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An Introduction to Intaglio Prints

A survey of intaglio print-making in England, 18th and early 19th centuries as represented in the gallery's collection.

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COVER: 'A Fruit Piece', mezzotint by Richard Earlom after Van Huysom [100]

Introduction

IN making a lino-cut or a wood-block print everything but the design to be printed is cut away, leaving it standing out in relief to the rest of the block; this is known as a 'relief' method of print-making. Intaglio printing is an opposite process in which the lines and marks to be printed on paper are first cut into a metal plate and when completed the whole design is recessed in the metal. The plate is 'inked' with thick printer's ink, dabbed onto the surface and then worked into the lines and indentations. Next it is carefully 'wiped' till the surface is quite clean and the ink remaining lies only in the incised design.

To take an impression from the plate a printing press is required. The paper to be printed is moistened to make it supple and then placed over the metal plate which lies face up on the press bed. When wound through the press the paper is forced into the lines in the plate and picks up the ink trapped there. Because of the great pressure exerted by the press—up to several hundred pounds per square inch—the plate leaves its shape impressed in the paper and sometimes too the ink bearing parts of the paper are raised where it has been forced into the lines in the plate.

There are several different intaglio processes which may be used to prepare a plate for printing and each has individual characteristics and charms, advantages and drawbacks: the line-engraver (see II) cuts all lines with a hand tool, a slow, deliberate process and the result is often a print with a formal, ordered feel about it; etching (I) on the other hand, is very much quicker, more like drawing with a pencil and the lines are often correspondingly free and spontaneous; mezzotint (III), stipple-engraving (IV) and aquatint (I) are methods used to produce tones rather than lines and are therefore quite different again in character.

The idea of making prints of course is to produce multiples of a single design reasonably cheaply, and some intaglio processes yield several hundred (sometimes several thousand) impressions before the plate becomes worn out. Line-engraving (developed in Italy and Germany in the 15th century) and etching (the first dated etching was done in Germany in 1513) were for quite a time the only known intaglio techniques. The early development of these (and other techniques discovered later) have been largely at the hands of artists—especially painters—who have made many wonderful prints that are great works of art in their own right and greatly treasured. Andrea Mategna (c. 1431-1506), Antonio Pollaiuollo (c. 1441-96) and Albrecht Dürer (1471-1528) did some of the finest line-engravings ever made; Rembrandt (1606-69), though hardly an initiator of the medium, was perhaps the greatest etcher of all time, and Francesco Goya (1746-1828) was certainly the best artist ever to work in aquatint. But there are many applications of the processes which may require great skill and technical ability but make no excessive demands on the power of the imagination, and for work of this nature craftsmen have been employed—to make maps, visiting-cards, bank-notes and so on.

An intermediary field has been that of reproducing works done originally in other media—particularly paintings and drawings. This was a major function of the print-maker in England in the 18th century, where such prints were very popular. There were no public galleries and nor were there—initially at least—public exhibitions of paintings, so that very often prints provided the only way of knowing the works of old and not so old masters, otherwise hidden away in private collections of the wealthy. Prints were important too in creating an awareness of, and an interest in, contemporary painters (who welcomed the publicity for their work that such prints provided); and as the printselling business developed artists were even commissioned to paint pictures expressly for reproduction, for often there was much more money to be made from selling prints than from the sale of the original picture.

In the 18th century then intaglio print-making in England was largely (though by no means entirely) a reproductive art and largely in the hands of craftsmen, men who usually were not up to much as original composers but who developed a high degree of technical competence and skill in interpretating the spirit of original works. At first the techniques at their disposal were limited to mezzotint (invented in the 17th century), line-engraving and etching but as the century progressed several new methods of preparing metal plates were evolved.

The latter half of the 18th century and the early 19th was the greatest period of English

painting; before this time the visual arts in England were largely maintained by resident foreigners and though there were occasional native artists of calibre, never before was there anything like an English school producing consistently good work. English patrons and connoisseurs, a wealthy and aristocratic minority, maintained a double standard of judgement for art works—reverence and awe were reserved for Continental painters, particularly the old masters, while English artists tended to be apologetically dismissed.

The 1688 Revolution played an important part in the development of native art, for by strengthening the existing ties between the aristocracy and the middle classes, there came a gradual change in every aspect of English life including the country's cultural outlook. Middle class people became more distinct and independent members of society and one of the features of 18th century England was this continuing rise in the status and prosperity of a middle class of professional men, city merchants and tradesmen, and a corresponding rise in the confidence and prosperity of the nation with a growing sense of awareness and interest in things English past and present.

The confidence and independence of native painters increased too and an emerging nationalism in their attitude is reflected in the many societies and academies founded with the idea of providing training for young artists and to foster public interest in English work. These efforts culminated with the founding, in 1769, of the Royal Academy. The new institution immediately put itself offside with engravers, who were barred from membership, a situation partially remedied in 1776 when places were made for six engravers as associate members (but it was not until 1855 that they could become full members). At this time the engravers were well respected members of the art world and some of them were quite famous—and they probably did as much if not more than the Academy to foster English art.

The first achievements of significance by English painters were in the field of portraiture—more or less the officially sanctioned form of art —in which there was a move away from the splendid and pretentious towards a greater realism combined with graceful informality and intimacy. There were many magnificent portraits painted in the first half of the century and in the 1760s, with pictures by Joshua Reynolds (1723-92), Thomas Gainsborough (1727-88) and their contemporaries, this school reached full maturity. Their works were largely of and for aristocratic patrons but were made public and popular by a whole school of reproductive engravers working brilliantly in mezzotint (fig. I).

Landscape painting, both in oils and in watercolour, came into prominence and the 18th century saw the development of watercolour as an essentially English medium, its fantastic rise in popularity attributable in no small measure to the reproductive line-engravers (and later, aquatinters) for whom much work in watercolour was intended. Landscape, reflected in the prints in this collection, developed on at least two fronts: the first and most continuous tradition was of a topographical nature where the primary interest was to record places and buildings in a careful and realistic manner. There was a great demand for such pictures, enhanced by a growing love for travel—for both the Grand Tour (there were an estimated forty thousand Englishmen abroad in 1780) and to explore at home (England in the eighteenth century was still a land whose natural beauties and 'antiquities' were largely undiscovered). The desire of such people to have a record of the views and scenes of interest they encountered encouraged great numbers of artists—like Paul Sandby (1730-1809) and later Joseph Turner (1775-1851)—to cover hundreds of miles making hundreds of drawings and watercolour sketches intended for later publication as engraved or aquatinted prints. This was also the age of country houses and estates and there was a large demand for 'portraits' of these too, also published as prints (fig. 2).

Actually the word 'topographical' tends to belittle such views which were often in fact sensitively and beautifully portrayed; they became too, less rigorously 'factual', coloured by notions of the picturesque and often also by something more grand; Turner for example was not averse to moving a hill or a mountain four or five miles to the right or left and, by making other such adjustments and inventions, improving his composition.

The other approach to landscape centred less on topographical interests' than on a direct response to some aspect of nature either seen or imagined and the result is often a more intimate, poetic interpretation of landscape (fig. 3). Figures and buildings feature not so much as objects to be accurately recorded as improvised elements in a pastoral idyll. This attitude developed in the second half of the eighteenth century (the topographical tradition had its foundation in the preceding century) initiated by Thomas Gainsborough and perpetuated by many others. Gainsborough himself made a few prints and was among the early users of soft-ground etching (I), although

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the prints in this collection after his pictures are by another hand.

Print-selling became big business and whatever was fashionable and popular was reproduced. Sporting prints, closely allied to landscape but concentrating on rural activities like hunting and horse-racing, were very popular in the later part of the century and continued to be produced well into the nineteenth, mostly done in aquatint and usually coloured.

There was an early demand for prints after historical paintings and for marine prints—especially of famous sea battles—and many of these were done as line-engravings. Prints after the paintings of old masters and Continental artists were always in demand and line-engraving was also extensively used for these, as was mezzotint and to a lesser extent stipple-engraving.

A small minority of the men engaged in reproduction are remembered as individuals in their own right—Sir Robert Strange (1721-92) for his arrogance and his adventures as a Jacobite rebel for instance, Francesco Bartolozzi (1727-1815 and his pupil John Keyse Sherwin (c.1751-90) for their love of the 'good life'—a passion shared by William Wynne Ryland (c. 1732-83)—who, like William Woollett (1735-85), is remembered as much for the ignominy of his death as for his other qualities (Ryland was hanged and Woollett died of an injury received while playing bowls). But for the most part they were quiet men, dedicated and industrious—they had to be, for some of the work (and line-engraving in particular) could be tremendously demanding, very hard on the eyes and calling for great skill and patience. Line-engraved plates could take anything up to a year or more to complete—William Woollett, asked by the painter Benjamin West how long it would take to complete some requested changes to the plate after one of his (West's) paintings, replied: 'Three or four months'.

However many of them were able to earn a good living and a few made substantial amounts of money—in 1761 William Woollett was paid £100 for engraving Richard Wilson's 'Niobe', which brought the publisher £2000 at five shillings an impression. For one of his plates Sir Robert Strange was once paid eighty gold crowns, six months board, two cartloads of faggots, some wheat and a pig; and in the nineteenth century Turner's engravers were generally paid about £50 to £80 for their usually fairly small plates. Around the middle of the 18th century prices for prints ranged from about one shilling to ten shil-

lings (ten shillings would be a pretty good weekly wage for an unskilled labourer) and even the most humble homes would have a print or two on the walls.

Not all prints were reproductions of other works however and generally the most lively and expressive are those which have been designed and executed by the same hand. Especially is this true when the designer is also an artist (as opposed to a craftsman) capable of original expression in other media as well. Many of the men engaged in reproductive work were supreme as craftsmen—their manual dexterity and perseverance sometimes quite incredible—and yet this very control over a medium is often a pitfall. For when it loses all power of the unknown, when it becomes less of a challenge to produce the desired effects—less of a creative 'risk'—then very often its exercise becomes automatic and the result lifeless. Time and again in the history of print-making, the graphic arts have owed their salvation as media for original expression to painters and other artists, who are often no more than bumbling amateurs in terms of manual skill and yet whose very first efforts, achieved by breaking even the most sacred rules of craft, can be far and away superior artistically to anything done by a craftsman working for fifty years in the medium.

One such man in the early part of the 18th century was William Hogarth (1697-1764). As an engraver he was no amateur, but nor was he much better than average; yet he more or less founded the art of graphic satire and in the process rejuvenated the whole field of print-making —and was a tremendous influence on English painting as well: He 'towers like a giant over the English art of the first half of the eigtheenth century. Before him, English painting had little or no relevance in a European context; by his death, England was artistically the most progressive country in the world. In painting and engraving, Hogarth gave complete expression to the outlook of the age, perhaps the most heroic phase of the middle class in England. . . . Apart from landscapes, all types of English painting and engraving in the course of his life showed the decisive influence or at least the stamp of his realism, dramatic power, humour and formal gifts'. (F. Antal, *Hogarth and his Place in European Art*).

In his own work—he was both a painter and an engraver—he sought a straightforward English style, based on simple realism and strengthened

with a moral message. He did not ignore Continental traditions and drew on these when it suited him but he attacked fiercely a reverential attitude towards the old masters and Continental painters, strongly advocating the spiritual separateness of English art and the need for a native tradition.

In the field of social and political commentary through published prints, Hogarth attracted many followers, including some of the most talented artists around. Prints were virtually the only means of depicting current events and prevailing attitudes and fashions in pictorial terms—and the most convenient means for their production was generally found to be etching (although Hogarth himself relied more on line-engraving). They were published in their thousands and despite the great variety of other 'more serious' prints around, caricature shops had a popularity of their own ('caricature' being applied indiscriminately to any print with a comic or satiric intention).

English book illustrations, printed from intaglio plates, tended towards heavy, pedestrian qualities on the whole and were mostly uninspired compared with those produced in France at this time; but this was the field of work for which one of the most original artists of the late 18th and early 19th centuries is most remembered—William Blake (1757-1827). Like Hogarth, he worked largely as an engraver, but the public he reached could hardly have been smaller, and his followers were nil. Blake (see II) was a strange man, a mixture of new and old, and his books—he wrote and illustrated them himself—were as much inspired by illuminated manuscripts as by anything more modern, and the illustrations reflect drawings by Renaissance men like Michelangelo and Raphael.

The most typical English book illustrations were in landscapes, dominated in the 19th century by Turner, who also inspired the best line-engravings ever done on steel plates since their introduction to England early in the century. Topographical books, illustrated by line-engravings, aquatints and soft ground etchings, became a distinctively English 'genre', both in style and content but they were more often than not uninspiring as reading material and sometimes not much better to look at.

The invention in the 19th century of photographic and mechanical aids for reproduction spelt impending redundancy for many of the reproductive craftsmen, and a result of this, though by no means immediate, was to leave intaglio techniques predominantly to artist print-makers, a situation which remains today. There came a tremendous renewal of interest in the graphic arts and many of the finest artists of the 19th century expressed themselves through intaglio prints—men like Blake, Turner and Whistler in England, Goya in Spain, and Millet, Corot, Degas and Manet in France.

Finally, a brief note on the signing of prints. The earliest prints are not signed at all but gradually it became the practice to engrave a signature at the bottom of the plate (in reverse of course, for each impression is a mirror image of the plate). This signature, most often in the right-hand corner, is usually followed by a Latin abbreviation such as *fecit* or *sculpsit,* shortened to *fec.,* or *sc.* and meaning 'has made' or 'has engraved.' When the print reproduces a painting or drawing by another, then it is usual to record that name followed by *pinx.* for *pinxit* (painted it), *del* or *delt.* for *delineavit* (drew it) or even *inv.* for *invenit* (composed it). Sometimes the publisher is acknowledged and followed by *excudit* or *direxit.*

I Etching

THE corrosive action of acid on metal has been known and exploited for many centuries. In the Middle Ages armour and steel weapons were decoratively 'etched' with mixtures containing acid or other mordants and in the 16th century a method was developed for preparing a copper plate by etching it. The routine for making etchings, (impressions taken from etched plates) has varied slightly over the years but may be simply described as follows: a metal plate is covered evenly with an etching 'ground', an acid resistant mixture of waxes, resins and gums and then by using an etching needle—any instrument with a sharp point—lines may be drawn on the plate. The object is not to cut into the metal but only to scratch through the waxy ground leaving the metal exposed. The plate is next immersed in an acid bath and the acid eats into

the uncovered metal. When the lightest lines have been sufficiently 'bitten' the plate is taken out (the time for each biting may vary from a few seconds to an hour or more depending on the type of metal used, the strength of the acid, and the depth of the biting). If certain lines are to be etched more deeply, then the others must be 'stopped out' with a protective varnish before the plate is put back in the acid. The process of stopping-out some lines and re-biting the others may be repeated again and again till required variations in the thickness and depth of the lines are obtained. The next step is to completely remove the ground and the stopping-out varnish, and to prepare the plate for printing (described above).

Etching is an art of the line and it can be used in a similar way to engraving (see II) for reproducing paintings. But whereas the engraver is greatly limited in his freedom of movement, etching affords an opportunity for spontaneous and original expression through lines of freedom and energy, (fig. 4). This is why etching has been—and still is—a popular sideline for painters (and artists who generally work in other media) whereas the less responsive and more tedious processes were—and are—correspondingly less attractive.

Except in Italy where Canaletto, the Tiepolos and Piranesi produced original work of great quality, in the 18th century etching in its true spirit was very much neglected. Later (when it had undergone a revival, largely at the hand of 19th century French painter-etchers), P. G. Hamerton (*The Graphic Arts*, 1882) observed that 'for a long time before the modern revival of etching it was treated with a degree of contempt which is hardly imaginable now. People could not be induced to look at etchings.' In England in the 18th century it was used a great deal, but most commonly in combination with engraving and the result was usually more in the character of an engraving than an etching.

Thomas Worlidge (1700-66) produced pure etchings though, working largely as a copyist of Rembrandt the giant among scores of superb etchers of the preceding century. He also produced a number of original portraits and some of these are equal to any done in England at this time. 'Mahomet, a Turkish Merchant' [I], includes both etching and work done in 'drypoint'. (Drypoint is a technique more akin to line-engraving but usually used in conjunction with etching. A fairly heavy needle—dragged at right angles across the plate surface—scratches a shallow line, but more importantly it pushes metal up on each side of the line. This slightly raised and ragged metal is known as a 'burr' and imparts a soft, blurred quality to a printed line).

At this time active participation in the arts was fashionable and etching was sometimes a pastime for amateurs. Sarah Green, who worked in the latter half of the 18th century, is a case in point and one who made a number of charming prints of rural scenes [2], [3]. These are probably not of her own composition but they serve to demonstrate some of the properties of etching applied to landscape. In such prints there is often a sense of intimacy and temporal immediacy not apparent in the 'engraving-like' etchings so popular at this time.

The best artists to work with etching are to be found among the satirists, who formed a school unique in Europe. Satirical prints were not new in the 18th century but previously they were nearly always produced by hack journalists turned designers and not usually men of any great artistic ability. William Hogarth (1697-1764) is generally regarded as the father of English graphic satire and something more besides. He trained as a silverplate engraver, a craft he dropped at the earliest opportunity in favour of painting and print-making, resolving to live 'by small sums from many by means of prints which I could Engrav from my Picture (i.e. painting) myself.' He published these prints himself and sold them in his own shop, his practise being to sell subscriptions to forthcoming prints in order to ensure himself of a minimum return before starting work on the plates. On publication subscription holders were supplied first and then impressions were available for non-subscription holders and other printsellers at a slightly higher price. For a time business was made extremely difficult by 'pirates' —engravers and print-sellers who would undersell his prints with their own cheap copies, a practise which led Hogarth (and others) to agitate for the Engravers' Copyright Act. The proposed Act (popularly known as Hogarth's Act) was passed in 1735 and outlawed the unauthorised publication of another's design for a period of fourteen years after its initial appearance. From this time on Hogarth was assured of a continuous and substantial income.

He was a shrewd and clever businessman, apparently more than a little cocky and at times belligerently proud of his great commercial success from less than spectacular beginnings, though at the same time this success left him dissatisfied,

stigmatised to a degree as a printmaker but no painter, and deserted by many connoisseurs and early patrons among the aristocracy—an audience eagerly replaced however by the middle and lower classes for whom his prints had direct appeal.

Hogarth was essentially a moralist preaching that, 'Virtue is likely to be rewarded' and 'Industry brings success'; the greatness of his achievement though, lies not in what he preached but in his highly successful use of a moral standpoint to present pictorial dramatisations of the London life around him: 'My picture was my stage and men and women my actors who were by means of certain actions and expressions to exhibit a dumb show.' Consequently his prints are to be 'read' for practically every detail and gesture has significance in furthering the central idea which is often embodied in a moral message.

'The Bruiser' (fig. 5), [14] was one parry in a long skirmish initially between Hogarth and John Wilkes, owner of the paper *North Briton*. Wilkes had indirectly accused the King (through his paper) of lying in his speech at the closing of Parliament and for this he was illegally imprisoned, though released after a trial. Hogarth had taken the opportunity to publish a none too flattering 'characterisation' of him in retaliation to a former attack on himself in the *North Briton*. Charles Churchill, a brilliant satirical writer and a somewhat scurrilous clergyman, now joined the fray with an *Epistle to William Hogarth* suggesting his decrepitude and senility.

Hogarth's reply was 'The Bruiser', showing the dog Trump urinating on the epistle and depicting Churchill (the bear) as a slovenly, boozing cleric who writes brutal satires (witness the club, marked N.B.—North Briton—and covered with lies). The books are entitled *Great George Street, a list of the subscribers to the North Briton* and *A new way to Pay Old Debts, a Comedy, by Massenger*.—Wilkes lived at George Street and the financial situation of his paper was well-known to be precarious. The padlocked money box, which is a prison begging box, also refers to this as well as to his imprisonment. Briefly, the little picture on the right shows a tomb in preparation for William Pitt, implying that his days are over.

In the richness of his imagination and in his fertility of invention Hogarth was a supreme artist, but as a craftsman he was rather more pedestrian—his etchings and engravings compare neither technically nor stylistically with the most accomplished of his contemporaries.

The two most outstanding satirists after Hogarth were Thomas Rowlandson (1756-1827) and James Gillray (1756-1815), both greatly influenced by Hogarth and each drew extensively from his prints. Neither created a picture world as real or complex as Hogarth's however and in their designs Hogarth's 'characters' became 'caricatures', and their prints often a kind of pictorial journalism, concentrating on a single effect and not condusive to prolonged contemplation.

Rowlandson's work is in many ways half way between that of Hogarth and Gillray—his prints have a light-hearted more purely comic intention than either of the others. Like Hogarth he was not particularly committed politically and dwelt more on human weaknesses, though by no means in a didactic or moral spirit. A fine draughtsman with a delicate sense of colour, he started out as a history painter and portraitist, exhibiting at the Royal Academy from 1775 to 1781; but his love for the gaming house and the tavern persuaded him towards caricature as a less regular and therefore less demanding and more satisfactory way of maintaining himself.

The prints by Rowlandson in this collection, [17]-[19], have only been etched by him, the designs having been done by George Woodward (c. 1760-1809) one of his contemporaries. Rowlandson usually designed his prints as pen and wash drawings before beginning on the plate and seldom did more than etch the outlines himself, leaving the addition of aquatint tones (see below) and the hand colouring of each impression to others.

Gillray's sense of fun was much more grotesque, his pictorial comments sometimes vitriolic and his drawings more expressionistic—very often with sinsiter, morbid overtones—and he imparts a cynical, less optimistic view of life. Unfortunately he is not represented in this collection but hopefully an illustration (fig. 6) will give a glimpse of his style and method. Many of his prints showed venom towards France and French politics, particularly when they affected or threatened Britain in any way, and here he portrays, in his caricature of two classes of Frenchmen, an aspect of France after the Revolution.

George Cruikshank (1792-1887), [23], [24], was the last descendant of Hogarth and the foremost illustrator of his day. His father, Isaac and his brother, Robert [22], were also caricaturists though George left them both far behind, and is perhaps most famous as an illustrator of Dickens' books. He produced an enormous number of etchings—well over 2000—and as many prints again using other techniques. He was not a great etcher, not many of the caricaturists were, and

like most he used the process because it was the most practical way of multiplying his designs; but he was a great humourist and capable of powerful expression.

SOFT-GROUND ETCHING

cat. nos. [25] – [34]

Soft-ground etching came into use about the middle of the 18th century and has often been used in combination with other techniques. The process is very simple: a sheet of thin paper is laid over the plate which has been covered with a 'soft-ground' (made with the same ingredients as an ordinary etching ground but containing more wax to make it soft). By drawing firmly on the paper with an ordinary pencil some of the ground adheres to the back of the paper where the pencil has been pressed. The plate is now bitten, inked and printed as for an ordinary etching and the result is surprisingly like a pencil drawing on coarse paper (fig. 7).

Thomas Gainsborough (1727-1788) has sometimes been claimed as the inventor of soft-ground and was certainly early to use it. He did sixteen etchings this way but these were not published till 1797, nine years after his death.

In the late 18th and early 19th centuries some of the best original landscape etchings for a long time were in soft-ground, largely done as a sideline by painter-etchers in a new school of English watercolour landscapists—men like John Crome (1768-1821), John Sell Cotman (1782-1842) and David Cox (1783-1859). The examples in this collection have not generally been etched by their designers—those by John Laporte (1761-1839) for example are after Gainsborough wash drawings (fig. 3), [27]-[29]—but they show well the nature of soft-ground etchings and also reflect a difference in attitude towards the landscape from most of those done in aquatint (below) and in the many landscape prints from line-engravings.

AQUATINT

cat. nos. [35] – [41]

Aquatint is a technique of etching through a porous ground and makes for a design composed with areas of tone rather than with lines (fig. 8). Probably the most commonly used way of laying an aquatint ground is to let a cloud of resin dust settle on the plate which is then heated to melt the resin and make it stick. If the plate was now etched, with only the porous ground applied, the resultant print would be an even black tone; any parts of the design to remain white therefore, must be stopped-out with varnish to prevent acid getting to the metal. The plate is next put in the acid and bitten to the depth required for the lightest tones. These lighter areas are then stopped-out and the process continued (in a similar way to etching in line) till the darkest tones are obtained.

There were plates done in Europe using mixed methods which closely approached aquatint as early as 1720, but the first person to achieve consistent success in laying a porous ground and the one generally acknowledged as its inventor was Jean Baptiste Le Prince (1734-81). His first aquatint prints, published in 1768, were achieved by the dust ground method just described.

Paul Sandby (1725-1809) was the first Englishman to use the new process having invented his own method for laying the aquatint ground. Sandby was a prominent watercolour painter and a foundation member of the Royal Academy, and his demonstration of the potential of aquatint for imitating the colour washes of watercolour landscapes led to its adoption in a big way. From about 1780 onwards itinerant artists made thousands of drawings each year, many of them intended for reproduction as aquatints. These were published often as books of views, and often too were used in the drawing-books and treatises on landscape painting in watercolour, so popular at this time—most of them extoll the beauties of landscape and how best to portray these artistically. Despite the popularity of aquatint however most often these reproductive efforts tended to be superficial in their exploration of the medium's capabilities. William Daniell (1769-1837) produced many fine prints though, (fig. 9), [38]-[41], and for his 'Voyage Round Great Britain', published in eight volumes from 1814 to 1825, he made and etched himself over 300 drawings.

It was common for aquatints to be produced in colour, and the normal practise was to print from a single plate, having carefully inked it with 2 or 3 neutral tones and then to complete the colouring by hand-tinting each impression.

LINE-ENGRAVING, as its name implies, is (like etching) essentially an art of the line; unlike etching however, the lines are cut by hand. The principal tool is the burin or graver, a steel bar (generally square in cross section) which has been cut off obliquely at one end to form a sharp point, (fig. 10); at the other end of this bar—usually about four or five inches in length—is a wooden handle designed to fit snugly into the palm of the hand. To cut a line in the copper the engraver guides the burin with his thumb and forefinger while pushing the handle end with his palm, forcing the point of the burin into and then along the plate. As the burin ploughs a furrow through the metal it throws up a ridge on each side—the burr—which is scraped away and then polished to leave the surface of the plate smooth. Unlike working with an etching needle which affords almost as much freedom as drawing with a pencil, considerable pressure is needed to push the burin and care also, for a slip can easily result in a gashed hand from the sharp burr. The plate usually rests on a leather cushion to facilitate turning it when changing direction or when cutting curved lines.

The spontaneity of expression and flexibility available in etching are properties largely denied the line-engraver whose work tends naturally towards more formal and deliberate qualities, yet there is much that has been achieved within the restrictions of this medium—features of the best prints being economy, clarity and precision of statement, and lines of refined grace and simplicity.

An offshoot from the goldsmith's craft of *niello* in which decorative lines were incised in metal and then filled with a coloured substance to highlight them, the art of printing from line-engravings developed (more or less simultaneously) in Italy and Germany in the 15th century. The first men designed and worked their own plates but because the method was so slow and so demanding artists soon found it convenient to hand their designs to someone else for producing on the copper. This withdrawal from the engraving process of the more creative men meant that over the years line-engraving largely became the domain of reproductive craftsmen rather than original designers and consequently as technical difficulties of working

the medium were overcome the art gradually became more and more an exercise in manual skill and correspondingly less a creative adventure. Traditional routines and formulae were evolved for the depiction of various textures and shapes (of skies, flesh, foliage and so on), and systems of parallel lines, criss-crossing lines (cross-hatching), broken lines, wavy lines, flicks and dots all came to have their largely categorised uses (fig. 11). The best prints produced were generally done when the medium still presented something of a challenge and the most brilliant schools of engravers grew in Italy, Germany and France during the 16th to the 18th centuries.

Line-engraving was very late and very slow in becoming established in England and until well into the 17th century was practised largely by foreigners, and used most often in the production of portraits and title pages for books, maps and topographical plates—much of this little better than hack work. William Faithorne (c. 1616-91) however became one of the great line-engravers of the 17th century, and after him there followed one or two others of considerable ability, but at the start of the 18th century it was once more in a state of depression and fast losing ground in popularity to the newer art of mezzotint.

George Vertue (1684-1756), not acknowledged as having shown any real individuality or power as an artist, was nevertheless a sound and capable engraver and one who played an important part in keeping the traditions alive. He did many portraits for book illustrations [57] and a large number of plates of antiquarian subjects, for he was an avid historian recording in diaries as well as in his prints much valuable information about his country, its people and théir art and architecture [58].

With the enormous popularity of William Hogarth's prints the art began to revive. Hogarth did not do all his own engravings and employed a number of others to help him. One such, who also played his part in popularising engraved prints, was Simon François Ravenet (1706-64), [43], a Frenchman who went to London around 1750. He had been a pupil of Jacques-Philippe Le Bas (1707-83) famous as the teacher of a whole generation of young French engravers soon to become masters in their own right and

members of a brilliant school of interpretative engravers working largely after the Rococo painters Watteau and Boucher, and producing the finest line engravings of the 18th century. Le Bas taught a blend of etching and engraving, a combination which Ravenet brought with him to England influencing others—such as his pupil in London, John Hall (1737-97) [44], to do the same. Soon there were many capable engravers (quite a number from France) working in London and all using combined techniques to a greater or lesser degree: Pierre Charles Canot (1710-77) [46], James Basire (1730-1802) [45], [66]-[68], Charles Grignion (1717-1810) [42], and a little later, John Keyse Sherwin (c. 1751-90) [48] and Jean Baptiste Michel (1748-1804) [47] —a few among many others.

Two of the greatest reproductive engravers of the 18th century, Sir Robert Strange (1721-92) and William Sharp (1749-1824) sought to revive a more classical style of engraving. They were not alone in this and nor were they the initiators for Jean Georg Wille (1715-1808) and Georg Schmidt (1712-75) Germans working in Paris and Raphael Morghen (1758-1833) in Italy were the leaders in similar movements elsewhere.

As a very young man Robert Strange, a Scot, tried first a naval career and then law, but enjoying neither he became an apprentice engraver and by the age of twenty was in independent practise. As one who had fought in the Jacobite rebellions (at Preston Pans in 1745 and Culloden in 1746) he was forced to leave England for France, where in 1749 he joined Le Bas' Studio in Paris. Like most of his contemporaries Strange used a preliminary etching on his plates—rather more so than the Continental classicists—but it was done with restraint and in such a way as to blend imperceptibly with lines made afterwards with the burin. His method was to lightly etch principal outlines and lighter tones of shading, afterwards reworking them and adding other lines with the graver. Perhaps as is to be expected in one whose approach to engraving was of an older order, Strange's work was almost entirely devoted to reproducing paintings of the old masters (fig. 12), [49], [50]. Today he is admired for the soundness of his engraving rather than for any outstanding artistic merit, and for designs which are firmly modelled yet without the metallic harshness and lack of warmth inherent in much work done in this spirit. Until his last years Strange was never in favour at Court and spent much time abroad, becoming famous throughout Europe and

a member of the Academies in Rome, Florence and Paris. Finally accepted in England, he was knighted in 1787 by George III, the first engraver to be accorded this honour.

William Woollett (1735-85) stands with Strange and Sharp as one of the great interpretative engravers and he took preliminary etching much further than either of these two; in biting and rebiting his plates in the acid two or three times he went further too than engravers like Ravenet, Hall and Canot. His method was to etch the broadest lines in parallel series of wriggly 'worm lines' and to add thinner 'worm lines' between these for the second biting. The really delicate lines he did entirely with the burin. Woollett is famous for really large prints, those after Benjamin West's 'Battle of La Hogue' and 'The Death of General Wolfe' among the best known. He reproduced a number of such historical subjects but devoted himself especially to landscape at which he excelled. Even an untypically small topographical print such as the 'North West View of Moreton' (fig. 2) [65], shows his command of the medium, especially in his rendering of light and passing shadows as the landscape recedes into the distance.

Topographical prints are quite a feature of the graphic art of the 18th and 19th centuries in England. In the 17th century landscape painting was very rare, but watercolour painters like Wenceslaus Hollar (1607-77), also a noted etcher (see [71]), and Francis Place (1647-1728)—men whose interest in landscape was primarily topographical though not without a feeling for beauty —were forerunners to a national school of watercolour landscape painters with a school of line-engravers to reproduce their work. These engravers were even more important in encouraging the growth of watercolour painting as an English phenomenon than the mezzotint engravers were in helping to establish a national school of portrait painters, for the watercolourists often painted with the express intention of having their pictures reproduced. They scoured the country, sometimes on horseback, more often on foot, recording in detail everything of interest they saw: rivers, lakes, hills, castles, country seats, churches, ruins and antiquities and these were all handed over to the craftsmen engravers to multiply.

Prints were published in their thousands and often bound together as 'travel books'—*Views of Italy, Picturesque Tours of Britain, Suffolk Antiquities, Views of Sussex* and so on. They were often accompanied with a text, usually superfluous

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to the illustrations and included only as a supplement to them. In fact often the illustrations were comissioned first and the text written afterwards.

The school reached its highest achievement in the early 19th century under the painter J. M. W. Turner's influence. Actually it was hardly a school of engravers at all for most of the work was done by etching—sometimes the burin was not used at all except perhaps to sharpen up the odd feature and to lay fine parallel lines to represent a clear sky. In such prints it becomes an arbitary matter to decide whether to describe them as etchings or engravings. A point in favour of calling them engravings is that even though the lines may not be individually imitative of engraved ones—and may even be impossible to produce with the graver—when a needle has been used in such a regulated way that the natural energy and individuality of the etched lines are suppressed, giving a total effect more in the spirit of an engraving, then it becomes more useful to regard them as such.

J. M. W. Turner (1775-1857) trained a whole school of engravers to reproduce his pictures (fig. 13), [83]-[85], and their success owes much to his supervision. He nearly always supplied his engravers with watercolour drawings and strictly directed work on the plates as it progressed (he himself was an expert in all the techniques of engraving). The method of working was a natural extension of that used by earlier men like Woollett, with worm lines much closer together and even greater tendencies towards tonal, rather than linear, effects. In the closeness of their line work (made even finer with the introduction of steel plates about 1815) and in their method, relying so heavily on etching used in an 'engraving-like' manner, these engravers and their predecessors formed a distinctively English school.

Landscape engravings—and other subjects produced in a similar way—continued well into the 19th century and were used extensively for book illustration; but there was a general deterioration in quality, due largely to an ever increasing emphasis on manual skill, manifested in prints which be-came more and more artistically bankrupt. When technique becomes the master instead of a servant and natural qualities of a medium are suppressed—the spontaneity of the etched line, and the repression of individual lines at the expense of tones, for example—then any work produced is in danger of sterility of expression from the outset.

One man of genius who did even more than William Hogarth to restore the status of line-engraving as a medium capable of original expression was William Blake (1757-1827), one of the most original and independent artists of his time, his powerful creations unique in Europe. He was at once a poet, a writer, book illustrator, draughtsman and engraver; and all of his own work is infused with an outlook intense, prophetic and visionary (he claimed frequent meetings with heavenly emissaries). As a boy he was introduced as a prospective pupil to the engraver William Ryland but Blake saw him as a man who 'looks as if he will live to be hanged' and chose instead to serve his apprenticeship with James Basire. Later he subsisted by working for publishers as an engraver, usually reproducing the designs of others, but he also produced his own poems in books that he illustrated, printed, bound and published himself. For these he invented a process of etching in relief which enabled him to conceive each page as an artistic union of printed words and illustrations, each encroaching on the other.

The print by Blake in this collection though is basically a line-engraving (fig. 14) [89] and variously interpreted as 'Christ with a bow trampling on Satin' and 'Christ trampling upon Urizen'. Geoffrey Keynes, for one, (*The Catalogue of Blake's Seperate Engravings*) feels that the (etched) shading in this print is so bad it must have been done by another hand, and suggests that of Thomas Butts, the son of a wealthy patron who hired Blake as a teacher for his boy.

As a craftsman who engraved his own designs Blake was one of a tiny number and had no immediate followers.

III Mezzotint

MEZZOTINT—*la manière noire*, as the French appropriately call it—differs from all the other techniques of engraving in that it is a reverse process where the engraver begins with a plate which would print black and by scraping it he works back to areas of lighter tone. Like aquatint (I) and stipple (IV), mezzotint is a tone process: it approximates washes or areas of colour and has

fig. 1 'The Ladies Waldegrave',
mezzotint by Valentine Green after
Reynolds (Not in exhibition)

fig. 2 'North West View of Moreton', etching and line-engraving by William Woollett after Taylor [65]

fig. 3 'A Rural Scene', soft-ground etching by J. Laporte after Gainsborough [29]

fig. 5 'The Bruiser', etching and line-engraving by and after William Hogarth [14]

fig. 4 Detail from cat. no. [20]. Etching, showing flexibility of the etched line. Notice also its constant width

fig. 6 'Two French Gentlemen', etching by and after James Gillray. (Not in exhibition)

fig. 7 Detail from fig. 3 showing pencil-sketch nature of soft-ground

fig. 8 Detail from 'Cadir Idris', aquatint after John Varley [37]

fig. 9 'View from Mount Edgecumbe', aquatint by and after William Daniell [88]

fig. 10 Close-up of a burin. Notice the spiral of waste metal and also the characteristic taper to the completed lines.
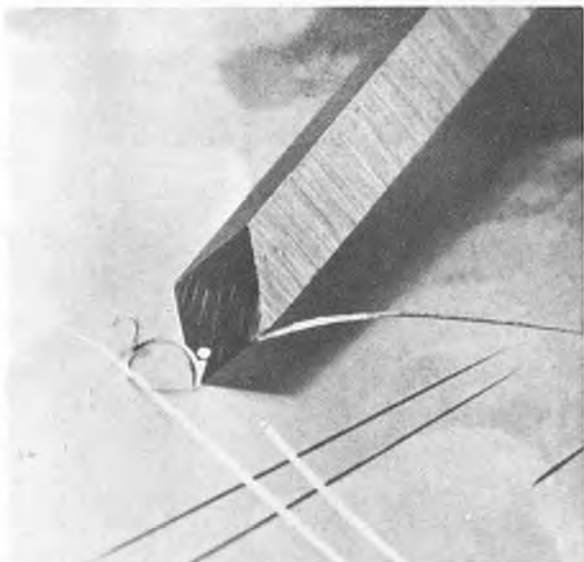
fig. 11 Detail from cat. no. [48], showing regular nature of engraved lines and how they may vary in width. (Compare fig. 4)
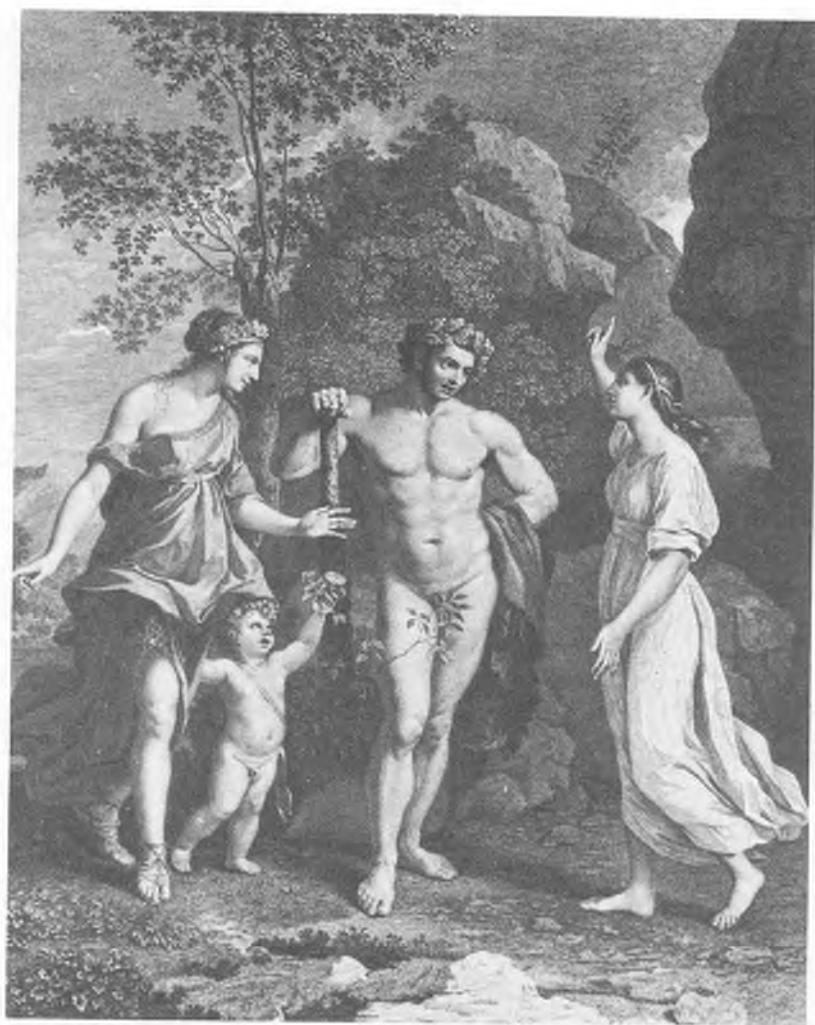
fig. 12 'The Judgement of Hercules', line-engraving by Sir Robert Strange after Poussin [50]
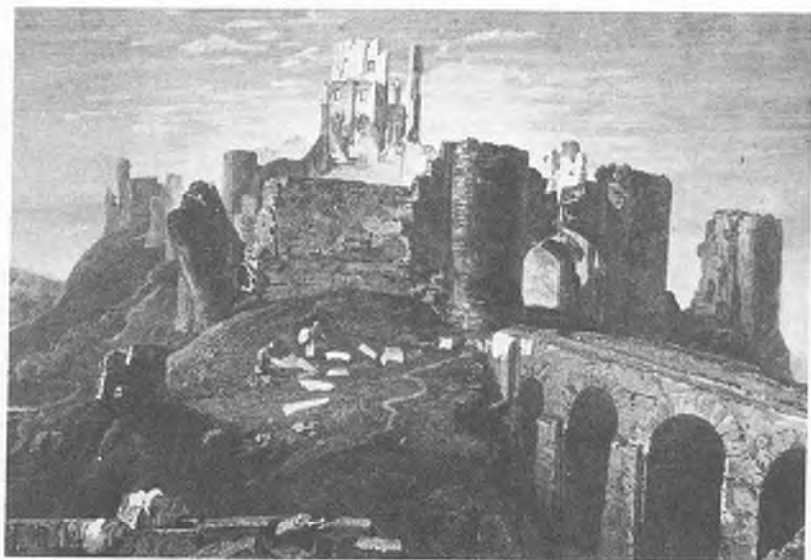
fig. 13 'Corfe Castle', line-engraving by George Cooke after Turner [84]

fig. 14 'Christ with a bow trampling upon Satan', line-engraving by and after William Blake [89]

fig. 15 Detail of fig. 17, demonstrating the tonal nature of mezzotint.

fig. 16 'Placing Christ in the Sepulchre', mezzotint by Valentine Green after Ludovico Carracci [105]

fig. 17 'Reverend Richard Robinson D.D.', mezzotint by J. R. Smith after Reynolds [109]
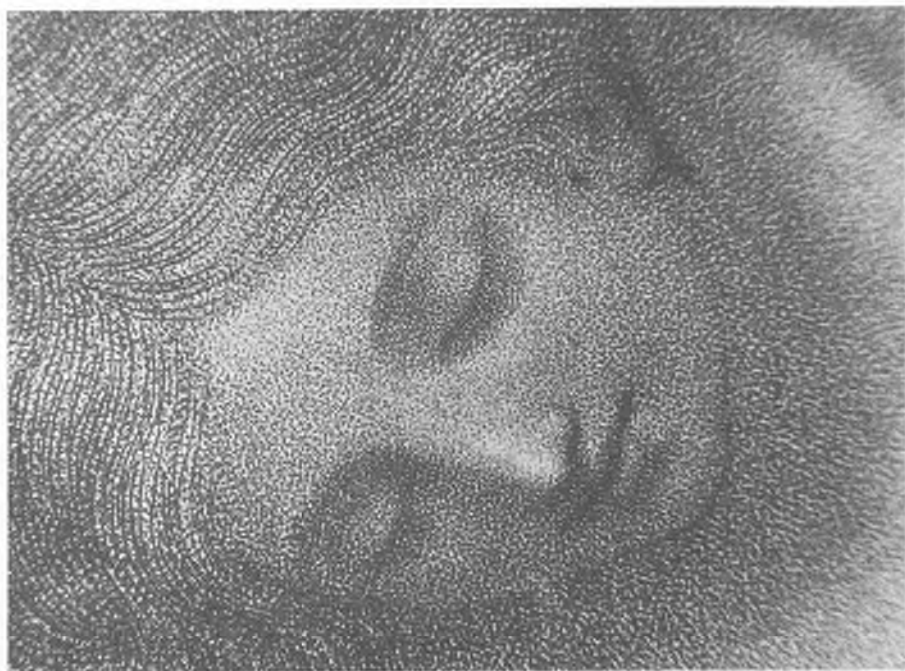
fig. 18 Detail from 'Venus Sleeping', stipple-engraving by Francesco Bartolozzi after Cipriani [114]

fig. 19 'The Three Graces', pen and wash drawing by Angelic Kauffmann

fig. 20 'The Triumph of Love' stipple-engraving by Gabriel Scorodomoff after Kauffmann [116]

no need of lines to represent volumes and shapes except sometimes as accessories (fig. 15). The most important tool used in preparing the copper plate by the mezzotint method is called a rocker, a little like a short wide chisel in appearance, but with a curved and serrated blade. When held at right angles to the plate and rocked from side to side it makes a series of small indentations in the copper—each surrounded by a thin wall of metal (a 'burr') pushed up above the surface of the plate. The engraver methodically works the rocker over the whole plate, entirely covering it with little indentations reworking it again and again and in many different directions so that the whole surface will be evenly roughened or 'burred'. This process is known as 'laying the ground' and an impression from the grounded plate would be perfectly black, much of the rich tone coming from the burr which holds most of the ink. Using a scraper the engraver now begins to remove the burr where lighter tones are to appear—the more the surface of the grain is scraped away, the less ink this area will hold and so the lighter will be the tone. If the indentations are scraped away completely and the area polished smooth, this part of the plate will hold no ink and will therefore print white.

Other processes are sometimes used in combination with mezzotint especially line-engraving, etching, or dry point; stipple and aquatint occasionally being used to vary the grain.

Mezzotinting was invented around 1640 by Ludwig Von Siegen (1609-c. 1676), a soldier in the service of Landgrave William VI of Germany and a keen amateur print-maker. He kept his discovery secret for several years, sharing it in 1654 however with Prince Rupert (1619-82), another soldier with a penchant for engraving and it was he who, on settling there in 1660, introduced mezzotinting into England, subsequently doing much to raise its status from a mere technique to that of an art form.

Actually mezzotint tones as used by these and other early practitioners were applied slightly differently from the method just described. They first etched their design on the copper and then added tones where required with a 'roulette', a little toothed wheel on a handle (like rows of miniature teeth on a horse spur). As originally used then, it was still a 'light to dark' way of working, and one or two prints produced in this manner may be seen in the collection, [96].

For a time there were many more European than English engravers using the new process and in England itself early development was largely by resident foreigners; by the end of the 17th century, however, it was known on the Continent as *la manière Anglaise*. England became the centre for the finest work done in mezzotint and the latter part of the 18th century and the first decades of the 19th mark a Golden Age in which the technique was developed to heights of brilliance and perfection at the hands of English craftsmen.

Its growth reflects, and was to a large extent nurtured by, the parallel growth in England of a native school of great portrait painters. Beginning with the somewhat stiff, formal portraits of Peter Lely (1618-80) and Godfrey Kneller (1646-1723) (not a native), it really came of age with Joshua Reynolds, Thomas Gainsborough and their contemporaries, famous above all for their portraits of aristocratic men and especially women, in formal costume (often in a rural setting) and 'at home'—always elegant and composed, yet vivacious and natural. Mezzotint was found to be admirably suited for reproducing these paintings—often directly supervised by the painters—and a big asset, apart from being rather quicker than line-engraving, was that with its large tonal range it had great potential for describing colour and the shimmer and glamour of silks and satins and other finery.

The engravers' skills were highly esteemed by painters and public alike, and a claim—hardly modest—by one engraver that the superior quality of one of his reproductive mezzotints had persuaded the painter to 'correct' his original version was perhaps not so very unlikely. Reynolds himself, the most frequently reproduced of these painters (figs. 1, 17), [109] saw and acknowledged his debt to the mezzotint engravers saying of one of them (James McArdell) 'By this man I shall be immortalised'. While used most often to reproduce portrait paintings of contemporary English painters, a secondary function was to satisfy a lesser though still large demand for prints after other and often older European masters. A typical, if large, publication to cater for this market was that of the 'Houghton Gallery', 129 prints after paintings in the collection of Horace Walpole (1717-97), Earl of Orford, a collection sold in 1779 for £40,555 to Catherine II of Russia. Alderman John Boydell was the publisher, the most enterprising of the period and one who employed at one time or another just about every engraver of note who worked in England. Its production took 3 years and engravers in line, stipple and mezzotint were engaged; some of them, especially the mezzotinters,

were among the finest of the 18th century. Most of the examples of mezzotint in the present collection and some of the line-engravings are prints from the 'Houghton Gallery'.

There were many, many mezzotinters in the latter part of the century but few of them did better than sound work and fewer still betrayed any real individuality. Robert Dunkarton [94], William Pether [93] and John Murphy [90] were as capable as any in this class.

James Watson (c. 1740-90) was the last of a succession of engravers to go to London from Dublin around the middle of the century and this group was instrumental in refining and perfecting the art of mezzotint as a means of reproduction. As for so many of his contemporaries, a large portion of Watson's work—over 50 plates —was in interpreting Reynolds' paintings, for which he was highly regarded as he was for a dedicated and scrupulous approach to his craft, preferring to begin a fresh plate rather than alter or retouch an unsatisfactory one [91], [92].

More individual than most, and reproducing a much wider range of subjects was Richard Earlom (1743-1822) among the very first to use etched lines for strengthening his designs and to vary the mezzotint tones. Earlom was a pupil of Cipriani (see IV) and first worked as an engraver for John Boydell who in 1777 published a set of 200 plates by him after Claude (Gellée) Lorraine's 'Liber Veritatis' [96], wash drawings which he (Claude) had made a hundred years earlier as a record of his paintings. The plates have first been etched and the mezzotint tones added afterwards, probably with a roulette, in a way similar to that of early engravers like Von Siegen and Prince Rupert. These prints were the immediate inspiration for J. M. W. Turner's 'Liber Studiorum' early in the 19th century, an extensive and very successful exploration of mezzotint applied to landscape.

The refinement and skill some of these engravers were capable of in a medium which tends naturally towards softness and imprecision can be seen in Earlom's 'Concert of Birds' after Mario da Fiori [102], and in his sensational Fruit and Flower pieces after Dutchman Jan Van Huysom (cover illustration) [99], [100], where even drops of moisture on the leaves have their highlights, shadows and reflections. The craftsmanship and precision in these prints mark them as a *tour de force* in the field of mezzotint and one for which Earlom is well remembered. He was nothing if not prolific and worked as well in the crayon manner and stipple, line-engraving and etching.

Valentine Green (1739-1813) (figs. 1, 16), [103]-[108], having served two years of an apprenticeship with a Worcestershire law firm left to become the pupil of some obscure line-engraver in the district. He met with as little success as his teacher, until journeying to London in 1765 where he began to teach himself the techniques of engraving in mezzotint. These he quickly mastered, and in the course of working some 400 plates over the next 40 years attained a perfection seldom equalled. Though many of his prints are interpretations after contemporary painters, 'The Ladies Waldegrave' after Reynolds being perhaps his masterpiece, he reproduced many old masters as well, those for the 'Houghton Gallery' including some of his best. In 1775 he was elected one of the first six associate engravers of the Royal Academy and in the same year appointed Engraver to the King.

No less famous than Green and more highly regarded as artist and virtuoso combined, was John Raphael Smith (1752-1812), the son of a painter and himself a capable painter of portraits. Like Green, he too left an apprenticeship (in drapery) and his home town (in Derby) to work as an engraver in London, where at the age of seventeen he turned out his first of nearly four hundred plates in mezzotint and stipple. A complete master of his craft he was able to introduce delicate and subtle touches into designs of great strength, generally avoiding monotonously regular and characterless tones for which Green sometimes showed a tendency. His 'Richard Robinson, Archbishop of Armagh' (fig. 17), is one of many fine prints after Reynolds, besides whom he reproduced paintings by Gainsborough, Romney and more than thirty by his friend George Morland who was later prolifically reproduced by the brothers William (c. 1762-1826) and James (1769-1859) Ward. William taught his brother engraving, having learned himself from Smith and it was he who subsequently came closest to emulating Smith's brilliance.

Another very fine pupil of J. R. Smith was S. W. Reynolds (1773-1835) and his 'H.R.H. Princess Charlotte' after George Dawe [111] is interesting in that it is inscribed 'First Proof' which means that it is a trial impression, taken for the engraver to examine its progress and to look for flaws and areas which may need altering or retouching. The tones seem thin and watery by comparison with some of the other mezzotints but this may well be due to its unfinished state; it may also explain the prevalence of etched lines, although a feature of many of Reynolds'

later prints was a heavy—even excessive—use of etching and his best prints were done somewhat earlier than this example, at a time when he combined the two techniques with more restraint.

There were many fine engravings published during the first half of the 19th century, yet the great age of the mezzotint slowly passed and by the 1820s was in decline. A number of related factors contributed to this and the obvious inference that there were fewer capable engravers is not the whole story. Also in a state of decline (except in the field of landscape) was the school of English painters who had been instrumental in drawing the engravers' work above mere craftsmanship, often providing inspiration through personal supervision as well as by painting fine pictures. The introduction, in about 1820, of steel plates instead of the traditional copper may also have contributed to lower quality prints. The motive for its adoption was a commercial one because steel, being much harder than copper, enabled many more impressions to be taken from a plate before the burr wore down and needed reworking. Apart from being a difficult metal to work with however, the burr on a steel plate does not instill the same rich, velvety softness as that afforded by copper. Finally, the advent of photomechanical processes spelt a redundant future for the reproductive mezzotint engraver.

Even a casual viewing of the examples of mezzotint in the collection will show that the quality in tone from print to print varies, to say the least. This reflects varying stages of wear on the plates at the time each impression was made; more specifically, the quality in tone reflects the condition of the burr on the plate. As noted above it is the burr which holds most of the ink when printing and is really made up of hundreds and thousands of 'little burrs' each a thin wall of metal rising marginally above the plate's surface. A printing press exerts a pressure on the plate up to several hundred pounds per square inch so that understandably the burr becomes flattened as repeated impressions are taken. Features of early impressions from a mezzotint plate then, are rich, luminous 'colours' which reduce to opaque, cloudy greys as the plate becomes worn. An example—among several—of an impression from a worn plate is 'Abraham's Sacrifice' by John Murphy [90]. A close look at this impression will reveal (as well as cloudy, lifeless greys) etching lines around the eyes and other features. In early impressions these lines would not be noticeable but as the burr wears down and the ink does not print so black nor so thickly the etched lines, being incised lines, which of course do not wear away quickly, become more and more apparent.

It is this deterioration of a plate that makes collectors so keen to acquire early impressions of a print, and partly explains their enthusiasm for proof impressions, and for impressions taken before the inscription has been engraved and other early 'states'. This probably explains too why a pair of the Fruit and Flower prints by Richard Earlom after Van Huysom, fetched £280 in a London auction room in 1969, while different impressions of the same pair sold a year later (in the same place) for £130.

The prices paid for mezzotint prints of the 18th century have not infrequently been over £1000, particularly early this century when their popularity reached the highest money values. In 1923 an impression of Valentine Green's 'The Ladies Waldegrave' sold for £3045. Today however only a fraction of this price would be offered.

IV Stipple-engraving

THE growth in the 18th century of stipple, or engraving with dots, marks not a new invention but a refinement of dots and flicks of the burin used since the birth of engraving to supplement line work. It can be traced back even further in the goldsmith's art of *opus mallei,* or *opus punctile,* where dots are made with a punch and mallet. In the present collection there are a number of examples of the use of dot work as an accessory to line: in the prints by Strange for instance [49], [50], and in early work by Bartolozzi [113], among others.

The difference between these prints and stipple engraving is that in the latter a field of dots supersedes the function of lines to symbolise shape and volume, so that it becomes a tone process in the way that mezzotint and aquatint are tone processes; and lines, whether etched or engraved, are subservient to dotted work (fig. 18). The extensive use of acid to bite preliminary dots on the

plate was a new development, done by pricking through a wax ground with an etching needle, a process much easier and quicker than doing it all with a burin. After the plate has been immersed in acid and the ground removed, the dots may be enlarged and augmented with a specially curved burin.

A forerunner to the art of stipple and technically allied to it, is the crayon manner, invented in France—most plausibly by an engraver called Jean Charles François (1717-69), although Louis-Marin Bonnet (1735-93) and Gilles Demarteau (1756-1802), also laid claims to its oriogination. Here a roulette and other tools as well as etching needles are put to work on the wax ground, often being used again directly on the plate after the gound's removal. The aim of the crayon manner is to make prints imitative of chalk and crayon drawings on paper—that is, with fairly broad textured lines—and it soon became popular to print these in colour. In stipple-engraving, not noted for its precision, the engraver frequently includes line work and techniques of the crayon manner in an effort to emphasise figures and shapes and to give them greater weight.

William Wynne Ryland (c. 1732-83) was possibly the first in England to develop stipple-engraving and to work in the crayon manner. He had studied in Paris under J-P. Le Bas (see III), one of the leading teachers of line-engraving in France, and may even have learned the new processes from François himself. His work in England was enormously popular; he was appointed Engraver to the King, and his success was matched only by his extravagant habits which often left him penniless. Eventually he was hanged for allegedly forging banknotes, an end strangely prophesied a number of years beforehand by young William Blake.

The name most closely associated with the rising art of stipple however, and its fantastic popularity is that of an Italian who came to England in 1764, reputedly at the invitation of George III's librarian. Francesco Bartolozzi (1727-1815) had trained in Venice under Joseph Wagner (1706-80) a German who maintained a classical style of line-engraving sparingly aided with etching—very much a kindred spirit to Sir Robert Strange in England.

One of Bartolozzi's earliest works on arrival in London was a series of prints after drawings by

Guercino (1591-1666) an Italian Baroque painter, which John Boydell published along with other engravers' prints after old masters. These [113] were predominantly etched with only supplementary stippling, notably to model features of the figures. Apart from these however, most of his work in England was in crayon and stipple and much inspired by the wash drawings of a fellow Italian in London, Giavanni Battista Cipriani (1727-85), and also by those of Angelica Kauffmann (1741-1807), Swiss born, very beautiful and gifted in music as well as in painting.

These two people were major forces in a London school of watercolour painters of figure subjects, often quasi-classical depictions of cupids and nymphs, gods and goddesses, and allegories from poetry and literature of Virtue, Love, Honour and so on. Their often facile, light and fanciful pictures were rendered in stipple with great sweetness and charm—indeed, in the case of Angelica Kauffmann particularly there was hardly an engraver in stipple who did not use her desings (fig. 19).

The output from Bartolozzi's studio was immense—of the order of 2000 plates are signed with his name—but much is inferior work, no doubt largely done by his pupils and assistants (there were at one stage nearly fifty)—G. Scorodomoff [116], (fig. 20) among them. Apart from much hack work providing admission tickets, invitation cards, slight book illustrations and the like, Bartolozzi did make a number of fine prints of a more serious nature after Reynolds and other painters of calabre. Great as was his success so also was his life style extravagent, and it was probably a desolate financial state that induced him to accept an offer as Director of the Lisbon Academy of Arts, which post he took up in 1802 remaining there till his death 13 years later.

He left behind a number of very fine pupils—including J. K. Sherwin [48], one of the few to work more in line-engraving than in stipple—and his success in England attracted many foreigners, notably other Italians. At one time there were an estimated 300 engravers in London working in stipple. William Blake produced prints this way, Thomas Rowlandson and James Gilray did too, and so did many of the mezzotint engravers—Richard Earlom, J. R. Smith and William Ward for example.

CATALOGUE

(Unless stated otherwise measurements give the image size, in inches, height before width.)

1. 'Mahomet, a Turkish Merchant'. By and after Thomas Worlidge (1700-66).
Etching; 6½ x 5¾.
Kinsey Collection.

2. 'Sopwell House'. Sarah Green (fl. 1770-1800).
Etching: 4½ x 6; 1783.
Kinsey Collection.

3. 'Farmhouse'. Sarah Green (fl. 1770-1800).
Etching; 6½ x 8½; 1799.
Kinsey Collection.

4. 'Figures Near a Ruined Mill'. Unknown.
Etching; 6½ x 8¼.
Kinsey Collection.

5. 'Near Notting Mile Middlesex'. Unknown.
Etching; 5½ x 9½.
Kinsey Collection.

6. 'Fisherman Beside Cottage in Trees.' Unknown.
Etching; 3⅓ x 5¼.
Kinsey Collection.

7. 'Landscape with Village'. Unknown.
Etching; 3⅓ x 6⅜.
Kinsey Collection.

8. 'Man Gathering Wood with a Dog'. By and after William Delamotte (1775-1863).
Etching; 5½ x 4¼; publ. 1817.
Kinsey Collection.

9. 'Boy Fishing by a Stream'. By and after William Delamotte (1775-1863).
Etching; 6¼ x 5½; publ. 1817.
Kinsey Collection.

10. 'The Farmer's Return'. James Basire (1730-1802) after a drawing by William Hogarth (1697-1764).
Etching; 10 x 8½; publ. 1762.
Purchased 1972.

11. 'Columbus Breaking the Egg'. By and after William Hogarth (1697-1764).
Etching; 6½ x 7½; publ. 1753.
Purchased 1972.

12. 'Paul Before Felix (Burlesqued)'. By and after William Hogarth (1697-1764).
Engraving with some mezzotint; 10¼ x 15¾; publ. 1751.
Purchased 1971.

13. 'A Stand of Arms'. By and after William Hogarth (1697-1764).
Etching; 7¼ x 9½; publ. 1746.
Purchased 1972.

14. 'The Bruiser'. By and after William Hogarth (1697-1764).
Etching and engraving; 15 x 11½; publ. 1763.
Presented Gordon H. Brown, 1972.

15. 'The Bench'. By and after William Hogarth (1697-1764).
Etching and engraving; 12¼ x 8½; publ. 1758.
Purchased 1972.

16. 'Celia Retiring'. P. Roberts (fl. 1760-1828) after a drawing by George Woodward (c. 1760-1809).
Etching (hand-coloured); 11 x 9¾; publ. c. 1800.
Kinsey Collection.

17. 'A Paviour ! !' Thomas Rowlandson (1756-1827) after a drawing by George Woodward (c. 1760-1809).
Hand-coloured etching (with aquatint); 9 x 12; publ. 1799.
Kinsey Collection.

18. 'A Vaulter ! !'. Thomas Rowlandson (1756-1827) after a drawing by George Woodward (c. 1760-1809).
Hand-coloured etching (with aquatint); 9 x 12; publ. 1799.
Kinsey Collection.

19. 'A Civilian ! !'. Thomas Rowlandson (1756-1827) after a drawing by George Woodward (c. 1760-1809).
Hand-coloured etching (with aquatint); 9 x 12; publ. 1799.
Kinsey Collection.

20. 'A Peep Into the Retreat at Tinnehinch'. Unknown.
Etching; 7¼ x 10; publ. 1799.
Presented Gordon H. Brown, 1972.

21. 'The Progress of Bankruptcy'. Unknown.
Etching (hand-coloured); 5¼ x 8½; publ. 1814.
Presented Gordon H. Brown 1972.

22. 'Preparing the Witnesses'. By and after Robert Cruikshank (1789-1856).
Etching (hand-coloured); 7½ x 14; publ. 1820.
Kinsey Collection.

23. 'Stalemate'. By and after George Cruikshank (1792-1878).
Etching; 4¼ x 6¼; publ. 1835.
Presented Gordon H. Brown 1972.

24. 'The Affrighted Sentinel'. By and after George Cruikshank (1792-1878).
Etching; 9¼ x 5¼; publ. 1833.
Presented Gordon H. Brown 1972.

25. 'Landscape with Trees and Lake'. William Frederick Wells (1762-1836) after a wash drawing by Thomas Gainsborough.
Soft-ground etching; 7½ x 10½; publ. 1802.
Kinsey Collection.

26. 'Man and Cows in a Country Lane'. W. F. Wells (1762-1836) after a wash drawing by Thomas Gainsborough.
Soft-ground etching; 10 x 7¾; publ. 1802.
Kinsey Collection.

27. 'Figures and Building in a Landscape'. John Laporte (1761-1839) after a wash drawing by Thomas Gainsborough.
Soft-ground etching (with hand wash); 7¼ x 10½; publ. 1802.
Kinsey Collection.

28. 'Landscape with Rocks and Trees'. John Laporte (1761-1839) after a wash drawing by Thomas Gainsborough.
Soft-ground etching; 7¼ x 10; publ. 1803.
Kinsey Collection.

29. 'A Rural Scene'. John Laporte (1761-1839) after a wash drawing by Thomas Gainsborough.
Soft-ground etching; 7¼ x 10; publ. 1803.
Kinsey Collection.

30. 'Ploughman'. W. F. Wells (1762-1836) after a wash drawing by Thomas Gainsborough.
Soft-ground etching; 7½ x 10¼; publ. 1803.
Kinsey Collection.

31. 'A View Through Trees'. By (?) and after George Morland (1763-1804).
Soft-ground etching; 7½ x 6; publ. 1800.
Kinsey Collection.

32. 'Trees Near a Canal'. W. P. Sherlock (born c. 1780) after a drawing by David Cox (1783-1859).
Soft-ground etching; 7⅜ x 9⅞; publ. 1813.
Presented Gordon H. Brown 1972.

33. 'Near Southampton Hants'. W. P. Sherlock (born c. 1780) after a drawing by J. Young (fl. 1811-23) (?).
Soft-ground etching; 7¼ x 9⅞.
Kinsey Collection.

34. 'Trees, River and Mill'. W. P. Sherlock (born c. 1780) after a drawing by Paul Sandby Munn (1773-1845).
Soft-ground etching; 7¼ x 9⅞; publ. 1812.
Kinsey Collection.

35. 'Hanworth'. G. I. Parkyns (c. 1749-c. 1820) after a drawing by J. C. Barrow, (fl. 1789-1802).
Aquatint; 11¾ x 12½; publ. 1795.
Kinsey Collection.

36. 'Brixton Church'. William(?) Cartwright (working late 18th, early 19th) after a drawing by Thomas Walmsley (1763-c. 1805).
Aquatint; 10¼ x 12½; publ. 1813.
Kinsey Collection.

37. 'Cadir Idris'. Unknown, after a drawing by John Varley (1778-1842).
Aquatint; 7½ x 11; publ. 1812.
Kinsey Collection.

38. 'View From Mount Edgecumbe'. By and after William Daniell (1769-1837).
Hand-coloured aquatint; 8 x 11; publ. 1825.
Kinsey Collection.

39. 'The Citadel, Plymouth'. By and after William Daniell (1769-1837).
Hand-coloured aquatint; 8 x 11; publ. 1825.
Kinsey Collection.

40. 'Quay at Stratton Point, Near Plymouth'. By and after William Daniell (1769-1837).
Hand-coloured aquatint; 8 x 11; publ. 1825.
Kinsey Collection.

41. 'Mount Edgecumbe From the Citadel, Plymouth'. By and after William Daniell (1769-1837).
Hand-coloured aquatint; 8 x 11; publ. 1825.
Kinsey Collection.

42. 'David and Bathsheba'. Charles Grignion (1717-1810) after a painting by J-F. De Troy. (1679-1752).
Etching and engraving; 10 x 6½; early 18th century.
Presented Gordon H. Brown, 1972.

43. 'The Prodigal Son'. Simon Francois Ravenet (1706-64) after the painting by Salvator Rosa (1615-73).
Line-engraving; 18⅜ x 14½; publ. 1781.
Kinsey Collection.

44. 'Pope Clement the Ninth'. John Hall (1737-97) after the painting by Carlo Maratti (1625-1713).
Line-engraving; 17 x 13½; publ. 1780.
Kinsey Collection.

45. 'Thomas Howard. Comes Arundeliae.' James Basire (1730-1802) after the painting by Peter Paul Rubens (1577-1640).
Line-engraving; 11½ x 9¼; c. 1750.
Kinsey Collection.

46. 'Dog and Still Life'. Pierre Charles Canot (1710-77) after the painting by Jervase.
Line-engraving; 7½ x 10; publ. 1778.
Kinsey Collection.

47. 'Boors Drinking'. Jean Baptiste Michel (1748-1804) after the painting by Adriaen Van Ostade (1610-85).
Line-engraving; 12½ x 9½; publ. 1779.
Kinsey Collection.

48. 'The Holy Family'. John Keyse Sherwin (c. 1751-90) after the painting by Nicolo Beretoni
Line-engraving; 10⅜ x 14½; publ. 1778.
Kinsey Collection.

49. 'Venus Attired by the Graces'. Sir Robert Strange (1721-92) after the painting by Guido Reni (1575-1642).
Line-engraving; 17½ x 14¼; publ. 1759.
Kinsey Collection.

50. 'The Judgement of Hercules'. Sir Robert Strange (1721-92) after the painting by Nicolas Poussin (1594-1665).
Line-engraving; 18 x 14¼; publ. 1759.
Kinsey Collection.

51. 'Landscape with Figures and Buildings'. William Byrne (1743-1805), (figures by Francesco Bartolozzi (1728-1815), after the painting by Francesco Zuccarelli (1702-88).
Line-engraving; 15 x 19½; publ. 1776.
Kinsey Collection.

52. 'Stormy Landscape'. William Byrne (1743-1805), (figures by Francesco Bartolozzi 1728-1815), after the painting by Francesco Zuccarelli (1702-88).
Line-engraving; 15 x 19½; publ. 1775.
Kinsey Collection.

53. 'The Fisherman'. James Mason (1710-c. 80) after the painting by Gaspar Poussin (1615-75).
Line-engraving; 14 x 17½; publ. 1776.
Kinsey Collection.

54. 'Defeat of the Dutch Fleet, 3 June 1665'. James Fittler (1758-1835) after the drawing by John T. Serres (1759-1825).
Etching and engraving; plate size: 18½ x 13½; publ. 1795.
Kinsey Collection.

55. 'Sir Edward Spragge Forcing the Dutch Fleet From the Mouth of the Thames'. William (?) Worthington (c. 1790-after 1839) after a drawing by Robert Cleveley (1747-1809).
Etching and engraving; plate size: 19½ x 13½; publ. 1803.
Kinsey Collection.

56. 'Battle of the Nile Aug. 1798'. James Fittler (1758-1835) after the painting by Philip de Loutherbourg (1740-1812).
Line-engraving; 20½ x 30½; publ. 1802.
Kinsey Collection.

57. 'Portrait of Samuel Chandler'. (Attr.) George Vertue (1684-1756).
Line-engraving; 5½ x 3½; early 18th century.
Presented Michael Hamblett, 1973.

58. a & b. 'St Peter's Church in County of Norfolk'. George Vertue (1684-1756); drawn by William Stennet (died c. 1762).
Etching and engraving; 7½ x 12½; publ. 1730.
Kinsey Collection.

59. 'River and Buildings'. Unknown.
Etching and engraving; 12 x 18½; early 18th century.
Kinsey Collection.

60. 'East View of Betchworth Castle, Surrey'. Drawn and engraved by Samuel (c. 1696-1779) and Nathaniel (died c. 1770) Buck.
Etching and engraving; 5½ x 14; publ. 1737.
Kinsey Collection.

61. 'The Royal Palace of Windsor'. Unknown.
Etching and engraving; 6 x 10½; c. 1750.
Kinsey Collection.

62. 'Ruins of the Priory of St. Martin, in Dover.' Unknown.
Etching and (?) engraving; 6¾ x 12½; c. 1750.
Kinsey Collection.

63. 'A View of the South Front of Hengrave Hall'. Engraved (?) and inscribed by J. Kendal (poss. John Kendall, working first half 18th century).
Etching and engraving; 10¼ x 16½; c. 1750.
Kinsey Collection.

64. a & b. 'Milbourn, St Andrew, Seat of Edmond Morton Pleydell esq.'. Peter Mazell (fl. 1761-97) after the painting by William Tomkins (c. 1730-92).
Etching and engraving; 8 x 14; c. 1780.
Kinsey Collection.

65. 'North West View of Moreton, Seat of James Frampton Esq.'. William Woollett (1735-85) after the drawing by Isaac Taylor (1730-1807) (?).
Etching and engraving; 6¼ x 12; c. 1780.
Kinsey Collection.

66. 'North View of Woodbridge Church, Suffolk'. Engraved by James Basire (1730-1802) from a drawing by J. Johnson.
Etching and engraving; 11¼ x 15; publ. 1788.
Kinsey Collection.

67. 'Lullworth Castle, Seat of Thomas Welde Esq.'. James Basire (1730-1802) after the drawing by Isaac Taylor (1730-1807) (?).
Etching and engraving; 8½ x 12½; c. 1775.
Kinsey Collection.

68. 'Cowdray House, Sussex, Seat of Lord Viscount Montague'. James Basire (1730-1802) after a drawing by S. H. Grimm (1733-94).
Etching and engraving; 7½ x 20½; publ. 1796.
Kinsey Collection.

69. 'Upway House in Dorsetshire'. John Emes (d. 1810) after a drawing by John Laporte (1761-1839).
Etching and engraving; 7 x 11¾; publ. 1794.
Kinsey Collection.

70. 'Gumley Hall'. By and after Barak Longmate (c. 1786-1836).
Etching and engraving; 6¾ x 12¼; 1796.
Kinsey Collection.

71. 'Collegiate Church of Higham Ferrers'. William Byrne (1743-1805) after Wenceslaus Hollar (1607-77).
Etching and engraving; 10¼ x 7¾; c. 1780.
Kinsey Collection.

72. 'Castle-rising Castle'. William Byrne (1743-1805) after Thomas Hearne (1744-1817).
Etching and engraving; 7½ x 10; publ. 1782.
Kinsey Collection.

73. 'Rumsey Church'. John Powell (c. 1780-1833) (?), after Thomas Hearne (1744-1817).
Etching and engraving; 5½ x 8; publ. 1800.
Kinsey Collection.

74. 'Spalding Church, Lincolnshire'. Hilkiah Burgess (c. 1755-1813), after a drawing by W. & H. Burgess.
Etching and engraving; 8½ x 13; publ. 1801.

75. 'Collegiate Church of Howden, Yorkshire'. Drawn and engraved by John Coney (1786-1833).
Etching and engraving; 11¼ v 15½; c. 1820.
Kinsey Collection.

76. 'Wolterton Manor House, Norfolk'. Drawn and engraved by James Basire II (1769-1822).
Etching and engraving; 10¼ x 17; publ. 1811.
Kinsey Collection.

77. 'Moss Dale, Yorkshire'. Letitia Byrne (1779-1849) after a drawing by Francis Nicholson (1753-1844).
Etching and engraving; 7¼ x 9⅞; c. 1820.
Kinsey Collection.

78. 'St Constantine's Cells, near Corby Castle, Cumberland'. John Greig (fl. early 19th century) after a drawing by Luke Clennell (1781-1840).
Etching and engraving; 5¼ x 6⅝; publ. 1816.
Kinsey Collection.

79. 'Castor Castle (near Yarmouth) Norfolk'. Thomas Higham (1796-1842) after a drawing by John Sell Cotman (1782-1842).
Etching and engraving; 2¾ x 3½; publ. 1818.
Kinsey Collection.

80. 'The Gate of Kirkham Priory. Yorkshire'. James Storer (1781-1852) after a drawing by J. Whichelo (d. 1865).
Etching and engraving; 2½ x 3¾; publ. 1806.
Kinsey Collection.

81. 'Cottage by Seashore'. William Bernard Cooke (1778-1855) after a drawing by William Collins (1788-1847).

82. 'Netley Abbey, Hampshire'. George Cooke (1781-1834) after a drawing by William Westall (1781-1850).
Etching and engraving; 5½ x 8¼; publ. 1816.
Kinsey Collection.

83. 'Junction of the Greta and Tees at Rokeby'. John Pye (1782-1874) after a drawing by J. M. W. Turner (1775-1851).
Etching and engraving; 7¼ x 10½; c. 1820-30.
Presented Michael Hamblett, 1973.

84. 'Corfe Castle'. George Cooke (1781-1834) after a drawing by J. M. W. Turner (1775-1851).
Etching and engraving; 5¾ x 8¼; c. 1820-30.
Presented Michael Hamblett, 1973.

85. 'Petworth Park'. John Cousen (c. 1803-80) after a drawing by J. M. W. Turner (1775-1851).
Etching and engraving; 5½ x 11; c. 1820-30.
Presented Michael Hamblett, 1973.

86. 'City of Wells'. James Redaway (? — ?) after a drawing by George Fennell Robson (1788-1833).

Etching and engraving; 4½ x 8⅛; c. 1830.
Kinsey Collection.

87. 'A Fete Champetre'. Charles (?) Cousen (c. 1819-89) after the painting by Thomas Stothard (1755-1834).
Etching and engraving; 9¼ x 7½; probably c. 1840.
Kinsey Collection.

88. 'Princess Amelia'. Robert Graves (1798-1873) after a drawing by Sir Thomas Lawrence (1769-1830).
Engraving, hand-coloured; 9¾ x 7½; probably c. 1850.
Kinsey Collection.

89. 'Christ with a Bow Trampling Upon Satan'. By and after William Blake (1757-1827).
Etching and engraving; 9¼ x 5½; c. 1827.
Purchased 1971.

90. 'Abraham's Sacrifice'. John Murphy (1748-1820), after the painting by Rembrandt (1606-69).
Mezzotint; 18½ x 14; publ. 1781.
Kinsey Collection.

91. 'Rubens and Family'. James Watson (c. 1740-90), after the painting by Jacob Jordaens (1593-1678).
Mezzotint; 19¾ x 15¼; publ. 1780.
Kinsey Collection.

92. 'Archbishop of Laud'. James Watson (c. 1740-90), after the painting by Sir Antony Van Dyck (1599-1641).
Mezzotint; 15 x 12; publ. 1779.
Kinsey Collection.

93. 'Democritus and Protagoras'. William Pether (c. 1738-1821), after the painting by Salvator Rosa (1615-73).
Mezzotint; 17¼ x 13; publ. 1778.
Kinsey Collection.

94. 'The Virgin and Joseph with the Young Jesus'. Robert Dunkarton (1744-c. 1817), after the painting by Carlo Maratti (1625-1713).
Mezzotint; 9 x 7; publ. 1783.
Kinsey Collection.

95. 'Jane, Daughter of Lord Wenman'. Josiah Boydell (1752-1817), after the painting by Sir Antony Van Dyck (1599-1641).
Mezzotint; 14 x 11; publ. 1779.
Kinsey Collection.

96. 'Classical Landscape'. Richard Earlom (1743-1822), after a drawing (no. 134) by Claude Lorraine (1600-82).
Etching and mezzotint; 7½ x 10½; publ. 1776.
Kinsey Collection.

97. 'Rembrandt's Wife'. Richard Earlom (1743-1822), after the painting by Rembrandt (1606-69).
Mezzotint; 15½ x 12; publ. 1777.
Kinsey Collection.

98. 'The Judgement of Paris'. Richard Earlom (1743-1822), after the painting by Luca Giordano (1632-1705).
Mezzotint; 14 x 18; publ. 1778.
Kinsey Collection.

99. 'A Fruit Piece'. Richard Earlom (1743-1822), after the painting by Van Huysom (1682-1749).
Mezzotint; 19¼ x 15¼; publ. 1781.
Kinsey Collection.

100. 'A Flower Piece'. Richard Earlom (1743-1822), after the painting by Van Huysom (1682-1749).
Mezzotint; 10 x 15½; publ. 1778.
Kinsey Collection.

101. 'A Fruit Market'. Richard Earlom (1743-1822), after the painting by Snyders (1579-1657) and Longjohn (Hans Jordaens III. c. 15995-1644).
Mezzotint; 14¾ x 22½; publ. 1775.
Kinsey Collection.

102. 'A Concert of Birds'. Richard Earlom (1743-1822), after the painting by Mario da Fiori (c. 1603-70).
Mezzotint; 14 x 22¾; publ. 1778.
Kinsey Collection.

103. 'A Friar's Head'. Valentine Green (1739-1813), after the painting by Rubens (1577-1640).
Mezzotint; 4¾ x 4; publ. 1774.
Kinsey Collection.

104. 'The Holy Family'. Valentine Green (1739-1813), after Matteo Ponzoni (c. 1580-1664).
Mezzotint; 10 x 11½; publ. 1776.
Kinsey Collection.

105. 'Placing Christ in the Sepulchre'. Valentine Green (1739-1813), after the painting by Ludovico Carracci (1555-1619).
Mezzotint; 18½ x 14½; publ. 1775.
Kinsey Collection.

106. 'The Assumption of the Virgin'. Valentine Green (1739-1813), after the painting by Morellio.
Mezzotint; 18½ x 14; publ. 1776.
Kinsey Collection.

107. 'Henry Danvers, Earl of Danby'. Valentine Green (1739-1813), after the painting by Sir Antony Van Dyck. (1599-1641).
Mezzotint; 20¼ x 13¾; publ. 1775.
Kinsey Collection.

108. 'Sir Thomas Wharton'. Valentine Green (1739-1813), after the painting by Sir Antony Van Dyck (1599-1641).
Mezzotint; 20¼ x 13¾; publ. 1775.
Kinsey Collection.

109. 'Richard Robinson D.D., Archbishop of Armagh.' John Raphael Smith (1752-1812), after the painting by Sir Joshua Reynolds (1723-92).
Mezzotint; 17½ x 14; publ. 1775.
Kinsey Collection.

110. 'Portrait of a Young Man.' Engraver and Designer unknown.
Mezzotint; 12¼ x 9½; c. 1775.
Kinsey Collection.

111. 'H.R.H. Princess Charlotte of Saxe Coburg'. Samuel William Reynolds (1773-1835) after the painting by George Dawe (1781-1829).
Mezzotint; 24¾ x 16½; publ. 1818.
Kinsey Collection.

112. 'Helena Forman (Rubens' 2nd Wife)'. Louis Sailliar (1748-c. 95), after the painting by Sir Antony Van Dyck (1599-1641).
Crayon and stipple-engraving; 21 x 14½; publ. 1783.
Kinsey Collection.

113. 'Portrait of a Young Man'. Francesco Bartolozzi (1728-1815), after a drawing by Guercino (1591-1666).

Etching, line and stipple-engraving; 10 x 7¾; c. 1765.

Kinsey Collection.

114. 'Venus Sleeping'. Francesco Bartolozzi (1728-1815), after the painting by Annibale Carracci (1560-1609).

Etching, crayon manner and stipple; 9½ x 14; publ. 1785.

Kinsey Collection.

115. 'The Dukes Northumberland and Suffolk begging Lady Jane Grey to accept the Crown'.

Francesco Bartolozzi (1728-1815), after the painting by Giovanni Battista Cipriani (1727-85).

Etching, crayon manner and stipple; 11 x 15; publ. 1786.

Kinsey Collection.

116. 'The Triumph of Love'. Gabriel Scorodomoff (c. 1748-92), after the painting by Angelica Kauffmann (1741-1807).

Stipple-engraving (printed in colour with additional hand-colouring); 10½ diam; c. 1790.

Kinsey Collection.

117. 'Olim Truncus Eram Ficulnus Inutile Lignum'. J. Bartolozzi, after the painting by Angelica Kauffmann (1741-1807). (May be Gaetano Stefano Bartolozzi, Francesco's son, or perhaps just an admiring pupil.)

Stipple-engraving (printed in colour with additional hand-colouring); 12 x 10½ (oval); c. 1790.

Kinsey Collection.

118. 'Cherub with Helmets'. Francesco Bartolozzi; (1728-1815), after a drawing by Lady Diana Beauclerk (1734-1808).

Etching and stipple; 8½ diam.; publ. 1797.

Kinsey Collection.

119. 'G. L. Von Blucher, Field Marshall of the Prussian Forces.' Henry Meyer (1782-1827), after a drawing by Princess Wilhelmina of Prussia.

Etching and stipple; 9½ x 8½; pub. 1814.

Kinsey Collection.

120. 'Lady Amelia Capel'. W. H. Eagleton, after a drawing by John Hayter.

Etching, engraving and stipple (hand-coloured). Plate size: 14 x 11; probably c. 1840.

Kinsey Collection.

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