

**HANDBOOK TO THE DEPARTMENT OF
PRINTS AND DRAWINGS IN THE BRITISH
MUSEUM. WITH INTRODUCTION AND
NOTICES OF THE VARIOUS SCHOOLS:
ITALIAN, GERMAN, DUTCH AND FLEMISH,
SPANISH, FRENCH, AND ENGLISH**

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Handbook to the Department of Prints and Drawings in the British Museum. With Introduction and Notices of the Various Schools: Italian, German, Dutch and Flemish, Spanish, French, and English by Louis Fagan

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LOUIS FAGAN

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RAFFAELLO.

J. F. fecit.

From the Original Drawing in the British Museum

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WITH INTRODUCTION AND NOTICES OF THE
VARIOUS SCHOOLS:
ITALIAN, GERMAN, DUTCH AND FLEMISH,
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ENGLISH.

BY LOUIS FAGAN,

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PREFACE.

WHAT is there to be seen in the Print Room of the British Museum? "What does this branch of the National Collection comprise?" are forms of a question so frequently put to the writer, both officially and privately, that he has been induced to try what he could do to supply the desired information. Here, then, is the result of his labour, and he trusts that this handbook will fulfil the purpose for which it has been prepared, namely, to point out to the lovers of art, and to the public the more important examples of Engravings and Drawings, which for upwards of a century have been accumulating in the British Museum.

It is to be clearly understood that this work does not make any pretension to instruct the learned in the matters of Art which form the staple of the book. The intention is simply to offer to them and to the public a brief compilation, which, whilst indicating to some extent what is to be found in the Department of Prints and Drawings, will facilitate researches amongst the National Collection.

No more need be said, by way of preface, than that the artists and their productions have been divided into six schools in the following order:—Italian, German, Dutch and Flemish, French, Spanish, and English. To these has been added a chapter on miscellaneous examples.

The Engravings in each school are placed first, the Drawings immediately follow. In both cases the works are arranged chronologically. A sketch is given of the lives of the leading Masters, and, as a rule, three specimens of the works of each Master are described.

These specimens have all been chosen, of course, from the Museum Collection. No doubt other important works of some of the artists might have been noticed, but the compiler of this Handbook believes that those which he has selected will be found in general to give a fair representation of the style and powers of the hands that produced them.

After due consideration the vernacular forms of name have been adopted in preference to any of the modified appellations by which the masters are known. Thus Raffaello instead of Raphael, Tiziano instead of Titian, and Albrecht instead of Albert. This is the general rule, which is not affected by an occasional divergence.

Noteworthy remarks by connoisseurs of eminence, both upon the collections in the Print Room and upon the artists who have contributed to them, may be found interspersed with the text. References have not always been given, but a copious list of authorities is appended to the Guide.


Finally, there are in the Department, in most cases, two sets of prints: one for general use, and the other for more important researches. The student can always, by applying to the Keeper or officer on duty, have access to the latter, provided he strictly adheres to rules 6 and 7 of the appended regulations, which have been specially framed for the benefit of the public.

The writer will feel grateful for any suggestion or rectification with which those who peruse the following pages may favour him.

L. F.



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The Frontispiece is an Engraving by the Author, after the original drawing by Raffaello Sanzio. See page 52.

