


THE ETCHINGS OF HENRY STUART BROWN

By R. A. WALKER

HE dictionary sense of the word "amateur" implies conformity with the modern custom of using this word in an uncomplimentary manner. It is laid down by Webster that "amateur, dilettante agree in implying the cultivation of an art or study for amusement or personal gratification; as opposed to its professional pursuit." This is more true of the arts than of sport, but such is the professionalism even in the latter to-day, and such is our specialization in every profession, trade and pursuit, that "amateur" is becoming more and more a term of slighting criticism—even one of acidulated disapproval. But this should not really be the case, for the distinction between an amateur and a professional is sometimes very fine.

The best example of the modern use, or rather misuse, of the word "amateur" as a contrast to "professional," and not in the sense of a lover of the arts, is the case of Sir Seymour Haden. His services to the revival of modern original etching are second to none, and his actual œuvre is superior to that of some professional etchers of to-day and of many that belonged to his own generation. The fact that he was a surgeon with a good practice is the only reason for calling him an

amateur, for he could have earned, had he liked, a good income by his skill as an etcher.

Very similar conditions are present in the case of Mr. Henry Stuart Brown, whose landscape etchings are the subject of this article. Like Haden he is a lover or amateur of the great craft of etching ; like him, again, he practises it with more than the average professional skill, and like him, again, he has also a prosperous and important business apart from his artistic pursuits. To some this seeming duality of purpose will be perceived as an advantage. It depends, naturally, on the individual, but in the two cases we have been considering, Haden and Stuart Brown, we have to deal with men of uncommon mental activity and rare professional ability, and this usually implies a capacity to organise, control, direct, accomplish and, most important of all, to rest and refresh the body and mind between whiles. Mr. Stuart Brown finds that fox-hunting is the best recreation for the body, etching for the mind. It follows, therefore, that although his needle is seldom idle for long, and many ideas are tried out at odd moments, every summer a definite "change of business" is undertaken. From this moment he abandons the responsibility of a Managing Director of a large family concern manufacturing an ingenious article of commerce invented by his father, and the business of the etcher is taken up with a freshness and fervour, unfortunately denied many a professional artist who is never able to get far from studio, brush, pencil or needle.

Mr. Stuart Brown was born at Bathgate, Linlithgowshire, as long ago as March 1st, 1871. He is therefore a year older than Beardsley, who has been dead for

nearly 30 years. But no one seeing that quick, alert figure with black hair and bright eyes could but believe that the date was really 1891. It is certain, at all events, that he not only looks but really is, at least ten years younger than his age, and one feels sure that the same figure, little changed, will be seen with the hounds 20 years hence. Round the young, eager eyes are wrinkles, but rather those of the outdoor man—the sailor or hunter—who looks into space, than the aged flabbiness of the really old. Only a man with long sight and keen vision accustomed to all climates could envisage those lovely far distances so often found in his work.

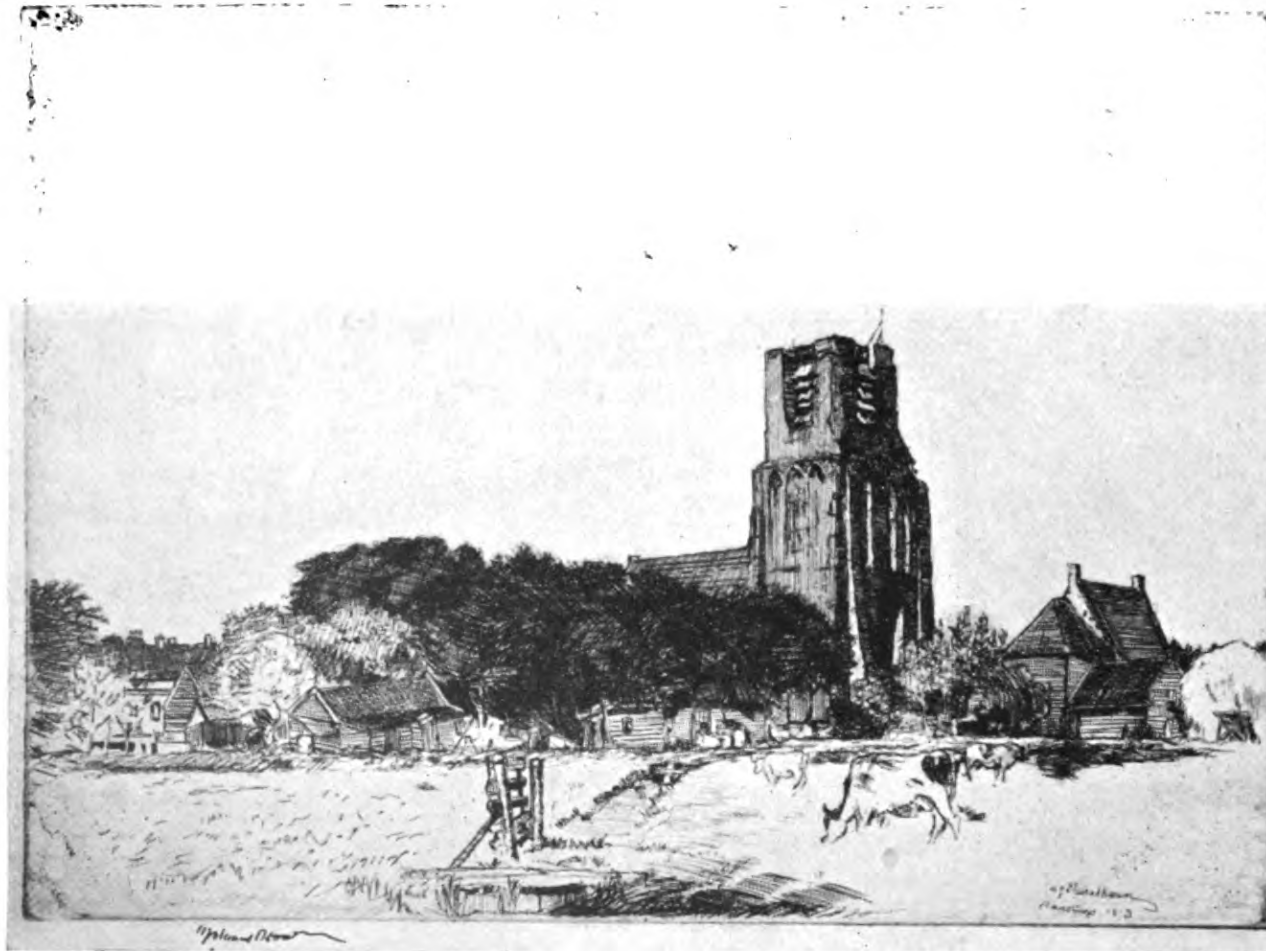
In April 1924, Messrs. Colnaghi held an exhibition of 56 etchings, ranging in date from 1905 to 1923, and to the catalogue Mr. Hugh Stokes contributed a charming preface. Mr. Stokes mentions that Mr. Stuart Brown's first work was in pen and ink, and, indeed, it was not until 1901 that he made his first plate, as will be seen from the following catalogue by Mr. Harold J. L. Wright. In addition to his study of the brilliant pen-and-ink work of Raven Hill and Phil May, he was captivated by an illustrated article on Ely, published towards the end of the last century, by the late Joseph Pennell, and it was due to this article that he has made so many fascinating plates of the country round this beautiful cathedral.

In addition to a profound study of Rembrandt and Whistler, Mr. Stuart Brown obtained his early tuition in etching from Miss Susan Crawford in Glasgow, but it is also clear that he must have studied the work of Haden, and, like him, he works rapidly and invariably out of doors. Haden, as an ardent fly-fisherman,

found he could combine these two enthralling pursuits, and when the fish were not rising, he would lay down his rod and make a little plate from the spot where he had been watching for the trout to rise. His fishing holidays, therefore, helped him to find many a lovely subject of mountain and stream and wood. In the same way Mr. Stuart Brown regards his car. In this he can find the subjects most congenial to him. The wide range in mileage a modern car can give and the panoramic views to be seen in motoring in flat country along winding roads, are just those essentials required, provided always one has inborn decision and a countryman's eye and not the myopic sight of a town-dweller. His winter fox-hunting, again, is another fine training for judging country in a rapid glance.

The motor-car has brought back into prominence our unrivalled English roads. These, once the glory of the coaching days, seemed to fade into insignificance and neglect during the nineteenth century development of our railway system. With the turn of the century the motor-car industry began to advance with increasing pace, and about the same time this true lover and etcher of the roads of England took up the etching needle.

The modern motor road has something in it still of Romance and History, of England in little. It is even still—though this is gravely threatened—a thing of beauty. Its curves and dips and hedges and trees, and its peeps and vistas still have an individuality truly English. It binds and weaves the whole into an entity. It civilizes and levels all, yet oppresses none, for "the Road" has knit England as nothing else has, and to this day where there is no road, there is little civilization. Mr. Stuart Brown seems in many of his



HENRY STUART BROWN. A CHURCH IN HOLLAND (RANSDORP). No. 33. 1913
Size of the original etching $6\frac{1}{2} \times 9\frac{1}{8}$ inches. *By permission of Messrs. P. & D. Colnaghi & Co.*

plates to have felt this fascination of the road, and can so place it in a composition that it seems to speak this message.

Another rare charm to be found in the majority of the artist's plates is the *plein air* quality, so hard to define or create in prose or in line. In etching and engraving it is exceptionally so, for cloud forms cannot be so adequately represented as, for instance, in lithography or in aquatint. It must depend, therefore, on a subtle appreciation of atmosphere felt by the artist himself, and in the very careful wiping of the plate. This last, however, may become meretricious, and the quality is really part of the emotional composition of the artist. Such plates as *Moray Firth* and *Isle of Ely* by Mr. James McBey have it in a high degree, but in *Moray Firth* the effect is easily got by the kite and the wide expanse of sea far below the figures in the foreground. In most of the plates by Mr. F. L. Griggs it is absent, and its lack probably assists in giving that deserted, forlorn and by-gone feeling so usual in his work. With Mr. Stuart Brown, however, there is nearly always a suggestion of airiness, wind or warm, sunny freshness which is essential to his compositions. It is probably a matter of temperament, for all such aids as shadows, clouds, sails, etc., will not always give this effect, and it can still be found in a plate destitute of all such means. It is nearly always present in the paintings of Boudin, but not always so in those of Diaz, Rousseau or Millet.

This question of atmosphere is all important in landscape, and particularly in etchings of them where colour is absent. It is, indeed, surprising that with so many landscape artists making etchings, there is yet so much otherwise good work where it is absent.

Again, in Mr. Stuart Brown's work each plate seems to suggest a glimpse or a part of a whole ; that is, of the countryside in general. They have none of the carefully arranged and built-up qualities of compositions often found in English landscapes. Even such a master as Constable can sometimes be detected at this composition making. The arrangement of his picture is occasionally forced on one's vision, and has something of the picture-making idea behind it. We are naturally on debatable ground here ; the reverse side may be a raw chunk of country blocked in on a plate as a map-maker would work and, in consequence, the result may make a bad picture ; but, still, as reality and not decoration is the basis of Mr. Stuart Brown's work, there is to be found a freedom and a natural conviction in his plates which may be lost as soon as doctrines of composition begin to be over-practised.

It will now be appropriate to run rapidly through his œuvre as a whole, year by year, selecting as we go. In such a large total as 169 plates executed in 27 years by a busy man, there are bound to be some failures. These appear to the present writer as rather in the nature of beginnings of plates which, after deliberation, the artist has considered are not worth completing. He appears, and rightly so, to have decided that, even if finished, they have not sufficient justification and do not really deserve further time and labour in rebiting, proving, etc. In a few cases, again, the whole composition has been transferred to a second and far better plate, so that the first can be regarded merely as a preliminary composition on copper for a finished plate.

Almost immediately, with his second plate, Mr. Stuart Brown essays his favourite theme of a road in

Dunkeld (W.2), 1901. Thereafter follow two figure subjects which are clearly not his particular forte, and which in the sequel he rarely attempts. From 1902 to 1907 he only makes three plates. In 1908 he does several plates of Bamborough and its Castle, W.11, having an exceptional dignity and strength. In *Easington and Holy Island* (W.12) he begins to get the true etcher's line; the old heavy tiles on the cottage are admirably rendered. *Distant Bamborough* (W.16) in three states has the flowing, running road carrying one's eye from the immediate foreground to the distant castle black against the sun. The biting, however, is not satisfactory. In the next plate *Entering Bamborough* his assistant, the motor-car, appears for the first time, and, indeed, it must be an early representation in etching of a motor-car. In *Cornfield near Seahouses* (W.21) 1910, Mr. Stuart Brown has completely found himself. It is a simple, but charming, plate with shadows flying over the corn, a road running upward to a slight rise, and the feeling throughout of the warm, summer breeze. Here again the first state is too dark, probably due to the printing. He seems to reverse the usual practice and make his first states too dark, refining down and stopping out for the later states. It is unusual for him to re-etch a plate to any extent in its later states until much later in his career. A similar method has been followed in *Spindleston, Northumberland* (W.25), which has a round tower in the foreground comparable to those found in Ireland.

In 1911 no plates were made, and in 1912 two only, and not of much importance. In 1913, Mr. Stuart Brown visited Holland, and the four plates, which record his visit, all have merit. That of Ransdorp



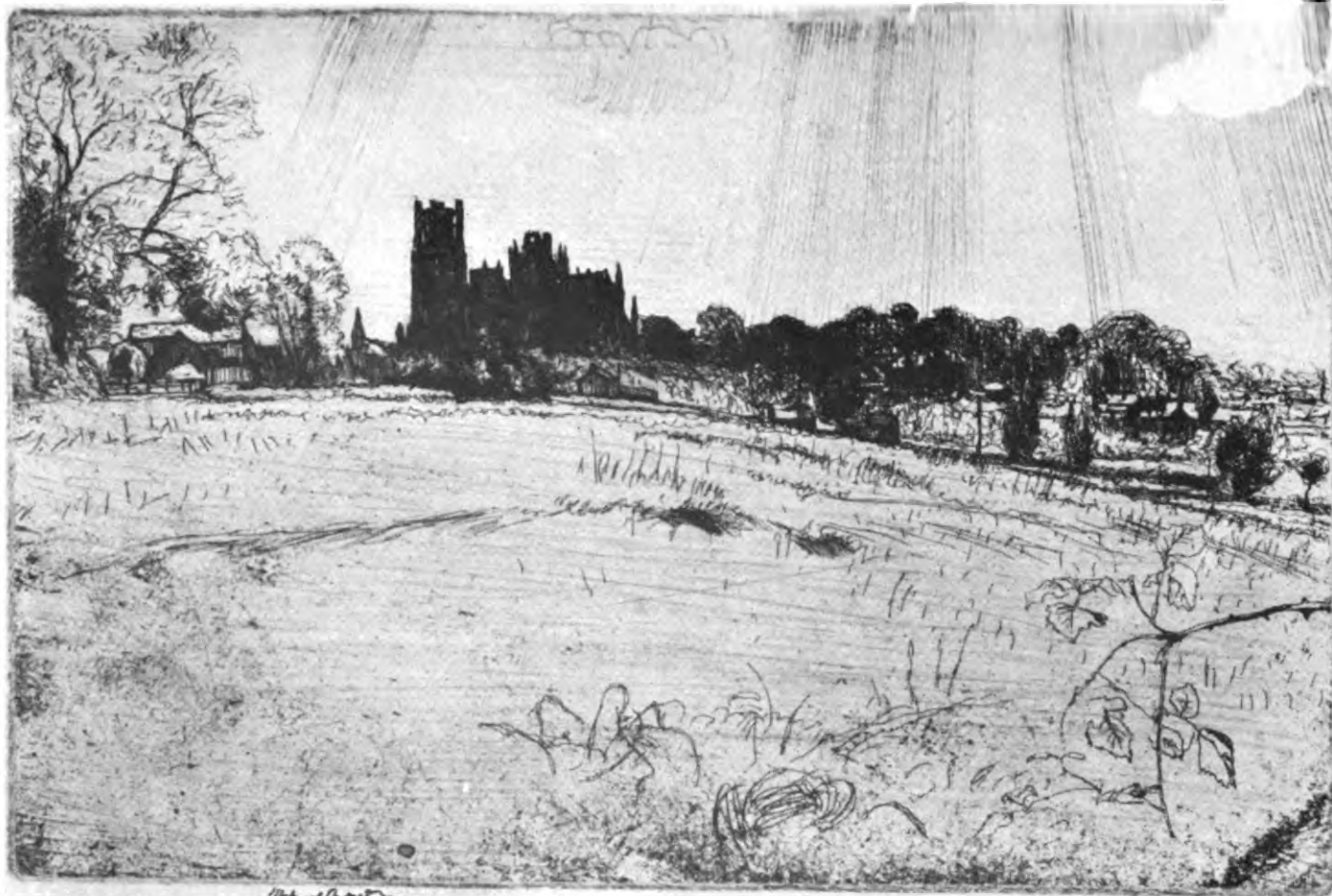
HENRY STUART BROWN. BATH ROAD, WELLS. No. 56. 1916. First state
Size of the original etching $4\frac{1}{8} \times 7\frac{1}{8}$ inches. By permission of Messrs. P. & D. Colnaghi & Co.

(W.33) with its fine square belfry, has signs of his later precision, and notably it shows his summary, but effective, treatment of a mass of distant trees. One regrets that the plate of the *Groote Kerk, Haarlem* (W.37) is destroyed and only one touched proof exists. In *St. Paul's Warehouses* (W.38) of the same year we have a plate spotted all over with foul biting due to the ground giving way badly all over the plate. The subject is reminiscent of D. S. MacLaughlan. *Wells* (W.41) is a small plate, but a competent one, the first state, as usual, being darker. In *Enkhuizen* (W.43) we find a pleasant, breezy plate with fluttering burgees and a kite which increase the feeling of the wide, flat, windy expanses of Holland. *West Tower, Ely Cathedral* (W.45), 1914, is the first of many fine plates of Ely, and the country in this part of Cambridgeshire which Mr. Stuart Brown has almost made his own. Few proofs exist of it at present, but it certainly merits a full edition. *Beaully Firth* (W.49), a view of Culloden Tower in the foreground, published in 1915, is a typical Scotch landscape with the broken country stretching away to the firth in the distance. In 1916 six plates were made, including two street scenes, of which the best is *Bath Road, Wells* (W.56). In 1917 we return to Ely. *The Footbridge, Ely* (W.62) is a good example of the artist's very personal feeling for trees, that on the right being most rapidly and roughly etched, although prominent in the foreground. He continues the Ely series into 1918, *Ely from the N.E.* (W.69) being the best. The towers of the Cathedral are silhouetted against the sky, and the trees on the left are most delicately rendered. In 1919 he is working in Scotland, Norfolk and Cambridge. *The Little Ely*



HENRY STUART BROWN. FOOTBRIDGE, ELY. No. 62. 1917
Size of the original etching $5\frac{7}{10} \times 7\frac{1}{8}$ inches. *By permission of Messrs. P. & D. Colnaghi & Co.*

(W.79) being the gem of the year. Small though it is, there is perfection about it, the whole being remarkably well-balanced. Warmth, sun, wind and fleeting clouds are suggested by the subtlest of lines. *Wymond Priory* (W.81) of the same year is another fine plate, differing greatly in the first and second states. In the first, five birches flank the two beautiful towers of a partly ruined priory; in the second state they are removed. In both states, however, the foreground is unsatisfactory, a rare fault in this artist's work. The churchyard of *Spalding* (W.86) 1920 is unusual in that the second state has much more work on the plate than the first. In the next two plates of *Ely : Storm Coming* and *Distant Ely* we have typical examples, with wide skies, broad level fields and the towers of the cathedral in the distance, in shadow in the first plate and with shining roofs in the second. *King's Lynn* (W.89) is a successful plate, but *St. John's Farm, Ely* (W.90) is easily the best of this year. It is charmingly composed, and the road is etched with all Mr. Stuart Brown's skill. It has that quiet and composure of a summer evening in the country carried out in the simplest manner; with only two long shadows and a clear sky, he somehow conveys the feeling of the end of the day. Such a plate is far too subtle for words; it must be seen and lingered over. *Swaffham Prior* (W.91) is another fine plate of the same year with its road gliding down into the village; the foreshortening of the path and the wall and the fence bounding the road is a delight, and is the secret of much of the charm of the artist's work. The year 1921 begins with a good plate, *Outskirts of St. Ives* (W.95), marred somewhat by foul biting. A fine tree study is *Wothorpe Ruins*

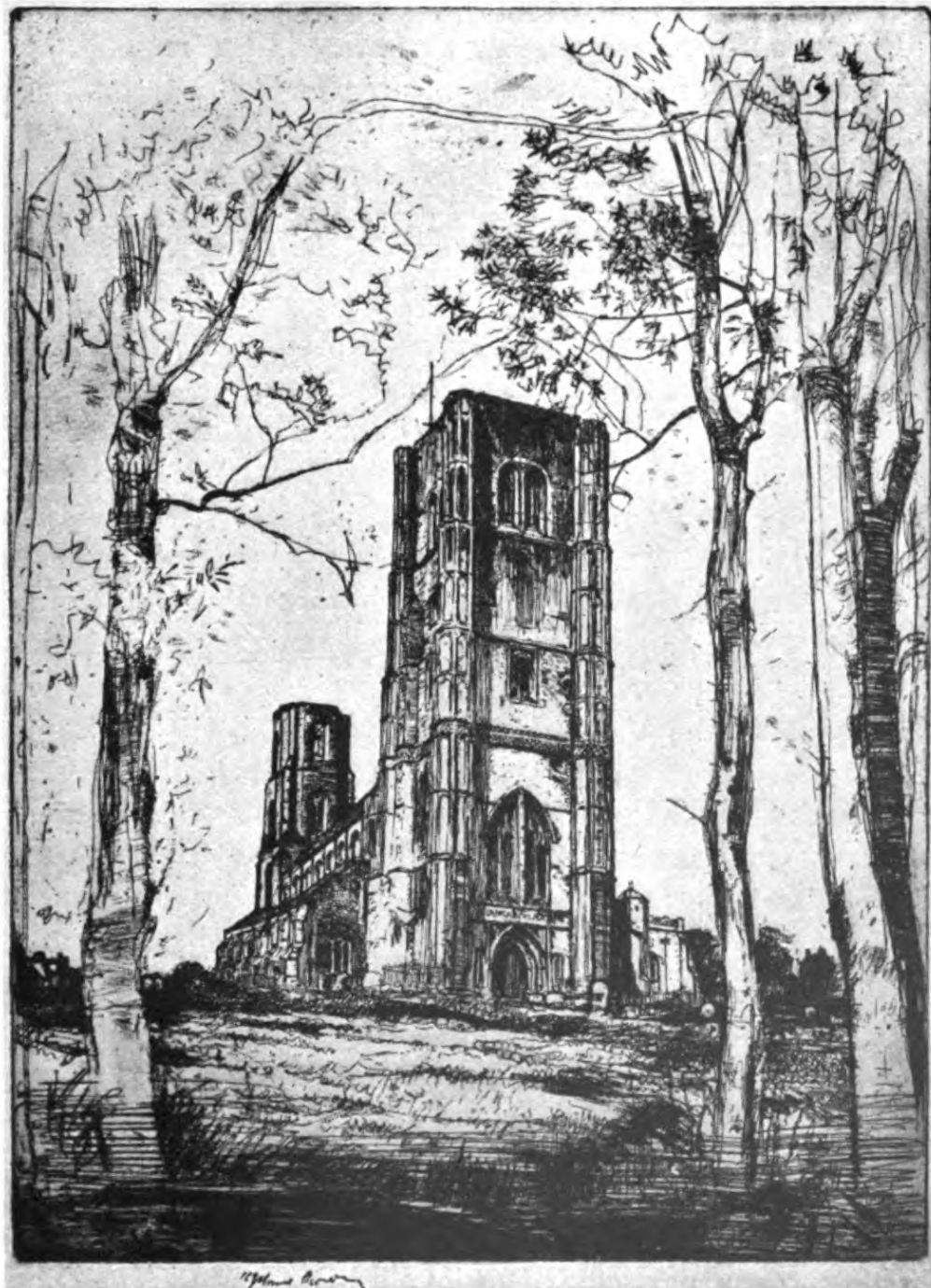


HENRY STUART BROWN. ELY FROM THE N.E. No. 69. 1918
Size of the original etching $4\frac{5}{8} \times 7\frac{1}{16}$ inches. By permission of Messrs. P. & D. Colnaghi & Co.

(W.99), and in *Barnack* (W.102) we have another outstanding plate. In this case the first state is much the more desirable; the cut-down sky of the second state has not been clean wiped, and generally the print has lost some of its dignity. In the centre of the background is the same little steeple from which Mr. F. L. Griggs made one of his rarest plates.¹

In 1922 the artist made two good plates from the same lock, *Near Little Thetford* and *A Lock Bridge* (W.107, 108), the former being the better, but the latter having a sky of fine scribbled lines which Seymour Haden also used so successfully. *Rye* (W.111) in three states is a good example of progression to success, a thing the artist does not invariably do; the sky of faintest lines in the third state being entirely satisfactory. *St. Paul's* (W.118), 1923, has a view (in reverse) of Waterloo Bridge and again reminds one of D. S. MacLaughlan. In *The Downham Road* (W.123), also of 1923, we have one of the best roadscares. It swings away from under our feet and winds and twists into the distance, seemingly by mere suggestion. The hedge, too, on the left is amazingly conveyed to us by a mass of scribbled lines. *The Vale of Alford* (W.127) is the second plate of 1924 and is one of Mr. Stuart Brown's best. The second state is probably the happiest; it has a concentration and, at the same time, an ease which places it very near some of Sir D. Y. Cameron's work. The stretch of mountain and moor and scattered farms with the sharp "tor" in the centre as the key to the whole, could only have been as brilliantly done by such a master as Cameron. *Towards Ely* (W.130) is another road effect, from the rise of a small bridge whose iron

¹ *Vide* PRINT COLLECTOR'S QUARTERLY Vol. XI., p. 110.



HENRY STUART BROWN. WYNDHAM PRIORY. No. 81. 1919. First state.

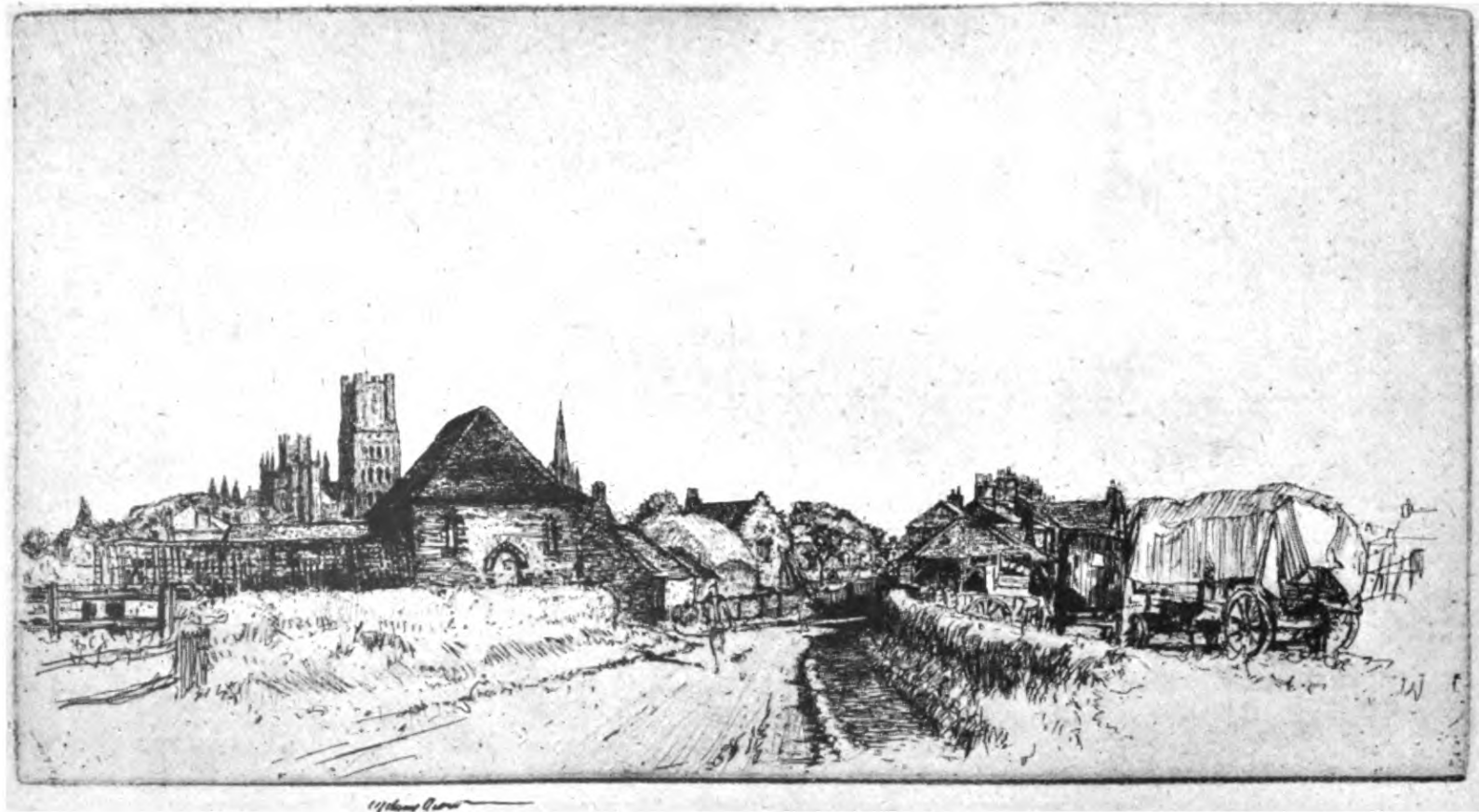
Size of the original etching $9\frac{1}{2} \times 6\frac{1}{2}$ inches

By permission of Messrs. P. & D. Colnaghi & Co.

railings bound the composition on the right and left. *Procession to Evensong, Ely Cathedral* is the next plate and is one of the artist's most pleasing interiors, a subject he does not often attempt. The following one again of *Ely Porta, under the Trees* is his third plate of this subject and probably his most successful. In *St. Audrey's City: Twilight* (W.134) the artist has obtained dignity in a small plate with a passing bank of cloud. The last plate of this year, *Stamford* (W.136) is best in the third state, where an unusual amount of dry-point has been added, though the effect is rather heavy. The artist uses dry-point sparingly and the great majority of his plates are in pure etching.

In 1925 we have in *The Ouse near Ely* (W.141) one of Mr. Stuart Brown's most brilliant works. It is in four states, the last being slightly cut down along the base line. The mastery of this simple etching would be difficult to match in any contemporary plate. The still river of a summer evening, the three boys fishing in the foreground and the reflections of the dark trees in the upper reach, combine to make a beautiful print which the artist has not yet surpassed. The next plate, *St. John's Road, Ely* (W. 142) is a rare dry-point which has not, however, lived up to the promise of the beautiful first state. *Aeroplanes over Ely*, the next, is another dry-point. Aeroplanes are not infrequent in the artist's plates, and in this one they are exceedingly effective, the first state seeming empty without them.

For 1926 we may mention *Near Stirling* (W.150) and *Isle of Ely from Coveney* (W.158) for their fine etching. The latter in particular is a lovely little plate. The eye travels with ease over a wide stretch of corn to the towers of Ely, and with the subtlest distribution of lines a



HENRY STUART BROWN. ST. JOHN'S FARM, ELY: EVENING. No. 90. 1920

Size of the original etching $4\frac{7}{8} \times 9\frac{3}{4}$ inches

By permission of Messrs. P. & D. Colnaghi & Co.

distance of several miles is perfectly and naturally summarised in the space of less than 3 inches.

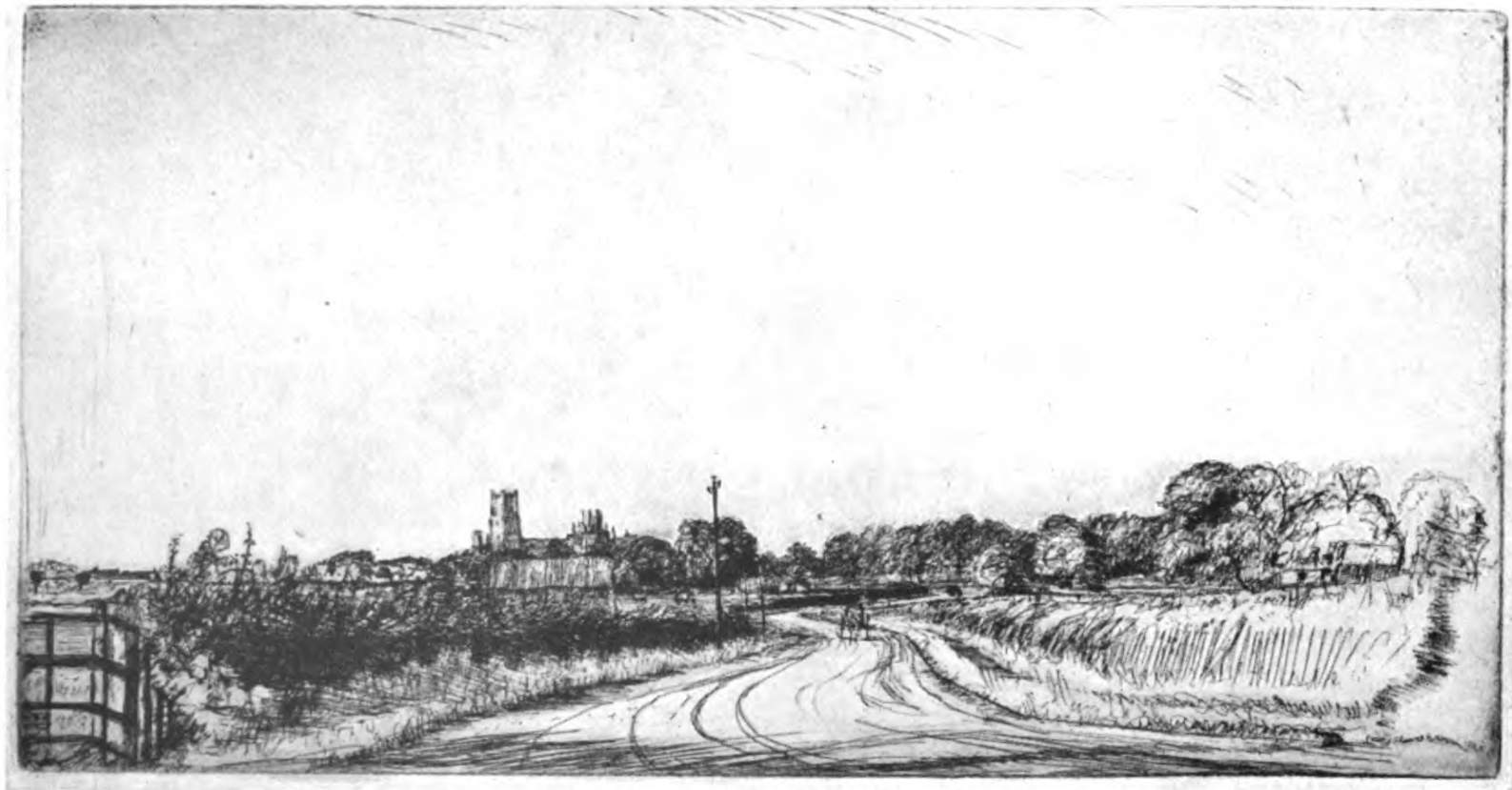
No plates for 1927 have yet been completed, but we look forward to the publication of *View in Cambridge-shire* and *Breezy Day, King's Lynn*, which may well be among his most important plates.

A CHRONOLOGICAL LIST OF THE ETCHINGS AND DRYPOINTS OF HENRY STUART BROWN

By HAROLD J. L. WRIGHT

NOTE.—E = Etching, D = Drypoint, P.D. = Plate Destroyed. Where no mention to the contrary is made, the plate still exists, and some further impressions may possibly be printed. The total edition of the published state of such plates will, however, not exceed 60 impressions. The Arabic numbers in front of the Roman figures in brackets indicate the total number of impressions of the various states in existence at present. The Roman figures indicate the various states.

	1901.	Inches
1.—ABOYNE CASTLE. (E). 2 (I), 4 (II), P.D.		5 × 8
2.—DUNKELD. (E). (<i>Unique</i>). P.D.		5 $\frac{1}{8}$ × 8 $\frac{1}{8}$
3.—FALKLAND (1st Plate). (E). (<i>Unique</i>). P.D.		4 $\frac{1}{8}$ × 6 $\frac{1}{8}$
4.—AUNT BETTY AT THE PIANO. (E). 2. P.D.		3 $\frac{1}{2}$ × 2 $\frac{1}{2}$
5.—FALKLAND (2nd Plate). (E). 2. P.D.		5 $\frac{1}{2}$ × 7 $\frac{1}{8}$
6.—AN OORIAH BEARER. (E). 3. P.D.		4 $\frac{1}{8}$ × 3 $\frac{1}{8}$
	1905.	
7.—BERWICK-ON-TWEED. (E & D). 2 (I), 1 (II)		4 $\frac{1}{8}$ × 6 $\frac{1}{8}$
8.—THE LAMP, BROADWAY. WORCESTERSHIRE. (E & D). 10. P.D.		5 $\frac{1}{2}$ × 7 $\frac{1}{8}$
	1906.	
9.—EX LIBRIS : 9, SPRING GARDENS, GLASGOW. (D) (<i>Unique</i>)		3 $\frac{1}{2}$ × 3
	1908.	
10.—GATEWAY, BAMBOROUGH CASTLE. (E). 6		5 $\frac{1}{2}$ × 5 $\frac{1}{2}$
11.—BAMBOROUGH CASTLE. (E). 10		7 $\frac{1}{8}$ × 9 $\frac{1}{8}$
12.—EASINGTON AND HOLY ISLAND. (E). 6 (I), 2 (II)		5 $\frac{1}{2}$ × 7 $\frac{1}{8}$



HENRY STUART BROWN. THE DOWNHAM ROAD. No. 123. 1923. Second state

Size of the original etching $6\frac{3}{8} \times 12\frac{3}{8}$ inches

By permission of Messrs. P. & D. Colnaghi & Co.

- 13.—THE HARBOUR, SEAHOUSES. (E). 4 $5\frac{3}{4} \times 7\frac{1}{8}$
 14.—SOUVENIR OF BAMBOROUGH. (E). 4 (I), 60 (II) $6\frac{1}{8} \times 9\frac{1}{4}$
 15.—ADA, JANE, AND CLAIRE. (D). 2. P.D. $4\frac{3}{8} \times 6\frac{1}{8}$
 16.—DISTANT BAMBOROUGH. (E & D). 3 (I), 6 (II), 1 (III) $3\frac{1}{2} \times 7\frac{1}{4}$
 17.—ENTERING BAMBOROUGH. (E). 3 $4\frac{1}{8} \times 7\frac{1}{4}$

1909.

- 18.—THE ROAD TO BAMBOROUGH CASTLE. (E & D).
 4 (I), 4 (II) $7\frac{1}{8} \times 5\frac{9}{16}$; $7 \times 5\frac{1}{2}$
 19.—A GLASGOW STEEPLE. (D). (*Unique*). P.D. $4\frac{7}{8} \times 2\frac{3}{4}$

1910.

- 20.—THE VILLAGE HOUSE. (E). 60 $3\frac{1}{4} \times 5\frac{1}{4}$
 21.—CORNFIELD NEAR SEAHOUSES. (E). 6 (I), 60 (II) $5\frac{3}{4} \times 7\frac{1}{8}$
 22.—THE GROVE, BAMBOROUGH. (E). 2 (I), 4 (II) $5\frac{3}{4} \times 7\frac{1}{4}$
 23.—LINDISFARNE FROM WARREN MILL. (E). 60 $4\frac{1}{8} \times 6\frac{7}{8}$
 24.—A FARM IN NORTHUMBERLAND. (D). 3 (I), 60 (II) $7\frac{1}{8} \times 11\frac{7}{8}$
 25.—SPINDLESTONE, NORTHUMBERLAND. (E & D).
 6 (I), 7 (II), 60 (III) $7\frac{1}{8} \times 7\frac{1}{4}$
 26.—VIEW OF BERWICK. (E). 60 $8 \times 10\frac{1}{4}$
 27.—DARK BAMBOROUGH. (E & D). 2 (I), 60 (II) $4\frac{1}{8} \times 6\frac{1}{8}$
 28.—NIGHT AT BAMBOROUGH FAIR. (E). 60 $4\frac{1}{8} \times 6\frac{1}{8}$
 29.—VIEW IN NORTHUMBERLAND. (E). 3 (I), 1 (II) $4\frac{1}{8} \times 6\frac{1}{8}$

1912.

- 30.—GLOAMING ON THE TWEED. (D.) 2 (I), 14 (II).
 P.D. $5 \times 6\frac{1}{4}$
 31.—SUNDERLAND HALL. (D). 6. P.D. $5\frac{1}{4} \times 7\frac{1}{8}$

1913.

- 32.—AMSTERDAM, FROM RANSORP. (E). 12 (I),
 2 (II) $5\frac{1}{4} \times 7\frac{1}{8}$; $4\frac{1}{8} \times 7\frac{1}{8}$
 33.—A CHURCH IN HOLLAND (RANSORP). (E).
 8 (I), 60 (II) $6\frac{1}{4} \times 9\frac{1}{8}$



HENRY STUART BROWN. THE VALE OF ALFORD. No. 127. 1924. Second state.

Size of the original etching $4\frac{1}{4} \times 8\frac{7}{8}$ inches

By permission of Messrs P. & D. Colnaghi & Co.

- 34.—THE GROOTE KERK, HAARLEM (Small Plate).
(E). 12 $8\frac{1}{2} \times 6\frac{1}{2}$
- 35.—BATTLE OF BANNOCKBURN (Small Plate). (E).
3 (I), 1 (II), 6 (III) $4\frac{1}{2} \times 5\frac{1}{2}$
- 36.—BATTLE OF BANNOCKBURN (Large Plate). (E).
3 $5\frac{1}{2} \times 7\frac{1}{2}$
- 37.—THE GROOTE KERK, HAARLEM (Large Plate).
(D). (*Unique*). P.D. $12 \times 7\frac{1}{2}$
- 38.—ST. PAUL'S WAREHOUSES. (E). 4 (I), 60 (II) $7\frac{1}{2} \times 9\frac{1}{2}$
- 39.—AUTUMN AT WELLS. (E & D). 6 (I), 4 (II),
60 (III) $5\frac{1}{2} \times 8$
- 40.—VIEW OF LOCHWINNOCH. (D). 1 (I), 3 (II),
2 (III), 3 (IV), 3 (V). P.D. $7\frac{1}{2} \times 9\frac{1}{2}$
- 41.—WELLS. (D). 5 (I), 8 (II) $3\frac{1}{2} \times 4\frac{1}{2}$

1914.

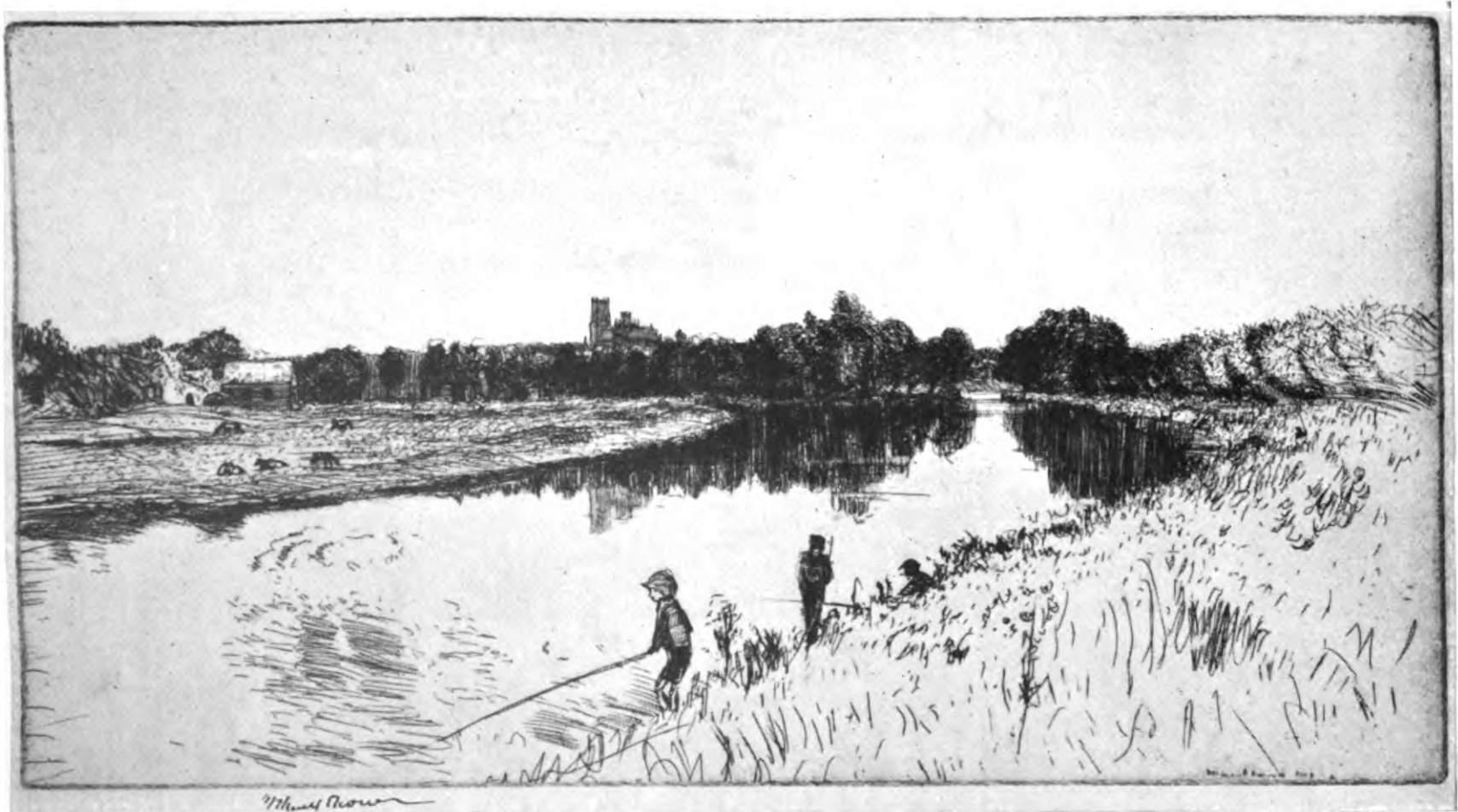
- 42.—ON THE ZAAK. (E). 5 $7\frac{1}{2} \times 10\frac{1}{2}$
- 43.—ENKHUISEN. (E). 2 $7\frac{1}{2} \times 10\frac{1}{2}$
- 44.—BERWICK-ON-TWEED (WITH SAILING SHIP). (D).
2 $4 \times 7\frac{1}{2}$
- 45.—WEST TOWER, ELY CATHEDRAL. (E & D).
3 (I), 4 (II) $9\frac{3}{8} \times 5\frac{7}{8}$; $9 \times 5\frac{1}{2}$

1915.

- 46.—CLAIRE AT DEESIDE. (E). 6 (I), 60 (II) $3\frac{1}{2} \times 4\frac{1}{2}$
- 47.—DEESIDE. (E). 60 $5\frac{1}{2} \times 7\frac{1}{2}$
- 48.—BRAES O' MAR. (E). 8 (I), 60 (II) $3\frac{1}{2} \times 7\frac{1}{2}$
- 49.—BEAULY FIRTH (OR "CULLODEN TOWER").
(E). 4 (I), 60 (II) $4\frac{1}{2} \times 8\frac{1}{2}$
- 50.—RAINY DAY, DEESIDE. (E). 4 $4\frac{1}{2} \times 6\frac{1}{2}$

1916.

- 51.—ISLE OF ELY. (E). 10 (I), 60 (II) $7\frac{1}{2} \times 10\frac{1}{2}$
- 52.—ST. MARY STREET, ELY. (E). 3 (I), 4 (II) $4\frac{1}{2} \times 6\frac{1}{2}$
- 53.—ELY FROM STUNTNEY. (E & D). 3 (I), 2 (II) $7\frac{1}{2} \times 11\frac{1}{2}$
- 54.—BURY ST. EDMUNDS. (E). 1 $7\frac{1}{2} \times 4\frac{1}{2}$
- 55.—A CATHEDRAL TOWN. (D). 2 $5\frac{1}{2} \times 7\frac{1}{2}$
- 56.—BATH ROAD, WELLS. (E). 4 (I), 60 (II) $4\frac{1}{2} \times 7\frac{1}{2}$



HENRY STUART BROWN. THE OUSE NEAR ELY. No. 141. 1925. Fourth state
Size of the original etching $5\frac{3}{8} \times 9\frac{7}{8}$ inches. By permission of Messrs. P. & D. Colnaghi & Co.

1917.

- 57.—WARKWORTH. (D). 2. P.D. $5\frac{1}{2} \times 8\frac{1}{2}$
 58.—ELY PORTA (Small Plate). (E. & D). 15 (I),
 1 (II) $4\frac{7}{8} \times 7\frac{1}{8}$
 59.—MANEA. (E). 8 $3\frac{1}{2} \times 8\frac{1}{2}$
 60.—THE LANTERN, ELY CATHEDRAL (or "MARKET
 PLACE, ELY"). (E). 4 (I), 60 (II) $6\frac{1}{2} \times 10\frac{1}{2}$
 61.—EVENING, ELY. (E). 2. $3\frac{1}{2} \times 8\frac{1}{2}$
 62.—FOOTBRIDGE, ELY. (E). 12 (I), 60 (II) $5\frac{7}{8} \times 7\frac{1}{2}$
 63.—ELY, FROM THE MEADOWS. (E). 60 $3\frac{1}{2} \times 4\frac{1}{2}$

1918.

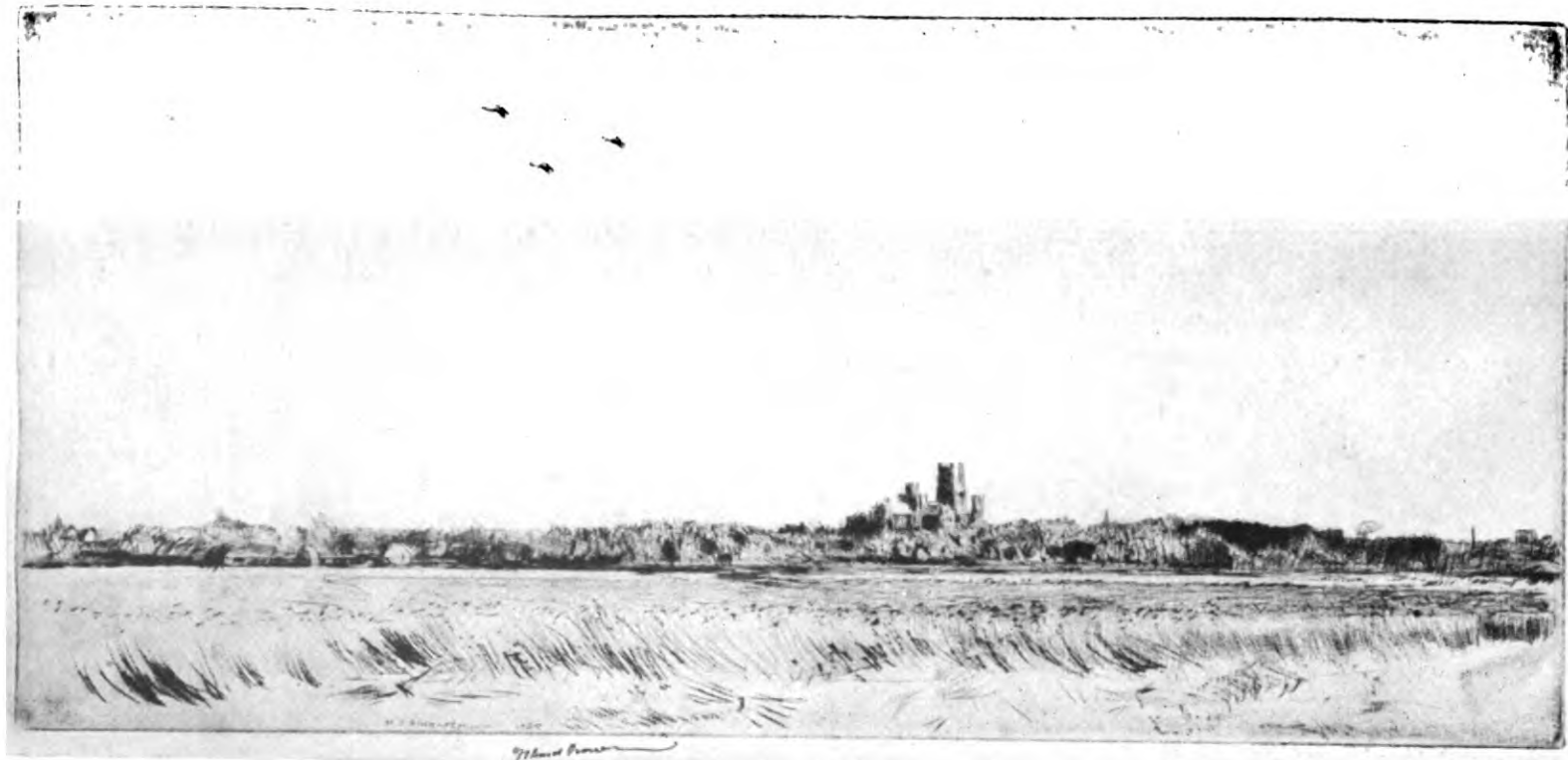
- 64.—A ROAD NEAR ELY. (D). 6 $3\frac{1}{2} \times 4\frac{1}{8}$
 65.—A WINDMILL NEAR ELY. (E). 1 $4\frac{1}{2} \times 6\frac{1}{2}$
 66.—LITTLEPORT. (E). 60 $4\frac{7}{8} \times 6\frac{5}{8}$
 67.—NORTH TRANSEPT, ELY. (D). 2 $10\frac{1}{2} \times 6\frac{1}{2}$
 68.—NOON CLOUDS, ELY. (E). 6 $5\frac{1}{8} \times 7\frac{3}{8}$
 69.—ELY FROM THE N.E. (E). 4 (I), 60 (II) $4\frac{1}{2} \times 7\frac{1}{8}$
 70.—AT WYMONDHAM. (E). 3 (I), 60 (II) $3\frac{7}{8} \times 5\frac{3}{8}$
 71.—THE RIVERSIDE, ELY. (E). 7 $6\frac{1}{2} \times 8\frac{1}{2}$
 72.—WYMONDHAM (*Sketch*). 3 $3\frac{7}{8} \times 6\frac{1}{2}$

1919.

- 73.—CRUDEN BAY. (E). 8 $3\frac{1}{2} \times 7\frac{1}{2}$
 74.—CRUDEN BAY HOTEL. (E). 8 $5\frac{1}{2} \times 7\frac{1}{2}$
 75.—A NORMAN ARCH, ELY. (E & D). 4 $8\frac{1}{2} \times 5\frac{1}{2}$
 76.—ST. IVES. (E). 4 (I), 60 (II) $4\frac{1}{2} \times 7\frac{1}{2}$; $4\frac{1}{2} \times 7\frac{1}{2}$
 77.—WINDY DAY AT EARITH. (E & D). 3 (I), 60 (II) $4\frac{1}{2} \times 7\frac{1}{2}$
 78.—A NORFOLK TOWN (WYMONDHAM, FROM THE
 RAILWAY STATION). (E). 7 (I), 60 (II) $6\frac{3}{8} \times 7\frac{1}{2}$
 79.—THE "LITTLE" ELY. (E). 6 (I), 60 (II) $4\frac{1}{2} \times 6\frac{1}{2}$
 80.—ELY CATHEDRAL, NORTH TRANSEPT. (E). 60 $10\frac{1}{2} \times 6\frac{1}{2}$
 81.—WYMONDHAM PRIORY. (E). 12 (I), 50 (II) $9\frac{1}{2} \times 6\frac{1}{2}$
 82.—CLAIRE WRITES TO MOTHER. (D). 1 (I), 1 (II) $9\frac{3}{8} \times 6\frac{1}{2}$

1920.

- 83.—SOUTHAMPTON. (E). 60 $4\frac{7}{8} \times 9\frac{1}{2}$
 84.—ROMSEY. (E & D). 4 (I), 3 (II) $5\frac{1}{2} \times 9\frac{1}{2}$



HENRY STUART BROWN. AEROPLANES OVER ELY. No. 143. 1925. Third state
Size of the original drypoint $4\frac{5}{8} \times 10\frac{1}{8}$ inches
By permission of Messrs. P. & D. Colnaghi & Co

85.—SADDLER'S SHOP, HURSLEY. (E). 60	$4\frac{1}{2} \times 6\frac{1}{2}$
86.—SPALDING. (E & D). 4 (I), 5 (II)	$4\frac{1}{2} \times 7\frac{1}{2}$
87.—ELY : STORM COMING. (E). 60	$6\frac{1}{2} \times 10\frac{1}{2}$
88.—DISTANT ELY. (E). 50	$5\frac{7}{16} \times 9\frac{1}{2}$
89.—KING'S LYNN. (E). 8 (I), 60 (II)	$6 \times 11\frac{1}{2}$
90.—ST. JOHN'S FARM, ELY : EVENING. (E). 3 (I), 60 (II)	$4\frac{1}{2} \times 9\frac{1}{2}$
91.—SWAFFHAM PRIOR. (E). 4 (I), 3 (II), 60 (III)	$5\frac{1}{2} \times 9\frac{1}{2}$
92.—THRESHING AT SOHAM. (E). 60	$6\frac{1}{2} \times 8\frac{1}{2}$
93.—VIEW NEAR ABINGTON. (D). 2	$4\frac{1}{2} \times 7$
94.—CHINTZ AND CLAIRE. (E). 12	$9\frac{1}{2} \times 7\frac{1}{2}$

1921.

95.—OUTSKIRTS OF ST. IVES. (E). 12 (I), 60 (II)	$6\frac{1}{2} \times 10\frac{1}{2}$
96.—BANKS OF THE OUSE. (E). 3	$7\frac{1}{2} \times 10\frac{1}{2}$
97.—SOKE OF PETERBOROUGH. (E). 2 (I), 3 (II)	$6\frac{1}{2} \times 11\frac{1}{2}$
98.—TICKENCOTE. (E). 5	$6\frac{1}{2} \times 10\frac{1}{2}$
99.—WOTHORPE RUINS, FROM TINWELL. (E). 6 (I), 60 (II)	$6\frac{1}{2} \times 10\frac{1}{2}$
100.—NEAR STAMFORD. (E). 4	$6\frac{1}{2} \times 10\frac{1}{2}$
101.—ROADSIDE VIEW NEAR STAMFORD. (E). 60	$7\frac{1}{2} \times 11\frac{1}{2}$
102.—BARNACK. (E). 12 (I), 60 (II)	$6\frac{1}{2} \times 10\frac{1}{2} ; 4\frac{1}{2} \times 10\frac{1}{2}$
103.—FARM NEAR STAMFORD. (E). 3	$3\frac{1}{2} \times 5\frac{1}{2}$

1922.

104.—ST. ANDREWS. (D). 2 (I), 4 (II), 60 (III)	$3\frac{1}{2} \times 7\frac{1}{2}$
105.—LANCASTER. (E). 6 (I), 60 (II)	$4\frac{1}{2} \times 7\frac{1}{2}$
106.—ARUNDEL. (E). 3 (I), 2 (II)	7×12
107.—NEAR LITTLE THETFORD : AFTERNOON. (E & D). 60	$6\frac{1}{2} \times 9\frac{1}{2}$
108.—A LOCK BRIDGE. (E). 4	$5\frac{1}{2} \times 9\frac{1}{2}$
109.—GALILEE PORCH, ELY. (E). 3	$7\frac{1}{2} \times 10\frac{1}{2}$
110.—VIEW OF CAMBRIDGE. (E). 3	$5\frac{1}{2} \times 8\frac{1}{2}$
111.—RYE. (E). 6 (I), 5 (II), 60 (III)	$6\frac{1}{2} \times 11\frac{1}{2}$
112.—SHIPYARD, RYE. (E). 4	$4\frac{1}{2} \times 9\frac{1}{2}$



HENRY STUART BROWN. ISLE OF ELY FROM COENEY. No. 158. 1926

Size of the original etching $3\frac{1}{2} \times 8\frac{7}{8}$ inches

By permission of Messrs. P. & D. Colnaghi & Co.

- 113.—LOADING TIMBER, BERWICK. (Small Plate).
(E). 7 $5\frac{1}{8} \times 9\frac{1}{8}$
- 114.—BERWICK, FROM DUNS ROAD. (E). 7 (I),
60 (II) $4\frac{1}{8} \times 8\frac{1}{8}$
- 115.—LOADING TIMBER, BERWICK. (Large Plate).
(E). 1 $6\frac{7}{8} \times 10\frac{1}{8}$

1923.

- 116.—HAYMAKING, ST. IVES (No. 1). (E). 2 $6\frac{1}{8} \times 10\frac{1}{8}$
- 117.—HAYMAKING, ST. IVES (No. 2). (E). 2 (I),
1 (II) $6\frac{7}{8} \times 10\frac{1}{8}$
- 118.—ST. PAUL'S. (E). 5 (I), 60 (II) $7\frac{1}{8} \times 13\frac{1}{8}$
- 119.—THE LONG BOAT, WALBERSWICK. (E). 25 (I),
60 (II) $6\frac{1}{8} \times 11$
- 120.—SOUTHWOLD, FROM WALBERSWICK. (E). 5 (I),
60 (II) $5\frac{3}{8} \times 7\frac{1}{8}$
- 121.—SOUTHWOLD. (E). 2 $6\frac{1}{8} \times 12$
- 122.—THE FERRY AT KING'S LYNN. (E). 2 (I),
60 (II) $7 \times 11\frac{1}{8}$
- 123.—THE DOWNHAM ROAD. (E). 5 (I), 4 (II),
60 (III) $6\frac{1}{8} \times 12\frac{1}{8}$
- 124.—ELY PORTA. (Large Plate). (E). 60 $6\frac{1}{8} \times 9\frac{1}{8}$
- 125.—HADDENHAM. (E). 2 (I), 2 (II), 60 (III) $6\frac{1}{8} \times 10\frac{1}{8}$

1924.

- 126.—STIRLING CASTLE. (E & D). 1 (I), 6 (II) $6\frac{1}{8} \times 10\frac{1}{8}$
- 127.—THE VALE OF ALFORD. (E). 3 (I), 15 (II),
50 (III) $4\frac{1}{8} \times 8\frac{1}{8}$
- 128.—BURWELL. (E & D). 4 (I), 2 (II), 50 (III) $6\frac{1}{8} \times 11\frac{1}{8}$
- 129.—DISTANT LYNN. (E). 6 (I), 60 (II) $6\frac{1}{8} \times 9\frac{1}{8}$; $5\frac{1}{8} \times 9\frac{1}{8}$
- 130.—TOWARDS ELY. (E). 4 (I), 50 (II) $6\frac{7}{8} \times 10\frac{1}{8}$
- 131.—PROCESSION TO EVENSONG, ELY CATHEDRAL.
(E). 2 (I), 50 (II) $13\frac{1}{8} \times 9\frac{1}{8}$
- 132.—UNDER THE TREES, ELY PORTA. (E). 2 $7\frac{1}{8} \times 12$
- 133.—HARVESTING NEAR ELY. (D). 2 $3\frac{1}{8} \times 5\frac{1}{8}$
- 134.—ST. AUDREY'S CITY : TWILIGHT. (E). 6 (I),
6 (II), 50 (III) $4\frac{1}{8} \times 8\frac{1}{8}$

- 135.—CASTLE ROCKINGHAM. (E). 3 (I), 2 (II) $7\frac{1}{8} \times 13\frac{1}{8}$
 136.—STAMFORD FROM THE WELLAND. (E & D).
 1 (I), 4 (II), 50 (III) $6\frac{7}{16} \times 10\frac{11}{16}$

1925.

- 137.—BAYARDO. (E). 6 $4\frac{11}{16} \times 7\frac{7}{8}$
 138.—SAVOY HOTEL, SAN REMO. (E). 4 $2\frac{3}{4} \times 3\frac{7}{16}$
 139.—AT DUNAVON, STRATHAVEN. (D). 1 (I), 2 (II) $3\frac{1}{8} \times 6\frac{11}{16}$
 140.—A LOCH NEAR ST. IVES. (E). 50 $3\frac{7}{16} \times 4\frac{7}{16}$
 141.—THE OUSE NEAR ELY. (E). 3 (I), 3 (II), 3
 (III), 50 (IV) I-III, $5\frac{1}{2} \times 9\frac{7}{8}$; IV, $5\frac{1}{16} \times 9\frac{7}{8}$
 142.—ST. JOHN'S ROAD, ELY. (D). 4 (I), 3 (II),
 1 (III) $4 \times 8\frac{1}{8}$
 143.—AEROPLANES OVER ELY. (D). 2 (I), 1 (II),
 4 (III), 50 (IV) $4\frac{11}{16} \times 10\frac{11}{16}$
 144.—BISHOP WEST'S CHAPEL, ELY. (E). 6 (I),
 50 (II) $10\frac{7}{8} \times 6\frac{7}{8}$
 145.—ELY: WINDY EVENING. (E). 3 (I), 3 (II),
 50 (III) $4\frac{3}{16} \times 7\frac{11}{16}$
 146.—THE GALLERY, ELY. (E). 2 $6\frac{3}{4} \times 10\frac{7}{8}$

1926.

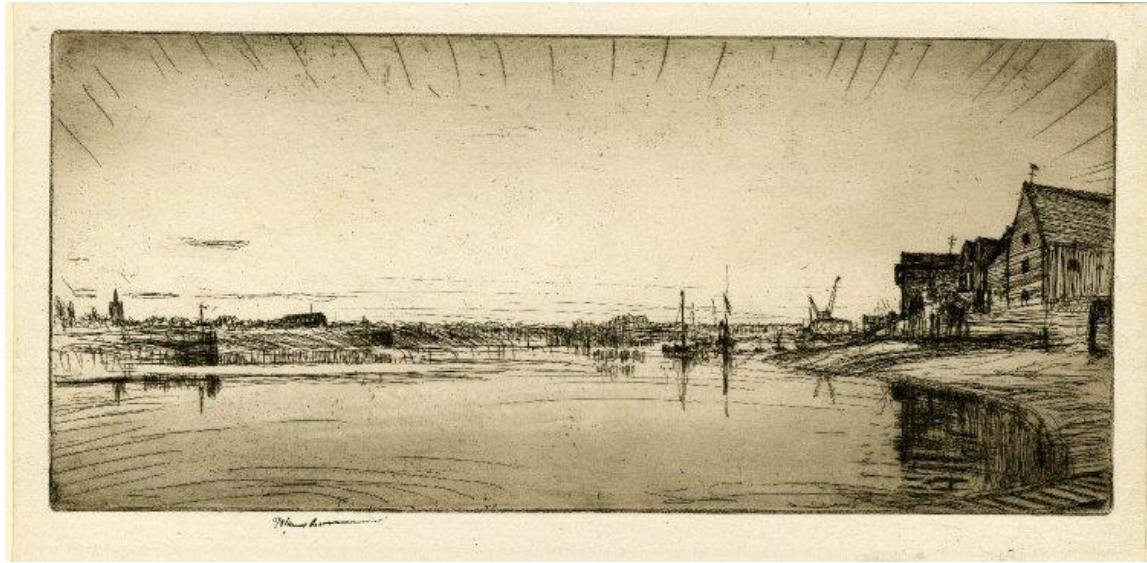
- 147.—UPLANDS OF LANARKSHIRE. (E). 50 5×8
 148.—AUCHENGRANGE. (D). 1 $4\frac{11}{16} \times 8\frac{1}{16}$
 149.—CLAIRE AT CATHLAW. (D). 3 (I), 3 (II),
 2 (III), 1 (IV) $6\frac{3}{16} \times 10\frac{7}{8}$
 150.—NEAR STIRLING. (E). 3 (I), 2 (II) $4\frac{3}{8} \times 10\frac{11}{16}$
 151.—TORPHICHEN. (D). 3 (I), 1 (II) $5\frac{7}{8} \times 10\frac{5}{8}$
 152.—CATHLAW. (E & D). 4 (I), 50 (II) $3\frac{11}{16} \times 8\frac{1}{8}$
 153.—A WEST LOTHIAN LANDSCAPE. (D). 3 $5\frac{1}{8} \times 10\frac{7}{8}$
 154.—LINCOLN, FROM BARDNEY. (E). 4 $6\frac{11}{16} \times 12\frac{7}{8}$
 155.—ELY CATHEDRAL, FROM THE RAILWAY. (E). $4\frac{7}{16} \times 10\frac{11}{16}$
 156.—SUDBURY. (E). 2 $4\frac{11}{16} \times 10\frac{7}{8}$
 157.—MELFORD. (E). 6 $4\frac{7}{16} \times 8\frac{3}{8}$
 158.—ISLE OF ELY, FROM COVENEY. (E). 50 $3\frac{1}{2} \times 8\frac{7}{16}$
 159.—HARVEST FIELD, ELY: EVENING. (E). 6 $5\frac{3}{8} \times 10\frac{7}{8}$
 160.—LATE AFTERNOON IN WINDSOR GREAT PARK.
 (E). 8 (I), 50 (II) $4\frac{1}{2} \times 10\frac{11}{16}$

1927.

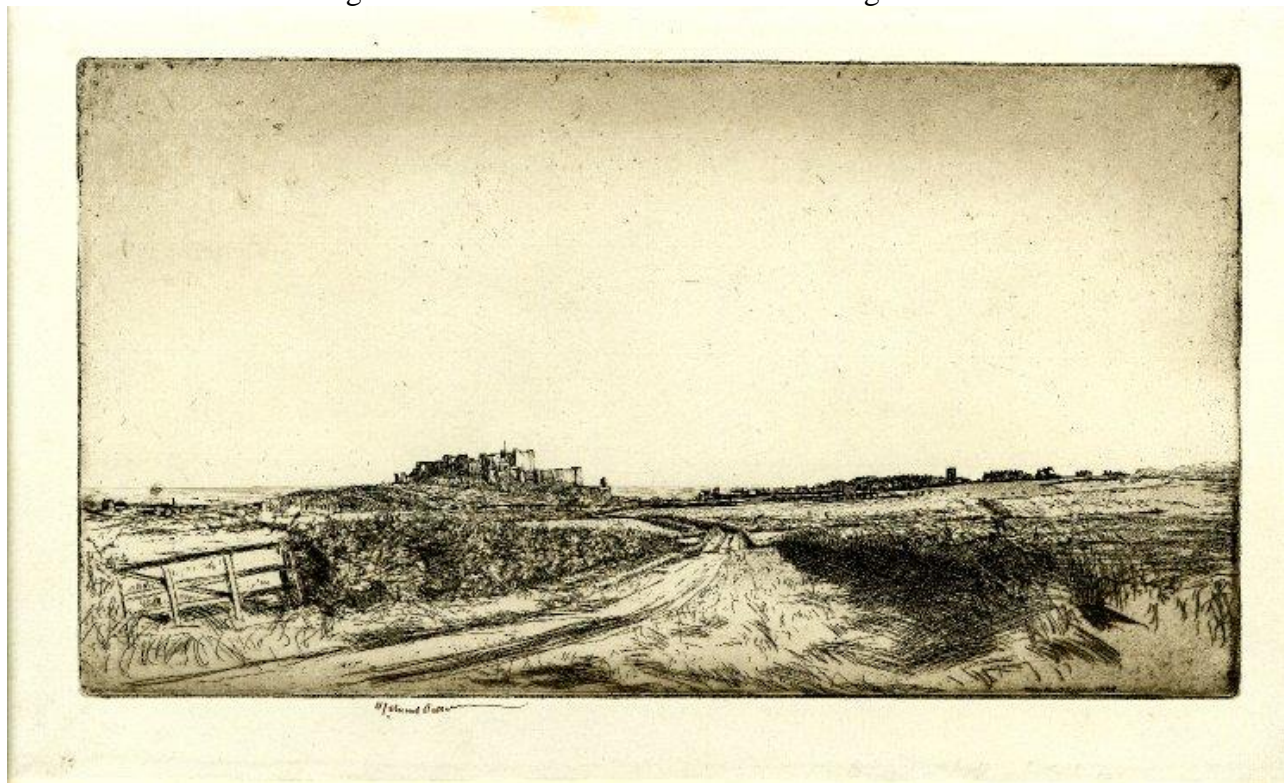
- 161.—CASTLE ACRE PRIORY. (E). (*In progress*) $4\frac{1}{2} \times 8\frac{1}{2}$
- 162.—EVENSONG, ELY CATHEDRAL. (E & D). (*In progress*) $13\frac{1}{2} \times 9\frac{1}{2}$
- 163.—A MISTY DAY ON THE TORPHICHEN HILLS. (E). (*In progress*) $5\frac{1}{2} \times 8\frac{1}{2}$
- 164.—ON THE NORTHUMBERLAND COAST. (E). (*In progress*) $7\frac{1}{2} \times 12\frac{1}{2}$
- 165.—CATHLAW IN MARCH. (E). (*In progress*) $9\frac{1}{2} \times 13\frac{1}{2}$
- 166.—AT CATHLAW. (E). (*In progress*) $6\frac{1}{2} \times 12\frac{1}{2}$
- 167.—TORPHICHEN. (E). (Large Plate). (*In progress*) $7 \times 12\frac{1}{2}$
- 168.—VIEW OF TORPHICHEN. (E). (Small Plate). (*In progress*) $5 \times 8\frac{1}{2}$
- 169.—MONK'S WALK. (E). (*In progress*) $5 \times 8\frac{1}{2}$
- 170.—VIEW IN CAMBRIDGESHIRE. (*In progress*) $6\frac{1}{2} \times 10\frac{1}{2}$
- 171.—BREEZY DAY, KING'S LYNN. (*In progress*) $6\frac{1}{2} \times 10\frac{1}{2}$
- 172.—BRIGHTLINGSEA, FROM MERSEA ISLAND. (*In progress*) $6\frac{1}{2} \times 12\frac{1}{2}$
- 173.—MORNING ON THE NORFOLK COAST. (*In progress*) $6\frac{1}{2} \times 10\frac{1}{2}$
- 174.—COVILL FARM. (*In progress*) $6\frac{1}{2} \times 10\frac{1}{2}$
- 175.—EVENING, MORSTON. (*In progress*) $6\frac{1}{2} \times 10\frac{1}{2}$

Hudson & Kearns Ltd.,
at London in Great Britain.

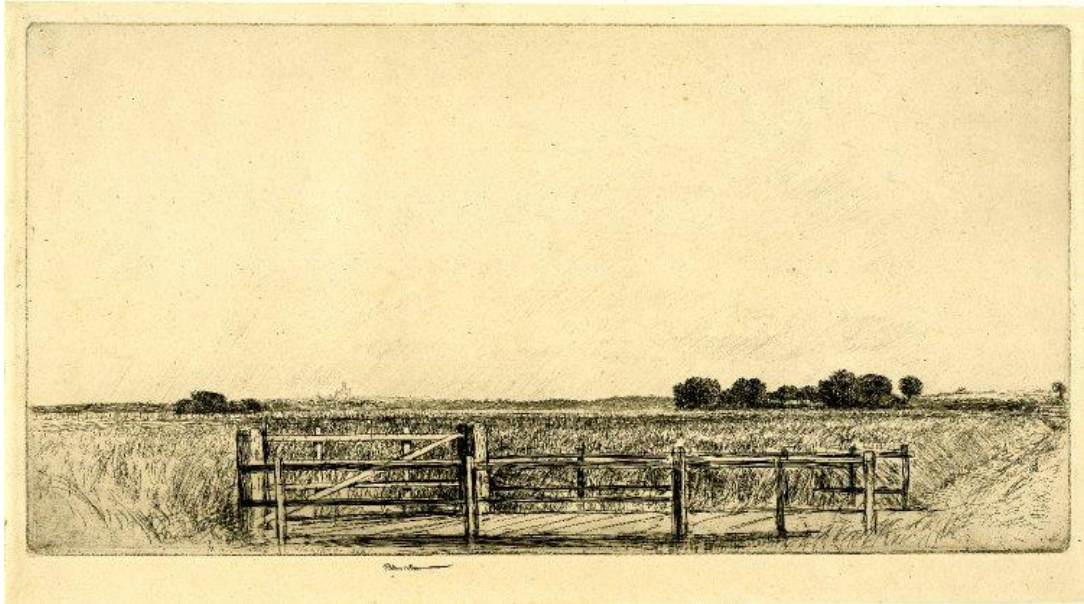
A Selection of the Works of Henry James Stuart Brown at the British Museum



Twilight: View on river with warehouses to right. 1928



By-road in Northumberland: Road passing between fields towards fortifications on hill 1928



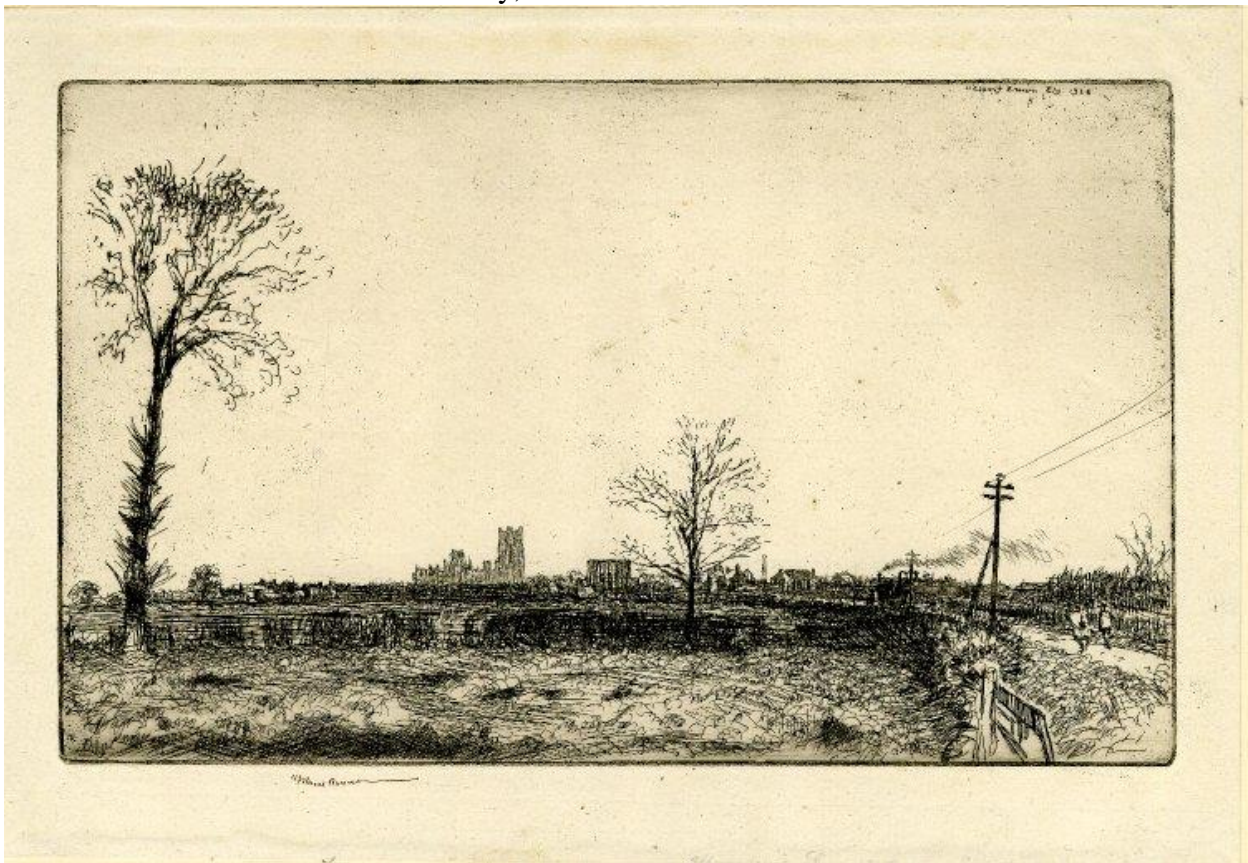
Lincoln, from Bardney, Field with fence in foreground. 1926



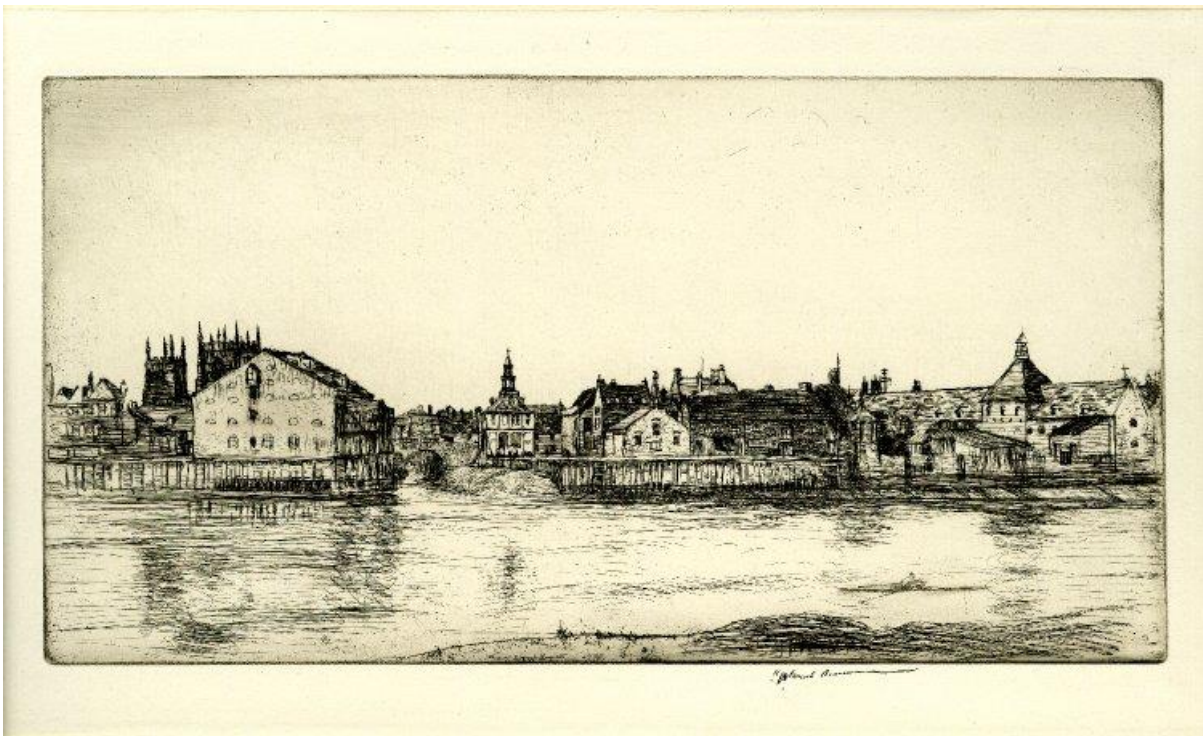
Near Little Thetford: afternoon 1922



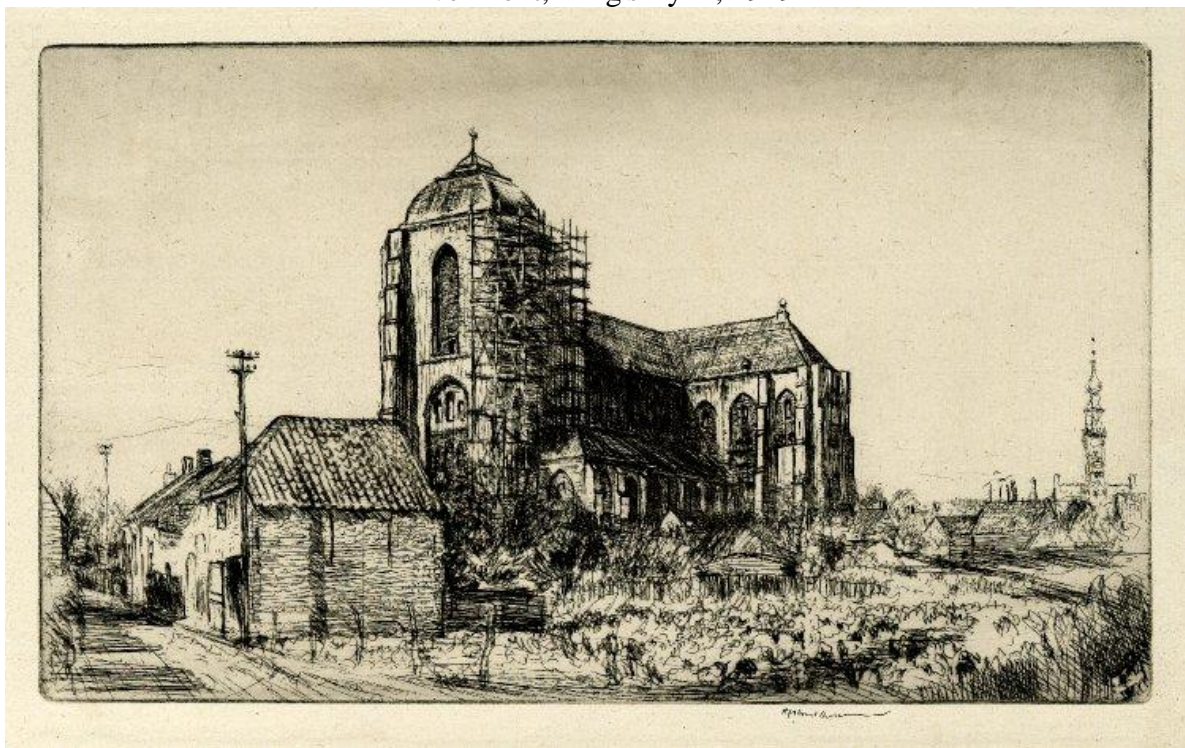
Ely, from Old Hall 1928



Approaching Ely, 1928



River front, King's Lynn, 1929



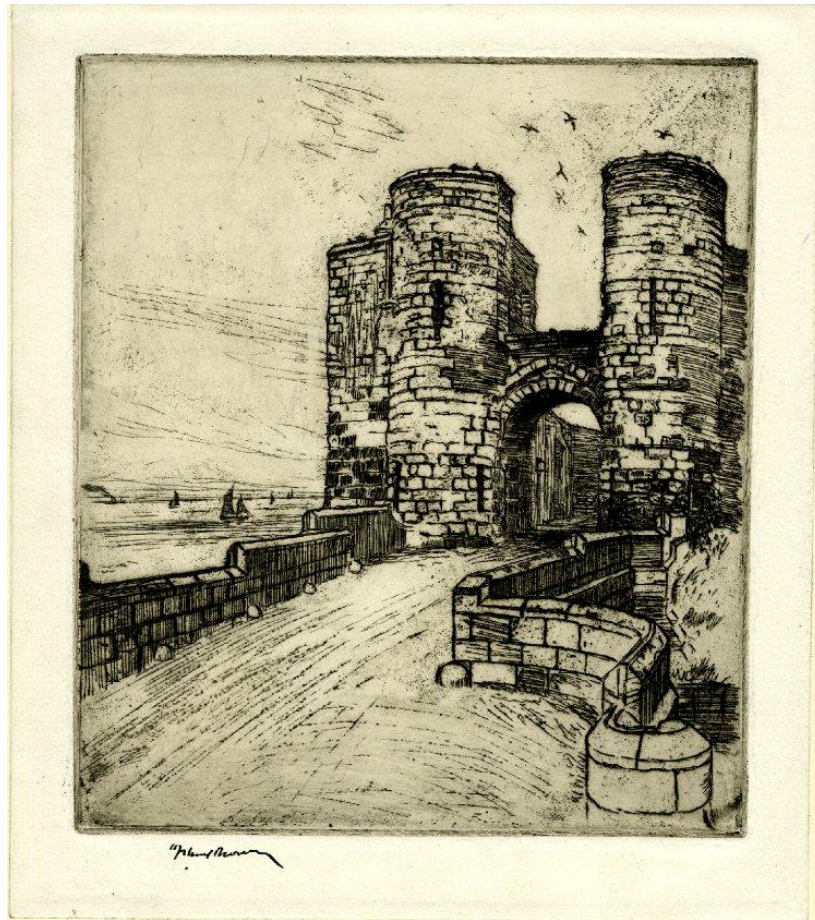
Veere Church, 1929



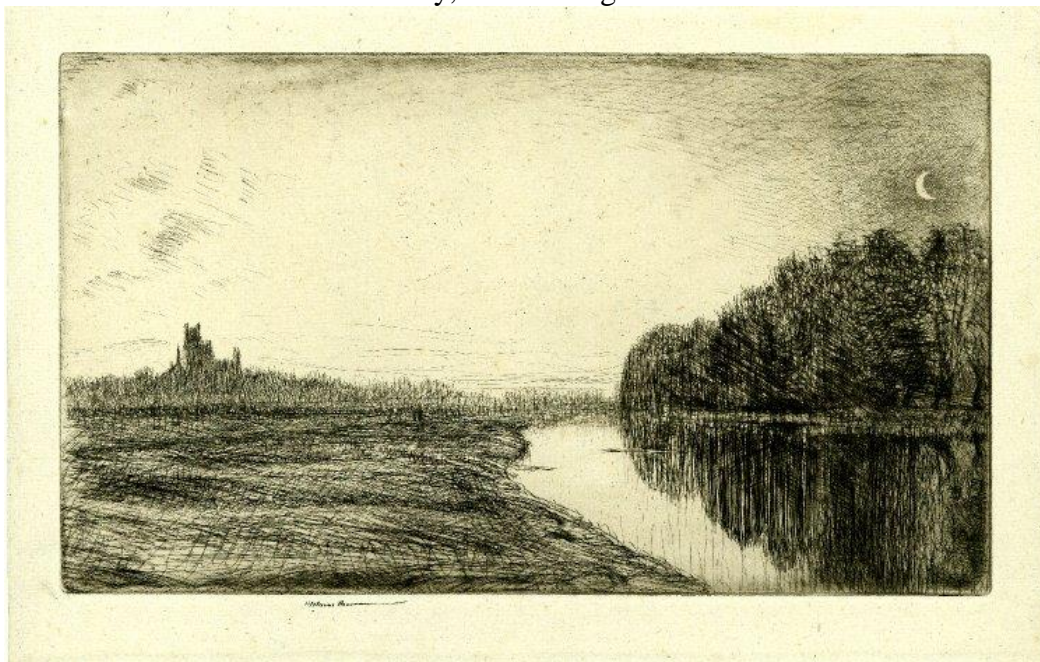
The White Gate, Cathlaw (Linlithgrshire), 1929



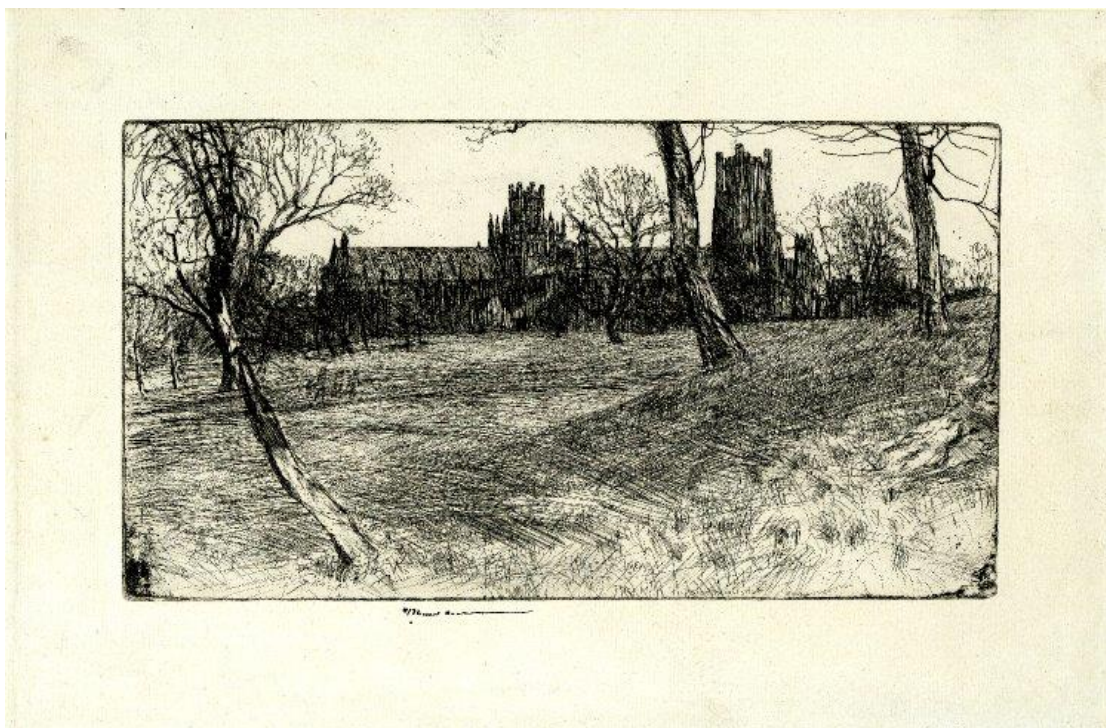
View in Cambridgeshire, 1927



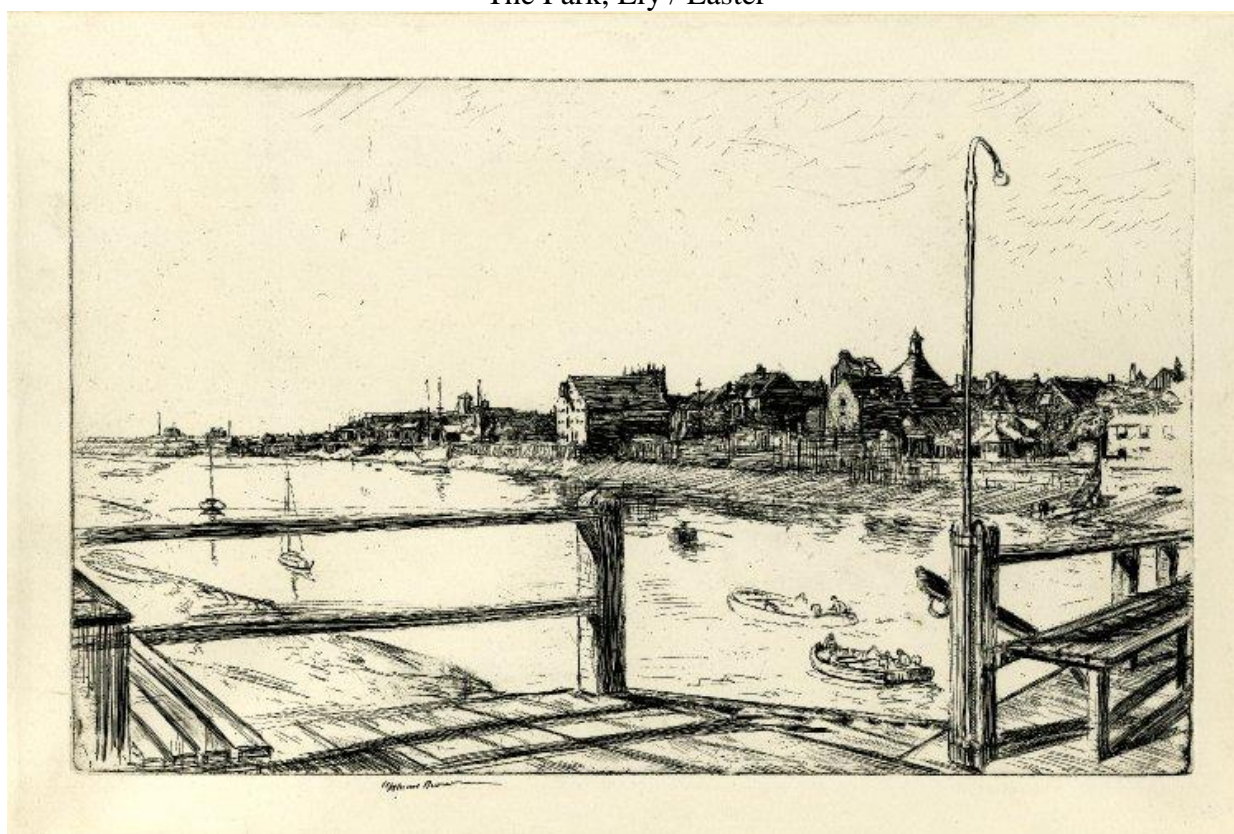
Gateway, Bamborough Castle



Evening on the Ouse, 1929



The Park, Ely / Easter



The ferry at King's Lynn, 1923



The river Ouse near St Ives, 1925



Bishop West's Chapel, Ely