


## THE ETCHINGS OF HENRY RUSHBURY

By RANDOLPH SCHWABE

N any careful consideration of an artist's work the documentation of specimens and the collection of biographical detail are generally desirable, though opinion will always be divided as to the precise value of such labours. It is a matter of temperament. For some the aesthetic effect is everything: if they consider the cause at all, they have no curiosity as to contributory agencies, influences, environment, or whatever has helped to mould the product as they see it. Between the aloofness of such persons and the detachment of their opposites, who are blind to aesthetic value and absorbed in tabulation, there is the more normal attitude of most lovers of art with ordinary instincts for inquiry into human affairs. To most of us it would mean much to have glimpses of the psychology and habits of the artists of Altamira, and the absence of all anecdote concerning Vermeer is disappointing. The warmth of our appreciation leads us to inquire what manner of man it was that produced the things we admire. Enthusiasm may develop into mania, and the *dossier* is apt to become unmanageable in course of time, but a plea for a moderate interest in biography, as connected with criticism, may reasonably be urged. It is proposed in this paper to indicate the outlines of Henry Rushbury's career, relating these as closely as may

be to the characteristics of his work ; and then to discuss his etchings, or more properly dry-points, with special reference to the technique employed.

Rushbury was born at Harborne, near Birmingham, on October 28th, 1889. The place has been heard of before in the story of English art as the home of David Cox, and the surrounding country gave Rushbury his first material for landscape drawing. Though there was no doubt a natural attraction for him in such studies, in his boyhood the idea of becoming a professional pictorial artist was too ambitious to be seriously contemplated, even when, as a result of evening classes at the village school, a local scholarship was obtained to the Birmingham School of Art. Such scholarships were given with a direct view to training craftsmen ; and in any case his family circumstances, which made wage-earning a proximate necessity, held out no hope of the long probation as a student and the possible years of unrequited independent labour which are the usual prospect of the youth who intends to devote himself to picture-making. Accordingly it was towards craftsmanship in metal and stained glass that his energies were first directed.

The movements started by Ruskin and Morris, and the ideals of Pre-Raphaelitism—supported by the collection of works by Rossetti and his fellows in the city Art Gallery—were strong in Birmingham. They have not been without their disadvantages. In the hands of minor followers they have often led to a stagnant or perverted mediaevalism, and a clinging to the merely sentimental aspects of our Victorian aesthetic revolution ; of which another side has sunk into commercialism, and mechanically reproduces pseudo-Morris features, so that at a

casual glance there seems more reason to curse than to bless the dead hand of that great designer. But in spite of this the Birmingham school had become a vital centre of provincial art education. As everyone who has taken an interest in art teaching is aware, Mr. Catterson Smith's methods of training, particularly his training of visual memory, have produced some remarkable results. The tradition of Lecoq de Boisbaudran, to which he owed a good deal, has been fruitful in England in other ways through Legros. At Birmingham the intelligent study of nature and the observation of movement in animals as well as in the ordinary figure models were encouraged as much as possible, and in general a craftsman's training was considerably wider than might be supposed. The type of draughtsmanship cultivated was hard, precise, almost puritanical in its banning of the pretty and stylistic. Early Italian engravings, Dürer and Holbein were the sources of inspiration recommended, and even the life drawing had a touch of the engraving quality. A free use of colour was discouraged. Rushbury in fact never painted in oil at the school. Tempera was cultivated more assiduously, as was natural in the neighbourhood of the admirable Birmingham group of tempera painters including Joseph Southall, Arthur Gaskin and Charles Gere. Technical knowledge of this kind was of value to Rushbury in his first professional engagement as assistant to Henry Payne, R.W.S., with whom he executed work in stained glass and collaborated, with four others, on the decorative tempera paintings done for Earl Beauchamp in the chapel at Madresfield Court, Worcestershire. Here he painted accessories, heraldic designs, flowers and so on; and about the same time one or two private commissions—some

stained glass and a reredos—were executed wholly by him.

This period of apprenticeship in the Cotswolds, with its resemblances to the *bottega* life of the early Renaissance, was brought to an end in 1912 by a resolution to try his fortune in London.

Without connections and with ludicrously little money in hand, the project was an adventurous one. He lived at first in Markham Square, Chelsea, with a fellow student, Gerald Brockhurst, for companion, in a Dickensian atmosphere of Cockney squalor and humour, of midwives and working-men's clubs. Unpleasant possibilities—struggles against increasing monetary difficulties, perhaps a return to Birmingham and the forced abandonment of an artist's career—were luckily averted through a casual contact with Francis Dodd, whom he had once met at Henry Payne's. Dodd found him making a drawing of Essex Gate, was interested and full of kindly help. Rushbury was advised to make a dry-point of it, and was impulsively presented with a sheet of copper, a diamond, and much good advice : furthermore, when this his first dry-point was finished an introduction was procured and the plate sold. From this dramatically sudden beginning, which reflects so much credit on the disinterested penetration of the older artist as well as on the abilities of the younger, dates the true direction of Rushbury's talent and the production of what is already a considerable number of works on copper, besides a long series of monochrome and water-colour drawings which carry on, with a personal, delicate flavour, the best traditions of the English school of landscape and architectural draughtsmanship. For sensitive draughtsmanship, uniting a

precision which seldom conveys a hint of tedious effort and with a happy dexterity which as seldom savours of thoughtless display, is a characteristic of all that he touches. Simultaneously with this he is developing his sense of light and colour and broadening his interest in design.

A meeting with Muirhead Bone at the printing press of Messrs. Brooker & Co. in Margaret Street brought into play another valuable influence. Many etchings and drawings candidly reveal the debt owed by Rushbury to Bone and Dodd, and it is through them undoubtedly that he found himself. The rapidity with which he grasped a technique new to him is shown in his second plate, *Clifford's Inn*, which was exhibited at the New English Art Club in the winter of 1912. At the same time a water-colour, *The Pin Mill*, was shown: this is possessed by Francis Dodd, and was the study for an etching included in the following New English exhibition side by side with his engraving, *The last of the General Post Office* (Plate I). The latter shows a remarkable advance in every way, and a true appreciation of pictorial quality in a dramatic subject. About this period he also exhibited etchings at the Royal Academy for the first time. His work was attracting a number of firm supporters, one of the earliest and most consistent being Mr. Campbell Dodgson.

Steady progress in his profession was interrupted by the War. He was now married to another artist, who is the subject of the etching,<sup>1</sup> *The Fireside* (Plate VII), done in his billet as an infantryman at Lowestoft in 1916. This plate is unpublished, and after five proofs had been

<sup>1</sup> This and another, Mr. Wright's No. 8, worked on the same plate as Nos. 7 and 9, are at present the artist's only figure etchings.

taken it came to an untimely end, being damaged while carried about in his kit-bag. Since drawing out of doors was prohibited in a military area, in two other plates done here—*The Harbour Lowestoft*, and *On The Waveney*—the subjects, seen on route marches, had to be memorised, and afterwards, at night in his billet, worked on the copper. This is not, of course, his usual procedure. Generally a careful drawing is made on paper, though in one or two instances to be mentioned later the drawing has been made directly on to the copper from nature. In *The Harbour* plate, the mine-sweeper's tackle in the foreground is a reminder of war conditions. Transferred to the Air Force, he became a sergeant and was employed at Uxbridge on demonstration drawings of aerial gunnery, bomb dropping, etc. A more congenial occupation was subsequently found in the service of the Ministry of Information. In his new capacity his business was to make drawings of air-raids ; but air-raids ceased before he could do anything of the kind. Instead he made a series of interesting pictorial records of anti-aircraft preparations at St. Paul's and the British Museum ; of the American army huts in St. James's Square ; the funerals of Nurse Cavell and Capt. Fryatt ; the canvas village erected in Trafalgar Square during the thick of the War Bonds campaign, when the Havelock statue was camouflaged to represent the ruined steeple of Albert, and of other subjects, including submarines—30 drawings in all. One, the interior of the "Deutschland," is in the Tate Gallery ; the others are in the Imperial War Museum collection, which also includes a large tempera painting by Rushbury of the refugees' encampment at Earl's Court. Reference has been made to his early employment of tempera. Since his



I. HENRY RUSHBURY. THE LAST OF THE GENERAL POST OFFICE. 1912. (No. 6) Second state, touched proof  
Size of original dry-point  $11\frac{1}{2} \times 11\frac{1}{2}$  inches

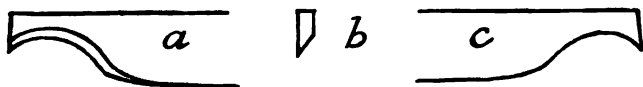
Birmingham period he has occasionally returned to it, very successfully, in some landscapes which he has decided to carry further than the legitimate use of water-colour would allow.

Demobilisation was followed by travel: first through Normandy, from Honfleur to Paris; then in Provence, ending with a three-months' stay in Marseilles—the last a very productive period, during the greater part of which Muirhead Bone was also working in the town. The Provençal drawings include the studies made for four plates—*Les Baux* (Plate XI); *Saint Victor, Marseilles* (Plate IX); *Canal de la Douane*; and *Cours de Toros* (Plate X). In 1921, at the Grosvenor Galleries, Rushbury held his first one-man show. In 1922 he was again abroad, this time in Italy, when he made a large number of drawings in Rome, Florence and the Umbrian towns. These, and further work done in 1923 in Paris and Rouen, have provided material for a second exhibition which was held at the Grosvenor Galleries during the autumn of this year.

We now come to the etchings and their technique. It is customary to describe loosely most autographic line-work on copper as etching, but Rushbury's use of the bitten line is in reality restricted to a single plate—a Roll of Honour (No. 21 in Mr. Wright's catalogue). The diamond point, the burin and, more rarely, the steel dry-point needle are his implements, and he has an extremely keen appreciation of their possibilities. He avoids the mistake of a number of modern etchers whose interest in the process outweighs their inspiration. With him technique is not too much sought after for its own sake, but arises out of immediate and special pictorial necessities. Richness and solidity are as completely



within his grasp as the lightest aerial suggestion, and the tools lend themselves in his hands to expressive subtleties of quality. The line is infinitely varied, even the facets of an imperfect diamond point being turned to account (as in the plate of *Les Baux*). Sometimes the diamond is worked so heavily that the depth of line alone, without burr, gives a quality similar to engraving; and as both, besides a variety of burin-work to be more particularly described, are often used on the same plate it is not always easy to distinguish the part played by each. The burin will leave a slight burr, though in theory it may be insisted that a clean shaving should be removed by it, leaving a wedge-shaped groove in the copper, without turned-up edges: but if this burr is left, or conversely if the burr is removed from a dry-point line, the results, without a close examination, are likely to be confused. There are cases, of course, where the clear-cut precision of the pushed burin stroke is obviously differentiated from the more variable furrow of the other. Complexity is added by another kind of burin line already alluded to, which is not pushed but pulled across the plate, by means of a special and very serviceable burin invented by the late William Strang, R.A., and often used by him. This tool is made from an ordinary small steel file, in which, by means of a carborundum wheel, a notch is made close to the point, producing from the side a hook-like appearance (*a*). The point is ground, and the resulting section is as in (*b*). The tail of the file is fixed in a wooden handle, and the



roughened part of the blade made convenient to the grasp by such devices of binding with string and wax as the amateur's ingenuity may suggest. The point is re-sharpened at the surface (*b*) and from the back (*c*). It will leave more or less burr according to the angle at which it enters the plate, but can be so used as to leave none. *St. James's Church, Clerkenwell* (Plate III.) gives us an instance of Rushbury's occasional use of the Strang burin. The tower is worked with it, and the quality contrasts with the dry-point foreground. This plate has gone through more drastic changes than most of the others, and has been beaten up from the back and rubbed down, preparatory to the introduction of an entirely new foreground which has strengthened the design of the whole. *St. Olave's, Crutched Friars* (Plate IV.) is another example of the use of the hook tool: the foreground wall with relieving arches shows it clearly: and it may also be traced in *The Last of the G.P.O.*, though here the ordinary burin predominates. In the latter plate both burins have been used in such a manner as to leave a certain amount of burr. Before its elaboration by these means the subject was lightly drawn in with dry-point.

Other plates in which it is interesting to notice the application of different technical resources may be mentioned. *Brick-Kilns, Sandwich* (Plate II.) is diamond work throughout, and among all the plates is perhaps the most characteristic and successful specimen of the pure diamond-point quality. There has been some use of the scraper in the bricks to the left, and in some passages of the foreground. *The Fireside* is principally diamond work with the burr scraped off. In *Les Baux* the heavy cast shadows have been reduced by scraping



II.—HENRY RUSHBURY. BRICK-KILNS, SANDWICH. 1914. (No. 15)

Size of original dry-point  $6\frac{1}{2} \times 14\frac{1}{8}$  inches

and begun again, the under-working being used to give an added richness. The same process of reduction and re-working has been effective in the *Canal de la Douane*, giving a quality similar to the engravings. In *Old Deal* (Plate VIII) the dry-point of the first state practically disappears beneath subsequent graver work. The steel dry-point needle has been used here and there in *St. Victor, Marseilles*—one of few instances. *The Quarry* (Plate VI), in the background and middle distance, and *Château Gaillard*, in the background, again show the use of the scraper and the closeness of line work needed in cases of such complexity, where the line itself, without burr, is relied on to produce the desired result. In *Bellhanger Quarry* there is a good deal of minute stippling with the burin; and in *Amberley Castle* the landscape is particularly closely engraved.

Parts of the last mentioned plate contain a hint of Dürer's influence, perhaps with a Pre-Raphaelite strain as we find it in the drawings of Frederick Sandys. Other resemblances of this kind, traceable to the Birmingham sources which we have glanced at, exist in the earlier works. There is a kind of romanticism in some—*Pin-Mill*, *A Cotswold Farm*, and *The Four Gables*—of the kind we associate with the name of Fred Walker; and this feeling seems co-existent with a partiality for local colour which is abandoned in the maturer etchings, decidedly to their advantage.

*Cotswold Hop-Kilns* and *The Walls of Siena* were both, as to their first states, worked out of doors direct on to the copper, without preliminary drawings. The latter represents about twelve hours work from nature, before the enrichment of succeeding states.



III.—HENRY RUSHBURY. ST. JAMES'S CHURCH, CLERKENWELL. 1914.

(No. 16) Fourth state

Size of original dry-point  $9\frac{1}{2} \times 5\frac{1}{2}$  inches

Rushbury prefers a straightforward method of printing dry-points and engravings, believing that the quality of the proof should depend as far as possible on the artist's direct work on the plate, not on added resources of inking and wiping. As we have seen, he often relies for his effect on depth and quantity of line as well as on the fresh untouched dry-point quality, and tricky printing is unsuited to such a technique. Of course, any plate in which use is made of the burr demands care and skill from the printer if the utmost is to be got out of it. Etchers like Walter Sickert, who advocate a kind of work which may be printed "like a visiting card"—perfectly cleanly and sharply, as the ordinary commercial copper-plate printer would do it, and as Hogarth printed his—would probably allow that a difference may legitimately be made with dry-points and the like. A special craftsmanship is needed to leave the full amount of ink on the plate without clogging the lines, and to print crisply, avoiding weakness at one extreme and sootiness at the other. A moderate degree of *retroussage* is also almost essential. Its employment is apparent in the foreground of *Château Gaillard*, but it is never abused by Rushbury. The lightest possible dragging of the muslin suffices for his purposes, and the reproductions adequately show the kind of brilliant, lucid impression that his plates will yield. To insist pedantically that certain other effects, such as the exact gradation of tone which is possible in pure etching and engraving, should be present also when the burr is used would imply a confusion of one medium with another. The foreground shadows of *Cours de Toros* and *Sandwich Haven* are not as transparent and luminous as Canaletto would have made them, but such comparisons are really beside the

point. We must admit small limitations which the unavoidable caprice of the burr imposes, and recognise on the other hand the advantages which it can give. Rushbury as a technician is sufficiently a purist. Yet he is in no danger of being seduced into the arid perfection which such skill as his might lead to. Averse from dexterous mechanics as he is from a trivial and slovenly treatment of his material, he pursues his way, well-balanced, towards that complete self-expression which is the aim of a true artist.

## CATALOGUE OF HENRY RUSHBURY'S DRY-POINTS AND ENGRAVINGS, 1912-1923 BY HAROLD J. L. WRIGHT

1912.

### 1.—ESSEX GATE.

The old Water Gate is seen in the centre, flanked by the buildings in Essex Street from which it leads. There are trees and a white-walled building beyond r.

*Dry-point.*  $10\frac{1}{2} \times 8\frac{1}{2}$  in. 274 × 213mm.

I.—(Plate larger?). Before smoke issuing from chimney in centre. "Essex Gate" and the artist's name are seen in a space r. along the foot of the plate. *Two proofs.* II.—With the smoke. The lettering removed, the space where it was being shaded over. No signature visible. *Thirty proofs.*

*Note.*—I have not succeeded in tracing either of the proofs of the first state.

### 2. —CLIFFORD'S INN.

Signed "1912 HR" (monogram) in lower corner. The buttressed wall of a demolished building in the centre with Clifford's Inn Hall to l. Three men conversing, and a boy accompanied by a dog are standing l. Above rises the lantern-tower of St. Dunstan's-in-the-West, Fleet Street.

*Dry-point.*  $14\frac{1}{2} \times 10\frac{1}{2}$  in. 371 × 268mm.

I.—Before additional work on the more distant of two long patches of light which cross pavement in foreground. Before additional work on light patch on wall on r. *About*

four proofs. II.—Additional work on the light parts mentioned above. Shadows of tracery within tower deepened. *Twenty-five proofs.*

1913.

### 3.—HOUSE-BREAKERS, LAMBETH.

A view of demolitions near the Waterloo Road, Lambeth. Housebreakers are busy on the tall houses in the background. In foreground r. amid the débris a waggon is being loaded with timber. At the lower l. are two women.

*Dry-point.*

8  $\frac{1}{8}$  × 5  $\frac{1}{8}$  in. 207 × 137mm

I.—Before some of the lower portions of the buildings were lightened; without a ladder with a man upon it in centre of plate to r. of smoke; and before some additional work breaking up the foreground. *Two proofs.* II.—With these alterations. The smoke traversed by  $\equiv$ . *Fifty proofs.*

### 4.—PIN-MILL, GLOUCESTERSHIRE.

A mill in the Nailsworth Valley, near Stroud, Glos, beside a stream which runs after four arches in the building r. On l. bank of stream are osier beds and on r. bank two pollarded willows. Dark hills and trees rise in the background, and above these an evening sky with a flight of birds.

*Dry-point and Engraving.* 10  $\frac{1}{4}$  × 12  $\frac{1}{8}$  in. 272 × 320mm.

I.—Unfinished. Before the dark hills and trees in background above buildings; before birds in sky and water in foreground. *One proof.* (Slightly touched with pencil.)

II.—Buildings completed; there are osier beds l. in the water now visible in foreground. Still before hills, trees and birds. *Two proofs.* III.—With dark hills and trees. Signed "H. Rushbury" in lower corner. *Twenty proofs.*

### 5.—A COTSWOLD MILL.

The tall mill-buildings, with many windows, occupy the background. Dark trees are seen to l. and r. of them; the tops of six poplars rise above the roofs r. Outbuildings of various shapes and sizes below the main buildings. Between two bushes l., near the door of one of the outbuildings, are three men in stooping attitudes. Three posts are prominent in the foreground.

*Dry-point.*

10 × 9  $\frac{1}{8}$  in. 252 × 233mm

I.—The horse in foreground r., and bushes on extreme l. are outlined only. Ten birds in the sky. *One proof.* II.—Shadows in foreground increased. Twelve birds in sky. The horse shaded and defined, also bushes l. "H.R." appears on a white wall to l. of post in centre of plate.





IV.—HENRY RUSHBURY. ST. OLAVE'S, CRUTCHED FRIARS. 1914. (No. 18)

Second state

Size of original dry-point  $10\frac{1}{2} \times 10\frac{1}{2}$  inches

*Two proofs.* III.—Ground in place of the horse. New shadows on wall and ground. Shadows in foreground deeper and more continuous. The initials have disappeared; near the place where they were is a five-barred gate. *Forty proofs.*

6.—THE LAST OF THE GENERAL POST OFFICE. (St. Martin-le-Grand, London).

The portico of the old General Post Office is intact, but the demolition is in active progress to l. of it. Three cranes are on the top of the building, and another on a gantry r. In foreground are four waggons and many figures.

*Engraving and dry-point.*  $11\frac{1}{2} \times 14\frac{1}{2}$  in.  $288 \times 375$  mm. 1912/13.

I.—The central building is merely indicated, save for one portion. Each of the five front columns of the portico is indicated by two vertical parallel lines. Foreground and sky clear. Before border-line enclosing the work at top and on l. and r. *One proof.* II.—Columns of portico finished, but the foreground still clear. *One proof* (touched with pencil). III.—Buildings inserted l. and r. in the distance. A crane is introduced on top of the buildings in centre, extending almost to top of plate. A waggon (in outline) and a man carrying baskets appear on l. *One proof* (touched in pencil and dated 1912). IV.—Many figures and carts introduced in foreground. The shadow in the immediate foreground to l. of the flower-woman's dress is  $\frac{1}{2}$  in. deep. The woman's dress is light in tone. Signed "1913 Rushbury," on a hoarding r., just above two women who are conversing. *One proof.* V.—The shadow on ground to l. of flower-woman is now uniformly  $\frac{1}{2}$  in. deep; patches of dry-point on her shawl and skirt. *Sixty proofs.*

7.—A HAMPSHIRE LANDSCAPE (Near Steep).

To r., in mid-distance, a tall house with sheds and two poplars a little to r. of it. In the distance l. a church tower amid trees. Hills beyond.

*Dry-point.*

$4\frac{1}{2} \times 9\frac{1}{2}$  in.  $125 \times 246$  mm.

I.—On the same plate as No. 8. The plate measures  $10\frac{1}{2} \times 13$  in.  $270 \times 330$  mm. One corner of the plate is still blank. *One proof.* II.—Size unchanged, but on the corner previously blank a further subject "Cumberland Market" (No. 9) has been engraved. A tree in centre is removed, slight traces remaining, and the hills in distance l. are more definite. In the foreground a man on horseback. *One proof.* III.—The plate cut to separate the various subjects. Numerous short /// lines added in various places on meadow in foreground. *About ten proofs.*

8. —A WOMAN DRAWING THE CURTAINS.

A woman standing, facing r. in the act of drawing curtains. Her l. knee rests upon a window-seat.

*Dry-point.*  $13\frac{1}{16} \times 5\frac{7}{16}$  in.  $332 \times 137$  mm.

Done on the same plate as Nos. 7 and 9. There are no separate proofs or different states of this subject.

9.—CUMBERLAND MARKET.

A view of Cumberland Market, off Albany Street, London, N.W. Tall buildings in background, three heavily loaded hay-waggons in centre, and to l. of them a covered van emerging from a side turning.

*Dry-point.*  $2\frac{1}{8} \times 5\frac{3}{16}$  in.  $74 \times 130$  mm.

I.—Engraved on same plate as Nos. 7 and 8. The proof shows all three subjects. Before the signature in this particular subject, and before flagstaff on building above hay-carts. *One proof.* II.—The plate cut to separate the various subjects. The signature "Henry Rushbury" appears in lower l. corner. A flagstaff is seen on the building above hay-carts. *About eight proofs.*

10.—AN IRON FOUNDRY.

The foundry at Brimscombe, Glos. has low sheds to r. and a horse and cart to l. of it. Two tall masts rise r. above the sheds. A stream with a sailing boat winds away to l. There are factory buildings in distance beyond the horse, and two men on bank at extreme l. The artist's monogram is on the door at a shed on the extreme r. *Four proofs.*

*Dry-point.*  $5\frac{3}{8} \times 10$  in.  $136 \times 255$  mm.

11.—THE FOUR GABLES.

Across a mill-pond is seen a long, low building, with four large gables (a shoddy-mill in the Nailsworth Valley, Glos.). Wooded hills in background above building. On the wall of the second gable from l. is an iron letter "S"; on the third gable from l. are the initials "H.R."

*Dry-point.*  $7 \times 9\frac{1}{8}$  in.  $178 \times 238$  mm.

I.— $8\frac{1}{8} \times 9\frac{1}{8}$  in.  $206 \times 238$  mm. Before the artist's initials. Before water and ducks; before birds in sky, and before the bank and men at extreme r. The work enclosed in a border-line, which, at the foot of the work, is lin. from bottom edge of plate; the intervening space is blank, save for indications of a few weeds at extreme l. *One proof* (touched in pencil). II.—With these additions. *One proof.* III.—Plate reduced to dimensions stated by cutting off blank portions at top and bottom. The two men on bank have disappeared; only four ducks in water. Horizontal shading in water increased, being now almost continuous

across foot of plate. *Two proofs.* IV.—Some horizontal lines in water have been burnished down, leaving traces. Prominent vertical lines 4mm. long appear in water immediately below bank on extreme r. *Fifteen proofs.*

12.—MINCHINHAMPTON CHURCH, GLOUCESTERSHIRE.

Across an open undulating foreground numerous buildings extend from l. to a church r. Trees rise behind nearly all the buildings, the tallest being at extreme l.

*Dry-point.*  $6\frac{1}{2} \times 8$  in. 155  $\times$  203mm.

I.—Before the church. Low hills and fields in extreme distance r. *Five proofs.* II.—The church now obscures the distant view which was formerly visible to r. *Thirty proofs.*

1914.

13.—A COTSWOLD FARM.

The farm-house—at Horsley, Glos.—is seen l. beyond a low wall. In centre a tall gabled barn, with pigeon holes in gable. Before the entrance a man leading a horse talks to a man in a farm-cart. A tall tree rises on extreme l., and three other trees behind the farm buildings and barns. A pool of water occupies the l. lower corner.

*Dry-point and Engraving.*  $7 \times 12$  in. 178  $\times$  305mm.

I.—Before sky and before perpendicular shading on gable end of barn, and before additional shading in foreground. *Two proofs.* II.—With these additions. Heavy clouds in sky on r. *Twenty proofs.*

14.—COTSWOLD HOP-KILNS.

The kilns—at Horsley, Glos.—with a round tower surmounted by a vane, are seen at l. beside a road. Tall dark trees extend from buildings almost to r. edge of plate. A pool of water in foreground.

*Dry-point.*  $5\frac{1}{2} \times 7\frac{1}{2}$  in. 140  $\times$  190mm.

I.—The height of plate is  $5\frac{7}{8}$  in., 150mm. The pool in foreground does not extend to bottom plate edge. Signed "H. Rushbury" at lower left. *Two proofs.* II.—Plate cut at bottom. The pool in foreground now extends to bottom plate-edge. The signature has disappeared. *One proof.* III.—A low dark bush on nearer side of low wall at extreme l. is only  $\frac{1}{2}$  in. high. Shading on bank in lower r. corner extends 1 in. along bottom plate-edge. *Three proofs.* IV.—The dark bush now increased to  $\frac{3}{4}$  in. in height. The bank at lower r. now extends  $1\frac{1}{2}$  in. along bottom plate-edge. Slight work added on roofs and elsewhere. *Twenty-five proofs.*



V.—HENRY RUSHBURY. THE BREWERY, SANDWICH. 1914. (No. 20) First State, "Masked" proof  
Size of original dry-point  $8\frac{1}{2}$  x 10 inches

15.—BRICK-KILNS, SANDWICH.

The brick-kilns occupy l. half of plate. In foreground l. three workmen. Two carts near the central taller buildings. Water along foot of plate towards r.; masts of ships on the Stour rise beyond buildings to r. of centre of plate.

*Dry-point.*  $6\frac{1}{2} \times 14\frac{1}{8}$  in. 166 × 370 mm.

I.—Before boat and masts to r. of buildings, and before the town was indicated on horizon r. *Two proofs.* II.—

With these additions. *Four proofs.* III.—The town taken out, leaving slight traces. "Henry Rushbury, 1914"

appears in lower l. corner. *Two proofs.* IV.—Slight shading added on water, and on bank along foot of plate. A long line runs up from r. to l. below the signature, of which the upper end meets the terminal letter. *Forty proofs.*

16.—ST. JAMES'S CHURCH, CLERKENWELL.

A street with a tower and spire rising in background in centre of plate. Outside some slum dwellings r. a group of women and children. At further end of street is a waggon.

*Drypoint and Engraving.*  $9\frac{1}{2} \times 5\frac{1}{2}$  in. 237 × 134 mm.

I.—Before the church was put in. The lower part of building on l. incomplete. *Two proofs.* II.—The church

tower rises to top of plate, behind central buildings. Lower part of building l. completed. A horizontal line traverses

plate  $\frac{1}{2}$  in. from bottom edge. The strip below this is blank; the foreground clear. *One proof.* III.—The buildings l.

removed and replaced by a wall, the top of which is  $3\frac{1}{2}$  in. from the bottom plate-edge. A dark shadow crosses

immediate foreground, above horizontal line. The initials "H.R." are on a sunlit wall above the doorway r. *Three*

*proofs.* IV.—A small spire with scaffolding round it appears above wall l. to l. of top of lamp-post. *Five proofs.* V.—

A man and woman previously seen at l. in roadway have been removed, leaving slight traces. In archway in wall to l. of lamp-post is a shadowy figure of a man. *Twenty proofs.*

17.—EX LIBRIS: WILLIAM WYCLIFFE SPOONER.

A figure with a lyre stands beside an archway through which we see a landscape with a hind, and a tree with a falcon.

*Engraving.*  $4\frac{1}{2} \times 2\frac{1}{2}$  in. 115 × 53 mm.

I.—The plate measures  $9\frac{1}{2} \times 7$  in. 179 × 242 mm. The subject only occupies the upper r. corner, the rest being blank.

Before all letters; before scroll at foot of work. Parts of the work still in outline. *One proof.* II.—Scroll added, and

upon it the words "Ex Libris." *One proof.* III.—The work completed and plate cut leaving only the engraved

portion. Lettering completed. On a tablet at top: "Optima loquere pulcherrima fac," on a similar tablet at

base "William Wycliffe Spooner." Below this tablet is the full signature "H. Rushbury."

18.—ST. OLAVE'S, CRUTCHED FRIARS.

The church is seen in distance in centre. Demolitions in progress in foreground. On the side of a crane in mid-distance r. is the name "J. Connell & Sons."

*Dry-point and Engraving.*  $10\frac{1}{2}$ in.  $\times$   $10\frac{1}{2}$ in.;  $276 \times 261$ mm.

I.—The top of building l. is  $1\frac{1}{2}$ in. below top edge of plate. A few horizontal and oblique lines in sky near top of plate extend from above weather vane in centre to ruins l. *One proof.*

II.—The lines in sky burnished down; they have nearly disappeared. *Two proofs.*

III.—The wall l. carried up to top of plate. Several men helping to lift a baulk of timber are seen at ruins l. *One proof.*

IV.—The baulk of timber partly taken out. Of the two men previously seen hauling it up only outlines remain, and only two men are now seen steadying it. More struts are added to buttress, making six in all. "R" appears on the wall at lower l. *One proof.*

V.—The baulk of timber taken out. Of the two men steadying it only one remains. A new buttress slopes from l. to r. from a point 5in. up from lower l. corner of plate. The lower of two windows seen at extreme r. edge of plate has four light panes. VI.—Slight additional work in foreground. Hat of man l. in centre foreground shaded. Lower window above sheds at r. edge of plate has now only three light panes. The published edition of *thirty proofs* includes States V. and VI.

19.—THE FELLMONGERS'.

Across a mill-pond which traverses lower part of plate are tall buildings l., a row of six tall trees in centre with an old chapel behind them, and further r. an establishment, with name, "L. Wilkes, Felmonger," on a board above the door, to l. of which stands a horse and cart attended by two men. A narrow strip of land juts across water near foot of plate, on which is a slender tree.

*Drypoint.*  $7\frac{1}{2}$   $\times$   $9\frac{1}{2}$ in.;  $193 \times 250$ mm.

I.—Before  $\equiv$  in sky at upper r. (except in extreme corner).

*Four proofs.* II.—With these lines and faint,  $\equiv$  across water, below distant bank. *Thirty proofs.*

20.—THE BREWERY, SANDWICH.

The brewery rises near centre of plate with buildings and houses to l. of it extending to l. edge of plate. Masts of barges in the haven are seen in centre and also r. A stream winds away from l. to r.; there is a trestle bridge over it r. A man and woman sit by the stream, to l. of bridge.

*Drypoint.*  $7\frac{1}{2}$   $\times$   $10\frac{1}{2}$ in.;  $197 \times 260$ mm.

I.—The plate measures  $8\frac{1}{2} \times 14$  in. *Four proofs* (two of them touched with pencil; two of them masked). II.—Masts appear to r. of tall building in centre. Three figures are introduced to l. of footbridge r. A single mast rises above trees on extreme r. Some of the bushes l. removed. A horizontal line traverses the plate  $\frac{1}{2}$  in. from the bottom. Above this line, at lower r. is the signature "Henry Rushbury 1914." *One proof.* (Masked at l. end to  $8\frac{1}{2} \times 10\frac{1}{2}$  in.) III.—Dimensions as stated. The standing figure previously seen in group of three figures in foreground r. is removed. The signature has disappeared. *Thirty proofs.*

21.—ROLL OF HONOUR.

The space for the names occupies centre of plate and is surrounded by an ornamental border with a rose pattern. In this border are: at top, the British Lion; l. Britannia, and r. St. George. Below the lettering at the foot, "Dulce et decorum est pro patria mori," is a row of six shields with the Allies' arms and their names: Servia, Russia, Britain, France, Belgium, Japan. Signed "Rushbury fecit" at lower r. just below border-line. *Twenty-five proofs.*  
*Etching.*  $27\frac{1}{2} \times 17$  in.;  $705 \times 430$  mm.

22.—THE QUARRY.

On Minchinhampton Common, Glos. A crane is seen in mid-distance in centre of plate, whilst in foreground a heavy waggon loaded with stone and drawn by five horses is seen moving to l. attended by three men. To r. of waggon is a smaller cart drawn by two horses, with a man in it.

*Dry-point and Engraving.*  $7\frac{1}{2} \times 9\frac{1}{2}$  in.;  $193 \times 250$  mm.

I.—Before shading in foreground along foot of plate, and before "H. R." on the cart at extreme r. *One proof* (touched with pencil and black chalk). II.—With this shading and with the initials. *Thirty proofs.*

23.—A COTSWOLD FAIR.

At Minchinhampton. Booths and figures in centre and foreground. To l. is a caravan; houses and trees in distance, r.

*Dry-point.*  $8\frac{1}{2} \times 14$  in.;  $207 \times 255$  mm.

I.—Before church and trees in centre background, and before Union Jack on top of strength-testing machine seen towards l. The shadow in immediate foreground not at all dense. *One proof.* II.—With church and trees in background, and with Union Jack. Some of the central figures removed; and some new figures added, including two boys to l. of a man with baskets in foreground. Most of the figures have been darkened. The shadow across immediate foreground very dense. To r., at edge of plate, is a large





VI.—HENRY RUSHBURY. THE QUARRY. 1915. (No. 22) Published state  
Size of original dry-point  $7\frac{1}{2} \times 9\frac{1}{2}$  inches

tree-top. The monogram is at lower l. in the blank strip close up under shadow on ground. *Three proofs.*

1916.

24.—AMBERLEY CASTLE, SUSSEX.

The ruins of the castle are seen l. To r. below it is a pool, and further back, in mid-distance, a group of houses, with dark hills in the extreme distance.

*Dry-point and Engraving.*  $7\frac{1}{2} \times 11\frac{1}{2}$  in. ;  $190 \times 300$  mm.

I.—Pure dry-point : the height of the plate is  $7\frac{1}{2}$  in. Before horizontal lines of sky. Tall trees between r. end of castle and houses seen to r. of it. Before bank with posts, at lower r. Three slender trees on bank at extreme l. of plate ; an inch or so to r. of them are rocks sloping, buttress-like, towards the castle walls. *One proof.* II.—

Much altered, principally with the graver. All the trees mentioned are removed. There is a bank with three square posts at lower r. The castle walls are more shaded, and there are long fine horizontal lines right across sky at top of plate. The rocks below the castle wall l. are replaced by a low, ruined bridge ; an arched doorway is seen to l. in castle wall. The signature "H. Rushbury," in capital block letters, is seen on a tablet on the bridge. *One proof.*

III.—Plate reduced. Another signature, "Henry Rushbury 1916," appears in lower l. corner, in cursive writing. The castle is reduced to  $5\frac{1}{2}$  in. in length by removing some of the wall at its extreme r. end. The tops of three dark poplars seen to l. of houses in distance to r. of castle. Much new shading in various places, especially on the low bridge, the signature on the tablet of which is now partially obscured. *Forty proofs.*

25.—SANDWICH HAVEN.

A view of the quay at Sandwich, with old houses and a tree r. and buildings surmounted by a tower in distance. A brewer's dray in foreground. The wall of a bridge crosses the water in distance, and beyond its l. end rise masts and sails of barges, with trees to l. of them. Men are at work with a ladder at extreme l. in foreground ; three carts, a pony cart, and various figures are dotted about on the quay.

*Dry-point.*  $6\frac{1}{2} \times 10\frac{1}{2}$  in. ;  $158 \times 277$  mm.

I.—Height 8 in. Much of the work, including the waggon in centre, and bridge and cart, etc., l. is outlined only. The uppermost and lowermost  $\frac{1}{2}$  to 1 in. of the plate are blank across the entire width of plate. *One proof* (touched with pencil). II.—Trees, bridge, carts, men, etc., l. are defined.

The lower half of the nearest wall of building on extreme r. is shaded. *Two proofs* (one of them masked). III.—The side of corrugated roofed hut, seen at extreme l. behind a ladder, is closely shaded with |||. The r. end of wall of distant bridge to r. of waggon-horses' heads is darkened. Before signature. *One proof*. IV.—Masts and sails introduced beyond bridge. Slight additional work on figures and elsewhere. The artist's monogram at top of a white wall at upper r. *One proof*. V.—Plate reduced by cutting off blank portions at top and bottom. *Thirty proofs*.

## 26.—THE FIRESIDE.

A portrait of the artist's wife, seated, blowing the fire with a pair of bellows. Signed with monogram at lower r.

*Dry-point and Engraving.*  $12\frac{1}{4} \times 10$  in. ;  $316 \times 255$  mm.

I.—As described. *Three proofs*. II.—The artist had carried the plate with him in his kit-bag when route-marching, and it became scratched. More work was consequently added on the dress and face. *Five proofs*.

## 27.—A SUSSEX VILLAGE.

A free rendering of the landscape between station and village, Amberley, Sussex, seen amid trees in mid-distance. In the background l. are low hills, and to r. high downs in the side of which are quarry workings. Below downs on r. are farm-buildings and a chimney-stack. In foreground (centre) a cottage and a road, on which stand three farm horses. In mid-distance, amid trees, a bridge.

*Dry-point.*  $7\frac{1}{2} \times 13\frac{1}{2}$  in. ;  $195 \times 352$  mm.

I.—The height is  $8\frac{1}{2}$  in. Before the distant hills l. *Three proofs* (one touched with pencil). II.—Distant hills put in l. More shading on quarry in hills at back of farm-buildings r. *One proof*. III.—Strong  $\equiv$  on fields at lower r. The row of trees extending across plate in mid-distance is darkened. The gap in them behind bridge is filled in, and bridge is silhouetted against these new dark trees. With  $\equiv$  on hill-tops r. Three horses on road in foreground clearly defined; the top of a poplar tree rises to l. of them from foot of plate. *One proof* (masked). IV.—The signature, "Henry Rushbury 1916," appears at lower r. *One proof*. V.—Plate reduced. *Fifty proofs*.

## 28.—ON THE SOUTH COAST.

A boat-builder's yard in centre background with a cottage to l. and masts of ships to r. A sheet of water and two sailing boats are seen r. In foreground r. is a low embankment with arches and a dinghy beached beside it. On l.

near the buildings a timber waggon drawn by two horses with a man standing at head of front horse. Signed "Henry Rushbury 1916" to r. of centre at foot of plate.

*Dry-point.*  $7\frac{1}{2} \times 15\frac{1}{2}$  in. ; 191  $\times$  391 mm.

I.—Before use of graver in many places. There is a light patch round head of man working beside an upturned boat.

*One proof.* II.—The lines strengthened in many places. The differences are numerous but minute. The light patch around the workman's head is filled in, and his head is no longer clearly seen. *Fifty proofs.*

29.—THE HARBOUR (LOWESTOFT).

A view across the harbour at Lowestoft. Warehouses, a heavy crane, two lamp-posts and four men are seen l. distant lighthouse in the centre, and across the harbour r warehouses, sheds and shipping. Signed "Pte. H. Rushbury" r. on stones of quay.

*Dry-point.*  $8 \times 12$  in. ; 202  $\times$  304 mm.

I.—Behind the second lamp-post from l. is a man on horseback. The tall man to r. in group of three in foreground l. faces l. and looks up to a crane. No shading on water, and only faint, horizontal scratches in sky. The l. lower corner is not quite filled in. *Three proofs.* II.—The horse and man l. replaced by two workmen faintly indicated in distance to r. of lamp-post. The upper part of building above these men is wider. The l. lower corner filled in. The buildings across the water are darker. Some horizontal shading on water, and similar shading on upper sky. The man to r. in the group both faces and looks to r. The r. ends of the ladder-treads attached to the crane-supports are burnished out. A new curved hill-top put in to r. of lighthouse. *One proof.* III.—There is a flagstaff on the lighthouse, and a row of seven dark windows in the building immediately to r. of lighthouse. A small cupola and fresh masts appear on extreme r. *Fifty proofs.*

1917.

30.—ON THE WAVENEY.

Buildings and two malt-houses with trees to r. are seen on further bank of river. Many barges, some with masts and sails, lie up against the bank. Two boats are seen sailing to r. where there is shipping in the distance. The nearer bank is seen in lower r. corner of plate. Open country in distance l.

*Dry-point.*  $7\frac{1}{2} \times 16\frac{1}{2}$  in. ; 199  $\times$  419 mm.

I.—Before plate was reduced. (The actual size is, however, unobtainable, for no proofs showing complete plate-edges



VII. —HENRY RUSHBURY. THE FIRESIDE. (Portrait of the Artist's Wife) 1916. (No. 26)

First state

Size of the original dry-point 12} x 10 inches

exist. The two proofs known were masked during the printing, and measure approximately  $7\frac{1}{2} \times 16\frac{1}{2}$  in.) II.—Dimensions uncertain, as before. The  $\equiv$  shading in water along foot of plate increased. More work on further bank. *Three proofs.* (Masked). III.—Plate reduced by cutting along top and bottom. A mast with furled sails appears on barge in centre below cart; a second mast and white sail added to r. of a mast and sail seen rising from behind the barge on extreme l. More work on bank l. Trees top of buildings in centre are increased, and some are now seen behind and to r. of white sails of boats anchored beyond bank. A shadow of /// lines is seen on r. half of white wall behind the masts to l. of trees. *Fifty proofs.*

1919.

31.—BUTTER CROSS, LUDLOW.

The Cross with tall buildings on l. rising to top of plate to r. houses and shops, and further back a portico with columns, surmounted by a cupola with weather vane. In foreground in roadway are two men conversing. In far distance, across a square, houses and a horse and cart.

*Dry-point.*  $11\frac{1}{2} \times 6\frac{1}{2}$  in. ;  $302 \times 170$  mm

I.—The plate measures  $11\frac{1}{2} \times 7\frac{1}{2}$  in. Before the houses were darkened. On the wall above doorway at lower l. is the letter "B." A narrow strip down edge of plate, bottom l. and r., is left blank. The sky is clear. *One proof.* II.—The houses l. darkened. "B" no longer seen on wall. Faint  $\equiv$  across upper sky. *One proof.* III.—Plate reduced by cutting off blank strips. *Fifty proofs.*

32.—ON THE STOUR.

A barge, with sails furled, lies up against the distant bank of the Stour at Sandwich. A brewery at l. edge of plate. The river winds to r. between narrow banks, beyond which another stream is seen, with buildings on its far bank.

*Dry-point.*  $9\frac{1}{2} \times 12\frac{1}{4}$  in. ;  $253 \times 316$  mm

I.—Before man and dog on nearer bank r. The position which the figures is to occupy is merely outlined. Only three or four  $\equiv$  lines in water at lower l. near edge of plate, and a few lines under barge. *Two proofs.* II.—The man and dog are now seen. The  $\equiv$  in the water l. increased. The signature "Henry Rushbury" appears at lower r. *One proof.* III.—The trees on distant bank above the man r. are now dark. Shadows in water stronger. There are /// down l. half of buildings on extreme l., and dry-point touches in several places on banks, sails, etc. *Fifty proofs.*

### 33.—TITTERSTONE QUARRY.

Quarry workings on Clee Hill, Salop, a dome-shaped hill which occupies centre of composition and slopes away to l. Buildings connected with the quarry are seen on a platform of slag heaps below the hill, which falls away sharply on extreme r. and in centre. Fields occupy foreground.

*Dry-point and Engraving.*  $7\frac{1}{2} \times 13\frac{1}{2}$  in.  $190 \times 348$  mm.

I.—The plate measures  $8\frac{1}{2} \times 15\frac{1}{2}$  in. Pure dry-point, unsigned. Before hills were darkened and before trees and cottages and boulders in foreground were removed. The cottages appear light. *Three proofs.* II.—With  $\equiv$  across most of foreground and mid-distance. The quarry workings in hill l. and cottages in foreground are darkened. Signed "H. Rushbury 1919" slantwise on a large boulder r. *One proof.* III.—All cottages and trees in foreground have been burnished out. The boulders have been burnished down but are still visible. *One proof.* IV.—Reduced to dimensions stated. Plate worked up and darkened with graver. The boulders and signature removed. In foreground r. are two shadowy figures. Smoke curls to l. from a stack seen amid some new low dark buildings on hill r. Monogram in lower l. corner. *Thirty proofs.*

1920.

### 34.—BELLHANGER QUARRY.

Quarry buildings in the background with a stone-crusher and some low sheds to r. and slag-heaps before them. A road runs down from r. to l. in foreground.

*Dry-point and Engraving.*  $8\frac{1}{2} \times 13$  in.  $215 \times 330$  mm.

I.—Before the tall windlass at pit-head at l. end of building. Before horses, mules and quarrymen in foreground in r. half of plate. *Two proofs.* II.—With these additions. *Three proofs.* III.—The two mules in centre of plate are darkened. A cable fence in lower l. corner. The slag-heaps and much of foreground darkened with the graver. The monogram appears in lower r. corner. *Thirty proofs.*

### 35.—RICHBOROUGH.

Ship-building at Richborough, Kent. A large tug in course of construction is seen in centre of plate, with many ladders, shores, and trestles around it.

*Dry-point and Engraving.*  $6\frac{1}{2} \times 12\frac{1}{2}$  in.  $162 \times 322$  mm.

I.—The plate measures  $8\frac{1}{2} \times 15\frac{1}{2}$  in. The boats l. are merely in outline. *One proof.* II.—Plate reduced to  $6\frac{1}{2} \times 12\frac{1}{2}$  in. The boats l. are shaded in. Three men, in outline, previously

seen near a ladder in centre, have been removed. Dark wooden shoring is added along foot of plate. A second electric lamp and standard appears on the main boat. Two men are now seen to l. of foot of long ladder which is leaning against the main boat. The sea r. is dark. Faint  $\equiv$  across the sky at top. *One proof.* III.—There are now only two boats at l. The two men are now silhouetted against the sky. The shoring along foot of plate is removed. *One proof* (masked). IV.—Plate reduced to dimensions stated. All the boats l. are now removed, but the two men remain. A new tall electric lamp standard rises beyond the waggon r. In extreme distance on horizon l. are a few houses and trees. Signed "Henry Rushbury 1920" at lower r. *Thirty proofs.*

### 36.—OLD DEAL.

An old street in Deal leading from the beach. There are boat-builders l. near a house with a wooden balcony, on which are three figures. At further end of street is a square tower with weather vane.

*Dry-point and Engraving.*  $6\frac{1}{2} \times 7\frac{1}{2}$  in. 176  $\times$  190 mm.

I.—Plate is 10 in. in width. Before border line all round. Pure dry-point. The boat and foreground, and figures in foreground, are outlined only.  $2\frac{1}{2}$  in. at r. end of plate are blank. *One proof* (touched with pencil). II.—A border-line now surrounds the work. The houses in centre are darkened with graver. The boat, foreground and figures, are still only outlined; the r. end of plate remaining blank. *One proof.* III.—Width of plate reduced to  $7\frac{1}{2}$  in. by cutting off the blank portion r. The boat and foreground completed. Two men are seen r. conversing over a wall. The monogram and date 1920 appear on the fence at lower l. to l. of woman and child. *Three proofs.* IV.—Two heavy, dark horizontal shores of timber are now seen above the roadway, propping the buildings in mid-distance; the lower of these shores traverses the weather vane on the tower. A horse and cart are seen in the street below them. *Thirty proofs.*

1921.

### 37.—CHÂTEAU GAILLARD.

The ruins of Château Gaillard at Les Andelys, perched on an eminence above the Seine, which winds away l. in plain below. Wooded hills extend across the plate.

*Dry-point.*  $8\frac{3}{16} \times 10\frac{1}{2}$  in. 207  $\times$  275 mm.

I.—The height of plate is  $8\frac{1}{2}$  in. The plain and hills in





VIII.—HENRY RUSHBURY. OLD DEAL. 1920. (No 36)

Third state

Size of original dry-point  $6\frac{1}{2} \times 7\frac{1}{2}$  inches

background are in outline. Before the introduction of two men at lower l. *One proof.* II.—The distant hills and general landscape are defined. The winding river is clearly seen ; there are meadows and trees in the plain r. Two men are seen at lower l. The walls of the Château are further shaded. Beneath it two farm horses are outlined. There is a cable fence at lower r. *Two proofs.* III.—Plate reduced in height. The two men at lower l. and the two horses in centre are removed. There is further shading on the ruins. Immediately to r. of base of tall ruin r. is a new low, flat-topped ruined tower silhouetted against the plain. A dark shadow extends along foot of plate. *Fifty proofs.*

### 38.—ST. VICTOR, MARSEILLES.

Two square towers rise above the buildings in the background r. From the quay-side in the foreground a footbridge with railings extends across to l. to the road and buildings which are seen on higher ground, across the stream.

*Dry-point.*

$7\frac{1}{2} \times 8\frac{1}{2}$  in. 187 × 221 mm.

I.—The plate measures  $7\frac{1}{2} \times 8\frac{1}{2}$  in. The top of l. tower is 3 in. and that of r. tower  $3\frac{1}{2}$  in. from top of plate. The parapet and figures in foreground are in outline. *One proof.* II.—The towers have been raised and have no battlements. The top of l. tower is now  $2\frac{1}{2}$  in. and that of r. tower  $3\frac{1}{8}$  in. from top of plate. The parapet and figures in foreground are defined. A wide band of shadow crosses the foreground obliquely from l. to r. A horizontal line now traverses plate  $\frac{1}{8}$  in. from bottom plate-edge. *Two proofs.* III.—Masts and rigging now appear above a group of men beside the bridge r. The towers are darker and battlemented. The shadow of railings of bridge lies obliquely across a white wall l. The gendarme standing at far l. in foreground darkened. Two women in foreground immediately to l. of entrance of bridge. *Two proofs.* IV.—A flagstaff now appears on l. tower. Both towers and buildings to l. of them are darkened. The windows in l. tower are enlarged. *Two proofs.* V.—The narrow, blank strip has been cut off the bottom of plate, reducing it to dimensions stated. *One proof.* VI.—The signature (in reverse), "Henry Rushbury 1921," added at foot of plate  $2\frac{1}{2}$  to  $3\frac{1}{2}$  in. from lower l. corner.

### 39.—COURS DE TOROS, PROVENCE.

A bull-ring in Fontvieille, Provence, with a contest in progress, the bull being seen in the sunlit arena charging



IX.—HENRY RUSHBURY. ST. VICTOR, MARSEILLES. 1921. (No. 38)

Fourth state

Size of original dry-point  $7\frac{1}{2} \times 8\frac{1}{2}$  inches

two competitors. Spectators, mostly seated under sun-umbrellas, are seen on stands beyond.

*Dry-point.*  $6\frac{1}{2} \times 8\frac{7}{8}$  in. ;  $159 \times 214$  mm.

I.—Almost entirely in outline. The shadow in foreground is outlined only. *One proof.* II.—The shadow in the foreground, the building, the stands and crowd are completed.

The word "Toril" (Bull-stall) appears on the building l.

*Two proofs.* III.—A previously existing white patch l. amid the dark shadow on ground,  $2\frac{1}{8}$  in. up from lower l.

corner of plate, has been shaded across with some faint  $\equiv$  lines. Similar  $\equiv$  has been added elsewhere in the shadow.

There are now five short oblique lines on nearest man's back. The signature and date "H. Rushbury 1921,"

indistinct and in reverse, added in lower-r. corner. *One proof.* IV.—The contour of shadow on foreground, especially

at upper l., is now sharply defined. The short lines on man's back have been turned into a zig-zag line. Further drypoint work on shadows in background. *Fifteen proofs.*

1922.

40.—THE FISHMARKET, MARSEILLES.

Market Hall with its Doric portico of four stout columns is seen r. High buildings rise l. and at further end of street, which is crowded with people.

*Dry-point.*  $10 \times 7$  in. ;  $255 \times 175$  mm.

I.—The buildings are in outline, but the figures are almost completed. The road in foreground is light. *Two proofs.*

II.—The buildings are now defined, except a house at edge of plate. Almost all of road in foreground is shaded. A large "D" appears on the façade of the Market Hall.

*Two proofs.* III.—The house at l. plate edge is completed, its windows being defined. The third woman from l. in

group of four at lower l. now wears a hat. *Two proofs.* IV.—Many figures in the street have been taken out or

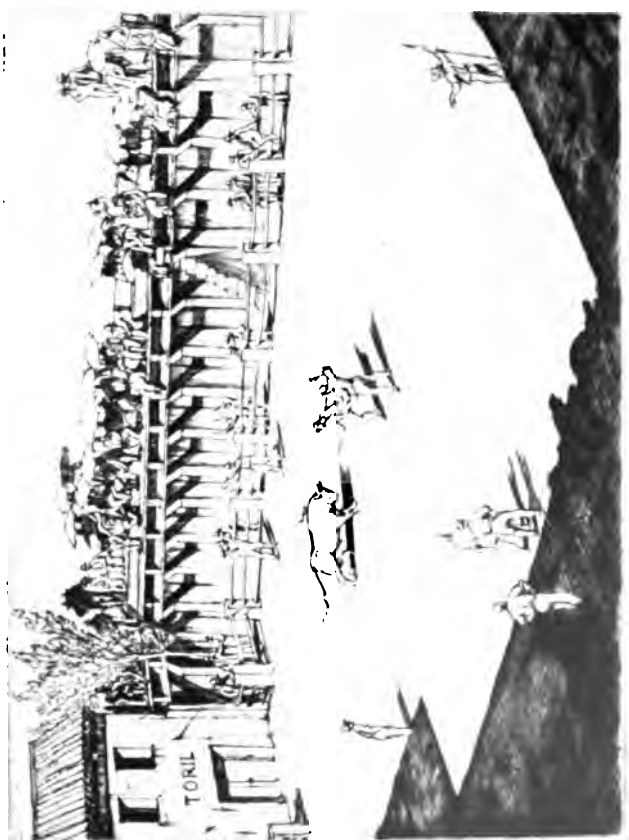
altered. Only two women are now seen at lower l., and the one shopping has an umbrella. From a tall post in

centre foreground runs a rope, the other end of which is attached to building l. From this rope hang four strings

of garlic. In distance to r. of tall post is a soldier. A church tower appears above the distant buildings in centre.

The shadow on foreground is smaller and slopes towards lower r. corner. *One proof.* V.—The shawl of woman at

lower r. is darkened with  $\equiv$ . The larger of two baskets seen just to l. of her now has  $\equiv$  across it. *Thirty proofs.*



X.—HENRY RUSHBURY. COURSE DE TOROS, PROVENCE, 1921. (No. 39) Second state  
Size of original dry-point  $6\frac{1}{4} \times 8\frac{1}{8}$  inches

#### 41. LES BAUX, PROVENCE.

The ruins of the Château are seen on the high rock in centre of plate. The town buildings with a church are below in distance to r. To l. below the central rocks and buildings is an extensive plain with hills in far distance.

*Dry-point.*  $9\frac{7}{8} \times 13\frac{1}{2}$  in.;  $240 \times 343$  mm.

I.—The subject is almost entirely in outline. *One proof.*

II.—Trees and fields in the plain l. still only in outline, but shadows appear on the rock faces extending from the arched building in centre to foot of plate. A high rock rises to l. of church tower in the distance r. and the roofs below church are shaded. The roofed building at far r. has two tall arched windows. *One proof.* III.—The foremost fields in plain l. are darkened and defined. The square tower immediately to l. of archway in centre is higher. Its top is now  $2\frac{1}{2}$  in. below the top plate-edge, and partly obscures hill-top hitherto clearly visible. Oblique shadows r. are carried further upwards and extended r. There is further shading on rocks and wall. A dark square doorway is seen below the round arch with a group of three dark figures to r. of it. The high rock in distance to l. of church tower r. has been taken out. On a stumpy rock at lower l. is the letter "B."

*Two proofs.* IV.—The entire plain and the distant hills both l. and r. are now shaded and defined. *About five proofs.*

V.—Trees and bushes on a rock platform at lower l. are removed; there are no trees or shrubs along its further edge which is silhouetted against the plain. The rock platform in centre on which two figures stand is darkened. The signature "Henry Rushbury" is added in cursive characters, in the lower l. corner. *About five proofs.*

VI.—The plain l. is lighter and the fields are no longer so clearly defined. The faint  $\equiv$  and  $\equiv$  previously seen on distant hills has disappeared, and short, faint  $\equiv$  lines are seen on them instead. Low trees and a building are added on further edge of rock platform at lower l. silhouetted against plain. *About five proofs.* VII.—A rock now juts out towards the plain at lower l. in the angle formed by left edge of main rock and the grassy platform below it,  $3\frac{1}{2}$  in. above bottom edge of plate. *Fifty proofs.*

#### 42.—THE WALLS OF SIENA.

A view of part of the walls and ramparts of Siena, with a church rising above them. A tall, square church tower with eighteen arched windows is seen in distance l.

*Dry-point.*  $5 \times 9\frac{1}{2}$  in.;  $125 \times 252$  mm.

I.—Before two cypress trees to r. of tower at angle of



XI.—HENRY RUSHBURY. *LES BAUX, PROVENCE.* 1922. (No. 41) Fifth state  
Size of original dry-point  $9\frac{1}{16} \times 13\frac{1}{4}$  inches

wall in foreground. The wall itself slopes upward to l.; there are cows, in outline, before it. *One proof.* II.—The cypresses added. The wall in foreground at lower l. slopes downwards to l.; the cows are removed. The ground beyond wall at lower l. is almost unshaded. A low wall below the trees and buildings at far l. is light in tone. A tree l. behind the tower at angle of wall in centre has been removed. New buildings in background l. above previous buildings. The square tower is now  $1\frac{1}{2}$  in. wide; the arched recess in it is  $\frac{1}{2}$  in. wide. On side wall of buildings at extreme l. is the letter "B." *One proof.* III.—The cypress trees are now dark. *Two proofs.* IV.—The low wall in mid-distance at l. is now darker. An oblique line slanting from r. to l. appears between l. plate-edge and building at extreme l. "Henry Rushbury 1922" (in reverse) has been added at bottom r. near plate-edge. *One proof.* V.—The sloping end of ramparts at extreme r. below the figures is darkened. Dark patches of drypoint appear on trees  $1\frac{1}{2}$  to 2 in. from l. edge of plate. *Fifty proofs.*

1923.

43.—CANAL DE LA DOUANE, MARSEILLES.

The canal crossed by a tall drawbridge. There are five figures on bridge and many small boats on canal.

*Dry-point.*  $8\frac{1}{2} \times 9\frac{1}{2}$  in.;  $220 \times 233$  mm.

I.—Before the ropes hanging from drawbridge. *One proof.*

II.—With the ropes. Before a general darkening and reworking, especially of the buildings l. and of that portion of distant quay seen below bridge. Before heavy shadows in water obscuring the monogram in lower l. corner. The nearer man on centre of bridge has not yet a conical hat. *Three proofs.* III.—The man on bridge has the above hat. Monogram no longer visible at lower l. *Fifty proofs.*

44.—FASCISTI.

The Naples section of Fascisti participating in the Revolution in Rome, October, 1922. They are seen debouching from the Corso past the twin churches at the end into the Piazza del Popolo. They carry banners, and a laurel wreath.

*Dry-point.*  $8\frac{1}{2} \times 14\frac{1}{2}$  in.;  $370 \times 215$  mm.

I.—Only the crowd is indicated. *Three proofs.* II.—The buildings appear in the background. The banners are light in tone. *Four proofs.* III.—The crowd on steps l. is darker. The banners and wall above foremost figures of procession are darkened. The shadow in immediate foreground is



about  $\frac{1}{2}$  in. deep, right across plate, whilst other shadows have been increased in size and strength. *Fifty proofs.*

**NOTE.**—No. 2 was published by Mr. R. Dunthorne, Nos. 1, 3-6, 11-16, 18-22, 24, 25 and 27-44 by Messrs. J. Connell & Sons, Ltd., of London and Glasgow. Nos. 7-10, 17, 23 and 26 were not published.

## LITHOGRAPH

### L. 1.—REPAIRS.

A young man (the etcher Job Nixon) seated on a high stool, beside a large box, sewing a button on the trousers he is wearing. Monogram in the lower l. corner. A border-line surrounds the whole composition.

*Lithograph.* Hampstead, 1919.  $11\frac{1}{2} \times 8\frac{1}{2}$  in. ;  $282 \times 215$  mm.

I.—Before some additional work on the head, the trousers, and the box. II.—With this additional work. B.M. (marked " 2nd State. Final also, 9 prints. 7/9 "). The artist's only lithograph.