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**PRINTS
AND VISUAL
COMMUNICATION**

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PRINTS AND VISUAL COMMUNICATION

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TO
THE MEMORY
OF
F.W.I.

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PREFACE

THE thesis of this book grew out of a long endeavour to find a pattern of significance in the story of prints. To discover the pattern it was necessary to approach that story from a point of view which lay outside it, and to take account of values and effects that have customarily been overlooked.

For many years the writer had desired to prepare an ordered argument of his thesis, but time free for the purpose did not come until after retirement from official duties and the fulfilment of some old obligations. Slightly later an invitation to deliver a course of eight lectures at the Lowell Institute of Boston, in January, 1950, not only gave him the inestimable benefit of a 'dead line', but caused him to shorten and simplify his argument.

The book has been written from memory, without notes. When it was finished the writer verified his quotations, checked names, dates, and a few incidents in the common reference books, and made most of the photographs for the illustrations.

The writing was almost finished when there came to hand for the first time André Malraux's *La Psychologie de l'Art*, in which part of the problem here dealt with is considered from a very different point of view and to quite another end.

The writer thanks the following friends for their many kindnesses and their patience with him: Mr. and Mrs. George Boas, W. G. Constable, Alfred E. Cohn, Dudley T. Easbey, Mr. and Mrs. N. Gabo, Walter Hauser, A. M. Hind, A. Hyatt Mayor,