illustrated by Hugh Thomson, was published in 1886, the young artist was already known by his drawings in the 'English Illustrated,' and recognized as a serious student of history and literature, and a delightful illustrator of the times he studied. His powers of realizing character, time, and place, were shown in this earliest work. Sir Roger is a dignified figure; Mr. Spectator, in the guise of Steele, has a semblance of observation; and if Will Wimble lacks his own unique quality, he is represented as properly engaged about his 'gentleman-like manufactures and obliging little humours.' Mr. Thomson can draw animals, if not with the possessive understanding of Caldecott, yet with truth to the kind, knowledge of movement. The country-side around Sir Roger's house—as, in a later book, that where the vicarage of Wakefield stands—is often delightfully drawn, while the leisurely and courteous spirit of the essays is represented, with an appreciation of its beauty. 'Coaching Days and Coaching Ways' (1888) is a picturesque book, where types and bustling action picturesquely treated were the subjects of the artist. The peopling of high-road and county studies with lively figures is one of Mr. Thomson's successful achievements, as he has shown in drawings of the cavalier exploits of west-country history, illustrative of 'Highways and Byways of Devon and Cornwall,' and in episodes of romance and warfare and humour in similar volumes on Donegal, North Wales, and Yorkshire. Here the presentment of types and action, rather than of character, is the aim, but in the drawings to 'Cranford' (1891), to 'Our Village,' and to Jane Austen's novels, behaviour rather than action, the gentilities and proprieties of life and millinery, have to be expressed as a part of the artistic sense of the books. That is, perhaps, why Jane Austen is so difficult to illustrate. The illustrator must be neither formal nor picturesque. He must understand the 'parlour' as a setting for delicate human comedy. Mr. Thomson is better in 'Cranford,' where he has the village as the background for the two old ladies, or in 'Our Village,' where the graceful pleasures of Miss Mitford's prose have suggested delightful figures to the illustrator's fancy, than in illustrating Miss Austen, whose disregard of local colouring robs the artist of background material such as interests him. Three books of verses by Mr. Austin Dobson, 'The Ballad of Beau Brocade' (1892), 'The Story of Rosina,' and 'Coridon's Song' of the following years, together with the illustrations to 'Peg Woffington,' show, in combination, the picturesque and the intellectual interests that Mr. Thomson finds in life. The eight pieces that form the first of these volumes were, indeed, chosen to be reprinted because of their congruity in time and sentiment with Mr. Thomson's art. And certainly he works in accord with the measure of Mr. Austin Dobson's verses. Both author and artist carry their eighteenth-century learning in as easy a way as though experience of life had given it them without any labour in libraries.

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"She he t'fite her out right"

FROM MR. HUGH THOMSON'S 'BALLAD OF BEAU BROCADE.'

BY LEAVE OF MESSRS. KEGAN PAUL.

Mr. C. E. Brock and Mr. H. M. Brock are two artists who to some extent may be considered as followers of Mr. Thomson's methods, though Mr. C. E. Brock's work in 'Punch,' and humorous

characterizations by Mr. H. M. Brock in 'Living London,' show how distinct from the elegant fancy of Mr. Thomson's art are the latest developments of their artistic individuality. Mr. C. E. Brock's illustrations to Hood's 'Humorous Poems' (1893) proved his indebtedness to Mr. Thomson, and his ability to carry out Caldecott-Thomson ideas with spirit and with invention. An active sense of fun, and facility in arranging and expressing his subject, made him an addition to the school he represented, and, as in later work, his own qualities and the qualities he has adopted combined to produce spirited and graceful art. But in work preceding the pen-drawing of 1893, and in many books illustrated since then, Mr. Brock at times has shown himself an illustrator to whom matter rather than a particular charm of manner seems of paramount interest. In the illustrated Gulliver of 1894 there is little trace of the daintiness and sprightliness of Caldecott's illustrative art. He gives many particulars, and is never at a loss for forms and details, representing with equal matter-of-factness the crowds, cities and fleets of Lilliput, the large details of Brobdingnagian existence, and the ceremonies and spectacles of Laputa. In books of more actual adventure, such as 'Robinson Crusoe' or 'Westward Ho,' or of quiet particularity, such as Galt's 'Annals of the Parish,' the same directness and unmannered expression are used, a directness which has more of the journalistic than of the playful-inventive quality. The Jane Austen drawings, those to 'The Vicar of Wakefield,' and to a recent edition of the 'Essays of Elia,' show the graceful eighteenth-centuryist, while, whether he reports or adorns, whether action or behaviour, adventure or sentiment, is his theme, Mr. Brock is always an illustrator who realizes opportunities in the text, and works from a ready and observant intelligence.

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FROM MR. C. E. BROCK'S 'THE ESSAYS OF ELIA.'

BY LEAVE OF MESSRS. DENT.

Mr. Henry M. Brock is also an effective illustrator, and his work increases in individuality and in freedom of arrangement. 'Jacob Faithful' (1895) was followed by 'Handy Andy' and Thackeray's 'Songs and Ballads' in 1896. Less influenced by Mr. Thomson than his brother, the lively Thackeray drawings, with their versatility and easy invention, have nevertheless much in common with the work of Mr. Charles Brock. On the whole, time has developed the differences rather than the similarities in the work of these artists. In the 'Waverley' drawings and in those of 'The Pilgrim's Progress,' Mr. H. M. Brock represents action in a more picturesque mood than Mr. Charles Brock usually maintains, emphasizing with more dramatic effect the action and necessity for action.

The illustrations of Mr. William C. Cooke, especially those to 'Popular British Ballads' (1894), and, with less value, those to 'John Halifax, Gentleman,' may be mentioned in relation to the Caldecott tradition, though it is rather of the art of Kate Greenaway that one is reminded in these tinted illustrations. Mr. Cooke's wash-drawings to Jane Austen's novels, to 'Evelina' and 'The Man of Feeling,' as well as the pen-drawings to 'British Ballads,' have more force, and represent with some distinction the stir of ballad romance, the finely arranged situations of Miss Austen, and the sentiments of life, as Evelina and Harley understood it.

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In a study of English black-and-white art, not limited to book-illustration, 'Punch' is an almost inevitable and invaluable centre for facts. Few draughtsmen of notability are outside the scheme of art connected with 'Punch,' and in this connection artists differing as widely as Sir John Tenniel and Mr. Phil May, or Mr. Linley Sambourne and Mr. Raven Hill, form a coherent group. But, in this volume, 'Punch' itself is outside the limits of subject, and, with the exception of Mr. Bernard Partridge in the present, and Sir Harry Furniss in the past, the wits of the pencil who gather round the 'mahogany tree' are not among character-illustrators of literature. Mr. Partridge has drawn for 'Punch' since 1891, and has been on the staff for nearly all that time. His drawings of theatrical types in Mr. Jerome's 'Stage-land' (1889)—which, according to some critics, made, by deduction, the author's reputation as a humorist—and to a first series of Mr. Anstey's 'Voces Populi,' as well as work in many of the illustrated papers, were a substantial reason for 'Punch's' invitation to the artist. From the 'Bishop and Shoeblick' cut of 1891, to the 'socials' and cartoons of to-day, Mr. Partridge's drawings, together with those of Mr. Phil May and of Mr. Raven Hill, have brilliantly maintained the reputation of 'Punch' as an exponent of the forms and humours of modern life. His actual and intimate knowledge of the stage, and his actor's observation of significant attitudes and expressions, vivify his interpretation of the middle-class, and of bank-holiday makers, of the 'artiste,' and of such a special type as the 'Baboo Jabberjee' of Mr. Anstey's fluent conception. If his 'socials' have not the prestige of Mr. Du Maurier's art, if his women lack charm and his children delightfulness, he is, in shrewdness and range of observation, a pictorial humorist of unusual ability. As a book-illustrator, his most 'literary' work is in the pages of Mr. Austin Dobson's 'Proverbs in Porcelain.' Studied from the model, the draughtsmanship as able and searching as though these figures were sketches for an 'important' work, there is in every drawing the completeness and fortunate effect of imagination. The ease of an actual society is in the pose and grouping of the costumed figures, while, in the representation of their graces and gallantries, the artist realizes *ce superflu si nécessaire* that distinguishes dramatic action from the observed action of the model. Problems of atmosphere, of tone, of textures, as well as the presentment of life in character, action, and attitude, occupy Mr. Partridge's consideration. He, like Mr. Abbey, has the colourist's vision, and though the charm of people, of circumstance, of accessories and of association is often less his interest than characteristic facts, in non-conventional technique, in style that is as un-selfconscious as it is individual, Mr. Abbey and Mr. Partridge have many points in common.

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Sir Harry Furniss, alone of caricaturists, has, in the many-sided activity of his career, applied his powers of characterization to characters of fiction, though he has illustrated more nonsense-books and wonder-books than books of serious narrative. Sir John Tenniel and Mr. Linley Sambourne among cartoonists, Sir Harry Furniss, Mr. E. T. Reed, and Mr. Carruthers Gould among caricaturists, mark the strong connection between politics and political individualities, and the irresponsible developments and creatures of nonsense-adventures, as a theme for art. To summarize Sir Harry Furniss' career would be to give little space to his work as a character-illustrator, but his character-illustration is so representative of the other directions of his skill, that it merits consideration in the case of a draughtsman as effective and ubiquitous in popular art as is 'Lika Joko.' The pen-drawings to Mr. James Payn's 'Talk of the Town,' illustrated by Sir Harry Furniss in 1885, have, in restrained measure, the qualities of flexibility, of imagination so lively as to be contortionistic, of emphasis and pugnacity of expression, of pantomimic fun and drama, that had been signalized in his Parliamentary antics in 'Punch' for the preceding five years. His connection with 'Punch' lasted from 1880 to 1894, and the 'Parliamentary Views,' two series of 'M.P.s in Session,' and the 'Salisbury Parliament,' represent experience gained as the illustrator of 'Toby M.P.' His high spirits and energy of sight also found scope in caricaturing academic art, 'Pictures at Play' (1888), being followed by 'Academy Antics' of no less satirical and brilliant purpose. As caricaturist, illustrator, lecturer, journalist, traveller, the style and idiosyncrasies of Sir Harry Furniss are so public and familiar, and so impossible to emphasize, that a brief mention of his insatiable energies is perhaps as adequate as would be a more detailed account.

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FROM SIR HARRY FURNISS' 'THE TALK OF THE TOWN.'

BY LEAVE OF MESSRS. SMITH, ELDER.

Other book-illustrators whose connection with 'Punch' is a fact in the record of their work are Mr. A. S. Boyd and Mr. Arthur Hopkins. Mr. Jalland, too, in drawings to Whyte-Melville used his sporting knowledge on a congenial subject. Mr. A. S. Boyd's 'Daily Graphic' sketches prepared the way for 'canny' drawings of Scottish types in Stevenson's 'Lowden Sabbath Morn,' in 'Days of Auld Lang Syne,' and in 'Horace in Homespun,' and for other observant illustrations to books of pleasant experiences written by Mrs. Boyd. Mr. Arthur Hopkins, and his brother Mr. Everard Hopkins, are careful draughtsmen of some distinction. Without much spontaneity or charm of manner, the pretty girls of Mr. Arthur Hopkins, and his well-mannered men, fill a place in the pages of 'Punch,' while illustrations to James Payn's 'By Proxy,' as far back as 1878, show that the unelaborate style of his recent work is founded on past practice that has the earlier and truer Du Maurier technique as its standard of thoroughness. Mr. E. J. Wheeler, a regular contributor to 'Punch' since 1880, has illustrated editions of Sterne and of 'Masterman Ready,' other books also containing characteristic examples of his rather precise, but not uninteresting, work.

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Save by stringing names of artists together on the thread of their connection with some one of the illustrated papers or magazines, it would be impossible to include in this chapter mention of the enormous amount of capable black-and-white art produced in illustration of 'serial' fiction. Such name-stringing, on the connection—say—of 'The Illustrated London News,' 'The Graphic,' or 'The Pall Mall Magazine,' would fill a page or two, and represent nothing of the quality of the work, the attainment of the artist. Neither is it practicable to summarize the illustration of current fiction. One can only attempt to give some account of illustrated literature, except where the current illustrations of an artist come into the subject 'by the way.' Mr. Frank Brangwyn may be isolated from the group of notable painters, including Mr. Jacomb Hood, Mr. Seymour Lucas and Mr. R. W. Macbeth, who illustrate for 'The Graphic,' by reason of his illustrations to classics of fiction such as 'Don Quixote' and 'The Arabian Nights,' as well as to Michael Scott's two famous sea-stories. To some extent his illustrations are representative of the large-phrased construction of Mr. Brangwyn's painting, especially in the drawings of the opulent orientalism of 'The Arabian Nights,' with its thousand and one opportunities for vivid art. Mr. Brangwyn's east is not the vague east of the stay-at-home artist, nor of the conventional traveller; his imagination works on facts of memory, and both memory and imagination have strong colour and concentration in a mind bent towards adventure. One should not, however, narrow the scope of Mr. Brangwyn's art within the limits of his work in black and white, and what is no more than an aside in the expression of his individuality, cannot, with justice to the artist, be considered by itself. Other 'Graphic' illustrators—Mr. Frank Dadd, Mr. John Charlton, Mr. William Small, and Mr. H. M. Paget, to name a few only—represent the various qualities of their art in black-and-white drawings of events and of fiction, and the 'Illustrated,' with artists including Mr. Caton Woodville, Mr. Seppings Wright, Mr. S. Begg, M. Amedée Forestier and Mr. Ralph Cleaver, fills a place in current art to which few of the more recently established journals can pretend. Mr. Frank Dadd and Mr. H. M. Paget made drawings for the 'Dryburgh' edition of the Waverleys. In this edition, too, is the work of well-known artists such as Mr. William Hole, whose Scott and Stevenson illustrations show his inbred understanding of northern romance, and together with

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the character etchings to Barrie, shrewd and valuable, represent with some justice the vigour of his art; of Mr. Walter Paget, an excellent illustrator of 'Robinson Crusoe,' and of many boys' books and books of adventure, of Mr. Lockhart Bogle, and of Mr. Gordon Browne. In the same edition Mr. Paul Hardy, Mr. John Williamson and Mr. Overend, showed the more serious purpose of black and white that has earned the appreciation of a public critical of any failure in vigour and in realization—the public that follows the tremendous activity of Mr. Henty's pen, and for whom Dr. Gordon Stables, Mr. Manville Fenn and Mr. Sydney Pickering write. Of M. Amedée Forestier, whose illustrations are as popular with readers of the 'Illustrated' and with the larger public of novel-readers as they are with students of technique, one cannot justly speak as an English illustrator. He, and Mr. Robert Sauber, contributed to Ward Lock's edition of Scott illustrated by French artists. Their work, M. Forestier's so admirable in realization of episode and romance, Mr. Sauber's, vivacious up to the pitch of 'The Impudent Comedian'—as his illustrations to Mr. Frankfort Moore's version of Nell Gwynn's fascinations showed—needs no introduction to an English public. The black and white of Mr. Sauber and of Mr. Dudley Hardy—when Mr. Hardy is in the vein that culminated in his theatrical posters—has many imitators, but it is not a style that is likely to influence illustrators of literature. Mr. Hal Hurst shows something of it, though he, and in greater measure Mr. Max Cowper, also suggest the unforgettable technique of Charles Dana Gibson.

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IV. SOME CHILDREN'S-BOOKS ILLUSTRATORS.

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EIGH HUNT is one of many authors gratefully to praise the best-praised publisher of any day, Mr. Newbery, who, at "The Bible and Sun" in St. Paul's Churchyard, dispensed to long-ago children 'Goody Two Shoes,' 'Beauty and the Beast,' and other less famous little books, bound in gilt paper and rich with many pictures. Charming memories prompt Leigh Hunt's mention of the little penny books 'radiant with gold,' that 'never looked so well as in adorning literature,' and if the radiance of his estimate of these nursery volumes is from an actual memory of gilt-paper binding, his words exemplify the spirit that makes right appreciation of the newest picture-books so difficult.

In no other part of the subject of book-illustration are the books of yesterday fraught with charm so inimical to delight in the books of to-day. The modern child's book—except, let us hope, to the child-owner—is merely a book as other books are. Its qualities are as patent as its size, or number of illustrations. The pictures are to the credit or discredit of a known and realized artist; they are, moreover, generally plain to see as a development of the ideas of some 'school' or 'movement.' One knows about them as examples of English book-illustration of to-day. But the pictures between the worn-out covers of the other child's books were known with another kind of knowledge, discovered in a long intimacy, and related, not to any artist, or fashion of art, but to all manner of unreasonable and delightful things.

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So it is well, perhaps, that the break between a subject of enthralling associations and a subject whose associations are unsentimental, should, by the ordering of facts, occur before the proper beginning of a study of contemporary illustration in children's books. For one reason or another, little work by artists whose reputation is of earlier date than to-day comes within present subject-limits. Some, like Randolph Caldecott and Kate Greenaway, are dead, some have ceased to draw, or draw no longer for children. Happily, the witching drawings of Arthur Hughes are still among nursery pictures, in reprints of 'At the Back of the North Wind,' and its companions—though the illustrator of these books, of 'The Boy in Grey,' and of 'Tom Brown's Schooldays,' has long ceased to weave his fortunate dreams into pictures to content a child. The drawings of Robert Barnes, of Mrs. Allingham and of Miss M. E. Edwards—illustrators of a sound tradition—are known to the present nursery generation; and so are the outline and tinted drawings of 'T. Pym,' who devised, so far back as the seventies, the naïve and sympathetic style of illustration that is pleasantly unchanged in recent child-books, such as 'The Gentle Heritage' (1893), and 'Master Barthemy' (1896). The later work of Walter Crane is so bent to decorative and allegorical purpose, that the creator of the best nursery-rhyme pictures ever printed in colours—Randolph Caldecott's are rather ballad than nursery-rhyme pictures—is in his place among decorative illustrators rather than in this connection. Sir John Tenniel's neat, immortal little Alice, with her ankle-strap shoes and pocketed apron, is still followed to Wonderland by as many children as in 1866, when she and the splendid prototypes of the degenerate jargon-beasts of to-day first captivated attention. The drawings of these artists, and perhaps also of 'E. V. B.'—for 'Child's Play,' though published in 1858, is familiar to present children in a reprint—are mentioned because of the place they still take on nursery book-shelves. But from such brief record of some among the books 'radiant with gold' that 'never looked so well as in adorning literature,' one must turn to work that has no such radiance of sentiment and association over its merits and defects.

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Since the eighties Mr. Gordon Browne has been in the forefront of illustrators popular with story-book publishers and with readers of story-books. He is the son of Hablot Browne, but no trace of the 'caricaturizations' of 'Phiz' is in Mr. Gordon Browne's work. Probably his earliest published work appeared in 'Aunt Judy's Magazine' some time in the seventies. These unenlivening drawings suggest nothing of the picturesque and unhesitating invention that has shaped his style to its present serviceableness in the rapid production of effective illustrations. The range and quantity of his work is best realized in the bibliographical list, which records his illustrations to

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Shakespeare and Henty, to fairy-tales and boys' stories, girls' stories and toy-books, Gulliver, Cervantes, and Sunday-school books, at the rate of six or seven volumes a year. In addition, one must remember unnumbered illustrations in domestic magazines. And, on the whole, the stories illustrated by Gordon Browne are adequately illustrated. It is true that as a general rule he illustrates stories whose plan is within limits of familiarity, such as those by Mrs. Ewing, Mrs. L. T. Meade, or, in a different vein, the boys' stories of Henty, Manville Fenn, or Ascott Hope. Romance and the clash of swords engaged the artist in the pages of 'Sintram,' of Froissart, of Sir Walter Scott, and—pre-eminently—in the illustrations to the 'Henry Irving Shakespeare,' numbering nearly six hundred, and representing the work of five years. Illustrating these subjects, though in varying degree, the vitality and importance of an artist's conception of life and of art is put to the test. So far as prompt and definite representation of persons, places, and encounters, and unflagging facility in devising effective forms of composition constitute interpretation, the artist maintained the level of the undertaking. The illustration of stories such as those collected by the brothers Grimm, or those Andersen discovered in his exile of dreams among the facts of life, demands a quality of thought differing from, yet hardly less rare than, the thought needed to interpret Shakespeare. A fine aptitude for discerning and rendering 'the mysterious face of common things,' a fancy full of shapes, perception of the *rationale* of magic, are essential to the writer or artist who elects to send his fancy after the elusive forms of fairyland. The recent drawings to Andersen, a volume of tales from Grimm, published in 1894, and illustrations to modern inventions, such as 'Down the Snow Stairs' (1886), and Mr. Andrew Lang's 'Prince Prigio,' show that Mr. Gordon Browne's ideas of fairyland, ancient and modern, are no less brisk and picturesque than are his ideas of everyday and of romance. His technique is so familiar that it is surely unnecessary to make even a brief disquisition on its merits in expressing facts as they exist in a popular scheme of reality and imagination. It is a healthy style, the ideals of beauty and of strength are never coarse, wanton or listless, the humour is friendly, and if the pathos occasionally verges on sentimentality, the writer, perhaps, rather than the artist is responsible.

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Mr. Gordon Browne draws the average child, and represents fun, fancy and adventure as the average child understands them. His art is unsophisticated. To him, the child is no *motif* in a decorative fantasy, nor a quaint diagram figuring in nursery-Gothic elements of design, nor a bold invention among picture-book monsters. The artists whose basis of art is the unadapted child, may, perhaps, be classed as the 'realists' among children's illustrators. Among these realists are the illustrators of Mrs. Molesworth—with the exception of Walter Crane, first and chief of them.

Mr. Leslie Brooke succeeded Mr. Crane in 1891 as the illustrator of Mrs. Molesworth's stories, and the careful un-selfconscious fashion of his drawing, his understanding of child-life and home-life as known to children such as those of whom and for whom Mrs. Molesworth writes, make these pen-drawings true illustrations of the text. His drawings are the result of individual observation and of a sense of what is fit and pleasant, though neither in his filling of a page, nor in the conception of beauty, is there anything definitely inventive to be marked. On the whole, his children and young people are rather representative of a class that maintains a standard of good looks among other desirable things, than of a type of beauty; and if they are not artistic types, neither are they strongly individualized. In his 'everyday' illustrations Mr. Leslie Brooke does not idealize, but that his talent has a range of fancy is proved in illustrations to 'A School in Fairyland' (1896), and to some imaginings by Roma White. Graceful, regardful of an unspoilt ideal in the fairies, elves and flower-spirits, there are also frequent hints in these drawings of the humour that finds more complete expression in 'The Nursery Rhyme Book' of 1897, and in the happy extravagance of 'The Jumblies' and 'The Pelican Chorus' (1900). Outside the scope of picture-book drawings are the dainty tinted designs to Nash's 'Spring Song,' and the skilful pen-drawings to 'Pippa Passes.'

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Mr. Lewis Baumer's drawings of children, whether in 'The Boys and I' and other stories by Mrs. Molesworth, or in less known child-stories, have distinction that is partly a development of an admiration for Du Maurier, though Mr. Baumer is too quick-sighted and appreciative of charm to remain faithful to any model in art with the model in life before his eyes. The children of Mr. Baumer are of to-day. The effect of the earlier 'Punch' artist on the work of the younger man is hardly more than suggested in certain felicities of pose and expression added to those that a delightful kind of child discovers to an observer unusually sensitive to the vivid and engaging qualities of his subject. These children are swift of movement and of spirit, and the *verve* of the artist's style is rarely forced, and still more rarely inadequate to the occasion.

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FROM MR. LEWIS BAUMER'S 'HERMY.'

BY LEAVE OF MESSRS. CHAMBERS.

The acceptance of a formula, rather than the expression of a hitherto unexpressed order of form, is the basis of page-decoration by members of the Birmingham School, whose work in its wider aspect has already been considered. Originality finds exercise in modifying details, but, pre-eminent over differences in style, is the similarity of style that suggests 'Birmingham' before the variations in detail suggest the work of an individual artist. The influence of Kate Greenaway is strongly marked in the work of many of these designers for children's books. Indeed, Miss Winifred Green's drawings to Charles and Mary Lamb's 'Poetry for Children,' and to 'Mrs. Leicester's School,' contain figures that, if one allows for some assertion necessary to justify their reappearance, might have come direct from 'Under the Window.'

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The typical illustrative art of Birmingham is, however, of another kind. The quaint propriety of 'old-fashioned' childhood, which Kate Greenaway's delicate pencil first represented at its artistic value, is akin to the conception of the child that prevails on the pages decorated by Mrs. Arthur Gaskin, but the work of Mrs. Gaskin shows nothing of the Stothard-like ideal that seems to have been the suggesting cause of 'Greenaway' play-pictures. In the arabesques of flowers and leaves which decorate many pages designed by Mrs. Gaskin one sees a freedom and fluency of line that are checked to quaintness and naïve angularity when the child is the subject. Her conception of a pictorial child is very definite, and in her later work, one must confess, it is a conception hardly corroborated by observation of fact. 'Horn Book Jingles' and 'The Travellers' of 1897 and 1898 show the culmination of a style that had more sympathetic charm in the tinted pages of the 'A. B. C.' (1895), or the 'Divine and Moral Songs' of the following year. Book-illustration is with Mrs. Gaskin, as with many members of the school, only a part of craftsmanship.

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Miss Calvert's winsome drawings in 'Baby Lays' and 'More Baby Lays' are obviously related to the drawings of Mrs. Gaskin, though observation of real babies seems to have come between a rigid adherence to the model. The decorative illustrations by the Miss Holdens to 'Jack and the Beanstalk' (1895), and to 'The Real Princess,' show evidence of fancy that finds expression while nothing of Mr. Gaskin's teaching is forgotten.

As different in spirit from the drawings of the Birmingham designers as is the Lambs' 'Poetry for Children' from 'A Child's Garden of Verses,' the captivating illustrations of Mr. Charles Robinson seem a direct pictorial evocation of the mood of Stevenson's child's rhymes, or of Eugene Field's lullabies. Familiar now, and exaggerated in imitations and in some of the artist's later work, the children and child-fantasies of Mr. Robinson, as they were realized in the first unspoiled freshness of improvisation, are among the delightful surprises of modern book-illustration. In the pages of 'A Child's Garden of Verses' (1896), of 'The Child World,' and of Field's 'Lullaby Land,' the frolic babes of his fancy play hide and seek wherever the text leaves space for them, rioting, or attitudinizing with spritely ceremony, from cover to cover. The mood of imaginative play, of daylight make-believe with its realistic and romantic excesses, and of the make-believe enforced by flickering fire-light, and by the shadows in the darkened house, is expressed in Mr. Robinson's drawings. Not children, but child's-play, and the unexplored shadows and mysteries that lie 'up the mountain side of dreams' are the motives of the fantasies he sets on the page beside Stevenson's rhymes of old delights, and the rhymes of the land of counterpane, where Wynken Blynken and Nod, the Rockaby lady from Hushaby Street, and all kind drowsy fancies close round and shut away the crooked shadows into the night outside the nursery.

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The three books mentioned represent, as I think, the artist's work at its truest value. There is variety of touch and of method, and the heavier fact-enforcing line of 'Child Voices,' of 'Lilliput Lyrics,' or of the coloured pictures to 'Jack of all Trades' is used, as well as the fanciful line of the by-the-way drawings, and the arabesques and delicate detail of the fantasy and dream pictures. A scheme of solid black and white, connected and rendered fully valuable by interweaving with line, white lines telling against black masses, and black lines relieved against white, with pattern as a resource to fill spaces when plain black or plain white seem uninteresting, is, of course, the scheme of the majority of decorative illustrators. But of this scheme Mr. Charles Robinson has made individual use. Whether his lines trace a fairy's transparent wing on a background of night-sky, of drifting cloud or of dream mountain-side, or make the child visible among dream-buildings, or seated on the world of fancy in the immensity of night, or passing in a sleep-ship through faëry seas, they have the quality of imagination, imagination in their disposition to form a decorative effect, and in the forms they express. The full-page drawings to 'King Longbeard' have this quality, and hardly a drawing to any theme of fancy, whether in old or in new fairy tales, or in verses, but is the result of a vision of charm and distinction.

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It would seem that the imagination of Mr. Charles Robinson realizes a subject with more delight when the text is suggestive, rather than impressive with definite conceptions. The mighty forms of 'The Odyssey,' the chivalric symbolism of 'Sintram and Aslaugas Knight,' even the magical particularity of Hans Andersen, are not, apparently, supreme in his imagination, as is his vision of fairy-seeing childhood. One is unenlightened by the graceful drawings to 'The Adventures of Odysseus,' or the romances of De la Motte Fouqué.

That Miss Alice Woodward has, on occasion, made one of the many illustrators who have profited by the example of Mr. Charles Robinson, various drawings seem to show, but few of these illustrators have the originality and purpose that allow Miss Woodward to enlarge her range of expression without nullifying the spontaneity of her work. She has illustrated over a dozen books, beginning with 'Banbury Cross' in 1895, and mostly she treats her subject with humour and variety and with a consistent idea of the pictorial aspect of things. She has quick appreciation of unconscious humour in attitude and in expression, though she seems at times to rely too much on memory, thereby diminishing vividness. When most successful she can draw a pleasing child with lines almost as few as those used by any modern artist. Miss Gertrude Bradley is another pleasant illustrator. Her later drawings of children are modified from the print-pinafore freshness of those in 'Songs for Somebody' (1893), to a type that has evident affinities with the Charles Robinson child, though in 'Just Forty Winks' (1897) Miss Bradley proves her individual sense of humour. The taking simplicity of Miss Marion Wallace-Dunlop's illustrations of elf-babies in 'Fairies, Elves and Flower Babies,' and of the human twins who adventure in 'The Magic Fruit Garden' also suggests the influence of the fortunate inventor of an admirable child.

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FROM MISS WOODWARD'S 'TO TELL THE KING THE SKY IS FALLING.'

BY LEAVE OF MESSRS. BLACKIE.

The greater amount of Mr. Bedford's work for children consists of coloured illustrations to nursery-books, and, when the humour of half-penny paper journalism is supposed to be entertainment for babies, one may be thankful for the pleasant and peaceful drawings of this artist. Little Miss Muffet, Wee Willie Winkie, and the activities of town and country, are a relief from the *jeunesse dorée*, and the lethargy of the War Office as toy-book subjects, while 'The Battle of the Frogs and Mice'—though Miss Barlow's version of Aristophanes, with Mr. Bedford's effective decorations, is hardly a nursery-book—is a better child's subject than the punishable pretensions of other nations.

In work hitherto noticed, the child may be regarded as the central figure of the design, whether fact or fancy be set about his little personality. Besides the illustrators whose subject is childhood in some aspect or another, and those children's illustrators who pictorialize the wide imaginings of the national fairy tales, there are others in whose work the child figures incidentally, but not as the central fact. In this connection one may consider those draughtsmen who illustrate modern wonder-books with Zankiwanks, Krabs and Wallypugs.

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Mr. Archie Macgregor should be classed, perhaps, among artists of the child in wonderland, but the personalities of Tomakin and his sisters, though Judge Parry sets them forth in prose and in verse with his usual high spirits, are not the illustrator's first care. 'Katawampus,' 'The First Book of Krab,' and 'Butterscotia,' have made Mr. Macgregor's robust and strongly-defined drawings familiar, and, within the limits of the author's hearty imagination, his droll and unflagging representations of adventures, ceremonies and humours, are extremely apt. Children, goblins, animals and queer monsters are drawn with unhesitating spirit and humour, and with decorative invention that would be even more successful if it were less fertile in devising detail. More fortunate in rendering action than facial expression, without the mystery that is the atmosphere of the magical fairy-land, the fact and fancy of Mr. Macgregor are so admirably illustrative of Judge Parry's text that one is almost inclined to attribute the absence of glamour to the artist's strong conception of the function of an illustrator.

Mr. Alan Wright's work, again, is inevitably associated with the invention of an author, though Mr. Farrow's 'Wallypug' books have not all been illustrated by one artist. Mr. Wright's drawings are proof of an energetic and serviceable conception of all sorts of out-of-the-way things. His humour is unelaborate, he goes straight to the fact, and, having expressed its extraordinary and fantastic characteristics, he does not linger to develop his drawing into a decorative scheme. Apparently he draws 'out of his head,' whether his subject is fact or extravagance. The three small humans who figure in 'The Little Panjandrum's Dodo,' and the ambassador's son of 'The Mandarin's Kite,' are as briefly sketched as the whimsicalities with whom they consort.

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Mr. Arthur Rackham's illustrations to 'Two Old Ladies, Two Foolish Fairies, and a Tom-Cat' (1897), and to 'The Zankiwank and the Bletherwitch' show inspiring talent for nursery extravaganza. The children, whirled from reality into a phantasmagoria of adventure, are deftly and happily drawn, the fairies have fairy grace, and the rout of hobgoblins and grotesques fill their parts. Drawing real animals, Mr. Rackham is equally quick to note what is characteristic, and his facility in realizing fact and magic finds expression in the illustrations to 'Grimm's Fairy Tales' (1900). This is the most important work of Mr. Rackham as a child's illustrator, and if the drawings are somewhat calculated to impress the horrid horror of witches and forest enchantments on uneasy minds, the charm of princesses and peasant maids, the sagacious humour of talking animals and the grotesque enlivenment of cobolds and gnomes are no less vividly represented. That Mr. Rackham admires Mr. E. J. Sullivan's scheme of decorative black-and-white is evident in these drawings, but not to the detriment of their inventive worth.

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FROM MR. ARTHUR RACKHAM'S 'GRIMM'S FAIRY TALES.'

Mr. J. D. Batten, Mr. H. J. Ford, and Mr. H. R. Millar represent, in various ways, the modern art of fairy-tale illustration at its best. Mr. Batten's connection with Mr. Joseph Jacob's treasuries of fairy-lore, Mr. Ford's long record of work in the multicoloured fairy and true story books edited by Mr. Lang, and the drawings of Mr. Millar in various collections of fairy tales, entitle them to a foremost place among contemporary illustrators of the world's immortal wonder-stories.

Mr. Batten knows the rules of chivalry, of sentiment, humour, and horridness, as they exist in the magical convention of the real fairy-tales, and whether their purpose be merry or sad, heroic or grotesque, he illustrates the old tales of Celt and Saxon, of India, Arabia and Greece with appreciation of the largeness and splendour of their conception. One might wish for more vitality in his women, and think that a representation of the mournful beauty of Deirdre, the passion of Circe or of Medea, should differ from the untroubled sweetness of the King's daughter of faery. Still one appreciates the dignity of these smooth-browed women, and, after all, the passionate figures of Greek and Celtic epics need translation before they can figure in fairy-tale books. Mr. Batten's ideas are never trite and never morbid. His giants are gigantic, his monsters of true devastating breed, and his drawings—especially the later ones—are as able technically as they are apt to the occasion.

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FROM MR. BATTEN'S 'INDIAN FAIRY TALES.'

BY LEAVE OF DAVID NUTT.

There can hardly be an existent fairy-story among the hundreds told before the making of books that Mr. Ford has not illustrated in one version or another. The telling-house of every nation has yielded stories for Mr. Lang's annual volumes; and since the appearance of 'The Blue Fairy Book' in 1888, Mr. Ford, alone or in collaboration with Mr. Jacob Hood, Mr. Lancelot Speed and other well-known artists, has illustrated the stories Mr. Lang has gathered. Moreover, in addition to seven volumes of fairy tales, and many true story and animal story books, Mr. Ford has made drawings for Æsop, for the 'Arabian Nights,' and for 'Early Italian Love Stories.' His decorative and illustrative ideal has never lacked distinction, and his recent work is the coherent development of that of fourteen years ago, though he has gained in freedom and variety of conception and in quality of expression. Mr. Ford's art is obviously founded on that of Walter Crane, but he looks at a subject with greater interest in its dramatic possibilities, and in the facts of place and time than the later 'Crane' convention admits. An abundant fancy, familiarity with the facts of legendary, romantic and animal life, over a wide tract of country and through long ages of time, fill the decorative pages of the artist with a plentitude of graceful, vigorous and persuasive forms. The well-devised pages of Miss Emily J. Harding's 'Fairy Tales of the Slav Peasants and Herdsmen,' are akin in form to the drawings of Mr. Batten and of Mr. Ford, though regard for the national tone of the stories gives these illustrations individuality and interest.

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FROM MR. FORD'S 'PINK FAIRY BOOK.'

BY LEAVE OF MESSRS. LONGMANS.

The principles of art represented by the drawings of Mr. Ford have little in common with those which determine the scheme of Mr. Millar's many illustrations. Vierge, and Gigoux, the master of Vierge, are the indubitable suggesters of his style, and the antitheses of sheer black and white, the audacities, evasions and accentuations of these jugglers with line and form, are dexterously handled by Mr. Millar. He has not invented his convention, he has accepted it, and begun original work within accepted limits. A less original artist would thereby have doomed himself to extinction, but Mr. Millar has a lively apprehension of romance, especially in an oriental setting, and interest in subject is incompatible with merely imitative work. Illustrations to 'Hajji Baba' (1895), and to 'Eothen,' show how dramatic and true to picturesque notions of the East are the conceptions, and the same vigour projects itself into themes of western adventure in 'Frank Mildmay' and 'Snarleyow.' But his right to be considered here is determined by the rapid visions of fairy romance realized in the pages of 'Fairy Tales by Q.' (1895), of 'The Golden Fairy Book' with its companions, and on the more concrete but not less sufficient drawings to 'The Book of Dragons,' and 'Nine Unlikely Tales for Children.'

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**FROM MR. MILLAR'S 'FAIRY
TALES BY Q.'**

BY LEAVE OF MESSRS. CASSELLS.

The pen-drawings of Mr. T. H. Robinson in the "Andersen" illustrated by the brother artists, show ability to realize not only the incidents and ideas of the stories, but also something of the national inspiration that is an element in all *märchen*. At times determinedly decorative, his work is generally in closer alliance with actuality than is the typical work of Mr. Charles or of Mr. W. H. Robinson. Character, action, costume, picturesque facts of life and scenery are suggested, and suggested with interest in the actual geographical and chronological circumstances of the stories, whether a poet's Denmark, the Arabia of Scheherazade, the Greece of Kingsley's 'The Heroes,' or the rivers and mountains of Carmen Sylva's stories determine the fact-scheme for his decorative invention. In addition to these vigorous and generally harmonious illustrations, the artist's drawings to 'Cranford,' 'The Scarlet Letter,' 'Lichtenstein,' 'The Sentimental Journey,' and 'Esmond,' prove his interest and inventive sense to be effective in realizing actual historical and local conditions. If Mr. W. H. Robinson is also an apt illustrator of legends and of folk-tales, whose setting demands attention to the facts of life as they were to story-tellers in far countries of once-upon-a-time, the more individual side of his talent is discovered in work of wilder and more intense fancy. Andersen's 'Marsh King's Daughter,' the Snow Queen with her frozen eyes, the picaresque mood of Little Claus, or the doom of proud Inger, are to his mind, and in illustrations to 'Don Quixote' (1897), to 'The Pilgrim's Progress,' and especially in the fully decorated volume of Poe's 'Poems,' the forcible conceptions of the text find pictorial expression.

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Mr. A. G. Walker, though a sculptor by profession, claims notice as an illustrator of various children's books, notably 'The Lost Princess' (1895), 'Stories from the Faerie Queene' (1897), and 'The Book of King Arthur.' His pen-drawings are expressive of a thoughtful realization of the subject in its actual and moral beauty. The nobility of Spenser's conceptions, the remote beauty of the Arthurian legend, appeal to him, and the careful rendering of costume, landscape and the aspect of things, is only part of a scheme of execution that has as its complete intention the rendering of the 'mood' of the narrative. These drawings are realizations rather than illuminations of the text, and one appreciates their thoroughness, clearness, and dignity.

Miss Helen Stratton published some pleasant but not very vigorous drawings of children in 'Songs for Little People' (1896), and illustrations to a selection from Andersen suggested the later direction of her ability. This, as the copiously illustrated 'Fairy Tales from Hans Christian Andersen' (1899), and the large number of drawings contributed to Messrs. Newnes' edition of 'The Arabian Nights,' show, is in realizing themes less actual than those of Nursery Lyrics. A sense of drama in the pose and grouping of the multitudes of figures on the pages of the Danish and Arabian stories, and a sufficient care for the background, as the poet's eyes might have seen it behind the dream-figures that passed between him and reality, are qualities that give Miss Stratton's competent work imaginative value.

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The work of Miss R. M. M. Pitman comes within the subject in her illustrations to Lady Jersey's

fairly tale, 'Maurice and the Red Jar,' and to 'The Magic Nuts' of Mrs. Molesworth. But though their decorative intention and technique represent the forms of the artist's work, the spirit of fantasy that informs her illustrations to 'Undine' finds only modified expression. The symbolism of 'Undine' is wrought into decorations of inventive elaborateness. The technical ideal of Miss Pitman suggests study of Dürer's pen-drawing, and though at times there is too much sweetness and luxury in her representation of beauty, at her best she expresses free fancy with distinction not common in modern book-illustration.

Brief allusion only—where drawings of more definitely illustrative purpose over-crowd the available space—can be made to the numerous animal books, serious and comic. Mr. Percy J. Billingham's full-page designs to 'A Hundred Fables of Æsop,' 'A Hundred Fables of La Fontaine,' and 'A Hundred Anecdotes of Animals' deserve more than passing mention for their decorative and observant qualities and their enlivening humour. Another decorative draughtsman of animals for children's books is Mr. Carton Moore Park, who, since 1899, when the 'Alphabet of Animals' and 'The Book of Birds' appeared, has published seven or eight volumes of his strongly devised designs. One can hardly conclude without reference to Mr. Louis Wain, the cats' artist of twenty years' standing, and to Mr. J. A. Shepherd, chief caricaturist of animals; but while toy-book artists such as Mrs. Percy Dearmer, Mrs. Farmiloe, Miss Rosamond Praeger, Mr. Aldin, and Mr. Hassall (whose subject—the child—takes precedence of Zoological subjects) must be left unconsidered, the humourists of the Zoo can hardly be included.

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See [Charles Ricketts](#).

'House of Pomegranates,' 'Hero and Leander,' 'Daphnis and Chloe.'

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Transcriber's Notes

Quarto, (normally 4to), is shown as 4^o, and octavo, (normally 8vo), is shown as 8^o.

Illustrations were moved outside of paragraphs and closer to their pertinent paragraphs. Although the List of Illustrations displays the original page numbers, they are linked to the illustrations.

Made minor punctuation corrections and the following changes:

Page [vii](#): Contents, Bibliographies: Changed "Book" to "Books" and "Illustrations" to "Illustrators".
Orig.: Some Children's-Book Illustrations.

Page [55](#): Illustration: Changed "HOMES" to "HORNS".
Orig.: FROM HIS 'BRITISH DEER AND THEIR HOMES.'

Page [130](#): Indented Essex House Press under author Reginald Savage.
Changed "Woolam" to "Woolman".
Orig.: Essex House Press ... The Journal of John Woolam.

Page [141](#): Changed "Tho" to "The".
Orig.: Ripon Cathedral. Tho Ven. Archdeacon Danks.

Page [170](#): Changed "Ohe" to "The", and "Hesla" to "Herla".
Orig.: The True Annals of Fairy Land. Ohe Reign of King Hesla.

Note: The remainder of this text matches the original publication, which might contain additional title, author, or spelling errors.

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