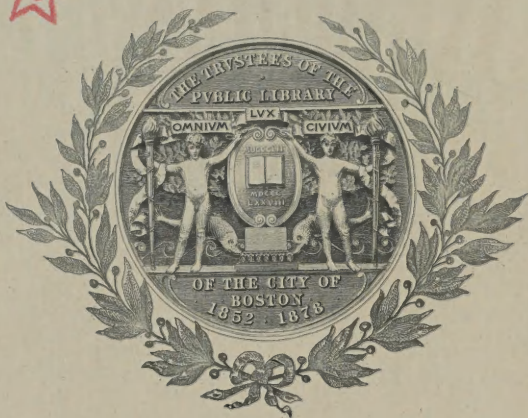


№ 8156.08-200 1932



*Bought with the income of  
the Scholfield bequests.*

D. Y. CAMERON

Kt., R.A., R.S.A., LL.D.

*Glasgow*

PRINTED AT THE UNIVERSITY PRESS BY ROBERT  
MACLEHOSE AND COMPANY, LIMITED, PRINTERS  
TO THE UNIVERSITY, AND PUBLISHED BY JACKSON,  
WYLIE AND CO., PUBLISHERS TO THE UNIVERSITY.

*London,*      SIMPKIN MARSHALL, LTD.  
*Cambridge,*      BOWES & BOWES.  
*Oxford,*      B. H. BLACKWELL, LTD.  
*Edinburgh,*      DOUGLAS & FOULIS.

MDCCCXXXII

*Six hundred copies of this book have been printed for sale. Copies for sale in America are included in this number.*

*Of these six hundred copies numbers 201 to 600 form the ordinary edition.*

*This copy is Number.....241.....*





\* 8156

.08-200

1932

BIBLIOGRAPHICAL NOTE

*First Edition under the Title of 'D. Y. Cameron, An Illustrated Catalogue of his Etched Work. With Introductory Essay and Descriptive Notes on each plate by Frank Rinder,' published March, 1912.*

*Second Edition, Extended and Revised, published June, 1932.*

<sup>B</sup>  
\* 8156.08-200

Scholfield

Jan. 11. 1934

a

25/51-

## PUBLISHERS' NOTE TO FIRST EDITION

ACKNOWLEDGMENT is due to the following publishers and others, who have kindly permitted the reproduction of etchings which appeared as book illustrations.

Messrs. Macmillan & Company, for the *Waverley Novels* Set ; Sir Frederick Macmillan for The Norman Village which appeared in *The Artist Engraver* ; Mr. John Lane for etchings from the *Scholar Gypsies*, and the title pages of Stevenson's *Prince Othon* and Le Gallienne's *Poems* ; Mr. George G. Napier for etching in *Homes and Haunts of Sir Walter Scott* ; Messrs. Constable & Company, Mr. Gilbert Player, and Mr. George A. B. Dewar for the *Compleat Angler* Series ; Mrs. Mather for the five plates in *Two Great Scotsmen : the Brothers William and John Hunter* ; Mr. Horatio F. Brown for two etchings from *John Addington Symonds* ; Mr. Eneas Mackay for the *Charterhouse* etchings ; the proprietors of *The Studio* for Amboise ; Mr. W. B. Paterson for three title pages ; and Mr. Hamish Hendry for the title page of *Burns from Heaven*.

Messrs. James Connell & Sons have allowed the Belgian Set to be reproduced.

The publishers have to thank many collectors for the assistance they have given in putting at their disposal their portfolios of Mr. D. Y. Cameron's Etchings for purposes of engraving. Without this assistance it would have been impossible to make the series of reproductions as complete as it is.

The etchings have all been reproduced by photogravure. Before deciding on this method, experiments were made in various forms of colotype and process blocks, but the most satisfactory results were obtained by photogravure. In order that the letterpress descriptions should in each case face the corresponding reproductions, it was necessary to print the photogravures on both sides of the plate paper, and on this account to have the plate mark beyond the limits of the printed page. In the work of overcoming these, and many other difficulties, the publishers gratefully acknowledge the skill, and constant interest of Mr. James Craig Annan, in whose charge the whole photogravure work was placed.

GLASGOW,  
March, 1912.





## EXPLANATORY NOTES

THIS Catalogue contains details of 518 etchings by Sir D. Y. Cameron, R.A., R.S.A., 66 of them done since 1912. During the years 1918 to 1922 the artist did not touch a copper-plate. The numbering runs from 1 to 500. There are, however, eighteen additional entries: five of them, namely, 50A, 184A, 184B, 186A, and 321A, so numbered in consequence of these etchings having been discovered when the 1912 Catalogue was nearly completed, and thirteen more, namely 12A, 12B, 13A, 17A, 17B, 49A, 65A, 73A, 73B, 176A, 211A, 303A, and 396A, traced since 1912. Of the 518 etchings, 513 are reproduced. For reasons stated under the several entries, the remaining five etchings—Nos. 55, 61, 140, 142, and 143—are supposed to exist, though impressions have not been traced. Nos. 93, 141, and 199, untraced in 1912, are now illustrated. In addition to these five etchings it is probable that some others remain untraced, including it may be 'Dunkeld,' 'Lanark' and 'Machrihanish' (see p. xiii). The arrangement is chronological, or as nearly so as it could be made with the help of the artist's notes and reminiscences. The exceptions are book-illustrations, bookplates, and miscellanea, which for convenience are grouped at places approximating only to their period of production; No. 426, no impressions of which were printed till late in 1911, hence it had to be placed with the etchings of that year; and No. 432, done in 1910, but placed with the etchings of 1912.

Measurements, in millimetres and inches, are of the plate-marks on the left side and at the top—plates not always being rectangular. In consequence of the varying expansion and contraction of papers, impressions from the same plate may differ in size, though seldom by more than two or three per cent. Paper, when subjected to thorough damping, expands, and upon being dried contracts. As the etching is printed when the paper is damp, prints are in all cases smaller than the plate, if sometimes not to a measurable extent. The amount of contraction and expansion varies with different papers, and the contraction is greater in the opposite direction from that in which the fibres run.

Of certain of the etchings, a few impressions, seldom more than three or four, have been printed on green paper. These etchings include Nos. 300, 305, 308, 325, 330, 352, 353, 355, 359, 361, 364, 366, 391, 409, 412, 415, 426, 427, 428, 433, 441, 442, 449, 451, 455, 459, 473.

Two etchings only are on zinc: Nos. 60 and 69.

The following prints are pure dry-points: Nos. 66, 111, 150, 151, 396A, 403, 428, 430, 431, 433, 434, 438, 439, 440, 442, 451, 452, 453, 455, 459, 461, 466, 472, 473, 474, 475, 476, 477, 485, 486, 487, 491, 492, 493, 495, 496, 497, 498, 500.

Prints in which dry-point is considerably used to reinforce the etched work are described as 'Dry-point with basis, or slight basis, of etching,' or 'Etching and Dry-point,' those in which dry-point is sparingly introduced as 'Etching touched with Dry-point.'

In order to facilitate the identification of etchings there are given, in addition to the plate measurements, signatures, initials, dates, titles, etc., which appear on the plates, together with their position. All etched lettering is printed in italics in the letterpress. Signatures, initials, and dates are located on the section of the plate where they appear: namely, upper or lower right, upper or lower left. The measurements of these signatures, etc., are then given from the further platemark in the particular section; measuring to the first letter if the signature be on the left side, to the last letter if it be on the right side, and always to the first or the last upright stroke. Thus the *D* in *D. Y. C.* lower left 13 mm. from side (No. 383) will be found 13 mm. from the left side and less than that from the bottom. Similarly *D. Y. Cameron* lower right 111 mm. from bottom (No. 401) will be found 111 mm. from bottom and less than that from the right side. In the absence of other means, it may be pointed out that with the help of millimetre measurements of plate-marks, position of signatures, dates, etc., most of the prints can be identified.

W, together with a number which follows 152 of the titles, refers to the late Sir Frederick Wedmore's *Cameron's Etchings: a Study and a Catalogue* (R. Gutekunst, 1903). This Catalogue contains criticism, descriptions, and many particulars of States by a critic whose distinctive writings did much to encourage and to stimulate interest in modern etching. As Sir Frederick Wedmore did not attempt to include all the early etchings, the illustrations, or the miscellanea, it was not possible to adhere to his numbering. G, together with a number which follows 218 of the titles, refers to the Catalogue of the exhibition of etchings and dry-points by Cameron held at the Grolier Club, New York, in 1908. A table, by means of which etchings can be found in the present Catalogue from the Wedmore or Grolier numbers is printed on pp. xv-xvii.

In the enumeration of States the word Trial is inserted after the Roman figure only when the treatment is obviously incomplete. As many proofs of early States are in circulation, no attempt has been made to distinguish between published and unpublished States. The Catalogue being throughout illustrated, descriptions are for the most part confined to such differences as it is hoped will suffice for purposes of identification. Notable differences of State that have come under the notice of the compiler are indicated, but others doubtless exist. With regard to a very considerable number, No. 390 to name one only, it is impracticable to record numerous slight differences; and in the case of many other of the later etchings it is necessary to emphasise that the plate was worked on frequently as printing progressed.

The following etchings are illustrated both before and after the plate was reduced in size: Nos. 39, 123, 211, 219, 278, 298, 325, 366, 371, and 415. In addition to several book plates, other plates known to have been reduced in size are Nos. 28, 53, 57, 86, 114, 148, 170, 215, 222, 224, 276, 284, 287, 305, 309, 312, 325, 328, 355, 360, 362, 368, 379, 380, 393, 410, 416, 427, 436, 441, 442, and 464. Probably Nos. 44, 214, 226, 228, 296, and 435 were also reduced. Nos. 19, 256, 300, and 303, are reproduced in two States because of important alterations. Nos. 438 and 439 were begun on one plate, then divided and developed.

The present ownership is indicated of certain prints of which one impression only has been traced.

The place-names or initials before the colon in the following table are the abbreviated references given in the Catalogue entries to prints in the various public collections.

#### LONDON

- B.M. : Print Room, British Museum. 89, 94, 119, 162-167, 196, 205, 207, 209, 210, 225, 234, 253, 254, 257, 262, 263, 265, 266, 270, 271, 277, 283-287, 289, 290, 292, 293, 296-303, 309-310, 321, 361, 406-409, 416, 417, 420, 421, 423, 428, 430, 431, 433, 435, 437, 438, 440-445, 448, 450-452, 464, 468-470, 479, 480, 489.
- N.G. (M.) : National Gallery, Millbank. 293, 409.
- V. & A.M. : Print Room, Victoria and Albert Museum. 28, 43, 130, 193, 208, 210, 274, 277, 304, 308, 329, 359, 370, 406, 415, 417, 420, 427, 437, 443, 454, 476, 489.

#### BRITISH ISLES

- Aberdeen : Art Gallery and Museum. 232, 325, 379, 386, 399, 436, 437.
- Cambridge : Fitzwilliam Museum. 359, 361-366, 370, 393, 401, 406-409.
- Dundee : Albert Institute and Victoria Galleries. 57.
- Glasgow : Print Room, Corporation Art Galleries. 64, 79, 170, 174, 202-229, 289, 305, 307, 356, 358, 361-366, 375, 394, 399, 414, 415, 417, 425, 428, 433, 441, 454, 456, 457, 464, 470.
- Leeds : City Art Gallery. 356, 357, 368, 450.
- Liverpool : Walker Art Gallery. 421, 424.

#### AUSTRALIA AND CANADA

- Melbourne : National Gallery of Victoria. 215, 369, 415, 469, 470, 471, 473, 474.
- Perth (W.A.) : Museum and Art Gallery. 359.
- Sydney : National Gallery of New South Wales. 94, 122, 173, 177, 196, 204, 205, 274, 277, 282, 301, 468.

#### UNITED STATES OF AMERICA

- Baltimore : Museum of Art. 374, 381, 397, 399, 410, 424.
- Boston : Museum of Fine Arts. 28, 167, 337, 340, 405, 463.
- Boston : Public Library. 405, 489.
- Cambridge (Mass.) : Harvard University, Fogg Art Museum. 339, 345, 359, 405.
- Chicago : Art Institute. 29, 35, 42, 43, 46, 49, 74*B*, 89*B*, 120*B*, 174*B*, 204*B*, 209, 219, 225, 274*B*, 280*B*, 282*B*, 283, 284, 285*B*, 299, 303*B*, 306*B*, 309*B*, 310*B*, 311*B*, 314, 326*B*, 327*B*, 328*B*, 330*B*, 351*B*, 352*B*, 353*B*, 355*B*, 356*B*, 358, 360-366 (all *B*), 368*B*, 369, 370, 372*B*, 376, 379*B*, 386, 390*B*, 397*B*, 399*B*, 400, 401*B*, 402*B*, 406, 409*B*, 410*B*, 413*B*, 416*B*, 424*B*, 425*B*, 431*B*, 435*B*, 441*B*, 453*B*, 455*B*, 457*B*, 463*B*, 464*B*, 467*B*, 468*B*, 478*B*, 489.

*B* indicates that the print is in the Clarence Buckingham Collection, which is kept separate from the general Collection in the Art Institute. In all the Art Institute possesses 76 Cameron prints.

- Cleveland : Cleveland Museum of Art. 309, 463.
- Detroit : Institute of Arts. 412.
- Indianapolis : John Herron Art Institute. 114, 384.

Minneapolis: Institute of Arts. 19, 30-44, 47-49, 59, 60, 63, 84, 113, 115, 119, 120, 129, 130, 139, 149, 170, 172, 199, 203, 205, 209, 213, 214, 229, 234, 276, 277, 281, 284, 285, 289-292, 294, 296-298, 301-307, 309-311, 325-330, 351, 363, 369—in all seventy-three prints.

With the exception of 'In Stirling Castle,' (302), the seventy-three Cameron etchings in the Minneapolis Institute of Arts form part of the important Collection of over 5000 prints by famous artists, *ſæc.* xv-xx, purchased in 1916 through the generosity of a then anonymous donor, but since 1928 known as 'The Herschel V. Jones Gift of Prints,' (vide *Bulletin of the Minneapolis Institute of Arts*, November 1916). The extensive Cameron series was brought together in 1891-1916 by Messrs. Vickery, Atkins & Torrey, San Francisco, on behalf of Mr. William M. Ladd, Portland, from whom the etchings were acquired by the Institute. In addition to the seventy-two now in Minneapolis, Mr. Ladd possessed Nos. 45, 72, 86, 131, 177, 196, 278, 283, 309, and 312. These ten were sold by the American Art Association, New York, on January 29-31, 1917.

Newark: Public Library. 40, 352, 359, 370, 405.

New York: Metropolitan Museum of Art. 10, 14, 20, 21, 26-29, 34, 43, 45, 49, 50A, 57-59, 62-67, 69-73, 77-79, 81-84, 87-92, 94, 106-109, 112-136, 138, 139, 144, 147-149, 151, 162-165, 167-168, 170, 171, 173-175, 177, 179, 182-184, 186, 186A, 187, 189-193, 196, 197, 202-229, 231-253, 255-257, 261-268, 270-274, 277-279, 281-287, 289-294, 296-315, 318, 319, 321-353, 355-396, 397-404, 406-431, 433, 435-443, 449-457, 460.

The Metropolitan Museum of Art in New York City possesses a large and representative collection of etchings by Cameron. With few exceptions this extensive series comes from the collection formed by the late Mr. Harris Brisbane Dick (*obit.* 1916), well known as a publisher, a book-plate for whom (No. 423) the artist etched in 1912. Mr. Dick—a generous benefactor of the Metropolitan Museum—seized every opportunity to make his Cameron collection as complete as possible, obtaining many prints direct from the artist, others from dealers in England, Scotland and the United States.

New York, P.L.: Public Library, Astor, Lenox, and Tilden Foundations. 43, 196, 240-243, 359, 373, 416, 489.

Philadelphia: Free Library. 489.

Pittsburgh: Carnegie Institute. 63, 123, 326, 353, 379, 389, 390, 400, 412.

Saint Louis: City Art Museum. 352, 400, 415.

Springfield (Mass.): City Library Association. 286, 311, 351, 355, 359, 380, 387, 409, 414, 415, 435, 440, 455, 466.

Toledo (Ohio): Museum of Art. 28, 43, 240, 302.

Washington: Library of Congress. 28, 43, 206, 210, 335, 409, 454, 464, 469, 489.

#### CONTINENTAL

Berlin: Staatliches Kupferstichkabinett. 64, 65, 84, 86, 115, 127, 170, 172, 206, 207, 210, 243, 284, 285, 286, 386, 441, 478.

Bremen: Kunsthalle. 30-49, 119, 131, 132, 174, 202-229, 279, 289-294, 296-301, 309, 352, 359.

Budapest: Musée des Beaux Arts. 31, 73, 84, 86, 94, 115, 119, 174, 177, 196, 205, 210, 220, 224, 232, 234, 277, 280-285, 289-301, 313, 325, 326, 328-330, 351, 355, 360-369, 373, 374, 376, 378-386, 397, 399-404, 406-409, 411-413, 415, 416, 426, 428, 431, 433, 435-437, 439, 441.

Copenhagen: Musée Royal des Beaux Arts. 73.

Dresden : Staatliches Kupferstichkabinett. 86, 89, 90, 113, 114, 115, 118, 119, 125, 127, 129,  
131, 139, 165, 231, 270, 352, 369, 370, 373, 375, 378.  
Hamburg : Kunsthalle. 131, 132, 170, 173.  
Leipzig : Art Museum. 338, 348, 352.  
Munich : Graphische Sammlung. 179, 368.  
Paris : Bibliothèque Nationale. 302.  
Stuttgart : Art Gallery. 94, 129, 149, 173, 234, 277, 351, 356.  
Vienna : Albertina. 30-49, 64, 177, 270, 277, 304, 316, 370, 379, 397.

'Holy Loch' (13A), 'Bonnington' (17A), and 'Renfrew' (17B), first recorded in the *Print Collectors' Quarterly*, February 1924, pp. 66-7, were three of sixteen uncatalogued lots, from the collection of the late Alexander Skirving, a Glasgow architect, added to the sale held on November 11, 1920, by Messrs. J. & R. Edmiston, 7 West Nile Street, Glasgow. The series included hitherto unrecorded first States of 'Albert, Railway, and Victoria Bridges' (35), 'Dumbarton' (40)—this a faint counter-proof only—'Clyde at Cardross' (41) and 'Kilbrannan Sound and Entrance to Loch Fyne' (45). It proved impracticable to obtain for investigation three etchings with unknown titles, 'Lanark,' 'Machrihanish,' and 'Dunkeld,' as also the final two lots tentatively entitled by the auctioneers 'A Mansion' and 'A Backland,' the last-named a drawing. Probably the etchings were discarded when in 1887-9 the artist was encouraged and practically helped by the friend of Seymour Haden, George Stevenson, whom George Meredith addressed as 'My Dear Glasgogo.'

The Clyde Set, Nos. 30-49. Mr. George Stevenson (see Introduction, p. xxxii) helped the artist to etch and bite these plates. Some trial impressions were printed by Messrs. Maclure, Macdonald & Co., Glasgow, these being signed in pencil 'D. Y. Cameron' in lower right corner. The plates were then sent to F. Goulding, London, who, after steel-facing them, printed the edition of about 22 sets, 'artist's proofs,' signed in pencil to left 'D. Y. Cameron,' to right 'F. Goulding, Imp.,' and 50 sets, 'second proofs,' unsigned, published in 1890 by Messrs. E. & E. Silva White, Glasgow.

The late D. J. Macaulay, M.D., of Halifax formed an extensive collection of etchings by Cameron, many of them obtained direct from the artist, 255 of which were sold at Messrs. Sotheby's in 1922-23. Mr. Harold J. L. Wright during a careful examination of these etchings prior to the sale noted and communicated to me details of unrecorded States of Nos. 114, 313, 325, 360, 374, 389, 403, 425.

The twenty-three Regality Club plates, Nos. 96, 97, 99-101, 103-109, 189-191, 235-239, and 322-324, were etched for the Club of that name established in October 1885, to preserve by means of letter-press and illustration a record of old buildings and relics within the Regality of Glasgow. The Club, limited to two hundred members, published four volumes of Papers, the final part in June 1912. 'The Apse, St. Enoch's Church,' No. 238, was not specially etched for the Club, though it appeared in its Papers; hence a few signed impressions were circulated. Of 'Bishop Street, Anderston,' No. 96, three signed impressions exist. With these exceptions there are probably not more than two signed impressions of each Regality Club etching, and in some cases one

only. The signed impressions were generally, if not invariably, printed by the artist himself, as is often made plain by differences in the paper and inking.

Of most of the book plates and of certain of the illustrations and miscellanea there are a few signed impressions. The editions of the book plates, of the illustrations, and of the miscellanea were not printed by the artist, nor were the editions of the 'King's Chapel,' No. 405, not steel-faced, and of the following which were steel-faced: the Paisley Set (Nos. 1-7), the Clyde Set (Nos. 30-49), Nos. 28, 50 (the small plate, No. 50A, was not steeled), 231, 233, 279, 302, 352, 359, 370, 427, 448, 464, 479, 480, 482, and 497. With these and three or four other exceptions the artist has been his own printer.

Editions of the early etchings, up to say 1900, were very small, chiefly by reason of the restricted demand. Of the etchings 1901-1912, even when the copper plate proved generous, the editions, except that of the Belgian Set, seldom exceeded thirty or forty impressions, though in certain very rare cases a plate yielded as many as sixty-five. Editions of prints since 1912 are indicated in the Catalogue entries.

On page 150 of the Catalogue it is stated that no impression had been traced of State IV of No. 306 'The Abbazia, Venice.' The following description is based on a photograph lent in 1931 by Messrs. Colnaghi who probably received it from Messrs. Kennedy, New York. Space beyond entrance entirely re-etched and radically changed. For instance, the figure of the cloaked woman disappears and there are introduced a well-head and figure, also two figures beyond the arcading which is lowered and has now two pillars. Background building quite different. (These details are here given as space therefor was not available in the Catalogue entry.)

In the Index appear, italicized, titles of six Glasgow subjects, namely: '*Bishop's Palace*,' '*Broomielaw Bridge*,' '*Glasgow Cathedral*,' '*International Exhibition, Glasgow from West End Park*,' '*Municipal Buildings and George Square*,' '*Glasgow University*.' These unsigned etchings, each about  $4\frac{7}{8} \times 6\frac{7}{8}$  in. (125 × 175 mm.), some impressions of which bear spurious pencil signatures, have been mistakenly accepted as by Cameron. Based on six pen-and-ink drawings done by the artist in 1888 as a souvenir of the Glasgow Exhibition, they were etched by Messrs. Cattley and Dobson, London, and published as a set within paper covers. The same details apply to '*Saint Mary's Aisle, Dryburgh. Burial place of Sir Walter Scott 1832*,'  $7\frac{3}{8} \times 5\frac{3}{8}$  in. (201 × 134 mm.), similarly entered in the Index.

F. R.

21 WORONZOW ROAD,  
LONDON, N.W. 8.  
June, 1932.

## CORRESPONDING NUMBERS OF ETCHINGS

IN THIS CATALOGUE, IN THE WEDMORE CATALOGUE, AND IN THE  
GROLIER CLUB CATALOGUE

In the descriptive notes of this Catalogue the letters W and G indicate the entry under which an etching appears respectively in the Catalogue prepared by Sir Frederick Wedmore, and in that of the Grolier Club Exhibition, New York. By means of the following table there can be found in the present Catalogue any etching by D. Y. Cameron, which is known only by the number in the Wedmore Catalogue or in the Grolier Catalogue.

To do this look in the first column of the following table for the Wedmore or Grolier number; the number in the present Catalogue will be found on the same line in the column which bears the initial of the Catalogue in question.

Thus, if the etching wanted be Wedmore 1, find that number in the first column, then read the number on the same line with it in the column headed W, which in this case is 20. W 1, then, is 20 in the present Catalogue. Again, if the etching sought be Grolier 39, find that number in the first column, and on a line with it in the column headed G is the number, namely 63, under which the etching appears in the present Catalogue.

### FINDING LIST

	W	G		W	G		W	G	
1	20	69		14	73		27	59	26
2	29	27		15	60		28	89	57
3	26	10		16	62		29	90	71
4	57	74		17	63		30	91	72
5	71	30		18	64		31	111	87
6	72	31		19	65		32	112	58
7	87	32		20	77		33	113	82
8	58	33		21	78		34	114	86
9	81	34		22	79		35	171	66
10	82	35		23	94		36	173	70
11	86	36		24	84		37	230	73
12	66	37		25	83		38	124	62
13	70	38		26	88		39	123	63

# FINDING LIST

	W	G		W	G		W	G
40	130	64	83	206	149	126	298	232
41	134	65	84	213	170	127	299	279
42	115	77	85	225	172	128	300	273
43	116	79	86	179	174	129	301	274
44	117	94	87	220	175	130	303	277
45	118	84	88	214	150	131	281	284
46	119	83	89	227	177	132	307	283
47	120	88	90	212	151	133	306	285
48	121	59	91	228	19	134	305	286
49	122	89	92	211	196	135	304	287
50	125	90	93	217	148	136	308	278
51	126	91	94	229	209	137	309	282
52	127	111	95	221	204	138	310	289
53	128	112	96	226	208	139	311	290
54	129	171	97	222	224	140	312	291
55	131	173	98	219	205	141	313	292
56	132	145	99	207	223	142	314	293
57	136	124	100	203	215	143	325	294
58	133	144	101	238	218	144	326	296
59	135	123	102	231	216	145	327	297
60	137	130	103	234	210	146	328	298
61	138	134	104	232	206	147	329	299
62	139	115	105	279	213	148	330	300
63	149	116	106	273	225	149	354	301
64	170	117	107	274	179	150	352	303
65	172	118	108	275	220	151	353	281
66	174	119	109	276	214	152	351	307
67	175	120	110	277	227	153		306
68	150	121	111	284	212	154		305
69	177	122	112	283	228	155		304
70	151	125	113	285	211	156		308
71	196	126	114	286	217	157		309
72	148	127	115	287	229	158		310
73	209	128	116	278	221	159		311
74	204	129	117	282	226	160		312
75	208	131	118	289	222	161		313
76	224	132	119	290	219	162		321
77	205	136	120	291	207	163		314
78	223	133	121	292	203	164		325
79	215	135	122	293	147	165		326
80	218	137	123	294	238	166		327
81	216	138	124	296	231	167		328
82	210	139	125	297	234	168		329



## FINDING LIST

	G		G		G
169	330	186	374	203	392
170	354	187	370	204	387
171	352	188	371	205	391
172	353	189	372	206	390
173	351	190	375	207	395
174	357	191	369	208	389
175	355	192	368	209	393
176	359	193	367	210	396
177	356	194	376	211	388
178	360	195	373	212	385
179	361	196	379	213	383
180	363	197	382	214	386
181	364	198	380	215	397
182	365	199	384	216	399
183	362	200	378	217	400
184	366	201	381	218	401
185	358	202	394		



## PREFATORY ESSAY

IT is twenty years since the first edition of this Catalogue appeared. For that reason only, with all it implies, it would be impossible for me now to write the Essay of 1912. Conscious of its shortcomings, I nevertheless elect for purposes of information to re-print it in abridged form with certain emendations.

Since 1912 Cameron in his best prints—and by their best artists are ultimately judged—has made firm advance in assimilated apprehension, statement, and control of the material.

I would point out that for the six years, 1917 till the autumn of 1923, he did not touch a copper plate. In part this was due to ill-health, in part to temporary disinclination to use the needle or point.

The appreciative passage relating to the Scottish etchings in my 1912 Essay calls for re-emphasis and extension in 1932. An initial reflection, however, suggests itself. Over-seriousness of purpose may be a hindrance should it interpose between intuitive apprehension and vital expression. An unbending earnestness, I am disposed to think, has deprived certain of Cameron's prints of an important element: evidence of the care-free delight 'felt in the blood and felt along the heart.' Let it be added that such seemingly over-laboured works have later often proved of basic value.

No living artist, whether etcher, painter, or draughtsman—many of Cameron's recent pictures, water-colours and black-and-white drawings are true distillations of nature—interprets with like understanding and purpose the character of Scottish hills

## D. Y. CAMERON

and lochs and straths. Familiar with those rock-ribbed hills, detached in their mighty aloofness from the sorrows and perplexities common to man, his spirit when nature-quicken'd 'in aspiration lifts him from the earth.'

Of the etcher's output to date nearly half the prints depict Scottish landscapes, from Inverness in the north to Dumfries in the south, from Argyll in the west to Forfar in the east.

'Ben Lomond' (468) is a quintessential Cameron landscape. Here presides that angel of the world, reverence. The break in the mountain sequence caused by a concentration of sunlit mist, if, as I feel it to be, insufficiently explained from the representational standpoint, advantages the ensemble. 'Ben Lomond' enriches the whole field of modern etching. Grave, long-measured, the rhythm expresses majesty implicit in the range of brooding hills reversed in the still water. Cameron's supreme landscape achievement as etcher, it evokes memory of Milton's solemn-paced words, 'And now the sun has stretched out all the hills'—how essentially at one are here lingering rhythm and significance.

Foregrounds are born of the devil it has been said. Whether or not the parentage here alleged operates adversely, foregrounds in certain of Cameron's landscapes remain an unsolved problem; nor does he always convey the subtle meeting of islands, cliffs and headlands with the waters of sea or loch. These shortcomings are present, for instance, in 'Castle Urquhart' (484). Yet positive virtues here prevail. The etching of this ancient stronghold on a peninsula of Loch Ness is an indubitable conquest.

In assured and delightful verisimilitude, in sensitive grasp of a wide expanse of spacious river landscape under the incidence of light, 'Nithsdale' (435) exemplifies the artist's native response to such Scottish themes. 'Loch-an-Dorb' (452) is one of several citable prints wherein, spontaneously, the landscape is freed from contingent elements that beauty may reign. In 'The Cairngorms'

## PREFATORY ESSAY

(455) the company of far hills is rendered with the delicacy of a master, as again in the fascinating 'Isles of Loch Maree' (469) and 'Glen Strae' (478). 'Strathearn' (466) marks accomplishment, both stylistic and expressive. Austere albeit contenting are the fiercely rugged heights of 'Arran Peaks' (436). Light appears as a vital presence in the tall tracery of the ruined walls in 'Killundine' (483). For many a nature-lover the district of Morven, on the north side of the Sound of Mull, possesses a spell of singular fairness, peace, and the sense of far horizons. 'The Ferry' (477) and 'Loch Aline' (476) interpret this spell. After-thoughts are frequently not better thoughts. To name one example: 'The Ochils' (461) is on the whole more satisfactory than when subsequently transformed into 'The Frews.'

Three of the four plates executed during the summer of 1931—the remaining print is of Gloucester Cathedral (490)—demonstrate anew and impressively Cameron's response, at once individual and fundamental, to typical Scottish landscape themes. Vision and technique in accord, these richly wrought dry-points awaken sensitive observers to varied nature-treasures which they recognize as true alike in substance and spirit. How serene the hill-guarded little Highland loch, 'Tarff' (492), in its romantic environment, with what fine immediacy is the whole scene interpreted, albeit one dark shaft of dry-point on the right is in some impressions assertively strong. Both 'Tarff' and 'Balquhidder' (491) are through-and-through 'Scottish Cameron' at his best. Mark in the last-named print the consenting flow of linear design, the subtle veracity of the presiding hills, the sensitively slight foreground bank. Yet again in the 'Valley of the Tay' (493) we have an authoritative rendering of a hill-flanked level country, here sunlit, there mist-veiled—this last an innovation in etching.

The mighty Castle hill, by virtue of which Edinburgh ranks as one of the most impressively beautiful cities in the world, domi-

## D. Y. CAMERON

nates the ' Royal Scottish Academy ' (464), hence it may be named among the landscape subjects. Beneath, perceptively rendered, are two examples of Playfair's classic buildings—one of them now the National Gallery of Scotland—which gained for Scotland's capital the sobriquet ' Modern Athens.'

Two strikingly dis-similar dry-points, finished in the late autumn of 1931, call for special comment, ' The Scur of Eigg ' (495) which takes an outstanding place among impressively dramatic plates by Cameron, harmonizes with the sinister event recorded in the Catalogue entry, the dry-point medium being one with the theme. Fierce effulgent light, rain and menacing clouds concentrate round the tremendous rock, which as here seen has the appearance of a mighty lion couching as he awaits his prey. The second dry-point, ' Craigmillar Castle ' (494), completed at the same time, ranks high. The romantic dignity of the ruined pile, in finely projected light and dark, rendered in terms of the medium, is in keeping with the dramatic scenes enacted therein (*vide* Note in Catalogue entry). The American College Society of Print Collectors is fortunate to have acquired the edition of this etching, one of many which enshrine the artist's love of Rembrandt's genius.

Of Cameron's five final prints, done in 1932 and reproduced in this Catalogue, four render Scottish themes. These declare ever-renewed quest of subjects with which he has kinship, of modes of expression not imposed on but educed from what he sees and feels. Whatever the theme—be it landscape, architecture or genre—art's value depends on what the artist contributes of beauty, of significance. ' Castle Moyle ' (497), impressions of which are issued with the edition de luxe of this volume, tellingly treats one of those gaunt, stalwart relics of a troublous past with which Scotland is studded. The fine ' Tantallon ' (499) is massive architecture soundly ' built,' dignified, spatially environed ; ' Drimnin '

## PREFATORY ESSAY

(496), a subtle balance of black and white, comes sweetly from nature and the artist's point; in 'Monzie' (498)—a superbly 'carrying' wall decoration—the profound black of the thickly wooded foreground and mid-distance lives æsthetically by virtue of the complementing hill-forms whose outlines are nobly serene.

Of other than Scottish landscape themes that have engaged Cameron as etcher since 1912 I may disengage a few which in various ways typify his genuinely individual approach, his conceptive and executive distinction.

Cameron's latest tribute to a great English Cathedral, 'Gloucester' (490), noble in its chiaroscuro, is a study of the North Aisle looking eastward. Here deeply shadowed, there ivory-white—observe the congruous effect of the tracery—the etching may be regarded in its loftiness as a decorative symbol of human aspiration.

A plate such as the 'Thermae of Caracalla' (470)—the artist's largest it may be noted—has in its massiveness seldom been attempted since the days of Piranesi, nor surely has any other etcher thus impressively sustained a fortissimo of black. The connecting architectural shapes, however, are unworthy the time-worn grandeur of the two giant piles. Like the 'Thermae,' 'Winchester Cathedral' (471) magnificently extends the scope of Cameron's work. It conquers by its solemn rendering of the dramatically concentrated light and deep shadow in the Norman North Transept of Winchester's mighty church.

The 'Old Museum, Beauvais' (467) expresses with balanced and lucid resonance a dignified theme. If somewhat unconvincing from the 'portrait' standpoint the richly fretted 'Souvenir d'Amsterdam' (460) admirably illustrates the artist's instinct for susceptibly 'got' decorative effects. Cameron's sculpturesque rendering of the fourteenth century brass 'Aquamanile' (441) rings true both as to 'mettle' and 'metal.' A second 'still life'

## D. Y. CAMERON

subject, 'Maut' (465), is a delicately suave impression of the thus symbolized Egyptian Goddess.

'The Campagna' (485)—into which the small figure need not have been introduced—and 'Hill Towns of Italy' (486), both pure dry-points, evidence a new response. Their 'slightness'—comparable in kind with many felicitously slight recent water-colours—the issue of accumulated knowledge, evokes the general character of the spacious country outside Rome.

In character, outlook and practice artists, happily, are boundlessly diverse. That which emancipates one trammels another. Nature does not impose this or that mode of response; instead, with her illimitable store of beauty she invites countless and varied interpretations. Not least to be esteemed are those, unburdened by self-consciousness, who just 'do their job' as perceptive, experienced craftsmen. Such, doubtless, were many Old Masters from whose works the analyst now-a-days educes stimulating theories of design and handling. Such in some degree was surely Rembrandt. In that temper at all events the greatest of painter-etchers uttered to his pupil, van Hoogstraten, his one recorded aphorism on art: 'Let it be enough that you can put into practice that which you know; then, in good time, the hidden meaning will discover itself.' We welcome, too, those who, overflowing with impulse to express, unceremoniously hail the public to share in adventures frequently liberating, if sometimes ill-controlled. Again, there are artists who, as more and more they come under the shaping experiences of life, labour increasingly in the spirit of Dürer's memorable words which serve as motto for my 1912 Essay. Yet another revealing passage specially applicable to landscape art is by Conrad: 'Art itself may be defined as a single-minded attempt to render the highest kind of justice to the visible universe, by bringing to light the truth, manifold and one, underlying its every aspect.'



## PREFATORY ESSAY

Cameron's truest achievements within art's House of Interpretation give visible form to these perceptive sayings.

If it be granted, as I hold it must be, that fundamental experiences when combined with urge to expression enrich an artist's work, it is apposite here to outline the varied activities of the man behind the etchings.

Since 1912 Sir David Young Cameron (Kt. Bach. 1924), R.A., R.S.A., R.W.S., R.S.W., has become a prominent and effective member of the body politic. Elected Associate-Engraver of the Royal Academy in 1911, he was on April 20, 1916, re-elected an Associate with unrestricted rights to contribute to any section of the summer exhibitions—this being the only instance of such re-election. On January 21, 1920, the artist was promoted to R.A.-ship. Had health and circumstance permitted, moreover, it is an open secret that on two subsequent occasions he would unquestionably have been voted into the Presidential Chair. Similarly, on the resignation of the late Sir Lawton Wingate, P.R.S.A., in 1923, Cameron, but for an emphatic negative on his part, would certainly have become tenth President of the Royal Scottish Academy. The Hon. LL.D. of the Universities of his native city, Glasgow, of Manchester and of Cambridge were conferred respectively in 1911, 1923, and 1928. As Trustee of the National Gallery, Millbank, and pre-eminently of the National Galleries of Scotland, as member of the Royal Fine Art Commission, of the Faculty of the British School at Rome and of the Executive Council of the National Art Collections Fund, the ever effectively alert Scotsman has rendered valuable public service. Still more closely associated with the practice of art was the work of direction that devolved on him in 1925-6 as selector and 'Captain' of eight painters to execute as many historical panels in St. Stephen's Hall, Westminster. Liberal minded and inspiring leader of his

## D. Y. CAMERON

team, Cameron won the respect and gratitude of each. Finally, and of signal importance alike from the aesthetic and human standpoint, are the steadfast, generously disinterested services to art and the general weal which are part of Cameron's daily life in his Kippen home. I will cite one example only. Accepting existent conditions, he enlisted in harmonious co-operation the minister, inhabitants present and past of Kippen and the district, in a communal 'each for all' campaign. The result is a re-fashioning of the parish church in consonance with its quickening purpose, and the addition thereto of an appropriate Church House, this last dedicated in July 1931. These public-spirited achievements, to which the late Lady Cameron contributed invaluablely, have stimulated in other parishes like efforts to introduce craftsman-like beauty of detail and ensemble into Scottish Cathedrals and Churches—centres of communal prayer and worship.

To conclude I may digress to chronicle a little-known incident linking Cameron with an eighteenth-century fellow-countryman: the distinguished engraver, Robert Strange, said to have been the first British artist habitually to re-work etched lines with the graver. In the sale at Sotheby's on May 23, 1928, of Stuart relics from Cluny Castle there was bought for the West Highland Museum, Fort William, an historic object: the original copper plate etched by Strange, reputedly to meet a sudden call for currency notes caused by the loss of the sloop *Hazard* on March 26, 1745, which carried money for the Jacobite cause from France. Probably thrown aside in the flight from Culloden in April, 1746, the plate was subsequently found in a moss near Loch Laggan, and thereupon presented to Macpherson of Cluny, in the possession of whose descendants it remained until 1928. Made on a Sunday by an at first reluctant Sabbath-fearing Inverness coppersmith, this plate bears eight identical designs by Strange. Beneath four appear respectively 'One Penny,' 'Two Pence,' 'Three Pence' and

## PREFATORY ESSAY

'Six Pence,' the corresponding four having been left 'to be filled up by clerks.' And now for the link with the Scottish artist of to-day. In the summer of 1928 Strange's plate, used but little when made, was handed to Cameron, who printed therefrom, and as printer signed, fifty impressions. These were sold for a considerable sum to aid the scant funds of the West Highland Museum.

Though in a sense beyond my scope I cannot but here record the death on November 17, 1931, of Lady Cameron. A skilled designer-embroiderer of exquisite taste, Lady Cameron day by day wrought unfalteringly as a fine-fibred artist in the very substance of life. In countless hearts and homes her innate sympathy and inspiring presence quickened beauty of mind, heart and spirit.

As in 1912 I must emphasize that the compilation of this catalogue would have been impossible but for the constant help of Lady Cameron and of the artist. To them pre-eminently I am indebted for much information otherwise unobtainable. Lady Cameron's clear memory, her through-and-through cognizance of the prints here catalogued—the final seven only were issued subsequent to her death—have been a source of invaluable aid to me.

In addition to acknowledgments which appeared in the former Catalogue I would cordially thank Messrs. James Connell & Sons for their continued zeal in many directions; Messrs. T. & R. Edmiston for much information in connection with hitherto unrecorded prints in their sale of November 11, 1920, and on other occasions; Mr. Harold J. L. Wright for details of a number of unrecorded States and general help; Mrs. Arthur Kay (Miss Katharine Cameron) for the discovery and loan of her brother's smallest print, No. 141, now reproduced for the first time; Mr. J. Craig Annan for valuable aid and suggestions in sundry

## D. Y. CAMERON

directions ; and others too numerous to name who in various ways have assisted me.

But for the information readily supplied by representatives of the forty-one public institutions in England and Scotland, Australia and New Zealand, the United States of America and the Continent of Europe, complete lists of their Cameron etchings could not have been published on pp. xi-xiii and in the relevant entries. In particular, I would express my thanks to Mr. W. M. Ivins, Junr., Metropolitan Museum, New York, who was involved in lengthy correspondence ; to the Curator of Prints, Art Institute, Chicago, for the long list provided ; to Miss Lehr, Institute of Arts, Minneapolis ; and to Mr. F. C. Torrey, San Francisco, the last-named of whom prior to 1916 discovered No. 199, now for the first time reproduced. It is of interest to point out that these three United States institutions possess far the largest publicly-owned collections of etchings and dry-points by Cameron.

I would emphasize that, apart from yet-to-be-produced prints, finality in a Catalogue such as this is unachievable. Information on this or that subject will doubtless become available, errors of omission and commission be discovered. Hence I shall feel indebted for any informative notes from those using the Catalogue.

## INTRODUCTORY ESSAY OF 1912.\*

‘The gathered, secret treasure of the heart is manifested by the work, and the new creation which a man createth in his heart appeareth in the form of a thing.’—*Dürer*.

THE mystery of genius in the fine arts, as fathomed by Coleridge, is to make the external internal, the internal external; to make nature thought, and thought nature: to recover, as is implied, that authority and depth of vision whereby diversity and unity, blent, become complementary modes of unfolding consciousness. It may be said, perhaps, that only in the measure of our response to such concord-evoking interpenetration of spirit and matter, does art for us minister, vitally and enduringly, to fundamental needs. It is difficult rightly to apprehend the nature of a creatively unifying act, and in words to shadow it forth. Hazardous in particular is the attempt to appraise the work, so far as it has gone, of a living man. I would have my essay received, therefore, not as an approximately final much less oracular utterance, but as a personal and tentative contribution, full of errors of judgment and shortcomings, to the study of the general and the particular subject; as—to use the word essay in the sense employed by miners—a little trench or hole dug in search of ore.

My excuse for writing is that to certain of the etchings of D. Y. Cameron I feel a debt which can be satisfied only by attempting to induce in other minds a like sense of obligation. A work of art may not teach anything definite, but in so far as it is creative one tends to become more finely conscious in its presence. For me some of the etchings of Cameron exhale the ‘breath and finer spirit of all knowledge,’ come to me with the liberating force of a basic experience. But initially, and most emphatically, I advocate direct study of the work, which, in proportion to its virtue,

\* This essay appeared in the Catalogue of 1912, and is now reprinted with certain abridgments and emendations.

## D. Y. CAMERON

is as a still lake imaging different inward realities to different persons, and thus is capable of varied interpretation.

In the following pages I propose to sketch Cameron's biography; to discuss some of the artistic conditions of the age into which he was born; to touch on his work as a painter; then to pass to the subject of etching. Having indicated the necessary properties of the etcher, I attempt to deal with the way in which Cameron has used them, taking into account the influence of circumstance and that of the work of other artists. The scope of his etched work I consider, initially from the standpoint of the meaning for him of various themes, finally of the way in which he has expressed his sense of their beauty and significance.

David Young Cameron, third son of the Reverend Robert Cameron, a learned minister of the Scottish Church, was born on June 28, 1865, in Glasgow. The lineage of many artists counts for little or nothing. Emphatically it is not so with Cameron. Normal as has been his development, he is, in a degree difficult for Englishmen to realise, linked indissolubly to his ancestry by ties of blood, to his country by ties of association. To take no heed of these shaping factors would be a signal mistake. The Celtic name of Glasgow, 'Cleschu,' is conjecturally and with endearment held to mean the beloved green place. Though city born, Cameron inherits as a birthright from the wilder, freer past of his race the capacity nobly to be kindled by the glad green of universal nature, on which, dreamers assert, the fairies love to dance. Indisputable is another claim to heritage in Scotland's romantic past. He is descended from one of the finest characters in the royalist rising, the betrayed, hanged and quartered Dr. Archibald Cameron, younger brother of the more famous Donald Cameron, 'The Gentle Lochiel,' but for whom there would have been no 'Forty-Five.' Of the twelve hundred valiant clansmen who on that nineteenth of August, 1745, gathered under Prince Charlie's banner at Glenfinnan, eight hundred were Lochiel's. After Culloden, Dr. Archibald Cameron, whose wife, Jean, was a daughter of Archibald Cameron of Dungallon, took an active part in concealing and ensuring the escape to France of Prince Charlie. It may be recalled that the device of the Clan Cameron bears a word authoritative alike in the arts and in warfare, 'Unite'; and that a dominant trait of the clan is fierceness, the nineteenth chief alone, by reason of his wise and courteous disposition, having

## INTRODUCTORY ESSAY OF 1912

earned the title of Gentle. It was the Gentle Lochiel who stood forth as the protector of Glasgow, where his collateral descendant was to be born, when it was proposed to plunder and burn the city because of its Anti-Jacobite attitude. Indications there perhaps are that within the clan apparent opposites were on occasions reconciled, that dimly there was foreshadowed the advent of a Cameron landscapist. The Gaelic rhyme, of which I give a translation, commemorates a traditional seventeenth century incident,<sup>1</sup> when 'the black hounds of Lochaber'—'sharp-toothed and hungry' followers of Sir Ewan Cameron of Lochiel—and 'the hoggets of Atholl' took part in the peaceful naming of the Loch of the Sword:

'The sword we've cast into the lake;  
Bear witness all the knolls around,  
Ours to the furthest stretch of time  
Are hill, and stream, and pasture ground.'

As D. Y. Cameron has not done a portrait of himself, curiosity as to his visible personality may be satisfied partially by quoting from an article, 'Family Resemblances,' which appeared in a publication of 1851. The typical Cameron there sketched corresponds in almost every detail with the artist of to-day. 'Nor,' says the writer, 'do I remember ever having

<sup>1</sup> On the Clan Cameron Life Membership Certificate, No. 181 in this Catalogue, are inscribed the words of the Pibroch held to have been composed by Lochiel's piper in the stress of that event. The Earl of Atholl had arranged that, attended by two only of his Clan, he should meet Lochiel, accompanied by a like number of attendants, on the eastern slopes of Bein-a-bhrick, amicably to settle a dispute as to the right of grazing thereabouts. Atholl, false to his word, had concealed a number of his followers when at high noon on Beltane day he greeted Lochiel on the slopes of the hill. The Earl, imperious, would brook no question. 'He whistled shrill,' and instantly fifty of his clansmen leapt from a birchwood copse. 'Who are these, my lord?' demanded Lochiel. 'These are a few of my Atholl hoggets come across the hills to eat and grow fat on their proper grazings.' Lochiel, counselled by Gorm'uil of Moy, was prepared. Swiftly he turned the scarlet lining of his cloak outward. At the signal threescore and five of his men bounded down the slope. 'And who are these, Lochiel?' questioned Atholl. 'These, my lord, are a few of my Lochaber hounds, sharp-toothed and hungry, keen to taste the flesh of your Atholl hoggets!' Defeated, Atholl, kissing his drawn sword—afterwards cast into the lake—renounced for ever his claims to the pastures of Bein-a-bhrick. Thereupon Donald Breac of Muirshiorlaich, Lochiel's piper, struck up the Pibroch, the words of which appear on the etching. The lines may be rendered in English:

'Sons of dogs! Sons of dogs!  
Come here and get flesh!  
The Pibroch of Donald the Black, the Pibroch of Donald!  
The Pipe and Banner on the green of Inverlochty!'

## D. Y. CAMERON

seen a Cameron, in any rank of life, to whom the following description did not apply; clean in build, of a little less than medium height, spare, wiry, active.'

Something of the larger forces of race and country it is necessary to realise as playing on the career of D. Y. Cameron, which, so far as it calls for narration here, has been uneventful. Educated at the Glasgow Academy, he found himself, despite other intentions on the part of his father, started on a mercantile life. Whether or not he would have made a mark in the world of commerce is problematical. At the time, in any case, penmanship at the desk was for him sheer drudgery, and impulse towards practice of the pictorial arts proved determining. Deaf to the advice of prudent well-wishers, Cameron resolved that an artist he would be. Who can say if there then operated an ardent inclination, craftsman-like in character, or a subconscious hope that by theoretical and practical study, by effort and contemplation, he might fit himself for creative activity. Be that as it may, Cameron's charter was not at once declared to be towards the gates of light. He was no prodigy, 'native and endued' in the sphere of art. The cost of even preliminary technical equipment, in time, in energy, which often seemed fruitlessly expended, was for years considerable.

Before and after office hours, from seven till nine in the morning and from seven till half-past nine in the evening, Cameron in the early eighties was at the Glasgow Art School, labouring at the rudiments of craftsmanship. Within four years he freed himself from the routine of the counting-house. In 1885 he entered the Edinburgh School of Art, and the same year joined the extinct Scottish Atelier Society, where the late Arthur Melville was among artist-visitors from whose advice students profited. In 1887, George Stevenson, a friend of Sir Seymour Haden, commended some of Cameron's pen-and-ink drawings, and suggested that he should try to etch. In the house of this cultured amateur—who from 1881 till 1888 was a Fellow of the Painter-Etchers, and exhibited at its inaugural exhibition and several times later—Cameron first had an opportunity to study fine prints, and to George Stevenson he owes the only instruction he ever received in the art of etching. Mr. Stevenson did not confine himself to counsel and encouragement, for, though the fact be not generally known, he actually worked upon many of the early plates, including some of the 'Clyde Set' (Nos. 30-49) and helped with the biting.

There was no such collaboration, however, in the production of 'A Perthshire Village' (20), by virtue of which the young artist was elected



## INTRODUCTORY ESSAY OF 1912

an Associate of the Royal Society of Painter-Etchers in 1889. Doubtless Cameron looks back with downright dissatisfaction to that and many other of his early etchings. The Perthshire village cottages are pleasantly enough disposed, the lighting is agreeable, but the design straggles, the handling is tentative, the accents lack conviction. From 1889 till 1902 Cameron contributed regularly to the annual exhibitions of the Painter-Etchers, sending, apart from a number of book-plates, 119 prints. After the 1902 exhibition he resigned from the Society, together with another prominent Scottish member of the Council, William Strang. In January, 1911, Cameron was made one of the Associate-Engravers of the Royal Academy, a class, with exhibiting rights in the Black-and-White Room only, revived five years earlier by the election of Sir Frank Short and William Strang. Unlike many painter-etchers—that hybrid term applied to original as distinct from reproductive etchers—Cameron has from the first used the brush as continuously as the needle. In 1904, the same evening as Sargent, he was chosen Associate of the Royal Society of Painters in Water-Colours; a month later he and the late Robert Brough became Associates of the Royal Scottish Academy; and, to finish this official record, which has no close bearing on my subject, it may be stated that he is a member of the International Society, of the Royal Scottish Society of Water-Colour Painters, of the Society of Twelve, and of the Berlin and Munich Secessionists. In the summer of 1911 the Glasgow University conferred on him the honorary degree of LL.D.

In art, as in other domains of activity, our age is one of fiercely conflicting purposes. In every direction authority has been undermined by research and scepticism, by the demand for a canon more catholic or more rigid than it seems possible to formulate. Bewildered by the babel of tongues, each claiming finality of utterance, there is among artists a widespread tendency in the direction of anarchy. This has not always been so. Though there never has existed, and from the formal standpoint may never exist, a canon whereby the fine arts can be judged, yet in the past, whether we look to Egypt, to Greece, to China and Japan, to Italy of the Middle Ages, to the early Masters, we discover a tradition to whose authority assent was given for the reason that it embodied prevalent ideals, that it was sustained by an accumulated weight of conviction. The unknown painter of the Sung Dynasty, who in terms of hieratic beauty imaged the 'Two

## D. Y. CAMERON

Geese,' now in the British Museum, and that over-shadowing genius to whom we owe the grand 'Nachi Waterfall,' so far from violating tradition, 'sat in the Gate of the Masters,' reverently learning their craft, and aiming at universal truth, beauty, significance. Such conditions have passed away. Each person to-day seeks a law within himself, but is unable, and perhaps not greatly concerned, to relate it to the myriad complementary laws as formulated by others.

To these and further causes are traceable the fact that Cameron's art has been of the slowly and somewhat fitfully maturing kind. Mingled with his predisposition towards art; and antithetical, or at least somewhat deterrent to it, one may assume a strain of puritanical scepticism as to the function of beauty in life. Few persons in the Presbyterian Scotland of thirty years ago held, as of old did the greatest Greek philosopher, that of the eternal mysteries beauty is one of the most potent, or with Coleridge that implicit in the very name of beautiful things is a summons to the soul, which receives and welcomes beauty as of like nature with its own. Doubtless, then, circumstances conspired with temperament to prevent anything but a tardy unfolding of the true artist in Cameron. It is well in this connection to remember that sheaths, apparently adverse to growth, are often protections within which the living life is organised and enriched. Such a course of development can be traced in the kingdom of nature. In man the processes are infinitely more complex. Again and again inward weakness and the forces of environment seem to overwhelm the valuable elements in a character. In the case under consideration, the restraints, incertitudes, and bewilderments of early days seem on the whole to have worked fortunately.

The artist whose shaping has been suggested was not, it must be emphasised, an etcher only. Knowledge of Cameron's pictures, and in lesser degree of his water-colours, is essential to appreciation of the black-and-white work wherein to be paradoxical colour is innate.

There may be named a few of the pictures which epitomise Cameron's increasing concern, less to make delightful patterns vested delightfully in colour, than to reconcile execution and aspiration, to divine and express something of that informing rhythm, that sense of eternal unfolding, upon which the substantiality—using the word in its pure meaning—of such works of art essentially depends. In 'Early Spring in Tuscany,' 1901, exhibited at the Institute of Oil Painters, of which Cameron was then a member, the mainly decorative aim has a winsome issue. 'Dark

## INTRODUCTORY ESSAY OF 1912

'Angers,' 1903 (Manchester Art Gallery, No. 65), is alike in design, incidence of light, and gleaming colour, impressive: the work of a man who, obsessed as yet by a formalised chiaroscuro, has set himself to vanquish mannerism. Not all the immediate results of the winter of 1908-9, spent in Egypt, were satisfactory. The magnitude of its monuments, emerging as symbols of a mysterious past, the vastness of the arid desert, for the time overwhelmed the artist. Yet the aftermath was of importance. In Egypt Cameron seems to have entered further into the secret of light. 'The Citadel, Cairo,' well established in design, expresses light more subtly and unfalteringly than any of his previous pictures. Again, church interiors such as the 'South Aisle, Tewkesbury,' 1908, showing part of the beautiful Norman transept of the Abbey, sunlit and shadowed, are worthy companions of several etchings on kindred themes.

It is, however, in the Scotland to which he is linked by ancestral and personal ties that Cameron has found, and will probably continue to find, truest inspiration. He who 'dwelleth at hoom and kepeth wel his folde' often feels that there, if anywhere, he must strive to attain by shadowing forth the unattainable. After maybe many wanderings, he finds that beauty as the depth and splendour of truth is for him supremely imaged in the dear, familiar face of his native land. For the first time, perhaps, in 'The Eildon Hills,' 1906—their mighty notches hewed, according to tradition, by the wizard sword of Michael Scott—Cameron ceased to waver between caprice and convention. He seems to have recognised in the scene the true complement of the human spirit that loves it, and hence that the imposition of an arbitrary design and colour scheme could never fulfil his need. In 'Criffel,' a different aspect of Scotland's unconquerable landscape, not here a-dream but in serene daylight—a picture bought from the Royal Scottish Academy in 1908 by the Modern Arts Association, no decorative trivialities find place. The austere disciplined 'Hills of Skye,' 1910, though not instantly arresting, lives in the memory as an example of Cameron's faculty with imaginative understanding to apprehend nature. Finally, in the dramatic 'Badenoch,' 1911, he declares his steadfast quest of an animating light at the heart of sinister blackness. The golden effulgence of the evening sky, reflected in the water of the shadowed valley, ensouls those massive hills.

The work as a whole, whether painted or etched, is an ascending progress. From the technical standpoint it would not be difficult, especially in the landscape subjects, to trace a gradual renunciation of virtuosity as an

## D. Y. CAMERON

end in itself, in favour of substantial expressiveness. Such a change is the issue of responsibilities innate in creative activity.

The word etch, as need scarcely be said, is derived from a root (German *ätzen*) which means to cause to eat or to be eaten. The necessary properties of the etcher are matter of common knowledge. They are a highly polished metal plate, usually copper, covered with what is known as a ground, a composition of different waxes, gums and resins, which withstands the action of the acid or mordant; a needle, more or less sharply pointed, which cuts through the ground without scratching the copper; the bath of mordant into which the plate is placed to be bitten; ink and a dabber; paper and the press for printing. Strictly, dry-point is not etching at all, but engraving. In general a tapered point of greater strength than the needle is used directly on the copper, causing a burr on one side of the line, according to the inclination of the instrument.

It is important to remember that, from the moment the needle touches the prepared plate to the moment the impression is taken from the press, Cameron does not relinquish control. In advance of what has now become a generally accepted idea, he held that an etcher cannot, without risk to the intention of his work, leave a plate to be printed by someone else. Apart from the dubious practice of leaving ink on unworked surfaces of the copper—Cameron, it is satisfactory to note, has come to eschew it—much depends on printing, and it is difficult to understand how an artist consents to depute that essential link in the chain of processes. Printing, with its legitimate possibilities of variety in emphasis and reserve, is, surely, an integral part of the etcher's utterance. Even in the case of pure, open line work, marked differences of effect can be brought about; and where there are masses of dark, possible variety is greatly increased. That the etcher should be his own printer is the more advisable when no attempt is made artificially to prolong the life of the plate. Cameron is averse from the modern practice of steel-facing. Unlike Sir Frank Short and several other distinguished etchers, he holds that, however thin the film of the harder metal—it is, indeed, so thin as to be scarcely measurable—it impairs the quality of the lines, the 'resonance' of the masses. Whether or not, when put to a fair test, this could in all cases be demonstrated, it seems fitting that instead of the life of the plate being indefinitely extended by means of electrolytic steel-facing, it should be determined by the durability of the copper.

## INTRODUCTORY ESSAY OF 1912

The paper used is, again, of far more importance than is generally recognised. The advantage of securing old hand-made paper—wire-lined, perhaps, and bearing many varieties of quaint water marks—is incalculable. With considerable success, Cameron has sought for old and susceptible paper at home and abroad : notably in London, Edinburgh, Amsterdam, Paris, Florence. Thus from time to time, in parchment-bound volumes for the most part, he has come upon stores of English, Dutch, French, Italian, Japanese and Chinese paper, dating from the seventeenth or eighteenth century. Other questions apart, his experience is that the size in new paper tends to produce a cloudy effect after prolonged damping; whereas a fine old paper after two days of damping shows increased sensitiveness. Being highly absorbent, Japanese paper requires a minimum of damping. Meryon frequently used a paper tinged with green, said to have been made at the time of the French Revolution. Occasionally Cameron, too, has printed impressions on such green paper as, for example, the 'Newgate' (300), the 'Venetian Street' (308), the 'Place Plumereau' (353), the 'Montivilliers' (355), and the 'Pont Neuf' (361).

To pass from the etcher's care for his materials to his use of them, Cameron, having made some progress in the craftsmanship of etching, became subject to, nay, for some time was almost at the mercy of, various art influences. Like many young men he was ductile, imitation extending even to accidents of manner. Practically self-trained, directions of study were governed not by any system, good or bad, but by inclination coinciding with opportunity. Looking back, it seems well that the almost purely receptive stages were of long duration, that there was no sudden attempt to see or feel individually. The theory that knowledge ultimately hampers instead of enriches originality, applies only to those whose individual faith and force are not commensurate with sensitiveness. The paramount question is not how much or how little an artist has derived from others, but in what degree that which has been derived is assimilated, transfigured, revitalised. The world of art as well as of nature can thus fruitfully be laid under contribution in the measure of the assimilative power.

Cameron began as, and for long remained, an agreeable illustrator, and hardly more. His early work gives little evidence of desire to sift the trivial from the significant, to reach beyond pleasant calligraphic records of objective fact. Moreover, within these narrow limits the utter-

## D. Y. CAMERON

ance is inadequate, faltering, often anonymous. Though here and there we find hints of the black and white art of Sir George Reid and of Maxime Lalanne, the predominant influence was for some time that of Seymour Haden. This, fortunately, served to concentrate the young artist's attention on the craftsmanship of etching, to stimulate technical investigation. If we take from dozens of the early plates that which was derived from Haden, and continues to be essentially his, the residue counts for little. The incalculable element, if such exists, mostly eludes careful search. At this stage more ambitious effort could have proved nothing but abortive. Nevertheless, during the first year (1887) Cameron etched 'Linlithgow Palace' (8), which, touched with romanticism, is attractive as a delicate, dark patterning of shapes against a luminous sky. The large 'Greenock' (58) shows that by 1890 he could from an ordinary standpoint well order elaborate material. Increased confidence and freedom give value to 'Tweedmouth' (69). At about this time he became conscious of the spell of Whistler's elusive subtlety, though he lacked the master's daring and ability for technical flights—alluring as those of any butterfly. The rarefying influence of Whistler's vision is operative in, for instance, 'Thames Warehouses' (64), 'Shopping' (77), 'Greendyke Street' (88), and the radiant 'White Horse Close' (86). Soon thereafter, as is seen in etchings such as 'Sugar Sample Room' (101) and 'Rowallan Castle' (114), Cameron began to look with admiration towards that imaginatively forcible interpreter of architectural themes, Meryon, whose influence, now for the most part assimilated, told as a besetting mannerism. It was indeed, in considerable measure, a Meryonised London which Cameron etched in 1899. The 'Rembrandt Farm' (139), of 1892, denotes by its title the master of whose genius Cameron was initially but little conscious, but who in the long run was to exercise an influence so deep that it may be called evocative. From Rembrandt's simple and pregnant vision of landscape he has not yet profited to the full.

Besides influences to some extent self-chosen, inward, development was affected by wholly exterior causes. Printed allusion has frequently been made to the immediate welcome accorded to the etchings of Cameron. There is, however, a good deal of misapprehension on this point. From the first, it is true, the work attracted attention when exhibited, but apart from the Sets, which, as such, gathered a certain momentum, the demand for proofs was meagre until about 1900. With the exception of 1898, when an exhibition was held by Messrs. Connell in Glasgow, the demand

## INTRODUCTORY ESSAY OF 1912

did not exceed seventy or eighty prints in a year. Hence, in order to make a living, Cameron often necessarily without aesthetic impulse, accepted a variety of commissions to etch, the results of which appear in the Catalogue. It is imperative, however, to distinguish between etchings done in ever-increasing measure because of predilection for the motives, and illustrations wherein given subjects are imposed or the range of choice is limited. The often-discussed artistic temperament is less uniform than doctrinaires would have us believe. Some artists give of their best when conforming to the detailed requirements of patron, publisher, or public; others, and I take Cameron to be of them, find restraints irksome. Yet it is necessary to modify the statement. While as a translator into black-and-white of other men's drawings even technical facility seemed to leave him, and while as a book illustrator he lacked perception and inventiveness, his sense of spacing, of pattern, including lettering, is, in the early period, nowhere more admirably exemplified than in some of the book-plates, designs for title pages, catalogue covers, and the rest. The chronological arrangement of the etchings possesses, among other advantages, that of showing Cameron's fine instinct for ordering conventionalised material in dignified, sometimes even impressive way. Slowly and somewhat erratically that instinct has come to embrace freer material.

Having sought to trace the way in which circumstances of birth and predisposition, as well as the art of other etchers, operated on development, we may pass to the scope of Cameron's aim and achievement. The etched work falls into two main subject-divisions, architecture and landscape, but these do not completely cover his output. Profoundly as he may feel great scriptural themes, such as Rembrandt interpreted in terms of supreme and poignant beauty, they have been excluded as beyond his imaginative range. Again, though in the early Glasgow days he painted several portraits, this branch of art—if there be excepted a small picture done in 1910—has not, since the nineties, been seriously attempted. Grotesques and sculptured figures, on the other hand, have provided fruitful material. Of pure fantasy there is almost nothing. Yet the winged, half-celestial beings of the air in 'The Devil and the Fairy' (180) and in the first state of 'The Butterfly' (215), taking the date of the etchings into account, make us wish for more.

It was as an etcher of architecture that Cameron came into prominence. Such actuality, it is well to remember, is already more or less stamped with the impress of imagination. A cathedral, a bridge, a street of comradely

## D. Y. CAMERON

dwelling, provide themes to some extent consciously ordered in conformity with the ideas of their makers. But while the architect has to unite beauty to utility, the etcher, re-environing and re-emphasising within reasonable limits according to will, is free to disregard utility in its restricted practical sense. Responsive to the influence, the 'magnetic alliciency' of old buildings, the artist may identify himself with and recover their spirit. In vital art impulse cannot accurately be measured or analysed. It is impossible, then, to determine if with a given capacity, now inclining towards architecture, now towards landscape, success would be in identical measure in the two directions; or whether landscape, as seems probable, makes a greater demand upon the painter or etcher bent on inner expressiveness.

In the preface to the catalogue of the representative exhibition of his etchings organised by the Grolier Club, New York, in 1908, Cameron is called 'a passionate connoisseur of the picturesque.' The phrase, used in a complimentary sense, does in fact suggest limitations from which the artist is freeing himself. In the first meaning given by Murray, picturesque implies a certain disregard of truth in the effort for effect, and does not imply the highest beauty or sublimity. Picturesque art it may be said, 'attains a maximum of effect with a minimum of veracity.' It is as a connoisseur of the architecturally picturesque in this sense that Cameron first made his mark. Conscious of what was within his range from the standpoint of conception, he seldom ventured beyond that range, albeit the work steadily advanced in skill. Study of the sequence of architectural subjects shows Cameron's lessening contentment with the merely picturesque, shows that his artistic phraseology tends to be less and less epithetic, more and more substantial. In corroboration, let 'Greendyke Street' (88) be compared with 'Robin Hood's Bay' (384), 'Saint Mark's' (204) with 'The Five Sisters' (397).

Five years ago (*i.e.* 1907) a majority of those who intelligently appreciated the etched work of Cameron would have asserted without hesitation that the architectural subjects ranked high above any of the others. This opinion probably no longer obtains. As an etcher of landscape Cameron's achievements are certainly not less, indeed as I think they are more, considerable than in architecture. In the landscapes there may with greater surety be traced the way in which linear organisation, design, emphasis of mass, and the whole technical equipment have ceased to be exploited as ends in themselves, but instead have increasingly been used as means towards the shaping of fundamentally expressive images. It would have



## INTRODUCTORY ESSAY OF 1912

been surprising had not Cameron's ever-deepening sense of nature, as ministering to and complementing human nature, quickened insight, intensified veracity. Only he who sees nothing particular in a scene thinks to render it by a labour of mere addition. Yet omission must not be confused with simplification, nor inventiveness with evocative power. As an interpreter of landscape an artist's sovereignty depends, does it not, on the measure in which, consciously or, as is more frequent, subconsciously, the truth is recognised of that ancient utterance: 'He who wonders shall reign. He who reigns shall rest. Look with wonder on all that is before you.'

So deepened and uplifted, sight discovers everywhere symbols: forms, that is to say, capable to contain life essences. Indifference to earth-beauty is no longer possible. Shapes and colours seem to exist by virtue of their invisible, vital relationship to all other colours and shapes, to all other thoughts and emotions and latent potentialities.

As is evident, Reynolds did not exaggerate when he said that nature is a vast promise not to be rashly explained. The unexplored is in everything. Because they penetrated to and revealed something of that illimitable soul of the universe which for ever awaits the discovery of genius, Plato and Shakespeare and Rembrandt were great. In calm that soul abides in nature, it inhabits the human spirit. Artist after artist moves us because he has been profoundly moved by reciprocal activities within and without: by visions of the spring of promise, the summer of fruition, the autumn of decay, the winter of repose. Each aspect, each moment of nature is an opportunity for the artist to rescue and enshrine with the beauty of understanding some hidden treasure. Veils are lifted, as in a mood of impassioned contemplation he uses his eyes not to look with, but to look through. And the more he apprehends the more he knows there is to be apprehended. Thus expression becomes an ever profounder need, humbling as may be the attempts to attain it. Inevitably a poet-artist becomes more self-exigent as again and again he beholds the purity and confidence of a sky at dawn, the glory of full sunshine, the magnificat of evening, the peace of deepening twilight, the impenetrable mystery of night itself. So with the elemental power of great hills, the tumult of storm, the sabbatical calm or the tragic force of the sea. It was in a rapture of longing born in such a state of consciousness that Shelley wrote his noble invocation, 'make me thy lyre, even as the forest is.' Art permeated by this spirit partakes of the miraculous: of two sounds it fashions, not a third, but a star.

## D. Y. CAMERON

Before passing to a brief survey of Cameron's etched work it is well to recall that exception has been taken to certain of his methods. Some purists, for instance, hold that an etching should be restricted to open, functional line work, that it is unsuited to the rendering of large, rich masses of dark. Of that and many kindred problems, surely it may be said that each work of art is its own justification or condemnation, that the legitimate or illegitimate use of a medium cannot be settled by appeal to formula? In every art certain pathfinders have initially been censured for breaking technical 'laws.' The fact is lost sight of that masters are their own legislators, the laws accommodating themselves to their successful practice. But Cameron is not in this sense an originator. Precedent for his various technical modes is to be found within the etched work of Rembrandt. In order to determine whether Cameron has justified the use of two markedly dissimilar methods, there may be compared mature and characteristic etchings such as 'Ben Ledi' (424) and 'Dunvalanree' (432).

And as to Cameron's achievement? Any attempt to assign to him the place which he will finally occupy among etchers of the past and present would be premature. Only time can give the necessary perspective. Even to disengage from the many commonplace, inconclusive etchings, examples of happily combined observation, design, and imagination, must to a large extent be a matter of personal predilection. A tentative effort may nevertheless be made. From the start, as has been noticed, Cameron was able to design simple and dignified letters, and to make this lettering play a congruous part in the building up of effectively conventionalised material. The half-dozen plates, Nos. 164-169, in particular No. 166, prepare us for the many excellent book-plates, title-pages, and the like, of which they were the forerunners. Later examples worthy of emphasis include Nos. 254, 255, 259, 318, 319, 422, and, pre-eminently, 423. In this direction, though all along the line Cameron fulfilled the definite promise of his earlier years, etching plates which exemplify art as a finely adequate industry, his last book-plate only gives us a welcome surprise. In the rich lyricism of its arabesque, in the appropriateness, nay inevitability of its beauty, this 'Harris B. Dick' (423) is to Cameron's art that which the famous 'Knots' are to Dürer's.

Three or four etchings only can be regarded from the standpoint of portraiture: notably 'Helen Dodds' (92) and 'The Veteran' (94), done as long ago as 1891. Not since—if we except the unfinished 'Jean' (288)

## INTRODUCTORY ESSAY OF 1912

of 1899—has Cameron essayed portraiture with the force and earnestness which mark these firm and salient prints. 'Paolo Salviati' (208), portrayed in 1895, might have been exhumed from some dark cavern. In general, when single human figures were etched, it was primarily from the standpoint of pattern, of the scheme of light and shade, and in negligible measure only with the intention to image the character of the sitter. 'Old Age' (84) is essentially a deft weaving of light and shadow into an attractive arabesque. 'A Dutch Damsel' (125), in plan suggesting a kite with a diminishing tail, is merely a decorative 'arrangement' such as Whistler unconvincingly declared his 'My Mother' to be. 'Veronica' (205) is the fascinating picture in the Ambrosiana, Milan—for long attributed to Leonardo—rendered, save for a few details, such as the upward inclination of the chin, in reversed similitude. Minor examples into which enters an element of portraiture include Nos. 194, 265, and 271.

That Cameron would not now be content with such pleasant superficialisings is certain. Yet in many later etchings human figures are apt to be rebellious, gauche, or superfluous. A meed of admiration cannot be denied to the persistence with which he engages, and in the aesthetic contest is defeated by, these members of the human brotherhood. Almost in the measure of their humanity has been Cameron's undoing. Two or three examples of figures playing the part of irreconcilables may be cited. To whatever category belong the sins confessed by the penitent in 'The Confessional' (212), she counts against the artist as a sin of commission. Still more of a trespasser on aesthetic precincts was the striding girl in the first state of 'Newgate' (300). Did the artist in eliminating her remember the words of Polonius, 'a foolish figure, but farewell it'? The lady outside the porch in the first state of 'Rosslyn' (303) belongs to the fascinating sixties. But, with advantage to the fine architectural effect, both she and the second figure were withdrawn from the final state. In many other etchings large-scaled figures are alien, and detract from unity of design and mood. It is wholly different with the fairy forms in the little known 'Devil and the Fairy' (180) and in 'The Butterfly' (215), which suggest a fund of caprice, of sportive irresponsibility. In a category apart, again, are etchings such as 'Rameses II.' (406) and 'An Egyptian Mirror' (408). With true control these translate into the language of the etcher human figures as moulded by Egyptian art in profoundly significant stillness. Finest of all promises to be the as yet unfinished 'Queen of Chartres' (434). With insight governing technique, Cameron has evoked the spirit of tranquil

## D. Y. CAMERON

chastity which, even amid the hierarchy on the glorious west front of Chartres, gives pre-eminent sovereign power of beauty to this twelfth century queen. In the etching of the long, straight drapery, of the benign attitude, we are profoundly conscious of that creative calm which caused Huysmans to ask if this queen among women, tender in her guardianship of a solemn portal, is living the life of union with God beyond the world, where time is no more.

Several noteworthy plates do not strictly come within the subject-range of figures, of architecture, or of landscape. For long, as is evident, Cameron's imagination has been haunted by the strange, almost infernal beauty of 'gorgons and hydras and chimeras dire,' hewn out of stone or shaped in bronze by mediaeval or later sculptors. Implacable, invulnerable, fixed in glowering vengeance, is 'The Little Devil of Florence' (401). Like Meryon's ever-memorable 'Stryge,' of which inevitably we think, 'The Chimera of Amiens' (415), is a masterstroke of evocation. The beast, expelled from the Cathedral interior for some ancient rebellion, now from a lofty position on the battlements gloats, hungry, imperious, over the city. In imaginative contrast with the awe-inspiring shape, etched with extraordinary force and certitude as it crouches isolate above its gargoyle whelps, is the expanse of fair, level landscape, stretching league on league towards the low horizon line.

In the treatment of purely architectural subjects Cameron early freed himself from bondage to verisimilitude. An etching in this kind, 'The Unicorn' (89), first declared a refreshingly yet unassertively personal outlook. In this charming plate there is an initiatory impulse to design and to accent in conformity with sight, really if not deeply emotionalised. As knowledge and skill increased, Cameron applied them with good purpose to other architectural themes. Almost invariably, however, as I think, these etchings, when compared with the best of the landscapes, appear somewhat mannered and artificial. They seem to aim at effectiveness rather than expressiveness; and in 'The Steps' (113), which rise inconclusively from nowhere towards no-whither, there is neither effectiveness nor expressiveness. Unlike some of the tragically energised Paris subjects of Meryon, from whose wonderful 'Rue des Mauvais Garçons' is derived 'Old Houses, Rouen' (275), Cameron's architectural themes, with the exception of 'Newgate' (300), and two or three others, are not in any true sense *états d'âme*. In a word, they are not in comparable degree with the landscapes the issue of emotionalised thought, of

## INTRODUCTORY ESSAY OF 1912

ever enriching and revealing experience, disciplined to the needs of art. On the other hand, it is in this direction that again and again Cameron as a craftsman has excelled, and such technical triumphs have benefited work in other kinds. As instances belonging to various periods I may name the attractive 'Palace, Stirling Castle' (174); the radiantly simple 'Tintoret's House' (209); 'The Venetian Fountain' (210), remarkable for the fine drawing of the sculptured decoration; 'Broad Street, Stirling' (286), one of several subtly beautiful street scenes; dissimilar London subjects such as the pure, clear-featured 'Custom House' (289), the dignified 'Admiralty' (293), and the grimly steadfast 'Newgate' (300); 'Joannis Darius' (309), of gem-like charm; 'Chinon' (330), in which ingeniously enough, by a forcing of contrasts, day is given the semblance of night; the fascinating 'Place Plumereau' (353), appropriately hospitable to the picturesque; richly wrought stonework splendidly arabesqued such as 'Harfleur' (356); 'John Knox's House' (368), expressing some of the spirit of the place; 'Dinant' (395), the recession of house-fronts so finely allied; and 'Beauvais' (412), a firmly established Cameron. To the impressive 'Robin Hood's Bay' (384) is imparted some of the artist's feeling for landscape: hence, it may be, the large measure of impulse to plan, co-ordinate, and vitally emphasise the scene. On the border-land of architecture and landscape are two or three far prospects. If at the heart of the design of 'Berwick-on-Tweed' (382) we find a memory of Whistler's 'Little Venice,' the etching shows at once how delicately and authoritatively Cameron can from a distance observe structure. At close quarters, again, he can inventively order a litter of objects in an interior, and shape them into a stylistic unity. Here, too, there has been progress. 'The Smithy' (234), and 'The Workshop' (369) were followed by the finer 'Robert Lee's Workshop' (375).

The later of the several church interiors belong to a different mood of work from the architectural subjects in general. The three etchings of San Marco (204, 307, 311), adroitly attractive in varying degree, hardly prepare us for the imaginative control implicit in 'St. Laumer' (351), and still less for the interpenetration of matter and spirit which endows 'The Five Sisters' (397) with the beauty of symbolic truth. In the art of stained glass, it has been said, man fashions the form into which God breathes the life. Something of that activity was Cameron's when, as an image of aspiration, he etched the light-suffused window in the north transept of York Minster.

## D. Y. CAMERON

There remain the landscapes. As early as 1892 Cameron began to take a summary line of his own. It is evident that he felt the need of emphasis, even though it had to be somewhat ruthless in character. The transformation in 'Speyside' (19) from the pretty State I. of 1888, done with the needle, to the strongly dry-pointed State II, of 1892, is a good instance of the change of attitude. Similarly interesting are 'A Lowland River' (150) and 'Landscape with Trees' (151), each rare because, despite a vigorously struck-out effect, Cameron was dissatisfied with the plate. 'A Rembrandt Farm' (139), obviously though not profoundly influenced by the master whose name it bears, precedes by a year only 'Lecropt' (177), in which is affirmed a dignified, serene, and decoratively governed way of translating nature. As yet the artist is not overwhelmed by prodigal possibilities; unperplexed, he achieves a singularly happy, if relatively superficial, result. 'A Border Tower' (196) is etched in a kindred mood. In 'Ledaig' (278) there are hints of a quest somewhat more essential, and, particularly in State I., a delightful clarity of utterance is preserved. All the landscapes named are of those essential to a representative collection. 'Ledaig' is one of the many instances in which the after-thought of reducing the plate diminished the spaciousness and the design-value of the work. Almost without exception, the cutting down of plates has falsified the first and finer intention. Important landscapes followed 'Ledaig' only at long intervals. 'Elcho on the Tay' (312) is in general disposition of lights and darks authentically individual. Nature is used as a means of expression. Some disappointment is felt, nevertheless, when the non-structural lines which, massed, form the dark hillside are examined. It is the general impression which pleases. Surpassing 'Elcho' in gravity, reaching even to solemnity of design is 'The Meuse' (390). In it for the first time is proclaimed a capacity for worship, not of a broad effect only but, especially in the fair, far upland, of co-ordinating detail. In relation to Cameron's etched work up to that time 'The Meuse' is what to the life-sense of Blake was the peerless utterance, 'I possess my visions and peace.' Several of the succeeding landscapes compare favourably with other work done at the same time: for instance, despite its Japanese superfluities 'Afterglow on the Findhorn' (399) and emphatically 'Craigievar' (402), desirable if only because of the beautifully rendered slope in the central background.

'Ben Ledi' (424) marks a further and a noble advance: an advance alike in integrity of conception and in imaginatively disciplined technique.

## INTRODUCTORY ESSAY OF 1912

Beyond the shadowed valley, watered by the quiet-flowing Forth, Ben Ledi, the inviolate 'Hill of God,' uprises still and strong and sovereign, great in majesty and promise, exalted as though by a hush of awe. Less ambitious in scale, but as an achievement and in promise rich, is the lyric 'Dunvalanree' (432). As a pure etcher following in the wake of Rembrandt, Cameron has given us no finer proof of his powers, than the bare, rugged cliff, rendered by a few organically significant lines. Again, the subtly dry-pointed 'Drumadoon' (430) can without exaggeration surely be characterised, slight though it be, as a rhythmic phrase of nature-inspired reverence. Another small, recently issued dry-point, 'Ralia' (433), is well-nigh perfect in balance of black and white, and in the delicate, sure, self-expressive rendering of the structure of the mountain.

It is folly, Reynolds declared, to expect from an artist more than six masterpieces. Without using the word masterpiece, which to different persons means markedly different things, may we not hold singularly fortunate, nay privileged, the man who during the five years 1907-1912 has etched, say, 'The Meuse,' 'The Five Sisters,' 'The Chimera,' 'Ben Ledi,' 'Dunvalanree,' 'Drumadoon,' 'Ralia'? Quickened and technically directed by that creative sympathy which potentially unlocks the secret doors of mind and spirit, each of these etchings fulfils itself, so to say, by ministering to intuitive needs; each, in a world which seems the harder because human beings know one another imperfectly, proffers a revealing fellowship. For years it seemed sufficient to render a pleasant aspect of the show of things with the technical skill then at command, to display material intriguingly. The enduring logic of experience gradually wrought a change. In generous degree the artist has convinced us not only of ability to be expressive, but that, impelled to profounder self-consciousness, his vision of life ensouled by beauty is worthy of expression. Energetic quest of the externally arresting, the picturesque, the romantic, or shall we say the pseudo-romantic, has given place to the immensely true quest of 'that something far more deeply interfused' which intuition divines as everywhere the animating principle.

*A number of Sir D. Y. Cameron's etchings are copyright  
and have been reproduced in the following pages by permission.  
The copyright in each case is reserved.*



CATALOGUE OF ETCHINGS  
AND DRY-POINTS

## ETCHINGS IN PAISLEY SET

1. Paisley Abbey. North View. 1887  
Etching.  $5\frac{31}{32} \times 7\frac{25}{32}$  in. : 152 × 198 mm.  
*D. Y. C.* lower left 15 mm. from side. *Paisley Abbey* lower right 15 mm. from side.  
First of the Paisley Set, 7 subjects, Nos. 1-7, all steel-faced, printed in London and published by Matthew Neilson, Paisley. Plates cleared at edges about 4 mm. all round. The Set is catalogued in the order of the printed list in the portfolio.  
In Paisley Abbey Robert Bruce confessed the murder of the Red Comyn, and here, in his presence, was buried his daughter, Marjory, mother of Robert II.
2. Paisley Abbey. The Interior. 1887  
Etching.  $7\frac{15}{16} \times 5\frac{29}{32}$  in. : 202 × 150 mm.  
*D. Y. C.* lower right 14 mm. from side. *Paisley Abbey Interior* lower centre.  
No. 2 in Paisley Set, see No. 1.
3. Paisley Abbey. South View. 1887  
Etching.  $5\frac{15}{16} \times 7\frac{3}{4}$  in. : 151 × 197 mm.  
*D. Y. C.* lower right 20 mm. from side. *Paisley Abbey and Sounding Aisle* lower left 15 mm. from side. Above this last the title, obscured by lines, is repeated.  
No. 3 in Paisley Set, see No. 1.
4. George A. Clark Town Hall. 1887  
Etching.  $7\frac{15}{16} \times 5\frac{15}{16}$  in. : 202 × 151 mm.  
*D. Y. C.* lower right 15 mm. from side. *George A. Clark Town Hall Paisley* lower left corner.  
No. 4 in Paisley Set, see No. 1.
5. Birth-Place and Early Home of Professor Wilson  
(Christopher North). 1887  
Etching.  $5\frac{15}{16} \times 7\frac{29}{32}$  in. : 151 × 201 mm.  
*D. Y. C.* lower right 25 mm. from side. *Wilson's House Paisley* lower left 19 mm. from side.  
No. 5 in Paisley Set, see No. 1.
6. Stanley Castle. 1887  
Etching.  $7\frac{7}{8} \times 5\frac{27}{32}$  in. : 200 × 149 mm.  
*D. Y. C.* lower right 14 mm. from side. *Stanley Castle* lower left 22 mm. from bottom.  
No. 6 in Paisley Set, see No. 1.
7. Distant View of Crookston Castle. 1887  
Etching.  $5\frac{29}{32} \times 7\frac{13}{16}$  in. : 150 × 199 mm.  
*D. Y. C.* lower right 23 mm. from side. *Crookston Castle* lower left 18 mm. from side.  
Seventh and last subject in Paisley Set, see No. 1.



3



2



4



6



5



BOSTON  
PUBLIC  
LIBRARY



8



9



10



11



12

AGENTS  
PUBLISHERS

## ETCHINGS

### 8. Linlithgow Palace. 1887

Etching.  $5\frac{7}{32} \times 11\frac{31}{32}$  in. : 133 × 304 mm.

*D. Y. Cameron* lower left 16 mm. from side.

One impression only traced : Thomas Connell.

In Linlithgow Palace, a favourite seat of the Kings of Scotland, Queen Mary was born on December 7, 1542. The palace was reduced to ruins by the English dragoons under General Hawley in 1746.

### 9. Jamaica Street Bridge. 1888

Etching.  $6\frac{29}{32} \times 13\frac{15}{32}$  in. : 176 × 342 mm.

*D. Y. Cameron* upper left 15 mm. from side.

One impression only traced : Thomas Connell.

A Glasgow subject.

### 10. Smailholm Tower. G. 3. 1888

Etching.  $4\frac{7}{8} \times 6\frac{13}{16}$  in. : 124 × 173 mm.

*Smailholm Tower.* *D. Y. Cameron* lower left, signature 44 mm. from side. Plate cleared at edges about 4 mm. all round.

Two impressions only traced.

New York (the earliest of a large and representative collection of prints by Cameron in Metropolitan Museum, see Note p. xii).

### 11. A Border Village. 1888

Etching. 7 × 5 in.

*A Border Village.* *D. Y. Cameron* 1888 lower left about  $\frac{3}{8}$  in. from bottom. Plate cleared at edges about 3 mm. all round.

One impression only has been traced, namely by Messrs. Kennedy & Co., New York, who supplied a photograph and the measurements given.

### 12. Bowden. 1888

Etching.  $5\frac{31}{32} \times 8\frac{17}{32}$  in. : 152 × 217 mm. Containing lines of design 127 × 193 mm.

*D. Y. Cameron* lower left 15 mm. from side line of design. *Bowden* lower right 10 mm. from bottom of design.

Exhibited Painter-Etchers 1889, No. 105.

## ETCHINGS

- 12A. Gateway Glasgow University. (Traced in 1928.) 1888  
 Etching.  $6\frac{7}{8} \times 5$  in. : 175 × 127 mm.  
*Gateway Glasgow University* lower left 15 mm. from side. *D. Y. Cameron 1888* on lower level to right of this.
- 12B. Canongate, High Street, Edinburgh. (Traced in 1928.) 1888  
 Etching.  $5\frac{1}{8} \times 6\frac{3}{4}$  in. : 130 × 172 mm. *D. Y. C.* lower right 18 mm. from side.
13. St. Mary's Loch. 1888  
 Etching.  $5\frac{13}{16} \times 8\frac{5}{8}$  in. : 148 × 219 mm.  
*St. Mary's.* *D. Y. Cameron 1888* lower right 37 mm. from side. Plate cleared at edges 4 mm. all round.  
 Exhibited Painter-Etchers 1889, No. 72.  
 'Lone St. Mary's silent lake,' from which the Yarrow takes its source, is described in 'Marmion,' and alluded to by Wordsworth. 'What Burns did for the West and Scott for all the North, James Hogg achieved for St. Mary's Loch—he made it known to all the world.'—Sir Herbert Maxwell.
- 13A. Holy Loch. (Traced Edmiston's in 1920, see p. xiii.) c. 1888  
 Etching touched with dry-point.  $5\frac{13}{16} \times 9\frac{13}{16}$  in. : 149 × 250 mm.  
*Holy Loch.* *D. Y. Cameron* lower right 45 mm. from side. Illustrated 'Print Collector's Quarterly,' February 1924, p. 47.
14. Cottage, Arran : Sunset. 1888  
 Etching.  $5 \times 6\frac{3}{8}$  in. : 127 × 162 mm.  
*D. Y. Cameron 1888* lower left 15 mm. from side. Plate cleared at edges about 4 mm. all round.  
 Three impressions only traced. New York (see Note, p. xii).
15. Cadzow Castle. 1888  
 Etching.  $6\frac{1}{16} \times 8\frac{1}{16}$  in. : 154 × 205 mm.  
*Cadzow Castle.* *D. Y. Cameron* lower left, signature 35 mm. from side. Plate cleared at edges about 5 mm. all round. One impression only traced.  
 The now ruined castle was the ancient baronial residence of the family of Hamilton. Scott addressed his ballad, 'Cadzow (or Cadyow) Castle,' to Lady Anne Hamilton.
16. Evening. 1888  
 Etching.  $2\frac{3}{32} \times 8\frac{15}{16}$  in. : 76 × 227 mm.  
*D. Y. Cameron* lower right 15 mm. from side. Signature repeated, partly over first and stronger, 20 mm. from side.  
 Exhibited Painter-Etchers 1889, No. 91. One impression only traced : D. Charles Bowser.



13



14



15



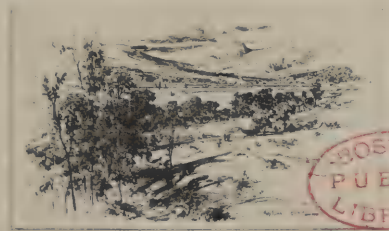
16



17



18



13A

BOSTON  
PUBLIC  
LIBRARY



17A



17



17B



18



PUBLIC LIBRARY 1903



20



19 II



## ETCHINGS

### 17. Corra Linn. 1888

Etching.  $7\frac{5}{8} \times 5\frac{11}{16}$  in. : 194 × 145 mm.

*Corra Linn.* D. Y. Cameron lower right, about 20 mm. from side. Plate cleared at edges about 5 mm. all round.

One impression only has been traced, namely by Messrs. Kennedy & Co., New York, who supplied a photograph and the measurements given.

### 17A. Bonnington. (Traced Edmiston's in 1920, see p. xiii.) 1888

Etching and dry-point.  $8\frac{1}{4} \times 6\frac{13}{16}$  in. : 205 × 157 mm.

*Bonnington.* D. Y. Cameron lower left.

Illustrated 'Print Collector's Quarterly,' February 1924, p. 47.

### 17B. Renfrew. (Traced Edmiston's in 1920, see p. xiii.) 1888

Etching.  $7\frac{13}{16} \times 6\frac{1}{16}$  in. : 199 × 154 mm.

*Renfrew* lower left. D. Y. Cameron lower and to right of this.

### 18. The Walls of Tillietudlem. 1888

Etching.  $3\frac{3}{2} \times 5\frac{15}{16}$  in. : 101 × 151 mm.

*D. Y. Cameron* lower right 19 mm. from side.

One impression only.

An etching of Craignethan Castle. The name Tillietudlem in 'Old Mortality' is supposed to have been taken from that of the ravine, Gillytudlem, under the old castle of Lanark.

See also Nos. 33, 51 and 153.

### 19. Speyside. G. 91. 1888-92

Etching and Dry-point.  $3\frac{7}{8} \times 5\frac{15}{16}$  in. : 99 × 151 mm.

*D. Y. Cameron* lower left 28 mm. from side.

State I. 1888. No dry-point. Plate cleared at edges about 4 mm. all round. Reproduced.

II. 1892. Heavy dry-pointing added on trees and rushes to left and in lesser degree elsewhere. Signature obscured. Reproduced.

Exhibited Painter-Etchers 1892, No. 148. State II.

Minneapolis.

### 20. A Perthshire Village. W. 1. G. 25. 1888

Etching.  $5\frac{9}{32} \times 8\frac{1}{16}$  in. : 134 × 205 mm.

*D. Y. Cameron* lower left 28 mm. from side. Plate cleared at edges about 5 mm. all round.

Submitted before D. Y. Cameron was elected Associate, Royal Society of Painter-Etchers, in February, 1889. First of 122 prints, excluding book-plates, there exhibited, 1889-1902.


Exhibited Painter-Etchers 1889, No. 75.

About six impressions.

New York (see Note, p. xii).

A roadway village near Bridge of Earn.

## ETCHINGS

21. The Sound of Kilbrannan. 1888  
 Etching.  $4\frac{7}{32} \times 7\frac{5}{32}$  in. : 107 × 182 mm.  
*Sound of Kilbrannan.* D. Y. Cameron 1888 lower right 15 mm. from side. Plate cleared at edges about 7 mm. all round. One or two impressions only.  
 New York (see Note, p. xii).  
 For another version of the subject see No. 45.
22. Strathendrick and Loch Lomond. 1888  
 Etching.  $4\frac{13}{32} \times 5\frac{15}{16}$  in. : 112 × 151 mm.  
 D. Y. C. lower right 25 mm. from side. Plate cleared at edges about 4 mm. all round.  
 Etched for the 'History of Strathendrick' by J. Guthrie Smith, but not used.  
 One impression only traced.
23. Glasgow Cathedral and Barony Church. 1888  
 Etching.  $9 \times 6\frac{1}{16}$  in. : 229 × 154 mm. Containing lines of design 204 × 132 mm.  
 D. Y. C. lower left 14 mm. from side line of design.  
 Reproduced in photogravure on a reduced scale, p. 126, 'Homes and Haunts of Sir Walter Scott,' by George G. Napier. Glasgow: James MacLehose and Sons, 1897. See No. 185. One impression only traced: George G. Napier.  
 For another version of the subject, with historical note, see No. 36.
24. Ailsa Craig from Arran. 1888  
 Etching.  $5\frac{31}{32} \times 9\frac{17}{32}$  in. : 152 × 242 mm.  
*Ailsa Craig from Arran (South)* lower right 42 mm. from side 18 mm. from bottom. D. Y. Cameron 1888 (the *am* scored through) to right and above this. , faint, lower left corner. Plate cleared at edges about 10 mm. all round.  
 State I. Before there were five figures on reef, tall sails to two boats on further side of reef, and a pole to right of these. Three impressions only traced.  
 Reproduced.  
 II. These additions made.  
 Exhibited Painter-Etchers 1889, No. 73.  
 For other etchings of Ailsa Craig see Nos. 46 and 49.
25. Traquair. 1889  
 Etching.  $3\frac{17}{32} \times 6\frac{7}{32}$  in. : 90 × 158 mm.  
 D. Y. Cameron 1889 lower left about 26 mm. from side. Plate cleared at edges about 5 mm. all round.  
 In 1912 one impression only had been traced, namely by Messrs. Kennedy & Co., New York, who supplied a photograph and the measurements, 85 × 154 mm. then given.  
 The revised measurements are from a second impression.  
 Supposed to be the prototype of Tully-Veolan in 'Waverley.'



21



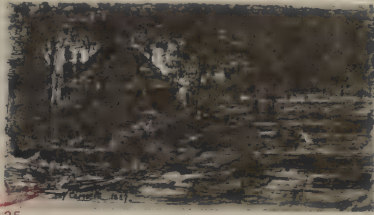
22



23



24 I



25



26



27



28 II



29 II

CO. PURCHASER LIBRARY

## ETCHINGS

### 26. Aberdeen Bay. W. 3, 'The Sands of Aberdeen.' G. 27. 1889

Etching.  $4\frac{29}{32} \times 10\frac{7}{16}$  in. : 125 × 265 mm.

Unsigned. *Aberdeen Bay* lower left 19 mm. from bottom.

Four or five impressions only.

Exhibited Painter-Etchers 1890, No. 23.

New York.

### 27. The Cliffs of Aberdeenshire. G. 2. 1889

Etching.  $4\frac{7}{16} \times 9\frac{3}{8}$  in. : 113 × 238 mm. *D. Y. Cameron 1889* lower left 12 mm. from side.

Four or five impressions only. Exhibited Painter-Etchers 1890, No. 29. New York.

### 28. Perth Bridge. 1889

Etching.

State I.  $7\frac{31}{32} \times 12$  in. : 203 × 305 mm. (traced in 1913). *Perth Bridge. D. Y. Cameron* lower right 32 mm. from side. Plate cleared at edges about 5 mm. all round. Seven spans of bridge visible.

II.  $6\frac{31}{32} \times 10\frac{5}{16}$  in. : 177 × 262 mm. After reduction at top and on left side, removing one span of bridge. Trees above bridge lowered, many lines within contours of hilly background removed, and far bridge now shaded beneath second and third arches from right. Reproduced.

Steel-faced and published by Messrs. Seeley & Co. in 'The Portfolio,' Vol. XX., July, 1889. Re-issued together with No. 43 in 1906.

V. & A. M. Boston. New York. Toledo (Ohio). Washington.

For another version of the subject see No. 72.

### 29. The Clyde near Carmyle. W. 2. G. 26. 1889

Etching.  $6\frac{29}{32} \times 9\frac{7}{8}$  in. : 176 × 251 mm.

*Clyde near Carmyle. D. Y. Cameron* lower right, signature 33 mm. from side.

State I. (Traced since 1912.) Before flight of wild-duck in mid-stream and considerable work on foreground to right of and above signature.

II. These additions made. Reproduced.

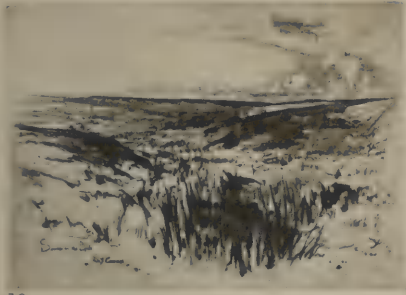
Nine or ten impressions.

Exhibited Painter-Etchers 1890, No. 120 'Carmyle.'

Chicago. New York.

## ETCHINGS IN CLYDE SET

30. The Source of the Clyde. G. 5. 1889  
 Etching.  $5\frac{25}{32} \times 7\frac{29}{32}$  in. : 147 × 201 mm.  
*Source of the Clyde.* D. Y. Cameron lower left, signature 43 mm. from side.  
 First of Clyde Set, 20 subjects, Nos. 30-49, *vide* p. XIII for details. Catalogued in order of list in portfolio. Plates cancelled by artist in 1911. The 20 subjects exhibited Painter-Etchers 1890.  
 Minneapolis. Clyde Set complete : Bremen and Vienna.
31. Upper Clyde Valley. G. 6. 1889  
 Etching.  $4\frac{7}{8} \times 8\frac{11}{16}$  in. : 124 × 221 mm. No. 2 in Clyde Set, see No. 30.  
*Upper Clyde Valley.* D. Y. Cameron lower left corner.  
 State I. (Traced U.S.A. in 1929 : Lessing J. Rosenwald.) Before removal of tree-stump in front of figures.  
 II. This stump removed. Reproduced.  
 Minneapolis. Bremen. Budapest. Vienna.
32. The Clyde at Symington. G. 7. 1889  
 Etching.  $4\frac{15}{16} \times 9\frac{1}{16}$  in. : 126 × 230 mm. No. 3 in Clyde Set, see No. 30.  
*Clyde at Symington.* D. Y. Cameron lower left, signature 30 mm. from side.  
 Minneapolis. Bremen. Vienna.
33. Tillietudlem. G. 8. 1889  
 Etching.  $5\frac{27}{32} \times 8$  in. : 149 × 203 mm. No. 4 in Clyde Set, see No. 30.  
*Tillietudlem.* D. Y. Cameron lower right 42 mm. from side.  
 Minneapolis. Bremen. Vienna.  
 Craignethan Castle : the 'Tillietudlem' of 'Old Mortality,' see No. 18, also 51 and 153.
34. Bothwell. G. 9. 1889  
 Etching.  $4\frac{7}{8} \times 9\frac{9}{32}$  in. : 124 × 236 mm. No. 5 in Clyde Set, see No. 30.  
*Bothwell.* D. Y. Cameron lower right 36 mm. from side.  
 State I. (Traced U.S.A. in 1929 : Lessing J. Rosenwald.) Before clump of trees on promontory about 60-100 mm. from left side was completely shaded.  
 II. This work added. Reproduced.  
 Minneapolis. New York. Bremen. Vienna.  
 This sweep of the Clyde is celebrated in Scottish song as Bothwell Bank.
35. Albert, Railway, and Victoria Bridges. G. 10. 1889  
 Etching.  $6\frac{27}{32} \times 10\frac{9}{32}$  in. : 174 × 261 mm. No. 6 in Clyde Set, see No. 30.  
*Albert, Railway and Victoria Bridges.* D. Y. Cameron lower right 28 mm. from side.  
 State I. (Traced Edmiston's in 1920, see p. XIII.) Before VISIT LEAL THE HATTER. 103-5. TRONG. on gable of house extreme right was almost obliterated, and before considerable shading on and beneath bridge. Stone curb on near shore inked in only.  
 II. Stone curb and additions named made. Reproduced.  
 Chicago. Minneapolis. Bremen. Vienna.  
 The Victoria Bridge is on the site of the original Glasgow Bridge built by Bishop Rae in 1345.



30



31 II



32



33



34 II



35 II

PUC  
LIBRARY



36



37



39 I



38



39 II



## ETCHINGS IN CLYDE SET

### 36. Glasgow Cathedral. G. 11. 1889

Etching.  $5\frac{25}{32} \times 9\frac{29}{32}$  in. : 147 × 252 mm.

*Glasgow Cathedral.* D. Y. Cameron lower left, signature 38 mm. from side.

No. 7 in Clyde Set, see No. 30.

Minneapolis. Bremen. Vienna.

For another etching of this subject see No. 23.

Traditionally founded by Glasgow's patron saint, St. Mungo, about 560, the original building, endowed in 1115 by that 'sair saint to the Crown,' David I, was burnt down in 1192.

Of the existing church, mainly Gothic, dating from 1197-1480, Andrew Fairservice in 'Rob Roy' says: 'Ah, it's a brave kirk—nane o' yere whigmaleeries and curlicurries and open-steek hems about it—a' solid weel-jointed masonwark, that will stand as long as the warld—keep hands and gunpowther aff it.'

### 37. Broomielaw and Railway Bridges. G. 12. 1889

Etching.  $5\frac{15}{16} \times 9\frac{13}{32}$  in. : 151 × 241 mm.

D. Y. Cameron lower right 50 mm. from side. *Broomielaw and Railway Bridges* lower left 16 mm. from side.

No. 8 in Clyde Set, see No. 30.

Minneapolis. Bremen. Vienna.

Broomielaw Bridge is the lower of the two. For another etching of this Glasgow bridge see No. 112.

### 38. Glasgow Harbour. G. 13. 1889

Etching.  $5\frac{25}{32} \times 9\frac{29}{32}$  in. : 147 × 252 mm.

*Glasgow Harbour, 'Landing the herring.'* D. Y. Cameron lower left, signature 59 mm. from side.

No. 9 in Clyde Set, see No. 30.

Minneapolis. Bremen. Vienna.

### 39. The Clyde at Govan. G. 14. 1889

Etching.

State I.  $7\frac{7}{8} \times 11\frac{31}{32}$  in. : 200 × 304 mm. *Clyde at Govan.* D. Y. Cameron lower left, signature 51 mm. from side. Edges cleared about 5 mm. all round. This State not published in Clyde Set. Reproduced.

II.  $4\frac{7}{8} \times 9\frac{7}{16}$  in. : 124 × 240 mm. After reduction at top, bottom and sides. *Clyde at Govan.* D. Y. Cameron lower left, signature 43 mm. from side. More shipping introduced immediately to left of clock-tower and elsewhere. No. 10 in Clyde Set, see No. 30. Reproduced.

Minneapolis. Bremen. Vienna.

This etching, showing the Queen's Dock, Stobcross, on the north side of the river, would more correctly be entitled 'The Clyde from Govan.' See also No. 53.

## ETCHINGS IN CLYDE SET

40. **Dumbarton.** G. 16. 1889  
 Etching.  $5\frac{27}{32} \times 9\frac{7}{8}$  in. : 149 × 251 mm.  
*Dumbarton.* D. Y. Cameron lower right 40 mm. from side.  
 State I. (Counterproof traced Edmiston's in 1920, see p. xiii.) Before clouds and much darkening of shore to right.  
 II. These additions made. Reproduced.  
 No. 11 in Clyde Set, see No. 30.  
 Minneapolis. Newark, N.J. Bremen. Vienna.  
 From Dumbarton Castle on March 17, 1547-8, Queen Mary set sail for France.
41. **Clyde at Cardross.** G. 15. 1889  
 Etching.  $3\frac{7}{8} \times 9\frac{13}{32}$  in. : 99 × 239 mm.  
*Clyde at Cardross.* D. Y. Cameron lower left, signature 40 mm. from side.  
 State I. (Traced Edmiston's in 1920, see p. xiii.) Considerable cloud in upper sky. No fishing boats or small figures near tall pole.  
 II. Boats and figures added. Cloud reduced. Reproduced.  
 No. 12 in Clyde Set, see No. 30.  
 Minneapolis. Bremen. Vienna.  
 In the old castle of Cardross, Robert Bruce died on June 7, 1329.
42. **Greenock.** No. 1. G. 17. 1889  
 Etching.  $7\frac{29}{32} \times 5\frac{27}{32}$  in. : 201 × 149 mm.  
*Greenock.* D. Y. Cameron lower right 25 mm. from side.  
 No. 13 in Clyde Set, see No. 30.  
 Chicago. Minneapolis. Bremen. Vienna.  
 For another etching of the subject see No. 58.
43. **Arran.** G. 20. 1889  
 Etching.  $4\frac{15}{16} \times 9\frac{27}{32}$  in. : 126 × 250 mm.  
*Arran.* D. Y. Cameron lower right 40 mm. from side.  
 No. 14 in Clyde Set, see No. 30.  
 Afterwards published by Messrs. Seeley & Co. in 'The Portfolio,' Vol. XXIII., September, 1892. Reissued, together with No. 28, in 1906.  
 V. & A. M. Chicago. Minneapolis. New York. New York, P.L. (from 'The Portfolio').  
 Toledo (Ohio). Washington. Bremen. Vienna.
44. **Loch Ranza.** G. 21. 1889  
 Etching.  $5\frac{15}{16} \times 8\frac{7}{8}$  in. : 151 × 226 mm.  
*D. Y. Cameron* lower right 38 mm. from side, followed by *Lochranza Arran.* D. Y. faint lower right 9 mm. from bottom. Incomplete initials suggest that plate had been reduced on right side.  
 No. 15 in Clyde Set, see No. 30.  
 Minneapolis. Bremen. Vienna.  
 In 1380 the now ruined castle of Loch Ranza was named among the hunting-seats of the Scottish sovereigns.



40 II



41 II



42



43



44



45 II



46



47



48 II



49



49A

## ETCHINGS IN CLYDE SET

### 45. Sound of Kilbrannan and entrance to Loch Fyne.

G. 22. 1889

Etching.  $5\frac{13}{32} \times 8\frac{5}{8}$  in. : 139 × 219 mm. No. 16 in Clyde Set, see No. 30.  
*Sound of Kilbrannan & Entrance to Lochfyne.* D. Y. Cameron lower right, signature 33 mm.  
 from side.

State I. (Traced Edmiston's in 1920, see p. XIII.) Sky almost clear. Setting sun clearly visible.

II. Clouds and many fishing boats added and much shading on shore. Reproduced.  
 New York. Bremen. Vienna. For another etching of the subject see No. 21.

### 46. Ardrossan. G. 18. 1889

Etching.  $4\frac{7}{8} \times 8\frac{5}{16}$  in. : 124 × 211 mm. No. 17 in Clyde Set, see No. 30.  
*Ardrossan & Ailsa in distance* lower left 17 mm. from bottom. D. Y. Cameron lower right  
 27 mm. from side.

Chicago. Bremen. Vienna. For other etchings of Ailsa see Nos. 24 and 49.

### 47. Ayr. G. 19. 1889

Etching.  $6\frac{11}{16} \times 11\frac{3}{4}$  in. : 170 × 299 mm. No. 18 in Clyde Set, see No. 30.  
*Ayr.* D. Y. Cameron—1889 lower right 27 mm. from side.

Minneapolis. Bremen. Vienna.

### 48. Culzean Castle. G. 23. 1889

Etching.  $5\frac{27}{32} \times 9\frac{1}{16}$  in. : 149 × 230 mm. No. 19 in Clyde Set, see No. 30.  
*Culzean Castle.* D. Y. Cameron lower left, signature 34 mm. from side.

State I. (Counterproof traced Edmiston's in 1920, see p. XIII.) Before hill much shaded

II. This work added. Reproduced.

Minneapolis. Bremen. Vienna.

### 49. Ailsa. G. 24. 1889

Etching.  $5\frac{31}{32} \times 9$  in. : 152 × 229 mm.  
*Ailsa.* D. Y. Cameron lower right 26 mm. from side.

Twentieth and last subject in Clyde Set, see No. 30.

Chicago. Minneapolis. New York. Bremen. Vienna.

For other etchings of Ailsa see Nos. 24 and 46.

### 49A. Clyde, Evening. (Traced in 1921.) 1889

Etching.  $1\frac{27}{32} \times 3\frac{17}{32}$  in. : 47 × 90 mm.

<p style="text-align: center;">D. Y. C.</p> <p style="text-align: center;">10 South Park Terrace, Hillhead, Glasgow.</p> <p>25th Dec. 1889.</p>	<p>in right upper corner. Of this Christmas card, perhaps of                  Kilbrannan Sound, two or three impressions only traced.</p>
---	---

## ETCHINGS

### 50. The Old Revenge. (Large Plate.) 1889

Etching.  $10\frac{3}{16} \times 16\frac{7}{16}$  in. : 279 × 418 mm. *D. Y. Cameron* lower left 14 mm. from side.  
 State I. Before engraved line 'Glasgow, Published October 1, 1890, by James Connell, 31 Renfield Street and 88 Stockwell Street.' Four impressions only. Connell.  
 II. Publication line as above added. Reproduced. Plate was steel-faced and 100 impressions printed by F. Goulding, London, each signed in pencil by the artist. Of these 40 were destroyed.

### 50A. The Old Revenge. (Small Plate.) 1889

Etching.  $2\frac{2}{32} \times 3\frac{7}{8}$  in. : 68 × 99 mm. *D. Y. C.* lower left 6 mm. from side.  
 Etched for and reproduced as a line block in a booklet on the 'Old Revenge'—then the Industrial Training Ship 'Empress,' in the Gareloch—issued in connection with No. 50. New York.

### 51. Towers of Tillietudlem. 1889

Etching.  $6\frac{7}{16} \times 4\frac{7}{16}$  in. : 164 × 113 mm. An etching of Craignethan Castle.  
*D. Y. C.* lower right 21 mm. from side and from bottom of plate mark. Edges cleared 10 mm. at top and sides, 15 mm. at bottom. One impression only traced.  
 Etched for volume of Waverley Novels. No. 153 substituted. See also Nos. 18, 33 and 153.

### 52. Old Partick Bridge. Etching. $1\frac{3}{8} \times 5\frac{3}{16}$ in. : 48 × 152 mm. 1889

*Old Partick Bridge.* *D. Y. C.* lower left, initials 7 mm. from side. Three impressions traced.

### 53. Ship-Yard, Govan. Etching. (State I traced since 1912.) 1889

State I.  $2\frac{5}{16} \times 3\frac{5}{32}$  in. : 59 × 87 mm. *D. Y. Cameron* lower right 8 mm. from bottom.  
 II.  $2\frac{23}{32} \times 3\frac{5}{32}$  in. : 53 × 80 mm. After reduction at bottom and sides. *ameron* of signature disappears. Some work added. Reproduced. One impression only traced.

This design is taken from central part of No. 39. Like Nos. 75 and 76, etched for use as a Christmas card for Mr. George Stevenson (see Introduction, p. xxxii)—who correctly named it 'Clyde at Pointhouse'—but apparently not printed from by him.

### 54. Kelso Abbey. Etching. $7\frac{7}{8} \times 12$ in. 1889

*Kelso Abbey* *D. Y. Cameron* 1889 lower left about 6 mm. from bottom.  
 One impression only has been traced, namely by Messrs. Kennedy & Co., New York, who supplied a photograph and the measurements given.

### 55. The Courtyard. (Untraced.) Etching $7\frac{7}{8} \times 12$ in. 1889

*D. Y. Cameron* 1889 lower left corner. Plate cleared at edges.  
 Messrs. Kennedy & Co., New York, supplied the above particulars and the following description: 'An old castle, surrounded by buildings and walls. At the right a woman is walking towards a pump, in front of which is a trough. A large tree is at the left.'

### 56. Clyde from Highland Lane. 1889

Etching.  $5\frac{3}{8} \times 9\frac{5}{16}$  in. : 137 × 237 mm. Edges cleared about 7 mm. all round.  
*Clyde from Highland Lane* *D. Y. Cameron* lower left, signature 30 mm. from side.  
 One impression only traced: by Messrs. Kennedy & Co. Same details as No. 54.



50 II



53 II



51



50 A



56



54



52



57 II



58 II



59



PUB.  
LIBRA.



## ETCHINGS

### 57. Dundee. W. 4. G. 28. 1890

Etching.

*D. Y. Cameron* 1890 lower left 14 mm. from bottom.

State I.  $6\frac{1}{8} \times 10\frac{15}{16}$  in. : 156 × 278 mm. The tarpaulin hanging from roof of shed extends almost to the level of bottom of lamp, 36 mm. from top of plate. No long line of rope from this tarpaulin towards right. One impression only: James Connell.

II. The hanging tarpaulin shortened and long line of rope added from tarpaulin towards right side. Reproduced. Three impressions only.

III.  $5\frac{1}{2} \times 10\frac{15}{16}$  in. : 140 × 278 mm. After reduction at top. Hanging tarpaulin has wholly disappeared, the portion immediately above right side of lamp having been removed with the burnisher. Two impressions only traced. One, lent by Mr. Robert Scott to the 'Old Dundee Exhibition,' 1892, was lost sight of till January, 1912, when it was presented by Mr. Scott to the Albert Institute and Victoria Galleries, Dundee.

Exhibited Painter-Etchers 1891, No. 117.

Dundee. New York (see Note, p. xii).

### 58. Greenock. No. 2. W. 8. G. 32. 1890

Etching.  $8\frac{5}{16} \times 14\frac{13}{32}$  in. : 211 × 366 mm.

State I. *D. Y. Cameron* 1890 lower left 15 mm. from side. No post or ropes in left corner.

IA. (Traced in 1926.) Post and ropes added concealing signature.

II. *D. Y. Cameron* lower right 29 mm. from side, substituted for signature of State I. Reproduced.

About eight impressions.

Exhibited Painter-Etchers 1891, No. 169, 'The Docks, Greenock.'

New York.

For another etching of the subject see No. 42.

### 59. Old Houses, Greenock. W. 27. G. 48. 1890

Etching  $5\frac{15}{16} \times 9\frac{27}{32}$  in. : 151 × 250 mm.

*D. Y. Cameron* lower left 12 mm. from side.

About nine impressions.

Exhibited Painter-Etchers 1891, No. 264.

Minneapolis. New York.

### 60. Loafers. W. 15. 1890

Etching on zinc.  $6\frac{13}{16} \times 10\frac{19}{32}$  in. : 173 × 269 mm.

*D. Y. Cameron* 1890 lower left 36 mm. from side.

About three impressions only.

Exhibited Painter-Etchers 1891, No. 123.

This plate may have been reduced at top.

Minneapolis. (Reported to measure 176 × 300 mm.)

A Greenock subject.

## ETCHINGS AND DRY-POINT

61. Jean. (Untraced.) 1890  
 An etching thus entitled was exhibited at the Painter-Etchers 1891, No. 24.
62. Houses of Parliament. W. 16. G. 38. 1890  
 Etching.  $2\frac{2}{3} \times 7\frac{7}{8}$  in. :  $74 \times 200$  mm. *D. Y. Cameron* faint lower right 9 mm. from bottom.  
 Exhibited Painter-Etchers 1891, No. 148, 'Sketch at Westminster.'  
 New York.
63. Thames Wharf. W. 17. G. 39. 1890  
 Etching.  $7\frac{1}{16} \times 3\frac{3}{32}$  in. :  $199 \times 79$  mm. *D. Y. Cameron* lower right 10 mm. from side.  
 Exhibited Painter-Etchers 1891, No. 8.  
 Minneapolis. New York. Pittsburgh.
64. Thames Warehouses. W. 18. G. 40. 1890  
 Etching.  $7\frac{1}{16} \times 3\frac{1}{16}$  in. :  $199 \times 78$  mm. *D. Y. Cameron* lower right 10 mm. from bottom.  
 Exhibited Painter-Etchers 1891, No. 13. For a small variant of this subject see No. 75.  
 Glasgow. New York. Berlin. Vienna.
65. Thames Barges. W. 19. G. 41. 1890  
 Etching.  $8\frac{1}{16} \times 5\frac{2}{3}$  in. :  $224 \times 149$  mm.  
D. Y. C *ameron* lower left 16 mm. from side.  
 State I. Before 'Dora' was added on the right-hand barge of the two immediately behind  
 the large barge in the foreground, before additional shading of this large barge  
 and of the posts.  
 II. Work as above added. Reproduced.  
 About ten impressions.  
 New York. Berlin.
- 65A. Thames Side : Cobbett Wharf. (Traced since 1912.) 1890  
 Etching.  $1\frac{1}{16} \times 3\frac{1}{2}$  in. :  $46 \times 89$  mm. Of this Christmas card few impressions were printed.  
*D. Y. C.* lower right 7 mm. from side, *The yacht Hotel Tavern* on building extreme left,  
*Cobbett* above *Stracey Boat* . . . on landing stage.
66. The Beggar. W. 12. G. 35. 1890  
 Dry-point.  $3\frac{1}{16} \times 2\frac{1}{32}$  in. :  $97 \times 63$  mm. The artist's first Dry-point.  
*D. Y. C.* lower right 8 mm. from side. Four or five impressions only.  
 New York.
67. Spittal. 1890  
 Etching.  $5\frac{1}{16} \times 7\frac{7}{8}$  in. :  $151 \times 200$  mm.  
*D. Y. Cameron* 1890 lower right 16 mm. from side. Very few impressions exist.  
 New York.



62



63



65 II



64



66



67

POST  
PUERT  
LIBRA



65A



69



72



68



70



73



71



734



735

## ETCHINGS

### 68. Berwick. 1890

Etching.  $5\frac{23}{32} \times 9\frac{23}{32}$  in. : 150 × 252 mm.

*D. Y. Cameron Berwick, 1890* lower left, signature 14 mm. from side.

Exhibited Painter-Etchers 1891, No. 131.

One impression only traced : formerly Macaulay Collection. Another exhibited in America, 1895. For another etching of this subject see No. 382.

### 69. Tweedmouth. G. 1, 'Burnmouth.' 1890

Etching on zinc.  $5\frac{11}{16} \times 4\frac{23}{32}$  in. : 145 × 120 mm. *D. Y. C.* lower left 20 mm. from bottom.

Three or four impressions only, variously inscribed 'Tweedmouth,' 'Burnmouth,' and 'The Spittal, Tweedmouth.'

New York. Exhibited Painter-Etchers 1891, No. 54, 'Tweedmouth.'

### 70. Tweedside. W. 13. G. 36. 1890

Etching.  $6\frac{1}{32} \times 9\frac{7}{8}$  in. : 153 × 251 mm. *D. Y. Cameron* lower right 48 mm. from side.

New York. Exhibited Painter-Etchers 1891, No. 244.

### 71. Bennan. W. 5. G. 29. 1890

Etching.  $5\frac{31}{32} \times 9\frac{23}{32}$  in. : 152 × 252 mm.

*Bennan. D. Y. Cameron '90* lower left, signature 28 mm. from side.

About three impressions only. Exhibited Painter-Etchers 1891, No. 233.

New York.

Bennan is a headland on the Isle of Arran.

### 72. Perth. W. 6, 'Perth Bridge.' G. 30. 1890

Etching.  $4\frac{15}{32} \times 8\frac{13}{16}$  in. : 114 × 224 mm. *D. Y. Cameron 1890* lower left 10 mm. from bottom.

Exhibited Painter-Etchers 1891, No. 195. For the etching, 'Perth Bridge,' see No. 28.  
New York.

### 73. Tayside. W. 14. G. 37. 1890

Etching.  $6\frac{3}{32} \times 10\frac{31}{32}$  in. : 155 × 279 mm.

*D. Y. Cameron 1890* lower right 21 mm. from side.

New York. Budapest. Copenhagen.

### 73A. Romantic Landscape. c. 1890

Etching.  $4\frac{3}{8} \times 6\frac{7}{16}$  in. : 112 × 164 mm.

*D. Y. Cameron* lower left in clear margin at bottom 7 mm. from side.

One impression only traced, that sent to the late John Lane at whose sale on July 20, 1925, it appeared. Mrs. D. Charles Bowser.

### 73B. Landscape Fantasy. c. 1890

Etching.  $4\frac{7}{16} \times 6\frac{7}{16}$  in. : 114 × 164 mm. Unsigned.

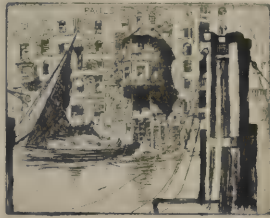
One impression only traced. Same details as No. 73A.

## ETCHINGS

74. **The Tay at Kinfauns.** G. 4. 1890  
 Etching.  $6\frac{31}{32} \times 13\frac{3}{8}$  in. : 177 × 340 mm.  
*D. Y. Cameron* lower right 32 mm. from bottom.  
 Exhibited Painter-Etchers 1891, No. 242, 'The Tay.'  
 Two or three impressions only.  
 Chicago.
75. **St. Paul's Wharf.** 1890  
 Etching and Dry-point.  $2\frac{9}{16} \times 3\frac{5}{32}$  in. : 65 × 80 mm.  
*D. Y. C.* lower right 19 mm. from side.  
 Two impressions only traced.  
 A small variant of the subject of No. 64. Like Nos. 53 and 76, the plate was etched for use as a Christmas card for Mr. George Stevenson (see Introduction, p. xxxii) but apparently not printed from by him.
76. **Thames at Limehouse.** 1890  
 Etching.  $1\frac{7}{8} \times 3\frac{17}{32}$  in. : 48 × 90 mm.  
*D. Y. C.* lower right 8 mm. from side.  
 Two impressions only traced till 1915 when plate was discovered and artist printed two more. A third, of the original printing, found in 1930, is marked in pencil by the artist 'Sketch at Greenwich on the Thames.'  
 Like Nos. 53 and 75, the plate was etched for use as a Christmas card for Mr. George Stevenson (see Introduction, p. xxxii) but apparently not printed from by him.
77. **Shopping.** W. 20. G. 42. 1891  
 Etching.  $4\frac{11}{32} \times 8\frac{31}{32}$  in. : 114 × 228 mm.  
*D. Y. Cameron* 1891 lower left 30 mm. from side.  
 About twelve impressions.  
 Exhibited Painter-Etchers 1892, No. 128.  
 New York.  
 A London subject.
78. **Messages.** (or 'The Message.') W. 21. 1891  
 Etching.  $5\frac{11}{32} \times 2\frac{13}{32}$  in. : 136 × 61 mm.  
*D. Y. C.* lower right corner.  
 About twelve impressions.  
 Exhibited Painter-Etchers 1892, No. 142.  
 New York.  
 A London subject.



74



75



76



77



78



79



80



81



82



83



## ETCHINGS

79. Across the Sands. W. 22. G. 43. 1891

Etching.  $4 \times 2\frac{31}{32}$  in. : 102 × 76 mm.

*D. Y. C.* lower left corner.

Exhibited Painter-Etchers 1892, No. 141.

Glasgow. New York.

This plate was etched at Largo, Fifeshire, where in 1676 was born Alexander Selkirk, the prototype of Defoe's Robinson Crusoe.

80. The Village Store. 1891

Etching.  $8\frac{13}{16} \times 2\frac{29}{32}$  in. : 224 × 74 mm.

*D. Y. Cameron* lower left 33 mm. from bottom.

Four or five impressions only.

81. A Fisher Lass. W. 9. 1891

Etching.  $4 \times \frac{15}{16}$  in. : 102 × 24 mm.

*D. Y. C.* lower left corner.

About six impressions.

Exhibited Painter-Etchers 1892, No. 241.

New York.

82. The Three Barrows. W. 10. G. 33. 1891

Etching.  $\frac{31}{32} \times 6\frac{11}{32}$  in. : 25 × 161 mm.

*D. Y. C.* lower left 5 mm. from bottom.

About six impressions.

Exhibited Painter-Etchers 1892, No. 91.

New York.

A London subject.

83. Westport. W. 25. G. 46. 1891

Etching touched with Dry-point.  $6\frac{31}{32} \times 10\frac{5}{8}$  in. : 177 × 270 mm.

No signature visible on impression catalogued.

Exhibited Painter-Etchers 1892, No. 17.

New York.

A Greenock subject.

## ETCHINGS

### 84. Old Age. W. 24. G. 45. 1891

Etching.  $8\frac{3}{8} \times 6\frac{1}{4}$  in. : 206 × 159 mm.

*D. Y. Cameron 1891* faint lower left 10 mm. from side.

Exhibited Painter Etchers 1892, No. 75.

Minneapolis. New York. Berlin. Budapest.

Reminiscent of a wonderful photograph done by D. O. Hill about 1840, fourteen years after he was elected a foundation Associate of the Royal Scottish Academy.

### 85. Piggie's Close. 1891

Etching.  $6\frac{3}{4} \times 2\frac{7}{16}$  in. : 172 × 62 mm.

D. Y. C. 1891 lower right 10 mm. from bottom. The date at lower left corner of cartouche.

One impression only traced.

A bit of vanished Glasgow.

### 86. White Horse Close. W. 11. G. 34. 1891

Etching touched with Dry-point.

State I.  $4\frac{1}{4} \times 7\frac{1}{8}$  in. : 108 × 181 mm. *D. Y. Cameron* lower right 22 mm. from side.

Reproduced. Three or four impressions only.

II.  $4\frac{1}{4} \times 6\frac{11}{16}$  in. : 108 × 170 mm. After reduction on right side. *D. Y. Cameron* lower right now 11 mm. from side. Dry-point added to figure on left.

Exhibited Painter-Etchers 1892, No. 260.

Berlin. Budapest. Dresden.

In the old hostelry at the end of this Edinburgh close Dr. Johnson stayed.

### 87. A Highland Kitchen. W. 7. G. 31. 1891

Etching.  $4\frac{17}{32} \times 4\frac{27}{32}$  in. : 115 × 123 mm.

*D. Y. Cameron* lower left 8 mm. from side.

Ten or twelve impressions only.

This was probably exhibited at the Painter-Etchers in 1892, No. 181, as 'Interior.'

New York, see Note p. xii.

### 88. Greendyke Street. W. 26. G. 47. 1891

Etching and Dry-point.  $3\frac{15}{16} \times 5\frac{1}{16}$  in. : 100 × 151 mm.

D. Y. C.  
1891 lower right 12 mm. from side.

State I. (Traced in 1923 Macaulay, see p. xiii.) Before drypoint work on windows beneath *Fruit* and *Whole of Wholesale*, etc.

II. This work added. Reproduced.

Some early impressions have no dry-point, but an example has not been seen for cataloguing. New York.

A street in Glasgow.



84



85



86 I



87



88 II



89



90 II

## ETCHINGS

89. The Unicorn, Stirling. W. 28. G. 49. 1891

Etching.  $7\frac{7}{8} \times 3\frac{1}{32}$  in. : 200 × 77 mm.

*D. Y. Cameron 1891* lower left corner.

Exhibited Painter-Etchers 1892, No. 203.

B.M. Chicago. New York. Dresden.

The Unicorn, the only remaining part of the twelfth century Stirling Cross, reappears in No. 286.

90. Stirling Town. W. 29. G. 50. 1891.

Etching.  $6\frac{1}{32} \times 9\frac{1}{16}$  in. : 153 × 253 mm.

*D. Y. Cameron 1891* lower left 10 mm. from side.

State I. Before window and door in gate-house, birds on roof, and work on window of Greyfriars Church and elsewhere. Two or three impressions only.

II. The above work added. Reproduced.

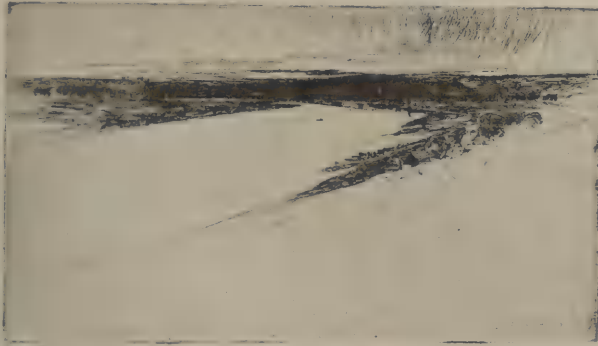
Exhibited Painter-Etchers 1892, No. 185, 'Stirling.'

New York. Dresden.

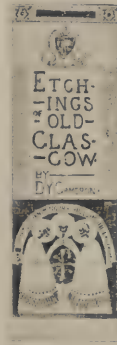
On July 29, 1567, James VI was crowned in the choir of Greyfriars Church, John Knox preaching the Coronation sermon.

## ETCHINGS

91. *Sunset.* W. 30. G. 51. 1891  
Etching.  $5\frac{3}{8} \times 9\frac{9}{32}$  in. : 137 × 236 mm.  
*D. Y. Cameron 1891* lower right 13 mm. from side.  
State I. Before clear spaces on further bank of river to extreme left and clear spaces to extreme right, 28-44 mm. from top, were etched, mostly with horizontal lines, before many horizontal lines in lower sky, chiefly to extreme left and right, and before four short vertical markings in the upper sky to left. Reproduced. Three impressions only.  
II. Work as above added. Two impressions only : New York (ex. A. J. Parsons Collection, see Note p. xii).  
Exhibited Painter-Etchers 1892, No. 225, 'Sundown.'
92. *Helen Dodds.* 1891  
Etching.  $11\frac{7}{8} \times 7\frac{15}{16}$  in. : 302 × 202 mm.  
*D. Y. Cameron 1891* upper left corner, 10 mm. from side.  
Two impressions have been traced since 1912, making three in all.  
New York.  
Etched at Ancrum, as were Nos. 93 and 94.
93. *Dear Aunt Dorothy* (Traced in 1920.) 1891  
Etching.  $12\frac{3}{32} \times 8\frac{31}{32}$  in. : 307 × 228 mm.  
*D. Y. Cameron 1891* lower left 13 mm. from side.  
The sitter of No. 92 now in fancy dress.  
Exhibited Painter-Etchers 1892, No. 153, marked in pencil 'No. 153. J. P. Heseltine.'  
This, the only impression traced, appeared at the Heseltine sale, June 9, 1920, lot 450.
94. *The Veteran.* W. 23. G. 44. 1891  
Etching.  $9\frac{3}{8} \times 5\frac{29}{32}$  in. : 238 × 150 mm.  
*D. Y. Cameron 1891* lower right corner.  
State I. Lower part of chin almost clear. Three impressions only traced.  
II. Slight work added on chin, including central dent. Reproduced.  
Exhibited Painter-Etchers 1892, No. 26.  
B.M. Sydney. New York. Budapest. Stuttgart.
95. *Etchings of old Glasgow.* 1891  
Etching.  $5\frac{31}{32} \times 1\frac{7}{8}$  in. : 144 × 48 mm.  
Frontispiece done for a projected set of etchings of old buildings in Glasgow.  
One impression only traced : G. H. Christie.



91 I



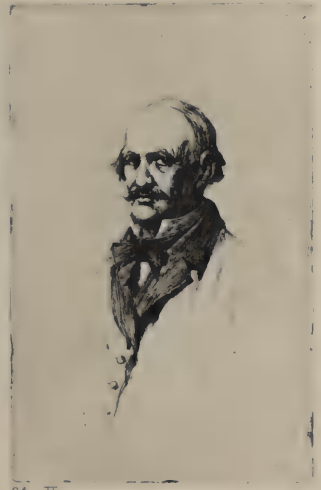
95



92



93



94 II



97



98



96



99



100



101



## REGALITY CLUB PLATES

96. Bishop Street, Anderston. 1889  
 $4\frac{11}{16} \times 7\frac{35}{32}$  in. : 119 × 198 mm.  
*D. Y. Cameron* 1889 lower right 19 mm. from side.  
 Series II., Part I. (1889), p. 1.  
 See Note on Regality Club, p. xiii.
97. Trongate (Glasgow), Nos. 23-29. 1889  
 $7\frac{15}{32} \times 4\frac{15}{32}$  in. : 190 × 114 mm.  
*D. Y. Cameron* 1889 lower left 9 mm. from side.  
 Series II., Part II. (1891), p. 50.  
 See Note on Regality Club, p. xiii.
98. Old Bridge Inn, Partick. No. 1. 1890  
 $5\frac{1}{32} \times 7\frac{39}{32}$  in. : 128 × 201 mm.  
*D. Y. Cameron* lower right 45 mm. from side.  
 Not used for Regality Club, No. 99 substituted.  
 Two impressions only traced.
99. Old Bridge Inn, Partick. No. 2. 1890  
 $4\frac{15}{16} \times 7\frac{29}{32}$  in. : 126 × 201 mm.  
*D. Y. Cameron* 1890 lower left 13 mm. from side.  
 Series II., Part II. (1891), p. 58. Substituted for No. 98.  
 See Note on Regality Club, p. xiii.
100. Tontine Building (Glasgow). 1891  
 $5\frac{3}{16} \times 7\frac{7}{8}$  in. : 132 × 200 mm.  
*D. Y. C.* lower left 13 mm. from side.  
 Series II., Part II. (1892), p. 65.  
 See Note on Regality Club, p. xiii.
101. Sugar Sample Room (Glasgow). 1891  
 $6\frac{3}{32} \times 8$  in. : 155 × 203 mm.  
*D. Y. C.* lower left 17 mm. from side.  
 Series II., Part III. (1892), p. 76.  
 See Note on Regality Club, p. xiii.

## REGALITY CLUB PLATES

102. Granny Gibb's Cottage, Partick. No. 1. 1891  
 $5\frac{5}{16} \times 8\frac{1}{32}$  in. : 135 × 204 mm.  
*D. Y. Cameron 1891* lower left 19 mm. from side.  
 Not used for Regality Club, No. 103 substituted. One impression only traced.
103. Granny Gibb's Cottage, Partick. No. 2. 1891  
 $4\frac{13}{32} \times 7\frac{5}{16}$  in. : 112 × 186 mm. See Note on Regality Club, p. xiii.  
D. Y. C. lower left 15 mm. from side.  
 Series II., Part III. (1892), p. 88. Substituted for No. 102.
104. Old Balshagray. 1891  
 $4\frac{25}{32} \times 7\frac{1}{2}$  in. : 122 × 191 mm.  
*D. Y. C. 1891* lower left 8 mm. from side.  
 Series II., Part III. (1892), p. 96. See Note on Regality Club, p. xiii.
105. St. Enoch's Square, No. 22 (Glasgow). 1891  
 $4\frac{15}{16} \times 7$  in. : 126 × 178 mm.  
D. Y. C. lower right 28 mm. from side.  
 Series II., Part III. (1892), p. 128. See Note on Regality Club, p. xiii.
106. Dunlop Mansion, Argyll Street (Glasgow). 1891  
 $5\frac{1}{32} \times 7$  in. : 128 × 178 mm.  
D. Y. C. lower right 8 mm. from side.  
 Series II., Part IV. (1893), p. 137. See Note on Regality Club, p. xiii.  
 New York.
107. Wellfield House, Anderston. 1891  
 $5\frac{1}{16} \times 7\frac{15}{16}$  in. : 129 × 202 mm.  
D. Y. C. lower right 21 mm. from side.  
 Series III., Part I. (1894), p. 1. See Note on Regality Club, p. xiii.  
 New York.
108. Old Houses on South-side of Rottenrow (Glasgow). 1891  
 $4\frac{27}{32} \times 6\frac{9}{32}$  in. : 123 × 160 mm.  
*D. Y. C.* lower left 10 mm. from side.  
 Series III., Part II. (1896), p. 42. See Note on Regality Club, p. xiii.  
 New York.
109. Corner of Rottenrow and Taylor Street (Glasgow). 1891  
 $5\frac{5}{32} \times 6\frac{27}{32}$  in. : 131 × 174 mm.  
D. Y. C.  
1891 lower left 7 mm. from bottom.  
 Series III., Part II. (1896), p. 50. See Note on Regality Club, p. xiii.  
 New York.



102



103



104



105



106



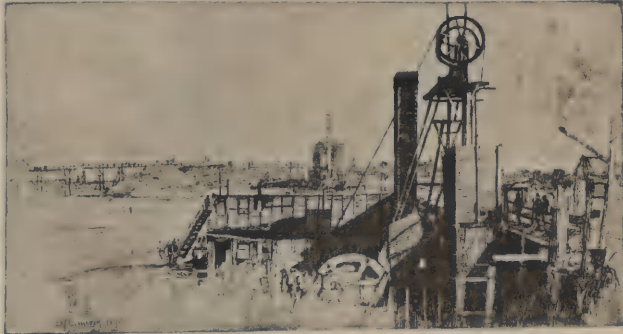
107



108



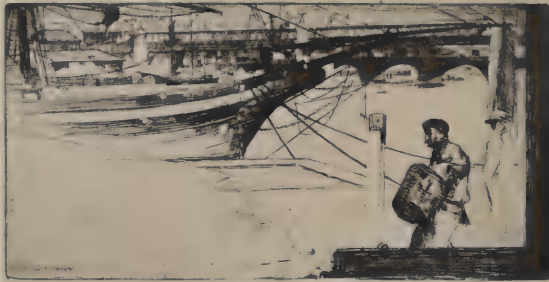
109



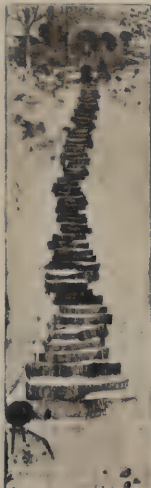
110



111



112



113



114 II

## ETCHINGS AND DRY-POINT

### 110. Anniesland Pits. 1892

Etching.  $6\frac{7}{8} \times 12\frac{5}{8}$  in. : 175 × 325 mm.

*D. Y. Cameron* 1892 lower left 27 mm. from side.

State I. Exhibited Painter-Etchers 1892, No. 150, marked 'State I.' As only the impression reproduced—which in 1912 belonged to the late Mr. W. A. Coats—has been traced, its State is uncertain.

### 111. Begging. W. 31. G. 52. 1892

Dry-point.  $2\frac{19}{32} \times 1\frac{19}{32}$  in. : 66 × 41 mm.

*D. Y. G.* smudged lower right corner.

Four or five impressions only.

Exhibited Painter-Etchers 1892, No. 202.

### 112. Broomielaw. W. 32. G. 53. 1892

Etching.  $6\frac{31}{32} \times 13\frac{3}{8}$  in. : 177 × 340 mm.

*D. Y. Cameron* lower left, 19 mm. from side.

Four or five impressions only.

This plate was evidently bitten with very strong acid.

For another etching of Broomielaw Bridge, Glasgow, see No. 37.  
New York.

### 113. The Steps. W. 33. 1892

Etching.  $9\frac{15}{16} \times 2\frac{15}{16}$  in. : 253 × 75 mm.

*D. Y. Cameron* 1892 lower left corner.

Exhibited Painter-Etchers 1893, No. 230.

Minneapolis. New York. Dresden.

### 114. Rowallan Castle. W. 34. 1892

Etching.

State I. (Traced in 1923 Macaulay, see p. xiii.)  $12\frac{5}{32} \times 5\frac{15}{32}$  in. : 312 × 139 mm. *D. Y. Cameron* lower right 21 mm. from side. *Rowallan Castle* in ruled-off space at bottom.

New York (see Note p. xii).

II.  $11\frac{7}{8} \times 4\frac{7}{8}$  in. : 302 × 124 mm. After reduction of plate 9 mm. on right side, 6 mm. on left, 10 mm. at top. Signature now 12 mm. from right side. Cobbled pavement, deeply shaded on left side, added. Deep shading removed from cloaks of nearest figures. A third bird added in sky. Reproduced.

Exhibited Painter-Etchers 1893, No. 218.

Indianapolis. New York. Dresden.

For other etchings of Rowallan Castle see Nos. 171 and 173.

In the 16th century Rowallan Castle was described as 'a stronge ancient duelling belonging to ye Surname of Moore weill neir 400 yeirs.'

## ETCHINGS IN NORTH HOLLAND SET

### 115. The Dolphins. W. 42. G. 62. 1892

Etching.  $9\frac{3}{32} \times 4$  in. :  $252 \times 102$  mm.

State I. Trial. *D. Y. Cameron 1892* lower left corner. Three cloaked women outlined in immediate foreground, a fourth and two men ascend the steps. Traced in 1927, marked by artist 'The Dolphins 1st State only proof.'

II. First signature disappears. *The Dolphins. D. Y. Cameron Amsterdam 1892.* substituted within cleared and ruled-off space at base of design. Two new figures are substituted for former six. Other work. Reproduced.

First of the North Holland Set, 22 subjects, Nos. 115-136, 'etched and printed by D. Y. Cameron.' Ten complete sets and a few separate impressions of some subjects issued. The Set is catalogued in the order of the printed list in the portfolio.

Exhibited Painter-Etchers 1893, No. 223, framed with Nos. 122 and 127.

Minneapolis. Berlin. Budapest. Dresden. North Holland Set complete : New York (see Note p. xii).

### 116. Zaandam Windmills. W. 43. G. 63. 1892

Etching.  $2\frac{3}{32} \times 7\frac{1}{32}$  in. :  $76 \times 179$  mm.

State I. Unsigned. Before the close shading under the roof of the shed, on the left side of it, and the few lines of shading in front of the central boat. One impression only traced : New York.

II. *D. Y. Cameron 1892* lower left corner 10 mm. from side. Work as above added. Reproduced. No. 2 in North Holland Set, see No. 115. New York.

### 117. Oude Kerk, Amsterdam. W. 44. G. 64. 1892

Etching.  $8\frac{15}{32} \times 9\frac{29}{32}$  in. :  $215 \times 252$  mm.

*D. Y. Cameron 1892* near lower centre, following *Oude Kerk Amsterdam 1571.*

State I. Vertical shading on right side of church window to extreme left extends only about 13 mm. from bottom of window. Masonry immediately to right of mast on window level is clear, and to left of mast there is a clear space of about 26 mm. No decorative pattern on wall of low house to left. Reproduced.

II. Shading on right side of church window considerably extended upward and elsewhere increased, short horizontal lines added on masonry to right and left of mast, and a slight patterning of horizontal lines and small, imperfect o's added 3 to 5 mm. beneath shadow of eaves of low house to left.

No. 3 in North Holland Set, see No. 115.

Exhibited Painter-Etchers 1893, No. 217.

New York.

The apse of the Gothic church in which Saskia, wife of Rembrandt, is buried.

### 118. Storm: Sundown. W. 45, 'Storm: Sunset.' G. 65. 1892

Etching.  $4\frac{7}{8} \times 5\frac{3}{8}$  in. :  $124 \times 137$  mm.

*D. Y. Cameron* lower left 5 mm. from side.

No. 4 in North Holland Set, see No. 115.

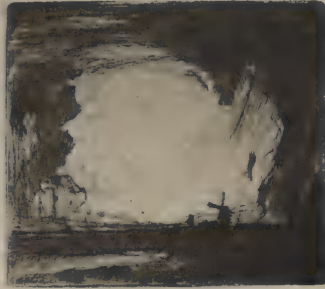
Exhibited Painter-Etchers 1893, No. 219.

This sky-motive recurs in No. 214.

New York. Dresden.



115 II



118



116 II



117 I



119 II



120



121



122



123 I



123 II



## ETCHINGS IN NORTH HOLLAND SET

### 119. The Rokin. W. 46. G. 66. 1892

Etching.  $4\frac{17}{32} \times 6\frac{7}{8}$  in. : 115 × 175 mm.

State I. Unsigned. Before bars in window over lamp-post and before some work on house and balustrade to right.

II. *D. Y. Cameron* 1892 lower right 25 mm. from side. Above work added. Reproduced.

No. 5 in North Holland Set, see No. 115.

Exhibited Painter-Etchers 1893, No. 232, framed with No. 129.

B.M. Minneapolis. New York. Bremen. Budapest. Dresden.

An Amsterdam Subject.

### 120. Van der Deevilij. W. 47. G. 67. 1892

Etching.  $8 \times 2\frac{3}{32}$  in. : 203 × 53 mm.

*D. Y. Cameron* 1892 lower right 8 mm. from side.

No. 6 in North Holland Set, see No. 115.

Exhibited Painter-Etchers 1893, No. 285.

Chicago. Minneapolis. New York.

An Amsterdam subject.

### 121. Marij. W. 48. G. 68. 1892

Etching.  $8\frac{1}{16} \times 4\frac{15}{32}$  in. : 205 × 114 mm.

*D. Y. Cameron* upper right 19 mm. from side.

No. 7 in North Holland Set, see No. 115.

New York.

### 122. The Arch. W. 49. G. 69. 1892

Etching.  $8\frac{31}{32} \times 2\frac{31}{32}$  in. : 228 × 76 mm.

*D. Y. Cameron* lower left corner.

No. 8 in North Holland Set, see No. 115.

Exhibited Painter-Etchers 1893, No. 223, framed with Nos. 115 and 127.

Impressions vary considerably in the amount of ink left on unworked surfaces.

Sydney. New York.

An Amsterdam subject.

### 123. Van Og's Houtkoperij. W. 39. G. 59. 1892

Etching.

*D. Y. Cameron* 1892 lower right corner.

State I.  $5\frac{5}{16} \times 8\frac{7}{8}$  in. : 135 × 226 mm. Reproduced. Three or four impressions only.

II.  $3\frac{5}{32} \times 8\frac{7}{8}$  in. : 80 × 226 mm. After reduction at top. Shadow on tiled roof under windmill extended. Reproduced. No. 9 in North Holland Set, see No. 115.

Exhibited Painter-Etchers 1893, No. 220.

New York. Pittsburgh.

This etching is of a houtkoperij—timber-merchant's—at Utrecht.

## ETCHINGS IN NORTH HOLLAND SET

124. Alkmaar. W. 38. G. 57. 1892  
Etching.  $4\frac{29}{32} \times 5\frac{11}{32}$  in. : 125 × 136 mm.  
*D. Y. Cameron* 1892 lower right corner, last two figures indistinct.  
No. 10 in North Holland Set, see No. 115.  
New York.  
Allart van Everdingen, the painter and etcher, was born at Alkmaar in 1612.
125. A Dutch Damsel. W. 50. G. 70. 1892  
Etching.  $10\frac{17}{32} \times 7\frac{15}{32}$  in. : 268 × 190 mm.  
*D. Y. Cameron* upper right 9 mm. from top. *A Dutch Damsel* upper left corner.  
No. 11 in North Holland Set, see No. 115.  
Exhibited Painter-Etchers 1893, No. 229.  
New York. Dresden.
126. The Market Boat. W. 51. G. 71. 1892  
Etching.  $5\frac{7}{16} \times 7\frac{1}{2}$  in. : 138 × 191 mm.  
*D. Y. Cameron* upper left 8 mm. from side.  
No. 12 in North Holland Set, see No. 115.  
New York.  
An Amsterdam subject.
127. A Canal: Amsterdam. W. 52. G. 72. 1892  
Etching.  $5 \times 6\frac{33}{32}$  in. : 127 × 163 mm.  
*D. Y. Cameron* 1892 (the 2 reversed) lower left 8 mm. from side.  
No. 13 in North Holland Set, see No. 115.  
Exhibited Painter-Etchers 1893, No. 223, framed with Nos. 115 and 122.  
New York. Berlin. Dresden.



124



125



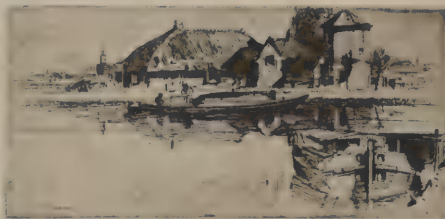
126



127



128



129



130



BU  
PUEBLO  
LIBRAS

131 II

# ETCHINGS IN NORTH HOLLAND SET

128. Jan. W. 53. G. 73. 1892  
Etching.  $3\frac{3}{16} \times 4\frac{25}{32}$  in. : 81 × 122 mm.  
*D. Y. C.* lower right 9 mm. from side.  
No. 14 in North Holland Set, see No. 115.  
New York.
129. A Dutch Farm. W. 54. G. 74. 1892  
Etching.  $4\frac{3}{8} \times 8\frac{15}{16}$  in. : 111 × 227 mm.  
*D. Y. Cameron* lower left 19 mm. from side.  
No. 15 in North Holland Set, see No. 115.  
Exhibited Painter-Etchers 1893, No. 232, framed with No. 119.  
Minneapolis. New York. Dresden. Stuttgart.
130. The Flower Market. W. 40. G. 60. 1892  
Etching.  $7\frac{7}{16} \times 10\frac{1}{2}$  in. : 189 × 267 mm.  
*D. Y. Cameron* 1892 upper right corner.  
No. 16 in North Holland Set, see No. 115.  
Exhibited Painter-Etchers 1893, No. 215.  
V. & A. M. Minneapolis. New York.  
A Haarlem subject.
131. The Windmill. W. 55. G. 75. 1892  
Etching.  $9\frac{15}{16} \times 11\frac{13}{16}$  in. : 253 × 300 mm.  
*D. Y. Cameron* 1892 lower centre.  
State I. Before much work on canal bank. No impression seen for cataloguing.  
II. Work on canal bank added. Reproduced.  
No. 17 in North Holland Set, see No. 115.  
Exhibited Painter Etchers 1893, No. 216.  
New York. Bremen. Dresden. Hamburg.  
A subject near Haarlem.

## ETCHINGS IN NORTH HOLLAND SET

### 132. Fisher Folk. (At Zandvoort). W. 56. G. 76. 1892

Etching.  $5 \times 7$  in. :  $127 \times 178$  mm.

*D. Y. Cameron* lower left 12 mm. from side.

State I. Before light etched work in three central figures. No impression seen for cataloguing.

II. Work added on three central figures. Reproduced.

No. 18 in North Holland Set, see No. 115.

New York. Bremen. Hamburg.

### 133. Dutch Interior. W. 58, 'Interior: Holland.' G. 78. 1892

Etching.  $5\frac{3}{8} \times 10\frac{29}{32}$  in. :  $137 \times 277$  mm.

*D. Y. Cameron* upper right 14 mm. from side.

No. 19 in North Holland Set, see No. 115.

Exhibited Painter-Etchers 1893, No. 226.

Plate sand-grained.

New York.

### 134. A Lady of Holland. W. 41. G. 61. 1892

Etching.  $6\frac{9}{16} \times 6\frac{1}{8}$  in. :  $167 \times 164$  mm.

*D. Y. Cameron* lower right 12 mm. from side.

No. 20 in North Holland Set, see No. 115.

Exhibited Painter-Etchers 1893, No. 228.

New York.

The mother of James Craig Annan, in old Dutch costume, sat for this etching.

### 135. Tabak en Sigaren. W. 59. G. 79 1892

Etching.  $3\frac{3}{32} \times 6\frac{1}{2}$  in. :  $79 \times 165$  mm.

*D. Y. Cameron. Alkmaar* lower right 18 mm. from side.

No. 21 in North Holland Set, see No. 115.

New York.

### 136. Waves. W. 57. G. 77. 1892

Etching.  $1\frac{11}{16} \times 5\frac{11}{32}$  in. :  $43 \times 136$  mm.

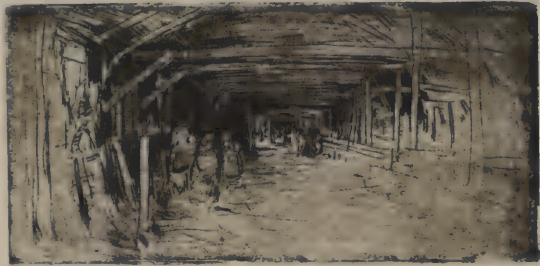
*D. Y. C.* faint lower right 10 mm. from side.

Twenty-second and last subject in North Holland Set, see No. 115.

New York.



132 11



133



134



135



136



137 II



138 I



ROSTON  
PUBLIC  
LIBRARY

139



## ETCHINGS

### 137. Corner in Amsterdam. W. 60. G. 80. 1892

Etching.  $6\frac{1}{2} \times 5\frac{1}{32}$  in. : 165 × 128 mm.

Unsigned.

State I. Trial. Before dark post to left, second figure in barge and much other work. One impression only.

II. Above work added. Reproduced. One impression only.

III. Several more figures introduced on quay to extreme left, now heavily shadowed, and heavy shadow added on quay-wall and water to right of the barge. 'D. Y. Cameron' in pencil upper left 31 mm. from top. Fragment only, consisting of left half of etching : Katharine Cameron (Mrs. Arthur Kay).

### 138. Utrecht. W. 61. G. 81. 1892

Etching.  $2\frac{9}{16} \times 7\frac{7}{8}$  in. : 65 × 200 mm.

*D. Y. Cameron* lower right, 9 mm. from side, beneath *Utrecht*.

State I. Before tiled roof of third house from right was deeply shadowed, and before additional work in central foreground. Reproduced. Two or three impressions only.

II. Work as above added. Two impressions only.

III. (Traced from Day sale 1909.) Three sky-light windows added in long roof of house with three windows to left of tower, shutters to first and third gable windows to left of flag pole, and shading considerably increased. Two or three impressions only.

New York.

### 139. A Rembrandt Farm. W. 62. G. 82. 1892

Etching.  $4\frac{7}{8} \times 10\frac{15}{32}$  in. : 124 × 266 mm.

*D. Y. Cameron* 1892 lower left 33 mm. from side.

Exhibited Painter-Etchers 1893, No. 227, 'Near Haarlem (A Rembrandt Farm).'  
Minneapolis. New York. Dresden.

## ETCHINGS

### 140. Damrak. (Untraced.) 1892

An etching thus entitled was exhibited, No. 68 in the catalogue, together with the Set of Etchings in North Holland, at Messrs. T. & R. Annan & Sons', Glasgow, in 1892. An impression was owned in Aberdeenshire and passed through the hands of Messrs. James Connell & Sons some years ago. This cannot now be traced.

### 141. Woman's Head. 1892

Etching.  $1\frac{1}{4} \times \frac{15}{16}$  in. :  $32 \times 24$  mm. *D. Y. Cameron* lower left 3 mm. from side.

Traced in 1930 by Katharine Cameron (Mrs. Arthur Kay).

This, Cameron's smallest print, is doubtless the 'Woman's Head' exhibited at Messrs. Annan's, Glasgow, in 1902, Catalogue No. 66, together with the North Holland Set.

### 142. Sketch: Mill. (Untraced.) 1892

An etching thus entitled was exhibited, No. 69 in the catalogue, together with the Set of Etchings in North Holland, at Messrs. T. & R. Annan & Sons', Glasgow, in 1902.

### 143. Morning. (Untraced.) 1892

An etching thus entitled was exhibited at the Painter-Etchers, 1893, No. 221, and in New York, 1895.

### 144. The Y, Amsterdam. G. 58. 1892

Etching.  $5\frac{5}{32} \times 3\frac{27}{32}$  in. :  $131 \times 98$  mm. Unsigned.

State I. No small standing figure at far end of fourth boat in principal group. Before shadowing of left half of third and fourth boats in the principal group, before reflection of tall mast was lengthened, and other work. One impression only traced, signed in pencil, 'D. Y. Cameron' near lower right corner: New York (ex Dutcher Collection, see Note p. xii).

II. Above work added. Reproduced. One impression only traced: G. H. Christie.

### 145. Amsterdam. G. 56. 1892

Etching.  $5\frac{15}{32} \times 10\frac{15}{16}$  in. :  $139 \times 278$  mm. One or two impressions only.

*D. Y. Cameron* 1892 lower right corner.

### 146. A Courtyard, Alkmaar. 1892

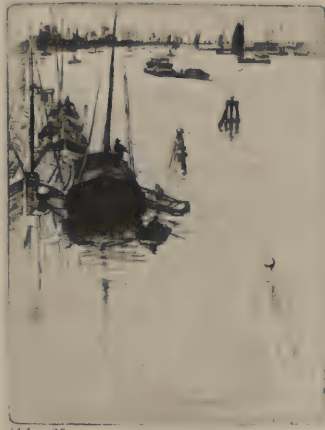
Etching.  $6\frac{1}{2} \times 6\frac{13}{32}$  in. :  $165 \times 168$  mm.

*D. Y. Cameron* lower right 16 mm. from side. Till 1911 a mount covered all save the central portion of the print, 'D. Y. Cameron' in ink, marking the lower right corner of the uncovered portion. 'Plate etched in Alkmaar, Holland, April, 1892. Plate destroyed, Sept., 1892,' pencilled by the artist on back of print.

One impression only traced: Katharine Cameron (Mrs. Arthur Kay).



143



144 II



145



146



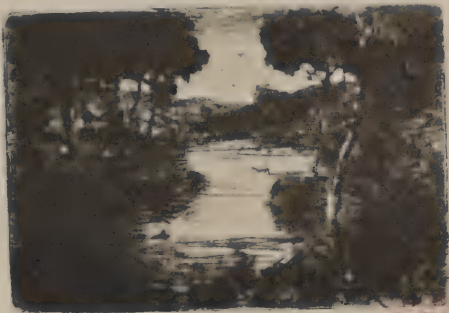
147



148 II



149



150



151 I

## ETCHINGS AND DRY-POINTS

### 147. Night. G. 122.

1892

Etching.  $4\frac{27}{32} \times 2\frac{1}{8}$  in. : 123 × 54 mm.

*D. Y. Cameron* lower right above base line of design, 6 mm. from side. *Night* in centre beneath this line. Exhibited, Painter-Etchers 1893, No. 299. About six impressions.

New York.

### 148. Old Houses, Stirling. W. 72. G. 93. Etching. 1892-5

State I. 1892.  $9\frac{5}{16} \times 8\frac{1}{32}$  in. : 237 × 204 mm. *D. Y. Cameron* lower right 38 mm. from bottom. *Old Houses St. John St. Stirling* indistinct lower left corner. *St. John St. Houses . . . Stirling* lower right corner, indistinct. This last shows white. The explanation is that from the original drawing a tracing was made of the outline and of the inscription. These were then traced in reverse through an oily carbon on to the prepared plate. The inscription was not etched. As the plate was insufficiently grounded in the lower left corner, the acid worked upon it there, but the grease of the carbon protected the lettering. Four impressions only.

II. 1895.  $9\frac{5}{16} \times 5\frac{15}{32}$  in. : 237 × 139 mm. After plate was reduced by 38 mm. on left and 27 mm. on right side. No signature visible on impression catalogued. *St.* only, lower right corner, showing white as above still visible. Reproduced.

New York. State I. exhibited Painter-Etchers 1893, No. 222, 'St. John Street, Stirling.'

### 149. Three Vagrants. W. 63. G. 83.

1892

Etching.  $4\frac{15}{16} \times 5\frac{25}{32}$  in. : 126 × 147 mm. *D. Y. Cameron* lower right 30 mm. from side.

About ten impressions. Exhibited Painter-Etchers 1893, No. 231.

Minneapolis. New York. Stuttgart.

### 150. A Lowland River : A Dry-Point. W. 68. G. 88. 1892

Dry-point.  $6\frac{3}{32} \times 8\frac{25}{32}$  in. : 155 × 222 mm. For Etching with same title see No. 230.

*D. Y. Cameron* lower right 41 mm. from side, 7 mm. from bottom, almost obliterated.

Five or six impressions only. Exhibited Painter-Etchers 1893, No. 225.

### 151. Landscape with Trees : A Dry-Point.

W. 70. G. 90.

1892

Dry-point.  $6\frac{31}{32} \times 10$  in. : 177 × 254 mm. *D. Y. Cameron* lower left 15 mm. from side.

State I. Before heavy oblique scorings of dry-point, downward from left to right, cover the light lines above the rushes on left bank, before additional work higher on this bank obliterates the form of the shed, and before the rushes are increased till one spike extends across the water to the shadow of the trees. Reproduced. One impression only traced.

II. Above work added. One impression only traced : New York (see Note p. xii).

III. Many horizontal lines appear on near field on right bank, which before was clear. Large dark standing figure of man introduced on left bank above the rushes, and lines extended to edge of plate on left side. One line crosses the water beneath reflection of sun's disk. One impression only traced : Campbell Dodgson. A second thought to exist. For an Etching with the same title see No. 229.

Exhibited Painter-Etchers 1892, No. 27, 'Landscape : Dry-Point.'

## WAVERLEY NOVELS

NINE Etchings, printed by F. Goulding, London, in the Border Edition of Scott's  
'Waverley Novels.' London: John C. Nimmo. 1892-94.

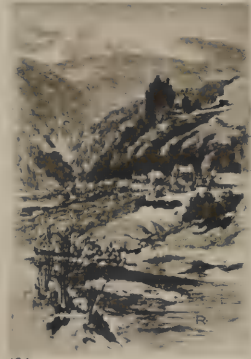
152. Abbotsford (from the Tweed).  $6\frac{7}{32} \times 4\frac{5}{16}$  in. : 158 × 110 mm. 1892  
*D. Y. C.* lower right 16 mm. from side plate mark.  
 After a drawing by R. Duddingston Herdman, A.R.S.A.  
 Vol. I., 'Waverley,' p. lxxii.
153. Tillietudlem Castle.  $6\frac{9}{32} \times 4\frac{13}{32}$  in. : 160 × 112 mm. 1892  
*D. Y. C.* lower left 30 mm. from side plate mark.  
 'Drawn and etched by D. Y. Cameron.'  
 Vol. IX., 'Old Mortality,' p. 128.  
 A view of Craignethan Castle. See Nos. 18, 33 and 51.
154. St. Ronan's Village.  $6\frac{3}{8} \times 4\frac{5}{16}$  in. : 162 × 110 mm. 1892  
 Unsigned. After a drawing by Sir George Reid, P.R.S.A.  
 Vol. XXXIII., 'St. Ronan's Well,' p. 6.
155. Sunset : Solway Firth.  $4\frac{3}{8} \times 6\frac{13}{32}$  in. : 111 × 163 mm. 1892  
 Unsigned. After a painting by Sam Bough, R.S.A.  
 Vol. XXXV., 'Redgauntlet,' p. 38.
156. On the Road.  $6\frac{11}{16} \times 4\frac{13}{32}$  in. : 170 × 112 mm. 1892  
 Unsigned. After a drawing by G. D. Armour.  
 Vol. XLVIII., 'Chronicles of Canongate,' frontispiece.
157. At Elspat's Hut.  $6\frac{9}{32} \times 4\frac{7}{16}$  in. : 160 × 113 mm. 1892  
 Unsigned. After a drawing by G. D. Armour.  
 Vol. XLVIII., p. 112.
158. Execution of Hamish.  $6\frac{9}{32} \times 4\frac{7}{16}$  in. : 160 × 113 mm. 1892  
 Unsigned. After a drawing by G. D. Armour.  
 Vol. XLVIII., p. 182.
159. Before the Mirror.  $4\frac{3}{8} \times 6\frac{13}{32}$  in. : 111 × 163 mm. 1892  
 Unsigned. After a drawing by G. D. Armour.  
 Vol. XLVIII., p. 288.
160. The Tapestryed Chamber.  $6\frac{13}{32} \times 4\frac{15}{32}$  in. : 163 × 114 mm. 1892  
 Unsigned. After a drawing by G. D. Armour.  
 Vol. XLVIII., p. 310.



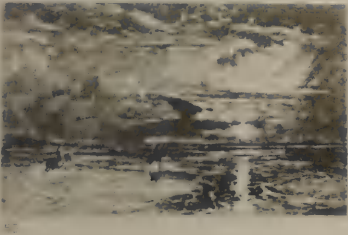
152



153



154



156



159



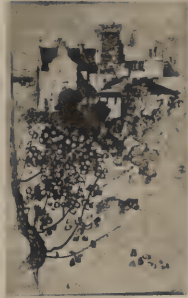
157



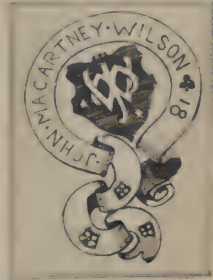
158



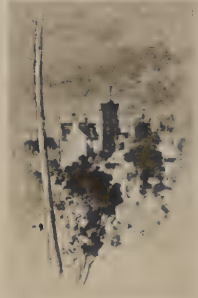
160



161



163



162



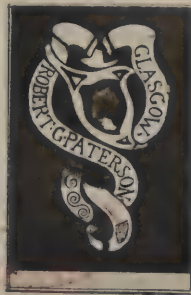
164



165



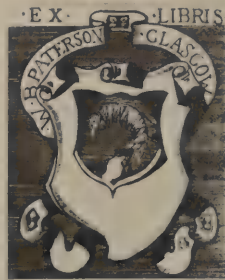
168



166



169



167



## ILLUSTRATIONS

161. Barochan. No. 1.  $4\frac{5}{32} \times 2\frac{1}{2}$  in. : 106 × 64 mm. 1892  
*D. Y. C.* lower left corner.  
 Etched for 'Verses by Two Sisters.' No. 162 substituted.  
 One impression only traced.
162. Barochan. No. 2.  $4\frac{3}{32} \times 2\frac{15}{32}$  in. : 104 × 63 mm. 1892  
*D. Y. C.* lower right 19 mm. from side.  
 Frontispiece. 'Verses by Two Sisters.' F. M. & M. H. R. Glasgow : James MacLehose  
 & Sons, 1893.  
 B.M. New York.

## BOOK PLATES

163. John Macartney Wilson.  $2\frac{9}{16} \times 1\frac{7}{8}$  in. : 65 × 48 mm. 1892  
 The last two figures of year-date were omitted, with the idea of the owner adding these  
 as occasion required.  
 B.M. New York.
164. James J. MacLehose. Etched surface.  $2\frac{9}{16} \times 2\frac{9}{32}$  in. : 65 × 58 mm. 1892  
 Size of plate 165 × 112 mm.  
 B.M. New York.
165. J. Craig Annan.  $3\frac{17}{32} \times 2\frac{3}{32}$  in. : 90 × 53 mm. 1892  
 B.M. New York. Dresden.
166. Robert G. Paterson.  $3\frac{13}{32} \times 2\frac{5}{32}$  in. : 87 × 55 m. 1892  
 B.M.
167. W. B. Paterson.  $3\frac{15}{32} \times 2\frac{19}{32}$  in. : 88 × 66 mm. 1892  
 B.M. Boston. New York.

## CATALOGUE COVERS

168. North Holland.  $4 \times 3\frac{27}{32}$  in. : 102 × 98 mm. 1892  
 Exhibition of D. Y. Cameron's Set of North Holland etchings (see Nos. 115-136), at  
 Messrs. T. & R. Annan & Sons', Glasgow.  
 New York.
169. Exhibition of Pastels, Drawings and Etchings by Whistler  
 and Meryon. 1892  
 Held at W. B. Paterson's, Glasgow.  $3\frac{15}{16} \times 1\frac{31}{32}$  in. : 100 × 50 mm.  
 G 3 65

## ETCHINGS

### 170. Haarlem. W. 64. G. 84. 1893

Etching.

State I.  $8\frac{27}{32} \times 13$  in. :  $225 \times 330$  mm. *D. Y. Cameron* 1893 lower right 36 mm. from side. Before reduction of plate 16 mm. at bottom, 13 mm. on left side, 14 mm. on right side. Two impressions: Minneapolis (marked by artist 'I. State, two proofs), and E. M. Hutchinson.

II.  $8\frac{7}{32} \times 11\frac{29}{32}$  in. :  $209 \times 303$  mm. After reduction of plate. Ink obscures signature in some impressions. Mesh of lines in sky upper left removed. Other differences. Reproduced.

Very few impressions.

Exhibited Painter-Etchers 1894, No. 261.

Glasgow. Minneapolis. New York. Berlin. Hamburg.

### 171. Rowallan's Towers. W. 35. G. 54. 1893

Etching.  $7\frac{1}{4} \times 6\frac{1}{2}$  in. :  $184 \times 165$  mm.

No signature visible on impression catalogued.

Very few impressions.

Exhibited Painter-Etchers 1894, No. 248.

New York.

For other etchings of Rowallan Castle see Nos. 114 and 173.

### 172. A Dutch Village. W. 65. G. 85. 1893

Etching.  $7\frac{27}{32} \times 12\frac{1}{4}$  in. :  $201 \times 311$  mm.

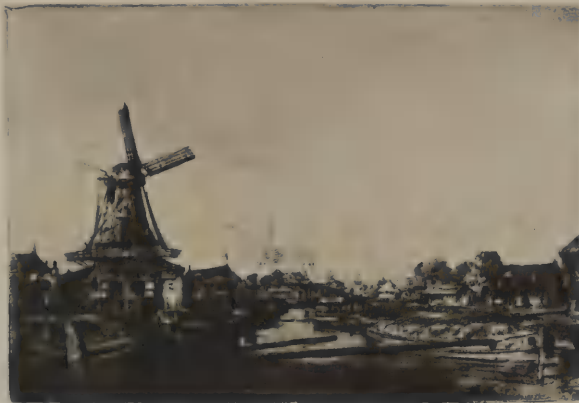
*D. Y. Cameron* lower right 70 mm. from side.

State I. Before trees to right and left of church-tower, barge with figure by near bank to left, and much other work. Four or five impressions only.

II. Above work added. Reproduced.

Exhibited Painter-Etchers 1894, No. 237.

Minneapolis. Berlin.



170 II



171



172 II

PARIS



173



174



175



176A



176

## ETCHINGS

### 173. The Stairs, Rowallan. W. 36. G. 55. 1893

Etching.  $10 \times 7\frac{3}{4}$  in. : 254 × 197 mm.

*D. Y. Cameron* 1893 upper left 51 mm. from top.

*NON. MVR. M. CVGM. SPVSVS* 1562 upper left corner.

Exhibited Painter-Etchers 1894, No. 258.

The inscription indicated in the etching is, in fact, on the gable between the two towers.

It refers to the builder John Muir and his wife, Marion Cunningham, whose Arms appear to right and left, with the Royal Arms of Scotland above the lettering.

Sydney. New York. Hamburg. Stuttgart.

For other etchings of Rowallan Castle see Nos. 114 and 171.

### 174. The Palace, Stirling Castle. W. 66. G. 86. 1893

Etching.  $10\frac{1}{2} \times 5\frac{3}{4}$  in. : 267 × 146 mm.

*D. Y. Cameron* 1893 very faint lower right, 21 mm. from bottom. *The Palace Stirling Castle built by King James the fifth* beneath design.

Exhibited Painter-Etchers 1894, No. 247, 'Stirling Palace.'

Impressions of this etching—the first by the artist to attract much attention—vary greatly in the amount of ink left on unworked surfaces.

Glasgow. Chicago. New York. Bremen. Budapest.

To the right of the Palace is seen the Parliament House.

For other etchings of Stirling Castle see Nos. 284, 285 and 302.

### 175. Interior : Perthshire. W. 67. G. 87. 1893

Etching.  $6\frac{31}{32} \times 10$  in. : 177 × 254 mm.

*D. Y. Cameron* '93 lower right 13 mm. from side.

About twelve impressions.

Exhibited Painter-Etchers 1894, No. 234.

New York.

### 176. Mar's Work. No. 1. 1893

Etching.  $11\frac{31}{32} \times 7\frac{1}{32}$  in. : 304 × 179 mm.

*D. Y. C.* lower left 59 mm. from bottom.

One impression only traced : G. H. Christie.

This gateway is the remains of a house built by the Earl of Mar, Regent of Scotland, according to an untrustworthy tradition with stones sacrilegiously taken from the ruins of Cambuskenneth. (See No. 367.) One of the carved inscriptions reads :

The moir I stand on oppin hith

My favltis moir subject ar to sith.

For a later etching of the subject see No. 386.

### 176A. River in Flood. (Traced in 1925.) 1893

Etching.  $6\frac{15}{16} \times 12$  in. : 177 × 306 mm.

*D. Y. Cameron* 1893 lower right 19 mm. from side.

## ETCHINGS

### 177. Lecropt. W. 69. G. 89. 1893

Etching.  $7 \times 13\frac{3}{16}$  in. : 178 × 341 mm.

*D. Y. Cameron* 1893 lower left 27 mm. from bottom.

State I. One tree only behind farm buildings on left bank. Before addition of near barge and heavily defined timber work in foreground. Three impressions only traced. Macaulay's marked '3 proofs only.' (See note p. xiii.)

II. Group of trees behind farm buildings, and above work added. Reproduced.

About twelve impressions.

Exhibited Painter-Etchers 1894, No. 254.

Sydney. New York. Budapest. Vienna.

### 178. The Building of the Ship. 1893

Etching.  $8\frac{5}{32} \times 14\frac{15}{32}$  in. : 223 × 368 mm.

*D. Y. Cameron* lower left diagonally on plank of landing stage 21 mm. from bottom.

Ten or twelve impressions only.

This shows the building of the 'Campania' by the Fairfield Company at Govan.

### 179. Father Ambrose. W. 86. G. 107. 1893

Etching.  $11\frac{3}{32} \times 8\frac{15}{16}$  in. : 304 × 227 mm.

*D. Y. Cameron* 1893 upper left 15 mm. from side.

State I. Before cross on sleeve, motto, *Ancusta via est quæ ducit ad vitam*, towards upper right corner, *Father Ambrose* and Latin inscription at bottom.

IA. *Father Ambrose* and a cross on sleeve added. One impression only traced : New York (see Note p. xii).

II. A Latin inscription upper right and a second beneath *Father Ambrose* added. Cross on sleeve altered. Reproduced.

Very few impressions.

Exhibited Painter-Etchers 1894, No. 240.

Mistakenly included in North Italian Set in the Wedmore Catalogue.

New York. Munich.

Etched in Glasgow.

### 180. The Devil and the Fairy. 1893

Etching.  $14\frac{3}{4} \times 9\frac{23}{32}$  in. : 375 × 247 mm.

*D. Y. Cameron* faint lower right 27 mm. from side.

Four or five impressions only.



177 II



178

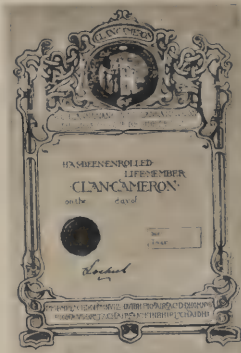


♦ FATHER AMBROSE ♦

QVA IN VITA SVRFANT HOMINES COGITANT  
SVRANT V DENT OVQVE AGVNT VIGILANTES  
ACITANT OVE EA QVIDE IN SOMNO ACCIDVNT



LIBRARY



181

TWO GREAT SCOTSMEN  
THE BROTHERS WILLIAM  
AND JOHN HUNTER  
BY  
GEORGE MATHER M.D. F.F.S.G.



JAMES MACLEHOSE AND SONS  
GLASGOW. ©©© MDCCLXXIII.

182

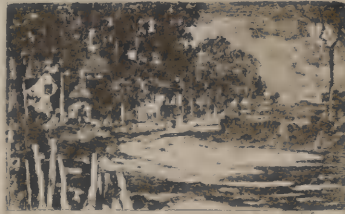


183



•EAST KILBRIDE•

184 A.



LONG CALDERWOOD.

184



•HUNTER•



184 B

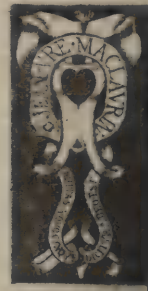


187



•COLLEGE WYND EDINBURGH•  
•IS THE PLACE OF SIR WALTER SCOTT•

185



186



186



186 A



## ILLUSTRATIONS

181. Clan Cameron. Life Membership Certificate. 1899  
 $14\frac{1}{16} \times 9\frac{1}{8}$  in. : 357 × 232 mm. Plate cleared at edges about 5 mm. all round.  
 Achnacarry Castle, Inverness-shire, seen in the etching—which was found too late to be included on p. 158—is the residence of Lochiel. See Introduction, p. xxxi.
- FIVE Etchings in 'Two Great Scotsmen: the Brothers William and John Hunter.  
 By George R. Mather, M.D. Glasgow: James MacLehose & Sons, 1893.
182. Title Page, with William Hunter's Coat of Arms. 1893  
 $6\frac{13}{16} \times 4\frac{15}{16}$  in. : 173 × 126 mm. Unsigned. New York.
183. Hunterston.  $5\frac{1}{2} \times 2\frac{3}{32}$  in. : 140 × 76 mm. Page 12. 1893  
*D. Y. C.* lower right, beneath design, 9 mm. from side. New York.
184. Long Calderwood.  $3\frac{3}{8} \times 5\frac{1}{16}$  in. : 86 × 129 mm. Page 16. 1893  
*D. Y. Cameron* lower right, beneath design, 12 mm. from side. New York.
- 184A. East Kilbride.  $5\frac{5}{16} \times 2\frac{31}{32}$  in. : 135 × 76 mm. Page 42. 1893  
*D. Y. C.* lower right 33 mm. from bottom. New York.
- 184B. John Hunter's Book Plate with armorial bearings and Mrs.  
 Hunter's Book Plate with her monogram. 1893  
 $6\frac{1}{16} \times 2\frac{29}{32}$  in. : 154 × 74 mm. Page 140. *D. Y. C.* lower left 7 mm. from side.  
 New York.
- ONE Etching in 'Homes and Haunts of Sir Walter Scott.' By George G. Napier,  
 M.A. Glasgow: James MacLehose & Sons, 1897.
185. College Wynd, Edinburgh.  $5\frac{29}{32} \times 3\frac{15}{16}$  in. : 150 × 100 mm. Page 14. 1893  
*D. Y. C.* lower left, within design, 18 mm. from bottom.  
 Two Etchings in 'John Addington Symonds,' by Horatio F. Brown.  
 London: Nimmo, 1895.
186. The Terrace, Clifton Hill House (Clifton). 1895  
 Etched surface, within rectangular lines,  $3\frac{3}{8} \times 5\frac{13}{32}$  in. : 92 × 142 mm.  
*D. Y. C.* lower left 5 mm. from side. Vol. I., p. 48. New York.
- 186A. The English (Protestant) Cemetery, Rome. 1895  
 Etched surface, within rectangular lines,  $4\frac{1}{16} \times 6\frac{1}{32}$  in. : 103 × 153 mm.  
 Unsigned. Vol. II., p. 352. New York.  
 The above two illustrative etchings were found too late to be included with others on p. 111.

## BOOK PLATES

187. James Henry Todd.  $3\frac{1}{16} \times 2\frac{3}{4}$  in. : 78 × 70 mm. New York. 1893
188. Jean Ure Maclaurin.  $3\frac{15}{16} \times 2$  in. : 100 × 51 mm. 1893  
 Some early impressions have 'Jeanie' instead of 'Jean.'

## REGALITY CLUB PLATES

189. Provanhall. 1893  
 $6\frac{1}{4} \times 4\frac{1}{4}$  in. : 159 × 108 mm.  
*D. Y. Cameron* lower right, beneath design, 8 mm. from side.  
 Series III., Part I. (1894), p. 11.  
 See Note on Regality Club, p. xiii.  
 New York.
190. Holmfauldhead House, Govan. 1894  
 $4\frac{7}{16} \times 6\frac{13}{32}$  in. : 113 × 163 mm.  
*D. Y. Cameron 1894* lower right 10 mm. from side.  
 Series III., Part III. (1899), p. 108.  
 See Note on Regality Club, p. xiii.  
 New York.
191. Old Houses, Byres Road, Partick. 1894  
 $4\frac{7}{16} \times 5\frac{31}{32}$  in. : 113 × 152 mm.  
*D. Y. C. 1894* lower right 20 mm. from side.  
 Series III., Part III. (1899), p. 124.  
 See Note on Regality Club, p. xiii.  
 New York.

## MISCELLANEA

192. Glasgow Academy Choir Concert. 1893  
 Programme Cover,  $5\frac{29}{32} \times 3\frac{15}{16}$  in. : 150 × 100 mm.  
 New York.
193. Old Glasgow Exhibition Memorial Catalogue. 1894  
 Title Page,  $8\frac{7}{32} \times 5\frac{11}{32}$  in. : 209 × 136 mm.  
 Some early impressions, before removal of unworked surfaces at top, bottom and sides,  
 measure 295 × 240 mm.  
 V. & A.M. New York.
194. Exhibition of Water-Colour Paintings by Alice Macallan  
 Swan. Held at Messrs. W. Craibe Angus & Son's, Glasgow. 1894  
 Catalogue Cover,  $6\frac{3}{8} \times 4\frac{15}{16}$  in. : 162 × 126 mm.
195. The Leaf Cart. After a water-colour by Anton Mauve. 1894  
 Etched surface,  $5\frac{17}{32} \times 9\frac{1}{4}$  in. : 141 × 235 mm.  
 Unsigned.



190



PROVANHALL

189



OLD HOUSES BYRES ROAD

191



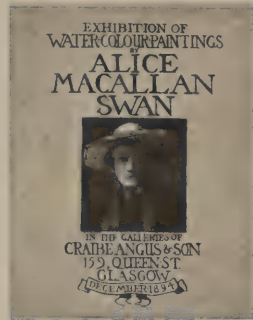
192

THE  
MEMORIAL CATALOGUE  
of the  
OLD GLASGOW  
EXHIBITION  
1894



PUBLISHED BY THE GLASGOW  
INSTITUTE OF THE FINE ARTS  
ANNO MDCCCXCIV

193



194



195



196



197 II

PORTA DEL NIGLO GENOVA



198

## ETCHINGS

### 196. A Border Tower. W. 71. G. 92. 1894

Etching.  $7\frac{7}{16} \times 10\frac{11}{32}$  in. : 189 × 263 mm.

*D. Y. Cameron 1894* lower left 10 mm. from side. An impression of the reproduced State traced in 1925 is marked 'Second State,' but no earlier State is known.

Exhibited Painter-Etchers 1895, No. 4.

B.M. Sydney. New York. New York, P.L. Budapest.

### 197. Porto del Molo, Genoa. No. 1. 1894

Etching.  $5\frac{3}{8} \times 9\frac{3}{8}$  in. : 149 × 250 mm.

*D. Y. Cameron 1894* lower right 25 mm. from side, level with *Porta del Molo, Genoa*.

State I. Before bell-tower to right, flag, and shadowing of masonry to right of arch.

II. Above work added. Reproduced.

About ten impressions.

New York.

The *Porta del Molo* was built in 1550 by Galeazzo Alessi, the Perugian friend of Michelangelo. For another etching of the subject see No. 226.

### 198. Genoa. 1894

Etching.  $6\frac{29}{32} \times 12\frac{1}{2}$  in. : 176 × 318 mm.

*Genoa. D. Y. Cameron* lower right 38 mm. from side.

One impression only traced.

A second state of this etching probably exists.

## ETCHINGS

### 199. Doorway in Verona Cathedral, No. I.

(Traced in 1930.)

1894

Etching.  $7\frac{9}{32} \times 4\frac{7}{16}$  in. : 180 × 113 mm.

Lettered and signed beneath ruled line 11 mm. from bottom of plate. *HIC · DOMINVS · MAGNVS · LEO · CRISTVS · CER · NI · TVR · A · GNVS · · DOORWAY · IN · THE · DVOMO · VERONA · MDCCCXCIV · D. Y. Cameron*

One impression only traced (marked by artist 'Doorway in Verona Cathedral, No. 1, only proof'): Institute of Arts, Minneapolis, where are no fewer than seventy-three Cameron prints.

In the Catalogue of 1912 the following note appeared: 'No. 200 is marked "Doorway in Verona Cathedral, No. 2.", and the artist remembers etching a version of which no impression has been traced.'

### 200. Doorway: Verona Cathedral, No. II.

1894

Etching.  $9\frac{15}{16} \times 5\frac{15}{32}$  in. : 253 × 139 mm.

*D. Y. Cameron 1894* lower right 8 mm. from side, level with *Doorway in the Cathedral Verona*.

One impression only traced: Edward M. Hutchinson.

### 201. Dolo.

1894

Etching.  $7\frac{29}{32} \times 11\frac{13}{16}$  in. : 201 × 300 mm.

*D. Y. Cameron 1894* lower right 20 mm. from side.

State I. (Traced since 1912.) Before oblique lines across reeds descending from left to right. One impression only traced.

II. This work added. Reproduced. One impression only traced.  
A village between Venice and Padua.



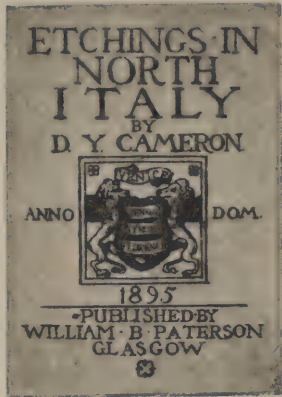
199



200



201



202



203



PUBLIC  
LIBRARY

204 II



# ETCHINGS IN NORTH ITALIAN SET

## 202. North Italian Set, Portfolio Label-Design. 1895

Etching.  $6\frac{3}{8} \times 4\frac{15}{32}$  in. : 162 × 114 mm.

Exclusive of portfolio label-design and title page, the Set of Etchings in North Italy, 1894-96, comprises twenty-six subjects, Nos. 204-229. About 25 sets published by W. B. Paterson, Glasgow, 1896, and a few separate impressions. The Set is catalogued in the order of the original numbering. Wedmore mistakenly included in the Set 'Father Ambrose' (W. 86. R. 179) and excluded the Portfolio Label Design (R. 202). Impressions of some etchings in the set, Nos. 214 and 225 for instance, vary greatly in the amount of ink left on unworked surfaces.

North Italian Set complete : Glasgow, New York (see Note p. xii) and Bremen.

## 203. North Italian Set, Title-Page. W. 100. G. 121. 1895

Etching.  $8\frac{15}{32} \times 6\frac{1}{2}$  in. : 215 × 165 mm.

*D. Y. C.* lower left corner.

Exhibited Painter-Etchers 1895, No. 1, 'Frontispiece.'

Glasgow. Minneapolis. New York. Bremen.

## 204. Saint Mark's, Venice. No. 1. W. 74. G. 95. 1895

Etching.  $13\frac{7}{8} \times 8\frac{15}{16}$  in. : 353 × 227 mm.

*Saint Marks Venice D. Y. Cameron* lower left, signature 85 mm. from side.

State I. Shadow on first pilaster to right extends diminishingly to 43 mm. from base of capital only.

II. This shadow extended downward to connect with the shadowing at bottom of pilaster. Shadows very considerably strengthened elsewhere. Reproduced.

III. Second pilaster on right hitherto almost clear now emphatically shadowed. Many horizontal shadowing lines cross foreground immediately above title and signature, and shadows reworked elsewhere.

No. 1 in North Italian Set, see No. 202.

Exhibited Painter-Etchers 1896, No. 181.

Glasgow. Sydney. Chicago. New York. Bremen.

For other etchings of the subject see Nos. 307 and 311.

## ETCHINGS IN NORTH ITALIAN SET

### 205. Veronica. W. 77. G. 98. 1895

Etching.  $11\frac{1}{8} \times 5\frac{15}{32}$  in. : 283 × 139 mm.

*D. Y. Cameron* 1895 lower left 11 mm. from side. *Veronica a Maid of Italy* at top.

No. 2 in North Italian Set, see No. 202.

Exhibited Painter-Etchers 1896, No. 177.

B.M. Glasgow. Sydney. Minneapolis. New York. Bremen. Budapest.

Reminiscent of the portrait of Bianca Sforza (?) in the Ambrosiana, Milan, attributed to Ambrogio da Predis.

### 206. The Monastery. W. 83. G. 104. 1895

Etching.  $9\frac{1}{4} \times 11\frac{1}{4}$  in. : 235 × 286 mm.

*D. Y. Cameron* lower left of design, 26 mm. from side.

State I. Two foremost monks dark. Before Latin inscription.

II. Inscription added. Before work described in State III. Reproduced.

III. Steps introduced in central foreground, balustrade to right and more cobbled pavement. Two foremost monks white.

States II. and III. No. 3 in North Italian Set, see No. 202.

Glasgow. New York. Washington. Berlin. Bremen.

A monastery at Fiesole.



GRATIAM TUAM QUAESUMUS DOMINE MENTIBUS NOSTRIS  
INFUNDE UT QUI ANGELO NUNTIANTE CHRISTI FILII TUI INCARNAT  
IONEM COGNOVIMUS PER PASSIONEM EJUS ET CRUCEM AD RESURRECT  
IONIS GLORIAM PERDUCAMUR  
PER EUNDEM CHRISTUM DOMINUM NOSTRUM



207



208

# ETCHINGS IN NORTH ITALIAN SET

207. A Venetian Convent. W. 99. G. 120. 1895

Etching. Unsigned.  $6\frac{7}{16} \times 8\frac{15}{32}$  in. : 164 × 215 mm.

Mr. Campbell Dodgson points out that the supposed initials recorded in the 1912 Catalogue are illusory.

No. 4 in North Italian Set, see No. 202.

Exhibited Painter-Etchers 1895, No. 3.

B.M. Glasgow. New York. Berlin. Bremen.

208. Paolo Salviati. W. 75. G. 96. 1895

Etching.  $9\frac{5}{8} \times 7\frac{7}{8}$  in. : 245 × 200 mm.

*D. Y. Cameron* 1895 lower left 9 mm. from side. *Paolo* to left *Salviati* to right of head.

No. 5 in North Italian Set, see No. 202.

V. & A. M. Glasgow. New York. Bremen.

The subject of the etching thus named by the artist, was a monk.

# ETCHINGS IN NORTH ITALIAN SET

## 209. Tintoret's House. W. 73. G. 94 1894

Etching.  $9\frac{7}{16} \times 4\frac{13}{32}$  in. : 240 × 112 mm.

*D. Y. Cameron 1894* lower right 30 mm. from bottom.

No. 6 in North Italian Set, see No. 202.

Exhibited Painter-Etchers 1895, No. 2.

B.M. Glasgow. Chicago. Minneapolis. New York. Bremen.

A corner of the Palazzo Camello, Fondamenta dei Mori.

## 210. A Venetian Fountain. W. 82. G. 103. 1894

Etching.  $5\frac{29}{32} \times 8\frac{11}{16}$  in. : 150 × 221 mm.

*D. Y. Cameron 1894* lower left 28 mm. from bottom.

No. 7 in North Italian Set, see No. 202.

Exhibited Painter-Etchers 1895, No. 5.

B.M. V. & A. M. Glasgow. New York. Washington. Berlin. Bremen. Budapest.



209



210



VIA AI PRATI  
DI OREGINA  
-GENOA



VIA AI PRATI  
DI OREGINA  
-GENOA



211 II



# ETCHING IN NORTH ITALIAN SET

## 211. Via ai Prati, Genoa. W. 92. G. 113. 1896

Etching.

*D. Y. Cameron* lower right beneath corner of design. *Via ai Prati di Oregina Genoa* beneath centre of design.

State I.  $9\frac{7}{8} \times 5\frac{15}{16}$  in.: 251 × 151 mm. Reproduced. Two impressions only traced.

II.  $6\frac{7}{16} \times 3\frac{31}{32}$  in.: 164 × 101 mm. After reduction at top, bottom and sides.

Subject darkened. No. 8 in North Italian Set, see No. 202. Reproduced.

Glasgow. New York. Bremen.

## 211A. A Stairway in Genoa. 1896

Etching.  $8\frac{15}{16} \times 4\frac{13}{32}$  in.: 227 × 112 mm.

*D. Y. Cameron* lower right 20 mm. from side. *A Stairway in Genoa* to left of signature.

The first impression traced was in Messrs. J. & R. Edmiston's Sale, March 27, 1931.

A second impression, which had belonged to the vendor for fifteen years—on the eve of this Catalogue going to press—was received by Messrs. Sotheby for sale during the summer season of 1932.

As this etching was unknown until after the plates had been printed, it has been separately engraved and inserted in the text.



## ETCHINGS IN NORTH ITALIAN SET

212. The Confessional. W. 90. G. 111. 1896

Etching.  $7\frac{1}{8} \times 5\frac{15}{32}$  in. : 181 × 139 mm.

*The Confessional* lower left, *D. Y. Cameron* lower centre, 8 mm. from bottom.

No. 9 in North Italian Set, see No. 202.

Glasgow. New York. Bremen.

213. San Giorgio Maggiore. W. 84. G. 105. 1895

Etching.  $9 \times 15\frac{3}{8}$  in. : 229 × 391 mm.

*San Giorgio Maggiore Venice.* *D. Y. Cameron* 1895 lower left, signature 57 mm. from side.

No. 10 in North Italian Set, see No. 202.

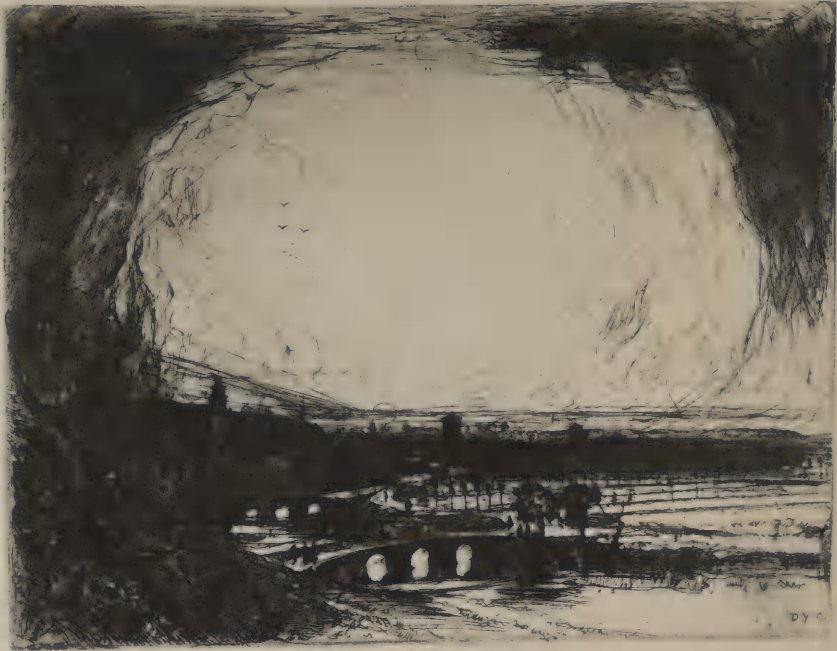
Glasgow. Minneapolis. New York. Bremen.



212



213



214



PUBLIC  
LIBRARY

215 I

## ETCHINGS IN NORTH ITALIAN SET

### 214. Two Bridges. W. 88. G. 109. 1896

Etching.  $8\frac{1}{4} \times 10\frac{7}{16}$  in. :  $210 \times 265$  mm.

*D. Y. Ca* lower right corner.

Incomplete signature suggests the existence of an earlier State before reduction on right side. An impression catalogued as State I., and said to have the complete signature, occurred in the Gabbitas Sale, 1905, and was re-sold at the dispersal of Sir John Day's collection, 1909. That impression is now in America.

No. 11 in North Italian Set, see No. 202.

Glasgow. Minneapolis. New York. Bremen.

For an earlier use of this sky motive see No. 118.

### 215. The Butterfly. W. 79. G. 100. 1895

Etching.

State I.  $6\frac{3}{32} \times 8\frac{3}{32}$  in. :  $176 \times 225$  mm. *D. Y. Cameron* lower left 15 mm. from side.

No. 12 in North Italian Set, see No. 202. Reproduced.

II.  $2\frac{3}{32} \times 6\frac{3}{16}$  in. :  $76 \times 167$  mm. After reduction at top and on left side. No signature visible on impression catalogued. Wedmore remarked 'half only of the real landscape is left, and the imagination is all gone.' Very few impressions.

Glasgow. Melbourne. New York. Bremen.

## ETCHINGS IN NORTH ITALIAN SET

216. A Soldier of Italy. W. 81. G. 102. 1895

Etching.  $2\frac{9}{16} \times 2\frac{5}{32}$  in. : 65 × 55 mm.

*A Soldier* upper left corner, *A Soldier of Italy* lower left corner, *D. Y. C.* lower right 9 mm. from side.

No. 13 in North Italian Set, see No. 202.

Glasgow. New York. Bremen.

217. A Lady of Genoa. W. 93. G. 114. 1896

Etching.  $4\frac{15}{32} \times 1\frac{27}{32}$  in. : 114 × 47 mm.

*A Lady of Genoa* upper left corner, *D. Y. C.* upper right 8 mm. from side.

No. 14 in North Italian Set, see No. 202.

Glasgow. New York. Bremen.

218. Two Monks. W. 80. G. 101. 1895

Etching.  $2\frac{1}{2} \times 2\frac{1}{8}$  in. : 64 × 54 mm.

*D. Y. C.* lower left corner.

No. 15 in North Italian Set, see No. 202.

Glasgow. New York. Bremen.

219. Church Interior, Venice. W. 98. G. 119. 1896

Etching.

State I.  $10\frac{15}{16} \times 7\frac{29}{32}$  in. : 278 × 201 mm. *D. Y. Cameron* lower left 26 mm. from side. Reproduced. Four or five impressions only.

II.  $9\frac{5}{8} \times 4\frac{23}{32}$  in. : 245 × 120 mm. After reduction at top, bottom and sides. *D. Y. Cameron* obscure lower left 8 mm. from side. *Church Interior Venice* obscure above signature. General effect darkened. No. 16 in North Italian Set, see No. 202. Reproduced.

Glasgow. Chicago. New York. Bremen.



216



217



218



219 I



219 II



220



221



222 IV



## ETCHINGS IN NORTH ITALIAN SET

### 220. Venice from the Lido. W. 87. G. 108. 1896

Etching.  $6\frac{29}{32} \times 13\frac{25}{32}$  in. : 176 × 350 mm.

*Venice from the Lido.* D. Y. Cameron lower right, signature on base of balustrade 34 mm. from bottom.

No. 17 in North Italian Set, see No. 202.

Glasgow. New York. Bremen. Budapest.

### 221. Sketch of Venice. W. 95. G. 116. 1896

Etching.  $2\frac{1}{2} \times 7\frac{5}{32}$  in. : 64 × 182 mm.

*D. Y. Cameron* lower right 12 mm. from side.

No. 18 in North Italian Set, see No. 202.

Glasgow. New York. Bremen.

### 222. Farm Gateway, Campagnetta. W. 97. G. 118. 1896

Etching.

*D. Y. Cameron* lower left 7 mm. from side. *Farm Gateway Campagnetta N. Italy* lower centre.

State I.  $10\frac{7}{8} \times 7\frac{7}{8}$  in. No impression seen for cataloguing, one or two only exist. The late Mr. H. H. Lepper of Messrs. Christie had in his MS. catalogue a note of this size, probably recording the impression in the Day Sale, May 18, 1909, which has not been traced.

II.  $10\frac{3}{8} \times 6\frac{11}{32}$  in. : 264 × 161 mm. After reduction of plate. General effect light. Relatively little work round gateway, no tree trunk on left.

III. General effect darkened. Tree trunk added and work round gateway. Before introduction of posts to right of arch, beyond the woman.

IV. These posts added. Reproduced.

States III. and IV., No. 19 in North Italian Set, see No. 202.

Glasgow. New York. Bremen.

# ETCHINGS IN NORTH ITALIAN SET

## 223. The Bridge of Sighs. W. 78. G. 99. 1894

Etching.  $10\frac{5}{8} \times 6\frac{7}{8}$  in. : 270 × 175 mm. Bevelled edges cleared 6 mm. all round.

*D. Y. Cameron 1894* lower left corner beneath sculptured figure. *The Bridge of Sighs and Doges Palace Venice* beneath design followed by Psalm cxlii., verses 5-7, in Latin.

No. 20 in North Italian Set, see No. 202.

Exhibited Painter-Etchers 1895, No. 6.

Glasgow. New York. Bremen.

## 224. Ponte Vecchio. W. 76. G. 97. 1895

Etching.

*Ponte Vecchio Florence* lower centre.

State I.  $10 \times 13\frac{13}{16}$  in. : 254 × 351 mm. *D. Y. Cameron* lower right 88 mm. from side. Reproduced. Two or three impressions only traced.

II.  $8\frac{11}{32} \times 11\frac{29}{32}$  in. : 212 × 303 mm. After plate was reduced by 42 mm. at top, by 30 mm. on right, and 18 mm. on left side. *D. Y. Cameron* lower right now 58 mm. from side. No 21 in North Italian Set, see No. 202.

Glasgow. New York. Bremen. Budapest.



THE BRIDGE OF SIGHS  
AND  
DOGE'S PALACE  
VENICE.



CLAMAVI AD TE DOMINE DNI TU ES SPES MEA  
PORTIO MEA IN TERRA VIVENTIU:  
INTENDE AD DEPRECATIONEM MEAM, QUIA HUMILIATUS  
SUI NIMIS; LIBERA ME A PERSEQUENTIBUS ME, QUIA  
CONFORTATI SUNT SUPER ME.  
EGREDI DE CUSTODIA ANIMAM MEAM AD  
CONFITENDUM NOMINI TUO. ME EXPECTANT  
JUSTI, DONEC RETRIBUAS MIHI.

Ps. CXLII. 9-17



223



PONTE VECCHIO FLORENCE



225



LIBRA

226 II

## ETCHINGS IN NORTH ITALIAN SET

### 225. The Palace Doorway. W. 85. G. 106. 1895

Etching.  $9\frac{7}{16} \times 11\frac{29}{32}$  in. :  $240 \times 303$  mm.

*D. Y. Cameron* lower left obscure 39 mm. from side. *Doorway Palazzo Dario Venice*  
across top.

No. 22 in North Italian Set, see No. 202.

B.M. Glasgow. Chicago. New York. Bremen.

For another etching of the subject see No. 309.

### 226. Porta del Molo, Genoa. No. 2. W. 96. G. 117. 1896

Etching.  $7\frac{11}{32} \times 6\frac{1}{2}$  in. :  $187 \times 165$  mm.

State I. Before title, signature, and etching of sky above and to left of building. Plate had probably been reduced, as close etched work extends to extreme edge on right.

II. *D. Y. Cameron* lower right on line with *Porto del Molo, Genoa*. Sky etched, figure to right darkened, and other work. No. 23 in North Italian Set, see No. 202. Reproduced.

Glasgow. New York. Bremen.

For another etching of the subject see No. 197.

## ETCHINGS IN NORTH ITALIAN SET

227. The Wine Farm. W. 89. G. 110. 1896

Etching.  $8\frac{1}{16} \times 9\frac{15}{16}$  in. : 205 × 253 mm.

*D. Y. Cameron* lower right 39 mm. from side.

State I. Before plate was sand-grained and before more work in shadows. Reproduced.

II. Plate sand-grained and work added in shadows. No. 24 in North Italian Set, see No. 202.

Exhibited Painter-Etchers 1897, No. 12, 'Interior of Italian Wine Farm.'

Glasgow. New York. Bremen.

228. Pastoral. W. 91. G. 112. 1896

Etching.  $3\frac{9}{16} \times 6\frac{17}{32}$  in. : 91 × 166 mm.

No signature visible on impression catalogued. Plate appears to have been reduced on the right side.

No. 25 in North Italian Set, see No. 202.

Glasgow. New York. Bremen.

229. Landscape with Trees. W. 94. G. 115. 1896

Etching.  $2\frac{15}{16} \times 8\frac{13}{32}$  in. : 75 × 214 mm.

*D. Y. Cameron* obscure lower right 17 mm. from side.

Twenty-sixth and last subject in North Italian Set, see No. 202.

Glasgow. Minneapolis. New York. Bremen.

For a Dry-point with the same title see No. 151.





230



231



## ETCHINGS

230. Lowland River : An Etching. W. 37. 1896

Etching.  $7\frac{3}{4} \times 12\frac{9}{32}$  in. : 197 × 312 mm.

*D. Y. Cameron* lower left 14 mm. from side.

Two or three impressions only.

Exhibited Painter-Etchers 1897, No. 14.

Etched on the Tweed. For a Dry-point with the same title see No. 150.

231. Holyrood in 1745. W. 102. G. 124. 1896

Etching.  $13\frac{31}{32} \times 19\frac{7}{8}$  in. : 355 × 505 mm.

*Etched by D. Y. Cameron for the Art Union of Scotland 1896* lower right beneath year-date of title *Holyrood in 1745*.

Plate cleared at edges about 16 mm. sides and top, 7 mm. at bottom.

Presentation plate for Art Union of Scotland, 1896.

Plate was steel-faced. 60 proofs printed by F. Goulding and signed in pencil 'F. Goulding Imp' and 'D. Y. Cameron.' 85 Japanese vellum proofs. 500 antique paper prints.

One experimental impression only before steel-facing, signed by artist.

Exhibited Painter-Etchers 1896, No. 179.

New York. Dresden.

'A house of many memories. . . There Prince Charlie held his phantom levées, and in a very gallant manner represented a fallen dynasty for some hours.' R. L. Stevenson.

## ETCHINGS

### 232. Dryburgh. W. 104. G. 126. 1896

Etching and Dry-point.  $5\frac{22}{32} \times 3\frac{1}{32}$  in.: 150 × 77 mm.

*D. Y. Cameron* lower left about 5 mm. from side and from bottom.

State I. No dry-point.

II. Dry-point added on base and to right of stone figure and elsewhere.

III. Emphatic dry-point introduced in upper left corner, on shadowed side of near pilaster and elsewhere.

IV. Dry-pointing extended to edges of plate in top left corner and more dry-point added to right of figure. Before signature is almost obliterated by scorings of dry-point across immediate foreground.

V. Scorings of dry-point almost obliterate signature. Reproduced.

This plate was worked on over a period of two or three years.

Exhibited Painter-Etchers 1897, No. 11.

Aberdeen. New York. Budapest.

On September 26, 1832, Sir Walter Scott was interred here in the tomb of his maternal ancestors, the Haliburtons of Newmains, who at one time owned Dryburgh Abbey.

### 233. Une Cour, Rue du Petit Salut, Rouen. 1896

Etching.  $6\frac{3}{4} \times 3\frac{1}{4}$  in.: 177 × 83 mm.

*D. Y. Cameron* '96 lower right corner of space cleared for the title, *Une Cour Rue du Petit Salut, Rouen*.

New York.

After a few impressions had been printed, the plate was steel-faced and published in 'The Quarto,' December, 1896.

### 234. The Smithy. W. 103. G. 125. 1896

Etching touched with Dry-point.  $8\frac{1}{16} \times 10$  in.: 205 × 254 mm.

*D. Y. Cameron* lower right 56 mm. from bottom.

State I. No dry-point. Six dark panes in the window. One impression only traced: New York, ex G. H. Christie's collection.

II. No dry-point. Two dark panes only in window. Before emphatic dry-point was added between and beneath the hanging scales, before the shadow beneath the bench was extended and deepened, and other work.

III. Work as above added. Reproduced.

Slight alterations were probably made during the printing of the first few impressions.

About thirty impressions in all.

Exhibited Painter-Etchers 1897, No. 10.

B.M. Minneapolis. New York (States I., II. and III., see Note p. xii). Budapest. Stuttgart.

Etched at Gattonside, Melrose.



232 V



233



234 III



237



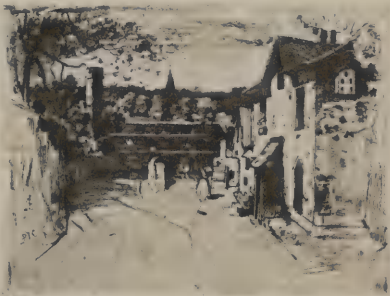
THE BARRIE  
SAINT INOCH'S CHURCH  
GLASGOW  
MCCCXCV

238



OLD HOUSES GOVAT FERRY

236



235



239

## REGALITY CLUB PLATES

235. North Woodside Flint Mills. 1895  
 $5\frac{7}{16} \times 7\frac{5}{32}$  in. : 138 × 182 mm.  
*D. Y. C.* lower left 27 mm. from bottom.  
 Series III., Part II. (1896), p. 92.  
 See Note on Regality Club, p. xiii.  
 New York.
236. Old Houses, Govan Ferry. 1895  
 $3\frac{15}{16} \times 6\frac{13}{32}$  in. : 100 × 163 mm.  
*D. Y. Cameron* lower right 16 mm. from side.  
 Series III., Part III. (1899), p. 95.  
 See Note on Regality Club, p. xiii.  
 New York.
237. St. Enoch's Church, Glasgow. 1895  
 $7\frac{7}{8} \times 5\frac{1}{32}$  in. : 200 × 128 mm.  
*St Enoch's Church, D. Y. C.* lower right, initials 17 mm. from bottom.  
 Series III., Part III. (1899), p. 104.  
 See Note on Regality Club, p. xiii.  
 New York.
238. The Apse, St. Enoch's Church, Glasgow. W. 101. 1895  
 $6\frac{13}{32} \times 3\frac{1}{32}$  in. : 163 × 77 mm.  
*D. Y. C.* lower right, beneath design, 10 mm. from bottom.  
 Series III., Part III. (1899), p. 106.  
 See Note on Regality Club, p. xiii.  
 New York.
239. House, Nos. 26-32 Buchanan Street, Glasgow. 1895  
 $4\frac{7}{16} \times 5\frac{31}{32}$  in. : 113 × 152 mm.  
*D. Y. C.* lower right 26 mm. from side.  
 Series III., Part III. (1899), p. 114.  
 See note on Regality Club, p. xiii.  
 New York.

## ILLUSTRATIONS

FOUR Etchings 'printed by F. Goulding, London,' in 'Charterhouse Old and New,' 8vo, by E. P. Eardley Wilmot and E. C. Streatfeild. London: Nimmo, 1895. In 1910, after revision of the four plates, impressions of State II., again printed by Goulding, were published by Eneas Mackay, Stirling, in a portfolio  $12\frac{1}{2} \times 6\frac{3}{8}$  in., with abridgement of the letterpress. Unmarked margins of about 18 mm. round designs in both issues. Plates cancelled in 1910. In 1912, information lacking, the 1910 re-issue was catalogued as 'slightly revised.'

### 240. The Chapel and Founder's Tomb, Charterhouse. 1894-1910

Etching.  $6\frac{13}{32} \times 4\frac{3}{8}$  in. : 163 × 111 mm. Frontispiece.

*D. Y. C.* lower right 9 mm. from edge of design.

State I. Before 1894 was added after initials. Reproduced.

II. Year-date added.

New York. New York, P.L. Toledo (Ohio).

### 241. Upper Green, Charterhouse. 1894-1910

Etching.  $4\frac{15}{32} \times 6\frac{7}{16}$  in. : 114 × 164 mm. Page 48.

*D. Y. Cameron* lower right, beneath design, 12 mm. from its edge.

State I. Before burnishing out of clouds and darkness in upper sky, and before 1894 (the 4 mistakable for 9) was added after the signature. Reproduced.

II. Above-named alterations made.

New York. New York, P.L.

### 242. Charterhouse Schools, Godalming. 1894-1910

Etching.  $6\frac{13}{32} \times 4\frac{13}{32}$  in. : 163 × 112 mm. Page 208.

*D. Y. C.*, partly obliterated, lower right beneath design, 6 mm. from its edge.

State I. Before burnishing out of the tree and figure in left foreground and of darkness in sky. Reproduced.

II. Above-named alterations made. Initials practically obliterated.

New York. New York, P.L.

### 243. The Towers of Charterhouse, Godalming. 1894-1910

Etching.  $6\frac{7}{16} \times 4\frac{15}{32}$  in. : 164 × 114 mm. Page 224.

*D. Y. C.* lower right, beneath design, 5 mm. from its edge.

State I. Before considerable darkening of foreground. Reproduced.

II. Foreground darkened.

New York. New York, P.L. Berlin.

Two Etchings in 'le Roman du Prince Othon,' by R. L. Stevenson. Translated into French by Egerton Castle. London: John Lane, 1896.

### 244. Title Page, $6\frac{31}{32} \times 4\frac{7}{16}$ in. : 177 × 113 mm. 1896

New York.

### 245. Frontispiece, $6\frac{31}{32} \times 4\frac{7}{16}$ in. : 177 × 113 mm. 1896

*D. Y. C.* lower left within scroll.

New York.



241

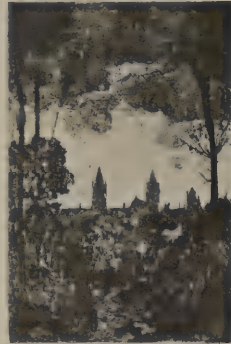


240



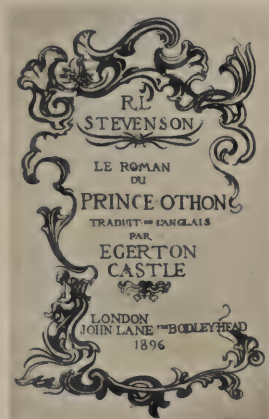
CHATELAIN SCHOOLS-GOD V. MING

242



FRONTS-TOURNAI-MERLE-GODALIN

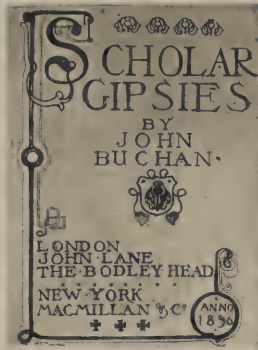
243



244



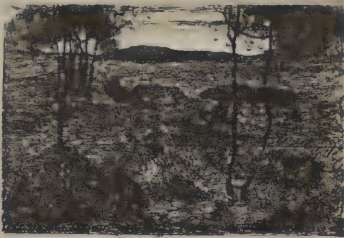
245



246



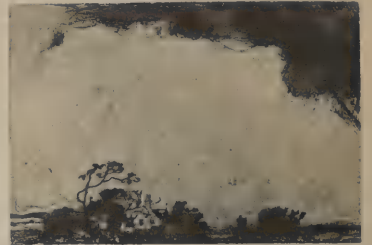
247



248



249



250



251



252

ON  
LIC  
LIBRARY



## ILLUSTRATIONS

SEVEN Etchings in 'Scholar Gypsies,' by John Buchan. London: John Lane, 1896.

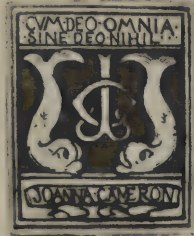
246. Title Page,  $4\frac{15}{16} \times 3\frac{17}{32}$  in.: 126 × 90 mm. 1896  
New York.
247. Frontispiece. A Gentleman of Leisure. 1896  
 $4\frac{29}{32} \times 3\frac{15}{32}$  in.: 125 × 88 mm.  
*D. Y. Cameron* lower right, beneath design, 12 mm. from side.  
New York.
248. April in the Hills.  $3\frac{1}{2} \times 4\frac{15}{16}$  in.: 89 × 126 mm. Page 19. 1896  
*D. Y. Cameron* lower right, beneath design, 17 mm. from side.  
New York.
249. Milestones.  $3\frac{17}{32} \times 4\frac{27}{32}$  in.: 90 × 123 mm. Page 23. 1896  
*D. Y. Cameron* lower right, beneath design, 14 mm. from side.  
New York.
250. Upland (Urban) Greenery.  $3\frac{17}{32} \times 5\frac{1}{32}$  in.: 90 × 128 mm. Page 99. 1896  
Unsigned.  
New York.
251. Afternoon.  $4\frac{15}{16} \times 3\frac{17}{32}$  in.: 126 × 90 mm. Page 113. 1896  
*D. Y. C.* lower right, beneath design, 9 mm. from side.  
New York.
252. Ad Astra.  $4\frac{29}{32} \times 3\frac{15}{32}$  in.: 125 × 88 mm. Page 203. 1896  
Unsigned.  
New York.

## BOOK PLATES

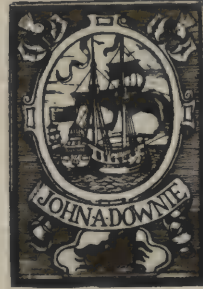
253. Katherine Cameron.  $3\frac{23}{32} \times 2\frac{1}{2}$  in. : 95 × 64 mm. 1895  
 Some early impressions before removal of unworked surfaces at top and bottom measure  
 140 × 64 mm.  
 B.M. New York.
254. Joanna Cameron.  $2\frac{29}{32} \times 2\frac{5}{16}$  in. : 74 × 59 mm. 1895  
 Some early impressions before removal of unworked surface at bottom measure 120 × 59 mm.  
 B.M.
255. John A. Downie.  $3\frac{11}{16} \times 2\frac{9}{16}$  in. : 94 × 65 mm. 1895  
 Some early impressions before removal of unworked surface at bottom measure 125 × 65 mm.  
 Exhibited Painter-Etchers 1899, No. 173.  
 New York.
256. R. Y. Pickering. No. 1.  $4\frac{29}{32} \times 3\frac{15}{32}$  in. : 125 × 88 mm. 1895  
 State I. Before correction of Crest. Reproduced.  
 II. Crest corrected. Reproduced.  
 New York.
257. R. Y. Pickering. No. 2.  $2\frac{7}{8} \times 2\frac{5}{16}$  in. : 73 × 59 mm. 1895  
 B.M. New York.
258. D. Y. C(ameron).  $5 \times 3\frac{17}{32}$  in. : 127 × 90 mm. 1895
259. Robert M. Mann.  $5\frac{7}{16} \times 3\frac{5}{16}$  in. : 138 × 84 mm. 1895  
 An earlier State of this book plate is thought to exist.
260. John Maclaren.  $4\frac{7}{8} \times 3\frac{5}{16}$  in. : 124 × 84 mm. 1897
261. John S. Robertson.  $3\frac{27}{32} \times 2\frac{23}{32}$  in. : 98 × 69 mm. 1897  
 Exhibited Painter-Etchers 1899, No. 172.  
 New York.
262. James Arthur. No. 1.  $4\frac{7}{8} \times 2\frac{9}{16}$  in. : 124 × 65 mm. 1897  
 B.M. New York.
263. James Arthur. No. 2.  $3\frac{31}{32} \times 2\frac{11}{32}$  in. : 101 × 60 mm. 1897  
 Some early impressions before removal of unworked surfaces at sides measure 101 × 70 mm.  
 B.M. New York.



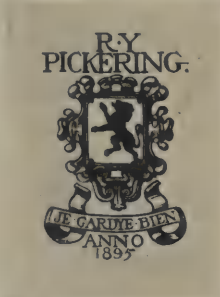
253



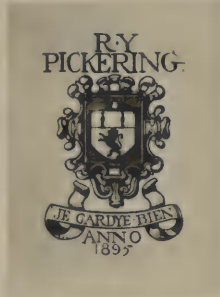
254



255



256 I



256 II



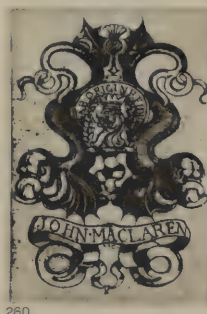
257



258



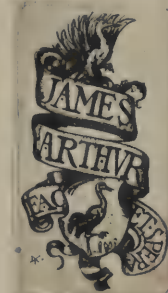
259



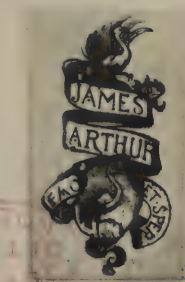
260




261



262




263

THE  
CARVED STONES  
OF  
ISLAY  
GRAHAM  
  
JAMES MACLEHOSE & SONS  
GLASGOW  
1897

264

EXHIBITION  
OF PICTURES BY  
FRENCH  
AND  
DUTCH  
MASTERS.  
ANNO  
1896  
W. B. PATERSON  
33 RENFIELD STREET  
GLASGOW

265

ROBERT  
LOUIS  
STEVENSON  
AN ELEGY  
BY  
RICHARD LEGALLIENNE  
  
LONDON JOHN LANE  
WIDEGATE  
DUBLIN  
GLASGOW  
1897


265

FANCY COSTUME BALL  
SANTANDER  
  
SCOTTISH ARTISTS  
BENEVOLENT  
ASSOCIATION  
FRIDAY 29 DEC 1896  
DANCING at 10pm CARRIAGE 9pm  
WRIGHTS 8pm NONSUCH 7pm

267

WATERLOO  
1846  
GLASGOW  
ACADEMY  
JUBILEE  
1896  
GLASGOW  
ACADEMY  
CHOIR  
PROGRAMME  
17 MAY 1896  
33 JOHN MACLEHOSE  
BUILDING ST. G.


268

ADOLPHE  
MONTICELLI  
1824 - 1879  
  
GLASGOW  
W. B. PATERSON  
33 RENFIELD STREET  
OCTOBER  
M DCCCXCVII

269

R. ANNAN & SONS  
  
PHOTOGRAPHERS  
PROOF & PAPER  
TOYER & PAINTS  
THE QUEEN IN  
SCOTLAND & IRELAND  
ELECTRIC LIGHT  
230 SAUCHIEHALL ST. GLASGOW

270

BURNS FEDERATION  
  
PRESIDENT THE RIGHT HONOURABLE  
THE EARL OF ROSBURY K.G.  
PROPOSED CELEBRATION OF THE  
CENTENARY OF THE BIRTH OF  
ROBERT BURNS  
SECRETARIES  
DAVID GUNDOCK  
DEAN COTTAGE KILMARNOCK  
W. CAMERON  
97 QUEEN STREET - GLASGOW

271

W. B. PATERSON  
DEALER IN WORKS OF ART  
DRAWINGS  
ETCHINGS  
OLD PRINTS  
ANTIQUE SCULPTURE  
BRONZE  
SCULPTURE  
PORCELAIN  
PENSILVANIA  
CHINA  
GLASSWARE  
JEWELLERY  
33 RENFIELD STREET - GLASGOW

272

## TITLE PAGES

264. 'The Carved Stones of Islay.' 1895  
 By Robert C. Graham, F.S.A.Scot. Glasgow : James MacLehose & Sons.  
 Title Page,  $7\frac{3}{32} \times 5\frac{3}{32}$  in. : 201 × 150 mm.  
 New York.
265. 'Robert Louis Stevenson. An Elegy and other Poems mainly personal.' 1895  
 By Richard Le Gallienne. London : John Lane.  
 Title Page, with Portrait of Stevenson,  $6\frac{9}{32} \times 3\frac{5}{16}$  in. : 160 × 84 mm.  
 B.M. New York.

## MISCELLANEA

266. Exhibition of Pictures. By French and Dutch Masters. 1895-6  
 Held at W. B. Paterson's, Glasgow.  
 Catalogue Cover,  $4\frac{27}{32} \times 3\frac{3}{16}$  in. : 123 × 81 mm.  
 Some impressions dated 1895, others 1896.  
 B.M. New York.
267. Fancy Costume Ball : Scottish Artists' Benevolent Association. 1896  
 Programme Cover,  $6\frac{9}{16} \times 4\frac{7}{16}$  in. : 167 × 113 mm.  
 New York.
268. Glasgow Academy Jubilee : Concert. 1896  
 Programme Cover,  $7\frac{7}{8} \times 5\frac{3}{32}$  in. : 200 × 147 mm.  
 New York.
269. Adolphe Monticelli. 1897  
 Exhibition of Pictures, held at W. B. Paterson's, Glasgow.  
 Catalogue Cover,  $5\frac{11}{32} \times 4\frac{13}{32}$  in. : 142 × 112 mm.
270. T. & R. Annan & Sons. 1895  
 Paper Heading,  $3\frac{11}{32} \times 7\frac{7}{16}$  in. : 85 × 189 mm.  
 B.M. New York. Dresden. Vienna.
271. Burns Federation. 1895  
 Paper Heading, bounding lines,  $3\frac{5}{8} \times 7\frac{1}{32}$  in. : 92 × 179 mm.  
 State I. (One impression only traced : New York.) Faint containing line round design.  
 Before 'PROPOSED CELEBRATION OF THE CENTENARY OF THE DEATH OF ROBERT BURNS' was substituted for a knot at the base of the scroll, and before the cartouche surrounding the portrait was somewhat altered.  
 II. Alterations as above carried out. Containing line strengthened. Reproduced.  
 B.M. New York.
272. W. B. Paterson. 1895  
 Paper Heading,  $2\frac{11}{32} \times 4\frac{23}{32}$  in. : 60 × 120 mm.  
 New York.

## ETCHINGS

273 Le Puits. W. 106. G. 128. 1897

Etching.  $6\frac{31}{32} \times 5$  in. : 177 × 127 mm.

*D. Y. Cameron* upper left corner.

State I. Monk in white. About four impressions only.

II. Monk in black and considerably more work on building. Reproduced.  
New York.

A Rouen subject.

274. Dieppe Castle. W. 107. G. 129. 1897

Etching.  $9\frac{15}{32} \times 15\frac{31}{32}$  in. : 241 × 406 mm.

*D. Y. Cameron* upper right 35 mm. from side.

State I. Before introduction of figure in foreground running towards centre and extension of shadow on walls of castle. One or two impressions only.

II. *D. Y.* added lower right 60 mm. from side. Running figure and above work added. Reproduced.

State II. Exhibited Painter-Etchers 1898, No. 13, marked '2nd State.'

V. & A. M. Sydney. Chicago. New York.

Dieppe Castle was built in 1433 on a precipitous white cliff at the south-west extremity of the beach as a defence against the English.



273 11



274 12



275



276 I



# ETCHINGS

275. Old Houses, Rouen. W. 108. 1897

Etching.  $5\frac{9}{32} \times 7\frac{29}{32}$  in. : 134 × 201 mm.

*Old Houses Rouen.* D. Y. Cameron upper left obscure, signature 15 mm. from side.

Five or six impressions only.

Exhibited Painter-Etchers 1897, No. 13.

276. Cour, Rue Ampère, Rouen. W. 109. 1897

Etching.

State I.  $10\frac{15}{16} \times 6\frac{7}{8}$  in. : 278 × 175 mm. D. Y. Cameron on left side 135 mm. from top. Reproduced.

II.  $10\frac{3}{16} \times 3\frac{15}{16}$  in. : 259 × 100 mm. After plate was reduced, 19 mm. at top, 44 mm. on left, and 31 mm. on right side. D. Y. Cameron lower right 16 mm. from side. Much work added at top and left side of building.

Four or five impressions only.

Minneapolis.

## ETCHINGS

### 277. Cour des Bons Enfants, Rouen. W. 110. G. 130. 1897

Etching.  $9\frac{3}{32} \times 12\frac{15}{32}$  in. : 231 × 317 mm.

*D. Y. Cameron* lower right 33 mm. from side.

State I. Carving of balcony to extreme right partially indicated. *Hotel* clearly visible. About two impressions only, one with pencil additions.

IA. Balcony enriched, the *l* of *Hotel* obscured by shadow, long oblique lines added on side wall of Café. Before group of vertical shading lines 81-93 mm. from top, 44-51 mm. from left side.

II. These vertical shading lines added. Before horizontal lines in immediate foreground.

III. These horizontal lines added. Reproduced.

Exhibited Painter-Etchers 1898, No. 14.

B.M. (State II.). V. & A. M. (State IA.). Sydney. Minneapolis. New York. Budapest. Stuttgart. Vienna.

### 278. Ledaig. W. 116. G. 136.

1897

Etching.

State I.  $8\frac{7}{8} \times 11\frac{31}{32}$  in. : 226 × 304 mm. *D. Y. Cameron* 1897 lower right corner. Before removal of stooping figure washing on bank to right. Reproduced.

II. Stooping figure has disappeared.

III.  $6\frac{3}{16} \times 9\frac{7}{16}$  in. : 157 × 240 mm. After reduction at top, bottom and sides. *D. Y. Cameron* lower left 6 mm. from side. Before trees in left background had disappeared.

IV. Save for faint traces, trees in left background have disappeared. Reproduced.

Exhibited Painter-Etchers 1899, No. 17.

New York.



277 III



278 I



278 IV



279 I



280

## ETCHINGS

279. 'Ye Banks and Braes.' W. 105. G. 127. 1897

Etching touched with Dry-point.  $5\frac{1}{16} \times 7\frac{29}{32}$  in. : 129 × 201 mm.

*D. Y. Cameron* lower left 12 mm. from side.

State I. No dry-point. The nearer of the two upright poles practically in outline.  
Reproduced. Eight or nine impressions only.

II. No dry-point. The two poles now shaded, their upper parts telling dark against the sky. After plate was steel-faced, 50 impressions on vellum were printed by Messrs. T. & R. Annan & Sons for title page of 'Memorial Catalogue of the Burns Exhibition, 1896,' 1898.

III. Steel-facing removed. Dry-point added to trees, rushes, boat and elsewhere.  
Eight or nine impressions only.

Exhibited Painter-Etchers 1898, No. 7.

New York. Bremen.

280. Glasgow Cathedral Screen. 1897

Etching.  $10\frac{1}{16} \times 17\frac{19}{32}$  in. : 256 × 447 mm.

*D. Y. Cameron* 1897 lower left on base of column 98 mm. from side.

Chicago. Budapest.

On the screen are sculptured grotesques of the Seven Deadly Sins.

## ETCHINGS

### 281. The Crucifix. W. 131. G. 151. 1898

Etching.  $11\frac{3}{8} \times 6\frac{29}{32}$  in.: 289 × 176 mm.

*D. Y. Cameron* lower left 9 mm. from side.

State I. Stone tracery of window immediately behind figure on Crucifix clearly defined.  
Psalter on lectern in light.

II. Definition of this tracery reduced.

III. Cross-hatching darkens shafts to extreme right of plate and above pulpit. Psalter on lectern darkened. Subject generally enriched. Reproduced.

Exhibited Painter-Etchers 1899, No. 21.

One or two impressions only of States I. and II.

Minneapolis. New York. Budapest.

The carved reliefs on the wooden doors of this church, St. Maclou, Rouen, are ascribed to Jean Goujon.

### 282. A Venetian Palace. W. 117. G. 137. 1898

Etching.  $14\frac{11}{16} \times 8\frac{3}{32}$  in.: 373 × 206 mm.

*D. Y. Cameron* lower left 10 mm. from bottom.

Sydney. Chicago. New York. Budapest.

This shows the façade of 'Desdemona's' house, Grand Canal.



281 II



282



283



LIBRARY

284 I



## ETCHINGS

283. The Vale of Clyde. W. 112. G. 132. 1898

Etching.  $6\frac{29}{32} \times 11\frac{29}{32}$  in. : 176 × 303 mm.

*D. Y. Cameron* lower right 25 mm. from side.

B.M. Chicago. New York. Budapest.

284. The Gargoyles, Stirling Castle. W. 111. G. 131. 1898

Etching.

State I.  $11\frac{7}{16} \times 7\frac{13}{32}$  in. : 291 × 188 mm. *D. Y. Cameron* lower left 30 mm. from side.

Reproduced. About two impressions only.

II.  $11\frac{7}{16} \times 6\frac{3}{4}$  in. : 291 × 172 mm. After reduction on left side. Width at bottom 175 mm. Signature now 17 mm. from side.

Exhibited Painter-Etchers 1899, No. 15.

B.M. Chicago. Minneapolis. New York. Berlin. Budapest.

'This free use of sculpture (is) an attempt to reproduce the same kind of work which he, James V., had admired at Loches and Blois.'—MacGibbon and Ross.

For other etchings of Stirling Castle see Nos. 174, 285, and 302.

## ETCHINGS

### 285. The Palace of the Stuarts. W. 113. G. 133. 1898

Etching.  $9\frac{1}{16} \times 12\frac{5}{32}$  in. : 230 × 309 mm.

*D. Y. Cameron* upper left 12 mm. from side.

State I. Foremost figure wears no feather in bonnet and no plaid. Before introduction of two Highlanders to left of group, four figures in shadow of tower to right, and considerable work on masonry and foreground.

II. Two Highlanders, group of four figures, and above work added. Foremost figure wears a plaid and feather in bonnet. Reproduced.

Exhibited Painter-Etchers 1899, No. 18.

B.M. Chicago. Minneapolis. New York. Berlin. Budapest.

The Palace, Stirling Castle, 'is interesting as very probably the earliest example of the introduction of the Renaissance style into Scotland.'—MacGibbon and Ross.

For other etchings of Stirling Castle see Nos. 174, 284, and 302.

### 286. Broad Street, Stirling. W. 114. G. 134. 1899

Etching touched with Dry-point.  $8\frac{13}{16} \times 11\frac{7}{8}$  in. : 224 × 302 mm.

*D. Y. Cameron* lower right 30 mm. from side.

State I. Before dry-point emphasis on lower windows of house behind Unicorn pillar, which are obscured by shadow, and on window frames of houses to left.

II. Above work added. Reproduced.

The Unicorn of No. 89 reappears in this plate.

B.M. New York. Springfield (Mass.). Berlin.

In the sixteenth century, when the Court dwelt at Stirling, the town houses of the Earls of Morton, Glencairn, and Lennox were in Broad Street. Bow Street Dairy, behind the Unicorn to the left, was Darnley's house.



285 II



286 II



287 I



288

## ETCHINGS

287. Boquhapple. W. 115. G. 135. 1899

Etching. Unsigned.

State I.  $5\frac{1}{2} \times 11\frac{11}{32}$  in.: 140 × 288 mm. Mr. Campbell Dodgson points out that the supposed initials recorded in the 1912 Catalogue are illusory. Reproduced.

II.  $4\frac{3}{32} \times 10\frac{7}{32}$  in.: 104 × 260 mm. After plate was reduced, 22 mm. at top, 14 mm. at bottom, and 28 mm. on right side.

Exhibited Painter-Etchers 1901, No. 40.

B.M. New York.

288. Jean: A Portrait. 1899

Etching.  $9\frac{27}{32} \times 6\frac{11}{32}$  in.: 250 × 161 mm.

*D. Y. Cameron* faint lower right 20 mm. from side.

Two or three impressions only.

This is an unfinished portrait-sketch of Lady Cameron (*Obit* 1931).

## ETCHINGS IN LONDON SET

### 289. Custom House. W. 118. G. 138. 1899

Etching touched with Dry-point.  $6\frac{7}{8} \times 10\frac{9}{32}$  in. : 175 × 269 mm.

*D. Y. C.* lower left 14 mm. from side.

State I. No dry-point on central barge.

II. Oblique dry-point lines on sail of central barge and three dry-point patches between this sail and standing figure near prow. Reproduced.

III. Strong dry-point markings from end to end of barge.

First of London Set, twelve subjects, Nos. 289-301, excluding No. 295—Waterloo Bridge No. 1, the rejected version. 35 sets published by Richard Gutekunst in 1900; a few separate impressions of each subject. Printed by the artist at Messrs. Brooker's, London. The Set is catalogued in the order of the printed list in the portfolio.

Plate worked on frequently as printing progressed.

B.M. Glasgow. Minneapolis. London Set complete: New York (see Note, p. xii).  
Bremen. Budapest.

The Custom House was built in 1813-17 to the westward of Wren's old structure from designs by David Laing. The whole building was altered by Smirke about 1825.

### 290. Waterloo Place. W. 119. G. 139 1899

Etching touched with Dry-point.  $7\frac{7}{16} \times 8\frac{31}{32}$  in. : 189 × 228 mm.

*D. Y. Cameron* upper left 13 mm. from side.

State I. Light spaces between short vertical lines above globe on band of electric standard, left side. Two flag poles on house to left of statue. Reproduced.

II. These light spaces shadowed. Third pole, faint, added on house.

No. 2 in London Set, see No. 289.

B.M. New York. Minneapolis. Bremen. Budapest.



289 II



290 I



291 I



292 I

OCT 19 1911  
LIBRARY

D. J. GARDNER



## ETCHINGS IN LONDON SET

### 291. The Tower. W. 120. G. 140.

1899

Etching touched with Dry-point.  $7\frac{1}{4} \times 9\frac{1}{8}$  in. : 184 × 232 mm.

*D. Y. Cameron* lower left on wall of bridge.

State I. Inner wall of balcony above arch shadowed. Reproduced.

II. Light spaces introduced on this wall within balcony.

No. 3 in London Set, see No. 289.

Minneapolis. New York. Bremen. Budapest.

### 292. The Horse Guards. W. 121. G. 141.

1899

Etching.  $4\frac{9}{16} \times 4\frac{7}{8}$  in. : 116 × 124 mm.

*D. Y. Cameron* lower right beneath design. Plate cleared about 8 mm. from bottom.

State I. House front to extreme right has unworked spaces as illustrated. Reproduced.

II. Vertical shadowing defines left side of arch on extreme left.

III. Slight vertical lines added on lower half of house front to extreme right, some work on upper half, and many horizontal lines on lower part of the central house in the background.

No. 4 in London Set, see No. 289.

B.M. Minneapolis. New York. Bremen. Budapest.

## ETCHINGS IN LONDON SET

293. The Admiralty. W. 122. G. 142. 1899

Etching.  $7\frac{3}{8} \times 5\frac{3}{8}$  in. : 195 × 137 mm.

*D. Y. C.* lower left 12 mm. from bottom.

No. 5 in London Set, see No. 289.

B.M. N.G.(M.). New York. Bremen. Budapest.

294. Downing Street. W. 123. G. 143. 1899

Etching.  $5\frac{15}{16} \times 3\frac{15}{16}$  in. : 151 × 100 mm.

*D. Y. Cameron* lower right beneath design level with *Downing Street*. Edge cleared 9 mm. at bottom.

No. 6 in London Set, see No. 289.

Minneapolis. New York. Bremen. Budapest.

‘There is a fascination in the air of this little cul-de-sac : an hour’s inhalation of its atmosphere affects some men with giddiness, others with blindness, and very frequently with the most oblivious boastfulness.’—Theodore Hook.



293



DOWNING STREET

294



295



296 II



297 II

FOR  
PUBLIC  
LIBRARY

# ETCHINGS IN LONDON SET

## 295. Waterloo Bridge. No. 1. 1899

Etching touched with Dry-point.  $6\frac{13}{16} \times 8\frac{9}{16}$  in. : 173 × 218 mm.

*D. Y. Cameron* lower right 29 mm. from bottom.

About three impressions only. Etched for London Set. Not approved by artist, No. 296 substituted.

Budapest.

Waterloo Bridge was built by John Rennie after the model of his first finely-arched bridge at Kelso, finished in 1803. It was opened on the second anniversary of Waterloo. Canova considered it 'the noblest bridge in the world, worth a visit from the remotest corners of the earth.'

## 296. Waterloo Bridge. No. 2. W. 124. G. 144. 1899

Etching.  $6\frac{1}{4} \times 4\frac{3}{8}$  in. : 159 × 111 mm.

*D. Y.* lower right 7 mm. from bottom, 2 mm. from side. Incomplete initials suggest that plate had been reduced.

State I. Before reflection of barge sail in water and before horizontal lines in upper sky to right. About three impressions only.

II. Above work added. No. 7 in London Set, see No. 289. Reproduced.

B.M. Minneapolis. New York. Bremen. Budapest.

## 297. Queen Anne's Gate. W. 125. G. 145. 1899

Etching.  $10\frac{7}{16} \times 7\frac{21}{32}$  in. : 265 × 195 mm.

*D. Y. Cameron* lower right 23 mm. from bottom.

State I. Before additional work on houses to left and on group of figures beneath.

II. Above work added. Reproduced.

No. 8 in London Set, see No. 289.

B.M. Minneapolis. New York. Bremen. Budapest.

## ETCHINGS IN LONDON SET

### 298. Henry the Seventh's Chapel. W. 126. G. 146. 1899

Etching touched with Dry-point.

*D. Y. Cameron* at base of pillar to right.

State I.  $9\frac{23}{32} \times 5\frac{31}{32}$  in. : 249 × 152 mm. Reproduced. One or two impressions only.

II.  $6\frac{7}{8} \times 5\frac{21}{32}$  in. : 175 × 144 mm. After reduction at top, bottom and sides. Verger's gown long as in State I.

III. Verger's gown shortened, and cross-hatching considerably darkens near end of choir-stalls. No. 9 in London Set, see No. 289. Reproduced.

B.M. Minneapolis. New York. Bremen. Budapest.

The Chapel of the Blessed Virgin, Westminster Abbey, is generally known as that of Henry VII. The banners and stalls in the chapel are those of the Knights of the Order of the Bath.

### 299. St. Paul's from the Thames. W. 127. G. 147. 1899

Etching touched with Dry-point.  $6\frac{7}{8} \times 4\frac{7}{32}$  in. : 175 × 107 mm.

*D. Y. Cameron* lower centre on barge.

State I. Before slight dry-point lines define upper band of drum beneath dome.

II. Above work added. Reproduced.

No. 10 in London Set, see No. 289.

B.M. Chicago. New York. Bremen. Budapest.



298 III



299 II



NEWGATE.

300 I



NEWGATE.

300 III



301

LIBRARY



## ETCHINGS IN LONDON SET

### 300. Newgate. W. 128. G. 148. 1899

Etching.  $6\frac{3}{16} \times 4\frac{29}{32}$  in. : 157 × 125 mm.

*D. Y. Cameron* outside oval lower right. *Newgate* beneath centre of oval.

State I. Figure striding in front. Reproduced. About three impressions only.

II. Striding figure removed. Before considerable lettering is indicated at top of notice board.

III. Lettering as above indicated. Cross-hatching deepens shadow in small windows to right and left of gateway. Reproduced.

States II. and III., No. 11 in London Set, see No. 289.

Some impressions were printed on green paper.

B.M. New York. Bremen. Budapest.

The etching represents the 'Debtor's Door' of Old Newgate Prison, begun by George Dance, junr., in 1770 and completed in 1782 after having been partly demolished by the Gordon Rioters two years earlier. This prison, held by Fergusson to be the most imaginative building in London, was demolished in 1902. The site is now occupied by the Central Criminal Court, finished in 1905.

### 301. St. George's, Hanover Square. W. 129. G. 149. 1899

Etching.  $4\frac{15}{32} \times 4\frac{7}{32}$  in. : 114 × 107 mm.

*D. Y. C.* lower left corner.

Twelfth and last subject in London Set, see No. 289.

B.M. Sydney. Minneapolis. New York. Bremen. Budapest.

## ETCHINGS

### 302. In Stirling Castle.

1899

Etching.  $7\frac{29}{32} \times 3\frac{1}{4}$  in. : 201 × 83 mm.

State I. *D. Y. C.* lower right 80 mm. from bottom. Before these initials were obscured by heavy horizontal lines, before shadow of man on right was made continuous with house shadow, and window beyond and beneath arch was shadowed.

- II. *D. Y. Cameron* lower right 8 mm. from side. Former initials obscured by horizontal lines and work as above added. Plate was steel-faced, and about 1500 impressions printed by Whitman (?) to illustrate an article on *D. Y. Cameron's* etchings by Gustave Bourcard, 'Gazette des Beaux Arts,' 1899, Vol. XXIII. It there appears as 'Un Palais Ecosais,' opposite p. 478.

Also known as 'Sketch, Stirling Castle,' and 'The Sentry.'

B.M. Minneapolis. New York. Toledo (Ohio). Paris.

For other etchings of Stirling Castle see Nos. 174, 284, and 285.

### 303. Rosslyn. W. 130. G. 150.

1899

Etching touched with Dry-point.  $11\frac{3}{32} \times 7\frac{13}{32}$  in. : 282 × 188 mm.

*D. Y. Cameron* on base of masonry to left.

State I. Figure in doorway and figure outside to right. Reproduced. Two or three impressions only.

- II. Figure in doorway removed, more light in interior. One or two impressions only.

III. No figures, more etched work in shadowed interior and some dry-point added. Reproduced.

B.M. Chicago. Minneapolis. New York.

Rosslyn Chapel, founded in 1466, 'combines the solidity of the Norman with the minute decoration of the latest species of the Tudor age. It is impossible to designate the architecture of this building by any given or familiar term.'—Britton. For an etching of the interior see No. 314.

### 303A. South Doorway, Melrose Abbey. (Traced in 1913.) 1899

Etching.  $7\frac{13}{16} \times 4\frac{13}{16}$  in. : 199 × 110 mm.

Unsigned. Six impressions printed. The plate is or was in possession of former editor of 'The Artist.'

This etching was reproduced in 'The Artist,' Vol. 24, March 1899, to illustrate an article by Cameron, 'Melrose: The story of a famous Abbey.' A second illustration, 'Melrose Abbey from the South,' is based on a pen-and-ink drawing by Cameron.



302 II



SOUTH DOORWAY MELROSE ABBEY

303 A



303 III



304 II



REPUBLIC  
LIBRARY

305 II

## ETCHINGS

### 304. Siena. W. 135. G. 155.

1900

Etching touched with Dry-point.  $11\frac{7}{32} \times 5\frac{21}{32}$  in. : 285 × 144 mm.

*D. Y. Cameron* 1900 lower right 20 mm. from side.

State I. Before one horizontal line on street, 54 mm. from bottom of plate, intersects the second line from the near figure, before two small patches of dry-point, about 67 mm. from bottom, near base of doorway on extreme left, and some slight vertical lines on house front to left above the near figure.

II. Above work added. Reproduced.

Impressions vary greatly in amount of ink left on unworked surface of house front to left.

Exhibited Painter-Etchers 1901, No. 37.

V. & A. M. Minneapolis. New York. Vienna.

### 305. The Rialto. W. 134. G. 154.

1900

Etching touched with Dry-point.  $12 \times 8\frac{3}{8}$  in. : 305 × 213 mm.

*D. Y. Cameron* outside oval lower right.

State AI. Trial. (Traced in 1912.)  $12 \times 8\frac{5}{16}$  in. : 305 × 227 mm. Before plate was reduced at sides. No Dry-point. One impression only traced : Campbell Dodgson.

I.  $12 \times 8\frac{3}{8}$  in. : 305 × 213 mm. After reduction at sides. Before deep shadowing of foreground, enrichment of near balustrade, further darkening of sky, and introduction of light in lower left corner of archway beyond canal.

II. Foreground deeply shadowed, sky further darkened, near balustrade enriched and some light introduced in lower corner of archway beyond canal.  
Reproduced.

Exhibited Painter-Etchers 1901, No. 36.

Some impressions were printed on green paper.

Glasgow. Minneapolis. New York.

## ETCHINGS

### 306. The Abbazia, Venice. W. 133. G. 153. 1900

Etching touched with Dry-point.  $11\frac{7}{8} \times 8\frac{3}{16}$  in. :  $302 \times 208$  mm.

*D. Y. Cameron* upper left 7 mm. from side.

State I. Stone step, instead of being confined to slightly more than width of doorway as in State II., reaches across plate. One impression only traced : New York (see Note, p. xii).

II. Step confined as above. Before horizontal lines of shading beneath threshold on tread of this deep step and additional patches on its front edge. Reproduced.

III. Above work added.

IV. Space beyond entrance almost entirely re-etched. (See Note p. xiv.)

Plate worked on frequently as the first ten or twelve impressions were printed.

Exhibited Painter-Etchers 1901, No. 38. About thirty impressions in all.

Chicago. Minneapolis. New York.

### 307. Saint Mark's. No. 2. W. 132. G. 152. 1900

Etching.  $11\frac{31}{32} \times 7\frac{13}{32}$  in. :  $304 \times 188$  mm. For other versions of this subject see 204 and 311.

State I. Trial. Before signature. One figure only.

II. *D. Y. Cameron* 1900 (the final o like a 6) lower right 15 mm. from side. Crowd of figures in background added and general enrichment.

III. Dark vertical lines added between pillars supporting the pulpit, and patch of shadow beneath seat on near side of seated figure. Before two more figures were darkened in background group, and emphasis of shadow cast by foreground seated figure.

IV. Above work added. Reproduced.

Glasgow. Minneapolis. New York.

Most of the edition went to America.

### 308. Venetian Street. W. 136. G. 156. 1900

Etching touched with Dry-point.  $6\frac{7}{32} \times 5\frac{11}{16}$  in. :  $158 \times 145$  mm.

*D. Y. Cameron* lower left 10 mm. from side.

State I. ' . . before the vertical shading of the little square near the right-hand top corner.

II. ' . . has this shading, but is before a small succession of slanting lines between two rows of horizontal shading on the round pillar.'

III. ' . . has these slight works—subsequently effaced—but is before the strong dry-point line just below the darkness of the broad door in the furthest distance. It is also before the strong additional dry-point shading high on the round pillar, obliterating that small succession of slanting lines which are in this Proof only.'

IV. ' . . has the additions indicated, but is still without a succession of very short horizontal lines from the top to nearly the bottom of the left-hand side of the round pillar.' Reproduced.

V. These lines added.

VI. These lines reduced, and eleven longer horizontal lines added on left of pillar beginning at 2 mm. from base. Plate worked on frequently as printing progressed.

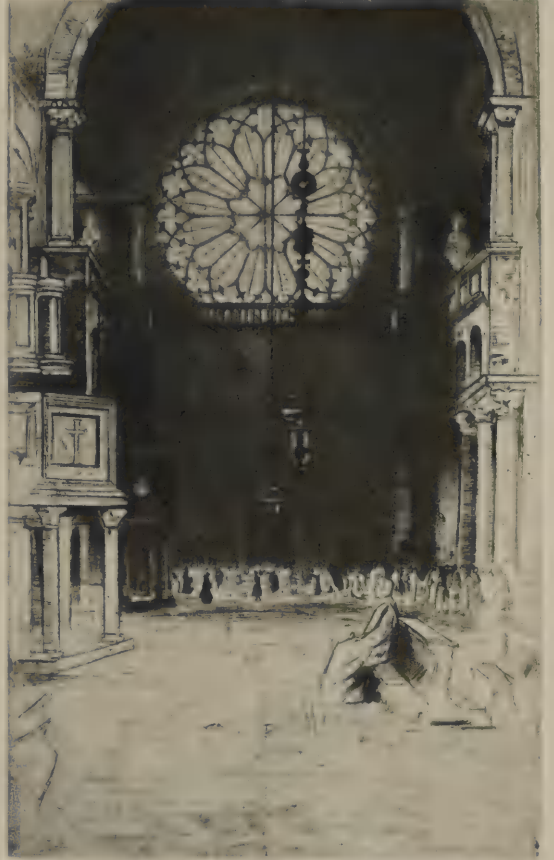
Descriptions of States I.-IV. quoted by permission from Sir Frederick Wedmore's Catalogue. In impression reproduced the dry-point line is not extended across far doorway.

V. & A. M. New York.

Some impressions were printed on green paper.



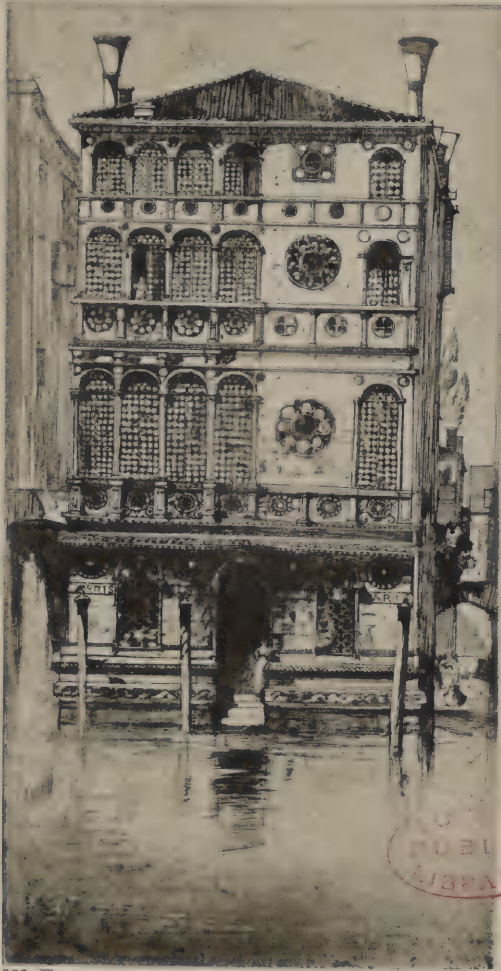
306 II



307 IV



308 IV



309 II



310 II

U. S. PUBLIC LIBRARY



## ETCHINGS

### 309. Joannis Darius. W. 137. G. 157. 1900

Etching touched with Dry-point.

State A1. Trial.  $12\frac{21}{32} \times 7\frac{3}{16}$  in. :  $322 \times 183$  mm. (Traced in 1927, Connell.) *D. Y. Cameron* upper left 15 mm. from side.

- I.  $12\frac{21}{32} \times 6\frac{17}{32}$  in. :  $322 \times 166$  mm. After reduction of plate, 9 mm. on left side, 8 mm. on right, cutting off indications of a palace on right side and another on left. Signature now 6 mm. from side. Shadow on water opposite doorway extends only to about 53 mm. from bottom of plate. Before horizontal shadowing of upper balcony on building to left.
- II. Shadow on water lengthened to 39 mm. from bottom of plate. Horizontal shadowing lines added to balcony. Reproduced.

Impressions vary considerably in the amount of ink left on unworked surfaces.

Exhibited Painter-Etchers 1901, No. 33.

Most of the edition went to America.

B.M. (and drawing therefor). Chicago. Cleveland. Minneapolis. New York. Bremen.

For another etching of the subject see No. 225.

### 310. Ca d'Oro. W. 138. G. 158. 1900

Etching touched with Dry-point.  $10\frac{15}{16} \times 7\frac{15}{16}$  in. :  $278 \times 202$  mm.

*D. Y. Cameron* lower right 23 mm. from bottom.

State I. Before hanging-lamp above sculptured group in centre of loggia, shading of left side of upper window to extreme right, and other work.

II. Lamp and work as above added. Reproduced.

Plate worked on frequently as printing progressed. In some impressions ink obscures the signature.

B.M. Chicago. Minneapolis. New York.

Built in 1421-34 by Giovanni and Bartolommeo Buoni for the Venetian patrician, Marin Contarini, and called 'Domus Aurea' because of its gilded façade, the Ca d'Oro, then in ruined state, was in 1894 bought by Baron (George) Franchetti (*obit* 1922). In 1916 the Italian banker presented to Venice the Palace and a number of pictures by Venetian masters, among them Mantegna's 'St. Sebastian' and Titian's 'Venus of the Mirror.' In January, 1927, the Government took over and opened the Ca d'Oro as a public art gallery.

# ETCHINGS

## 311. Saint Mark's. No. 3. W. 139. G. 159. 1900

Etching touched with Dry-point.  $10\frac{15}{32} \times 7\frac{7}{16}$  in. : 266 × 189 mm.

*D. Y. Cameron* lower right 38 mm. from bottom.

State I. No figures beneath pulpit. About four impressions.

II. Two figures beneath pulpit introduced. More patterning on tessellated floor.

III. Short horizontal dry-point lines to left of pillar behind seated figure added.  
Before dry-point emphasis on figures and enrichment of various details.

IV. Emphasis and enrichment as above added. Reproduced.

Exhibited Painter-Etchers 1901, No. 34, 'San Marco, Venice.'

Chicago. Minneapolis. New York. Springfield (Mass.).

For other versions of the subject see Nos. 204 and 307.

## 312. Elcho on the Tay. W. 140. G. 160. 1900

Etching.

State I.  $10\frac{1}{2} \times 13\frac{5}{16}$  in. Probably same signature as on State II. Before denser shading of trees on extreme left. (Reported in 1930 by Mr. Frederic C. Torrey, of Messrs. Vickery Atkins and Torrey, San Francisco. Until sold with nine other Cameron etchings by the American Art Association in January 1917, in the Collection of Mr. William M. Ladd, Portland, Oregon. See Note, p. xii.)

II.  $10\frac{11}{32} \times 13\frac{5}{8}$  in. : 263 × 346 mm. After reduction of plate. Shading added to trees on extreme left. Reproduced.

*D. Y. G.* lower right 35 mm. from side.

Exhibited Painter-Etchers 1901, No. 35.

New York.



31 IV





313 II



BOSTON  
PUBLIC  
LIBRARY

314 II

# ETCHINGS

## 313. Laleham. W. 141. G. 161. 1901

Etching and Dry-point.  $7\frac{21}{32} \times 12$  in. : 195 × 305 mm.

State I. *D. Y. Cameron* lower left 30 mm. from side. Before horizontal dry-pointing almost obliterates signature.

II. Dry-pointing almost obliterates signature. Reproduced.

III. *D. Y. C.* dry-pointed lower right 18 mm. from side. Much work added on near bank and elsewhere.

IV. (Traced in 1923 : Macaulay, see p. xiii.) Some dry-point added : *e.g.* three short lines on bank to left below poplar, 40 mm. from side, 80 mm. from bottom.

Exhibited Painter-Etchers 1902, No. 2.

New York. Budapest.

## 314. Rosslyn Chapel. W. 142. G. 163. 1901

Etching touched with Dry-point.  $10\frac{3}{16} \times 7\frac{5}{32}$  in. : 259 × 182 mm.

*D. Y. Cameron* lower left 14 mm. from bottom.

State I. (Traced in 1930.) No horizontal line lower left reaches edge of plate.

II. Several horizontal lines extended to edge of plate. Robe of figure in distance darkened and dry-point touches added in various places. Reproduced.

About six impressions only.

Chicago. New York.

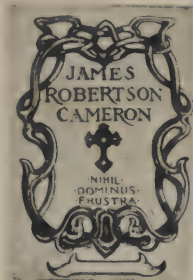
For an etching of the porch of Rosslyn Chapel, see No. 303.

## BOOK PLATES

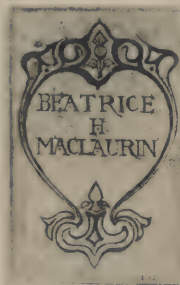
315. James Robertson Cameron.  $4\frac{7}{8} \times 3\frac{5}{16}$  in. : 124 × 84 mm. 1898  
 Exhibited Painter-Etchers 1899, No. 174.  
 New York.
316. Beatrice H. Maclaurin.  $3\frac{3}{8} \times 2\frac{3}{16}$  in. : 86 × 56 mm. 1900  
 Vienna.
317. D. Y. and J. M. Cameron.  $5\frac{25}{32} \times 2\frac{15}{16}$  in. : 147 × 75 mm. 1898
318. Sir James Bell, Bart.  $4\frac{7}{8} \times 2\frac{25}{32}$  in. : 124 × 71 mm. 1902  
 New York.
319. Roberta Elliot S. Paterson.  $4\frac{1}{4} \times 2\frac{9}{32}$  in. : 108 × 58 mm. 1899  
 New York.

## TITLE PAGES

320. Glasgow International Exhibition. 1901  
 Fine Art, Scottish History, and Archæology Section Loan Collection.  
 $10\frac{1}{8} \times 7\frac{1}{8}$  in. : 257 × 181 mm.
321. Old Masters at the Glasgow International Exhibition. 1901  
 G. 162.  
 $7\frac{5}{32} \times 5\frac{19}{32}$  in. : 182 × 142 mm.  
 B.M. New York.
- 321A. 'Burns from Heaven, with some other poems.' By Hamish  
 Hendry. Glasgow: David Bryce & Son. 1897  
 $6\frac{1}{8} \times 3\frac{7}{8}$  in. : 156 × 99 mm.  
 This Title Page was discovered too late to be included in its chronological place, p. 117.  
 New York.



315



316



317



318



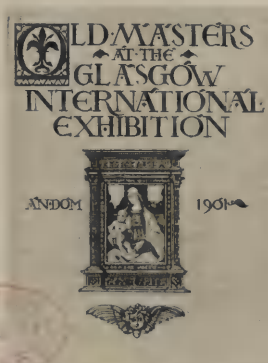
319



320



321 A



321



323



322



324



## REGALITY CLUB PLATES

322. Elphinstone Tower and Chapel (Glasgow). 1900  
 $6\frac{11}{18} \times 4\frac{17}{32}$  in. : 170 × 115 mm.  
*D. Y. C.* faint lower left 7 mm. from side.  
Series IV., Part I. (1900), p. 1.  
See Note on Regality Club, p. xiii.  
New York.
323. Old House, Nos. 174-6-8 Main Street, Gorbals. 1900  
 $3\frac{15}{18} \times 5\frac{31}{32}$  in. : 100 × 152 mm.  
*D. Y. C.* upper right corner.  
Series IV., Part I. (1900), p. 52.  
See Note on Regality Club, p. xiii.  
New York.
324. David Dale's House, Charlotte Street (Glasgow). 1901  
 $7\frac{3}{32} \times 3\frac{1}{16}$  in. : 180 × 78 mm.  
Unsigned.  
Series IV., Part II. (1902), p. 96.  
See Note on Regality Club, p. xiii.  
New York.

## ETCHINGS

### 325. Ponte della Trinità. W. 143. G. 164. 1902-7

Etching and Dry-point.

State AA I. 1902.  $8\frac{15}{32} \times 9\frac{15}{32}$  in. : 215 × 241 mm. *D. Y. Cameron* lower left 99 mm. from bottom. A horizontal line crosses plate 25 mm. from bottom. Foremost pier, tablet and the wall beneath it wholly shaded. One impression only traced : New York (see Note, p. xii).

AI. Some shading removed from foremost pier, tablet and the wall beneath it. One impression only traced : Macaulay (see p. xiii).

I.  $7\frac{3}{16} \times 9\frac{15}{32}$  in. : 183 × 241 mm. After reduction at top. Foremost pier wholly shaded. Horizontal lines added beneath signature. Reproduced.

II. 1907.  $6\frac{11}{16} \times 8\frac{23}{32}$  in. : 170 × 222 mm. After reduction at bottom and left side. *D. Y. Cameron* lower right, 13 mm. from side, substituted for former signature, bridge entirely removed for the purpose of re-etching. One or two impressions only.

IIA. (Two impressions traced : Macaulay, see p. xiii and Minneapolis.) Second signature, *D. Y. Cameron*, on oblong stone to left, 72 mm. from bottom. Foreground and bridge re-etched. Shading added to house on right 95 mm. from bottom and to houses on left.

III. Shadow in and beneath arch extended to 11 mm. only below oblong stone.

IV-V. Shadow under arch extended.

VI. Oblique lines of shading under arch ascending from left to right extend about 16 mm. below oblong stone to extreme left. Reproduced.

VII. These oblique lines now extend to about 29 mm. below this stone.

State VI. Exhibited Society of Twelve 1907, No. 27.

Some impressions were printed on green paper.

Aberdeen. Minneapolis. New York (three States). Budapest.

The adventures of this plate are not immediately apparent to the eye.

The Ponte Santa Trinità, Florence, was rebuilt in 1567-70 by Bartolommeo Ammanni.

### 326. Doge's Palace. W. 144. G. 165. 1902

Etching touched with Dry-point.  $9\frac{15}{16} \times 15\frac{25}{32}$  in. : 253 × 401 mm.

*D. Y. Cameron* upper left 13 mm. from side.

State I. Before some shadow was cleared from under left side of Bridge of Sighs, from water beneath the nearer bridge, from some windows and arcading of Palace, and elsewhere, and before various dry-point additions.

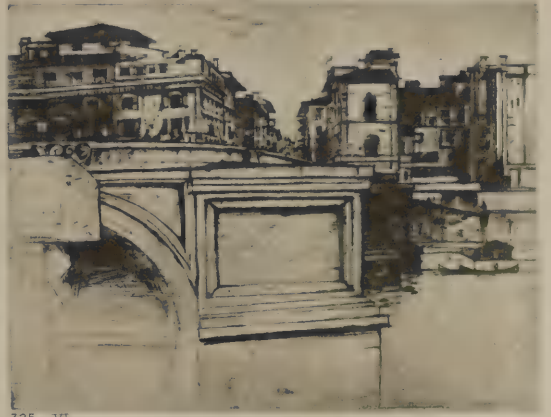
II. Shadows removed and work as above added. Reproduced.

Plate worked on frequently as printing progressed.

Chicago. Minneapolis. New York (State II. and impression from cancelled plate, see Note, p. xii). Pittsburgh. Budapest.



325 I



325 VI



326 II



327 V



328 I

BOSTON  
PUBLIC  
LIBRARY

## ETCHINGS

### 327. Chartres. W. 145. G. 166.

1902

Etching touched with Dry-point.  $11\frac{7}{8} \times 7\frac{7}{16}$  in.: 302 × 189 mm.

*D. Y. Cameron* lower right 54 mm. from bottom.

State I. No shadow upper left corner, some shadow upper right corner. Figure has no hat.

II. Shadows introduced in upper left corner, and shadow cast by second column strengthened.

III. Roof of house cleared, hat added to head of figure and second head introduced immediately beneath first.

IV. Second head disappears. Before strengthening of horizontal lines crossing the foreground.

V. Horizontal lines in foreground strengthened. Reproduced.

Chicago. Minneapolis. New York.

'The Cathedral of Chartres is the very thought of the Middle Ages made visible.'—Mâle.

### 328. Loches. W. 146. G. 167.

1902

Etching.

State I.  $11\frac{7}{8} \times 6\frac{1}{16}$  in.: 302 × 154 mm. *D. Y. Cameron 1902* lower right corner. Reproduced. One or two impressions only.

II.  $10\frac{3}{16} \times 4\frac{29}{32}$  in.: 259 × 125 mm. After plate was reduced by 11 mm. at top, 32 mm. at bottom, 17 mm. at right side, and 12 mm. at left side. *D. Y. Cameron* (the *n* obscured and added above) lower left corner. Shadow increased on house to left and work added in various places.

Chicago. Minneapolis. New York. Budapest.

This shows the Porte Picoys with the Hotel de Ville on the left. Ludovico Sforza died a prisoner at Loches, and sketches on the prison wall ascribed to him are thought to represent Leonardo's perished equestrian statue of the great Duke, Francesco Sforza.

## ETCHINGS

### 329. Angers: Rue des Filles Dieu. W. 147. G. 168. 1902

Etching.  $7\frac{13}{16} \times 4\frac{27}{32}$  in. : 199 × 123 mm.

*D. Y. C.* lower right 24 mm. from side.

V. & A. M. Minneapolis. New York. Budapest.

### 330. Chinon. W. 148. G. 169. 1902

Etching touched with Dry-point.  $6\frac{7}{16} \times 7\frac{21}{32}$  in. : 164 × 195 mm.

*D. Y. C.* lower left 12 mm. from bottom.

State A1. *D. Y. C.* lower right 11 mm. from bottom, beginning 14 mm. from side, obscured by five horizontal cancelling lines.

I. This obscured signature burnished out. Before many horizontal lines cross immediate foreground, and before additional touches of dry-point on small tree to right.

II. Above work added. Reproduced.

Some impressions were printed on green paper.

Chicago. Minneapolis. New York. Budapest.



329



330 II

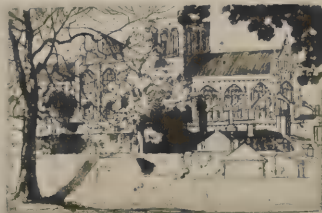
BOSTON  
PUBLIC  
LIBRARY



331



332



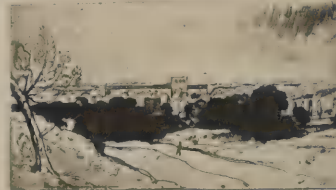
333



334



335



336



337



338

RECEIVED  
MAY 10 1908



## ILLUSTRATIONS

TWENTY Etchings in Walton's 'Compleat Angler.' Winchester Edition, edited by  
George A. B. Dewar. London: Freemantle & Co., 1902.

331. Old Farm, Norington.  $3\frac{15}{16} \times 5\frac{29}{32}$  in. : 100 × 150 mm. 1902  
*D. Y. C.* lower right 24 mm. from bottom.  
 Vol. I., p. 38.  
 New York.
332. Near Droxford.  $3\frac{15}{16} \times 6\frac{1}{2}$  in. : 100 × 165 mm. 1902  
 Unsigned.  
 Vol. I., p. 52.  
 New York.
333. Winchester Cathedral.  $3\frac{15}{16} \times 5\frac{29}{32}$  in. : 100 × 150 mm. 1902  
*D. Y. C.* lower left corner.  
 Vol. I., p. 21.  
 New York.
334. The Lea, near Ryehouse.  $3\frac{3}{8} \times 5\frac{15}{16}$  in. : 86 × 151 mm. 1902  
*D. Y. C.* lower left 4 mm. from bottom.  
 Vol. I., p. 34.  
 New York.
335. The Lea, near Ware.  $3\frac{15}{16} \times 5\frac{29}{32}$  in. : 100 × 150 mm. 1902  
*D. Y. C.* lower right corner.  
 Vol. I., p. 54.  
 New York. Washington.
336. Distant View of Winchester and St. Cross. 1902  
 $3\frac{3}{8} \times 5\frac{15}{16}$  in. : 86 × 151 mm.  
*D. Y. C.* lower right 8 mm. from side.  
 Vol. I., p. 71.  
 New York.
337. The Itchen, near Winchester.  $3\frac{3}{8} \times 5\frac{15}{16}$  in. : 86 × 151 mm. 1902  
*D. Y. C.* lower left corner.  
 Vol. I., p. 104.  
 Boston. New York.
338. On the Test.  $3\frac{15}{16} \times 5\frac{29}{32}$  in. : 100 × 150 mm. 1902  
*D. Y. C.* lower left 8 mm. from side.  
 Vol. I., p. 128.  
 New York. Leipzig.

## ILLUSTRATIONS

TWENTY Etchings in 'The Compleat Angler' (*continued*).

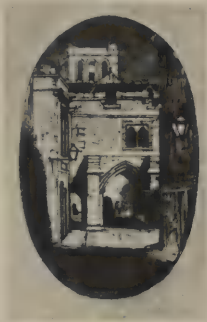
339. Almshouses, St. Cross.  $3\frac{3}{8} \times 5\frac{15}{16}$  in. : 86 × 151 mm. 1902  
*D. Y. C.* lower left 7 mm. from bottom.  
Vol. I., p. 140.  
Cambridge (Mass.). New York.
340. Kingsgate, Winchester.  $6\frac{7}{32} \times 4$  in. : 158 × 102 mm. 1902  
Unsigned.  
Vol. I., p. 156.  
Boston. New York.
341. Ware.  $3\frac{3}{8} \times 5\frac{15}{16}$  in. : 86 × 151 mm. 1902  
*D. Y. C.* lower left 21 mm. from bottom.  
Vol. II., p. 11.  
New York.
342. Beaufort's Tower, St. Cross.  $5\frac{25}{32} \times 3\frac{23}{32}$  in. : 147 × 95 mm. 1902  
*D. Y. C.* lower left 10 mm. from bottom.  
Vol. II., p. 29.  
New York.
343. The Deanery, Winchester.  $3\frac{15}{16} \times 5\frac{3}{4}$  in. : 100 × 146 mm. 1902  
*D.Y.C.*, the *C.* unfinished, lower left 19 mm. from bottom.  
Vol. II., p. 61.  
New York.
344. The Lea, above Ware.  $3\frac{15}{16} \times 5\frac{29}{32}$  in. : 100 × 150 mm. 1902  
*D.Y.C.* faint lower left 11 mm. from bottom.  
Vol. II., p. 72.  
New York.



339



341



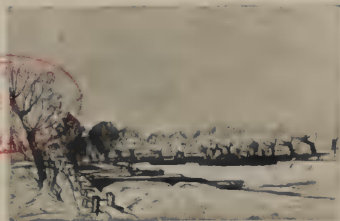
340



342



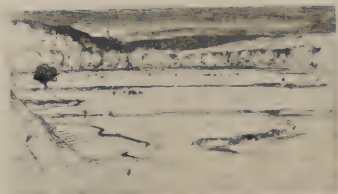
343



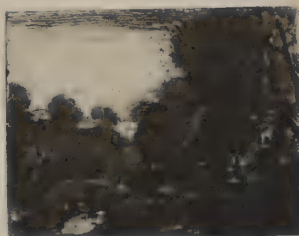
344



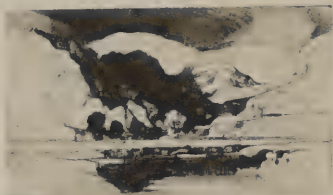
345



346



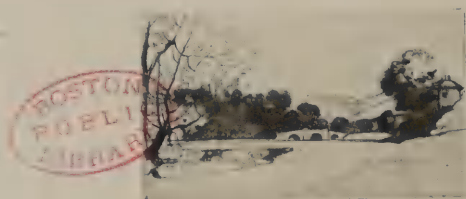
347



348



349



350

## ILLUSTRATIONS

TWENTY Etchings in 'The Compleat Angler' (*continued*).

345. The Chapel, Haddon Hall.  $5\frac{29}{32} \times 3\frac{15}{16}$  in. : 150 × 100 mm. 1902  
*D. Y. C.* slanting upward, lower left 18 mm. from bottom.  
 Vol. II., p. 103.  
 Cambridge (Mass.). New York.
346. The Windings of the Wye, near Bakewell. 1902  
 $3\frac{1}{2} \times 5\frac{29}{32}$  in. : 89 × 150 mm.  
*D. Y. C.* lower left 17 mm. from bottom.  
 Vol. II., p. 140.  
 New York.
347. On the Bradford.  $3\frac{1}{2} \times 5\frac{1}{32}$  in. : 100 × 128 mm. 1902  
 Unsigned.  
 Vol. II., p. 144.  
 New York.
348. Dovedale.  $3\frac{1}{2} \times 5\frac{29}{32}$  in. : 89 × 150 mm. 1902  
*D. Y. C.* lower right 9 mm. from side.  
 Vol. II., p. 152.  
 New York. Leipzig.
349. The Valley of the Lathkill.  $3\frac{1}{2} \times 5\frac{29}{32}$  in. : 89 × 150 mm. 1902  
*D. Y. C.* lower left 13 mm. from bottom.  
 Vol. II., p. 166.  
 New York.
350. On the Wye at Haddon.  $3\frac{15}{32} \times 5\frac{31}{32}$  in. : 88 × 152 mm. 1902  
*D. Y. C.* lower right 15 mm. from bottom.  
 Vol. II., p. 193.  
 New York.

## ETCHINGS

### 351. St. Laumer, Blois. W. 152. G. 173. 1903

Etching touched with Dry-point.  $12\frac{15}{16} \times 7\frac{1}{4}$  in. :  $329 \times 184$  mm.

*D. Y. Cameron* lower right 16 mm. from side.

State I. No patch of dry-point lines to right of right-hand figure. Some dry-point above figure to left. Four or five impressions.

II. Patch of dry-point lines above shadow to right of right-hand figure added. Dry-point above figure to left removed. Reproduced.

III. Streak of dry-pointed shadow added immediately above *prie-Dieu* behind left-hand figure.

Plate worked on frequently as printing progressed.

Chicago. Minneapolis. New York. Springfield (Mass.). Budapest. Stuttgart.

The remains of Saint Laumer, a pious anchorite who died at Chartres in the sixth century, were finally brought to Blois, where in 1138 the Benedictine monks began building this church to receive the relics. The church was desecrated during the Terror, and when reconsecrated received the name of St. Nicolas, from a parish annexed to the monastery in 1302.

### 352. Amboise. W. 150. G. 171. 1903

Etching.  $10\frac{7}{16} \times 6\frac{1}{16}$  in. :  $265 \times 154$  mm.

State I. *D. Y. C.* lower right 14 mm. from side. Before some shadow was cleared from belfry.

II. *D. Y. Cameron* lower right 11 mm. from side substituted for former initials, which show faint below. Some shadow cleared from belfry. Reproduced.

State II. Plate steel-faced and published by 'The Studio' in 'Representative Art of our Time,' Part IV., 1902-3.

Some impressions were printed on green paper.

Chicago. Newark, N.J. New York. Saint Louis. Bremen. Dresden. Leipzig.

Just outside the walls of Amboise Leonardo held the little Château de Clou, where in 1519 he died. The letter of gift from Francis I. is superscribed 'À Monsieur Lyonard, peinteur du Roy pour Amboise.'





353 III



354 II



## ETCHINGS

### 353. Place Plumereau, Tours. W. 151. G. 172. 1903

Etching and Dry-point.  $8\frac{11}{16} \times 7\frac{9}{32}$  in. : 221 × 185 mm.

*D. Y. Cameron* upper left corner.

State I. One upright window immediately to left of arch.

II. This window removed. Before considerable dry-point on low window to extreme right and elsewhere.

III. Dry-point as above added. Reproduced.

Some impressions were printed on green paper.

Chicago. New York (State III. and impression from cancelled plate, see Note, p. xii).  
Pittsburgh.

### 354. Cluny. W. 149. G. 170. 1903

Etching touched with Dry-point.  $10\frac{7}{32} \times 8\frac{7}{8}$  in. : 260 × 226 mm.

*D. Y. Cameron 1903* lower left 12 mm. from side, the date very faint.

State I. Within archway to left, figure of man in short cavalier cloak and hat light, and light on leafage to right.

II. Figure, now in long cloak, and leafage heavily shadowed. Reproduced.

About eight impressions only.

## ETCHINGS

### 355. Montivilliers. G. 175.

1903

Etching touched with Dry-point.

State I.  $7\frac{11}{32} \times 9\frac{1}{16}$  in. : 187 × 230 mm. *D. Y. Cameron* lower left 27 mm. from bottom  
Reproduced.

II.  $6\frac{23}{32} \times 8\frac{3}{16}$  in. : 171 × 208 mm. After plate was reduced by 10 mm. at top  
6 mm. at bottom and 22 mm. at left side. Unsigned.

III. *D. Y. C.* dry-pointed upper left on door 47 mm. from top. Roof visibly arched  
and shadow removed from around far doorway.

Some impressions were printed on green paper.

Exhibited Royal Academy 1904, No. 1397.

Chicago. New York. Springfield (Mass.). Budapest.

### 356. Harfleur. G. 177.

1903

Etching touched with Dry-point.  $12\frac{3}{16} \times 7\frac{3}{4}$  in. : 310 × 197 mm.

*D. Y. Cameron Harfleur 1903* lower left 35 mm. from bottom.

State I. Seated figure only. Sets-off of buttress to extreme left defined.

II. Standing figure introduced within doorway. Sets-off of buttress partly removed.

III. Standing figure in doorway replaced by extension of shadow.

IV. Shadow extended so as to enclose figure, and dry-point added in upper part of  
light space within doorway. Before light etched horizontal lines cross the  
front of floor of porch.

V. Horizontal lines as above added. Reproduced.

Exhibited Royal Academy 1904, No. 1403.

Glasgow. Leeds. Chicago. New York. Stuttgart.

No plate after this dated till No. 407.

For an etching of the North Porch see No. 360.



355 I



356 V

BOSTON  
PUBLIC  
LIBRARY



357 III



358 III



359 II



360 III

## ETCHINGS

### 357. Haddington. G. 174. 1903

Etching touched with Dry-point.  $4\frac{27}{32} \times 4\frac{29}{32}$  in. : 123 × 125 mm.

*D. Y. C.* upper left corner.

State I. Chimney and left side of gable of Bothwell's house to extreme left unshadowed, no small figure in distant centre of roadway.

II. Chimney and gable completely shadowed, small figure added in distant centre of roadway. Before introduction of heavy shadow across roadway in front of small figure, and some dry-point patches on wall to left and elsewhere.

III. Work as above added. Reproduced.

Leeds. New York.

### 358. The Forth. G. 185. 1904

Etching and Dry-point.  $3\frac{5}{16} \times 4\frac{29}{32}$  in. : 84 × 125 mm.

*D. Y. C.* lower left 8 mm. from bottom.

State I. Slight dry-point indications only of shadows.

II. Copse introduced to extreme left and dry-point shadows strengthened. Before emphatic dry-point to extreme right of mid-distance.

III. Dry-point as above added. Reproduced.

Plate worked on frequently as printing progressed.

Glasgow. Chicago. New York.

### 359. A Norman Village. G. 176. 1904

Etching.  $5\frac{7}{32} \times 6\frac{31}{32}$  in. : 133 × 177 mm. The village is that of Le Grand Andely.

*D. Y. Cameron* upper left 6 mm. from side. Some impressions printed on green paper.

State I. Before windowed gable in upper left corner, work in foreground and to right.

II. Above work added. Reproduced.

Steel-faced and published in 'The Artist Engraver,' No. 1, January, 1904.

V. & A. M. Cambridge. Perth (W.A.). Cambridge (Mass.). Newark, N.J. New York. New York, P.L. Springfield (Mass.). Bremen.

### 360. The North Porch, Harfleur. G. 178. 1904

Etching touched with Dry-point.

State I.  $14\frac{27}{32} \times 7\frac{7}{16}$  in. : 377 × 189 mm. *D. Y. Cameron* lower left 124 mm. from bottom. Near figure advancing. Interior shadowed except far doorway.

II. Woman receding substituted for advancing figure, one figure added to group beyond, now consisting of three. Central pillar considerably cleared.

IIA. (Traced in 1923 : Macaulay, see p. xiii.) Small patches of shading added on tablet above signature and elsewhere.

III.  $14\frac{27}{32} \times 6\frac{17}{32}$  in. : 377 × 166 mm. After plate was reduced by 10 mm. on left and 13 mm. on right side. *Cameron* in same position, *D. Y.* cut off. *D. Y. C.* lower right 124 mm. from bottom. Reproduced.

IV. Etched horizontal lines within entrance extended to front of threshold and various small additions.

Exhibited Society of Twelve 1904, No. 58. For another etching of this church see No. 356. Chicago. New York. Budapest.

## ETCHINGS IN PARIS SET

### 361. Pont Neuf. G. 179.

1904

Etching.  $6\frac{1}{32} \times 12\frac{1}{4}$  in. : 153 × 311 mm.

*D. Y. Cameron* lower left 38 mm. from bottom.

State I. Before definition of windows in house to extreme left and additional shadow on quay to right.

II. Above work added. Reproduced.

Exhibited Society of Twelve 1904, No. 59.

First of the Paris Set, six subjects, Nos. 361-366. Thirty-five complete sets published by A. Strölin, Paris. Some separate impressions. The Set is catalogued in the order of the printed list in the portfolio.

Some impressions were printed on green paper.

B.M. (State I.).

Paris Set complete : Cambridge, Glasgow, Chicago, New York (see Note, p. xii), and Budapest.

Meryon etched the Pont Neuf in 1850.

### 362. Saint Germain l'Auxerrois. G. 183.

1904

Etching touched with Dry-point.

No signature visible on impressions catalogued.

State I. Trial.  $13 \times 7\frac{1}{8}$  in. : 330 × 181 mm. Experimental shadowing of the Louvre archway.

II.  $12\frac{15}{32} \times 6\frac{13}{32}$  in. : 317 × 163 mm. After plate was reduced by 7 mm. on left side, 11 mm. on right side, and 13 mm. at bottom. Archway wholly shadowed. Several additional figures. Before additional dry-pointing of first and third figures from right, and enrichment elsewhere.

III. Above work added. Reproduced.

No. 2 in Paris Set, see No. 361.

Exhibited Society of Twelve 1904, No. 60. Illustrated in catalogue.

Cambridge. Glasgow. Chicago. New York. Budapest.

From the little bell tower of this church, where Watteau attended Mass, the signal for the massacre of St. Bartholomew was given on August 24, 1572.



361. II.



362. III.



363 III



364



## ETCHINGS IN PARIS SET

### 363. Hôtel de Sens. G. 180. 1904

Etching touched with Dry-point.  $11\frac{3}{16} \times 6\frac{1}{4}$  in. : 284 × 159 mm.

*D. Y. Cameron* upper left corner, within unworked triangle.

State I. No dark figure on pavement to extreme right. Sky space almost clear.

II. Upper sky darkened, luminous cloud beneath. Dark figure of man added to extreme right.

III. Sky space wholly cleared. Reproduced.

IV. (Traced in 1912.) Five or six dry-point lines added beneath lower left corner of window to left of doorway.

No. 3 in Paris Set, see No. 361.

Cambridge. Glasgow. Chicago. Minneapolis. New York. Budapest.

The name commemorates the fact that in the fifteenth century, when this hotel was built for the occupation of the Archbishops of Sens, Paris was under their ecclesiastical jurisdiction.

### 364. Saint Gervais, Rue des Barres. G. 181. 1904

Etching.  $10\frac{1}{8} \times 6\frac{7}{32}$  in. : 257 × 158 mm.

*D. Y. Cameron*, almost concealed by shading, lower right about 32 mm. from side.

No. 4 in Paris Set, see No. 361.

Some impressions marked 'St. Gervais,' others 'Rue des Barres.'

Two or three impressions were printed on green paper.

Cambridge. Glasgow. Chicago. New York. Budapest.

The full name of the church, St. Gervais et St. Protais, commemorates the legend of the twin brothers and giants who suffered for the Christian faith under Nero and were martyred at Milan.

## ETCHINGS IN PARIS SET

### 365. Restaurant Cavalier. G. 182. 1904

Etching touched with Dry-point.  $8\frac{1}{16} \times 9\frac{1}{16}$  in. : 205 × 230 mm.

No signature visible on impressions catalogued.

State I. Window frame within archway lighted, far small figures slightly sketched only.

II. This window darkened, some dry-point added to far figures and to upper part of lighted wall above the inner arch.

III. Dry-point emphasis on third line of roadway from right. Before oblong patches of dry-point to right and left of picture frame beneath tressel table.

IV. Dry-point patches as above added. Reproduced.

No. 5 in Paris Set, see No. 361.

Cambridge. Glasgow. Chicago. New York. Budapest.

### 366. Rue Saint Julien le Pauvre. G. 184. 1904

Etching touched with Dry-point.  $8\frac{3}{16} \times 6\frac{1}{2}$  in. : 208 × 165 mm.

*D. Y. Cameron* lower left, outside oval.

State I. Short, broken etched lines on roadway.

II. Some long etched lines across roadway, roofs of farthest houses at end of street darkened.

III. Additional long lines across roadway, and shadow extended on upper part of farthest house. Before entire re-etching of foreground and extension of shadow on central gable-end.

IV. Foreground re-etched and shadow extended as above. Reproduced.

Sixth and last subject in Paris Set, see No. 361.

Cambridge. Glasgow. Chicago. New York. Budapest.

State V. Entitled 'Old Paris.'  $5\frac{1}{16} \times 3\frac{1}{2}$  in. : 129 × 87 mm. After reduction at top, bottom and sides. Former signature has disappeared. *D. Y. C.* substituted lower right, 5 mm. from side. Upright design substituted for oval. Figure on pavement to left removed, light introduced on first building to left, and other differences. Reproduced. Five or six impressions only, one impression on green paper without the signature.



365 IV



366 IV



366 V



367 III



BOSTON  
PUBLIC  
LIBRARY

368 II

## ETCHINGS

### 367. Cambuskenneth. G. 193.

1904

Etching and Dry-point.  $4\frac{11}{16} \times 7\frac{23}{32}$  in. : 119 × 196 mm.

*D. Y. C.* lower right 38 mm. from bottom.

State I. No figures.

II. Three very small figures against sky-line to extreme right and one to left. Before dry-point additions to slender trees on right and to slender tree on left of Abbey.

III. Dry-point as above added. Reproduced.

Exhibited Society of Twelve 1904, No. 57.

New York. Budapest.

Cambuskenneth Abbey, founded by David I. in 1147, was by James VI. bestowed on the Earl of Mar, Regent of Scotland. See also No. 176.

### 368. John Knox's House. G. 192.

1905

Etching touched with Dry-point.

State I.  $8\frac{11}{16} \times 7\frac{1}{4}$  in. : 221 × 184 mm. *D. Y. Cameron* upper left corner. Before angles were substituted for segments of circle in upper corners, and lower corners were cleared and angled off. Three or four impressions only.

II.  $8\frac{11}{16} \times 6\frac{1}{2}$  in. : 221 × 165 mm. After plate was reduced by 12 mm. on right, and 7 mm. on left side, and after above alterations. Former signature has disappeared, *D. Y. C.* added lower right 11 mm. from side within unworked triangle. Reproduced.

In the Kirkland sale, 1910, an impression 'before the signature' was catalogued. Though none has been seen for cataloguing, this almost certainly is one of several impressions of State II. without the initials.

Leeds. Chicago. New York. Budapest. Munich.

The manse of the 'indefatigable, indissuadable John Knox, who made Scotland over again in his own image.'—R. L. Stevenson.

## ETCHINGS

### 369. The Workshop. G. 191. 1905

Etching and Dry-point.  $8\frac{5}{32} \times 11\frac{31}{32}$  in. : 207 × 304 mm.

*D. Y. Cameron* lower left on cross-bar of bench 54 mm. from side.

State I. Tilted can to right of foreground work-bench, man visible through window on right.

II. The can has disappeared and cans on and beneath bench by right window are shadowed.

III. The man outside right window has disappeared. Before many additional light etched lines on immediate foreground to right.

IV. Light etched lines as above added. Reproduced.

Melbourne. Chicago. Minneapolis. New York. Budapest. Dresden (2).

This workshop in Stirling no longer exists.

### 370. Sketch in La Roche. G. 187. 1905

Etching touched with Dry-point.  $4 \times 5\frac{5}{16}$  in. : 102 × 151 mm.

*D. Y. Cameron* upper left 10 mm. from side.

State I. No indication of low building to extreme right.

II. This building indicated. Before horizontal lines cross three parts of foreground from left and more dry-point touches on principal building.

III. Work as above added. Reproduced.

IV. Upright barred window introduced in low house to extreme right, below the one seen in State III., a third window suggested, and other work:

State IV. Steel-faced and published as presentation plate by 'The Burlington Magazine,' 1905, 'Old Houses at La Roche.' 700 impressions printed by Messrs. T. & R. Annan & Sons.

V. & A. M. Cambridge. Chicago. Newark, N.J. New York. Dresden. Vienna.

For other etchings of La Roche, see Nos. 388 and 393.



369 IV



370 III



ACETON  
PUBLIC  
LIBRARY

371 V

371 I



# ETCHING

## 371. Old Saumur. G. 188.

1905

Etching and Dry-point.

State I.  $11\frac{13}{16} \times 9\frac{13}{32}$  in. : 300 × 239 mm. *D. Y. Cameron* faint upper left 31 mm. from side. Reproduced.

II.  $10\frac{5}{8} \times 6\frac{3}{4}$  in. : 270 × 172 mm. After reduction at bottom and right side. *D. Y. Cameron* heavier in upper left, same position. Vertical dry-point lines added to building on left and timber-work reduced on front of main building.

III. Horizontal lines added in upper and lower sky, which before was almost clear.

IV. Wooden post on left removed and step added. Further dry-point lines across the street. Before addition of several emphatic dry-point touches on street and steps to left.

V. Dry-point touches as above added. Reproduced.

Thirty impressions, most of the edition, went to America.

New York.

Balzac in 'Eugénie Grandet' graphically describes one of the half deserted quarters of Saumur.

## ETCHINGS

### 372. The Sycamore. G. 189.

1905

Etching and Dry-point.  $6\frac{3}{16} \times 4\frac{23}{32}$  in. : 157 × 120 mm.

*D. Y. C.* lower right 10 mm. from side.

State I. Leaning figure to left beneath sycamore. Clear space immediately above chimney.

II. Dry-pointed leafage introduced in and near this space. Before removal of leaning figure beneath sycamore, of house indicated beyond trees, and before introduction of small standing figure between first and second trees to left, and other alterations.

IIA. (Traced in 1912.) Before several small patches of dry-point added in State III.

III. Above alterations carried out. Reproduced.

Plate worked on frequently as printing progressed.

Exhibited Society of Twelve 1905, No. 87.

Chicago. New York.

A Gargunock subject.

### 373. The Avenue. G. 195.

1905

Etching and Dry-point.  $5\frac{11}{16} \times 6\frac{7}{32}$  in. : 145 × 158 mm.

*D. Y. C.* lower left 24 mm. from side.

State I. Sky in upper centre clear, trees to right and left only sketched.

II. Etched lines in upper sky, more work on trees.

III. Oblique dry-point lines in upper right corner. Before sky in upper centre is entirely darkened and general dry-point enrichment.

IV. Sky darkened and subject generally enriched. Reproduced.

Plate worked on frequently as printing progressed. Impressions vary greatly in printing.

Exhibited Society of Twelve 1905, No. 90. Illustrated in Catalogue.

New York. New York, P.L. Budapest. Dresden.

A Gargunock subject.

### 374. The Tweed at Coldstream. G. 186.

1905

Etching touched with Dry-point.  $3\frac{15}{16} \times 5\frac{15}{16}$  in. : 100 × 151 mm.

*D. Y. C.* lower right 8 mm. from side.

State I. Before boat on left, boat in right foreground and tree to extreme right.

IA. (Traced in 1923 : Macaulay, see p. xiii.) Above work added.

II. Poplar added on extreme left. Tree on extreme right, boat and figures in right foreground dry-pointed. Reproduced.

Exhibited Society of Twelve 1905, No. 91.

Baltimore. New York. Budapest.

At Coldstream, the first ford above Berwick crossed by Edward I. when he entered Scotland in 1296, General Monk in 1660 raised the regiment, afterwards known as the Coldstream Guards, with the aid of which Charles II. was restored to the throne.



372 III



373 IV



374 II



375 III



376 I



377 I

## ETCHINGS

### 375. Robert Lee's Workshop. G. 190. 1905

Etching and Dry-point.  $11\frac{3}{4} \times 8\frac{21}{32}$  in. : 299 × 220 mm.

*D. Y. Cameron* lower left 40 mm. from side.

State I. Construction of roof beyond framing of arch visible.

II. Dry-point shadow further darkens this roof. Before heavy dry-pointing in front of planks lying across the floor.

III. Above dry-pointing added. Reproduced.

Exhibited Society of Twelve 1905, No. 89.

Glasgow. New York. Dresden.

This etching shows the boat-builder's workshop at Tweedmouth of the Rev. Robert Lee's father, in which for some time the eminent minister himself worked.

### 376. Murthly on the Tay. G. 194. 1905

Etching and Dry-point.  $3\frac{7}{8} \times 10\frac{5}{32}$  in. : 99 × 258 mm.

*D. Y. Cameron* lower left 12 mm. from side.

State I. Before five lines of heavy dry-point shading in foreground, about 95 mm. from left side and 10 mm. from bottom, and before additional work on and about high bank to extreme left and elsewhere. Reproduced.

II. Above work added.

Exhibited Society of Twelve 1905, No. 88.

Chicago. New York. Budapest.

The old castle of Murthly was used as a hunting-seat by some of the Kings of Scotland.

### 377. Moray Firth. 1905

Etching and Dry-point.  $1\frac{29}{32} \times 5\frac{1}{2}$  in. : 49 × 140 mm.

*D. Y. C.* lower right corner.

State I. No work in sky. Before the addition of some horizontal lines in the immediate foreground, in particular near the left corner. Reproduced.

II. Horizontal lines as above added in foreground.

III. Some lines, mostly horizontal, added in lower half of sky, and dry-point accents on the far shore extending to the extreme right.

Of this small etching, not printed till 1908, most of the very limited edition went to America.

New York.

## ETCHINGS

### 378. The Canongate Tolbooth. G. 200.

1906

Etching touched with Dry-point.  $12\frac{9}{16} \times 5\frac{5}{16}$  in. : 319 × 135 mm.

*D. Y. Cameron* upper right 21 mm. from side.

State I. Two men on far roof, man on sunlit space of pavement.

II. The figures on roof have disappeared, man on pavement changed to woman. Some shadow removed from house on extreme left. Before sunlight beyond gateway to extreme right is replaced by dry-point shadow.

III. Shadow introduced as above. Reproduced.

Impressions vary greatly in printing.

New York. Budapest. Dresden.

The Old Tolbooth gaol, Edinburgh, at the north-west corner of St. Giles', was 'the Heart of Midlothian, a place old in story and namefather to a noble book.' The Canongate Tolbooth or Court-house, temp. James VI., shown in the etching, has over an archway the inscription 'Patriæ et Posteris, 1591.'

### 379. St. Merri. G. 196.

1906

Etching and Dry-point.

State I.  $10\frac{29}{32} \times 5\frac{3}{8}$  in. : 277 × 137 mm. *D. Y. Cameron* lower right corner. Standing figure in doorway and seated figure.

II. Trial.  $10\frac{7}{32} \times 4\frac{7}{16}$  in. : 260 × 113 mm. After plate was reduced by 12 mm. on each side and by 17 mm. at bottom. Unsigned. Standing figure has disappeared. Window within church introduced.

III. *D. Y. C.* lower right 11 mm. from side. No long horizontal lines in immediate foreground level with initials. Reproduced.

IV. Horizontal lines now extend across immediate foreground level with initials.

V. These lines considerably emphasised. Initials obscured thereby.

Exhibited Society of Twelve 1906, No. 52.

Aberdeen. Chicago. New York. Pittsburgh. Budapest. Vienna.

The church of St. Merri, formerly St. Médéric, is in the Rue St. Martin, Paris, to the north-east of the Tour St. Jacques.



376 III



379 III



380 IV



381 IV



382 IV



## ETCHINGS

### 380. Pluscarden. G. 198.

1906

Etching and Dry-point.

State I. Trial.  $7\frac{23}{32} \times 4\frac{23}{32}$  in. : 196 × 120 mm. *D. Y. C.* lower left 74 mm. from bottom. Lower part of plate, 51 mm., unworked. Central arch shadowed.

II.  $5\frac{31}{32} \times 4\frac{23}{32}$  in. : 152 × 120 mm. After removal of most of unworked surface at bottom. *D. Y. C.* in same position, now 30 mm. from bottom. Shadow above central archway almost wholly removed.

III. Two last initials faint. Horizontal etched lines cover lower sky. Before additional dry-point masses on foliage.

IV. Dry-point masses as above added. Reproduced.

Exhibited Society of Twelve 1906, No. 51.

New York. Springfield (Mass.). Budapest.

The Priory of Pluscarden was founded by Alexander II. in 1230, and dedicated to St. Andrew.

### 381. Still Waters. G. 201.

1906

Etching and Dry-point.  $5\frac{22}{32} \times 12\frac{1}{8}$  in. : 150 × 308 mm.

State I. Trial. Unsigned. Upper sky clear.

II. *D. Y. C.* upper left 57 mm. from side. Some etched lines in upper sky.

III. Heavy dry-point additions on foliage to extreme left and right and elsewhere. For instance, trees upper right 42-52 mm. from side, 13 mm. from top, now opaque. Before lines in upper sky are extended to 28 mm. from top.

IV. Lines in upper sky extended as above. Reproduced.

Exhibited Society of Twelve 1906, No. 53.

Baltimore. New York. Budapest.

An etching of the Tay.

### 382. Berwick-on-Tweed. G. 197.

1906

Etching touched with Dry-point.  $6\frac{9}{32} \times 11\frac{3}{16}$  in. : 160 × 284 mm.

*D. Y. Cameron* lower left 25 mm. from side.

State I. No long lines on near water. No dry-point.

II. These lines added and dry-point touches in various places along bank.

III. Berwick Bridge (the lower) in slight shadow, dark mass above shore to extreme right has disappeared. Before reflection of fore-sail of near boat was lengthened to 20 mm. and before reflection of clock tower was lengthened.

IV. Above reflections lengthened. Reproduced.

Exhibited Society of Twelve 1906, No. 50.

New York. Budapest.

For an earlier etching of the subject, see No. 68. Berwick Bridge, 1609-34, considered a masterpiece of 17th century bridge building, has been called 'the last act of the Union.'

## ETCHINGS

### 383. Evening on the Garry. G. 213.

1906

Etching and Dry-point.  $3\frac{15}{16} \times 5\frac{29}{32}$  in. : 100 × 150 mm.

*D. Y. C.* lower left 13 mm. from side.

State I. No figure. Without two trees on near side of slope in centre of middle distance, which appear in State IV. Trees to extreme right and left slightly indicated.

II. Dry-point reflections on water to extreme right extended to edge of plate.

III. Small figure on rocks introduced. Heightened mass of trees to extreme left hide hill, poplar introduced on right, all trees to extreme right and left darkened and upper sky darkened. Before addition of two trees in middle distance.

IV. Two trees added in centre of middle distance 17 mm. above figure. Reproduced.

V. Dry-point touches added to right of initials.

Plate worked on frequently as printing progressed.

New York. Budapest.

### 384. Robin Hood's Bay. G. 199.

1907

Etching and Dry-point.  $7\frac{1}{8} \times 11\frac{31}{32}$  in. : 181 × 304 mm.

Unsigned.

State I. Before group of short vertical lines of shading on hills immediately above roof to extreme left and other slight work on hills.

II. Above lines added. Reproduced.

About fifty-five impressions, most of which went to America.

Indianapolis. New York. Budapest.



383 IV



384 II



385 IV



386 III

# ETCHINGS

## 385. Robin's Court. G. 212. 1907

Etching touched with Dry-point.  $7 \times 5\frac{5}{16}$  in. : 178 × 135 mm.

*D. Y. Cameron* lower left 13 mm. from side, obscure.

State I. Front of first step to left lighted.

II. This step shadowed. Jamb of doorway to left of archway lighted as a narrow upright space, 17 mm.

III. This space increased to 50 mm. Before indication of sailing-boats in harbour.

IV. Sailing-boats indicated. Reproduced.

V. Foremost sailing-boat detailed and emphasised.

New York. Budapest.

## 386. Mar's Work, Stirling. No. 2. G. 214. 1907

Etching and Dry-point.  $9\frac{3}{32} \times 6\frac{3}{4}$  in. : 252 × 172 mm.

State I. Unsigned. Figure in arch receding.

II. *D. Y. C.* upper right 21 mm. from side. Receding figure has disappeared, figure in left foreground and two small figures beyond arch introduced. Before dry-point patch named in State III.

III. Dry-point patch added on left of seated group, at doorway to right. Reproduced.

IV. Shadow in doorway to left extended and now closely silhouettes back of figure.

It is also lengthened in front of figure.

Plate worked on frequently as printing progressed.

Twenty-three impressions, most of the edition, went to America.

Aberdeen. Chicago. New York. Berlin. Budapest.

For an earlier etching of this subject see No. 176.

## ETCHINGS IN BELGIAN SET

### 387. The Gateway of Bruges. G. 204. 1907

Etching touched with Dry-point.  $12\frac{3}{32} \times 7\frac{13}{32}$  in. :  $328 \times 188$  mm.

*D. Y. Cameron* lower left 19 mm. from side.

State I. Trial. Masonry to either side of gateway undetailed. One or two impressions only.

II. Masonry detailed on sides of gateway. Upright notice-board above children introduced. Before dry-point addition above stones to left and increase of lines across foreground.

III. Work as above added. Reproduced.

Plate worked on frequently as printing progressed.

First of the Belgian Set, 10 subjects, Nos. 387-396. Fifty-three complete sets, published by Messrs. James Connell & Sons. A few separate impressions of some subjects. The Set is catalogued in the order of the list in the portfolio. As it has been impossible to examine more than one or two impressions of several of the etchings in this Set, unrecorded States almost certainly exist.

Springfield (Mass.). Belgian Set complete : New York (see Note, p. xii).

The Porte de Gand, with a distant view of the Belfry.

### 388. 336 La Roche. G. 211. 1907

Etching and Dry-point.  $6\frac{9}{16} \times 8\frac{1}{4}$  in. :  $167 \times 210$  mm.

*D. Y. C.* upper right 42 mm. from side and *D. Y. C.* upper left 21 mm. from side, the last partly obscured.

State I. Before general dry-point enrichment, and four short horizontal lines to left of lower window behind trees.

II. Above work added. Reproduced.

No. 2 in Belgian Set, see No. 387.

New York.

La Roche, with its grim castle, is on the Ourthe. For other etchings of La Roche, see Nos. 370 and 393.



387 III



388 II



389





## ETCHINGS IN BELGIAN SET

### 389. La Maison Noire, Bruges. G. 208. 1907

Etching touched with Dry-point.  $12\frac{1}{4} \times 4\frac{3}{4}$  in. :  $311 \times 121$  mm.

*D. Y. Cameron* upper left 17 mm. from side.

State I. Before shading was extended in arched doorway and increased in windows of buildings extreme right. Reproduced.

II. (Traced in 1923 : Macaulay, see p. xiii.) These additions made.

No. 3 in Belgian Set, see No. 387.

New York. Pittsburgh.

### 390. The Meuse. G. 206. 1907

Etching and Dry-point.  $6\frac{1}{2} \times 14\frac{27}{32}$  in. :  $165 \times 377$  mm.

*D. Y. Cameron* upper left 28 mm. from side.

After a trial impression, dry-point introduced on both banks, and plate otherwise worked on frequently as printing progressed. Slight alterations were so numerous that it is impossible to give details of States.

No. 4 in Belgian Set, see No. 387.

Chicago. New York. Pittsburgh.

The citadel of Dinant is visible on the right bank of the river.

## ETCHINGS IN BELGIAN SET

### 391. Damme. G. 205.

1907

Etching and Dry-point.  $10\frac{1}{8} \times 7\frac{13}{32}$  in. :  $257 \times 188$  mm.

*D. Y. C.* lower left 33 mm. from side.

State I. Gable of central house in front of tower deeply shadowed.

II. This shadow partly removed. Before dry-point darkens immediate foreground.

III. Above dry-point added. Reproduced.

No. 5 in Belgian Set, see No. 387.

Some impressions were printed on green paper.

New York.

Damme was once the fortified port of Bruges, about three miles to the north-east of which it lies.

### 392. The Belfry of Bruges. G. 203.

1907

Etching touched with Dry-point.  $14\frac{15}{16} \times 5\frac{9}{32}$  in. :  $380 \times 134$  mm.

*D. Y. Cameron* upper left 24 mm. from side.

State I. Before shadowing of lower part of highest openings in belfry.

II. Shadows as above added. Reproduced.

No. 6 in Belgian Set, see No. 387.

New York.

The Belfry was etched during the great annual festival of Le Saint Sang, when the booths indicated are erected in the square at its base.





393 III



ROSTON  
PUBLIC  
LIBRARY

394 III

## ETCHINGS IN BELGIAN SET

### 393. Old La Roche. G. 209.

1907

Etching touched with Dry-point.

State I.  $9\frac{1}{4} \times 11\frac{1}{8}$  in. : 235 × 283 mm. Unsigned. One or two impressions only.

II.  $8\frac{9}{16} \times 10\frac{1}{32}$  in. : 218 × 255 mm. After plate was reduced by 13 mm. at top, 4 mm. at bottom, 11 mm. on left and 17 mm. on right side. *D. Y. C.* dry-pointed lower left 34 mm. from side. Before dry-pointing of eave-shadow of house to left with four steps, and elsewhere.

III. Dry-point as above added. Reproduced.

No. 7 in Belgian Set, see No. 387.

Cambridge. New York.

For other etchings of La Roche, see Nos. 370 and 388.

### 394. Notre Dame, Dinant. G. 202.

1907

Etching touched with Dry-point.  $13\frac{15}{32} \times 6\frac{11}{16}$  in. : 342 × 170 mm.

*D. Y. Cameron* obscure lower left 30 mm. from side.

State I. Horizontal shadowing under arch to extreme right has unworked space of 6 mm.  
Angel on pulpit is represented moving forward.

II. Angel has feet together. Before completion of horizontal shadowing in arch.

III. Shadow in arch completed. Reproduced.

No. 8 in Belgian Set, see No. 387.

Glasgow. New York.

Notre Dame has been completely restored since 1918.

## BELGIAN SET AND A DRY-POINT

### 395. Dinant. G. 207.

1907

Etching and Dry-point.  $7\frac{29}{32} \times 13\frac{15}{16}$  in. : 201 × 354 mm.

*D. Y. Cameron* lower left 17 mm. from side.

State I. Two quay-posts only on near side of bridge. One or two impressions only.

II. Third quay-post added. Before strong dry-point in upper windows to extreme left.

III. Above dry-point added. Reproduced.

No. 9 in Belgian Set, see No. 387.

New York.

Notre Dame is visible behind the picturesque houses on the left which no longer exist.

### 396. A Valley of the Ardennes. G. 210.

1907

Etching and Dry-point.  $6\frac{33}{32} \times 9\frac{15}{16}$  in. : 176 × 253 mm.

*D. Y. Cameron* upper left 14 mm. from side.

State I. Before additional dry-pointing in left foreground and before more darkening of upper sky.

II. Above dry-point added, lines in upper sky obscure signature. Reproduced.

Tenth and last subject in Belgian Set, see No. 387.

New York.

### 396A. House Front, Ypres.

1907-1930

Dry-point.  $7\frac{3}{16} \times 5\frac{15}{16}$  in. : 183 × 136 mm.

*D. Y. C.* lower left 22 mm. from side.

State I. (1907.) Standing figure in doorway suggested.

II. Seated figure substituted for this.

III. (1929.) Upper right of six window-panes on right of entrance partly shaded and much shading added to other panes and shop interior.

IV. *Ypres.* added lower right. Other work.

V. Oblique shading in lower window immediately to left of door now reaches across window about 80 mm. from bottom. Other windows further shaded.

VI. (1930.) Rectangular containing line added round design about 4 mm. from sides, 13 over doorway, and a line across plate about 44 mm. from bottom indicating edge of pavement. Much shading added in windows and other additions which complete the effect. Reproduced.

About 50 impressions in all.



395



396 II



396 A VI





## ETCHING

### 397. The Five Sisters, York Minster. G. 215. 1907

Etching touched with Dry-point.  $15\frac{3}{8} \times 7\frac{1}{4}$  in. :  $391 \times 184$  mm.

State I. *D. Y. Cameron* lower left 34 mm. from bottom. Treatment incomplete. Escutcheons visible to either side of cusp of pointed arch. No shadow above seated figure to right.

II. Signature almost invisible. Treatment incomplete. Escutcheons obscured. Shadow above figure added. Dark shadows across floor, clustered columns of inner arch in shadow.

III. Signature reappears and is repeated beneath, 4 mm. from bottom. Escutcheons again visible. Screen to extreme right introduced in deep shadow. Clustered columns to extreme right and left defined. Before darkening of immediate foreground and removal of some dry-point on floor beyond.

IV. Lower signature almost invisible. Foreground darkened and some dry-point on floor removed. Reproduced.

Plate worked on frequently as printing progressed.

Thirty impressions, most of the edition, went to America.

Baltimore. Chicago. New York (see Note, p. xii). Budapest. Vienna.

This lofty screen of shimmering glass, pearl and silver bejewelled with colour, dating from about 1280, is the largest preserved group of early English grisaille lancets, each 50 ft. by 5 ft. The 'Five Sisters' were repaired, cleaned and re-leaded from a fund provided by women of the Empire, and on June 24, 1925, unveiled by the Duchess of York as a memorial to 1400 women of the Empire who died while on service in the Great War. The legend repeated in 'Nicholas Nickleby' that five maiden embroidery-workers made the designs and sent them abroad to be carried out in glass cannot be credited.

## ETCHINGS

### 398. On the Ourthe.

1907

Etching and Dry-point.  $4\frac{1}{2} \times 6\frac{3}{4}$  in. : 108 × 172 mm.

*D. Y. C.* lower left 15 mm. from side.

State I. Before shadowing of water across immediate foreground, before additional work in front of central foreground bank, on hill to extreme left, in upper left sky, and elsewhere.

II. Above work added. Reproduced.

III. Short diagonal lines of dry-point added on clear space above and to right of initials, and slight work elsewhere.

Plate worked on frequently as printing progressed.

New York.

On the bank of the Ourthe is the ruined castle of Amblève, associated with the mediæval legend of the Quatre Fils Aymon, and with William de la Marck, the 'Wild Boar of the Ardennes,' whose exploits are vividly described in 'Quentin Durward.'

### 399. After-glow (or Evening) on the Findhorn. G. 216.

1907

Etching and Dry-point.  $9 \times 8\frac{1}{8}$  in. : 229 × 205 mm.

Unsigned.

State I. Before removal of sun's disk and deepening of shadow in front of small figures.

II. Sun's disk removed and shadow deepened as above. Reproduced.

Aberdeen. Glasgow. Baltimore. Chicago. New York. Budapest.

### 400. Old St. Etienne. G. 217.

1907

Etching and Dry-point.  $16\frac{7}{8} \times 8\frac{3}{4}$  in. : 429 × 228 mm.

*D. Y. Cameron* lower left 56 mm. from bottom.

State I. Two figures stand in doorway.

II. Woman advancing substituted for the two figures. No spots on lower end of scarf over her arm.

III. Spots added to scarf. Before dry-point definition of lower shafts and curve of arcading to extreme left and other work.

IV. Work as above added. Reproduced.

Chicago. New York. Pittsburgh. Saint Louis. Budapest.

Old St. Etienne, Caen, now used as a warehouse, should not be confused with St. Etienne, the Abbaye-aux-Hommes, founded by William the Conqueror in 1062.





401 II



BO  
TU  
112

402 III

## ETCHINGS

### 401. The Little Devil of Florence. G. 218. 1907

Etching touched with Dry-point.  $14\frac{7}{8} \times 8\frac{31}{32}$  in. :  $378 \times 220$  mm.

*D. Y. Cameron* lower right 111 mm. from bottom.

State I. Before addition of patch of dry-point on back of devil's right hand and general enrichment.

II. Dry-point patch as above added and general enrichment. Reproduced.

Exhibited Society of Twelve 1908, No. 26.

Cambridge. Chicago. New York. Budapest.

The original bronze is in the Bargello, Florence. A copy, the subject of the etching, is on the S.W. corner of the Palazzo della Cavallaia, or dei Vecchiotti, opposite the Strozzi Palace.

### 402. Craigievar. 1908

Etching and Dry-point.  $9\frac{7}{16} \times 13\frac{27}{32}$  in. :  $240 \times 352$  mm.

*D. Y. Cameron* lower left on cleared margin 33 mm. from side. *Craigievar* corresponding position lower right 36 mm. from side. Plate cleared 4 mm. at base.

State I. High woodland to extreme right in unrelieved shadow.

II. Some light introduced on upper slope of this wood. Before foreground tree to right was strongly dry-pointed throughout, and other dry-point additions.

III. Above dry-pointing added. Reproduced.

Chicago. New York. Budapest.

*Cameron's* picture of the enchanting castle, exhibited at the Royal Scottish Academy 1909, No. 311, was in 1915 'Given in thought of two Craigievar men by their Sister' to the Aberdeen Art Gallery.

*Craigievar* 'set in its own valley betwixt the two main ways of Dee and Don,' without and within a fine example of Scottish baronial architecture, was finished in 1610, seven years after the Union.

## DRY-POINT AND ETCHINGS

### 403. Old Bridge, Whitby.

1908

Dry-point.  $7\frac{29}{32} \times 12\frac{21}{32}$  in. :  $201 \times 322$  mm.

Unsigned.

State A1. (Traced in 1923 : Macaulay, see p. xiii.) Two or three balusters only on stairs to right and none on stairs to left of bridge. Two windows only in house to right of arch beneath central span of bridge. No shading on shelter right side of bridge.

- I. The shelter is shaded. Five or six windows in row of houses beyond central span of bridge.
- II. Sailing-boat added beyond arch on right and many windows in houses beyond central arch. Before shading of water in front.
- III. Water now shaded. Reproduced.

Twenty-one impressions, most of the edition, went to America.

New York. Budapest.

This bridge no longer exists.

### 404. Sketch on the Tay.

1908

Etching and Dry-point.  $2\frac{7}{16} \times 6\frac{7}{32}$  in. :  $62 \times 158$  mm.

*D. T. C.* lower left 8 mm. from side.

State I. No small figure on left bank or suggested flight of birds.

- II. Small figure and suggested flight of birds introduced. No sun and sun-rays.
- III. Sun and sun-rays slightly suggested, summit of hills to right shaded.
- IV. Shading removed from hills to right, sun and sun-rays defined more clearly, horizontal lines added to upper and lower sky. Before some reduction of these horizontal lines and before shading on summit of hills to right reappears.

V. Above alterations introduced. Reproduced.

Plate worked on frequently as printing progressed.

Exhibited Society of Twelve 1910, No. 18.

New York. Budapest.

### 405. King's Chapel (Boston, Mass.).

1909

Etching touched with Dry-point.  $5\frac{11}{16} \times 4\frac{7}{16}$  in. :  $145 \times 113$  mm.

*D. T. C.* upper left corner.

State I. Before much shadowing of tree to extreme left, some lines on pavement in front of it, and slight work on roadway in front of shadow to right of chapel.

II. Above work added. Reproduced.

Etched from a photograph of the King's Chapel, Boston, U.S.A., for the Iconographic Society of that city, which has a membership of ten. Commissioned through Messrs. Dunthorne by W. M. Bullivant of Boston, whose father at one time was a Warden of King's Chapel. Eighty-one impressions were printed by C. Welch from the plate, which was not steel-faced, eleven of these being signed by the artist.

Boston. Boston : P.L. Cambridge (Mass.). Newark, N.J.



404 V



405 II



406 II



407 V



408 II

BOSTON  
PUBLIC  
LIBRARY



## ETCHINGS

### 406. Rameses II.

1909

Etching touched with Dry-point.  $11\frac{13}{16} \times 6\frac{13}{16}$  in. :  $300 \times 173$  mm.

*D. Y. Cameron* lower left 66 mm. from bottom.

State I. No dry-point.

II. Some dry-point enrichment. Reproduced.

Plate worked on frequently as printing progressed.

Exhibited Society of Twelve 1910, No. 15.

B.M. V. & A. M. Cambridge. Chicago. New York. Budapest.

This etching is from an alabaster fragment in the Cairo Museum portraying the Pharaoh of the Captivity. Rameses II. and the two little mirror handles (407 and 408) represent the purity of Egyptian design, alike in the monumental and in the miniature kind.

### 407. My Little Lady of Luxor.

1909

Etching touched with Dry-point.  $11\frac{7}{8} \times 5\frac{29}{32}$  in. :  $302 \times 150$  mm.

*D. Y. Cameron* 1909 lower left 28 mm. from side.

State I. No shadow on legs of figure or front of pedestal.

II. Left leg of figure shaded, pedestal slightly shaded.

III. Pedestal wholly shadowed. Head-dress shaded on one side only.

IV. Head-dress shaded on both sides. Before dry-point lines within lower left of mirror disc.

V. Above dry-point lines added. Reproduced.

Exhibited Society of Twelve 1910, No. 17.

B.M. Cambridge. New York. Budapest.

First dated plate after No. 356.

This mirror and No. 408 are said to belong to Dynasty XVIII.

### 408. An Egyptian Mirror.

1909

Etching.  $11\frac{27}{32} \times 6\frac{13}{16}$  in. :  $301 \times 173$  mm.

*D. Y. C.* lower left 29 mm. from side.

State I. Before complete darkening of front of pedestal and before removal of some shadowing lines in centre of figure.

II. Above alterations introduced. Reproduced.

Exhibited Society of Twelve 1910, No. 14.

B.M. Cambridge. New York. Budapest.

## ETCHINGS

### 409. The Turkish Fort.

1909

Etching touched with Dry-point.  $5\frac{15}{32} \times 10\frac{3}{8}$  in. : 139 × 264 mm.

*D. Y. Cameron* '09 upper right corner.

State I. No small figure on bank under wall of fort to extreme left. Foreground considerably dry-pointed.

II. The small figure introduced. Before many figures appear in middle distance and before sand mounds under fort to extreme left change from level formation to their shape of State III.

III. Figures as above appear and sand mounds are altered in shape. Reproduced.

IV. Two converging poles introduced on right side of group in middle distance. Lines in upper sky appear and horizontal shading on right of tower. One impression only traced.

V. These sky lines modified. Three or four impressions only traced.

Some impressions were printed on green paper.

Exhibited Society of Twelve 1910, No. 13.

B.M. N.G. (M.). Cambridge. Chicago. New York. Springfield (Mass.). Washington. Budapest.

This Fort is on the Mokattam Hills, near Cairo.

### 410. The Desert.

1909

Etching touched with Dry-point.

State I.  $11\frac{27}{32} \times 13\frac{27}{32}$  in. : 301 × 352 mm. Unsigned. Lines of heavy shadow beyond group of figures extend to fragment of pyramid.

II. These shadows reduced particularly near fragment of pyramid.

III. *D. Y. C.* lower right 14 mm. from side, in space cleared of shadow.

IV.  $9\frac{7}{16} \times 13\frac{27}{32}$  in. : 240 × 352 mm. After reduction at top. Lines in upper sky added. Reproduced.

State III. exhibited Society of Twelve 1910, No. 16.

Baltimore. Chicago. New York.

The fragment of Pyramid seen in the etching forms part of the great Gizeh group.



409 21





411 V



ROS  
EUB  
LISE  
412 X

## ETCHINGS

### 411. The Fisher's Hut.

1910

Etching and Dry-point.  $4\frac{15}{16} \times 10\frac{5}{32}$  in. : 126 × 258 mm.

*D. Y. Cameron* lower right 23 mm. from side.

State I. No sun or sun-rays.

II. *D. Y. C.* added in upper left corner. Sun and strong sun-rays introduced in sky and boat added near men. No shadow lower right corner.

III. Sun-rays reduced in strength. Light introduced on bank and in trees to left. Shadow appears in lower right corner.

IV. Two intersecting diagonal sky-lines above hut almost disappear. Before removal of all sun-rays save one over trees on left.

V. One definite sun-ray only remains. Reproduced.

New York. Budapest.

This etching is a study on the Findhorn.

### 412. Beauvais.

1910

Etching and Dry-point.  $10\frac{1}{8} \times 8\frac{1}{32}$  in. : 257 × 204 mm.

*D. Y. Cameron* upper left 22 mm. from side.

State I. Trial. House to extreme left only slightly suggested.

II. This house more defined. Woman on roadway introduced in outline, small figure on pavement behind, drapery hangs from window above central door.

III. Woman on road darkened and gargoyles of St. Etienne's Church darkened towards heads. No finial to third dormer window from right.

IV. Dry-point added to woman on road, oblong space of light introduced on slope of roof to extreme right immediately above dormer windows.

V. Dry-point removed from woman on road. Finial added to third dormer window from right.

VI. (Traced in 1923 : Macaulay, see p. xiii.) Dry-point shadow now appears on space of roof named in State IV., and woman again darkened. Group of short horizontal and diagonal lines added on wall right upper corner.

VII. Deep shadow added under eaves at angle of house.

VIII. By removal of some shadow six instead of four steps are visible in central doorway.

IX. Dry-point shadowing added in and around doorway of house on extreme left and emphasised at top of this house. Before removal of woman on roadway and small figure behind.

X. Figures removed. Reproduced.

Thirty-nine impressions, most of the edition, went to America.

Two or three impressions were printed on green paper.

Exhibited Walker Art Gallery Liverpool, 1910, No. 1842.

Detroit. New York (four States, see Note, p. xii). Pittsburgh. Budapest.

# ETCHINGS

## 413. The Mosque Doorway.

1910

Etching touched with Dry-point.  $16\frac{13}{32} \times 7\frac{15}{16}$  in. : 417 × 202 mm.

*D. Y. Cameron* lower left 52 mm. from bottom.

State I. Trial. One hanging lamp only within doorway. Seven figures. No patch of shadow on right side of any of the four smaller lamps on lower level.

II. Trial. Patch of shadow added on right side of each of these four lamps.

III. Three hanging lamps within doorway. Six figures only. Considerable work added all over plate. Before light touches niche above doorway and before second figure from left casts deep shadow.

IV. Light now touches niche above doorway and second figure casts deep shadow. Subject generally enriched. Reproduced.

Forty-two impressions, most of the edition, went to America.

Chicago. New York. Budapest.

## 414. Street in Cairo.

1910

Etching and Dry-point.  $14\frac{13}{32} \times 8\frac{15}{16}$  in. : 366 × 227 mm.

*D. Y. C.* upper left 39 mm. from side.

State A. I. (Traced in 1925.) Four bands only on masonry to extreme right, uppermost reaching to 119 mm. from bottom of plate.

I. Six painted bands on wall to extreme right.

II. Three additional painted bands indicated and a fourth at the top by hardly more than a single line. Shadow in doorway on extreme left extended to 80 mm. from bottom of plate.

III. This shadow further extended by a few almost vertical lines the longest of which reaches to 58 mm. from bottom of plate. More shadow on foremost figure.

IV. Horizontal line added at bottom of the doorway on extreme left indicating step, to slightly beneath which some lines of shading are now extended. Uppermost painted band on wall to extreme right clearly indicated and the three beneath it darkened. Reproduced.

V. Foremost figure removed. Dry-point work increased to either side of the pole near doorway on extreme left, and other work.

VI. (Traced in 1923 : Macaulay, see p. xiii.) Some dry-point lines added on wall upper right corner.

Glasgow. New York. Springfield (Mass.).



413 IV



414 IV



415 II



415 VII



416 VIII



## ETCHINGS

### 415. The Chimera of Amiens.

1910

Etching touched with Dry-point.

Some impressions were printed on green paper.

State I. Trial.  $10\frac{29}{32} \times 7\frac{13}{32}$  in.:  $277 \times 188$  mm. No dry-point. *D. Y. Cameron* upper left 9 mm. from side. Before strong shadowing of heads and backs of gargoyles and other work. One impression only of first and third states.

II. Heads and backs of gargoyles shadowed and other work. Reproduced.

III. Trial.  $9\frac{19}{32} \times 7\frac{1}{4}$  in.:  $244 \times 184$  mm. After reduction at bottom and left side. Signature now 5 mm. from side. Head of second chimera has disappeared. Slight work removed from lower corners prior to putting design within oval.

IV. Design now within oval. No shadow on right-hand portion of roof of house within lower right segment of oval.

V. Above part of roof and walls of this house slightly shadowed and window added.

VI. Shadows on this house now darkened. Buildings beyond gargoyles till now in outline heavily shadowed and windows added in row of houses.

VII. These shadows considerably reduced. Reproduced.

V. & A. M. Glasgow. Melbourne. New York (four States, see Note, p. xii). Saint Louis. Springfield (Mass.). Budapest.

### 416. The Wingless Chimera.

1911

Etching touched with Dry-point. States I.-V. unsigned.

State I.  $10\frac{11}{32} \times 9\frac{13}{32}$  in.:  $263 \times 239$  mm. No dry-point. No strong horizontal lines at base of buttress supporting the wingless chimera. In States I.-VI. this buttress remains mostly shadowed.

II. Two dry-pointed horizontal lines added on buttress, 7 mm. and 27 mm. from bottom of plate, and other differences.

III. Some burr removed from trees on right of street beyond houses.

IV. One horizontal line and a second line crossing it introduced to extreme right, about 50 mm. from bottom, and more shadow added to trefoils.

V. Trial. Work in lower corners reduced with burnisher prior to putting the design within an oval.

VI. *D. Y. Cameron 1911* upper left 17 mm. from side. Work wholly removed from lower corners, design now within an oval, extending to top, bottom, and sides. Shadow removed from legs of winged chimera, from parts of its body, and from the front of grotesque beneath wingless chimera.

VII.  $7\frac{19}{32} \times 9\frac{13}{32}$  in.:  $193 \times 239$  mm. After reduction of plate at top by 70 mm., a surface unworked except for segment of oval and signature. *D. Y. C.* lower right 16 mm. from side. Lower part of oval surrounding design removed. A definite line crosses the plate about 11 mm. from bottom, the corners above which are reworked. Much shadow removed from the trefoils, arches and parapet, and shadow removed from the buttress except on the right side above the parapet. Before the removal of this shadow above the parapet.

VIII. Buttress wholly cleared of shadow. Reproduced.

State VI. Exhibited Royal Academy 1911, No. 1402.

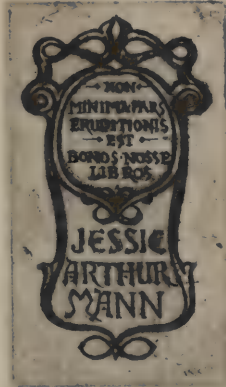
B.M. Chicago. New York. New York, P.L. Budapest.

## BOOK PLATES

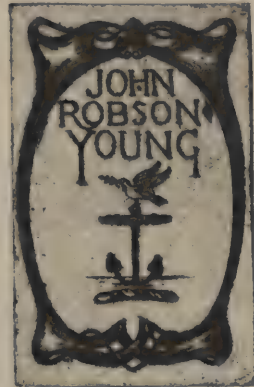
417. Edith Wingate Rinder.  $3\frac{7}{8} \times 2\frac{7}{16}$  in. : 99 × 62 mm. 1909  
B.M. V. & A. M. Glasgow. New York.
418. Jessie Arthur Mann.  $4\frac{19}{32} \times 2\frac{19}{32}$  in. : 117 × 66 mm. 1908  
Some early impressions before removal of unworked surface at sides measure 124 × 84 mm.  
New York.
419. John Robson Young.  $3\frac{15}{16} \times 2\frac{7}{16}$  in. : 100 × 62 mm. 1909  
By an error 'James' appeared for 'John' in one or two early impressions.  
New York.
420. James Curle.  $6\frac{13}{32} \times 3\frac{1}{2}$  in. : 163 × 89 mm. 1911  
Some early impressions before removal of part of unworked surface all round measure  
176 × 100 mm.  
The west front of Melrose Abbey is introduced into the design.  
B.M. V. & A. M. New York.
421. Henry Nazeby Harrington.  $4\frac{7}{8} \times 3\frac{11}{32}$  in. : 124 × 85 mm. 1911  
In some early impressions '1911' does not appear beneath centre of design, but in these  
the etching has '1911' small in the lower right corner, the '9' in one or two being  
reversed.  
B.M. Liverpool. New York.
422. Anna Gordon Blair.  $4\frac{19}{32} \times 3\frac{5}{32}$  in. : 117 × 80 mm. 1911  
Some early impressions before removal of unworked surfaces at top, bottom, and sides  
measure 127 × 91 mm.  
New York.
423. Harris B. Dick.  $4\frac{7}{8} \times 3\frac{17}{32}$  in. : 124 × 90 mm. 1912  
One or two early impressions show the cross-hatched background incomplete.  
B.M. New York.



417



418



419



420



421



422



423



POETRY  
PUBLIC  
LIBRARY

# ETCHING

## 424. Ben Ledi.

1911

Etching and Dry-point.  $14\frac{27}{32} \times 11\frac{7}{8}$  in. : 377 × 302 mm.

*D. Y. C.* lower right 51 mm. from bottom.

State A1. Trial. (Traced in 1928.) Small hill on extreme left of horizon 178-186 mm. from bottom pencilled in only. One impression : John J. Leveson.

- I. Small hill is lightly etched. The pool hitherto terminating 34 mm. from left side extended in a point almost to edge of plate. Considerable shading added in mid-distance. Patch of oblong shadow on water to right, some 94 mm. from bottom, measures about 7 mm. deep by 33 mm. wide.
- II. This shadow on water is now divided horizontally into two and somewhat extended across the water. Dry-point added on lower hills to left and elsewhere. Reproduced.
- III. Two dark spots indicating heads of grasses added about 112 mm. from right side, 66 mm. from bottom.

Plate worked on frequently as printing progressed.

Exhibited Royal Academy 1911, No. 1405.

Liverpool. Baltimore. Chicago. New York (see Note, p. xii).

The artist's picture, 'Ben Ledi : Early Spring,' exhibited Royal Academy 1914, No. 750, was in 1917 presented by the Contemporary Art Society to the National Gallery, Millbank.

The Gaelic name Ben Ledi, 'The Hill of God,' is said to have originated in the Beltane mysteries celebrated on its summit.

## ETCHINGS

### 425. Yvon.

1911

Etching touched with Dry-point.  $10\frac{15}{32} \times 5$  in. : 266 × 127 mm.

*D. Y. Cameron* lower right 12 mm. from side.

State I. The right hand wall of restaurant in deep shadow from top to bottom.

II. The shadow on this wall very much reduced. Before much shadow was removed from second lower and second upper windows of house on extreme right, before shadow on restaurant wall was increased and before addition of bracket projecting from corner of building on left. One impression only.

III. Above alterations carried out. Reproduced. A Chartres subject.

IV. (Traced in 1923: Macaulay, see p. xiii.) Several slight additions: e.g. short dry-point lines to right and left of curb beyond first shadow across road.

Glasgow. Chicago. New York.

### 426. A Cat of Bubastis.

1909

Etching touched with Dry-point.  $5\frac{11}{16} \times 4\frac{7}{16}$  in. : 145 × 113 mm. Not printed till 1911.

*D. Y. C.* upper right 12 mm. from side. Plate worked on frequently as printing progressed.

State I. Trial. No dry-point. No shadow on front of collar, on fore paw or on left hind leg. One impression only.

II. Fore paw and hind leg shadowed and some shadow introduced on front of collar.

III. Oblique lines of shadow added at top of shoulder.

IV. Shadowing lines introduced beneath centre of collar. Patch of dry-point added beneath left side of collar and shadowing lines extended downward from this so that they are now continuous. Before a number of additional short almost vertical lines of shadow to the right of the cat near tail.

V. These short lines added. Reproduced.

Exhibited Society of Twelve 1912, No. 13. New York. Budapest. Several on green paper.

### 427. The Lion and the Unicorn.

1911

Etching. *D. Y. C.* upper left corner of design.

States I.-IV.  $9\frac{5}{8} \times 6\frac{7}{8}$  in. : 245 × 175 mm. Containing lines of design 139 × 103 mm.

State I. No buildings indicated and wall behind beasts indicated by coping only.

II. Glasgow University buildings added, wall behind beasts shadowed.

III. Shadow removed from near side of the pedestal on which the Unicorn sits, and the unshadowed space increased on wall to the left of the Unicorn.

IV. *The Lion and the Unicorn* added beneath design. Some shadow removed from wall behind the Lion. Before alterations described in State V.

V.  $6\frac{1}{8} \times 4\frac{5}{16}$  in. : 156 × 110 mm. After removal of unworked surface at top, bottom, and sides. The raised part of wall on extreme left is now seen to project, and from its top most of shadow is removed. Except for shadow of the Unicorn and streak to extreme left, the wall is now cleared of shadow.

The lines of University buildings are reduced in strength. Reproduced.

State V. Plate steel-faced. From it Messrs. Annan printed the impressions—each signed by the artist—for the frontispiece of the Edition de Luxe of the 1912 Catalogue.

One impression was printed on green paper. V. & A. M. New York.





428 VII



POST  
LIBRARY



## DRY-POINT AND ETCHING

### 428. The Boddin.

1911

Dry-point.  $4\frac{29}{32} \times 6\frac{7}{8}$  in. : 125 × 175 mm.

*D. Y. C.* lower left 17 mm. from side.

State I. Trial. Low shore-line only indicated across water to right of the lime-kiln.

II. Long line of cliff introduced beyond this low shore to right, and work added throughout. Extremely slight indication added of three small figures on slope about 67 mm. from left side and 39 mm. from bottom. One post only near very small figures to left of building.

III. Shadow mostly cleared from left side of doorway, between 83 mm. and 90 mm. from left edge of plate.

IV. Two higher posts added to left of original one, and several long lines on bank.

V. The three slightly indicated figures named in State II. have disappeared. Some long slight lines defining the bank added about the space where were these figures, and work increased, particularly above this space.

VI. The two converging lines of State V. about 43 mm. from right side and 39 mm. from bottom, are broken by several new lines. Before the addition on slope in central foreground of many short lines, and of one long line about 30 mm. from bottom of plate, and work elsewhere.

VII. Work as above added. Reproduced.

Plate worked on frequently as printing progressed.

Two impressions were printed on green paper.

Exhibited Society of Twelve 1912, No. 8.

B.M. Glasgow. New York. Budapest.

### 429. Lunan Bay.

1911

Etching and Dry-point.  $4\frac{15}{32} \times 10\frac{1}{16}$  in. : 114 × 256 mm.

State I. Unsigned.

II. *D. Y. C.* lower right 28 mm. from side. Dry-point touches added on shore beneath left side of lime-kiln, suggestion of figure in foremost boat to right.

III. Dry-point shadows added on right end wall of lime-kiln, between lime-kiln and net stakes, on cliffs to right of castle, and elsewhere. Reproduced.

IV. Shadows increased on shore between boat and point to left of lime-kiln.

Exhibited Society of Twelve 1912, No. 12.

New York.

## DRY-POINTS

### 430. Drumadoon.

1911

Dry-point.  $6\frac{3}{8} \times 9\frac{7}{8}$  in. : 176 × 251 mm.

*D. Y. Cameron* lower right 18 mm. from side.

- State I. Faint indication of far shore on extreme left stops at 5 mm. from edge of plate. Slight shadow on water near boats. Reproduced.
- II. Indication of this shore now extended to edge of plate. Patches of shadow added on foreground dune.
- III. In consequence of the copper 'blighting,' the burnisher was used on the headland. This headland re-worked with delicate lines only. The slight shadows almost wholly removed from water.
- IV. Shadow added on headland particularly towards the top, and far shore clearly indicated from edge of plate to headland.
- V. Some burr removed from patches of shadow on foreground dune, and other slight alterations.
- VI. Three short, almost vertical strokes added on dune, about 50 mm. from bottom and 95 mm. from right side, and many other lines added on dune. Shadow on headland increased.
- VII. Two additional patches of dry-point added about 38 mm. and 44 mm. from bottom, 82 mm. and 91 mm. from right side. One long oblique line added about 43 mm. long, ending 66 mm. from side and 11 mm. from bottom, and several shorter ones running down from right to left on near side of continuous line.

Exhibited Society of Twelve 1912, No. 9.

B.M. New York.

Drumadoon—Gaelic 'Druim-an-dúin' (the ridge of the fort)—is in Arran.

### 431. Dinnet Moor.

1912

Dry-point.  $6\frac{3}{8} \times 11\frac{7}{8}$  in. : 174 × 302 mm.

*D. Y. C.* lower right 30 mm. from side.

- State I. Lower left section of plate afterwards cross-hatched is clear. The mountain mass in background, Morven, only very slightly shadowed.
- II. Cross-hatching introduced in lower left section of plate, extending 67 mm. from corner. Much work added on mountain, particularly on slope of main mass to left.
- III. Work on left slope of mountain considerably reduced, all the shadowing lines now being slight. Two new lines continued to extreme edge of plate 36 mm. and 39 mm. from lower left corner. Before a number of lines further defining the peaks and mountain, chiefly 40-70 mm. from right edge of plate.
- IV. These defining lines added. Reproduced.

Plate worked on frequently as printing progressed.

Exhibited Society of Twelve 1912, No. 10.

B.M. Chicago. New York. Budapest.



430 1

*W. L. G. 1891*



441 27

BOSTON  
PUBLIC  
LIBRARY



432 II



433 V

# ETCHING AND DRY-POINT

## 432. Dunvalanree.

1910

Etching touched with Dry-point.  $5\frac{11}{16} \times 4\frac{13}{32}$  in. : 145 × 112 mm.

*D. Y. Cameron* lower right corner, the  $\pi$  hardly visible.

State I. No dry-point. Before introduction of small bushes immediately at bottom of dark boscage on left side of cliff. One impression only.

II. These small bushes, touched with dry-point, added, and one or two dry-point touches elsewhere. Two impressions only. Reproduced.

III. Etched lines extended on second field beyond the boscage, these now covering about half the field. One impression only : James MacLehose.

Exhibited Society of Twelve 1912, No. 7.

The plate was by mistake wrapped in a cloth soaked with acid, and the design destroyed.

In 1914 three impressions were printed from the injured plate.

Near the base of this cliff was the cottage of John Campbell, Blackie's 'Iain the Bard,' and in a cave here he wrote much of his poetry.

## 433. Ralia.

1912

Dry-point.  $4\frac{7}{16} \times 5\frac{21}{32}$  in. : 113 × 144 mm.

*D. Y. C.* lower left 8 mm. from side.

State I. No mountain peak to left of house. Two impressions only.

II. This mountain peak introduced. House wholly shadowed.

III. Shadow removed from left side of house, which now stands up more definitely, and some lines removed from the moor immediately beyond left span of bridge.

IV. Two short oblique lines added on foreground bank, 63 mm. from right side, 81 mm. from left side, the long defining lines of bank immediately to the left of these two short lines extended almost to bottom of plate, some work added all over bank, and shadow on wall to right of bridge extended towards edge of plate. Before many very slight shadowing lines on bank in left foreground, on and about the space, before mostly clear, 13 mm. from bottom and beginning 13 mm. from left side.

V. These very slight lines added. Reproduced.

Plate worked on frequently as printing progressed.

Two impressions were printed on green paper.

Exhibited Society of Twelve 1912, No. 11.

B.M. Glasgow. New York. Budapest.

## DRY-POINT

### 434. A Queen of Chartres. (Unfinished. Plate Cancelled.)

1912-30

Dry-point.  $15\frac{25}{32} \times 4\frac{13}{32}$  in. :  $401 \times 112$  mm.

*D. Y. C.* lower right 20 mm. from side.

State I. Trial. Reproduced.

II. Trial. Pattern added on column beneath figure. Face of figure, capital of pillar and subject throughout darkened.

III. Trial. 1930. This darkening greatly reduced. About six impressions in all. The subject is one of the figures, sculptured about the middle of the twelfth century, on the left side of the central or 'royal' door of the west front of Chartres Cathedral :

'Dedicated shapes of saints and kings,

Stern faces bleared with immemorial watch.'

The Abbé Bulteau suggests that the figure may be that of Saint Radegonde, Queen of France.





435 III



GOETT  
WIL  
LISE

436 VI



## DRY-POINTS

### 435. Nithsdale.

1911 (published 1913)

Dry-point.  $6\frac{1}{32} \times 12\frac{9}{16}$  in. : 153 × 319 mm.

State I. Trial. Unsigned. Already reduced on left side.

- II. *D. Y. C.* lower left 16 mm. from side. Work much reduced in lower right corner, middle distance and elsewhere, while added to in several places.
- III. Two shadowing lines almost cross the river in front of boat, and another beyond extends to 9 mm. from boat. Several long oblique lines added on bank in lower right corner 1-118 mm. from side. Other slight work. Reproduced.
- IV. River broadened by disappearance of far shadowed bank beyond village, hitherto strong. Far bank now about 75 mm. from bottom.

Plate worked on frequently as printing progressed.

About 50 impressions.

B.M. Chicago (B.). New York. Springfield (Mass.). Budapest.

### 436. Arran Peaks.

1912

Dry-point with slight basis of Etching.

State I. Trial A.  $11\frac{13}{16} \times 13\frac{27}{32}$  in. : 300 × 352 mm. *D. Y. C.* lower left 18 mm. from side. Far hills in deep shadow. In States I.-III. deer graze among rocks in central mid-distance and sea is visible lower right.

- II. Trial B. Sun's disc introduced. All work on distant hills and moorland beneath experimentally reduced to slightness.
- III. Trial C. Face of distant hills wholly shadowed, and considerable shadow added on far upland, chiefly beneath and to left of sun's disc.
- IV. Trial D. The deer disappear. Cliffs obliterate the sea hitherto visible in lower right. Some additions.
- V.  $9\frac{27}{32} \times 13\frac{27}{32}$  in. : 250 × 352 mm. After reduction at top. *D. Y. C.* added upper left 18 mm. from side. Shadow greatly increased in various parts.
- VI. Two horizontal lines added 67-8 mm. from bottom, 13-21 mm. from left side, and several groups of short oblique lines on upland. Other slight additions. Reproduced.

Plate worked on frequently as printing progressed.

About 50 impressions.

Exhibited at Royal Academy, 1912, No. 1496.

Aberdeen. New York (four States). Budapest.

## ETCHING

437. The Tay. Also known as 'Hell's or "The Devil's" Hole,' 'Stanley on the Tay,' and, mistakenly, 'Pitlochry Head on the Tay.' 1912

Etching and Dry-point.  $10\frac{11}{32} \times 14\frac{7}{8}$  in.: 263 × 378 mm. *D. Y. Cameron* lower right 29 mm. from side.

- State I. Tree tops 125 mm. from left side reach to 82 mm. from bottom.  
II. Trees heightened to 84 mm. from bottom. Other slight additions to tree tops.  
III. Two groups of horizontal shadowing lines added about 157-220 mm. from left side, extending to 48 mm. from bottom, and a third group 172-179 mm. from left side extending to 40 mm. from bottom. Reproduced.

Robert Dunthorne issued a group of anglers 48 impressions as 'Hell's (or "The Devil's") Hole.' Under this name it is known to anglers as a celebrated reach of the Tay near Stanley.

About 60 impressions.

B.M. V. & A.M. Aberdeen. New York. Budapest.





BOSTON  
PUBLIC  
LIBRARY

# DRY-POINT

## 438. Kerrera No. I.

1912

Dry-point.

Kerrera No. II. (No. 439) appears on lower half of State VI.

State I. Trial A.  $8\frac{27}{32} \times 6\frac{29}{32}$  in. : 225 × 176 mm. *D. Y. C.* upper right section of plate 109 mm. from top. Plate clear up to about 113 mm. from bottom. Window in wing of cottage.

II. Trial B. This window almost disappears. Small chimney added to wing of cottage.

III. Trial C. Two sailing boats introduced.

IV. Trial D. Foremost lines on road now reach 4 mm. from left side.

V. Trial E. Oblong stone added in lower right corner. Foreground and cliff on extreme left considerably shaded. Other work.

VI. Trial F. While Kerrera I. remains untouched, Kerrera II. (No. 439) Trial A. is sketched on lower section of plate and somewhat developed before being detached (*vide* p. 254). Reproduced.

VII.  $4\frac{19}{32} \times 6\frac{29}{32}$  in. : 117 × 171 mm. After reduction at bottom detaching Kerrera II., and on right side. *D. Y. C.* remains but becomes lower right 30 mm. from side. Other work.

VIII. Some work added to cliff on left, roadway and elsewhere.

Plate worked on frequently as printing progressed.

About 35 impressions.

B.M. New York.

## DRY-POINTS

### 439. Kerrera No. II.

1912

States I.-III. on same plate as Kerrera No. I. Dry-point.

- State I. Trial A.  $8\frac{27}{32} \times 6\frac{29}{32}$  in. :  $225 \times 176$  mm. Subject sketched on lower half of Kerrera No. I., State I., Trial A. Unsigned.
- II. Trial B. Ridge of hill added to right of distant tower, and window to cottage.
- III. Trial C. Second oblong stone added lower right corner.
- IV. Trial D.  $4\frac{1}{4} \times 6\frac{29}{32}$  in. :  $108 \times 176$  mm. After Kerrera I. has been cut from the top. *D.Y.C.* twice lower right, the lower 12 mm. from side, the upper 17 mm. from side. Indication of third stone in right corner. Subject developed.
- V. Further shadowing touches on peaked hill, cliff and elsewhere, *e.g.* a line on right side about 28 mm. from bottom reaches to 1½ mm. from edge of plate.
- VI. Small figure appears to right of cottage. Group of shading lines added 13 mm. above the lower initials; also considerable shadow on cliff 39 mm. from left side, 66 mm. from bottom: *e.g.* group of almost perpendicular lines about 12 mm. from left side reaching to 53 mm. from bottom.
- VII. The cottage becomes a group of sheds. Shadow now reaches across immediate foreground of road.
- VIII. Pole added behind sheds. More long lines cross the immediate foreground.
- IX. Group of oblique lines lower right, 2-12 mm. from bottom, cover *D. Y.* of upper signature. Considerable additional work. Reproduced.

About 35 impressions. Plate worked on frequently as printing progressed.

New York. Budapest.

### 440. The Esk.

1912

Dry-point.  $3\frac{31}{32} \times 9\frac{5}{8}$  in. :  $101 \times 245$  mm.

- D. Y. C.* lower right 24 mm. from side. *D. Y.* twice faintly visible lower right edge indicating plate had been reduced on this side, as it had also been on the left side.
- State I. Hull of boat emphatically outlined.
- II. This hull almost disappears. Shadowing work in general reduced.
- III. Slight shadow reduced in lower left corner of farmstead, gable wall and elsewhere. Post to right of trees now reaches only to 61 mm. instead of 63 mm. from bottom.
- IV. Several short strokes on water in front of figures lengthen reflection to 53 mm. from bottom.
- V. Slight indication of smoke from right hand chimney of main farmstead. Two oblique touches added on bank, 12 mm. from left side, 48 mm. from bottom. Reproduced.
- VI. Tree reflections on water added about 46 mm. from left side reaching to 40 mm. from bottom.
- VII. Foliage added to left side of tree top 73 mm. from bottom, extending to 65 mm. from left side.

About 30 impressions. Plate worked on frequently as printing progressed.

B.M. New York. Springfield (Mass.).



439 IX



440 V

BOSTON  
PUBLIC  
LIBRARY

07



BOSTON  
PUBLIC  
LIBRARY



# ETCHING

## 441. Aquamanile.

1913

Etching and Dry-point.

State I. Trial A.  $13\frac{11}{16} \times 11\frac{23}{32}$  in.: 351 × 298 mm. *D. Y. Cameron* upper left 42 mm. from side. No ground line indicated in front of horse's forefeet.

II. Trial B. This ground line indicated and further defined between fore and hind feet. Some work added to horse and rider.

III.  $10\frac{17}{32} \times 9\frac{9}{32}$  in.: 268 × 236 mm. After reduction 63 mm. at top, 20 mm. at bottom, removing signature, and 30 mm. on left side, 32 mm. on right side. *D. Y. C.* added upper left 12 mm. from side. Shadow indicated to right of hind feet. Slight additions and alterations on horse and rider as printing progressed. Reproduced.

About 50 impressions, one or two on green paper.

Exhibited Royal Academy 1913, No. 1507.

B.M. Glasgow. Chicago (B.). New York. Berlin. Budapest.

The print is based on a fourteenth century brass acquired by Mr. R. M. Walker from the Randolph Berens collection, 1910, said to have come from Hereford Cathedral.

# DRY-POINT

## 442. Appin Rocks.

1913

Dry-point.

- State I. Trial A.  $8\frac{23}{32} \times 6\frac{1}{2}$  in. :  $222 \times 165$  mm. *D. Y. C.* lower left 63 mm. from bottom. Subject skeletoned only.
- II. Trial B. Cliffs and rocks to left considerably shadowed. Far line of hill to extreme right terminated by vertical line 8 mm. from edge. Other work.
- III. Trial C. Far line of hill carried to right edge of plate. Other work.
- IV. Trial D.  $6\frac{21}{32} \times 6\frac{1}{2}$  in. :  $169 \times 165$  mm. *D. Y. C.* now lower left 20 mm. from side. After removal of clear space 53 mm. at bottom. Grass, etc., suggested around initials, rocky mound further shadowed.
- V. Almost horizontal line added, 34 mm. long, lower right about 13 mm. from bottom, beginning 38 mm. from edge, and another long line above this. Patch of dry-point lower left about 17 mm. from side extended by oblique line at bottom, also by group of oblique lines at top reaching 43-50 mm. from bottom. Other work.
- VI. This group of lines altered and extended to 55 mm. from bottom. Long almost horizontal line 8-13 mm. from bottom extended to 25 mm. from right edge. Other work. Reproduced.
- VII. Four vertical lines added on left, 6 mm. from side, 100 from bottom. Considerable work on cliff and foreground.

Plate worked on frequently as printing progressed.

About 52 impressions, including one or two of each Trial, and two or three on green paper.

Exhibited Royal Academy 1914, No. 1230.

B.M. New York.



442 VI

205



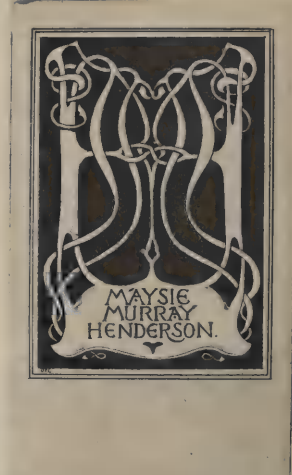
443 I



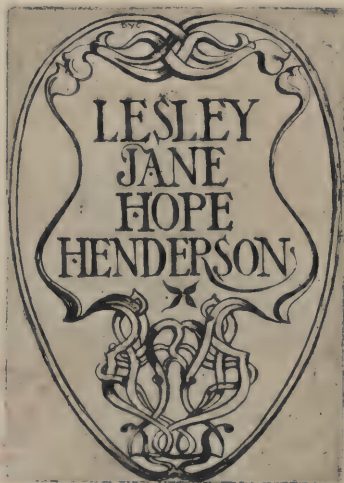
444



445



446



447



448 III

## BOOK PLATES

### 443. W. Warburton Wingate. 1913

Etching.

State I.  $4\frac{15}{16} \times 3\frac{5}{8}$  in. : 126 × 92 mm. The designs at four corners of monogram clear save for *D. Y. C.* in that on lower left. Reproduced.

II. 126 × 85 mm. After removal of unworked surfaces at sides.

III. The designs at four corners of monogram completely darkened, concealing initials in that on lower left.

IV. *D. Y. C.* added lower left corner of space containing name.

B.M. V. & A.M. New York.

### 444. Maurice Francis Yorke. 1913

Etching.  $5\frac{1}{32} \times 3\frac{5}{16}$  in. : 128 × 84 mm. *D. Y. C.* lower left 22 mm. from side.

B.M.

### 445. W. D. S. Catalani. 1913

Etching.  $4\frac{15}{16} \times 3\frac{17}{32}$  in. : 126 × 90 mm. *D. Y. C.* lower left 17 mm. from side on space left clear about 3 mm. all round. In 1913 Catalani was Councillor to the Italian Embassy, Washington.

B.M.

### 446. Maysie Murray Henderson. 1914

Etching.  $6\frac{13}{16} \times 3\frac{15}{16}$  in. : 173 × 100 mm. *D. Y. C.* lower left below etched surface within a two-line border. Plate left clear 7 mm. on sides, 10 mm. at top, 38 mm. at bottom.

### 447. Leslie Jane Hope Henderson. 1914

Etching.  $4\frac{15}{32} \times 3\frac{3}{32}$  in. : 114 × 79 mm. *D. Y. C.* upper left 27 mm. from side.

### 448. Royal Arms of Scotland. 1914

Etching touched with Dry-point.  $6\frac{13}{16} \times 3\frac{7}{8}$  in. : 173 × 99 mm. *D. Y. C.* lower left 17 mm. from side.

State I. Trial A. Lion rampant, tail turned outward, ear impinges on cornice of shield  
Horns of unicorns undefined. Stonework above and around lower shield heraldically misleading. Last numeral is 5.

II. Trial B. Lion's head and tail cleared. The numeral 5 partially cleared.

III. Lion's head altered, tail turned inward. The numeral 5 becomes 6. Horns of unicorns defined, stonework about lower shield altered. Enriched in several places. Reproduced.

State III. of this etching of the Royal Arms of Scotland—carved on the westmost buttress of the Abbey Church of Melrose—served, after the plate had been steel-faced, as frontispiece to an edition de luxe of 210 copies on hand-made paper of 'Heraldry in Scotland,' by J. H. Stevenson, Advocate Unicorn Pursuivant (James MacLehose & Sons, 1914).

About 15 impressions of Trials before plate was steel-faced.

B.M.

## ETCHINGS

### 449. The Lochan.

1914

Etching and Dry-point.  $2\frac{15}{16} \times 5\frac{29}{32}$  in. :  $75 \times 150$  mm.

*D. Y. C.* lower right 7 mm. from side.

State I. Sky clear. Upland fields in mid-distance unshadowed.

II. Upland fields deeply shadowed. Other work.

III. Upper sky darkened. Much shadow removed from river and upland fields.

IV. Several lines lower left added 15 mm. from bottom, the longest extending to 10 mm. from side, and two long lines, same level, converging 39 mm. from side. Other work.

V. Dry-point lines on water added about 16 mm. from bottom, 12-42 mm. from left side.

VI. Tree reflections on left 15-20 mm. from bottom extended to edge of plate. Other work. Reproduced.

VII. Bush lower right about 20 mm. from bottom extended to 59 mm. from side. Patch of dry-point same level added at right edge of plate. Other work.

Plate worked on frequently as printing progressed.

About 55 impressions, including two or three on green paper.

New York.

### 450. Carselands (or 'The Carse').

1914

Etching and Dry-point.  $2\frac{15}{16} \times 5\frac{29}{32}$  in. :  $75 \times 150$  mm.

*D. Y. C.* upper left 6 mm. from side. *D. Y. C.* upper right 7 mm. from side.

State I. Dry-point introduced only among trees on shadowed bank to right and two or three touches in immediate foreground.

II. Trees to right extended almost to edge of plate at 22 mm. from bottom. Fore-ground lower right 32-110 mm. from edge darkened. Darkened elsewhere. Other work.

III. Gap in trees lower right 15-20 mm. from bottom filled. Considerable work on far hills.

IV. Summit of far hill extreme right raised and extended to edge 28 mm. from bottom. Considerable dry-point work added throughout. Reproduced.

About 38 impressions.

B.M. Leeds. New York.





451 V



BOSTON  
PUBLIC  
LIBRARY

452 IV



## DRY-POINTS

### 451. Shuna.

1914

Dry-point.  $3\frac{3}{8} \times 6\frac{7}{8}$  in. : 101 × 175 mm.

*D. Y. C.* lower left 15 mm. from side.

State I. No long line on water beneath sailing boat 10-47 mm. from left side.

II. This line added. Other work.

III. Some dark lines added on fields in front of wood, among them one increasing in thickness 22 mm. from bottom, 74-81 mm. from right side.

IV. Line added extending almost across water beyond promontory in front of boat to left about 48 mm. from bottom. Other work particularly on promontory and in foreground.

V. Long line intersecting sailing boat added 9-58 mm. from left side. 51 mm. from bottom. Line at base of cliff in mid-distance 55 mm. from bottom strengthened. Other slight work. Reproduced.

VI. Two definite and several slight lines added on space lower left hitherto clear above and to right of initials. Other slight work.

VII. Nine short oblique lines added on hill to right, 20 mm. from side, 55 mm. from bottom, and four short oblique lines on same level 9 mm. from side.

Plate worked on frequently as printing progressed.

About 46 impressions, including one or two on green paper.

B.M. New York.

Shuna is an island on Loch Etive.

### 452. Loch-an-Dorb.

1914

Dry-point.  $2 \times 6\frac{1}{2}$  in. : 51 × 166 mm.

State I. Trial A. Unsigned. No windows in castle.

II. Trial B. Another door and windows suggested in castle. Other slight work.

III. *D. Y. C.* lower right 13 mm. from side. Lines of hills on left extended to edge of plate at 14 mm., 15 mm. and 22 mm. from bottom. Other slight work.

IV. Line added on left raising hill at edge to 23 mm. from bottom. Other slight work. Reproduced.

Plate worked on frequently as printing progressed.

About 55 impressions, including one or two of each Trial.

B.M. New York.

Loch-an-Dorb is a hill-loch near Grantown-on-Spey, Inverness-shire.

In 1303 Edward I. occupied the now ruined island-castle seen in the etching.

## DRY-POINT AND ETCHING

### 453. The Valley (or 'Glencrutten').

1914

Dry-point.  $6\frac{23}{32} \times 9\frac{23}{32}$  in. : 176 × 252 mm.

State I. Trial. Unsigned.

- II. *D. Y. C.* lower left 16 mm. from side. Much work added particularly on left side.
- III. Structure indicated of small tree lower left 82 mm. from side. Left side of bush indicated 130 mm. from left side, 45 mm. from bottom. Other work.
- IV. Tree lower left 90 mm. from side, 43 mm. from bottom, hitherto indicated at top only more defined especially on its lower right side. Other work.
- V. Three sheep introduced. Work added on cliffs, bushes and rock mass on extreme left, 50-63 mm. from side. Tree lower left 90 mm. from side, 43 mm. from bottom, completed and two small figures added to right of it. Bush 130 mm. from left side removed. Other work.
- VI. Line of hill carried to right edge of plate 103 mm. from bottom. Other work. Reproduced.
- VII. Vertical line 11 mm. long added 94 mm. from right side, 78 mm. from bottom. Other work.

Plate worked on frequently as printing progressed. About 34 impressions.

Exhibited Royal Academy 1914, No. 1070, and Society of Twelve 1915, No. 88.

Chicago (B.). New York.

### 454. Kincardine.

1914

Etching and Dry-point.  $4\frac{7}{16} \times 12\frac{15}{32}$  in. : 113 × 317 mm.

*D. Y. Cameron* lower left 18 mm. from side.

- State I. Trees on river bank to left of farm buildings, 91-140 mm. from right side, deeply shadowed. Shadow on this bank extends to 161 mm. from right side.
- II. Most of shadow cleared on this bank 91-161 mm. from side, and a good deal also from trees extending to 55 mm. from right side. Other work.
  - III. Shadow removed from river bank, 140-161 mm. from right side; many small trees added hereabouts. Most trees to right of farm buildings reshadowed. Other work.
  - IV. Tree 105 mm. from right side emphatically dry-pointed; some extra shadowing to left of this tree. Other work.
  - V. Tree 100 mm. from right side emphatically dry-pointed, and more shadow hereabouts.
  - VI. Three small conical stacks now plainly visible 18-25 mm. from right side. Much dry-point removed from trees extending to 161 mm. from right side. Other work.
  - VII. Heavy dry-point added about 74 mm. from right side, hiding building at this place. More dry-point on trees hereabouts. Other work. Reproduced.

Plate worked on frequently as printing progressed. About 60 impressions in all.

Exhibited Society of Twelve 1915, No. 90.

V. & A.M. Glasgow. New York.

Kincardine is in the district of Menteith.



453 VI



454 VII

EDWIN  
HUBBARD  
1875



67  
PUBLIC  
LIBRARY

## DRY-POINT

### 455. The Cairngorms.

1914

Dry-point.  $8\frac{13}{16} \times 13\frac{27}{32}$  in. :  $224 \times 352$  mm.

*D. Y. C.* lower left 39 mm. from side.

State I. One heavy line only reaches left edge of plate 103 mm. from bottom.

II. A second heavy line immediately beneath this extended almost to edge of plate.

Some touches added on hills.

III. Some lines added on hills, *e.g.* an oblique group about 120 mm. from bottom,  
123 mm. from left side. Reproduced.

About 60 impressions, one or two on green paper.

Reproduced 'Print Collectors' Quarterly,' February 1924, p. 49.

Springfield (Mass.). Chicago (B.). New York.

## DRY-POINT

### 456. Inverlochy.

1914

Dry-point with slight basis of Etching.  $8\frac{27}{32} \times 13\frac{27}{32}$  in. :  $225 \times 352$  mm.

*D. Y. Cameron* lower right 31 mm. from side.

State I. Before shadow on water to extreme left is extended to 24 mm. from bottom of plate, and before slight touches elsewhere.

II. Additions as above. Reproduced.

Most of the edition of 60 impressions went to America.

Glasgow. New York.

Near Inverlochy Castle in 1645 the Covenanters under Argyle were defeated by Montrose with a loss of 1500 men. Scott described the battle in the 'Legend of Montrose,' Neil Munro in 'John Splendid.' A picture by the artist, 'Inverlochy Castle,' is in the Rhode Island School of Design, Providence.



436. 11

PUBLIC  
LIBRARY





# ETCHING

## 457. Tewkesbury Abbey.

1915

Etching and Dry-point.  $16\frac{1}{2} \times 8\frac{3}{8}$  in. :  $419 \times 222$  mm.

*D. Y. Cameron* lower left 21 mm. from side.

- State I. No ribs of vaulting indicated till State III. Right side of third column almost unshaded up to 13 mm. from top of notice board.
- II. Slight horizontal dry-point lines darken this space. Almost horizontal dry-point lines about 31 mm. from bottom of diminishing strength extend from chair to near base of first column.
- III. Ribs of vaulting rendered by strong dry-pointing. Shading on first and second columns extended from top and bottom towards centre. More shadowing across pavement about 31-34 mm. from bottom. Considerable other work.
- IV. Heavy dry-point lines defining right side of first column extended to top of its base. Other work.
- V. This dry-pointing extended to join that defining plinth.
- VI. Notice board on second column completely darkened. Shadow somewhat increased in immediate foreground about 31-34 mm. from bottom. Other work.  
Reproduced.

Plate worked on frequently as printing progressed.

About 98 impressions.

Exhibited at the Royal Academy, 1915, No. 249.

Glasgow. Chicago (B.). New York.

The gross proceeds from 80 impressions distributed by Messrs. James MacLehose & Sons were equally divided between the Scottish Artists' Benevolent Institution and the Belgian Artists' Relief Fund.

The artist's picture, 'South Aisle, Tewkesbury,' was exhibited at the Royal Scottish Academy, 1908, No. 352.

# ETCHING AND DRY-POINT

## 458. Hills of Tulloch.

1915

Etching and Dry-point.  $8\frac{3}{32} \times 7\frac{5}{8}$  in. : 206 × 194 mm.

*D. Y. C.* lower right 43 mm. from side.

State I. Far bank on right immediately beyond trees shadowed. Moorland 145-152 mm. from bottom, 43-112 mm. from right side, and ridge beneath central hills considerably shadowed.

II. This moorland cleared of shadow, so that tree-forms tell against light.

III. Slope immediately above dark moorland in centre of plate cleared of shadow. Some trees on ridge beyond removed.

IV. Fields beyond trees to extreme left cleared of shadow, all indications of trees removed from ridge beneath hills on left about 172 mm. from bottom. Reproduced.

About 40 impressions.

Exhibited Society of Twelve, 1915, No. 91.

## 459. Dunstaffnage.

1915

Dry-point.  $4\frac{1}{8} \times 10\frac{7}{32}$  in. : 105 × 260 mm.

*D. Y. C.* lower right 22 mm. from side.

State I. Slight indications of bush on foreground bank.

II. This bush practically disappears. Foliage and tree trunks now extend to left edge of plate.

III. Small figures suggested on further bank to left of castle. Long oblique line of foreground bank extended from 135 mm. to 180 mm. from left side. Other work.

IV. Additional ridge introduced about 57 mm. from bottom extending 18-29 mm. from left side. Other slight work.

V. Ridge added in State IV. extended to left edge of plate. Other slight work. Reproduced.

Plate worked on frequently as printing progressed.

About 35 impressions, two or three on green paper.

Exhibited Society of Twelve, 1915, No. 89.



458 IV



459 V



COST  
PUBLI  
LIBRA

## ETCHING

### 460. Souvenir d'Amsterdam.

1915-1930

Etching and Dry-point.  $14\frac{25}{32} \times 10\frac{5}{16}$  in. : 376 × 262 mm.

*D. Y. Cameron* upper left 13 mm. from side.

State I. First-floor window to extreme left has no dry-point.

II. Dry-point touches added in upper part and on sill of this window and on window beneath. Inscription appears on tablet to left of tree on right of plate. Slight shadow on water about 43 mm. from right side extended to 145 mm. from bottom. Shadow increased on prow and stern of barge. Other touches.

III. Emphatic dry-point added in upper part of ground floor window on extreme left. Many touches elsewhere.

IV. Several slight additions, *e.g.* an almost semi-circular marking about 80 mm. from left side 208 mm. from bottom. Reproduced.

V. Shadows on water considerably increased, one group now reaching to 96 mm. from bottom. Other work.

VI. (1930) Barge hitherto little shaded darkened practically all over. Many darkening lines added on water and throughout buildings. Four impressions only.

Plate worked on frequently as printing progressed.

All save a few of the 60 impressions went to America.

Reproduced 'Print Collectors' Quarterly,' February 1924, p. 53.

New York.

## DRY-POINTS AND ETCHING

### 461. The Frews or Frew (first entitled 'The Ochils').

1915-1917

Dry-point.  $3\frac{15}{16} \times 6\frac{31}{32}$  in. : 88 × 177 mm.

*D. Y. C.* upper right 8 mm. from side.

State I. No figures.

- II. Two figures appear in fields on left. Some trees removed breaking the continuous belt in central mid-distance to left of farm.
- III. Line of hill added on extreme left about 37 mm. from bottom.
- IV. There are now five tall trees between the two groups of buildings. Mid-distance considerably altered. Many reeds added to right and left. Deep reflections on water especially to left. Much slight shadowing added on hills, particularly to extreme left.
- V. Fields indicated on extreme right about 21 mm. from bottom. Slight touches elsewhere. Reproduced.

Plate worked on frequently as printing progressed.

States I.-III., some 10 impressions, were issued in 1915 as 'The Ochils'; States IV.-V., 35 impressions, in 1917 as 'The Frews' or 'Frew.'

A picture of the subject by the artist was exhibited at the Royal Academy, 1915, No. 356.

### 462. Pap of Glencoe.

1915-1929

Dry-point with slight basis of etching.  $3\frac{3}{8} \times 4\frac{13}{32}$  in. : 86 × 112 mm.

*D. Y. C.* lower left 7 mm. from bottom.

- State I. Group of about 12 short oblique lines only within space containing initials. Hill-side above this space 20-40 mm. from lower corner deeply shadowed.
- II. Considerable work added in '*D. Y. C.*' space. Other work.
- III. Rain cloud at its base now extends from 45 mm. from left side to plate mark.
- IV. Hill 20-40 mm. from lower left corner mainly cleared of shadow.
- V. This hill, hitherto sloping evenly down left to right, now almost level to about 16 mm. from left side, is deeply shadowed. Patch of shadowing lines added on hill extreme right 40 mm. from bottom.
- VI. Patch of crossed lines added extreme right 58 mm. from bottom. Heavy line 9 mm. from bottom above signature extended to plate mark. Lines beneath signature now converge near lower corner. Reproduced.

Plate worked on frequently as printing progressed.

About 50 impressions in all.

### 463. St. Aignan, Chartres.

1916

Etching touched with Dry-point.  $9\frac{17}{32} \times 4\frac{7}{16}$  in. : 242 × 113 mm.

*D. Y. Cameron* upper left 8 mm. from side.

- State I. Tourelle, dormer window and roof of church tower, save apexes, deeply shaded. Sunlit space in upper left of archway.
- II. Space in upper left of archway partly shadowed. Window-sill indicated. Much shading removed from tourelle, dormer window and roof. Six oblique lines only on roadway about 32 mm. from bottom.
- III. Four oblique lines added on roadway to left of existing six. Part of roof above and to left of church windows further cleared of shading. Heavy shadow completely crosses foreground. Other work.
- IV. Spaces on tower roof about windows almost unshaded. Two short horizontal lines added about 59 mm. from bottom, 23 mm. from left side.
- V. Numerous lines added on roadway, *e.g.* several in lower left corner 2 mm. from bottom extending to 8 mm. from left side. Other slight work.
- VI. Tourelle and roof considerably darkened. Other work; *e.g.* three short horizontal lines added about 102 mm. from bottom 4 mm. from right side. Reproduced.

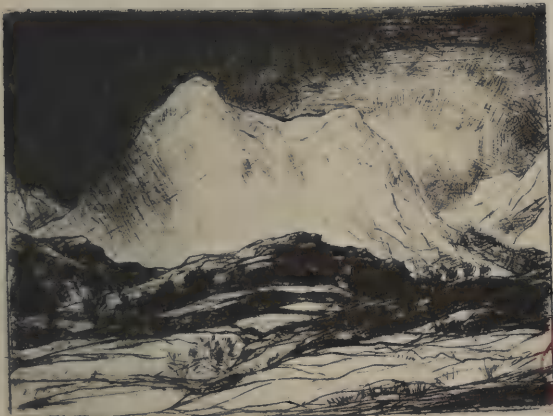
Plate worked on frequently as printing progressed.

About 45 impressions in all.

Boston. Chicago (B.). Cleveland.



461 V



462 VI



463 VI



UNIVERSITY  
PUBLIC  
LIBRARY  
464 III



# ETCHING

## 464. Royal Scottish Academy.

1916

Etching and Dry-point.

*D. Y. Cameron* lower right 61 mm. from side.

State I. Trial A.  $9\frac{17}{32} \times 16\frac{33}{32}$  in. : 242 × 425 mm. Three or four impressions only.

II. Trial B. Three oblique lines added 39 mm. from left side, 138 mm. from bottom, and others elsewhere. Shading increased on buildings and trees. Three or four impressions only.

III.  $7\frac{1}{8} \times 13\frac{27}{32}$  in. : 181 × 352 mm. After reduction 19 mm. at top, 42 mm. at bottom, 39 mm. on right side, 34 mm. on left side. Signature now 22 mm. from side. Some long lines added across centre of gardens. Princes Street buildings further indicated and flags added. Three or four impressions only.

State III. steel-faced, and 180 impressions, signed by the artist, printed by Messrs. T. & R. Annan for subscribers to a special edition of the 'History of the Royal Scottish Academy, 1826-1916,' by W. D. McKay, R.S.A., and Frank Rinder. (James MacLehose & Sons, 1917.) Reproduced.

The print shows the two homes of the Royal Scottish Academy designed by W. H. Playfair, R.S.A. The building on the left, now wholly occupied by the National Gallery of Scotland, was till 1911 shared with it by the R.S.A. In 1911 the R.S.A. removed to the building on the right vacated by the Royal Institution and other bodies.

In addition to 180 impressions from the steel-faced plate, about 12 in all of the three States before steel-facing.

Reproduced 'Print Collectors' Quarterly,' February 1924, p. 54.

B.M. Glasgow. Chicago (B.). Washington.

# ETCHING AND DRY-POINT

## 465. Maut.

1917

Etching.  $7\frac{7}{8} \times 6\frac{7}{16}$  in. : 200 × 164 mm.

*D. Y. C.* upper left 8 mm. from side.

State I. Trial. Before inscription : *The Vulture Symbol of Maut, Goddess of Maternity.*

II. Inscription added. Reproduced.

About 30 impressions.

Reproduced 'Print Collectors' Quarterly,' February 1924, p. 57.

The print is based on a bronze in the Cairo Museum.

## 466. Strathearn.

1917

Dry-point.  $4\frac{7}{16} \times 13\frac{27}{32}$  in. : 113 × 352 mm.

*D. Y. Cameron* lower right 23 mm. from side.

State I. Hill near centre and landscape to left of it somewhat shaded. Space 74-79 mm. from bottom clear to 5 mm. from left side.

II. Some oblique lines added within above-named space. Horizon line of upland, 160-175 mm. from left side, now raised to about 37 mm. from top. Other work.

III. Hill near centre and landscape to left of it considerably cleared. Six or seven short lines added 75 mm. from left, 62 mm. from bottom.

IV. Farmstead near centre shows two gables. Considerable clearings among trees near this farm to left of bridge and elsewhere. Reproduced.

Plate worked on frequently as printing progressed.

About 50 impressions.

Springfield (Mass.).



465 II



466 IV



PC  
PUE  
LIBR 187 VIII

# ETCHING

## 467. Old Museum, Beauvais.

1917

Etching touched with Dry-point.  $6\frac{7}{8} \times 12\frac{1}{4}$  in. :  $175 \times 311$  mm.

*D. Y. C.* upper left 14 mm. from side.

- State I. Between porch and left edge of plate, the building sketched-in only. Roof on right of gable deeply shaded to right only.
- II. Window and much shading completes composition to left of porch on spaces hitherto clear. Shadow removed from wall above archway and small window added. Shadow also removed from roof to right of gable, and a branch added to tree partly screening this roof. Road further shadowed and other considerable work.
- III. Some strong horizontal lines of varying length cross the lower half of window on left of porch. Reproduced.

About 60 impressions. Of these 36 were sent by Messrs. James MacLehose & Sons to New York, the gross proceeds being a gift from the artist to the Artists' General Benevolent Institution.

Reproduced 'Print Collectors' Quarterly,' February 1924, p. 61.  
Chicago (B.).

## ETCHING AND DRY-POINT

### 468. Ben Lomond.

1923

Etching and Dry-point.  $10\frac{7}{32} \times 16\frac{9}{32}$  in. :  $260 \times 414$  mm. Unsigned till State VI.

State I. Trial. Pure etching. Sunlit cloud rests on left shoulder of Ben Lomond about 15 mm. wide. One impression only having pencil and chalk suggestions.

II. This cloud now measures about 36 mm. wide. Much dry-point added.

III. Boat 151 mm. from left side darkened. Group of horizontal lines added lower right 28-38 mm. from bottom, reaching to 25 mm. from side of plate. Contour of hills simplified throughout.

IV. Group of vertical lines added in reflections on water lower left hitherto clear 6-11 mm. from side, 35-45 mm. from bottom. Dry-point patch added lower right, about 45 mm. from bottom, 20-31 mm. from side. Considerable other work.

V. Lines of hill clearly suggested through sunlit cloud which is now about 50 mm. wide. Reproduced.

VI. *D. Y. Cameron* appears lower right 47 mm. from side, 8 mm. from bottom.

Plate worked on frequently as printing progressed.

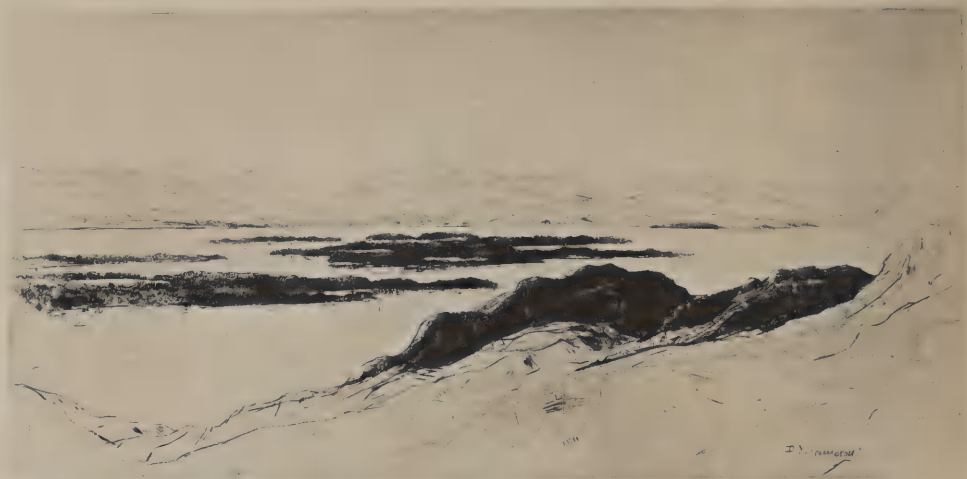
About 80 impressions.

Reproduced 'Print Collectors' Quarterly,' February 1924, p. 63.

B.M. Sydney. Chicago (B.).

This etching is introduced into Book-Plate No. 489.





469 IV



BOET  
PUBL  
LIBR

470 III



## ETCHINGS

### 469. Isles of Loch Maree.

1923

Etching and Dry-point.  $6\frac{29}{32} \times 13\frac{15}{16}$  in. : 176 × 354 mm.

*D. Y. Cameron* lower right 40 mm. from side.

- State I. Trial. Distant shore line on extreme left undefined to 37 mm. from edge of plate, and that of lowest hill 130-170 mm. from left side undefined, and this hill almost unshaded.
- II. Shore lines above named now defined, and the hill somewhat shadowed. Considerable shadow added to trees on near islands extreme left.
- III. A broken descending line added on bank to extreme right, about 60 mm. long, extending to 55 mm. from side. Etched suggestion of foreground bank extreme left dry-pointed.
- IV. A slightly descending etched line, beginning 50 mm. from bottom about 90-167 mm. from right side dry-pointed to 140 mm. from side. Reproduced.
- V. Dry-point emphases added in various places on foreground bank, *e.g.* the already named slightly descending line dry-pointed from 140-167 mm. from right side.
- VI. Group of short dry-point lines added about 50 mm. from bottom, extending 160-176 mm. from right side.

About 50 impressions.

B.M. Melbourne. Washington.

### 470. Thermae of Caracalla.

1923

Etching and Dry-point.  $10\frac{13}{16} \times 16\frac{27}{32}$  in. : 275 × 428 mm.

*D. Y. Cameron* lower right 34 mm. from side.

- State I. Two vertical lines only in lowermost lighted space to left of central archway.
- II. Architectural indications here added.
- III. Building seen through central arch hitherto 114 mm. from bottom of plate lowered to 102 mm. from bottom. Considerable work added in various places. Reproduced.

About 70 impressions.

Reproduced 'Print Collectors' Quarterly,' February 1924, p. 67.

B.M. Glasgow. Melbourne.

This is the etcher's largest plate.

For another etching of the subject see No. 474.

The artist's picture, 'Baths of Caracalla, Rome,' exhibited Royal Scottish Academy, 1926, No. 327, is in the Preston Art Gallery.

## ETCHING

### 471. Winchester Cathedral (Interior).

1925

Etching and Dry-point.  $16\frac{3}{8} \times 10\frac{27}{32}$  in. :  $416 \times 276$  mm.

*D. Y. Cameron* lower left 21 mm. from side.

- State I. Pavement on left 38-51 mm. from bottom unshadowed. Near end of tomb on left shadowed only towards centre.
- II. Pavement completely shadowed. Considerable work added on various parts of tomb to left, but near end of this tomb still partly shadowed only.
- III. End of tomb wholly shadowed. Shadow deepened on pier to left by addition of long diagonal lines sloping down from right to left.
- IV. Dry-point patch added on base of pier lower left about 65 mm. from bottom, 35 mm. from side. Shadow mostly removed from pavement on left 38-51 mm. from bottom. Considerable shadow removed from end of tomb.
- V. Pavement wholly shadowed. Work added on end of tomb to left. Top of further bay partially shadowed.
- VI. Pavement again cleared to 80 mm. from left side, 39-50 mm. from bottom. Top of further bay cleared of shadow. Some dry-point added to vaulting of aisle on right visible through nearer bay. Other slight work. Reproduced.
- VII. Space cleared on pier round head of tomb on right. Highest point of this tomb lowered from 98 mm. to 94 mm. from bottom. Dry-point emphasis added on and between capitals in further bay. Window of aisle on right slightly more defined. Other slight work.

Plate worked on frequently as printing progressed.

About 65 impressions in all, of which 20 went to Melbourne, 40 to America. Melbourne.

The etching is of the North Norman Transept, looking north-west, the earliest completed part of Winchester Cathedral, much of it the work of Bishop Walkelin (A.D. 1079-1093). The nearer tomb, in bronze, is that of Sir Redvers Buller by Sir Bertram Mackennal, R.A., exhibited at the Royal Academy in 1911, No. 1962; the farther, in stone, that of Prebendary Frederic Iremonger (*Obit* 1822).





472 III



473 IV

## DRY-POINTS

### 472. Loch Ard.

1924

Dry-point.  $3\frac{15}{32} \times 7\frac{31}{32}$  in. : 88 × 203 mm.

*D. Y. C.* lower left 9 mm. from side.

State I. Space on lower hillside to left 43-50 mm. from top clear of work to about 10 mm. from side.

II. The summit of wooded hill above houses is now practically level save for a small peak.

III. Dark trees reach almost unbroken to left edge of plate. Light space on lower hill 50-63 mm. from left side shaded. Reproduced.

Plate worked on frequently as printing progressed.

About 30 impressions.

Twelve impressions in May 1924 were sent to those who subscribed for them at the Bazaar for the Royal Samaritan Hospital for Women, held in Glasgow, 30th Oct.-1st Nov., 1923.

The subject appears in the centre of 'Ben Lomond,' No. 468.

### 473. Lake of Menteith No. I.

1925

Dry-point.  $4\frac{15}{16} \times 7\frac{15}{16}$  in. : 126 × 202 mm.

*D. Y. Cameron* lower left 17 mm. from bottom.

State I. Highest hill on extreme left shaded to about 40 mm. from edge of plate.

II. This hill cleared of shadow. Trees extended almost to left edge of plate.

III. Trees 28-29 mm. from right side darkened.

IV. Three taller trees 38-73 mm. from right side indicated. Reflections in water in front of promontories strengthened. Other slight work. Reproduced.

Plate worked on frequently as printing progressed.

About 40 impressions.

Reproduced 'Apollo,' May 1925, p. 292, to illustrate 'A Gossip about Prints and Water Colours,' by Malcolm C. Salaman.

Melbourne.

For another version of the subject, see No. 482.

## DRY-POINTS

### 474. Tepidarium : Thermae of Caracalla.

1925

Dry-point.  $7\frac{29}{32} \times 6\frac{29}{32}$  in. : 201 × 176 mm.

*D. Y. Cameron* lower left, 16 mm. from side, 12 mm. from bottom.

State I. Trial A. No containing lines round design till State IV. Building on extreme left reaches only to 41 mm. from top of plate.

II. Trial B. Arch in main ruin throughout shadowed.

III. Trial C. Building on extreme left now rises to top of plate. Work added to main ruin, etc.

IV. Shading removed from lower section of arch in main ruin. Containing line added about 5 mm. from plate mark all round. Other slight work. Reproduced.

Plate worked on frequently as printing progressed.

About 60 impressions.

Reproduced 'Apollo,' May 1925, p. 293, to illustrate 'A Gossip about Prints and Water Colours,' by Malcolm C. Salaman.

Melbourne.

For another etching of the subject see No. 470.

### 475. Sound of Kerrera.

1925

Dry-point.  $3\frac{15}{16} \times 7\frac{7}{8}$  in. : 100 × 200 mm.

*D. Y. Cameron* lower left 11 mm. from side.

State I. Foreground bank rises on extreme left to 55 mm. from bottom.

II. Nearest hillside extreme left cleared of deep shadow to about 35 mm. from edge of plate.

III. Bank on extreme left now lowered to 42 mm.

IV. Second hillside from left and top of third cleared of deep shadow. Several additions on foreground bank, *e.g.* group of six short lines 42-48 mm. from left side. Reproduced.

Plate worked on frequently as printing progressed.

About 50 impressions.



474 IV



475 IV

BOSTON  
PUBLIC  
LIBRARY



476 V



477 III



## DRY-POINTS

### 476. Loch Aline.

1926

Dry-point.  $7\frac{7}{8} \times 11\frac{13}{16}$  in. : 200 × 300 mm.

State I. Trial. Unfinished. No signature. One impression only.

- II. *D. Y. Cameron* lower right 24 mm. from side. Bank with three trees added extreme right foreground. Other work. One impression only.
- III. Shore line of Mull introduced between the two promontories. Flag-pole on pier to right of outlet to sea, and reflection of hill added. Other work. Two impressions only.
- IV. Shore line of Mull disappears. Reflection of war memorial and flag-pole added. Considerable work added on left foreground bank, including group of curved lines 55-70 mm. from side.
- V. Breaks in reflections of hillside to left filled, among them two breaks 23-28 mm. from side. Additional work on foreground bank to left and elsewhere. Reproduced.

Plate worked on frequently as printing progressed.

About 50 impressions in all.

V. & A.M.

### 477. The Ferry.

1926

Dry-point.  $5\frac{29}{32} \times 12\frac{7}{8}$  in. : 150 × 327 mm.

*D. Y. Cameron* lower left 17 mm. from side.

State I. Hill on right 105-125 mm. from side almost wholly shadowed.

- II. Contour here emphasised and moorland to 2 mm. from top of contour cleared of shadow.
- III. Moorland 55-90 mm. from right edge of plate considerably cleared of shadow and reflections of two trees about 96 mm. from right side emphasised. Reproduced.

Plate worked on frequently as printing progressed.

About 50 impressions.

# ETCHING

## 478. Glen Strae.

1927

Etching and Dry-point.  $6\frac{7}{8} \times 16\frac{23}{32}$  in. : 175 × 425 mm.

*D. Y. Cameron* lower left 19 mm. from side.

State I. No path visible on bank between 104-154 mm. from right side.

II. Path is now continuous on this bank. Two small moraines introduced at base of hill 212-227 mm. from left side, 105 mm. from bottom. Some shadow cleared near farm buildings on left.

III. Small moraines now reach from 191-235 mm. from left side. Many lines added on water in left corner up to 28 mm. from bottom, and dry-point patch added 107 mm. from left side, 60 mm. from bottom. Reproduced.

Plate worked on frequently as printing progressed.

Most of the edition, about 60 impressions, went to America. Some were erroneously issued as 'Glen Orchy.'

Chicago (B.). Berlin.





479 II



480 IV

## ETCHINGS

### 479. Stonehenge.

1928

Etching touched with Dry-point.  $4\frac{29}{32} \times 7\frac{15}{16}$  in. : 125 × 202 mm.

*D. Y. Cameron* lower left 12 mm. from side.

State I. Trial. Before line defining horizon to 10 mm. from left side, 24 mm. from bottom.

II. This defining line added. Other slight work. Reproduced.

About 6 impressions from plate before steel-faced.

B.M.

In State II. the plate was steel-faced and the artist presented 100 signed impressions therefrom to the National Art Collections Fund. These impressions were issued at a minimum of 18 guineas each to members who subscribed for a limited edition, 200 copies, of the Memorial volume, 'Twenty-five Years of the National Art Collections Fund, 1903-1928,' the green cloth cover bearing in gold a special design by Charles Ricketts, R.A. See also 'Santa Maria,' No. 480.

### 480. Santa Maria.

1928

Etching touched with Dry-point.  $6\frac{3}{4} \times 4\frac{7}{16}$  in. : 172 × 113 mm.

*D. Y. C.* lower left 12 mm. from side.

State I. No shaft of light descends from right to left in roof.

II. Shaft of light indicated.

III. Shaft of light disappears. Two figures and considerable shading removed from small archway near centre of plate. Shadow on second column from left now extends to about 100 mm. from upper plate mark. Other work.

IV. Strong containing lines added. Considerable other work. Reproduced.

About 6 impressions before plate was steel-faced.

B.M.

In State IV. the plate was steel-faced and the artist presented 100 signed impressions therefrom to the National Art Collections Fund. These impressions were issued at a minimum of 18 guineas each to members who subscribed for a limited edition, 200 copies, of the Memorial volume, 'Twenty-five Years of the National Art Collections Fund,' 1903-1928, the green cloth cover bearing in gold a special design by Charles Ricketts, R.A. See also 'Stonehenge,' No. 479.

## ETCHINGS

### 481. Eagle's Crag.

1917-1929

Etching and Dry-point.  $4\frac{3}{4} \times 7\frac{3}{32}$  in. : 121 × 196 mm.

*D. Y. Cameron* 1917 lower right 6 mm. from bottom.

State I. Sky clear. Reproduced.

II. (1929) Clouds indicated. Some shadow removed from right side of Crag. Work added in foreground.

The subject is on the Spey. About 10 impressions.

### 482. Lake of Menteith No. II.

1929

Etching and Dry-point.  $4\frac{13}{32} \times 6\frac{23}{32}$  in. : 112 × 171 mm.

*D. Y. C.* (faint) lower right 17 mm. from side.

State I. Trial A. Tree reflections in water on extreme left slight and broken to 29 mm. from side.

II. Trial B. These reflections reach to left edge of plate almost unbroken. Dry-point touches on foreground bank.

III. *D. Y. C.* added lower left 8 mm. from side. Reproduced.

About 12 impressions from plate before steel-faced.

Of State III., when steel-faced, 250 impressions were printed for insertion in the edition de luxe reissue, entitled 'The District of Menteith,' of R. B. Cunninghame Graham's 'Notes on the District of Menteith,' 1895, the plate then being cancelled. The quarto volume also contains photogravure reproductions of ten wash drawings by the artist.

For another version of the subject, see No. 473.

"The Isle of Rest still seems to float upon the Lake. . . . The monks who built the long grey church sleep all forgotten, unconscious that they wove the spell that still enchants the Island and the Lake." Cunninghame Graham.

### 483. Killundine.

1929

Etching and Dry-point.  $6\frac{7}{8} \times 13\frac{27}{32}$  in. : 175 × 352 mm.

*D. Y. Cameron* lower left 15 mm. from side on clear unworked space 6 mm. from bottom.

State I. No boats on beach to left. Window in ruin 4 mm. high.

II. Two boats introduced on beach. Three horizontal groups of cloud markings in mid-upper sky.

III. Window in ruin enlarged. Down-slanting lines added to cloud in right upper corner. Other slight work.

IV. Bank in lower left corner hitherto 18 mm. high raised to 35 mm. from plate mark. Cloud over cliffs to left worked on. Reproduced.

V. Group of diagonal dry-point lines right to left 85 mm. to 102 mm. from top added to above-named cloud.

Plate worked on frequently as printing progressed. About 65 impressions.

Killundine Castle, in the Sound of Mull, Argyll, once used as a hunting lodge, is still called Caisteal-nan-Coin, the 'Castle of Dogs.'



481 I



482 III



483 IV

105



484 V



485 III



## DRY-POINTS

### 484. Castle Urquhart.

1929

Dry-point with slight basis of Etching.  $9\frac{5}{32} \times 16\frac{13}{32}$  in. :  $233 \times 417$  mm.

*D. Y. Cameron* lower right 34 mm. from side.

State I. One sailing boat only.

II. Three sailing boats. Tree removed from central ruin. Some work added.

III. Rain cloud appears right upper corner. More definition of hills. Much dry-point work added on foreground bank. Tree shapes altered. Some shading removed from central ruin. Other work.

IV. Rain cloud now extends to water level. Hills further defined. Foreground bank further strengthened by dry-point.

V. Rain cloud extended at top to about 176 mm. from right side. Considerable work on foreground bank. Reproduced.

Plate worked on frequently as printing progressed, and impressions vary considerably.

About 85 impressions.

Millais' picture of the subject was exhibited at the Royal Academy 1879, No. 150, with a quotation from Tennyson : 'The tower of strength which stood four-square to all the winds that blew.'

### 485. The Campagna.

1929

Dry-point.  $6\frac{31}{32} \times 9\frac{17}{32}$  in. :  $177 \times 242$  mm.

State I. Trial. Unsigned. No figure. Aqueduct little shadowed.

II. *D. Y. C.* lower left 18 mm. from side. Figure added and considerable work throughout.

III. Group of slight diagonal lines added in sky 50-75 mm. from top, reaching to 36 mm. from left side. Other work. Reproduced.

IV. Building 60-70 mm. from right side considerably worked on and now completely shaded. Foreground tree and ground beneath it darkened. Other work.

About 12 impressions.

## DRY-POINTS AND BOOK PLATE

### 486. Hill Towns of Italy.

1929

Dry-point.  $7\frac{29}{32} \times 7\frac{29}{32}$  in.: 201 × 201 mm.

*D. Y. C.* lower right 21 mm. from side. About 12 impressions, each varying considerably.

State I. Two horizontal lines 114-117 mm. from bottom reach to 4 mm. from left side.

II. Several lines extended to plate mark on left and right sides.

III. Building introduced in mid-distance 54-65 mm. from left side.

IV. Horizon line on extreme left raised to 136 mm. from bottom. Tree added on left side 60-73 mm. from bottom. Other work. Reproduced.

V. Contour of further hill added right side about 132 mm. from bottom. Several contour lines strengthened on right side. Other slight work.

### 487. Loch Eil.

1929-30

Dry-point.  $4\frac{15}{16} \times 10\frac{5}{32}$  in.: 126 × 258 mm. *D. Y. Cameron* lower right 31 mm. from side.

State I. Rain cloud in centre reaches to about 61 mm. from bottom.

II. This cloud extended to about 69 mm. from bottom. Mast added to farther boat.

III. Hill on extreme left darkened. Definite horizontal line added on water lower left 19 mm. from bottom. Contour of distant coast added beneath right half of rain cloud about 49 mm. from bottom.

IV. Rain cloud heightened and widened. Group of horizontal lines added on water about 37-40 mm. from bottom. Reproduced.

V. Rain cloud darkened, extended. Above named lines now reach to 29 mm. from bottom.

Plate worked on frequently as printing progressed. About 50 impressions.

### 488. Mountain Tarn.

1929-1930

Dry-point with slight basis of Etching.  $4\frac{15}{16} \times 7\frac{31}{32}$  in.: 126 × 203 mm.

*D.* (indistinct) *Y. C.* lower right 14 mm. from side.

State I. Rocks beyond tarn in middle distance slope downward towards left.

II. Upstanding rock here added 40-52 mm. from left side.

III. Rain cloud added in extreme right of sky, and cloud on left darkened. Shadow removed from shore in mid-distance. Other work.

IV. Dry-point patch added lower right corner above initials. Much shadow removed from rocks in mid-distance. Main rain cloud increased.

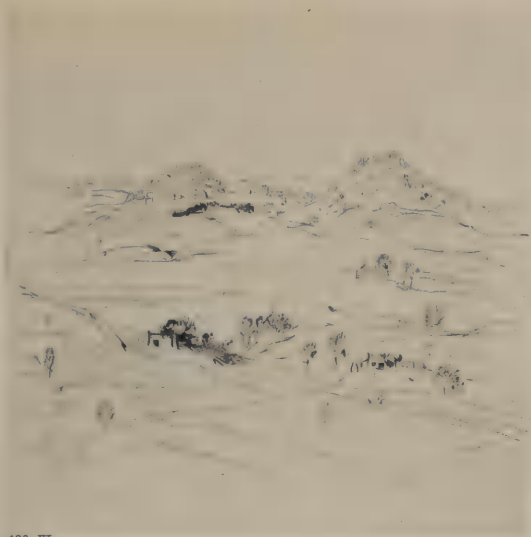
V. Main rain cloud now reaches 132 mm. from right side, obscuring central hills. Some work added in mid-distance. Reproduced.

VI. Considerable dry-point added on shoulder of near height to right: *e.g.* a descending patch about 65 mm. from bottom, 20-42 mm. from side. Rain cloud on left side now touches farther hills. Other slight work.

Plate worked on frequently as printing progressed. About 50 impressions.

### 489. Lessing and Edith Rosenwald. Book Plate. 1930

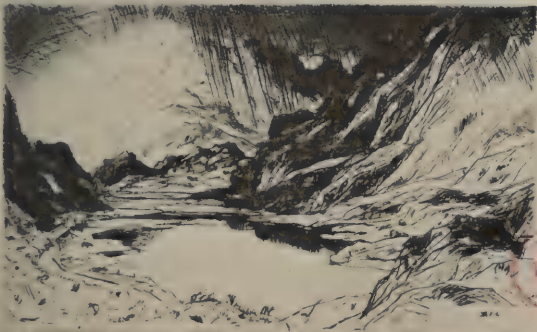
$5\frac{31}{32} \times 3\frac{15}{16}$  in.: 152 × 100 mm. "Ben Lomond," No. 468, is introduced beneath the lettering. B.M. V. & A. Chicago. New York. New York & Boston P.L's. Philadelphia. Washington.



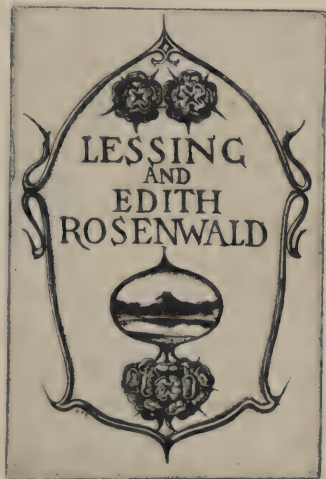
486 IV



487 IV



488 V



489



POST  
PUBL  
LIBRA

# ETCHING

## 490. Gloucester.

1931

Etching touched with Dry-point.  $16\frac{11}{32} \times 7\frac{13}{16}$  in. : 415 × 199 mm.

*D. Y. Cameron* lower right on unworked space at bottom 22 mm. from side.

State I. Pillar on extreme right little shaded on left of statuary niche and beneath this on left side.

II. This pillar now darkened throughout. Column 39-44 mm. from right side shaded throughout. Uppermost window and foreground, including rise of front step, further shaded. Other work.

III. Right hand arcade of screen almost cleared of shading on right side. Reproduced.

Plate worked on frequently as printing progressed.

Impressions, about 88 in all, vary according to amount of ink left on plate.

The etching is of the north aisle looking eastward.

## DRY-POINTS

### 491. Balquhidder.

1931

Dry-point.  $8\frac{27}{32} \times 13$  in. :  $225 \times 330$  mm.

*D. Y. C.* lower left 47 mm. from side.

State I. Hillside on extreme left, about 50-74 mm. from bottom, almost clear.

II. Some trees sketched and other work added on this hillside about 45-53 mm. from bottom, 18-50 mm. from left side. Trees indicated on extreme left about 35-45 mm. from bottom further developed. Almost horizontal line added lower right about 29 mm. from bottom, reaching to 72 mm. from side. Slightly descending line lower right about 10 mm. from bottom now extends to 115 mm. from side. Other work on foreground bank and elsewhere. Reproduced.

III. Tree added lower left 18 mm. from side, 35-56 mm. from bottom. Some markings added on hillside immediately above this tree. Considerable work on foreground bank : for instance, descending line, hitherto broken about 131-163 mm. from left side, now continuous and extended to bottom at 123 mm. from side.

IV. Darkening considerably reduced on left side of tree, about 44-58 mm. from right side, 42-52 mm. from bottom. Additional work on hillside already named to extreme left. Groups of short lines added in space hitherto clear, lower right corner.

Plate worked on frequently as printing progressed.

About 75 impressions in all.

Balquhidder is at the east end of Loch Voil.

### 492. Tarff.

1931

Dry-point.  $6\frac{29}{32} \times 14\frac{15}{16}$  in. :  $176 \times 380$  mm.

Unsigned until State III.

State I. Unsigned. A few lines only of storm-cloud reflection on water 46-68 mm. from bottom, 52-82 mm. from right side.

II. Unsigned. Reflection on water as indicated above added. Storm-cloud intensified. Other work.

III. *D. Y. C.* appears lower right on unworked space at bottom, 20 mm. from side. Reflection added on water 35-47 mm. from bottom, about 25-51 mm. from left side. Other work.

IV. Outline of mountain peak 61 mm. from top, 97 mm. from left side, and other peaks emphasised. Oblong space on hill about 97 mm. from bottom, 46-71 mm. from left side, partially cleared. Other work. Reproduced.

Plate worked on frequently as printing progressed.

Impressions, about 60 in all, vary according to amount of ink left on plate.

Tarff is a small moorland loch between Inverness and Fort Augustus.



491 II



492 IV



493 I



494



## DRY-POINT AND ETCHING

### 493. Valley of the Tay.

1931

Dry-point.  $11\frac{7}{8} \times 10\frac{3}{8}$  in. : 302 × 264 mm.

*D. Y. C.* lower left 20 mm. from side.

State I. Rain effect, especially in upper sky, definite. Reproduced.

II. These effects considerably modified.

Impressions differ according to amount of ink left on drypoint lines. Plate worked on frequently as printing progressed.

About 75 impressions in all.

### 494. Craigmillar Castle.

1931

Etching and Dry-point.  $4\frac{7}{32}$  in. ×  $11\frac{27}{32}$  : 107 × 301 mm.

*D. Y. Cameron* lower left 13 mm. from side on unworked margin at bottom.

No trial proofs or States exist.

This plate was executed for the American College Society of Print Collectors, Cleveland, Ohio, which, National in scope, was founded in 1930-1 to stimulate greater interest in the graphic arts among undergraduates of Universities and Colleges in the United States, and thus encourage the building up of important permanent collections. Membership, by invitation only, limited to 125, is mainly restricted to students in art departments of Colleges and Universities. Two plates are annually etched for the Society by recognised masters of the graphic arts chosen by an advisory committee, each member receiving a signed impression therefrom, the plate, cancelled by the artist, being sent to the Society.

Craigmillar Castle, a ruined fourteenth or fifteenth century keep with later additions, is some four miles from central Edinburgh. In 1477 the Earl of Mar, brother of James III., was here imprisoned on a charge of treason, and here, or in Edinburgh, is said to have been bled to death. The Castle was a favourite residence of Mary Queen of Scots. To Craigmillar in 1566 she came to recruit after her illness at Jedburgh, and here the same year she held the secret conference with Bothwell, Argyll, Huntly and Maitland which led to the murder of Darnley.

## DRY-POINTS

### 495. The Scur of Eigg.

1931

Dry-point.  $4\frac{7}{8} \times 6\frac{7}{8}$  in. : 124 × 175 mm.

*D. Y. C.*, obscure, lower left 32 mm. from side.

About 75 impressions. No trial proofs or States exist.

The Hebridean island of Eigg, some seven miles west of the mainland of Inverness-shire, is remarkable for the columnar rocks at the south end which, rising four hundred feet above their high-lying base, culminate in the Scur of Eigg. On Eigg in A.D. 617 St. Donnan and fifty other monks from Iona were killed by order of the queen, albeit her people objected that "that would not be a religious act"; and here towards the end of the sixteenth century, in a narrow-mouthed cave near the shore, two hundred Macdonalds, men, women and children, were in an act of retaliation suffocated by the neighbouring chief, Macleod of Skye. Scott alludes to this vengeful event in *The Lord of the Isles*, and records that in 1814 he "brought off a skull from among the numerous specimens of mortality which the cavern afforded."

### 496. Drimnin.

1932

Dry-point.  $4\frac{29}{32} \times 12\frac{7}{8}$  in. : 125 × 327 mm.

*D. Y. Cameron* lower left 15 mm. from side.

State I. First horizontal line above initials terminates 6 mm. from side. One sailing boat only to left of promontory.

II. Two additional sailing boats faintly indicated 35-41 mm. from left side. First horizontal line above initials extended to edge. Ridge added about 90-127 mm. from left side, 12 mm. from bottom. Other work. Reproduced.

About 55 impressions.

Drimnin is on the Sound of Mull near Tobermory ('the well of our Lady St. Mary').

### 497. Castle Moyle (Moil).

1932

Dry-point.  $6\frac{22}{32} \times 10\frac{27}{32}$  in. : 176 × 276 mm.

*D. Y. C.* lower left 14 mm. from side.

State I. Farther shore to extreme left and far hills to left of Castle incomplete.

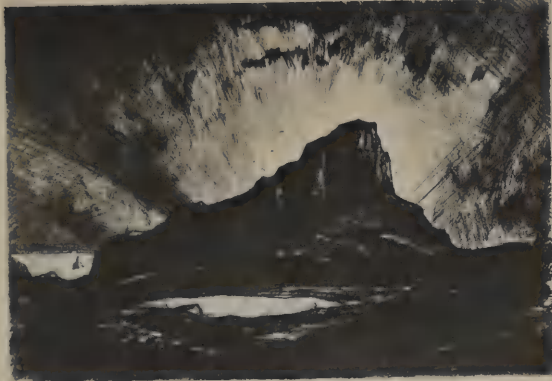
II. Above named shore and hills detailed and darkened.

III. Suggestion of shower on left hitherto terminating about 12 mm. from side extended to plate mark. The two bollards in left foreground darkened all over. Lines on water level lower right worked on and now reach plate mark. Other work. Reproduced.

6 impressions before steel-facing.

State III. Plate steel-faced. From it Messrs. T. & R. Annan & Sons printed the 220 impressions, including twenty for presentation, each signed by the artist, for the Edition de Luxe of this Catalogue. Plate cancelled.

Castle Moyle, a ruin near Kyle Akin village, Skye, was reputedly built by the wife of a Macdonald, daughter to a Norwegian king, who stretched a chain across the Kyle for the purpose of exacting toll from all vessels passing through the there narrow strait.



495



496 II



497 III



498



499 III

## DRY-POINTS

### 498. Monzie.

1932

Dry-point.  $9\frac{29}{32} \times 13\frac{27}{32}$  in. :  $252 \times 352$  mm.

*D. Y. Cameron* lower right 24 mm. from side.

Plate still to be worked on.

Monzie Castle, pronounced Monee, is three miles from Crieff, Perthshire.

### 499. Tantallon.

1932

Dry-point, with basis of etching.  $7\frac{29}{32} \times 15\frac{13}{16}$  in. :  $201 \times 402$  mm.

*D. Y. Cameron* lower left 11 mm. from side.

State I. Foreground bank in right corner clear to 35 mm. from side, save for two groups of slight descending lines about 17 mm. from bottom. Shower indication on right ends at 4 mm. from side.

II. Shower extended to plate mark. Work added above signature and elsewhere on foreground bank : *i.e.* group of united lines 18-29 mm. from right edge of plate about 22 mm. from bottom, and diagonal lines on same level about 51-61 mm. from right side. Other work.

III. Last-named markings on foreground bank extended to 91 mm. from side. Darkening beneath shower somewhat strengthened. Castle wall worked on. Reproduced.

Plate worked on as printing progressed. About 80 impressions.

Tantallon Castle, a romantic ruin  $2\frac{3}{4}$  miles east of North Berwick, erstwhile the stronghold of the Douglasses, occupies a headland washed on three sides by the sea and protected on the land side by a double moat. The vast fortress, dating from the fourteenth or fifteenth century, withstood in 1528 a siege by James V—thence, Camden records, ‘Archibald Douglas Earle of Angus, wrought James the fifth, King of Scots, much teene and trouble.’ The castle was enlarged during the reign of James VI, the Covenanters destroying it in 1639. The following vivid passage is from Scott’s *Provincial Antiquities and Picturesque Scenery of Scotland*, 1825-6 :

‘The mind, when we enter the dilapidated court of this ancient and frowning ruin, is involuntarily carried back to the era of the mighty House of Douglas, so long the Lords of Tantallon, amidst whose numerous fortresses and houses of defence this was the principal on the eastern border, while that of Hermitage, equally solitary and formidable, was, on the more western skirts of the island, their chief baronial castle. These were the extreme bulwarks of a power which extended from sea to sea, matched and bade defiance to the authority of sovereigns, and, but for a concurrence of circumstances which could scarce have been expected, threatened to place their owners on the throne of Scotland.’

## DRY-POINT

### 500. The Broken Crucifix.

1932

Dry-point.  $11\frac{29}{32} \times 7\frac{29}{32}$  in. : 303 × 201 mm.

State I. Unsigned.

- II. *D. Y. C.* lower left, 25 mm. from side. Upright patch of dry-point added on lower part of foot reaching to 7 mm. beneath it. Other slight differences. Reproduced.



BOSTON  
PUBLIC  
LIBRARY

225

100 8





## INDEX

Abbazia, Venice, The	306	Amsterdam :	
Abbey :		Amsterdam	145
Dryburgh	232	The Arch	122
<i>Dryburgh, St. Mary's Aisle.</i> See		A Canal	127
Note, p. xiv		Corner in	137
Kelso	54	The Dolphins	115
Melrose, South Doorway	303A	The Market Boat	126
Paisley, North View	1	Oude Kerk	117
Paisley, South View	3	Souvenir d'	460
Paisley, The Interior	2	The Rokin	119
Abbotsford	152	Van der Deevilij	120
Aberdeen Bay	26	The Y	144
Aberdeenshire, The Cliffs of	27	Andely, Le Grand	359
Academy, Royal Scottish	464	Anderston, Bishop Street	96
Across the Sands	79	Anderston, Wellfield House	107
Ad Astra	252	Angers, Rue des Filles Dieu	329
Admiralty, The	293	Angus, W. Craibe & Son, Exhibition at	194
After-glow (or Evening) on the		Annan, T. & R. Paper Heading	270
Findhorn	399	Exhibition at	168
Afternoon	251	Anniesland Pits	110
Ailsa	49	Appin Rocks	442
Ailsa, Ardrossan and	46	April in the Hills	248
Ailsa Craig from Arran	24	Apse, St. Enoch's Church	238
Albert, Railway, and Victoria Bridges	35	Aquamanile	441
Aline, Loch	476	Arch, The	122
Alkmaar	124	Ard, Loch	472
Alkmaar, A Courtyard	146	Ardennes, A Valley of the	396
Alkmaar, Tabak en Sigaren	135	Ardrossan	46
Almshouses, St. Cross	339	Arms of Scotland, Royal	448
Amboise	352	Arran	43
Ambrose, Father	179	Arran, Ailsa Craig from	24
Amiens, The Chimera of	415	Arran, Bennan	71
Amiens, The Wingless Chimera	416	Arran, Cottage, Sunset	14

# INDEX

Arran, Drumadoon	430	Book Plates ( <i>continued</i> )	
Arran, Loch Ranza	44	Blair, Anna Gordon	422
Arran Peaks	436	C(ameron), D. Y.	258
At Elspat's Hut	157	Cameron, D. Y. and J. M.	317
Avenue, The	373	Cameron, James Robertson	315
Ayr	47	Cameron, Joanna	254
		Cameron, Katherine	253
Bakewell, The Windings of the Wye	346	Catalani, W. D. S.	445
Balquhiddel	491	Curle, James	420
Balshagray, Old	104	Dick, Harris B.	423
Banks and Braes, Ye	279	Downie, John A.	255
Barges, Thames	65	Harrington, Henry Nazeby	421
Barony Church, Glasgow Cathedral		Henderson, Lesley J. H.	447
and	23	Henderson, Maysie Murray	446
Barres, Rue des	364	Hunter, John and Mrs.	184B
Barochan. No. 1	161	Maclaren, John	260
Barochan. No. 2	162	Maclaurin, Beatrice H.	316
Barrows, Three	82	Maclaurin, Jean Ure	188
Bay, Aberdeen	26	MacLehose, James J.	164
Bay, Lunan	429	Mann, Jessie Arthur	418
Beaufort's Tower, St. Cross	342	Mann, Robert M.	259
Beauvais	412	Paterson, Robert G.	166
Beauvais, Old Museum	467	Paterson, Roberta Elliot S.	319
Before the Mirror	159	Paterson, W. B.	167
Beggar, The	66	Pickering, R. Y. No. 1	256
Begging	111	Pickering, R. Y. No. 2	257
Belfry of Bruges	392	Rinder, Edith Wingate	417
Belgian Set	387-396	Robertson, John S.	261
Ben Ledi	424	Rosenwald, L. and E.	489
Ben Lomond	468	Todd, James Henry	187
Bennan	71	Wilson, John Macartney	163
Berwick	68	Wingate, W. Warburton	443
Berwick-on-Tweed	382	Yorke, Maurice Francis	444
Birth-Place and Early Home of		Young, John Robson	419
Professor Wilson (Christopher		Boquhapple	287
North), Paisley	5	Border Tower	196
Bishop Street, Anderston	96	Border Village	11
Blois, St. Laumer	351	Boston (Mass.), King's Chapel	405
Boddin, The	428	Bothwell	34
Bonnington	17A	Bowden	12
Book Plates :		Bradford, On the	347
Annan, J. Craig	165	Bridge, Jamaica Street	9
Arthur, James. No. 1	262	Bridge, Old Partick	52
Arthur, James. No. 2	263	Bridge, Perth	28
Bell, Sir James	318	Bridge, Whitby, Old	403

# INDEX

Bridge of Sighs	223	Castle ( <i>continued</i> )	
Bridges, Two	214	Dieppe	274
Broad Street, Stirling	286	Moyle (Moil)	497
Broken Crucifix, The	500	Rowallan	114
Broomielaw	112	Stanley	6
Broomielaw and Railway Bridges	37	Stirling, The Gargoyles	284
Bruges, Belfry of	392	Stirling, The Palace	174
Bruges, Gateway of	387	Stirling, Palace of Stuarts	285
Bruges, La Maison Noire	389	Stirling, The Sentry	302
Bubastis, A Cat of	426	Tantallon	499
Building of the Ship	178	Tillietudlem	153
Burnmouth	69	Urquhart	484
Burns Federation. Paper Heading	271	Cat of Bubastis, A	426
'Burns from Heaven'	321A	Catalogue Covers. See Exhibition	
Burns Memorial Exhibition	279	Cathedral :	
Butterfly, The	215	Glasgow	36
		Glasgow, and Barony Church	23
Ca d'Oro	310	Gloucester	490
Cadzow Castle	15	Screen, Glasgow	280
Caen, Old St. Etienne	400	Verona	199, 200
Cairngorms, The	455	Winchester	333
Cairo, The Mosque Doorway	413	Winchester, Interior	471
Cairo, Street in	414	Cavalier, Restaurant	365
Cairo, The Turkish Fort	409	Chapel, Elphinstone Tower and	322
Calderwood, Long	184	Chapel and Founder's Tomb	240
Cambuskenneth	367	Chapel, Haddon Hall	345
Cameron, Clan, Certificate	181	Chapel, Henry the Seventh's	298
Campagnetta, Farm Gateway	222	Chapel, King's, Boston	405
Campania, Building of the Ship	178	Chapel Roslyn	314
Campagna, The	485	'Charterhouse, Old and New'	240-243
Canal, Amsterdam	127	Charterhouse Schools	242
Canongate, High St., Edinburgh	12B	Chartres	327
Canongate, Tolbooth	378	Chartres, A Queen of	434
Caracalla, Thermae of	470	Chartres, St. Aignan	463
Caracalla, Thermae of, Tepidarium	474	Chartres, Yvon	425
Cardross, Clyde at	41	Chimera of Amiens	415
Carmyle, Clyde near	29	Chimera, Wingless	416
Carselands (or The Carse)	450	Chinon	330
'Carved Stones of Islay'	264	Christmas Cards	49A, 53, 65A, 75, 76
Castle :		Christopher North, Birth-Place of	5
Cadzow	15	Church Interior, Venice	219
Craigmillar	494	Clan Cameron Certificate	181
Craignethan. See Tillietudlem		Clark Town Hall, George A.	4
Crookston, Distant View of	7	Cliffs of Aberdeenshire, The	27
Culzean	48	Clifton Hill House	186

# INDEX

Close, Piggie's	85	Deanery, Winchester	343
Close, White Horse	86	Dear Aunt Dorothy	93
Cluny	354	'Desdemona's' House, Venice	282
Clyde :		Desert, The	410
Clyde Set	30-49	Devil and the Fairy	180
at Cardross	41	Devil of Florence, The Little	401
near Carmyle	29	Devil's Hole	437
Corra Linn	17	Dieppe Castle	274
Evening	49A	Dinant	395
at Govan	39	Dinant, Notre Dame	394
from Highland Lane	56	Dinant, The Meuse	390
Source of the	30	Dinnet Moor	431
at Pointhouse	53	Distant View of Crookston Castle	7
at Symington	32	Distant View of Winchester and St. Cross	336
The Vale of	283	Docks, Greenock	58
Valley, Upper	31	Dodds, Helen	92
Cobbett Wharf, Thames side	65A	Doge's Palace	326
Coldstream, The Tweed at	374	Dolo	201
College Wynd, Edinburgh	185	Dolphins, The	115
'Compleat Angler'	331-350	Doorway, The Mosque	413
Confessional, The	212	Doorway, The Palace	225
Convent, Venetian	207	Doorway, Verona Cathedral	199, 200
Corner in Amsterdam	137	Dorothy, Dear Aunt	93
Corner of Rottenrow and Taylor Street	109	Dovedale	348
Corra Linn	17	Downing Street	294
Cottage, Arran : Sunset	14	Drimmin	496
Cour des Bons Enfants	277	Droxford, Near	332
Cour, Rue Ampère	276	Drumadoon	430
Cour, Rue du Petit Salut, Rouen	233	Dryburgh	232
Courtyard (untraced)	55	Dumbarton	40
Courtyard, Alkmaar	146	Dundee	57
Craigievar	402	Dunkeld. See p. XIII	
Craigmillar Castle	494	Dunlop Mansion	106
Craignethan Castle See 18, 33, 51, 153		Dunstaffnage	459
Crookston Castle, Distant View of	7	Dunvalanree	432
Crucifix, The	281	Dutch Set (North Holland)	115-136
Crucifix, The Broken	500	Dutch Damsel	125
Culzean Castle	48	Dutch Farm	129
Custom House	289	Dutch Interior	133
		Dutch Village	172
Damme	391		
Damrak (untraced)	140	Eagle's Crag	481
Darius, Joannis	309	East Kilbride	184A
Darius, Joannis, The Palace Doorway	225	Edinburgh :	
David Dale's House	324	Canongate, High St.	12B

# INDEX

Edinburgh ( <i>continued</i> )			
Canongate, Tolbooth	378	Five Sisters, York Minster	397
College Wynd	185	Flood, River in	176A
Holyrood in 1745	231	Florence, The Little Devil of	401
John Knox's House	368	Florence, Ponte della Trinità	325
Royal Scottish Academy	464	Florence, Ponte Vecchio	224
White Horse Close	86	Flower Market	130
Egyptian Mirror, An	408	Fort, The Turkish	409
Eigg, The Scuir of	495	Forth, The	358
Eil, Loch	487	Fountain, A Venetian	210
Elcho on the Tay	312	Frews, The	461
Elphinstone Tower and Chapel	322	Frontispieces :	
Elspat's Hut, At	157	Catalogue of Cameron Etchings :	
English (Protestant) Cemetery, Rome	186A	Edition de Luxe, 1912	427
Esk, The	440	'Charterhouse Old and New'	240
Etchings of Old Glasgow, Frontis- piece	95	'District of Menteith'	482
Etienne, Old St.	400	Etchings of Old Glasgow	95
Evening	16	French and Dutch Masters	266
Evening, Clyde	49A	'Roman du Prince Othon'	245
Evening on the Findhorn	399	'Scholar Gypsies'	247
Evening on the Garry	383	'Verses by two Sisters'	161, 162
Execution of Hamish	158	Gargoyles, The	284
Exhibition Catalogue Covers :		Gargunnoch, The Avenue	373
Adolphe Monticelli	269	Gargunnoch, The Sycamore	372
Alice Macallan Swan	194	Garry, Evening on the	383
French and Dutch Masters	266	Gateway of Bruges	387
North Holland Etchings	168	Gateway of Glasgow University	12A
Whistler and Meryon	169	Gattonside, The Smithy	234
Ex Libris, see Book Plates		Genoa :	
Fairy, The Devil and the	180	Genoa	198
Fantasy, Landscape	73B	A Lady of	217
Farm, Dutch	129	Porta del Molo. No. 1	197
Farm Gateway, Campagnetta	222	Porta del Molo. No. 2	226
Farm, A Rembrandt	139	A Stairway in	211A
Father Ambrose	179	Via ai Prati	211
Ferry, The	477	Gentleman of Leisure	247
Fiesole, The Monastery	206	George A. Clark Town Hall, Paisley	4
Filles Dieu, Angers, Rue des	329	Glasgow :	
Findhorn, After-glow (or Evening) on	399	Academy Choir	192
Findhorn, Fisher's Hut	411	Academy Jubilee	268
Fisher Folk (at Zandvoort)	132	Albert, Railway, and Victoria Bridges	35
Fisher's Hut	411	Anniesland Pits	110
Fisher Lass	81	Bishop Street, Anderston	96
		Broomielaw	112

# INDEX

## Glasgow (*continued*)

Broomielaw and Railway Bridges	37
Cathedral	36
Cathedral and Barony Church	23
Cathedral Screen	280
Corner of Rottenrow and Taylor Street	109
David Dale's House	324
Dunlop Mansion	106
Elphinstone Tower and Chapel	322
Etchings of Old, Frontispiece	95
Exhibition, Memorial Catalogue	193
Fancy Costume Ball	267
Granny Gibb's Cottage. No. 1	102
Granny Gibb's Cottage. No. 2	103
Greendyke Street	88
Harbour, 'Landing the Herring'	38
Holmfauldhead House, Govan	190
House 26-32 Buchanan Street	239
House 22 Saint Enoch's Square	105
International Exhibition	320
International Exhibition. Old Masters	321
Jamaica Street Bridge	9
Lion and Unicorn	427
North Woodside Flint Mills	235
Old Balshagray	104
Old Bridge Inn, Partick. No. 1	98
Old Bridge Inn, Partick. No. 2	99
Old Houses, Byres Road, Partick	191
Old Houses, Govan Ferry	236
Old House, Main Street, Gorbals	323
Old Partick Bridge	252
Piggie's Close	85
Provanhall	189
Saint Enoch's Church	237
Saint Enoch's Church, The Apse	238
Saint Enoch's Square, No. 22	105
South-side of Rottenrow	108
Sugar Sample Room	101
Tontine Building	100
Trongate	97
University Gateway	12A
Wellfield House, Anderston	107

## Glasgow (*continued*)

<i>The following prints have been erroneously attributed to Cameron.</i>	
See Note, p. xiv	
<i>The Bishop's Palace.</i>	
<i>Broomielaw Bridge.</i>	
<i>Glasgow Cathedral.</i>	
<i>International Exhibition, Glasgow, from West End Park.</i>	
<i>The Municipal Buildings and George Square.</i>	
<i>Glasgow University.</i>	
Glencrutton	453
Glen Crow, Mountain Tarn	488
Glen Orchy	478
Glencoe, Pap of	462
Glen Strae	478
Gloucester	490
Govan, Building of the Ship	178
Govan, The Clyde at	39
Govan Ferry, Old Houses	236
Govan, Holmfauldhead House	190
Govan, Shipyard	53
Grand Andely, Le	359
Granny Gibb's Cottage, Partick. No. 1	102
Granny Gibb's Cottage, Partick. No. 2	103
Greendyke Street	88
Greenock. No. 1	42
Greenock. No. 2	58
Greenock, Loafers	60
Greenock, Old Houses	59
Greenock, Westport	83
Greenwich on the Thames, Sketch at	76
Haarlem	170
Haarlem, The Flower Market	130
Haarlem, A Rembrandt Farm near	139
Haarlem, The Windmill	131
Haddington	357
Haddon Hall, The Chapel	345
Haddon, On the Wye at	350
Hamish, Execution of	158
Hanover Square, St. George's	301

# INDEX

Harbour, Glasgow	38	Joannis Darius	309
Harfleur	356	Joannis Darius, The Palace Doorway	225
Harfleur, North Porch	360	John Knox's House	368
Helen Dodds	92		
Hell's Hole	437	Kanaal, Amsterdam	127
Henry the Seventh's Chapel	298	Kelso Abbey	54
Highland Kitchen	87	Kerrera. No. 1	438
Highland Lane, Clyde from	56	Kerrera. No. 2	439
Hill Towns of Italy	486	Kerrera, The Sound of	475
Hills of Tulloch	458	Kilbrannan, Sound of	21
Holland, Interior	133	Kilbrannan, and Entrance to Loch Fyne	45
Holland, A Lady of	134	Kilbride, East	184A
Holland Set, North	115-136	Killundine	483
Holmfauldhead House, Govan	190	Kincardine	454
Holy Loch	13A	Kinfauns, The Tay at	74
Holyrood in 1745	231	King's Chapel, Boston (Mass.)	405
'Homes and Haunts of Sir Walter Scott.' College Wynd	185	Kingsgate, Winchester	340
Horse Guards	292	Knox's House, John	368
Hôtel de Sens	363		
House Front, Ypres	396A	Lady of Genoa	217
House, Nos. 26-32 Buchanan Street	239	Lady of Holland	134
Houses of Parliament	62	Lady of Luxor, My Little	407
Hunter, William, Coat of Arms	182	Laleham	313
Hunterston	183	Lake of Menteith. No. 1	473
		Lake of Menteith. No. 2	482
In Stirling Castle	302	Lanark. See p. xiii	
Interior	87	'Landing the Herring.' Glasgow	38
Interior, Dutch	133	Landscape Fantasy	73B
Interior, A Highland Kitchen	87	Landscape, Romantic	73A
Interior, Italian Wine Farm	227	Landscape with Trees: A Dry-point	151
Interior, Paisley Abbey	2	Landscape with Trees	229
Interior, Perthshire	175	Largo, Across the Sands	79
Interior, Venice, Church	219	La Roche, 336	388
Inverlochy	456	La Roche, Old	393
Isles of Loch Maree	469	La Roche, Old Houses at, or Sketch in	370
Italian Set, North	202-229	Lathkill, Valley of the	349
Italian Wine Farm	227	Lea, near Ryehouse	334
Italy, A Soldier of	216	Lea, above Ware	344
Itchen, near Winchester	337	Lea, near Ware	335
		Leaf Cart, after Mauve	195
Jamaica Street Bridge, Glasgow	9	Lecropt	177
Jan	128	Ledaig	278
Jean (1890) (untraced)	61	Lee's Workshop, Robert	375
Jean: A Portrait (1899)	288	Lido, Venice from the	220

# INDEX

Limehouse, Thames at	76	Lunan Bay	429
Linlithgow Palace	8	Luxor, My Little Lady of	407
Linn, Corra	17		
Lion and the Unicorn	427	Machrihanish Bay. See p. XIII	
Little Devil of Florence	401	Maison Noire, Bruges	389
Little Lady of Luxor, My	407	Maria, Santa	480
Loafers	60	Marij	121
Loch Aline	476	Market Boat	126
Loch Ard	472	Mar's Work. No. 1	176
Loch-an-Dorb	452	Mar's Work. No. 2	386
Loch Eil	487	Maut	465
Loch Lomond, Strathendrick and	22	Mauve, Leaf Cart after	195
Loch Maree, Isles of	469	Melrose Abbey, South Doorway	303A
Loch Ranza, Arran	44	Menteith, No. 1, Lake of	473
Loch, St. Mary's	13	Menteith, No. 2, Lake of	482
Lochan, The	449	Meryon, Whistler and	169
Loches	328	Messages (or The Message)	78
London Set	289-294, 296-301	Meuse, The	390
London :		Milestones	249
The Admiralty	293	Mirror, An Egyptian	408
The Custom House	289	Monastery, The (Fiesole)	206
Downing Street	294	Monks, Two	218
Henry the Seventh's Chapel	298	Monticelli, Adolphe	269
The Horse Guards	292	Montivilliers	355
Houses of Parliament	62	Monzie	498
Messages	78	Moor, Dinnet	431
Newgate	300	Moray Firth	377
Queen Anne's Gate	297	Morning (untraced)	143
St. Paul's	299	Mosque Doorway	413
St. Paul's Wharf	75	Mountain Tarn	488
St. George's, Hanover Square	301	Moyle (Moil), Castle	497
Shopping	77	Murthly on Tay	376
Thames Barges	65	My Little Lady of Luxor	407
Thames at Limehouse	76		
Thames Side, Cobbett Wharf	65A	Near Droxford	332
Thames Warehouses	64	Near Haarlem, A Rembrandt Farm	139
Thames Wharf	63	Newgate	300
Three Barrows	82	Night	147
The Tower	291	Nithsdale	435
Waterloo Bridge. No. 1	295	Norington, Old Farm	331
Waterloo Bridge. No. 2	296	Norman Village, A	359
Waterloo Place	290	North Holland Etchings, Exhibition of	168
Long Calderwood	184	North Holland Set	115-136
Lowland River, A : A Dry-point	150	North Italian Set	202-229
Lowland River : An Etching	230	North Porch, Harfleur	360



# INDEX

North View, Paisley Abbey	1	Palace, Stirling Castle, The	174
North Woodside Flint Mills	235	Palace of the Stuarts	285
Notre Dame, Dinant	394	Palace, A Venetian	282
Ochils, The	461	Palais Ecosais, Un	302
Old Age	84	Paolo Salviati	208
Old Balshagray	104	Pap of Glencoe	462
Old Bridge Inn, Partick. No. 1	98	Paper Headings :	
Old Bridge Inn, Partick. No. 2	99	T. & R. Annan & Sons	270
Old Bridge, Whitby	403	Burns Federation	271
Old Farm, Norington	331	W. B. Paterson	272
Old Houses, Byres Road, Partick	191	Paris Set	361-366
Old House, Gorbals, Glasgow	323	Paris :	
Old Houses, Govan Ferry	236	Cluny	354
Old Houses, Greenock	59	Hôtel de Sens	363
Old Houses at, or Sketch in, La Roche	370	Old	366
Old Houses, Rouen	275	Pont Neuf	361
Old Houses, South-side of Rottenrow	108	Restaurant Cavalier	365
Old Houses, Stirling	148	Rue Saint Julien le Pauvre	366
Old La Roche	393	Saint Germain l'Auxerrois	362
Old Museum, Beauvais	467	Saint Gervais, Rue des Barres	364
Old Paris, Rue Saint Julien le Pauvre	366	St. Merri	379
Old Partick Bridge	52	Parliament, Houses of	62
Old Revenge, The	50, 50A	Partick Bridge, Old	52
Old Saumur	371	Partick, Granny Gibb's Cottage. No. 1	102
Old St. Etienne	400	Partick, Granny Gibb's Cottage. No. 2	103
On the Bradford	347	Partick Old Bridge Inn. No. 1	98
On the Ourthe	398	Partick Old Bridge Inn. No. 2	99
On the Road	156	Partick Old Houses, Byres Road	191
On the Test	338	Pastoral	228
On the Wye at Haddon	350	Paterson, W. B. Paper Heading	272
Oude Kerk, Amsterdam	117	Paterson, W. B., Exhibitions at	169, 266, 269
Ourthe, On the	398	Perth	72
Paisley Set	1-7	Perth Bridge	28
Paisley Abbey. North View	1	Perthshire, Interior	175
Paisley Abbey. South View	3	Perthshire Village, A	20
Paisley Abbey. The Interior	2	Petit Salut, Rouen, Une Cour, Rue du	233
Paisley, Birth-Place of Christopher North	5	Piggie's Close	85
Paisley, George A. Clark Town Hall	4	Pitlochry Head on the Tay	437
Palace, Ca d'Oro	310	Place Plumereau, Tours	353
Palace, Doge's	326	Pluscarden	380
Palace Doorway, Venice	225	Pont Neuf	361
Palace, Joannis Darius	309	Ponte della Trinità	325
Palace, Linlithgow	8	Ponte Vecchio	224
		Porta del Molo, Genoa. No. 1	197

# INDEX

Porta del Molo, Genoa. No. 2	226	Rouen ( <i>continued</i> )	
Portfolio Label-Design. N. Italian Set	202	Une Cour, Rue du Petit Salut	233
Programme Covers :		Cour des Bons Enfants	277
' Erl King's Daughter '	192	The Crucifix	281
Fancy Costume Ball	267	Le Puits	273
Glasgow Academy Jubilee	268	Old Houses	275
Protestant Cemetery, Rome	186A	Rowallan Castle	114
Provanhall	189	Rowallan, The Stairs	173
Puits, Le	273	Rowallan's Towers	171
		Royal Arms of Scotland	448
Queen Anne's Gate	297	Royal Scottish Academy	464
Queen of Chartres, A	434	Rue Ampère, Rouen, Cour	276
		Rue des Barres	364
Ralia	433	Rue des Filles Dieu	329
Rameses II.	406	Rue Saint Julien le Pauvre	366
Regality Club 96, 97, 99-101, 103-109, 189-191, 235-239, 322-324		Ryehouse, The Lea near	334
Rembrandt Farm, A	139	Saint Aignan, Chartres	463
Renfrew	17B	Saint Cross, Almshouses	339
Restaurant Cavalier	365	Saint Cross, Beaufort's Tower	342
Revenge, The Old	50, 50A	Saint Cross, Distant View of Winchester and	336
Rialto	305	Saint Enoch's Church, Glasgow	237
River, A Lowland : A Dry-point	150	Saint Enoch's Church, The Apse	238
River, Lowland : An Etching	230	Saint Enoch's Square, No. 22	105
River in Flood	176A	Saint Etienne, Old	400
Robert Lee's Workshop	375	Saint George's, Hanover Square	301
Robin's Court	385	Saint Germain l'Auxerrois	362
Robin Hood's Bay	384	Saint Gervais, Rue des Barres	364
Rokin, The	119	Saint John Street, Stirling	148
' Roman du Prince Othon '	244-245	Saint Julien le Pauvre, Rue	366
Romantic Landscape	73A	Saint Laumer, Blois	351
Rome :		Saint Maclou, The Crucifix	281
Campagna	485	Saint Mark's, Venice. No. 1	204
English (Protestant) Cemetery	186A	Saint Mark's, Venice. No. 2	307
Santa Maria	480	Saint Mark's, Venice. No. 3	311
Tepidarium, Thermae of Caracalla	474	<i>Saint Mary's Aisle, Dryburgh.</i> See Note, p. xiv	
Thermae of Caracalla	470	Saint Mary's Loch	13
Rosslyn	303	Saint Merri, Paris	379
Rosslyn Chapel	314	Saint Paul's from the Thames	299
Rottenrow, Glasgow, South-side of	108	Saint Paul's Wharf	75
Rottenrow and Taylor Street, Glasgow, Corner of	109	Saint Ronan's Village	154
Rouen :		Salviati, Paolo	208
Cour, Rue Ampère	276	San Giorgio Maggiore, Venice	213

# INDEX

Sands of Aberdeen	26	Spittal	67
Santa Maria	480	Spittal, The, Tweedmouth	69
Saumur, Old	371	Stairs, Rowallan	173
' Scholar Gypsies '	246-252	Stairway in Genoa, A	211A
Scotland, Royal Arms of	448	Stanley Castle	6
Scottish Artists' Benevolent Association	267	Stanley on the Tay	437
Scottish Academy, Royal	464	Steps, The	113
Screen, Glasgow Cathedral	280	' Stevenson, Robert Louis '	265
Scur of Eigg	495	Still Waters	381
Sens, Hôtel de	363	Stirling :	
Sentry, Stirling Castle	302	Broad Street	286
Sets :		Mar's Work. No. 1.	176
Belgium	387-396	Mar's Work. No. 2.	386
Clyde	30-49	Old Houses, St. John Street	148
London	289-294, 296-301	Palace	174
North Holland	115-136	Town	90
North Italian	202-229	The Unicorn	89
Paisley	1-7	The Workshop	369
Paris	361-366	Stirling Castle :	
Shipyards, Govan	53	Gargoyles, The	284
Shopping	77	In	302
Shuna	451	The Palace	174
Siena	304	The Palace of the Stuarts	285
Sighs, The Bridge of	223	The Sentry	302
Sketch at Greenwich on the Thames	76	Stonehenge	479
Sketch in La Roche	370	Storm, Sundown (Sunset)	118
Sketch, Mill (untraced)	142	Strae, Glen	478
Sketch, Stirling Castle	302	Strathearn	466
Sketch on the Tay	404	Strathendrick and Loch Lomond	22
Sketch of Venice	221	Street in Cairo	414
Sketch at Westminster	62	Stuarts, Palace of the	285
Smailholm Tower	10	Sugar Sample Room	101
Smithy, The	234	Sundown	91
Soldier of Italy	216	Sundown, Storm	118
Solway Firth, Sunset	155	Sunset	91
Sound of Kerrera	475	Sunset, Solway Firth	155
Sound of Kilbrannan, The	21	Swan, Alice Macallan	194
Sound of Kilbrannan, The, and Entrance to Loch Fyne	45	Sycamore, The	372
Source of the Clyde, The	30	' Symonds, John Addington '	186-186A
South Doorway, Melrose Abbey	303A	Symington, The Clyde at	32
South View, Paisley Abbey	3	Tabak en Sigaren	135
Souvenir d'Amsterdam	460	Tantallon	499
Speyside	19	Tapestried Chamber, The	160
Spey, Eagle's Crag	481	Tarff	492

# INDEX

Tay :		Tolbooth, Canongate	378
The	437	Tontine Building	100
Elcho on the	312	Tours, Place Plumereau	353
at Kinfauns	74	Tower, The	291
Murthly on the	376	Tower, Border	196
Sketch on the	404	Tower, Smailholm	10
Stanley on the	437	Towers of Charterhouse	243
Still Waters	381	Towers, Rowallan's	171
Tayside	73	Towers of Tillietudlem	51
Valley of the	493	Traquair	25
Tepidarium, Thermae of Caracalla	474	Trees, Landscape with	229
Terrace, Clifton Hill House	186	Trees, Landscape with : A Dry-point	151
Test, On the	338	Trinità, Ponte della	325
Tewkesbury Abbey	457	Trongate	97
Thames Barges	65	Tulloch, Hills of	458
Thames, Laleham on the	313	Turkish Fort	409
Thames at Limehouse	76	Tweed at Coldstream	374
Thames, Sketch at Greenwich on the	76	Tweed, Lowland River	230
Thames, St. Paul's from the	299	Tweedmouth	69
Thames side, Cobbett Wharf	65A	Tweedmouth, Robert Lee's Workshop	375
Thames Warehouses	64	Tweedside	70
Thames Wharf	63	Two Bridges	214
Thermae of Caracalla	470	'Two Great Scotsmen'	182-184B
Three Barrows	82	Two Monks	218
Three Vagrants	149		
Tillietudlem	33	Unicorn, Lion and	427
Tillietudlem Castle	153	Unicorn, Stirling	89
Tillietudlem, Towers of	51	Untraced Prints	55, 61, 140, 142, 143
Tillietudlem, Walls of	18	Upland Greenery	250
Tintoret's House	209	Upper Clyde Valley	31
Title Pages :		Upper Green, Charterhouse	241
'Burns from Heaven'	321A	Urban Greenery	250
'Carved Stones of Islay'	264	Urquhart, Castle	484
Glasgow International Exhibition	320	Utrecht	138
Memorial Catalogue, Burns Exhibition, 1896	279	Utrecht subject	123
North Italian Set	203		
Old Glasgow Exhibition Memorial Catalogue	193	Vagrants, Three	149
Old Masters International Exhibition, Glasgow	321	Vale of Clyde	283
'Robert Louis Stevenson'	265	Valley, The	453
'Roman du Prince Othon'	244	Valley of the Ardennes	396
'Scholar Gypsies'	246	Valley of the Lathkill	349
'Two Great Scotsmen'	182	Valley of the Tay	493
		Van der Deevilij	120
		Van Og's Houtkoperij	123
		Venetian Convent	207

# INDEX

Venetian Fountain	210	Ware, The Lea near	335
Venetian Palace	282	Warehouses, Thames	64
Venetian Street	308	Waterloo Bridge. No. 1	295
Venice :		Waterloo Bridge. No. 2	296
The Abbazia	306	Waterloo Place	290
The Bridge of Sighs	223	Waverley Novels	152-160
Ca d'Oro	310	Waves	136
Church Interior	219	Wellfield House, Anderston	107
Convent	207	Westminster, Sketch at	62
Doge's Palace	326	Westport	83
Fountain	210	Wharf, Thames	63
From the Lido	220	Whitby, Old Bridge	403
Joannis Darius	309	White Horse Close	86
Palace	282	Winchester Cathedral	333
The Palace Doorway	225	Winchester Cathedral, Interior,	471
The Rialto	305	Winchester, The Deanery	343
San Giorgio Maggiore	213	Winchester, The Itchen near	337
Sketch of	221	Winchester, Kingsgate	340
St. Mark's. No. 1	204	Winchester and St. Cross, Distant	
St. Mark's. No. 2	307	view of	336
St. Mark's. No. 3	311	Windings of the Wye near Bakewell	346
Street	308	Windmill	131
Tintoret's House	209	Windmills, Zaandam	116
Verona Cathedral. No. 1	199	Wine Farm, The	227
Verona Cathedral, Doorway. No. 2	200	Wingless Chimera	416
Veronica	205	Woman's Head	141
'Verses by Two Sisters'	162	Woodside Flint Mills, North	235
Veteran, The	94	Workshop, The	369
Via ai Prati, Genoa	211	Workshop, Robert Lee's	375
Vieux Paris Set	361-366	Wye at Haddon, On the	350
Village, Border	11	Wye, The Windings of the	346
Village, Dutch	172		
Village, Norman	359	Y, Amsterdam, The	144
Village, Perthshire	20	Ye Banks and Braes	279
Village, St. Ronan's	154	York Minster. The Five Sisters	397
Village Store, The	80	Ypres, House Front	396A
		Yvon	425
Walls of Tillietudlem, The	18		
Ware	341	Zaandam Windmills	116
Ware, The Lea above	344	Zandvoort, Fisher Folk	132