

order should be given to a foreign artist. It is probably due only to conservatism that none of the foreign artists already so well-known should take such an important place in the history of the German wood-cut as Gubitz.

Preliminaries were favorable to the new technique. In 1800, Gubitz created his set of wood-cuts for E. M. Arndt's *Travels*, and the edition of 4000 was sold out, in spite of the high price of two Thalers a piece. Gubitz received many orders and was often forced to work fourteen hours and more a day. In 1802 an exhibition was held in Weimar. The work of young Gubitz came to Goethe's notice, and he spoke appreciatively of its merits. However, the press continued to mix up the two conceptions of "copperplate" and "wood-cut". In 1803 Gubitz opened up business connections with the firms of Didot in Paris and Ackermann in London. With the fiery zeal of youth, he simultaneously kept up the battle against the asseverations in newspapers "that the wood-cut be fully outworn and to no purpose." And all this at a time when in England the victorious march of the wood-cut was an accomplished fact. Gubitz describes in detail in his memoirs how the King, the Queen, and the princes and princesses began to take an interest in this novel technique. At Christmas, 1803, he was able to bring home the following "Court testimonial":

"His Royal Majesty, the King of Prussia, is graciously pleased to recognize the industry of F. W. Gubitz, and to bear witness that his work is good, in token whereof and of His Most Gracious Majesty's satisfaction with the same, his Majesty has been pleased to cause ten Friedrichs d'or to accompany this testimony.

Berlin, December 22. 1803.

Friedrich Wilhelm."

Obviously His Majesty was but ill-informed as to the success of the wood-cut abroad, or perhaps it simply gave him pleasure to think that his own subjects could cut wood—Gubitz possessed a degree of self-confidence of which his royal protector was well aware—justified, to be sure, by his great talents. He defended his beloved handicraft against all attacks. Explanations frequently accompany the works when they are put upon the market . . . They are without doubt important, for they call attention to the peculiarities and especial technique of the wood-cut. Gubitz also writes with enthusiasm of the "colored wood-cut". In 1805 he became a member of the Royal Prussian



Besuchskarten

Visiting-cards

FRIEDRICH WILHELM GUBITZ