

lated so that it is easy to see at a glance the pictures contained in any edition, and for which editions any given picture was used. Only one other heading in this volume approaches this in length, that devoted to the *Legendario dei Sancti* of Jacobus de Voragine. In connection with a woodcut in the 1505 edition of this, representing the miraculous cross preserved in the church of S. Giovanni Evangelista at Venice, the Prince surpasses himself in generosity by giving photogravures not only of the cross itself, but of several pictures by Sebastiani, Mansueti, Gentile, Bellini, and Carpaccio, representing its dedication, processions in its honour, and the miracles which it was believed to work. Like its predecessor, this volume greatly impresses us with the range and variety of the styles of illustration in use at Venice during the period which it covers. Considering the extent of the Venetian book-trade at this period, the variety in itself is not surprising, but no previous work had given any idea of its extent. Prince d'Essling shows us everything, and seems to leave nothing for any successor to add to what he now publishes as a result of years of unwearying research.

*A Short History of Engraving and Etching.* By  
A. M. Hind. Archibald Constable & Co.

A bibliographer interested in book-illustration can hardly avoid beginning a notice of Mr. Hind's excellent manual by a confession of how small it makes him feel. The rise in value which accrues

to an engraving by being associated with a printed book is indeed remarkable, the supreme instance being the £1,475 given for a shabby copy of the first edition of 'The Pilgrim's Progress' with White's portrait of Bunyan, usually only found in the third edition, prefixed to it in an early and uncorrected state. Whether the portrait really belonged to the book, or had merely been inserted in it, was open to grave doubt, the most favourable supposition being that an original intention to issue it with the first edition had been abandoned owing to the discovery of an error, after leaving its mark on this one copy. In any case, the little print certainly added some £1,200 or £1,300 to the value of the copy, whereas if sold separately its value would hardly have exceeded a couple of guineas. Not many instances are quite as extreme as this; nevertheless, it may safely be said that association with an interesting book multiplies the value of an engraving on an average quite twentyfold, and book-lovers must therefore be prepared to find the plates in which they are specially interested losing, rightly and inevitably, about 95 per cent. of their importance when treated in the course of a general history of engraving. Mr. Hind is only a little less rigorous in this respect than we found Dr. Kristeller a year or two ago, in his 'Kupferstich und Holzschnitt in vier Jahrhunderten,' though being an Englishman he naturally does not treat the earlier English engravers with the sovereign contempt which Dr. Kristeller displayed for them. But when the bookman interested in block-books looks to see what Mr. Hind has to say as to the relation

of the 'Ars Moriendi' to the engravings of the Master E. S., he finds only an incidental allusion occupying two lines and a half, and he feels, as has been remarked, rather small. Nevertheless, Mr. Hind finds space to enumerate all the engravings met with in incunabula, and to support the theory that the engraving of an author presenting a work to Margaret of Burgundy only found in the Chatsworth copy of the 'Recuyell of the Histories of Troy' really represents Caxton, and (at whatever date it was inserted in the Chatsworth copy) 'must have been designed to illustrate the book.' In speaking of the Master of the Boccaccio Illustrations Mr. Hind should have noted that these are not found in all copies of Mansion's edition of the 'De casibus,' and in his mention of the engravings in the Florentine Dante of 1481 in the sentence 'only the first two, or at least three, are ever found printed on the page of text,' *least* is an obvious slip for *most*. These are the only criticisms we have to offer with regard to the fifteenth century. When we turn to the reintroduction of engraving for book-work about 1540, we find Mr. Hind always trustworthy and a little fuller, and this applies also to the period from 1780 onwards, when native English book-illustration for the first time began to hold its own as against that of any other country. All that he says of the French livres-à-vignettes is excellent, but from the bookman's special point of view it is a little meagre. Possibly some day Mr. Hind may find time to help us in later periods as he has already helped us by the excellent list of English books of the sixteenth and seventeenth

centuries, containing engraved illustrations, which added so much to the value of Mr. Colvin's 'Early Engraving and Engravers in England.' Assuredly the compiler of that list cannot be accused of being indifferent to the wants of bookmen. In his present work, however, Mr. Hind has taken as his subject the whole country of which book-illustration forms only a very small province, and he has mapped it out with a skill which will enable the bookman to see his hobby in its relation to the engraved art of each period very clearly and easily. Thus he has provided not only an excellent consecutive history of engraving under well-selected divisions, but also historical tables which show the relations of the lesser men to the greater, and an annotated list of engravers, with bibliographical references, which will often enable students to obtain more information than the space at his disposal has enabled him to offer himself. We cannot doubt that his work will take its place as an indispensable handbook, and its success will certainly be quickened by the numerous and excellent reproductions with which it is illustrated.

A.W.P.