

AN ARTIST'S REMINISCENCES



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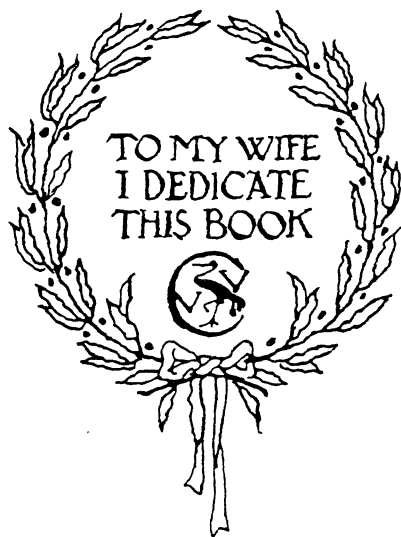
BY

WALTER CRANE

WITH ONE HUNDRED AND TWENTY-THREE ILLUSTRATIONS
BY THE AUTHOR, AND OTHERS FROM PHOTOGRAPHS

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P R E F A C E

WHEN Messrs. Methuen suggested to me that I might write my *Reminiscences* I was quite taken by surprise. In the midst of a busy life one does not think of such things, or if a thought of the possibility of recording one's personal happenings does occur, it is probably consigned to some dreamed-of tranquil time in days of retirement.

However, when a man begins to say "I remember," it is a sign that he has mental records of a different world from the present, and probably of actors long passed from the world's stage.

In these revolutionary times, when changes are so rapid, it needs no great pretensions to fulness of years to have witnessed extraordinary transformations in the outward aspects of life, in manners and customs, in dress, as well as in mental attitude. A comparatively short life would be sufficient in which to have observed most extraordinary changes in the aspects of London, for instance. Twenty or thirty years ago, measured by the changes which have taken place, might well be centuries, and this would also hold good of the less obvious and less noted, perhaps, shifting of intellectual focus, to say nothing of political and social change.

The main interest of *reminiscences* lies, however, I presume, in the direct personal impressions a writer may be able to give of eminent persons he has met, or of scenes and movements of which he has been a witness or in which he has taken part.

As the years roll by, and new generations arise who only know the names of certain distinguished men and women, or are acquainted with them only through their works or their fame—poets, savants, artists, statesmen—first-hand information or fresh personal impressions are apt to acquire an unusual interest. Such interest is often, too, concentrated on the not-