

*The Etchings of Donald Shaw MacLaughlan*

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NEVER, perhaps, since the days of that powerful, that prodigious visionary, Méryon, have the sights of Paris so happily inspired an artist as in the case of Donald Shaw MacLaughlan. Here is an artist, modest and discreet, avoiding the buzz of advertisement, who "shows" his works—generally of quite small dimensions—in those obscure corners of our exhibitions which are devoted to the art of engraving. But to those fortunate persons who succeed in discovering them these plates afford a real artistic pleasure, so delicate is the graver's vision, so perfect his taste, and, above all, so sure and precise his workmanship. In truth it is astounding that so young an artist (he has only been exhibiting since about 1891) should have acquired such complete mastery of the graver that it compels the admiration of artists grown old in their arduous calling. Looking at the etchings now reproduced, one is quickly convinced of this truth—that even coming after the greatest among the masters, those who seem to have said the last word with regard to original engraving, such as Dürer, Rembrandt, Callot, Méryon, Whistler, Seymour-Haden, Flameng, and Buhot, an artist endowed, as MacLaughlan is endowed, with the feeling of modernity and strong in his impeccable craftsmanship, may yet be able to add a personal page to the history of engraving.

MacLaughlan has found his principal subjects in the streets of Paris. It is indeed remarkable to note the attraction our city, with all its vestiges of a glorious past, possesses for the American artist.

Accustomed as he is to the monotonous regularity of the modern streets in the big towns beyond the Atlantic, he feels, perhaps, even more intensely than do we ourselves, in whom admiration may have become weakened by habit, all the charm of the old *quartiers*, the surprises of their *façades*, the anachronisms smoothed over by Time, the strangeness of their perspectives. In his earliest efforts MacLaughlan shows a marked affinity to Hervier, the charming artist of the last century, who also had realised the picturesqueness of Old Paris. In these first plates the American engraver devoted himself specially to details of landscapes: the corner of some old courtyard, with linen hanging out to dry, or a boat moored to the side of a quay in the *Cité*—subjects such as these provided him with excellent *motifs*. But how greatly his vision expanded in the future, and



"SAINT SULPICE"

BY DONALD SHAW MACLAUGHLAN