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Emma Frederica Isabella Denison
the gift of her Father on her Birthday

Bulloris
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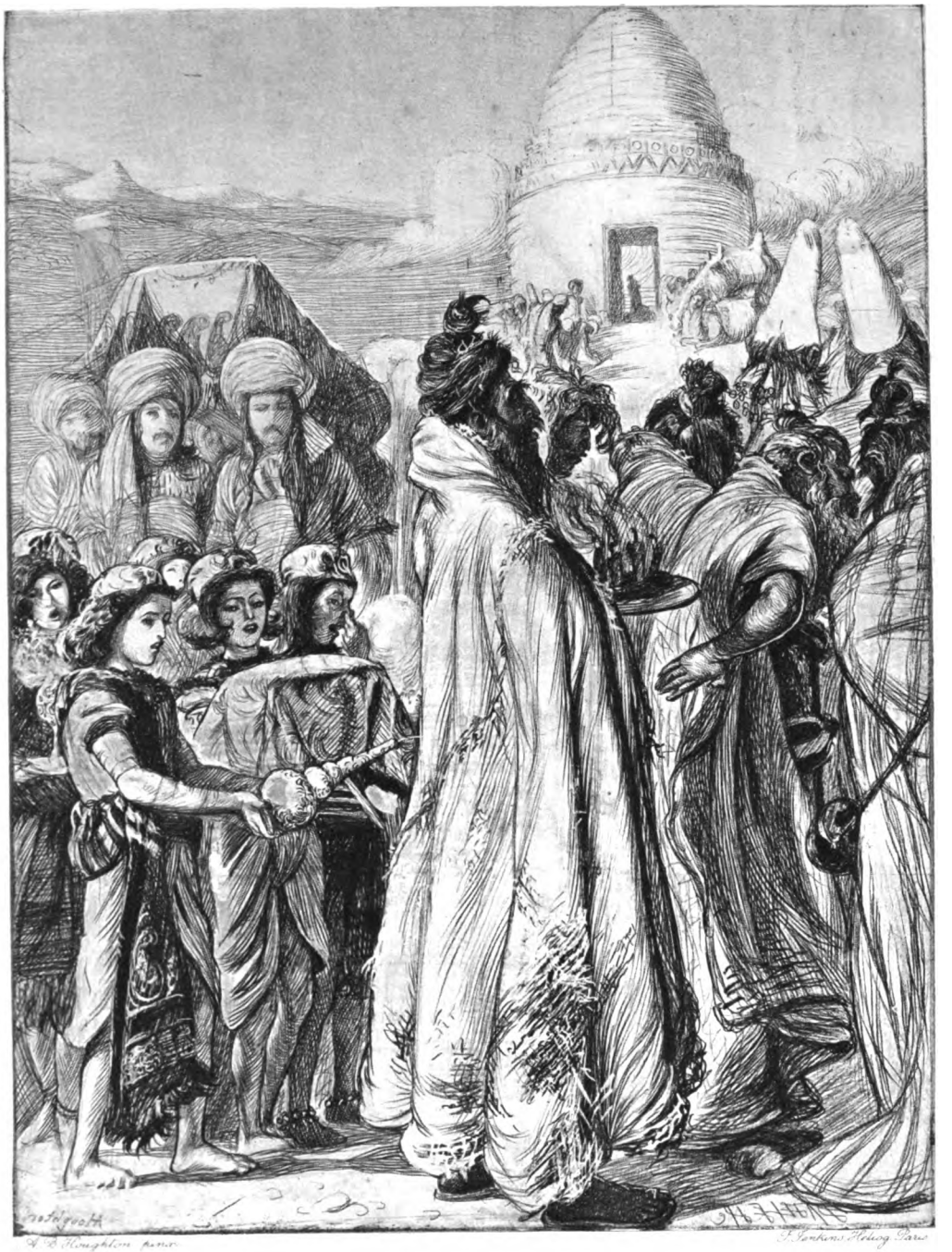

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ARTHUR BOYD HOUGHTON

A SELECTION FROM HIS WORK IN BLACK AND WHITE, PRINTED FOR THE MOST PART FROM THE ORIGINAL WOOD-BLOCKS. WITH AN INTRODUCTORY ESSAY BY LAURENCE HOUSMAN

LONDON: KEGAN PAUL, TRENCH, TRÜBNER AND CO., LIMITED, PATERNOSTER HOUSE, CHARING CROSS ROAD 1896

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Printed by Ballantyne, Hanson & Co.
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To

MRS. E. C. DAVIS

THIS SELECTION FROM HER FATHER'S WORK

IS GRATEFULLY INSCRIBED BY HIS

WARM APPRECIATOR

LAURENCE HOUSMAN

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NOTE.—*The Editor regrets that he has been unable to trace to its origin the illustration here entitled "Jew and Gentile." Possibly the drawing has never been reproduced, but if, as is more probable, a woodcut of it exists, he trusts that the owner of the copyright will accept this expression of regret for the involuntary omission of an acknowledgment due.*

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ARTHUR BOYD HOUGHTON

THE terrible shadow of the Great Exhibition, finally dispelled for us by the tediously ridiculed "Æsthetic" movement, lay nowhere more heavily than on the covers and marginal adornments of the books most characteristic of that period. The Exposition of Nations, if it did nothing more, bred in the English public a sincere craving for what was elaborately and barbarously bad in art. Popular editions sprang to meet the demand, and books, in covers that remind one sometimes of casket-work, sometimes of confectionery, or, in extreme cases, of the Albert Memorial, and inwardly adorned with borders of rustic porches, Oxford frames, and Owen Jones ornament, epitomised for thousands of harmless readers the vices of a state-fostered art revival.

It is remarkable that, in the midst of the chaos of bad art and cheerful depravity which characterised this period, there should be rising, or already have

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arisen, a school of such moment and intellectual dignity as the one made familiar to us under the fancy name chosen by its first founders—the pre-Raphaelite: and that work, so full of the instinct for decorative fitness, should have come to us submerged in popular editions whose binding, paper, and "decorative" borders combine to rob it of its effect, and obscure the apparentness of its aim.

In the books produced during its first decade the school had to carry out its mission "in partibus infidelibus"; its influence was strictly limited to the wood-blocks on which its work appeared, and did not extend to page or to type. It had not, as since, disciplined printer, binder and publisher to its demands. All that it could do, so far as the forms of printing went, was to supply an element of incongruity, by setting down beauty and distinction amid the sordid conventions of common-place.

But if its influence on the whole form of book-printing has been slow, its influence on illustration itself was astonishingly sudden. The school, boasting an iron-bound gospel, if its own word were taken, was quick to show itself through development; and the laugh, which always assaults the achievements of youth, had not died down before pre-Raphaeliteism in its second generation had "greened and branched and waved" into the freer and more open-air romanticism of the school called "of the sixties."

Taken in the order of their success as painters, the names of Walker and Pinwell are still held as the

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representative ones of that younger group of artists which, with Houghton its true head and intellectual centre, was an outcome of the pre-Raphaelite movement. The revolution which the pre-Raphaelites were bringing about by their interpretative and symbolic method, their personal points of view and their opposition to all merely traditional forms in art, showed itself as much in their book illustrations as in their paintings. Its full weight, by the force of contrast, may be seen clearly expressed in the small compass of one volume, the illustrated poems of Tennyson, published in the year 1857. There the pre-Raphaelites worked side by side with some of the older men who still carried out the traditions which they were discarding; and the main difference between their work and that of the others was that the pre-Raphaelites had something to say very pertinent to the subject in hand, the rest nothing—nothing, that is to say, to show that they had any sense that they were illustrating not nature but literature.

The illustrations of the pre-Raphaelites were personal and intellectual readings of the poems to which they belonged, were not merely echoes in line of the words of the text. Often they were the successful summing up of the drift of an entire poem within the space of a single picture, as in Rossetti's first illustration to *The Palace of Art*, where, close to St. Cecilia and the Angel, a sentry stands munching an apple: a masterly side-stroke at the sensuous philosophy of indifferentism on which life in that

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"lordly pleasure-house" was based. Or, to take Millais' illustration to *St. Agnes' Eve*, which at first seems but to go over in repetition all that the poem says about snow on the convent roof, and breath that "to heaven like vapour goes;" how much the force of the conception lies in this new imaginative reading of the poem, which shows the woman passing up a steep and narrow stairway, between prison-like walls. It does not require a sense of historic symbolism to make us feel the illustrative value of such touches as these.

Here are instances, then, to show what a new meaning the pre-Raphaelite movement had given to illustration, apart altogether from its experiments and discoveries in the direction of technique. It had created or revived a school of intellectual as well as passionate expression: and in regard to these qualities Houghton and those who worked with him were its followers.

The legend one is often made to hear is that pre-Raphaeliteism, long before it reached its 'teens lay buried in the dust shaken upon it by the feet of its departing brotherhood. It is but surface reasoning which makes such a tale plausible. A more steady view, and a regard for results as we find them to-day will bring us nearer to the facts.

Dogma, to the development of genius, is mainly useful as a thing to depart from, and opinion is only stimulating while it is open to change. Yet the effects of tenet, of authority or of training do not pass

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away with the removal of the immediate and confining discipline under which they were enforced. The refiner's fire is not the final goal for those things which have to pass through it: yet it is none the less lasting in its effects. So, for many the true value of pre-Raphaelite teaching must have been that it acted on them more as the refiner's fire than as the mould into which they fell. In no way, then, can we regard it as evidence of failure if, in individual cases, we must watch the developments and departures from its first standards to which English pre-Raphaeliteism gave rise.

From the first the naturalism at which the pre-Raphaelite Brotherhood had professed to aim was the one thing impossible as an outcome of its methods: and the school which set to work on the definition of selecting nothing and rejecting nothing, obtained, by its strenuous insistence on the aspect of things as at once presented, the most eclectic and fastidious of results.

Its struggle was really the struggle for personality, and for a creed by which to maintain it. What pre-Raphaeliteism held, that is to say, was that for historic, as for romantic, and as for allegoric art, there was the better method, not of tradition and other-day points of view, but of experiment and discovery, through ways of the artist's own choosing, of personal thought and temperament.

It is inaccurate therefore, to point to increased freedom or slightness of handling as any departure

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from the essentials of their creed as laid down by the pre-Raphaelites. The personal outlook insisted on, and the means of expression acquired at first hand and not by tradition, are the marks of the school in its results to-day, as then. And it was chiefly in the pursuit of personality that differences in the school arose. Millais and Rossetti had each of them escaped from the letter of its law before the culminating point in their work was reached. Yet the former's "Eve of St. Agnes," painted some years after Ruskin had hastily invited the public to contemplate "the dry bones of a great artist," was just as instinct with the essentials of his early creed as that earlier and somewhat pragmatic performance known as "The Huguenots," and of the two was the far finer work.

I have written thus much of the school in its development to show that Houghton, in spite of all differences, is to be reckoned as a direct descendant and disciple of those whom one may call the pre-Raphaelite Fathers. With the two giants who were his forerunners, Millais and Rossetti I do not seek to compare him: but next to them I can find no greater man, no master of invention or of technique, so large, so sudden, and so accomplished in his ideas and in his achievement.

Houghton, Pinwell, and Walker, I have named as the representative exponents of pre-Raphaeliteism in its second period. Though in the first instance their work was derivative, it carried with it a new flavour, a sense, as I have already suggested, of the open air.

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In the strict circle of the Brotherhood itself there had been something of a literary element, at times so evident that "bookish" might also be used as the word for conveying its flavour. These new men—Houghton and the rest—made a closer alliance with life, with the facts and passions of everyday existence, and threw themselves with personal enthusiasm into an idyllic rendering of the Victorian age of crinolines, breaking away from the somewhat cramped and cloistral point of view which had marked the earlier days of the movement. Under Houghton's leadership, directing their main energies to the illustration of books, they set to work, somewhat hazardously, to turn to their own use the naturalistic predilections of the age.

Naturalism was becoming the word of the literature of the day: and naturalism is an enemy to all strong forms of art. Walker in the end, so far as his designs upon wood were concerned, fell entirely under its temptations; Pinwell adapted himself charmingly to a sort of golden mean more full of refinement than of courage; Houghton alone worked out a mastery in style compatible with an extreme realism of treatment. And therein, to a great extent, lies the point of his achievement. He has shown how far style may reach into realism, giving squalor, ugliness, even vulgarity, and yet retain its distinction of tone throughout; and he has delivered himself of the problem with such wonderful address in the material on which he worked, that its difficulties and audacity are almost unapparent

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till one begins closely to study the methods by which it was overcome.

In order that any one may have the means of judging of Houghton's work from a single volume, I shall in all that follows take his illustrations to *Dalziel's Arabian Nights* as my main reference. With the exception of the *Don Quixote*, a single drawing here and there, such as the wonderful "Tom, Tom the Piper's Son," printed in this selection, and the American sketches which appeared in the *Graphic*, under the title of "Graphic America," and "Scenes from the Far West," they are the most remarkable of his performances.

This, then, at the outset has been suggested as the aim of his technique, to make realism and style compatible with one another. To his apprehension of beauty he brought qualities of vision which were singularly adapted to its accomplishment. For texture, or the mould of a limb, for all intricate blendings of form, for the quantities of atmosphere and sunlight, his eye had all the keenness of a realist's. For flow of line, disposition of mass or balance of tone, he was a stylist and designer, working in decorative values to a decorative effect. Assuring himself by the main scheme of his picture that its quality should be decorative, and by a sweeping assertion of white as a term for tones of many degrees, he was able in detail to "let himself go." Thus his work shows in many ways an extreme contrast to that of his pre-Raphaelite predecessors. In their designs

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for wood engraving it is, as a rule, difficult to find even a square inch of blank space left to represent ground or sky: they worked with jewel-like effect, regarding the wood they drew on as a sort of precious metal whose surface was of too much value to be thrown away.

In Houghton's work, on the other hand, we find the value of "whites" asserted almost by the yard. Broad white upon black, black upon broad white, these were the general lines upon which he worked for his effects. Often within such broad generalisation one will find searching draughtmanship; beautiful, quiet modelling within a small range of tones; always that strange touch of realism that would give to rags their squalor, and to limbs the hairiness that is found in life.

The technical value of these actual points of insistence for giving quality and form to figures broadly schemed on the silhouette principle will be seen readily. The blurred edge of outline thus given to arm and shank took away any "hard" effect which might otherwise have been caused by strong contrast of level lights and darks. But beyond that one must remember that the cast of his mind was towards realism, though, at the same time, it was bent on remaining highly personal in its tone; that is to say, on expressing itself with distinction and style. He is, I think, a unique instance of an artist, who, by the rapidity of his handling and by the quality of his lines, seemed to be pursuing dexterity for the sake of

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realism, and who yet clung to a fundamental assertion of arbitrary tones and decorative values.

Another modifying quality, I think, belonged to his tone-scheme, saving it from over-licence in a naturalistic direction. It was, that is to say, at once full of colour and colourless. As black and white it is admirable, bold, effective, and sweeping; yet all that it suggests is curiously bound down to monochrome. It does not, as does often the work of other masters, suggest the tint of a complexion, or the colour of a cloth; it seems only to say "white is white, and black is black, and midway lies grey." I do not press this criticism beyond the mere suggestion; it may be an idea that has come from the attempt to explain over well what always lay in Houghton's best work, saving it from the charge of over-naturalness, and keeping to it its decorative quality.

His draperies, especially where they ranged towards white, were handled with a marvellous command of texture, and an economy of work such as no other artist but Charles Keene has equalled. Instances of this may be seen in *The Arabian Nights*, in the illustration of "The Birth of Camaralzaman," or of "The Funeral Cavalcade of the Superintendent of the Gardens." And as instances of his common method of playing black against white, one can find no better examples than the drawing of "The Fisherman giving the Fish to Cogia Hassan," or than the frontispiece illustration to *Don Quixote*.

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I have said that Houghton's method was rapid; much of his handling consequently has the qualities that belong to a brilliant sketch rather than to a closely finished drawing. For some this undoubtedly detracts from the technical charm of his work. To one who for beauty of bookmanship looks back to the great days of printing, and cherishes a fondness for the old dark types with decorations made liney and dark to accord, there is a tendency to ground belief in excellence of book-illustration on a method of handling slow, deliberate, at times a little sententious. Rapid workmanship is to him too much allied with the cheapness and haste of an age which has done so much to mar the beauty of the printed page.

It may be urged, however, that the qualities that belonged to old book-illustration belonged somewhat to the old books themselves. Yet we must admit, surely, that good books can now and then be, which are not slow, are not sententious, are not noticeably deliberate. The steps quicken as the facilities for printing expand; and illustration should respond even in the matter of its technique to the lighter strain of its printed accompaniment.

Passing from the consideration of his technique, one comes to the main intellectual interest of Houghton's work, its imaginative force and vitality as an illustration of its subject. It is such work as his that gives to illustration its right value and meaning, so that it becomes not what we so often find it, the dull repetition, through another medium, of things already

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sufficiently made clear by the text; but something new with further appeals and fresh charms for the imagination; something in the nature of a brilliant commentary throwing out new light upon the subject, an exquisite parenthesis of things better said in this medium than could be said in any other: in a word, the result of another creative faculty at work on the same theme.

It requires but a very ordinary mind to take up the text of a book and accurately to convert any plain statements it may contain into a picture. But that is not illustration: that is merely the cataloguing of things already known—a very dull sort of proceeding. Yet it is done; done in every "high-class illustrated magazine" in the kingdom, and will be, I suppose, so long as people prefer to be told twice what they need only to be told once.

From such unprofitable adjuncts to the type it is a relief to turn to the new lights and shadows thrown by the magic of a mind like Houghton's over any incident it takes for illustration. Where the writer ceases to describe, the true illustrator steps in. Houghton's illustrations, consequently, engage the mind while they are delightful to the eye. He realises, as one imagines a fine actor to realise, the very turn of head or inflection of body most indicative of the mood or passion to be conveyed. With an imaginative insight into the poetry of motion of the human body, he catches the most fleeting expressions of character in gesture and grace of pose. His is that

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nobler power of character-drawing, belonging to the Greek and to all highest forms of art, which reveals character, not merely through the face, where is expressed so often only the accidence of time, but through every limb, even to the feet, the expression of the body's temperament. The breeding that has been gained by the refinements of life, the pliant motions of a woman's form, the supple half gestures of youth, slight because beauty and youth are self-reliant and strong, and have no need to express themselves much: Houghton has seized on these things adroitly and significantly for the conveying of character.

This mastery of sympathetic attitude, whimsical and quaint at times, as where Aladdin's mother sits crumpling her toes with terror, or where Shacabac bends over the Barmecide with an apologetic knocking of the knees, is elsewhere used with a depth of tenderness and wise insight that convey a charm not to be found in the stories themselves. One such instance comes readily to mind in that scene where Camaralzaman listens to the old gardener's dying profession of faith. Houghton has drawn the young man lying down by the side of the old one. Camaralzaman's head is close to the dying man's, and while one hand presses that of his friend, the other draws away the thick locks from over his ear, so that he may catch each note of the faintly whispered words with least pain to the sufferer. The beautiful eloquence of the attitude receives its final touch in the prince's

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covering his mouth with the handful of curls he holds, as if so to stifle the expression of his grief.

Often Houghton's illustrations will supply humour or pathos or character-drawing, which the story itself has quite failed to convey. In his hands Aladdin's mother becomes a character of delicious comedy; over Aladdin himself there grows a subtle change: out of his first complaisant conceit in the fine clothes his uncle has given him he grows up to the dignity which awaits him; but the mother remains to the end fluttered, giddy, and oppressed by all the greatness which is thrust upon her.

Houghton shows himself thus a master of character; and apart in the furthest degree from caricature delicately triumphs in the graciousness of his queenly women with their half motions and subtle gestures, and in the virile and composed bearing of his youths.

With Houghton the worship of youth shows very strongly; he seems to delight in indicating in it delicacy and beauty of character: and I cannot help fancying that the great abundance of hair with which he crowns his young men's heads is meant to stand as a symbol of the vitality and glory of their youth.

Yet the impression conveyed by his work is one partly of sadness. It would seem that a great style is hardly ever consistent with an easy philosophy of life. The men who have been "mannered" after the noblest sort have always been so with the added result of seriousness to their art; and over Houghton's

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pictures of life there are apt to be shadows, and about his rendering of beauty there is a hush.

In considering his reading of life one may turn to those keenly controverted assertions of his pencil, the studies from American life which appeared during the first days of the *Graphic*. The Americans at least showed themselves intelligent in the cry of indignation which they raised on their appearance. Houghton indeed had personal cause to discover the resentment he had raised, but it did not induce him to stay his hand. Undoubtedly to his own mind his scathing attack on the great nation of the West seemed just; gaucherie upon a pedestal of brass was what he believed he saw in the new civilization, and in his drawings it stands pilloried before us, mocked by the mirth of a cruel satire. After his death the *Graphic* expressed itself in tones of half apology for the libel which had been uttered by its artist, and which had perhaps dealt a shock to its circulation in America. Yet artistically the series had been a triumph, and it was an evidence of the prevailing power of style over matter that a plunge into what his mind saw chiefly as an emporium of vulgarity should have resulted in work at once so realistic of its point of view, yet so distinguished in tone.

One of the accompanying attractions in Houghton's work is the degree in which, under the fertile inventions of his mind, it becomes native to its subject: native not in literalness of studious research, but in its spontaneous touches of local-colour. Just as

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through all fine literary work run secondary threads of interest and character, so through Houghton's work are to be found by-play and asides going on apart from the main theme: subtle half-tones, mid-distances, and backgrounds, before which as on a living, not a dead, stage he draws his characters. Out of a walled Eastern town a rabble of hungry dogs tears across the sand, twenty in pursuit of one: how much of the East is summed up for us in the small incident! Touches of bird and animal life constantly come in so. There is one picture of the Emperor of China reeling in astonishment before an open window at the discovery of the disappearance of Aladdin's palace; so rapt that he pays no heed to the unfortunate cur whose tail he tramples; above his head the low sunlight has thrown the shadow of two swallows, beaks meeting in mid-air. How delicately phrased it comes on the blank wall behind!

Houghton was always lavish of such touches as these, expressing therein the fertility of his invention so lightly and so gracefully. And, after all is said, perhaps one's final impression is how fertile was his invention, how unlimited were his resources and power to interest. Yet his actual achievement, even when rightly understood, hardly indicates his place of supremacy above his fellows. Like Walker, and like Pinwell, he died before reaching the age of forty; yet for actual work his life was short out of all proportion with theirs. Physical disabilities under which he laboured made a gigantic hindrance to his progress;

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hindrance so great that in view of it the sum-product of his life appears not only an astonishing *tour de force* but a work of heroism.

From boyhood he had lost the entire sight of one eye, and as he advanced in life the other became increasingly affected. Great pain and inflammation would often, for many days together, put a stop to his drawing; in consequence of this his work seems for the most part to have been done at desperate speed to make up for lost time. It was his habit to draw his illustrations straight upon the wood without any preliminary sketches, and any study from the model was, I have been told, made actually on the block, a wonderful accomplishment in view of the elaborate character of many of his compositions.

Though it lies without the range of what is the immediate purpose in hand, mention may be made of Houghton's work as a painter. With a few lovely exceptions, I do not think he is to be seen there at his best. The direct and swift spontaneity, the free, almost fierce use he gave to line, were more suited to express his temperament than the softer manipulations of the brush: nor does he seem to me to have been an imaginative colourist. It has been said that he was colour-blind, but his paintings do not convey that impression: their colour is perhaps above the average of academic standards, but they do not, I think, give him any claim to permanent rank as a colourist. There are, however, one or two pictures lying in private hands which I have seen (of course,

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there may be others) which would make me wish to undo all I have said in diminished appreciation of this side of his work. But by the side of more ambitious attempts, attempts which he himself regarded as his best things, I am rather led to consider them as exceptions, and to hold fast by his work as an illustrator in prophesying fame for him in the future.

It seems true in this country that the only path to popular fame, for an artist whose work is chiefly in black and white, lies through the pages of *Punch*. That Houghton's work is not to be found there may be the reason why, when I first came to write of him, I had to call him "a forgotten book illustrator." This reprint of his best work is at least an attempt to make such a phrase in relation to him an error of the past. The term was only partly true. Among artists, and those who care at all deeply for the great things of art, he cannot be forgotten: for them his work is at once too much an influence and a problem. And though officially the Academy shuts its mouth at him, while it opens it wide to applaud the more popular art of Walker and Pinwell, certain of its leading lights have been known unofficially to declare that Houghton was the greatest of the three.

In conclusion, for the generous manner in which they have allowed me the use of original drawings for the purposes of this selection, I have to thank Mrs. E. C. Davis and Mr. Joseph Pennell; and for the use of wood-blocks, Messrs. Ward, Lock, and

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Bowden, Messrs. F. Warne and Co., Mr. John Hogg, Messrs. Novello, Ewer, and Co., and the proprietors of the *Graphic*. That my selection is made so representative of Houghton's range and power as an illustrator is largely due to kindness which was without exception.

LAURENCE HOUSMAN.

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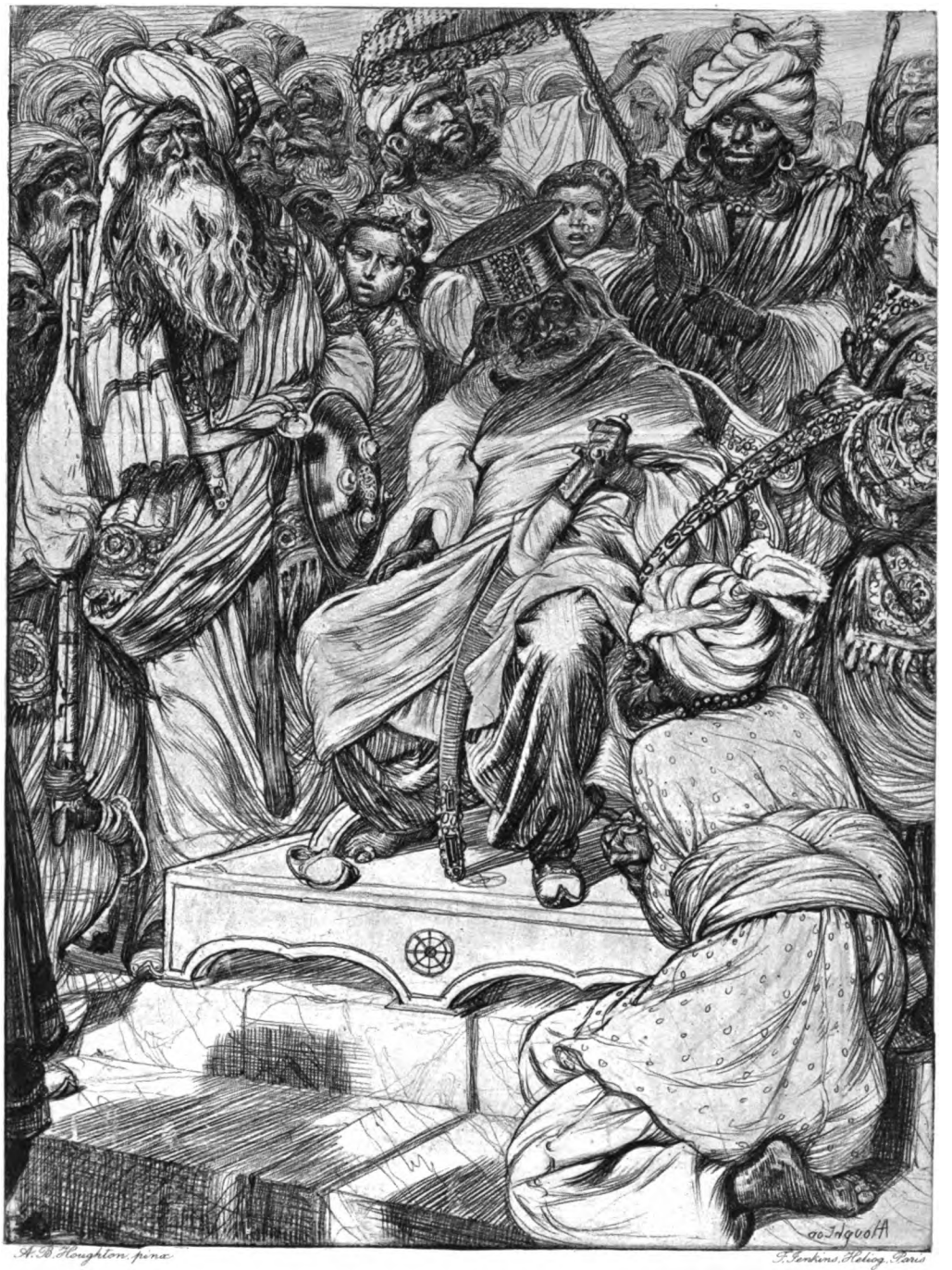

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DALZIELS' ARABIAN NIGHTS

WARD, LOCK & BOWDEN

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The Story of the Second Courtesy

THE CHIEF DERVISH PLUCKS THE HAIRS FROM THE CAT'S TAIL

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History of the Third Calender

AGIB CLIMBS THE LOADSTONE ROCK

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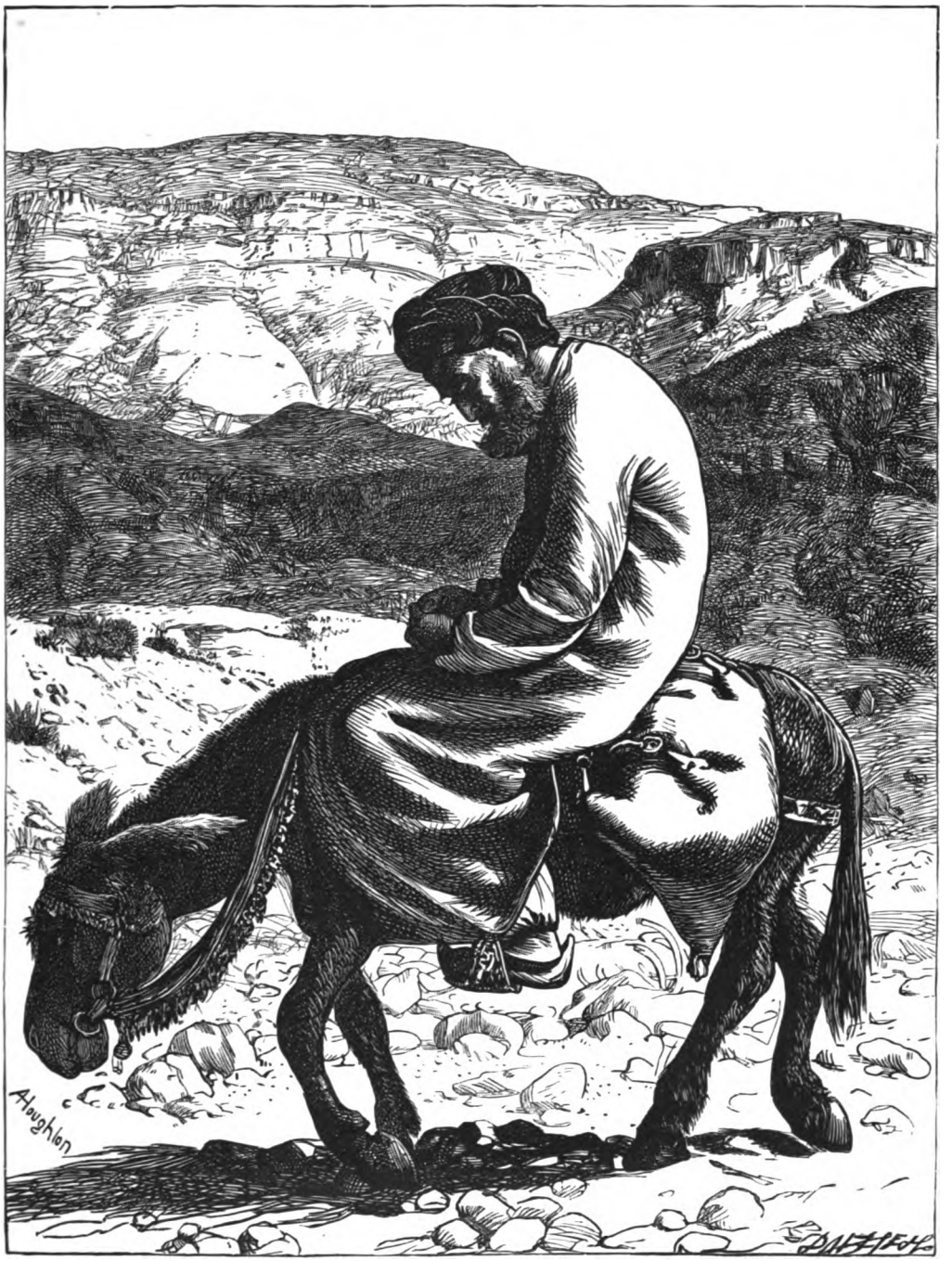

The History of Noureddin Ali

NOUREDDIN ALI
ON HIS JOURNEY
TOWARDS ARABIA

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BEDREDDIN HASSAN
AND THE JEW ISAAC

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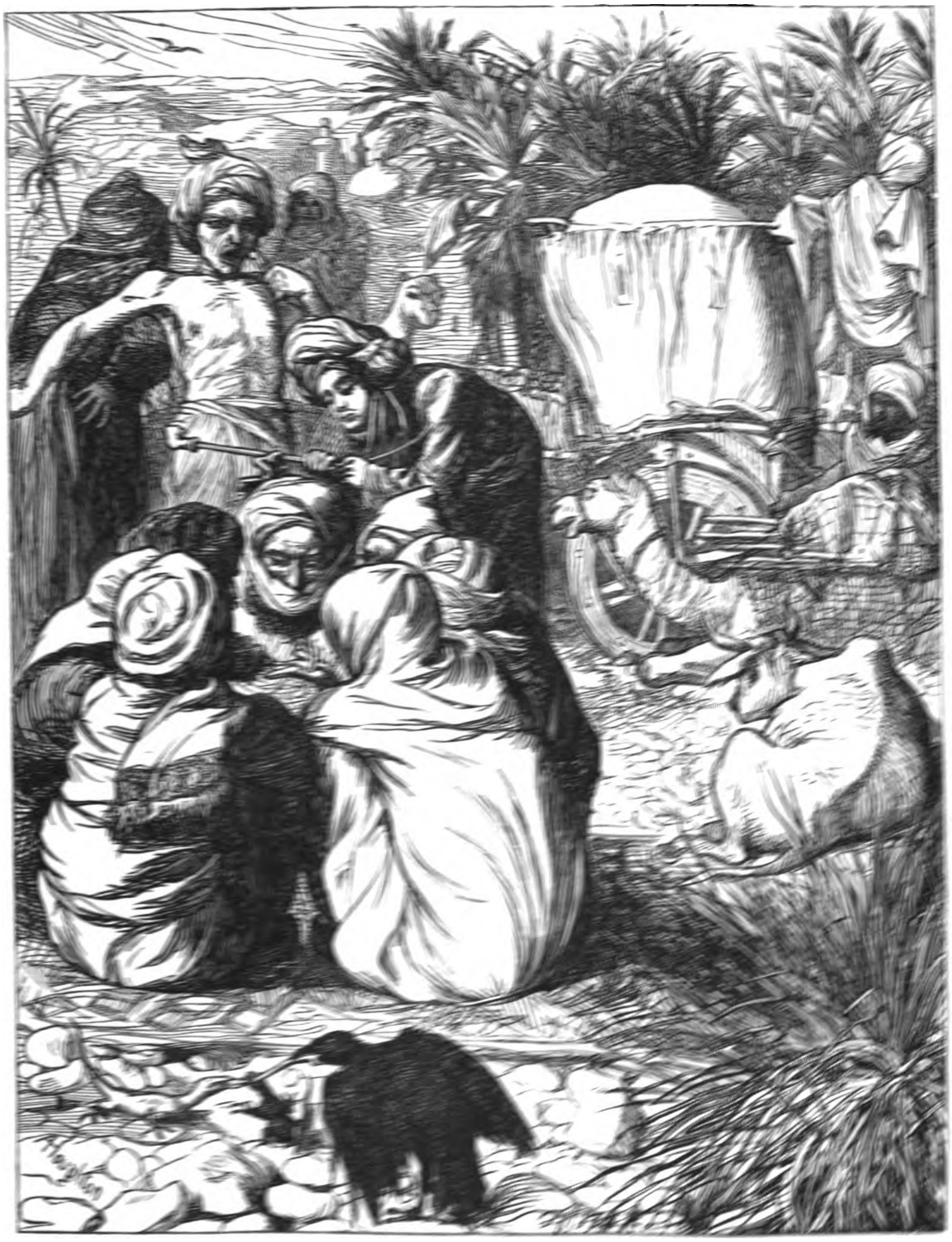

The Story of the [illegible]

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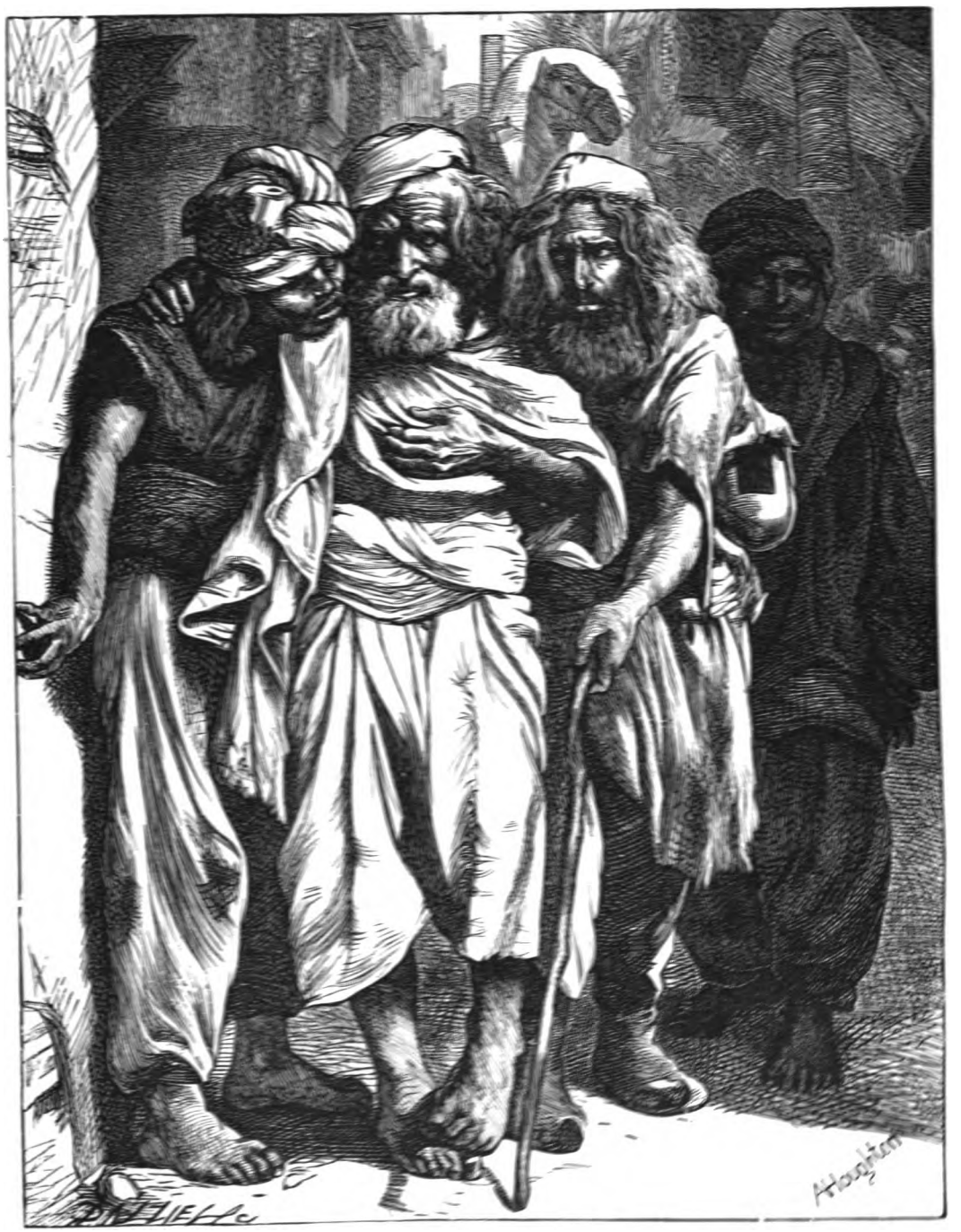

History of the Third Brother of the Barber

THE THIRD BROTHER
MEETS HIS BROTHERS
BY THE WAY

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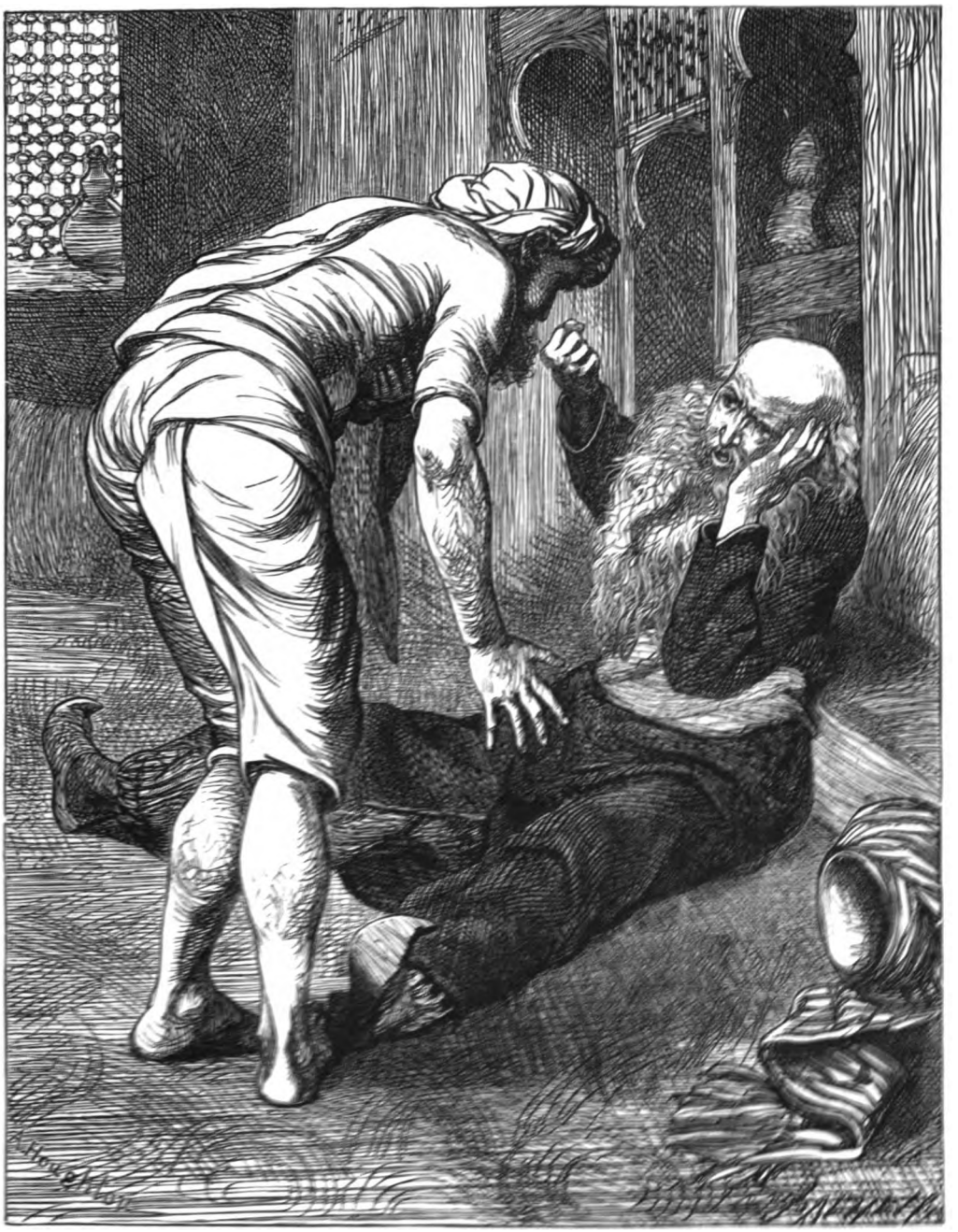

The History of the Sixth Brother

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The History of Camaralzaman and Badoura

THE BIRTH OF CAMARALZAMAN

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MARZAVAN
DISCOVERS
THE PRINCE

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THE MEETING OF
CAMARALZAMAN
AND BADOURA

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CAMARALZAMAN
GOES AFTER THE
BIRD

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THE OLD GARDENER
AND CAMARALZAMAN

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DEATH OF THE
OLD GARDENER

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THE REMORSE OF
CAMARALZAMAN

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The History of Prince Beder

PRINCESS GULNARE
IN CAPTIVITY

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BRIDE
IN LOVE

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KING BEDER
IS CHANGED
INTO A BIRD

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THE BIRD-CATCHER
SNARES KING BEDER

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ABDULLAH GIVES
BEDER THE CAKE

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The History of Prince Codadad

THE LADY WATCHES
THE CONFLICT

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PRINCE CODADAD
AND THE PEASANT

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THE AFRICAN MAGICIAN MEETS WITH ALADDIN

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ALADDIN'S MOTHER ASTONISHED TO SEE HER SON IN NEW CLOTHES

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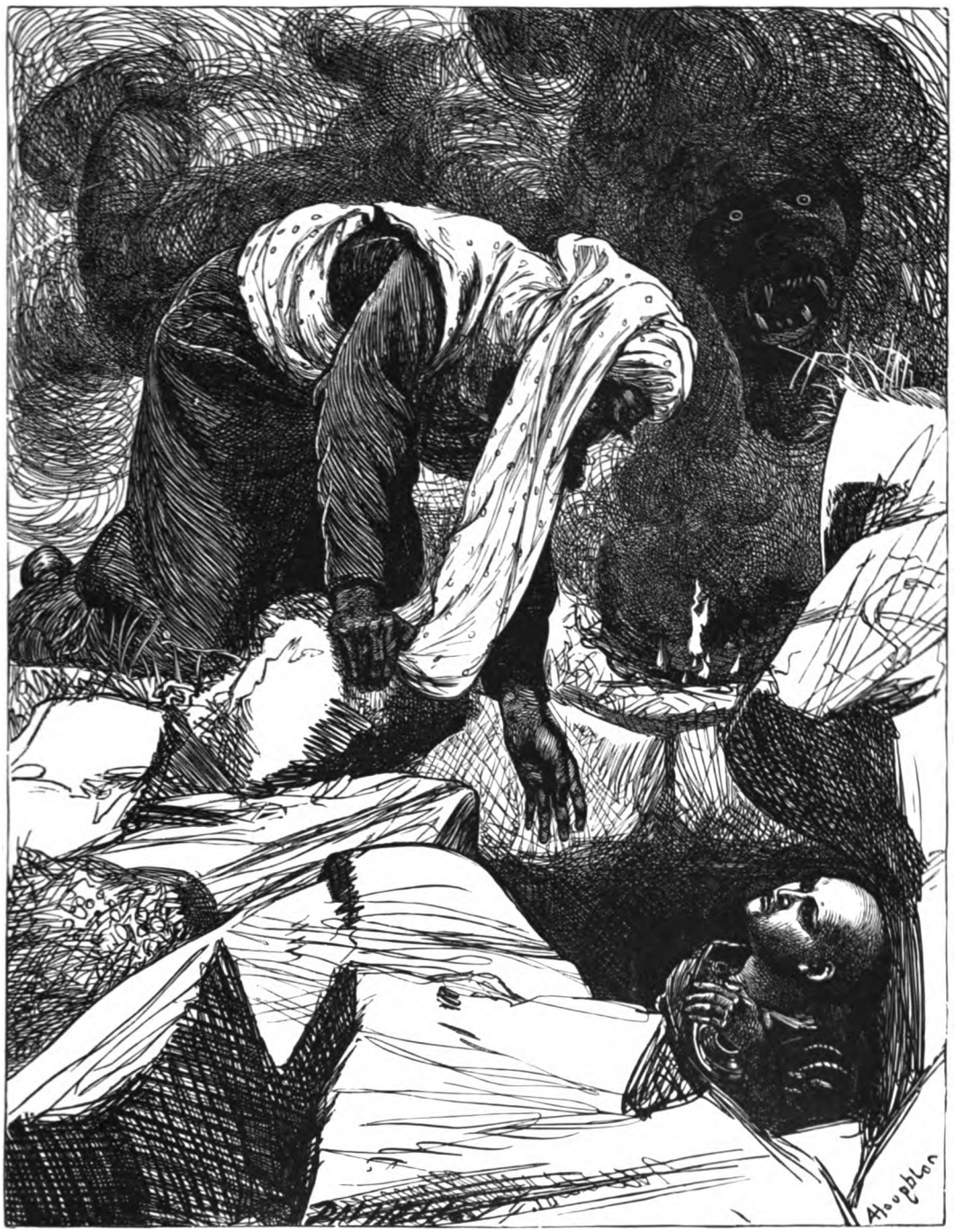

THE AFRICAN MAGICIAN
COMMANDS ALADDIN TO
GIVE HIM THE LAMP

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ALADDIN'S MOTHER BEGS HIM TO TAKE THE LAMP OUT OF HER SIGHT

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ALADDIN'S MOTHER
OFFERS THE JEWELS
TO THE SULTAN

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THE SULTAN DEMANDS
AN EXPLANATION FROM
HIS DAUGHTER

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THE SIX SLAVES APPEAR BEFORE THE MOTHER OF ALADDIN

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THE MAGICIAN OFFERS
NEW LAMPS FOR OLD

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THE SULTAN'S SURPRISE
AT THE DISAPPEARANCE
OF ALADDIN'S PALACE

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ALADDIN GOES TO
COMMIT SUICIDE

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The History of Cogia Hassan

THE KITE DARTS
UPON THE MEAT

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THE FISHERMAN
GIVES THE FISH
TO COGIA HASSAN

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THE JEW LOOKS
AT THE JEWEL

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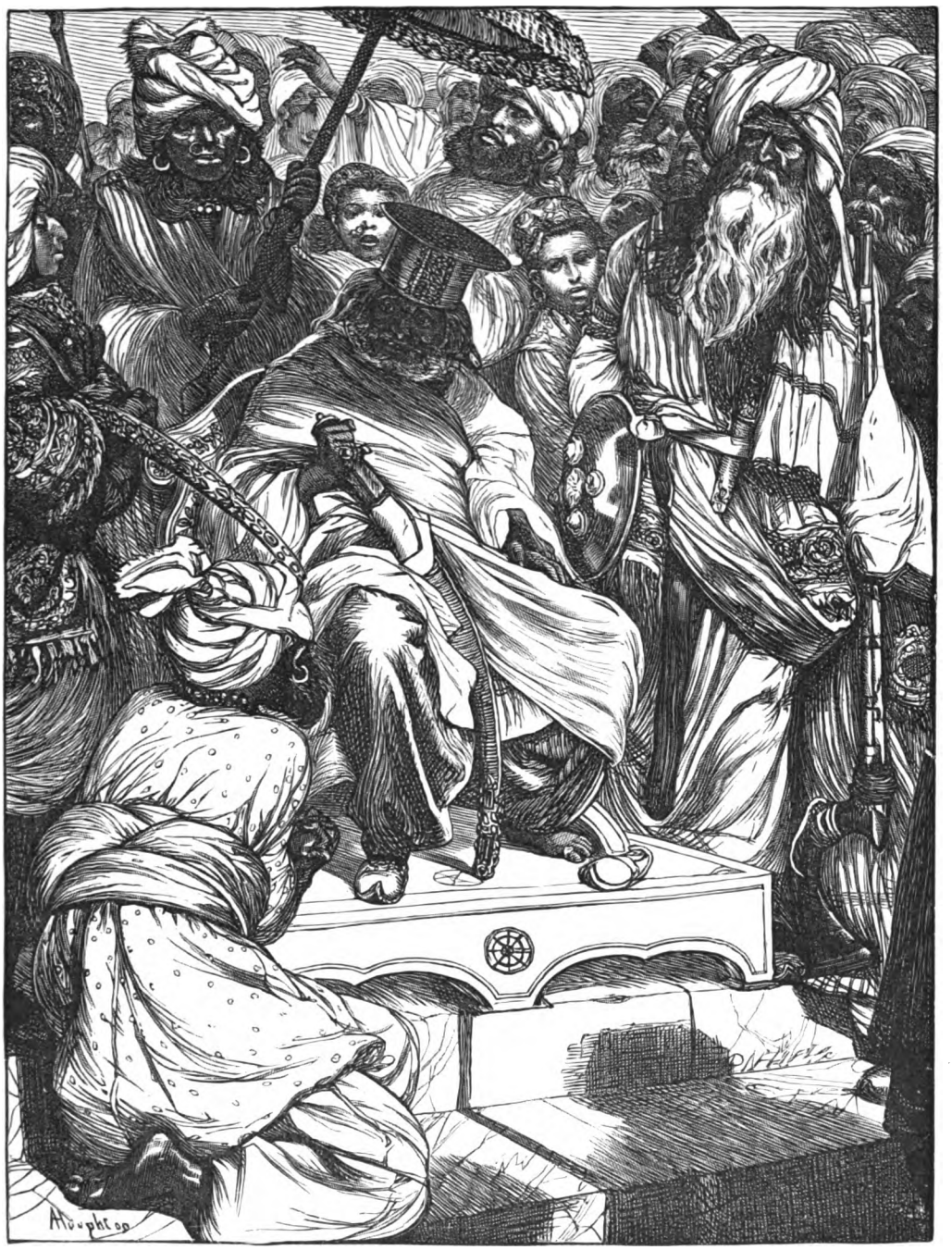

The Enchanted Horse

THE INDIAN'S PROPOSAL
TO THE KING OF PERSIA

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THE PRINCESS OF
BENGAL IN LOVE

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PRINCE FIROUZ SCHAH
AND THE PRINCESS ON
THE ENCHANTED HORSE

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WEDDING CHEER

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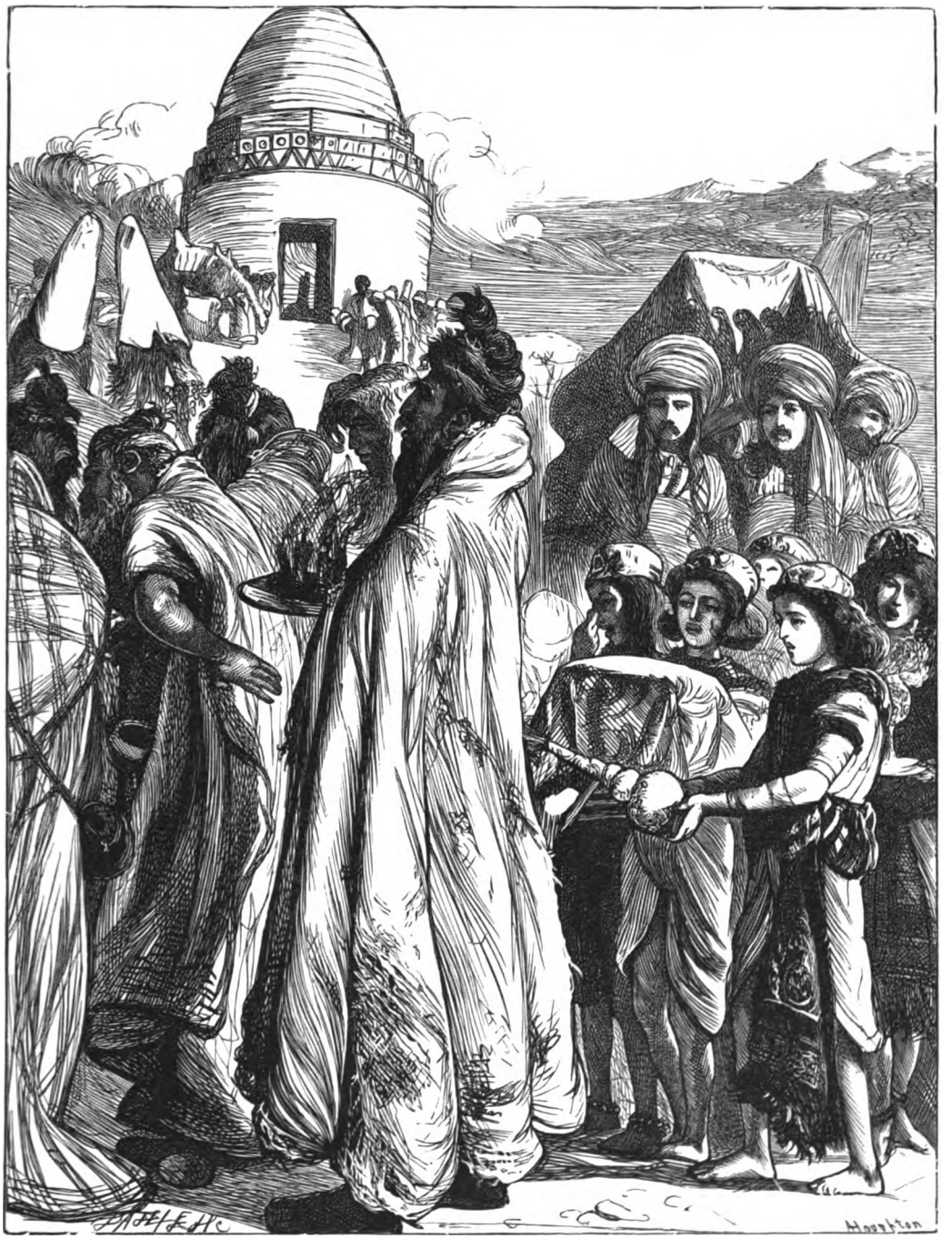

The Story of the Two Sisters who were Jealous

FUNERAL OF THE SUPERINTENDENT OF THE GARDENS

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THE PRINCESS PARIZADE
WITH THE SINGING TREE

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PRINCESS PARIZADE SHOWS
THE SULTAN HER PALACE

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ILLUSTRATIONS TO "DON QUIXOTE"

F. WARNE & CO.

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DON QUIXOTE
DE LA MANCHA

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THE NAMING OF
"ROZINANTE"

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SANCHO
PANZA

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SANCHO AND
HIS DAPPLE

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SANCHO'S
LODGING

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DON QUIXOTE
IN THE CAGE

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SANCHO PANZA
AND THE SQUIRE
OF THE WOOD

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THE PRIEST AND
BARBER PUTTING
ON DISGUISE

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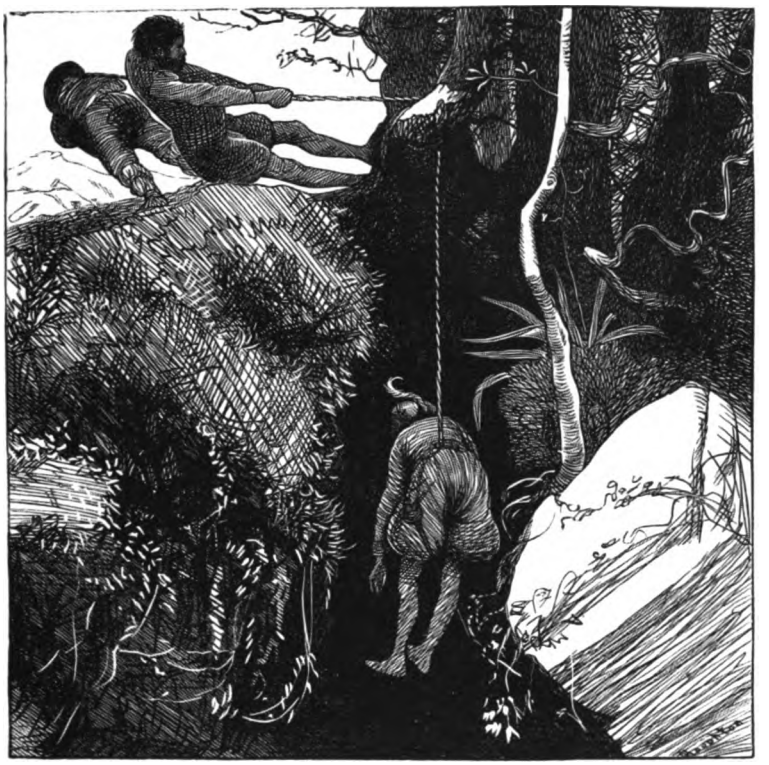

DON QUIXOTE BEING DRAWN UP OUT OF THE CAVE

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DON QUIXOTE GOES AGAINST A FLOCK OF SHEEP

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DON QUIXOTE AND
SANCHO STONED
BY THE RUSTICS

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DON QUIXOTE
ENCOUNTERS
THE BARBER

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THE DUCHESS
LAUGHING AT
SANCHO

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ILLUSTRATIONS TO "THE ARABIAN NIGHTS"

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SCHEHERA-ZADE
AND THE SULTAN

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ALADDIN AND
THE PRINCESS

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THE THREE
CALENDERS

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ILLUSTRATIONS TO

"BALLAD STORIES OF THE AFFECTIONS"

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SIGNELIL, THE
SERVING MAID

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THE TWO
SISTERS

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HOW SIR TONNE
WON HIS BRIDE

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HOW SIR TONNE
WON HIS BRIDE

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ILLUSTRATIONS TO

"NORTH COAST AND OTHER POEMS"

MR. JOHN HOGG

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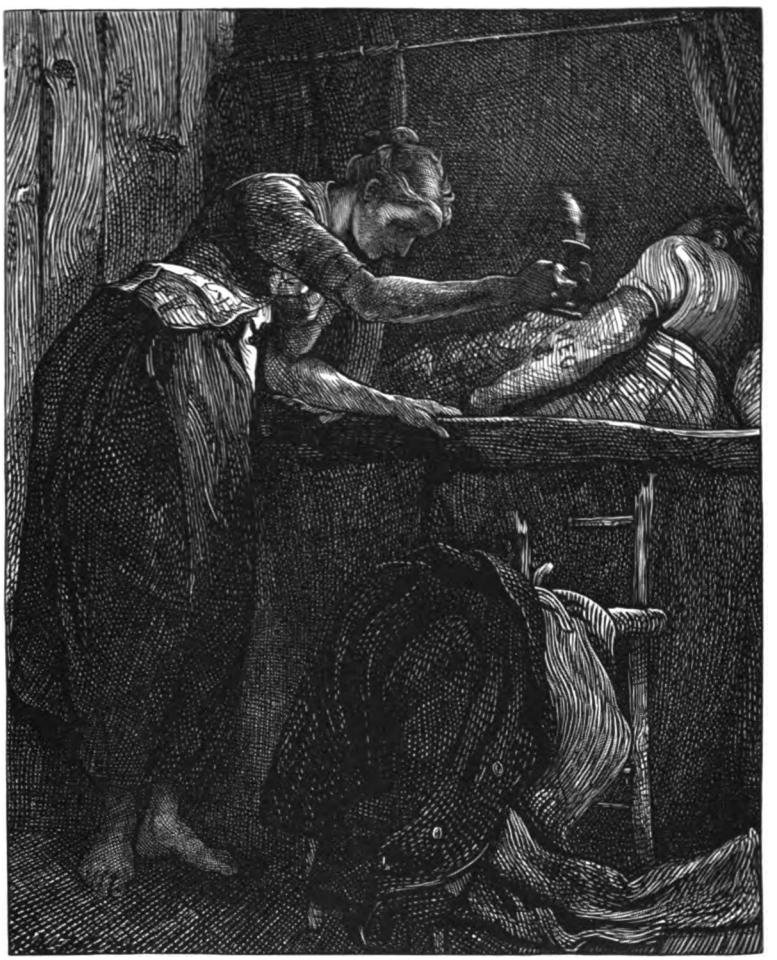

MEG BLANE

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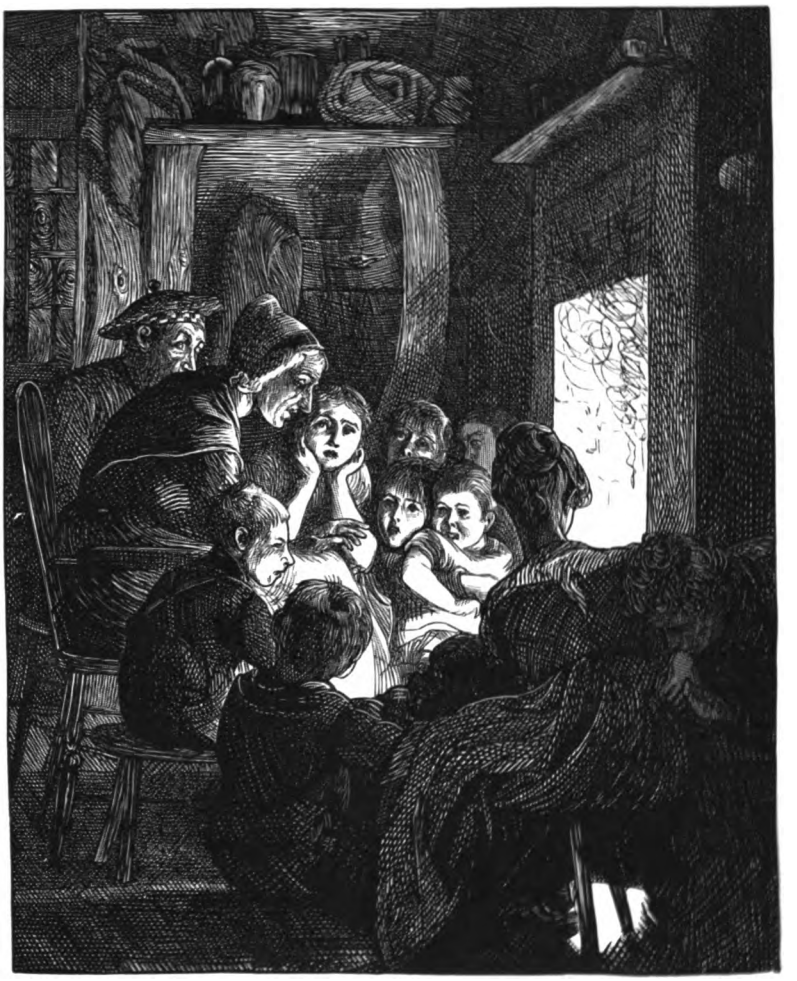

A NORTHERN
WOOING

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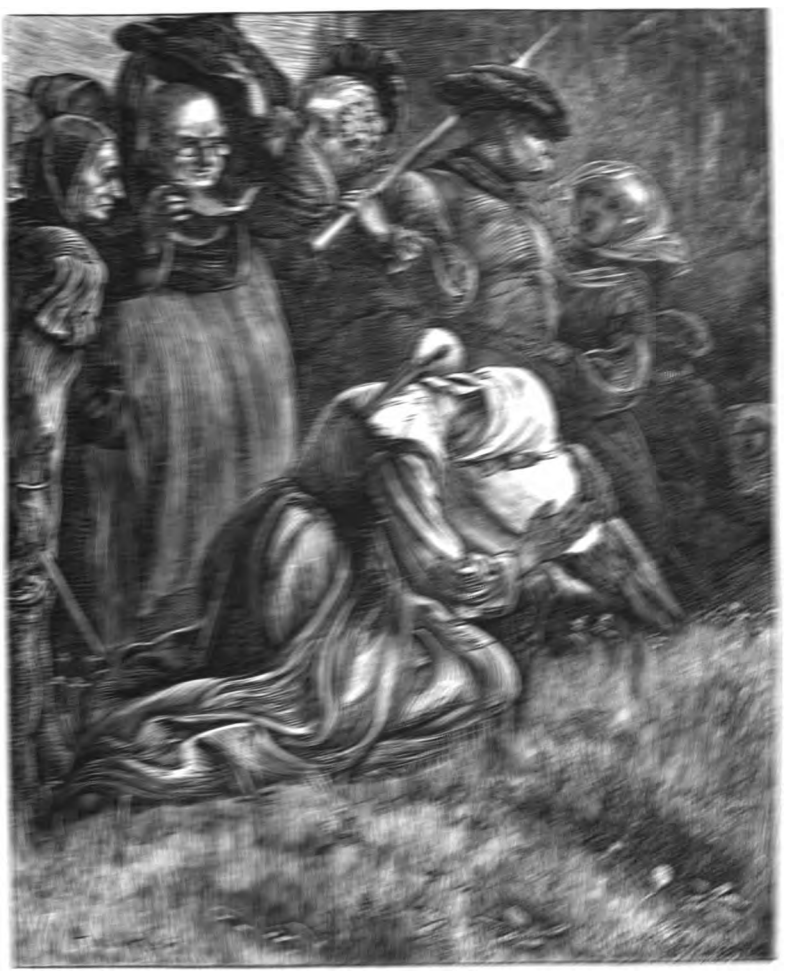

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THE SAINT'S
STORY

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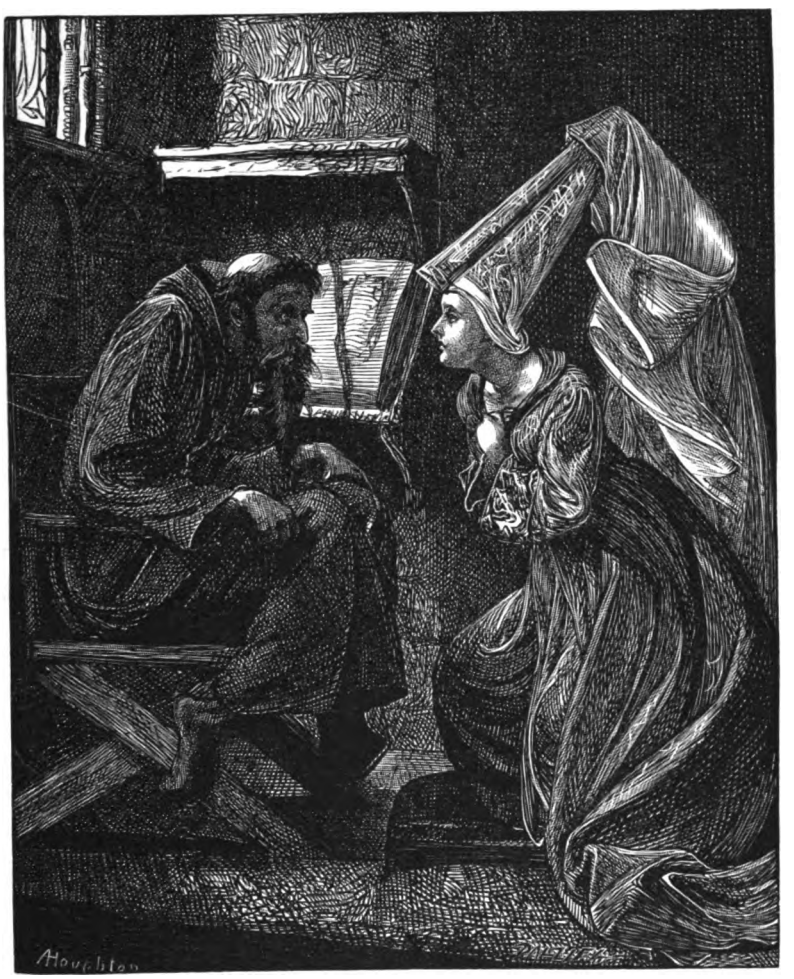

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STORY

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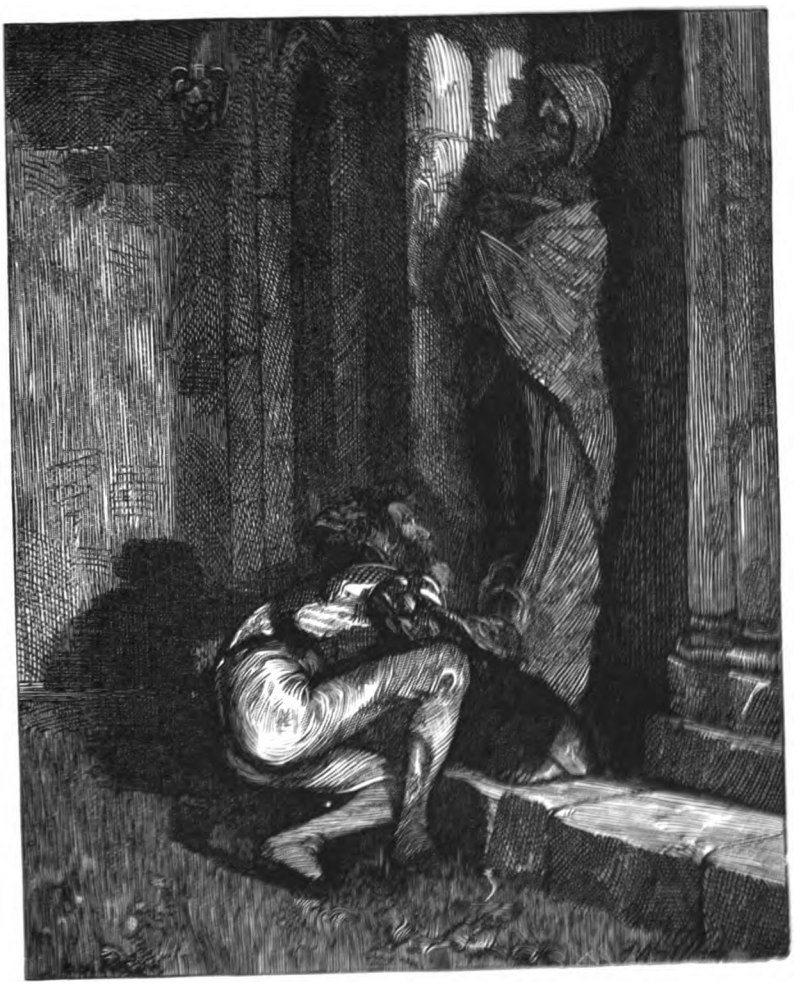

THE SAINT'S
STORY

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ILLUSTRATIONS TO

"HOME THOUGHTS AND HOME SCENES"

MR. JOHN HOGG

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NO INTRUDERS!

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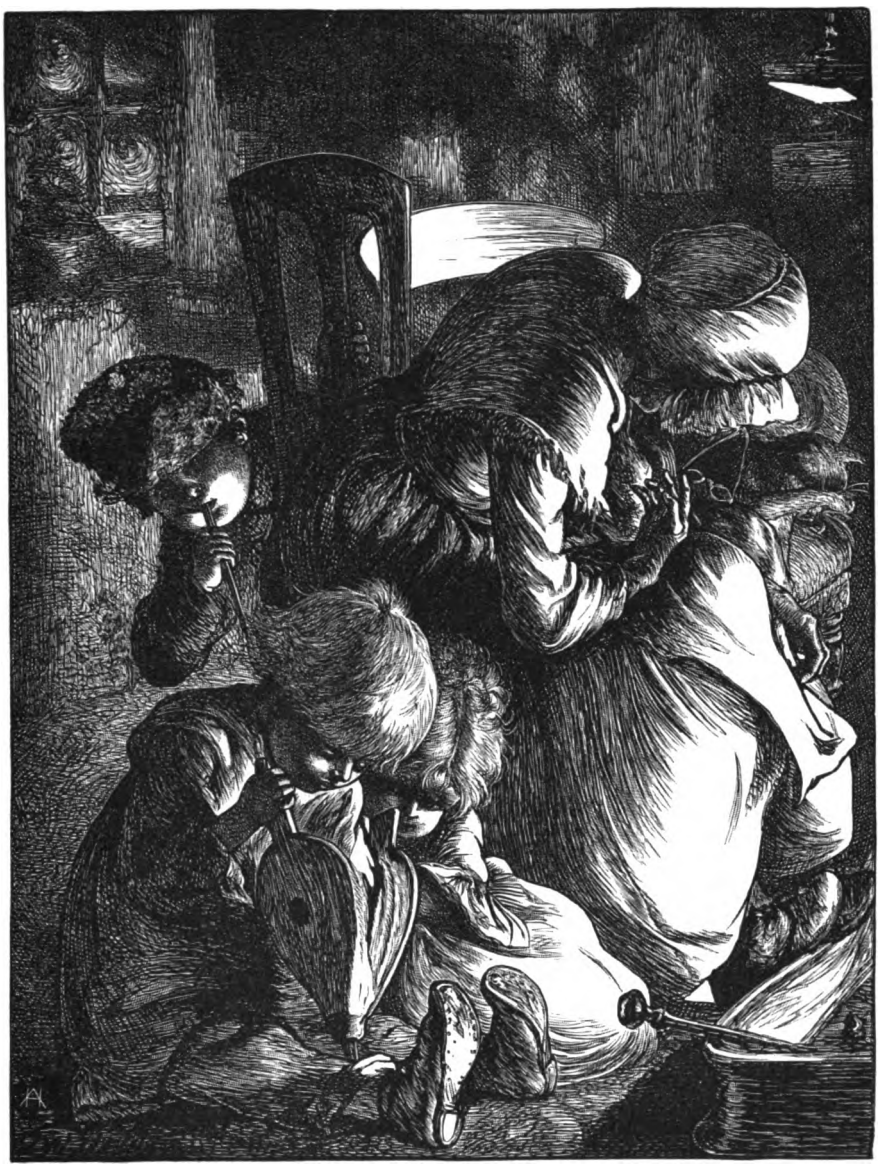

ON THE EDGE
OF THE STORM.

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ILLUSTRATION TO

"NATIONAL NURSERY RHYMES"

NOVELLO, EWER & CO

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"National Nursery Rhymes," set to music by Elliott, reproduced by permission of Messrs. Novello, Ewer & Co.

"TOM, TOM, THE PIPER'S SON"

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GRAPHIC AMERICA

THE GRAPHIC

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IN THE TRAIN
TO LIVERPOOL

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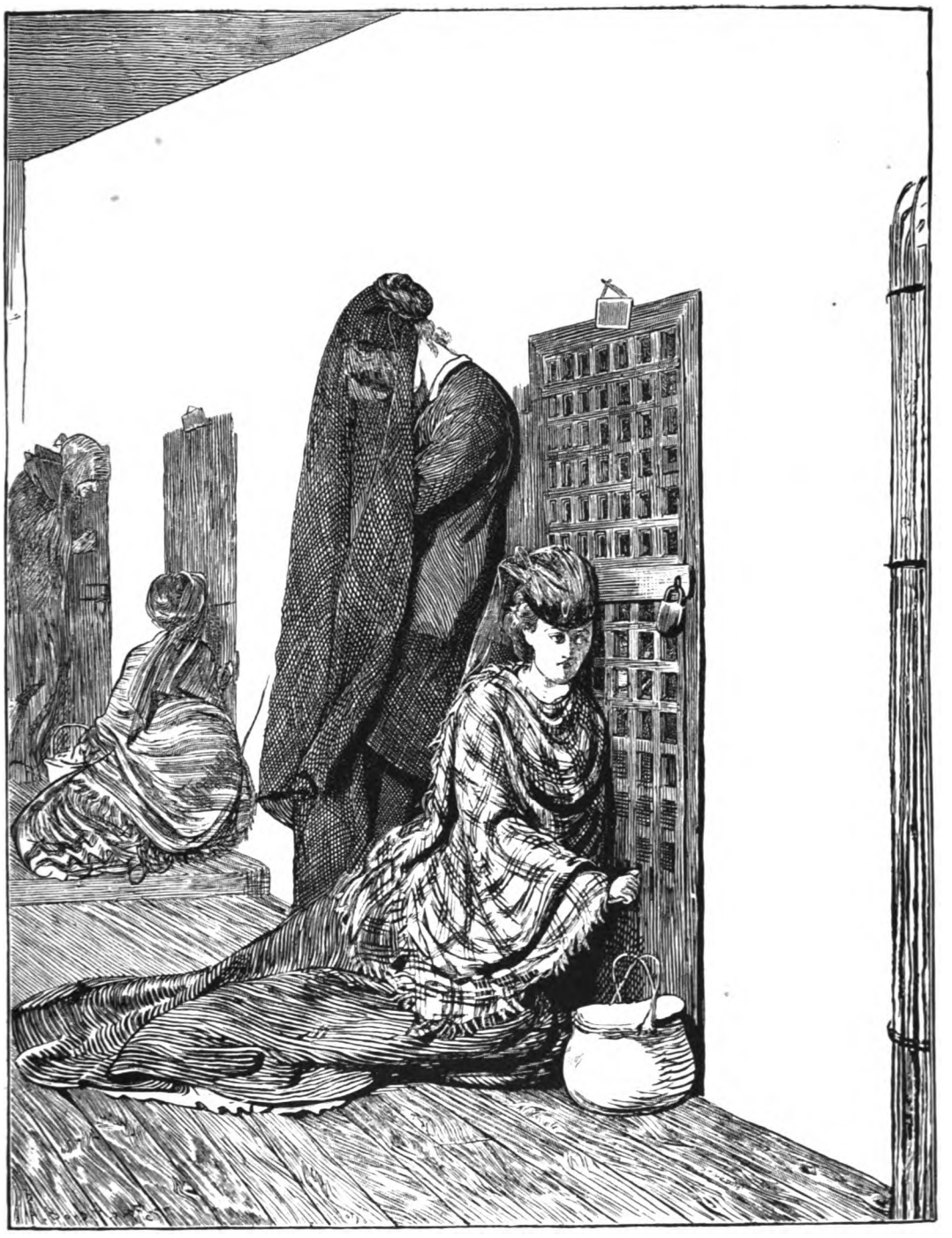

"THE TOMBS"

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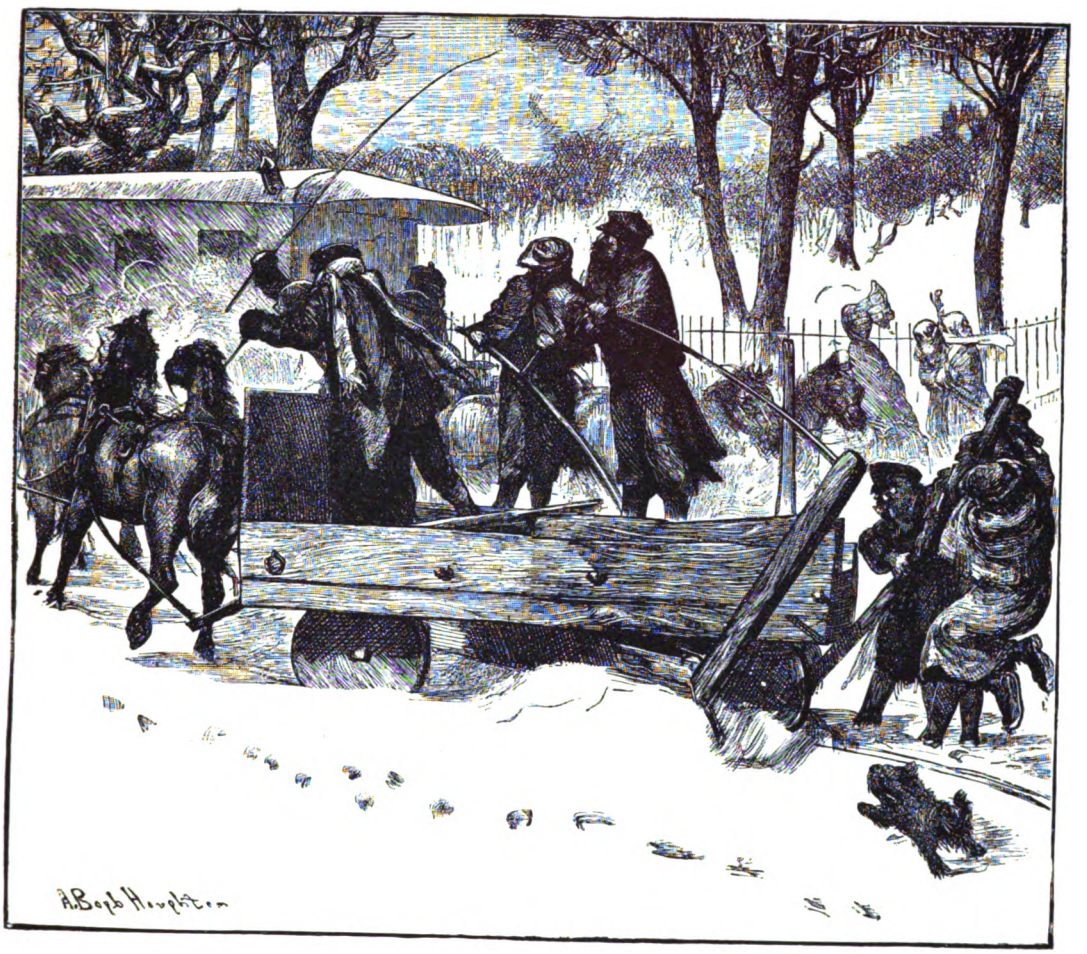

A SNOW
PLOUGH
BOSTON

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A SHAKER
SLEIGHING
PART Y

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DINNER-TIME AT
MOUNT LEBANON

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PART OF THE PICTURE
OF SHAKERS DANCING

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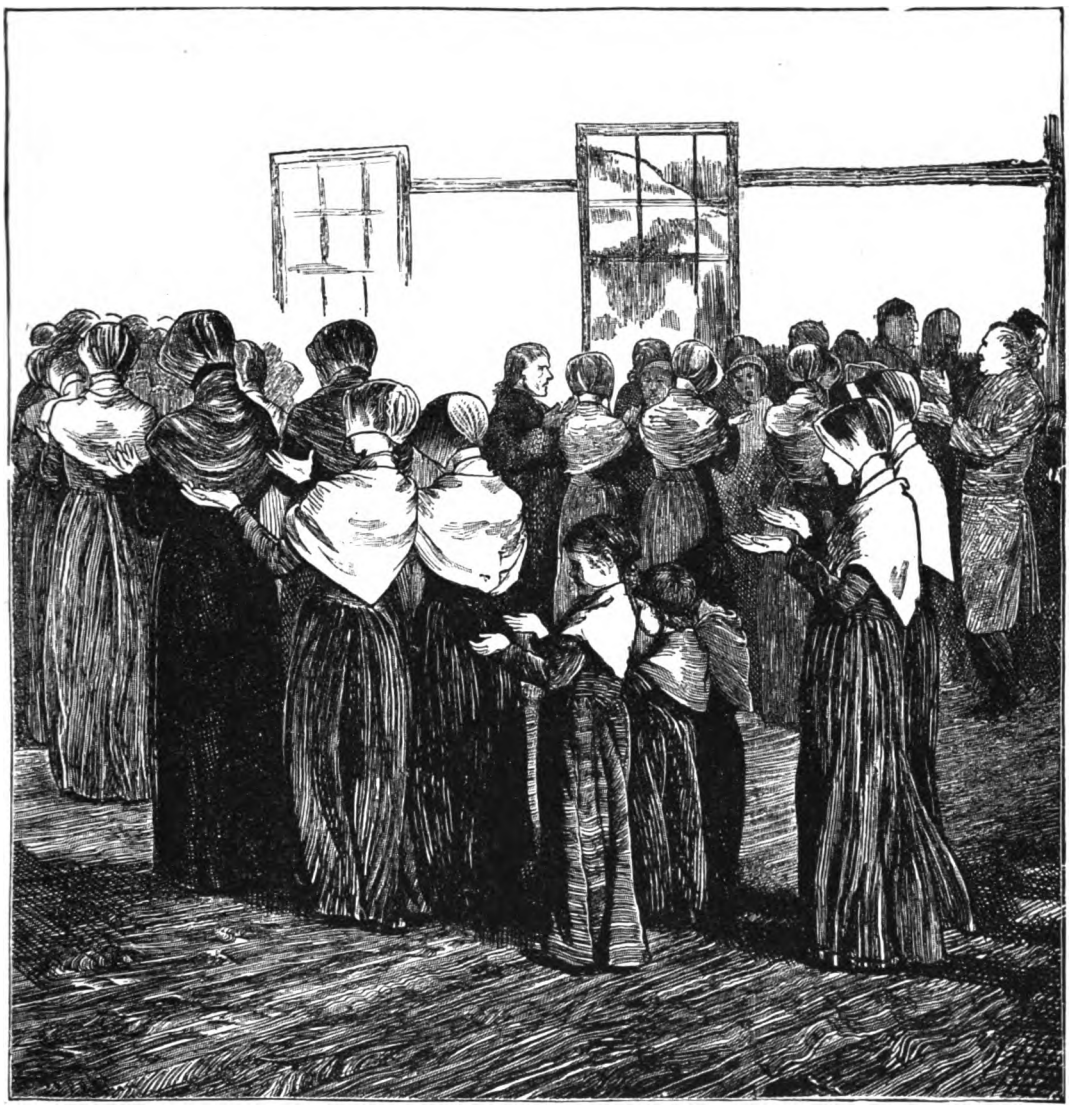

PART OF THE PICTURE OF
"THE FINAL PROCESSION"

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HIAWATHA AND
MINNEHAHA

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