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REVISED EDITION

BARTOLOZZI

francesco Bartolozzi

AND HIS WORKS

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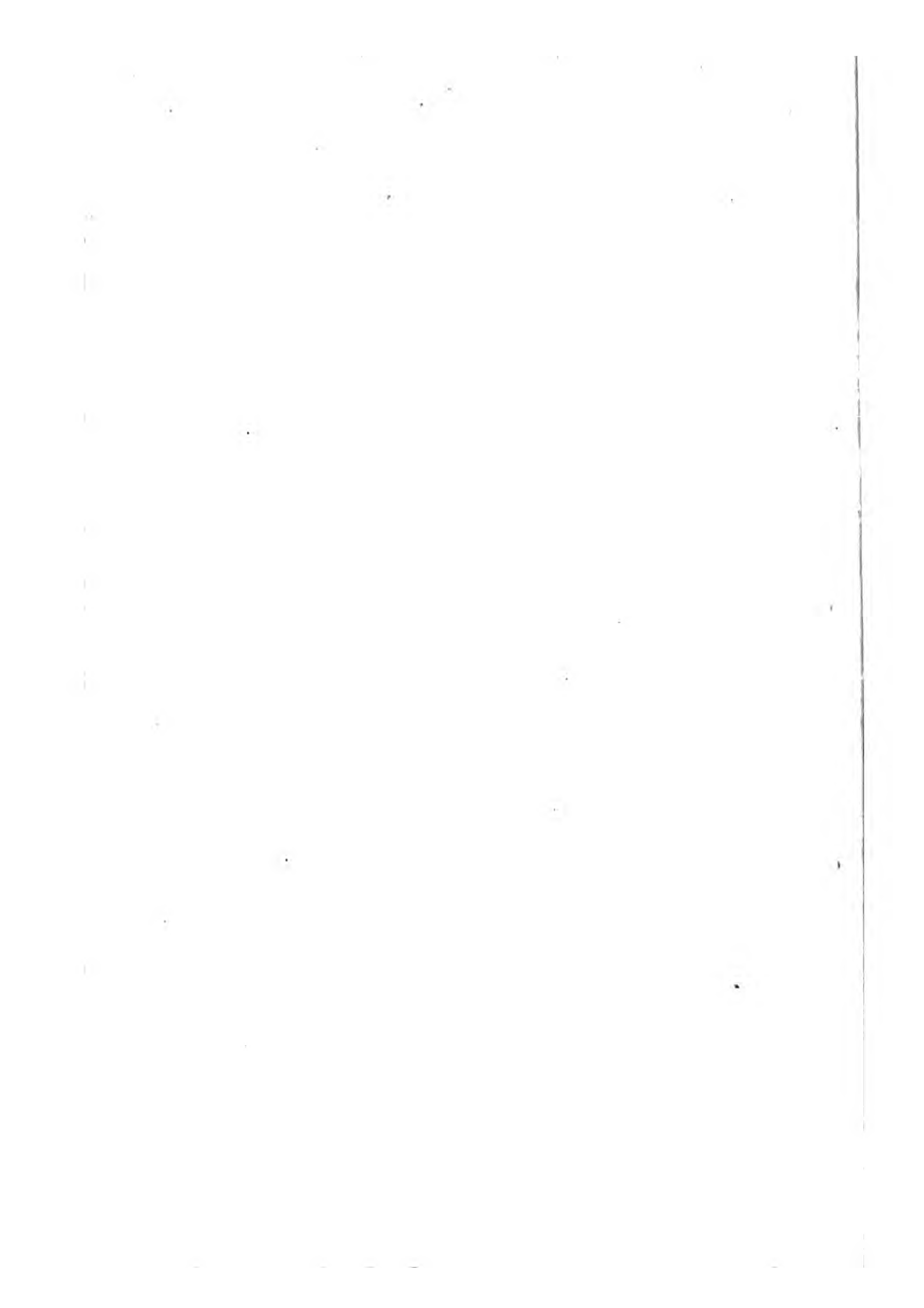
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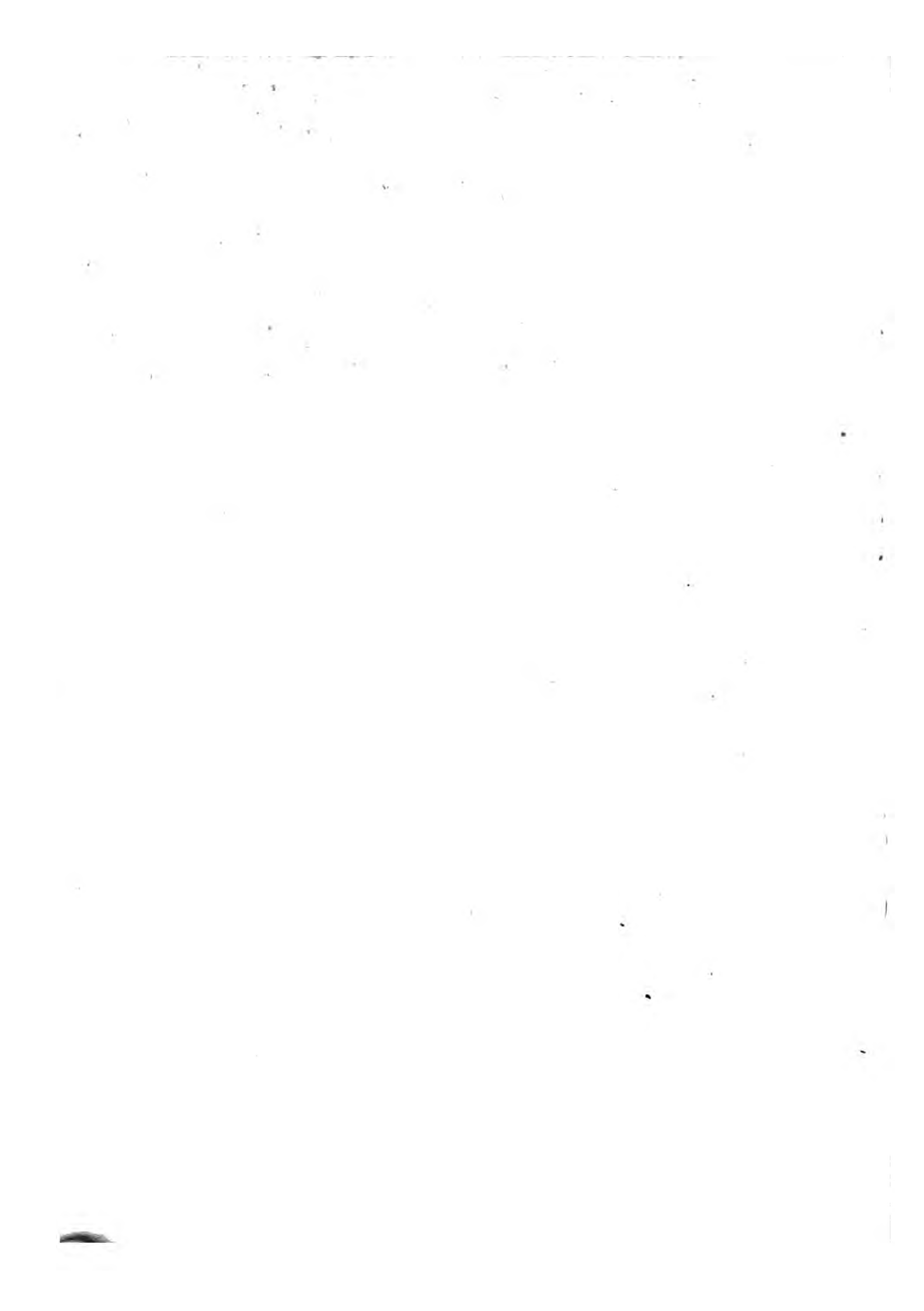


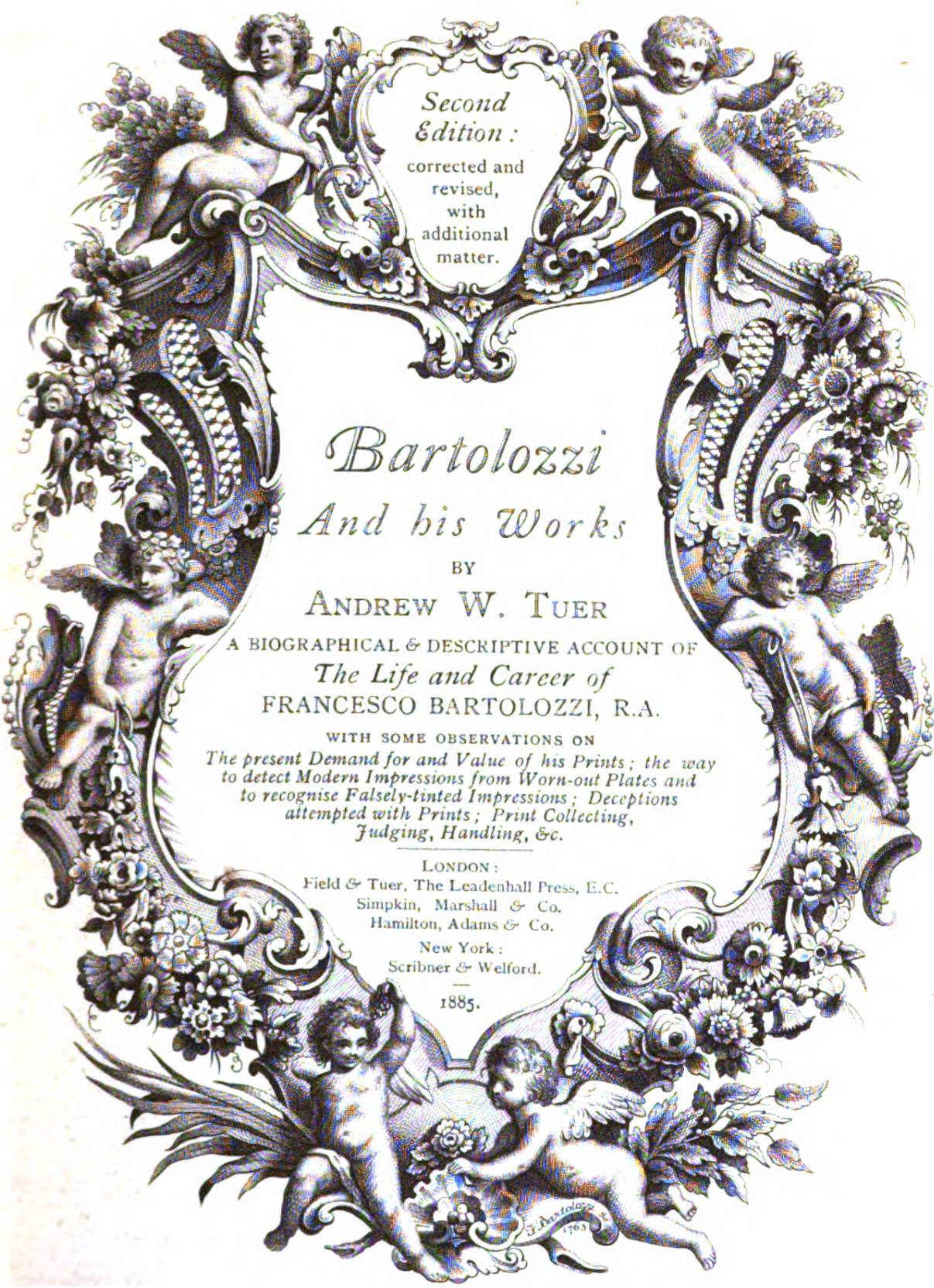


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*Second  
Edition :*  
corrected and  
revised,  
with  
additional  
matter.

*Bartolozzi  
And his Works*

BY  
ANDREW W. TUER

A BIOGRAPHICAL & DESCRIPTIVE ACCOUNT OF  
*The Life and Career of*  
FRANCESCO BARTOLOZZI, R.A.

WITH SOME OBSERVATIONS ON  
*The present Demand for and Value of his Prints; the way  
to detect Modern Impressions from Worn-out Plates and  
to recognise Falsely-tinted Impressions; Deceptions  
attempted with Prints; Print Collecting,  
Judging, Handling, &c.*

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1885.





DEDICATED

BY

GRACIOUS PERMISSION

TO

HER MAJESTY

*The Queen.*





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*EDITION Limited to Five Hundred*

*Copies, of which this is No. 237.*

*And: W. T. J. J.*

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## Preface.

**N**OT long ago the mention of Bartolozzi amongst those even fairly acquainted with the fine arts would have aroused no enthusiasm ; his works were overlooked if not entirely neglected, and his memory was fast drifting into the limbo of the forgotten. Only the vaguest ideas existed as to who he was, what he was, and what he did. As to who he was, little indeed is known ; as to what he was, his name is generally remembered as that of the engraver of the fanciful *stippled* prints now so keenly sought after, in which graceful maidens, chubby cupids, and sportive children play prominent parts ; whereas he achieved his real and lasting reputation as a *line* engraver ; and as to what he did, it is the object of this book to show.

Bartolozzi's engravings have literally had their ups and downs : first ascending to the drawing-room, later climbing to the bedroom, and eventually to the attic or lumber room, where they remained half or perhaps wholly forgotten, until a revival of the taste for his fine work brought them down by the same stages to the drawing-room and boudoir. That they never again will be "skyed" is tolerably certain.



The fascination exercised on the present generation by these prints is hardly to be wondered at, for they are not only exquisitely beautiful in themselves, but, being the production of a past age, they boast the peculiar charm, the quaint interest, and the seductiveness of a time for which we have just now a fancy, that of our great-great-grandmothers; and they harmoniously accord with the prevailing taste for old-fashioned furniture. They are therefore delightful both to taste and to fashion.

Some dissentients there are to the general and enthusiastic chorus of admiration, and these are the Realists, the disciples of that robust school of modern art which insistently reproduces nature according to whatever mood she happens to be in. Now Bartolozzi was essentially an Idealist, and he treated the human form according to the principles of a perfect beauty which nature seldom altogether reaches, though she suggests it and leads up to it, and plants the idea of it in the artist's mind.

The present work is manifestly imperfect. Sufficient material cannot be found (in spite of the most diligent search) from which a complete life of Bartolozzi could be compiled. The life of this great and prolific engraver ought, indeed, to have been written half a century earlier, for those who could have given information to his biographer are no longer living. Apparently there is material in plenty, but apparently only, for nearly every writer on the subject has been chiefly or entirely indebted to some one else; or, to put it plainly, the very many  
have

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have stolen from the very few, so that in reading one or two of the numerous short accounts in the works of reference, biographical, cyclopædical, and artistic, in this and other languages, the searcher finds the same statements, whether false or true, reiterated with painfully wearisome monotony.

A complete collection of Bartolozzi's prints—which are probably more numerous and better known than those of any other engraver, English or foreign—is perhaps not in existence, and can hardly be hoped for. Le Blanc, in his *Manuel de l'Amateur d'Estampes*, has compiled by far the largest list hitherto published; it comprises in all seven hundred examples, and the present writer has revised and extended it, adding an enumeration of examples from his own and other collections, including that of the British Museum (hitherto uncatalogued), until a total, exclusive of “states,” of upwards of two thousand has been reached.

To supply a tolerably complete list of his works, and place on record what little is known of the great engraver, have been the principal aims of the author, in doing which he has introduced much matter of an excursive character, but still it is hoped of some little interest to those of kindred tastes. He earnestly requests that any particulars of engravings by Bartolozzi not herein mentioned, any corrections where prints have been inaccurately described, and any information bearing on the subject matter which his readers may possess, may be sent to him under care of the publishers.

It

It is a pleasure to the author here to express his appreciation of the courtesy universally extended to him by all with whom the prosecution of his researches in connexion with this work has brought him in contact. Their names are too numerous to record ; but he would particularly acknowledge in grateful terms the kindly help of Mr. George W. Reid and Mr. Louis Fagan, the chiefs of the Print Department, British Museum ; of Her Britannic Majesty's Consul at Lisbon (Mr. George Brackenbury) ; of the Director of the Royal Academy of Fine Arts, Lisbon ; of Mr. John Saddler, the talented engraver, whose recent translation in pure line of Macwhirter's "Lady of the Woods" is a masterpiece of art ; of Mr. Algernon Graves (Messrs. Henry Graves & Co., the eminent print publishers of Pall Mall) ; of Mr. Francis Harvey, of St. James's Street, the well-known print dealer ; of Mr. F. J. Minasi, who supplies an interesting sketch of the life of his father, James Minasi, one of Bartolozzi's pupils ; and of numerous friends.

A. W. T.

*December, 1881.*

## Preface to Revised Edition.

**F**<sup>&W</sup> copies remain with the publishers of the first and illustrated edition, in two volumes quarto, of "Bartolozzi and his Works," which will soon be out of print.

In this second and revised edition, in one volume, sections of little value to the general reader have been omitted ; but, on the other hand, fresh matter \* of interest has been freely interspersed. The omitted portions consist of the latter part of chapter xxviii., volume i., on the value of Bartolozzi's prints, as illustrated by sale catalogues dating from 1778 to the present time, and the list from volume ii., now under careful revision for separate publication as a *Catalogue Raisonné*, of upwards of two thousand works engraved by Bartolozzi.

The writer is indebted for hints to numerous friends and critics.

June, 1885.

A. W. T.

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\* References to new matter, including corrections and alterations in the text, are indicated by a star (\*) in the index.



# Contents.

	PAGE
PREFACE (i.) . . . . .	i
PREFACE (ii.) . . . . .	v
BARTOLOZZI : SKETCH OF HIS LIFE . . . . .	1
BARTOLOZZI'S FAMILY . . . . .	50
ANALYSIS OF STYLE . . . . .	57
BARTOLOZZI'S IMPROVEMENTS AND ALTERATIONS IN COPY- ING . . . . .	77
THE ROYAL ACADEMY DIPLOMA . . . . .	87
THE MARLBOROUGH GEMS. . . . .	98
CHATHAM . . . . .	101
BENEFIT TICKETS . . . . .	107
PRICES PAID TO BARTOLOZZI . . . . .	111
METHODS OF SIGNING . . . . .	114
ENGRAVERS' IMPRINTS ALTERED TO THAT OF BARTOLOZZI	116
BARTOLOTTI . . . . .	120
COPPERPLATES ENGRAVED BY BARTOLOZZI KNOWN TO BE STILL IN EXISTENCE . . . . .	122
INCREASE IN VALUE OF BARTOLOZZI'S PRINTS . . . . .	129
CIPRIANI . . . . .	132
THE 'BOYDELLS' . . . . .	139
RYLAND . . . . .	158
ANGELICA KAUFFMAN . . . . .	161
ON THE ART OF ENGRAVING . . . . .	163
ON THE ART OF STIPPLE ENGRAVING—ITS DISTINCTIONS AND METHODS . . . . .	170
PAINTERS' ETCHING . . . . .	182
PRINT RESTORING, INLAYING, SPLITTING, AND CLEANING	187

	PAGE
COPPER- AND STEEL-PLATE PRINTING . . . . .	197
FINE ART PLATE PRINTERS . . . . .	202
THE PRINTSELLERS' ASSOCIATION . . . . .	211
PRINT SALES . . . . .	218
ART AUCTION ROOMS . . . . .	225
VALUE OF BARTOLOZZI'S PRINTS, PAST AND PRESENT . . . . .	259
COLLECTING PRINTS AS A HOBBY, AND AS A PROFITABLE HOBBY . . . . .	283
HINTS ON BEGINNING THE COLLECTING OF PRINTS . . . . .	289
PROOFS, STATES, AND SIGNATURES . . . . .	295
HOW TO JUDGE PRINTS . . . . .	303
DECEPTIONS WITH PRINTS . . . . .	307
MODERN REPRINTS FROM WORN-OUT PLATES, AND HOW TO DISTINGUISH . . . . .	313
FALSELY TINTED PRINTS, AND HOW TO DISTINGUISH THEM . . . . .	322
COUPON PRINTS . . . . .	329
COLLECTING PRINTS FOR ILLUSTRATING BOOKS . . . . .	334
HOW TO HANDLE PRINTS . . . . .	342
FRAMING . . . . .	347
APPROXIMATE ESTIMATE OF THE QUANTITY OF BARTO- LOZZI'S WORK . . . . .	354
BARTOLOZZI'S PUPILS: SKETCHES OF THEIR LIVES . . . . .	369
BARTOLOZZI'S LATER PUPILS (PORTUGUESE) . . . . .	422
LIST OF STIPPLE ENGRAVERS OF THE BARTOLOZZI SCHOOL ANA . . . . .	426
MEMORANDA OF ADDITIONAL PRINTS ENGRAVED AND BOOKS ILLUSTRATED BY BARTOLOZZI . . . . .	430
	446

## CHAPTER I.

### Bartolozzi : Sketch of his Life.

**B**ARTOLOZZI, Francesco, whose more remote ancestors are said to have been noble, was the son of Gaetano Bartolozzi, a goldsmith and worker in filigree. He was born in Florence,\* on the 21st of September, 1727, in one of the goldsmith's houses

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\* The year of Bartolozzi's birth, and the date of his death, are generally given incorrectly ; and it will be noticed that in the following dozen or so authorities—more it is unnecessary to quote—only two are accurate : “ Dictionnaire Historico-Artistique du Portugal,” by Le Comte A. Raczynski, Paris, 1847 : born 1727 ; died in Lisbon, 1815, age 88. “ Collecção de Memorias, Relativas às Vidas dos Pintores,” etc., por Cyrillo Volkmar Machado, Lisboa, 1823 : born 1727 ; died in Lisbon, 1815, age 88. “ Biographie Universelle,” Paris, 1834 : born 1725 ; died in London in 1819, age 94. “ Biographie Nouvelle des Contemporains,” par M. Arnault, etc., Paris, 1820 : born 1725 ; died in London, 1819. “ Biographie Universelle,” Paris, 1843 : born 1725 ; died in Lisbon, 1813. “ Künstler-Lexicon,” von Dr. G. K. Nagler, München, 1835 : born, Florence, 1730 ; died, Lisbon, 1813. Rose's “ Biographical Dictionary,” London, 1857 : born 1730 ; died about 1816. M. Bryan's “ Bio. Dict.,” Lond., 1858 : born 1730 ; died, Lisbon, 1813. Redgrave, S., “ A Dictionary of Artists of the English School,” London, 1878 : born 21st September, 1725 ; died, Lisbon, 7th March, 1815, aged 91. Le Blanc, Ch., “ Manuel de l'amateur,”



houses which flank the Ponte Vecchio, where his family had long been settled.

Bartolozzi is by no means an uncommon name in Italy: there was a Francesco Bartolozzi belonging to another family altogether, a doctor of medicine, settled in Milan during the second half of the last century, where he published a number of somewhat abstruse treatises on therapeutics, and also contributed to the scientific literature of the period.\* There was also a third Francesco Bartolozzi of note, a lawyer and author in Tuscany, whose doings made some noise. He was

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Paris, 1854: born, Florence, 1730; died, Lisbon, 1813. Spooner, "Dictionary of Painters," New York, 1853: born, Florence, 1730; died in 1813 at Lisbon. *Scott's Magazine*: born in Florence in 1728; died at Lisbon, 1815. Heller's, "Handbuch für Kupferstich-sämmler": born, 1730; died, 1813. *Athenæum* of October 9th, 1830: September 25th, 1728. Bartolozzi was proud of his powers, and fortunately added his age to some few of his prints, the earliest example being a ticket for the benefit of Mr. Banti, on which is engraved, *F. Bartolozzi invt. & sculps! 1797 ætatis sue 69*. On a portrait of Pope Pius VII., engraved in 1809, his age appears as 82; and on that of Lord Wellington, engraved in 1810, as 83. The latest example seen by the writer is in "The Sacred Form," after Claudio Coelho, engraved by Bartolozzi in 1814, when 87 years of age. The following is the full lettering: *Claudio Coelho pinx. José Camaron pintor de SM Catholica delin. F. Bartolozzi esculp. de idade de 87 annos em Lxª (Lisbon) em 1814*. The painting is in the sacristy of the Royal Monastery of the Escorial. The sworn certificate of his death (see p. 48) corresponds with the dates on the prints mentioned.

\* Some six or eight of his works are in the British Museum, and appear in the catalogue as by the subject of this sketch, Francesco Bartolozzi, the engraver, an error now pointed out, the writer believes, for the first time.

implicated

implicated in a trial for forgery, and condemned to hard labour *in contumaciam* by the principal court at Florence, but at a second trial was acquitted: he died in 1793. Notwithstanding the thoroughly Italian origin of Francesco Bartolozzi, the engraver, the fact that his principal works were executed during his residence in England, has caused him to be always looked upon and recognised as an English engraver.

The parents of Bartolozzi being Roman Catholics, their son was naturally trained in the same faith. Although we have no record of his being particularly steadfast in his religion, we do know that underlying a sufficiently careless and worldly disposition were evidences of religious feeling; and we further know that during his final illness he received the last sacraments of the Church. Gifted with a warm imagination and a keen sense of the beautiful, to which his pencil gave the fullest expression, he possessed a simple mind and an even, kindly temperament; and in the height of his prosperity, when commissions poured in upon him, he was never inflated by his success, nor did he ever attach undue importance to his own work. So much was this the case, that very fair collections of his prints were made by professed friends—sharp persons who begged from him proofs, which he almost invariably handed over as if they were things of little or no worth; to ask was to receive.

The father of Bartolozzi had intended to bring him up to his own business; but, observing the child's attempts to copy from prints casually thrown in his way, had the wisdom to encourage his natural inclinations, with the result that he made his first effort with the graver when  
only

only nine years old, and in his tenth year produced a couple of heads—impressions of which, although very scarce, are still in existence—showing in a remarkable degree his wonderfully precocious, though as yet undeveloped, powers. It is not unlikely, although there is no absolute evidence on the subject, that young Francesco first used the graver in his father's business.\* In his fifteenth year, Bartolozzi, having, it is said, previously received some slight instruction from Gaetano Biagio, was placed at the Florentine Academy under the tutelage of Ignazio Hugford, an historical painter, who was born in Florence of English parents in 1703. Ignazio Hugford was perhaps better known as a keen judge of the works of the various masters than as a handler of the brush, his paintings—principally fresco—being weak and formal. While working under Hugford, Bartolozzi studied anatomy from the living model with close and steady perseverance. He soon showed a vein of invention, combined with scrupulous truthfulness of form, which left the teachings of his master far behind. From the pencil he went to the palette, though beyond the mere mechanical handling of the brush and colours, he had little to learn from Hugford, and probably a great deal to dread. He closely examined the styles of the great masters in the various private collections, and continued his anatomical studies during the time he was painting in oils. His countless drawings and sketches of the bones and muscles—and how close,

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\* “Bewick's first master was a goldsmith and engraver—else he could never have been an artist.”—*Ruskin*.

constant,

constant, and reiterated such studies should be, London has lately been convinced by the exhibitions of old masters' sketches—bore precious fruit in his excellent figure-drawing. He understood the forms in the manner in which only first-class artists have understood them, for he combined a knowledge of anatomy with an intelligent and observant experience of life. Modern Munich has shown us what the dissecting room can produce; but Bartolozzi knew to the full as much as the insistently anatomical painters of that school about the origins and insertions of the muscles, and he mastered what they never did—the countless changes, modifications, and expressions of movement and action. For all the bones, muscles, and sinews of the body act with one another by a system of inter-dependence, the fine intricacies of which a study of free and active life in its outward aspect alone can reveal. He was also great in his knowledge of the beautiful and significant alterations of the forms in all the stages of human age. From his early boyhood Bartolozzi had had a passion for the antique. He studied not only among the great mediæval masters of Italy, but in the schools of Greece and Rome. From Raphael's "Transfiguration" in the Vatican to the "Dying Gladiator" in the Capitol is but a stroll; and the "Listening Slave" and the "Faun" of Praxiteles stand close to the masterpieces of Perugino and Andrea del Sarto in the Tribune. The Italian student need not go far afield.

For a fellow-pupil at the Florentine Academy, Bartolozzi had one who was to work with him in future days and in another country, and with whose name his own was to be closely connected—Cipriani. The two were  
constantly

constantly thrown together, and an acquaintance was formed which ripened into a life-long friendship.

After a three years' course of study under Hugford, and closely following that great event in an artist's career—a first visit to Rome—Bartolozzi was articled, at the age of eighteen, for a term of six years to Joseph Wagner,\* at Venice. Wagner made a reputation as an historical engraver, and a fortune as a printseller. His trade was large, and he had extensive dealings in the markets of France, Germany, and Italy. In art he closely followed the pedantic and feeble style of Amiconi, his master, from which he had neither the power nor the genius to extricate himself. With his own pupil the case proved otherwise; and the Continental system of master and scholar has always formed a mould for those who have not what the French call temperament, while those who have are not confined by it.

During Bartolozzi's earlier studies, some of Giacomo Frey's prints had come into his possession, and he had been impressed by their masterly drawing and mellow tone: he made a successful attempt to copy with the graver the four circles representing Justice, Temperance, Fortitude, and Prudence, after Domenichino, and other prints by the same engraver. These earliest unassisted efforts at engraving, although rudely executed, are spiritedly drawn, and the expression in some of them has been

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\* Bartolozzi lived for the first few months of his apprenticeship with Zuccarelli the painter, and afterwards lodged with Wagner, from whom he received from 80 to 120 Venetian ducats per annum, and on Sundays an additional 30 lizarra (about eightpence) for coffee.

caught

caught to a nicety ; their broad treatment contrasts with the cramped handling of his first productions under his new master. At this time Bartolozzi not only had the mechanical part of his profession to learn, but was in the unpleasant position of having to unlearn what he had previously taught himself. Wagner made his pupil practise neatness and regularity of detail, with the result that in this transition stage he appeared to have almost lost faith in his own powers as a draughtsman. His mind, however, soon grasped the technical details insisted upon by his instructor, and his facile hand closely followed in their execution. An early print, "La Miracolosa Imagine della Madonna delle Grazie del Casentino," and some large ecclesiastical subjects signed *Gian. Batta Piazzetta pin. (F. Bartolozzi, sculp. J. Wagner recognovit et vend.)*, in the possession of the writer, exhibit, in a remarkable degree, the mechanical thralldom under which he then laboured, and are utterly wanting in even a trace of the masterly freedom of style afterwards attained. The lessons he received at this time were of the greatest possible importance, for without them he could never have been more than a clever but undeveloped dabbler in the art.

The fate of genius and mediocrity alike is to be the slave of circumstance. At this time Italian art was at a low ebb, and Bartolozzi had little voice in the choice of subjects given him to copy, or perhaps he would have avoided reproducing some of the fabulous monstrosities of Giacomo Guarana. These plates are of a gigantic size, and their production can only be described as a work of drudgery which must have been utterly disgusting

ing to the engraver. For their rapid completion he worked more boldly than usual—doubtless to more quickly terminate a thoroughly distasteful task. This resolution and rapidity of execution fortunately tended to a greater freedom of manner. Nor indeed can any grave deterioration or serious arrest of development be traced in his work as a result of the copying of bad pictures at this stage of his career. A certain waste of time and the negative loss of the advantage of fine models must of course be lamented; but as soon as he was emancipated from working for corrupt tastes, his free and masterly style and sweetness of touch became more and more apparent. In the course of a short time he may be said to have loosed his graver from all restraint, and thenceforward to have given full play to his transcendent abilities. He continued to design, and engraved many of his own drawings. He appears also to have almost abandoned oil-painting, but on rare occasions he showed conclusively that his hand had not lost its cunning with the brush. He is known to have successfully painted some miniature portraits in water colours with remarkable delicacy and finish. The numerous examples of his drawings and sketches in various private and public collections are generally on white paper in black and red chinks, the most pleasing being fanciful and classical subjects, in which cupids, children, young Bacchanals, and beautiful women are most prominent in the composition. These original designs possess, like his engravings, an irresistible charm; his figures are joyous in expression and redundant with all the sportive innocence, beauty, full vitality, and sparkling grace of youth.

Shortly

Shortly after the expiration of his apprenticeship to Wagner, he married Lucia Ferro, a young Venetian lady of good birth, with whom, on the invitation of Cardinal Bottari, he resided for some time in Rome, where was born his son Gaetano, of whom we shall have more to say later on. During his stay in Rome he worked much after Domenichino and other masters of the Italian school. He does not appear to have met, during his residence there, with that encouragement which attended him elsewhere. Other Governments in Italy befriended him—the Emperor Francis I. of Austria, Ferdinand IV. of Naples, and the Medici, who then ruled in Tuscany, having apparently shown him favour. More than one of his pupils owed their introduction to his studio to direct royal recommendation. In after life he was not ungrateful for the protection thus extended to him when unknown to fame.

On his return to Venice, Bartolozzi engraved for various patrons, and also took commissions from the print-sellers, his fame rapidly spreading all over Europe. The turning-point in his career arrived in 1764, when he was persuaded, at the age of thirty-seven, to come to England by Dalton,\* the King's librarian, who had been

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\* Dalton, who had studied in Rome, is said to have been originally a coach-painter, and was subsequently appointed librarian to the Prince of Wales, afterwards George III., by whom, on his accession to the throne, he was sent to Italy to purchase works of art for His Majesty. He etched a number of plates in a hard and mechanical manner; amongst others, the Holbein heads, about which the best that can be said is that a quantity of good copper was spoilt.



sent to Italy on a royal commission to purchase pictures. Dalton appears to have been fully aware of the value of Bartolozzi's talents, for he had previously employed him on a series of etchings from drawings by Guercino, which alone would have ensured the engraver lasting fame. After promising Bartolozzi the appointment of Engraver to the King (George the Third)—an appointment almost immediately ratified,—Dalton engaged him on his private account for a term of three years, at a salary of three hundred pounds per annum.

Mrs. Bartolozzi, being somewhat out of health, remained behind with her son Gaetano, and Bartolozzi on his journey to England was accompanied only by Vitalba, one of his pupils. Bartolozzi is described as being at this time a tall, heavy man, of robust and unimpaired constitution, long face and slightly curved nose, large eyes, broad forehead, with firm, well-shaped lips; and when not engaged in conversation his countenance usually bore a somewhat serious expression.\*

On

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\* The portraits of Bartolozzi are fairly numerous:—(1) Small circular portrait, after Sir Joshua Reynolds, by F. E. Haid. (2) Mezzotint (square), after Sir Joshua Reynolds, by Thomas Watson. (3) A half-length painted by Foscosy, engraved by L. Rados. (4) A medallion portrait by R. Menageot, stippled in red. (5) A medallion portrait by P. Bettoni. (6) A medallion portrait, after F. Bonneville, by Marriage. (7) Medallion portrait engraved by Liebe. (8) An oval half-length portrait, in which he is represented in a furred coat, crayon in hand, was engraved by Robert Marquard, after Sir Joshua Reynolds, and published by Colnaghi & Co., Jan. 1st, 1778. (9) A three-quarter length by Pastorini and P. W. Tomkins, after W. Artaud, 1803. (10) Small full-length, drawn by himself, with facsimile signature underneath, engraved by J.

Romney,

On reaching London, he immediately found out his old fellow-student, Cipriani (who had arrived in England some four years earlier), and took lodgings with him at the house of a Mr. Burgess, in Warwick Street, Golden Square. Bartolozzi's first work of importance under Dalton was a fine series of prints from Guercino's drawings in the Royal Collection.

After being in London about six months, he was sent for, quite unexpectedly, by the King, and he now flattered himself that the imaginary great personage was at last realized. The facts of this interview were thus related by himself:—"I was shaving myself in the morning

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Romney, 1817. He is represented, pencil in hand, engaged in copying a picture placed on an easel to his right. (11) Full-length by Pastorini and Tomkins, after Artaud. (12) Carlini, Bartolozzi, and Cipriani, folio,—a remarkably fine and vigorous mezzotint by J. R. Smith; Bartolozzi forms the central and most important figure, and is represented graver in hand; Cipriani is on his right, with brush in right and palette in left hand; Carlini on the left holding a mallet. (13) Half-length by E. Scriven, after J. Vendramini, in vol. 4 of the "Library of the Fine Arts," published by Arnold in 1832. (14) A half-length, side-face, from a slight though spirited sketch by his pupil Minasi, engraved in stipple by C. E. Wagstaff in 1839. Bartolozzi is intently engaged in reading, and is wearing a pair of old-fashioned heavy-rimmed silver spectacles; in this portrait there are two mistakes in the lettering, Bartolozzi being spelt with two *l*'s, and the name of his pupil *Manassah*, instead of Minasi. (15) A beautifully finished miniature of Francesco Bartolozzi, and another of his son Gaetano, painted by Violet, were purchased by Mr. Harvey, of St. James's Street, at Charles Matthews' sale; the former was engraved by Bouilliard. (16) In the frontispiece—engraved by P. W. Tomkins—to Thomson's "Seasons," published in 1807, representing "The Seasons adorning the bust of Thomson," there are incorporated medallion portraits of Bartolozzi,  
Hamilton,

ing when a thundering rapping at the door announced the glad tidings, and I cut myself in my hurry to go to Buckingham House, where I was told his Majesty was waiting for me in the library. When I arrived I found the King on his hands and knees on the floor, cleaning a large picture with a wet sponge, and Mr. Dalton, Mr. Barnard, the librarian, and another person standing by. The subject of the picture was the Murder of the Innocents, said to be by Paul Veronese, and I was sent for to give my opinion of its originality. Mr. Dalton named me to the King as a proper judge, as I had so lately come from Venice; and I suppose he in-

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Hamilton, and Tomkins. (17) Dance painted his portrait, half-length; the hair is tied behind in a queue. This was engraved in stipple by Daniell. (18) There is also a small oval portrait in line, surrounded by a ribbon, knotted at the top, side face, hair worn as in No. 17; no painter or engraver's name; lettered Franz Bartolozzi, Esq. (19) He engraved a portrait of himself shortly before his death at Lisbon, but left it unfinished. (20) A fine portrait of Bartolozzi, painted by Angelica Kauffman, which has not been engraved, is in the possession of Mr. C. C. Fuller, M.D., of Albany Street, Regent's Park. (21) In the National Portrait Gallery at South Kensington there is a fine oil portrait of Bartolozzi, by John Opie, R.A., and in the very interesting catalogue of the pictures compiled by the director is the following description:—"To the waist wearing a grey coat, red waistcoat, and white necktie, holding a port-crayon in his right hand. The face is seen nearly full. Eyes very dark, looking away to the left. Eyebrows dark. This picture, which has been engraved in mezzotint, was formerly in the collection of Bromley, the engraver, and was presented to the Trustees of the National Portrait Gallery in July, 1866, by Mr. G. P. Everett Green. (22) John Russell, R.A., painted a good portrait of Bartolozzi, which was poorly engraved in mezzotint.

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tended to give me some previous instructions ; but when delay was proposed the King said, 'No, send for Mr. Bartolozzi now, and I will wait here till he comes.' On my entering the room, the King asked me whether the picture was an undoubted original by Paul Veronese, to which I gave a gentle shrug, without saying a single word. The King seemed to understand the full force of what I meant to convey, without requiring any further comment, asked me how I liked England, and if I found the climate agree with me, and then walked out at the window which led into the garden, and left Mr. Dalton to roll up his picture ; and here ended the consultation. The picture was an infamous copy, and offered to the King for the *moderate* price of one thousand guineas.

"From this time Mr. Dalton was less gracious with me, and he demanded to be repaid fifty guineas he had sent to me to Venice, to pay the expenses of my journey to England ; but my friend Cipriani undertook to defend me, and the claim was abandoned."

Bartolozzi also engraved for Dalton, amongst other admirable prints, the magnificent one in line known as "The Silence," after Annibal Caracci, representing the Virgin and Child and St. John, and the exquisitely charming "Sleeping Boy," after Sirani. The red-chalk manner of engraving was successfully practised in Paris by Demarteau—who imitated by this process the chalk studies of Boucher and Vanloo—before Bartolozzi came to this country, and Demarteau taught the method to Ryland and Picot in Paris, who introduced it here about the time of Bartolozzi's arrival, when it almost at once became

became the rage.\* Every one raved about "those charmingly beautiful red prints," and the method of production not being difficult, many engravers at once turned their attention in this profitable direction, Bartolozzi being perforce compelled to follow—at first from outside pressure by the printsellers, who loaded him with commissions, and perhaps afterwards, when he better understood the wonderful capacities of the method, by inclination. Angelica Kauffman, then in the zenith of her fame, warmly encouraged the new taste amongst her fashionable patrons—hence the great number of "red chalk" engravings after her prettily-conceived but weak compositions. Such was the rage, shared alike by every grade of society, for examples of chalk, stippled, or dotted engraving, as it was variously termed, that for a time line engraving was almost abandoned, and the public eagerly purchased the flood of sickly and sentimental designs with which the numerous mediocre engravers—mere tasteless mechanics—flooded the market. Novels, reprints of the poets, and in fact any works of average popularity illustrated in this style, were sure of a ready sale. Any one turning over collections of engravings and of the illustrated periodical literature of the time, will light upon examples of the prints of some hundreds of stipple engravers—mostly men who abandoned line and other methods of engraving for stipple. Of these, the number who were true artists, and whose works will live, may almost be counted on the fingers. First is the

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\* Bartolozzi is erroneously stated, by some writers, to have been the inventor of the stippled or "chalk" style of engraving.

great

great master himself, Bartolozzi, who elevated the French method of stippling, from a mere copying process into a distinct art, in the practice of which he has seldom been equalled except by some few of his own pupils, or other naturally talented and expert engravers, who frankly took him as their guide and counsellor, and were at first content to imitate where they could not originate.

At the close of his engagement with Dalton there were many eager competitors for Bartolozzi's services. He began engraving for himself and the printsellers, and received numerous commissions from the celebrated print publisher, Alderman Boydell, who did vastly more for art than any other man of his time, and for whom he engraved, amongst many other works, the "Venus, Cupid, and Satyr," from Luca Giordano; "Clytie," one of his masterpieces; \* "The Mother and Child," from Cipriani; "Mater Dolorosa," from Carlo Dolci; "Lady and Child," from Sasso Ferrato; "Mary Queen of Scots and her son, James I.," from Zuccherro.

In 1765 Bartolozzi joined the Incorporated Society of Artists, and exhibited in the same year "three"—undescribed—"prints from drawings"—presumably his own. In 1766 he exhibited in the rooms of the same Society two crayon portraits of gentlemen, a proof of

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\* Sir Robert Strange, the line engraver, sarcastically observed that Bartolozzi was capable of doing nothing but benefit tickets, which remark is said to have resulted in the production of his "Clytie." On its completion, Bartolozzi is reported to have said: "Let Strange beat that if he can!" Benefit tickets, it should be added, were tickets of admission to theatres and balls, etc., more often than not engraved gratuitously for friends.

the "Circumcision," after Guercino, and a drawing of a sleeping Cupid, afterwards engraved; in the year following a drawing of a picture by Caracci, and in 1768 (he had then removed from Warwick Street to Broad Street, Carnaby Market) a "Woman and Child" and "Venus and Cupid," from Luca Giordano; but whether these were drawings or prints is not known.

On June 18th, 1767, Bartolozzi and his friend G. B. Cipriani were elected members of the Society of Antiquaries.

In 1769 took place an important event in the history of England—the foundation of the Royal Academy, which has become, through the measures taken by its projectors, one of the most important and national art institutions in the world. The original members were, of course, nominated, not elected as all their successors have been; and in that group, which was headed by the great figure of Joshua Reynolds, Bartolozzi was called to take a place.

To this is to be attributed the bursting into flame of a long smouldering though one-sided quarrel or grievance between himself and Sir Robert Strange, which gave rise to a great deal of acrimonious and anonymous newspaper writing, in which mud was freely bespattered by intemperate partisans on both sides. There is no record of Bartolozzi having at any time been personally engaged in the strife, and his friend, Mr. William Carey, has placed it on record that Bartolozzi never spoke of Sir Robert Strange in any but terms of the sincerest admiration and respect. Strange's account of the unfortunate misunderstanding is fully related in a little work by himself,

self, published in 1775, entitled, "An Inquiry into the Rise and Establishment of the Royal Academy of Arts, to which is prefixed a letter to the Earl of Bute. By Sir Robert Strange, Member of the Royal Academy of Painting at Paris, of the Academies of Rome, Florence, and Bologna, Professor of the Royal Academy at Parma, etc." The late Mr. James Denistoun, of Denistoun, in his interesting "Memoirs of Sir Robert Strange" (Longmans, 1855), fully discusses the quarrel; but even he, who, as a connection by marriage of Sir Robert's, might naturally be expected to attach a portion, at any rate, of the blame to Bartolozzi, refrains from so doing.

Though honourable and upright, Strange was of an excitable temperament and of warm passions, and was further possessed of an almost consuming ambition to rise in his profession.

On Bartolozzi's engagement with Dalton at Venice, it had been hinted in the English newspapers that the former was about to visit this country in the hope of receiving the favour and patronage of the King, from which Strange appears to have considered himself debarred by previous misrepresentations on the part of Dalton, and the feeling of jealousy in regard to Bartolozzi, which led to the quarrel, was at this time no doubt engendered.

In Strange's "Inquiry," he says: "In my journey from Florence to Parma, in the year 1763, I passed through Bologna; and being informed that Mr. Dalton, accompanied by M. Bartolozzi, was there, I stopped a day on purpose to wait on the former." And he further



goes on to relate that he met Mr. Dalton,\* and, on being questioned, communicated unsuspectingly to him the names of those pictures he intended copying for the

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\* Anthony Pasquin, in a short account of Bartolozzi which he wrote for his "Memoirs of the Royal Academicians" (1794, p. 104), puts the cause of the quarrel between Strange and Bartolozzi in a very few words. He says:—

"While pursuing his studies at his native city, he (Bartolozzi) was invited to England by Mr. Dalton, who was at that time employed by his present Majesty to collect drawings in the Italian states and discover the best historical engraver. Mr. Bartolozzi was thus solicited in consequence of a violent dispute which had previously taken place between the late Lord Bute and Sir Robert Strange, relative to the engraving of two portraits of the King and Lord Bute from paintings by Ramsay, which he was requested to perform, but eluded the request in pursuance of a resolution he had formed to go to Italy that summer. This denial highly exasperated the vain and powerful party, who despatched Mr. Dalton, then librarian to His Majesty, upon the important expedition alluded to; in the interim, the unfortunate but meritorious William Wynne Ryland presented himself, and did the graphic deed of note and glory."

The same writer observes, that after Bartolozzi had engraved his "Venus," his "Cupid and Satyr," and his almost incomparable "Clytie," he "suffered his high reputation to moulder by admitting (allowing) his name to be affixed to works which he had scarcely touched with his own magic graver. . . . It is a prostitution derogatory to his talents. . . . If such measures arose from his overweening good nature, I must pity such an amiable weakness; but if they arose from his love of money, I regret it, though it were acquired to strengthen his excessive habits of benevolence, for he solaces all who come within his gates." In another portion of the same work (p. 36) Bartolozzi is alluded to in connection with his drawings of the human figure, as "the Achilles of Art." "He draws better than any other man in the world, and can give a truth and durability to that design beyond the powers of any other individual in the same department."

purpose

purpose of afterwards engraving. Strange mentioned amongst others the "Circumcision" and "Abraham putting away Hagar," by Guercino, and "SS. Peter and Paul" and the Aldrovandi "Cupid," by Guido. Strange further relates that he asked Dalton whether he meant to employ Bartolozzi at Bologna, and was assured by Dalton, in the presence of Bartolozzi, that he did not; the librarian adding that their visit to Bologna was a jaunt of recreation, and that they should both return to Venice on the following Wednesday. The trio parted with mutual good wishes, Strange continuing his journey to Parma, where he remained about three months, during which time it appears that Bartolozzi, instead of returning to Venice, remained in Bologna, where he was employed by Dalton to make drawings of the very pictures Strange had indicated as the objects of his journey.

Dalton further availed himself of his position as librarian to the King to use his master's name in order to obtain permission to copy pictures usually difficult of access. He also effectually debarred Strange from copying the Aldrovandi "Sleeping Cupid" by pretending to negotiate for its purchase for the King of England, and requesting that Bartolozzi might be allowed a drawing of it to submit to his august master for approval; which permission was given. When Strange applied for a similar permission, it was refused on the ground that, in the face of impending negotiations, it would be unfair to allow another copy to be made. Strange was the more mortified, as he shortly afterwards discovered that Bartolozzi's drawing had not been sent to England at all, but remained in his possession for the purpose of engraving.

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That Dalton acted in these transactions in a disloyal and discreditable manner is, if we take Sir Robert Strange's word, sufficiently evident; but as to Bartolozzi's share in them, there is a doubt of which he is entitled to the benefit.

Dalton had gone so far in his negotiations with Senator Aldrovandi as to agree, subject to the King's confirmation, to pay him a sum equal to a thousand pounds for the "Sleeping Cupid"; but after the drawing had been obtained by false pretences, the negotiations were allowed to completely fall through, and within a very few weeks afterwards the picture was purchased by Strange himself, for Mr. Dundas, an English collector on a visit to Bologna, for a much smaller sum.

Without understanding Bartolozzi's share in these affairs, Strange, on his return to England, openly attacked him in the newspapers; but it was not until some years later—during which period his wrongs had rankled and grown—that he produced his "Inquiry into the Rise and Establishment of the Royal Academy of Arts."

Strange's jealousy of Bartolozzi reached its height when the latter artist was nominated a member of the Royal Academy, while he, notwithstanding several attempts to gain admission, was rejected. He appears to have lost sight of the fact that, although Bartolozzi had won a great name by engraving,—having become an engraver through force of circumstances,—he had been and was a designer and a painter also; and that it was in these capacities that he was invited to become a member of the Royal Academy, and to contribute to its opening exhibition.

exhibition. Nollekens used to observe that it was by painting a picture that Bartolozzi became a Royal Academician, and not as an engraver. Bartolozzi always spoke of himself as painter, designer, and engraver; notwithstanding that, when at the height of his renown, he had few opportunities of handling the brush. Strange had never been a painter, and therefore was only entitled by the rules to join the Academy, if he joined it at all, as an Associate; an honour, or rather as he appeared to consider it, a dishonour, which he scorned. Strange was so blinded by a sense of his injuries, both real and imaginary, as, in his "Inquiry," to openly accuse Bartolozzi of having obtained the assistance of his fellow-countryman and friend, Cipriani, in producing his exhibition painting, a charge in support of which there is not one tittle of evidence. Bartolozzi's powers as a draughtsman placed him far above the necessity of any such subterfuge. Nor must it be forgotten that Bartolozzi exhibited original works in many succeeding years, not only at the Royal Academy, but at the Society of Artists and the Free Society.

Strange had a complete mastery over the graver, but when he attempted to draw,\* he was generally faulty; whereas Bartolozzi had an almost equal mastery over the graver, the pencil, and the brush; and it was well known to the committee of the Royal Academy that he had regularly studied, and to a considerable extent practised,

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\* Sir Robert, according to the mild joke of a critic of the time, exhibited *Strange* carelessness in his delineation of the human figure.

as a painter at Florence; and that his pictures and original designs were in many Italian collections. Very few of his paintings are now in England, but examples of his drawings, which are generally boldly stumped with black and red chalks, are by no means scarce.

Strange says, moreover, that "the Royal Academicians had insisted upon Bartolozzi furnishing them with a picture at the opening of their exhibition," whereas no minute of such resolution appears on their books, neither had any such resolution been adopted or even mentioned at their meetings; and many years after this unfortunate wrangle had died a natural death, Bartolozzi assured his friend, William Carey, that he had received no other direction to exhibit a painting than the ordinary official notice.

Bartolozzi was warmly urged at the time to publish a reply to Strange's attack, but he always declined. He appears to have stood the repeated attacks made upon him, both by Strange and by anonymous newspaper writers, with the most perfect equanimity. Carey said that Bartolozzi was never conscious of having intentionally offended or injured Strange, either abroad or at home; and furthermore, that Bartolozzi was of opinion that it was only natural for an artist of Strange's acknowledged abilities to feel hurt by the reception of a foreigner, like himself, into the Royal Academy, when the governing body refused to admit their own distinguished countryman. Indeed, Bartolozzi accorded unaffected praise to the magnificent effects Strange produced with the graver, more especially to the exquisite tone of his flesh tints, and the skill and fine taste shown in the  
treatment

treatment of all the mechanical parts of his prints. He used, also, when defects of Strange's drawing were pointed out, to express unfeigned regret that his rival had not had the advantage of early study under experienced masters in drawing from the living figure. An attempt was made in 1788 to establish a society for the benefit of infirm, sick, and disabled engravers, of which Strange was nominated as president. Bartolozzi was one of the directors, and if he had entertained animosity against Strange, he would hardly have been willing to co-operate with him, even in a work of charity. It is gratifying to know that in Strange's later years he looked back on the events connected with this troubled portion of his career with very different feelings from those animating him in the writing of his "Inquiry," and that he did not hesitate to do full justice both to Bartolozzi's splendid abilities and to his kindly nature; but he never altered his opinion of Dalton, who, he believed to the end of his days, had injured him by his intrigues. By the way, Bartolozzi himself had no complete faith in his employer, for he could seldom be induced to speak of his three years' engagement with Dalton; but he always considered himself as having been ill-used, and believed that undue advantage had been taken of his ignorance of business matters.

So much for an incident which, in addition to its biographical bearing, serves to remind us that from the jealousies, the piques, and the misunderstandings which taint so many of the more commonplace professions, not even the noblest of the arts is free.

The engraving of the Diploma of the Royal Academy,  
which

which is still in use, ranks among Bartolozzi's finest works in line. It was executed from a design made by Cipriani at the special invitation of the committee, on the establishment of that institution, among the treasures of which the original drawing—as fresh as on the day it was sent in for approval—is preserved and exhibited.\*

Bryan says that the original drawing of the diploma was sold (date not given) by auction, and bought by Mr. Baker,† whose collection of engravings by Bartolozzi was unrivalled, for thirty-one guineas; and there appears to be no record under what circumstances it came into the possession of the Royal Academy.

Bartolozzi exhibited at intervals at the Academy for a period of thirty years, beginning at its establishment in 1769, and ending in 1799, three years before he finally left the land of his adoption for Portugal. The following is a complete list of these exhibits :—

(During his residence at Mr. Forsyth's, Broad Street,  
Carnaby Market.)

1769 (the first Exhibition). Cupid and Psyche, in  
crayons.

Clytie; a drawing from A. Caracci.

1770. A print of the Headpiece to the Diploma, after  
Cipriani.

Venus—drawing.

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\* A proof of the "Headpiece of the Diploma given by His Majesty to the Academicians," was exhibited by Bartolozzi at the second Royal Academy Exhibition in 1770, the original drawing being shown by Cipriani at the same time.

† A laceman and well-known collector of St. Paul's Churchyard.

1771. Venus embracing Cupid—crayon.  
Head of Madonna—drawing.  
1773. Portrait of a Lady, in chalks.  
1774. *Noli me tangere*—drawing from a picture by Mengs.

(During his residence at 1, Bentinck Street, Berwick Street, Soho.)

1776. Charity—drawing in colours.  
1778. Zephyrus and Flora—drawing in crayons.  
1780. Origin of Painting—a fan.

(During his residence at North End, Fulham.)

1792. Death of Chatham—a proof.  
1793. Portrait.  
1794. Portrait of a Lady.  
” Ditto.  
1797. Rigaud’s “Samson” (an aquafortis, or etched, proof).  
1798. A Drawing.  
1799. ”

He also exhibited proofs of his “Death of Dido,” and “Charity,” after Vandyke, at the Free Society in 1783.

In more recent times the engravings selected as representative of Bartolozzi (International Exhibition of 1862) were the following:—The Silence; Clytie; Diploma of the Royal Academy; Mary Queen of Scots and her Son; Nine tickets, after Cipriani; Three of the Marlborough



borough Gems ; Death of Chatham ; and Portrait of Lord Mansfield.

Bartolozzi earned money easily, and in his intervals of leisure led a tolerably gay life. His studio was the resort of fashionable idlers and art-patrons. A sidelight is thrown upon his popularity at this time by a letter from one of his numerous pupils, J. Minasi, to his uncle, the Padre Minasi, in which is the following somewhat egotistical passage: "I managed to get instruction from the celebrated Bartolozzi, who from his natural kindness esteems me very much—so much that I am the wonder not only of noblemen who go to Bartolozzi's studio, but also of other artists, there being nobody who can imitate so well the God of Drawing—the famous Bartolozzi—who has presented me at Court and the Royal Academy, and has obtained for me the honours and privileges of free admission for life, and other benefits."

But if Bartolozzi made money easily, he spent it with an equal ease. A day's pleasure, for instance, with Cipriani is recorded to have cost him thirty guineas—a sum which, though it is not large when we consider the expense of posting and of French wines in those days, accentuates the engraver's impecuniosity on other occasions. His habit of keeping his gold loose in one of his waistcoat pockets may be taken as typical of his general carelessness in the matter of money. He could never save, and no matter what the income earned, he was generally ahead of it in expenditure. He was thus tempted, at times, to employ his skill on inferior book plates and in the perpetuation of the villainous and puerile conceptions of amateurs, or the humorous fooleries

eries of Bunbury\* and other caricaturists, the reproductions of whose works by the powerful burin of Bartolozzi—however useful and prized they may be as illustrating the foibles of the time—cannot but be considered as instances of a waste of talent. But Bartolozzi was tempted through his good nature as well as his interest; for artists and amateurs vied with each other in their persuasions to induce him to engrave their works: artists hoped through him to strengthen a weak reputation, and amateurs were sure that their rudimentary sketches would develop under his masterly touches to a maturity that had no pre-existence.

Bartolozzi, like almost every other distinguished man of his day, was a visitor at Holland House, and he is said to have often declared that a statue therein by Nollekens was one of the finest specimens of sculpture since the days of Phidias and Praxiteles. But his relations were not all with the rich, for Faulkner, in his "Account of Fulham," says that when Bartolozzi came to reside at North End, in the house opposite to Foote's villa, about the year 1780, his benevolent disposition was shown in many instances, and that the poor of the neighbourhood frequently experienced his liberality.

Here, as elsewhere, Bartolozzi was overpowered with work, and, as will be gathered from the following letter

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\* Bunbury was far from excellent in his drawing, and he is much indebted to Bartolozzi in his transcriptions to copper for its improvement; but that he could do good work is vouched for by Sir Joshua Reynolds, who declared that he never saw a better drawing than Bunbury's "Barber's Shop."

to him from William Woollett, the line engraver, was not without detractors :—

SIR,—I have heard with great surprise that I lay under your displeasure, and it would be with great reason that I should, was the conduct with which I am charged in the smallest degree true ; but, sir, on the contrary, I have always regarded and spoken of you as the first artist in this kingdom, and so far from speaking disrespectfully of your abilities in drawing, it is a frequent expression of mine, “I wish I could draw like Bartolozzi.”

I find it has been represented to you that I have found fault with a design for a fan which you exhibited last year at the Royal Academy. In answer to which I positively declare that it is impossible I should express any dislike to a particular drawing of so much merit, when I am so great an admirer of your works in general : my collecting your prints, together with the testimony of every artist of reputation with whom I am acquainted, and have heard me speak of you, must sufficiently prove the opinion that I entertain of you as an artist, and the malignant insinuations and aspersions of those persons that have imposed upon you must, of course, fall to the ground ; this I am ready to prove to you by the evidence of many, if you will be so good as to inform me who are my accusers. This, I conceive, I have a right to ask, in order to clear up my injured reputation.

I am, sir, with great respect,

Your most obedient servant,

WM. WOOLLETT.

GREEN ST., LEICESTER FIELDS,

*Jan. 24, 1781.*

Mr.

Mr. Carey says that when he passed the engraver's house—which he frequently did—late at night or in the small hours of the morning, the lamp in his workroom was generally burning; and in regard to the time at which he began his labours in the morning, Mrs. McQueen, the mother of the present members of the firm of J. H. & F. C. McQueen, fine-art copperplate printers, remembers her father having frequently to go to Mr. Bartolozzi's house at Fulham (where he had a copperplate press), at six o'clock in the morning, to prove his plates under the artist's personal superintendence.

Of Bartolozzi's Fulham life we have a few other glimpses. On Mr. Carey going up on one occasion into the room where Bartolozzi and some of his select pupils worked, the engraver pointed out some fine impressions of Gerard Audran's "Battles of Alexander," from LeBrun, with which the walls were hung, enthusiastically exclaiming, "There is my master: every time I look up he speaks to me, and I take lessons from him every day."

Bartolozzi was a great snuff-taker, and used to keep a large box at his side when at work, throwing the remains of each huge pinch on the floor, so that a heap had gathered by the end of the day. His living rooms were decorated with framed proofs of some of his own works, including many proofs of musical tickets designed by Cipriani; the "Clytie," the "Silence," and some few of his etchings from the well-known set after Guercino. There was also a proof example of the "Italian Ball and Wedding," from Zuccarelli, of which Bartolozzi engraved

engraved the figures, and Vivares\*—for whose conscientiously accurate work he had the warmest admiration—the landscapes. On a friend calling and expressing his enthusiastic appreciation of these proofs, Bartolozzi modestly referred to them as inferior productions, merely put up to “cover the walls,” and turned the conversation to the excellence—which he pointed out—of Vivares’ style in the “Italian Ball and Wedding,” exclaiming, “Vivares! Ah, he is the finest landscape engraver in the world; his needle paints upon the copper, so light, so full of taste, so airy; his skies are in motion! I esteemed it an honour to engrave the figures in his landscapes, for then I was sure to live for ever.” And, indeed, whenever real talent was shown by his brother-artists, Bartolozzi was unstinting in praise. In showing to one of his visitors some proofs stippled by Thomas Burke from Angelica Kauffman, he remarked upon the mellowness, delicacy, power, and richness of their effect in terms of the highest commendation. Burke was an Irishman; he studied mezzotint engraving under his able countryman, Dixon, and learned stippling from Ryland, whom he far surpassed in taste and general beauty of effect. He gave to his plates a peculiar quality, in which the high finish of stippling and the force and delicate softness of mezzotinto were united. Burke is mentioned by Anthony Pasquin † as an engraver who is “much  
applauded

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\* Francis Vivares was a Frenchman, the son of a tailor, and for some time followed the occupation of his father; he became one of the most eminent landscape engravers of his time.

† “Authentic History of the Professors of Painting, Sculpture,  
and

applauded for the soft and beautiful tone of his prints, and is so much a favourite with Angelica Kauffman, that she stipulates as frequently as occasions offer, that he shall copy her pictures." Prints by Burke can at present be purchased for comparatively little, but it is perfectly safe to prophesy that the time is not far distant when they will command very high prices indeed.

In the wholesale denunciation of painters of the period contained in a satirically worded letter from Horace Walpole to the Countess of Ossory, written from Strawberry Hill on December 1st, 1786, Bartolozzi does not escape.

" . . . For the new edition of Shakespeare, \* it did not at all captivate me. . . .

" *Our* painters to design for *Shakespeare!* Pray who is to give an idea of Falstaff now Quin is dead? And then Bartolozzi, who is only fit to engrave for the 'Pastor fido,' will be to give a pretty enamelled fan-mount of Macbeth! Salvator Rosa might, and Piranesi might dash out Duncan's Castle, but Lord help Alderman Boydell and the Royal Academy!"

On the other hand, that Horace Walpole entertained a strong admiration for Bartolozzi as an engraver, the following extract from a letter to the Rev. William Mason abundantly proves :

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and Architecture who have practised in Ireland." London, 1796; to which there is a frontispiece portrait of the author engraved by Bartolozzi.

\* Published by Josiah Boydell in 1803.

" STRAWBERRY

“STRAWBERRY HILL, *April 18, 1778.*

“. . . Lady Di. Beauclerk has drawn the portrait of the Duchess of Devonshire, and it has been engraved by Bartolozzi. A Castalian nymph conceived by Sappho, and executed by Myron, would not have had more grace and simplicity ; it is the divinity of Venus piercing the veil of immortality, when

‘ roseâ cervice refulsit,  
Ambrosiæque comæ divinam vertice odorem  
Spiravere.

The likeness is perfectly preserved, except that the paintress has lent her own expression to the Duchess, which you will allow is very agreeable flattery. What should I go to the Royal Academy for? I shall see no such *chefs d'œuvre* there.”

A record of Bartolozzi, showing him in a more prosaic and less attractive aspect than that in which he is presented to us by most of his contemporaries, is preserved in the “Memoirs of the Life of Madame Vestris,”—a sixpenny gossip and somewhat scurrilous book, in which there is evidently more fiction than fact :—

“The engraver, the uncle\* of Madame Vestris, was amiable in private life, though every way eccentric ; he was fond of his bottle. Lord Craven, who fancied himself an artist, sent for Bartolozzi, and engaged him to make one of his best engravings from an East India design of his, for which he agreed to give him two hundred pounds.

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\* An error : the *grandfather*, of course.

“ ‘ Good

“ ‘ Good God, ’tis little money, put I’ll do it, mine lort, you are my very goot friend.’ ”

“ Everything was arranged ; the engraver was to work in the house, and dine at his lordship’s table. Lord Craven was only liberal unto his mistresses. The first day, after the bottle had passed, he showed the engraver into the working-room, and there left him. Bartolozzi had no idea but this was only a visit of ceremony, to inspect the apparatus, and then return to his ‘ bottle and friend ’ ; so he untied his neckcloth, according to custom spread it over his face, threw himself into the arm-chair, and fell asleep.

“ About two hours after, Lord Craven, anxious to see the progress of the engraver, went himself to call Bartolozzi to take coffee. Entering the room, he was surprised to find the artist sound asleep, and snoring like the bass of his brother’s \* fiddle. His lordship looked round, and, horror-struck, found all was in ‘ statu quo,’—no stroke of the engraver was visible on the plate ; upon which his lordship shook him by the collar until he awoke him. The engraver was in very ill-humour ; he possessed the irritation of genius in a painful degree, and exclaimed,—

“ ‘ Why wake me when I was dream for your lordship’s good ? ’ ”

“ ‘ My good ! ’ bellowed his lordship, in surprise ; ‘ why Bartolozzi, why man, you have not put a graver upon the plate ! ’ ”

“ Bartolozzi rose up and replied, ‘ Oh yes, my lort, all

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\* His *son's* ; he was a musician. *Vide* chapter on Bartolozzi’s family.



my engraving are there, laying upon the plate, and dere dey may lay, and be damn.'

"'What is the meaning of this?' said his lordship, 'are you going mad?'

"'Yes, mid vexation; you take me away from good table, lock me up in cold room, and I can't do things more vorse than at my own house. You go back and trink, and trink, and eat, and eat de fruits, and then come to see vot I do in this hungry dungeon. My lort, ven I work, I must eat, trink, and smoke at the same time; you send me mine bottle of bort, mine shiggar, and mine pishcat, and I will do you; but I must have mine own things, and mine own way, or tamme, I give up the bargain.' His lordship took the hint, and every day supplied him with the things he mentioned, and his engraving was soon finished."

Bartolozzi's port, his cigar, and his biscuit, were always a necessary part of his working tools. This anecdote was given on the authority of the Lord Redesdale of that day.

Beyond such fragmentary records as these \* little is known as to Bartolozzi's private life, and the few letters now preserved do not add much to our means of infor-

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\* In the year 1798, Mr. J. T. Smith (late Keeper of the Prints in the British Museum) became a candidate for the post of drawing master to Christ's Hospital. Although unsuccessful, he received many highly flattering testimonials, amongst others one from Bartolozzi in the following terms: "I have long known Mr. Smith as an artist and respectable man, and believe him to be perfectly capable of filling the office he solicits with honour.—FRANCIS BARTOLOZZI, R.A."

mation. There is one, however (in the possession of the author), written in his native language to his friend Colnaghi, showing so much genial kindness of nature and religious spirit, as to warrant its reproduction in full.

MUCH BELOVED SIGNOR COLNAGHI,—

Pardon the liberty I take in troubling you in the present circumstance—the departure of my dear little girl—an event which, as you may believe, causes me great grief, and from which I shall probably even suffer in my health, as I feel pain already at the thought of it. I pray you, then, as earnestly as I can or as I know how, to recommend her to the care of your friend, Signor Gasperini, and to that of his good wife ; so that they may guard her in every possible way, and give her up safe and sound to the arms of her parents. Otherwise I should have the keenest heart-ache which I have ever endured. I beg you also to tell them they had better give her no meat for supper, and as little butter as possible, and that they should keep their eyes upon her, for she is so lively that she might escape them and run some danger, particularly in carriages and (sedan) chairs ; she must not go near the door, a thing which children are very fond of doing. Let them be careful not to allow her to sleep in damp beds. But I pray them, besides, to keep her with that strictness to which she has always been accustomed—that is, not to allow her all her caprices, and to make her obey ; also to keep her in practice in French and in a little Italian. I know it is difficult to make her read on a journey, but in some intervals of travel it would give me great pleasure that she

she should not forget the little Italian she has learnt ; and they will find that the child is good, but she must not be left to her own will. She is healthy and stout, and on that account I should wish them to keep her to a rule of diet, and, as I pray them once more, to give her no meat in the evening ; for let her be satisfied with good bread for supper. I think I hear you say, " Oh, what a bore ! " But you are a father, and know what love for children is ; and though she is not my own, I am as much interested in her as though she were, having taken a particular affection for her. Furthermore, I am very anxious that her parents should find her in the same state of health, and in every respect the same, as she has been under the care of Signora Maria, who has brought her up with great pains, and who, I foresee, will also suffer much from losing her, for she loves her as her own. And I hope they will not forget to make her say her prayers morning and evening, as she is accustomed to do. I know that you will do me the favour of recommending her warmly to them ; the price of her journey seems to me rather high—but no matter, so long as she is well ; her parents, too, wished for her so much, and certainly they could not have a better opportunity. In the meantime keep me your friendship and believe me your

Most humble and most devoted Servant,

*Francesco Bartolozzi*

NORTH END, FULHAM,  
6th July, 1800.

Who

Who the "dear little girl" was, towards whom so much affectionate regard is evinced, there is nothing to show, but it would most probably be one of his granddaughters.

But of all testimonies to Bartolozzi's character which we possess, direct or indirect, that of Pasquin is perhaps the most enthusiastic:—"When I connect," he says, "my knowledge of his amazing industry with his philosophic disregard of riches, it produces the most rapturous sensations, and I glow with ardour to do homage to a man who is singularly great without vanity, and singularly good without ostentation; he approaches so near to what is perfect, that he amends whatever comes within his cognisance. His decided superiority as an engraver over all existing competition is so manifest that I should feel a particular pride in calling him a Briton; but as that gratification is denied, I shall take much honour to myself in belonging to that order of species which he has so sublimed by his professional excellence, and so cherished by his practical philanthropy."

It is in evidence that Bartolozzi was a freemason, as on the large plate, "Charity Exerted on Proper Objects," the names of painter and engraver appear as follows:—"Painted by Brother Stothard, R.A.; Engraved by Brother Bartolozzi, R.A., Engraver to His Majesty." The print, which is of an unusually important size, represents the festival of the Masons' Girls' School, the children being led into the Freemasons' Hall by Chevalier Bartholomew Ruspini, the founder of the school, in the presence of the Prince Regent, who was Grand Master, and other celebrated masons of the time  
(portraits

(portraits of many well-known masons—amongst others the Duke of Clarence, Lord Moira, etc.—are in the plate). The print, dated June 1st, 1802, is dedicated to the Grand Lodge of Freemasons.

He reproduced few of Hogarth's paintings,\* as he never had an opportunity of seeing a good collection, for when the exhibition of Hogarth's works was held at the British Institution, Bartolozzi had already left the country. He once said of that great artist, "Hogarth knows everything; he is a designer and painter; his prints are a theatre of human life; and if he had been born in Italy, he would have been a great Italian."

Bartolozzi's income was large, and might have been much larger had he chosen to insist on heavy prices for his plates; but he was always moderate in his demands, and often allowed the price of a plate to be settled by the publisher. Nor were needy brothers of the brush and of the graver slower to take advantage of his carelessness or his goodness than were the toadying compatriots in difficulties, who clustered about him in his prosperity after the fashion of impecunious international waifs. Sometimes Bartolozzi succoured merit in distress, but oftener he was the victim of imposture. When did the professionally impecunious ever spare a man of good nature if they had him at their mercy? It is said that

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\* Hogarth's "Shrimps!" engraved by Bartolozzi, is an example seldom met with in a bright state. The following is a copy of the lettering:—"Engraved from an original sketch in oil by Hogarth, in the possession of Mrs. Hogarth. W. Hogarth, pinx., F. Bartolozzi, sculp. Published March 25th, 1782, by Jane Hogarth, Leicester Fields."

difficulties,

difficulties, brought about by Bartolozzi's generosity to Italian artists in London, were at last the cause of his leaving England for ever.

After a residence of thirty-eight years in England, and in his seventy-fifth year, Bartolozzi received a twice-repeated invitation, coupled with the promise of a pension and knighthood, from the Prince Regent of Portugal, to reside in that country. The offer was accepted, and on the 2nd of November, 1802, Bartolozzi finally quitted the land of his long labours.

On reaching the capital of Portugal, he wrote to a dear and valued friend: "I arrived here after a five days' passage from Falmouth. My health was not in the least impaired at sea; on the contrary, my good spirits and my appetite never left me. Yet our Venetian companion, poor fellow, has been very sick and ill indeed. Happy I was that I gave to him, as well as to others, all the assistance in my power. In this country, to which destiny in the evening of my mortal course has sent me, I have experienced from every one the most flattering reception. The cordiality and affability with which I have been treated by three distinguished noblemen have surpassed my most sanguine expectation. It is the more flattering to me, as for a series of years I have not been accustomed to such kindly behaviour from those I have looked up to as my patrons. I have had the honour of dining with some of the first personages at this place, and to-morrow I am invited, and shall be introduced to the Prime Minister. I am most perfectly contented, and hope to God I shall be able to show by my exertions, old as I am, my gratitude  
for

for the celebrity with which all my friends are pleased to distinguish me."

The honour of knighthood was conferred on the artist according to promise, Portuguese punctilio being satisfied by the discovery (to which allusion has already been made) of nobility amongst his remote ancestry. Bartolozzi had been accompanied in his journey to Lisbon by Gregorio Francisco de Queiroz, who had been commissioned by Don Rodrigo de Souza Coutinho, Administrator of the Royal Printing Press, to ratify the engagement. A friendship was formed between Bartolozzi and Queiroz, who became his pupil, and this lasted through life. There is a short sketch in Portuguese of the life of Bartolozzi, contained in a "Collection of Memoirs of the Lives of Painters, Sculptors, Architects, and Portuguese Engravers, and also of Foreign Artists residing in Portugal, by L. Cyrillo Volkmar Machado, Painter to His Majesty Don Juan VI.," published at Lisbon in 1823. After reciting a few particulars of Bartolozzi's earlier life, the author proceeds:—"D. Rodrigo de Souza Coutinho, when Inspector of the Printing Office in the Royal Palace, wished to publish a magnificent edition of 'Las Lusiadas,' by Camoens, and in order to attain the object he had in view, he sent for Bartolozzi in 1802, requesting him to settle in Lisbon, and offering him a pension of 800,000 reis (about £166), besides a free residence; he was also to be paid for his work. The School of Engraving, which had become extinct by the resignation of Joaquim Carneiro, was re-established, and Francisco Vieira made several little sketches, painted in oil-colours, for the prints of the  
said

said work, and they were cleverly done; however, D. Rodrigo having relinquished his appointment, no further steps were taken." The remuneration for this proposed work will not sound exceedingly tempting to modern artistic ears, nor were the emoluments attached to his knighthood valued at more than some £80. Nevertheless, the cost of living was low. A Captain Owen, who saw Bartolozzi soon after his arrival at Lisbon, expressed his astonishment that he, who could make one thousand a year by his pencil in England, should be content with an insignificant pension in Portugal. "Ha! ha!" replied the artist, "in England I was always in debt for the honours showered on my talents, and I was quite tired of work. Here I go to Court, see the King, have many friends, and on my salary can keep my horse and drink my wine. In London it would not allow me a jackass and a pot of porter." A comparison which many of our own countrymen have since made, and upon which they have acted, to the great increase of their enjoyment of life.

Notwithstanding his great age, he continued, after taking up his residence in Lisbon, to instruct pupils, and to work with a closeness and celerity that excited the amazement of the most laborious artists with whom he was associated. It is a marvellous fact that he retained in his old age the firmness and the complete mastery of the graver which had distinguished his earlier career, incontestable proofs of this maintenance of power existing in his numerous later engravings. Among his private Portuguese clients was the distinguished Swiss landscape engraver, Benjamini Comte, Professor at the Academy of  
Fine



Fine Arts in Lisbon. He used to employ Bartolozzi—whose friend he was, and whose artistic capabilities he greatly admired—to engrave the figures in his landscapes, Bartolozzi greatly enhancing the beauty and attractiveness of the professor's works.

Notwithstanding the infirmities incidental to his advanced age, Bartolozzi continued, so far as his failing health permitted, to work on; but the following letter foreshadows the end:—

*Extract from a Letter addressed to a pupil of Bartolozzi's.  
Dated Lisbon, 26th March, 1814.*

“About a fortnight or three weeks since, I discovered the residence of your good old friend Mr. Bartolozzi, and immediately waited on him with the letter which you had the kindness to give me for him. I found him at work on a large plate of a male head [the Duke of Wellington], which, from a proof of it that was on the table, seemed to me to be very fine. He is so infirm that he can scarcely walk across his room; his mental faculties are likewise evidently impaired; so much so, indeed, that when, after he had read your letter, I asked him if you did not mention a box of colours which you had sent him, and which you wished to know if he had received, he replied he had not observed that you mentioned anything of it. However, on reading the letter attentively over again, he discovered the passage in question, and told me that he had not the least recollection of ever having received such a present; but that, as his memory was apt to betray him, he would seek carefully

fully to ascertain if he really possessed such an article. He added, that whether he found it or not, he should write to you soon to return thanks. I told him you had written to him several letters, and would feel much gratified at receiving one from his hands. He informed me that he had never received any one of them; a circumstance by no means astonishing, if they were transmitted by the post; for here letters are not delivered to individuals at their residences, as in London, but kept at the post-office till sent for; the effect of which is, that those who *expect* no letters, get none."

It was at one time Bartolozzi's intention to revisit the land of his adoption, towards which he always entertained the tenderest of sentiments; and he even in 1814, shortly before his death, went so far as to cause his passport to be forwarded to him by his son Gaetano, but for some reason he changed his mind as to making the journey. The following letter from one of his favourite pupils, James Minasi, with the accompanying very sad effusion from Bartolozzi himself, would seem to present poverty, and a dread of worse; but after what has been said, on the great artist's own authority, as to the comforts and contentments of his life in Lisbon, the reader may be inclined to conclude that the affectionate pupil took too literally the querulous expressions of, perhaps, the depression of a day. Men of eighty-six are not always equal in their spirits; Bartolozzi's gaiety lasted long, but it could not be perpetual. Minasi writes as follows:—

LETTER

## LETTER FROM MR. BARTOLOZZI.

*To the Editor of the New Monthly Magazine.\**

SIR,—

It is not too much to assert, that never were the arts and their professors so highly honoured and so powerfully patronized here as at the present moment. So universally is a taste for their productions diffused among all classes of the inhabitants of this opulent country, that living excellence is sure of obtaining its reward; and deceased merit does not fail to receive that homage which can alone be paid to it. Arguing from these circumstances, I presume that the enclosed extract of a letter which I have just received from the venerable Bartolozzi, will not be read without painful interest. Though he makes no complaints of his situation, yet it must be evident, I think, from the whole tenor of this epistle, that he is fast sinking into the grave, without those comforts to which his age and eminence justly entitle him; and that his anxiety to return to the country where he passed his best days, and where the finest productions of his talents were given to the world, is restrained solely by apprehensions respecting his future subsistence. An artist who has done so much as Bartolozzi might certainly, at the advanced age of eighty-six, claim the privilege of retiring from the practice of his profession; and every feeling mind must lament that, at so late a period of his life, he should be dependent for support on the precarious bounty of princes.

I am, etc.,

FOLEY PLACE, *June 24* (1814).

J. MINASI.

\* Vol. ii. 1814.

" LISBON,

“ LISBON, *May 7th*, 1814.

Pardon me if I have not answered your cordial letter, which I received by the hands of Mr. James Smith. I should have called on him; but the infirmities of my advanced age prevent me from going abroad, except to church, and then not without an attendant; my legs being so feeble, and the streets so bad, that I run the risk of falling every moment. Your letter has afforded me very great consolation, as it shows that you keep in remembrance a poor old man already forgotten in the world, though you know that I have done a great deal, and that my humble performances have been borne with: now they are despised; but so it happens when one reaches the age of eighty-six years. Yet God gives me the grace to be able to continue to do something.

I was in hopes last summer of seeing London once more; but was detained by some work which I had in hand, and by the indifferent state of my health, and want of strength, though I had no expectation of obtaining employment, especially as you have so many eminent men in our profession. Some of those dealers, you well know, have made fortunes by my poor works—now there is no fortune to be made. Since, however, Divine Providence has wrought so great a miracle as to send us peace, let us hope that things will change in this respect also.

I might have written to my son, who informed me he was in hopes that, if I returned, the Prince Regent would do something for me; but I must not trust to mere hope, since my good Prince here affords me a maintenance; I would, nevertheless, have sacrificed  
everything

everything with pleasure to revisit that country to which I owe such a debt of gratitude for the benefits that I have received from it, that will never be erased from my memory, and which I shall ever humbly pray to the Almighty to prosper as it deserves.

Here at present we are destitute of every requisite in our profession,—gravers, varnish, tracing paper, and black for printing, are all very dear and very bad. I have engraved one of the views of Lisbon; the copper furnished me resembled lead; so that with a bad drawing, and worse copper, I have made a wretched thing of it. Thus is an artist sacrificed!

With sincere friendship and esteem, I subscribe myself, your poor old master and servant,

F. BARTOLOZZI."

In spite of these melancholy words, the writer has come to the conclusion, on full consideration, that Bartolozzi did not die in abject poverty. He had his allowance from the Government up to the time of his death, and he earned money as long as he lived. Cyrillo states that he died in easy circumstances. Terms are, of course, comparative, but we may have a tolerably assured belief that Bartolozzi did not die in want. Further than this there is no trustworthy evidence on the subject.

A statement appeared in the *Gentleman's Magazine* (December, 1808, vol. lxxviii. p. 1116), that "Bartolozzi, the engraver, when the Prince entered Portugal, had the pension allowed him by the Prince Regent continued by Junot, who subsequently conveyed him to France.

Bonaparte

Bonaparte has since increased his allowance." A similar assertion made by other writers has evidently been extracted from the same source, but there does not appear to be any evidence of its truth. M. Georges Duplessis,\* of the Bibliothèque Nationale, Paris—an authority on whom reliance may be placed,—when communicated with by the present writer, replied that he could find no evidence whatever on this point, neither had he before heard of the circumstance. It is hardly likely that a man of Junot's rapacious and unprincipled character—during whose residence in Lisbon that capital daily and nightly witnessed scenes of the grossest extortion, license, and revelry—should have done anything to foster the Fine Arts; and it is equally improbable that Bonaparte had instructed him, or even that either of them knew anything of the existence of a man so entirely removed from the paths of their own career of violence. Bartolozzi was asked to undertake some of the plates to "Le Musée Français," † a magnificently illustrated work of art produced under the protection and patronage of Bonaparte, and it is probably from this fact that the misconception arose. But the best proof of the groundlessness of the assertion comes from the artist himself, for the only plate he engraved for "Le Musée Français"—"Le Massacre des Innocens," after Guido Reni, is signed, *Gravé à*

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\* M. Georges Duplessis, who has made the various schools of engraving his special study, is the author of, amongst other standard works, "Les Merveilles de la Gravure."

† There is a perfect and unusually fine copy in the Soane Museum Library.

*Lisbonne par François Bartolozzi à l'âge de 82 ans.* And we know from his imprints or signatures to his later plates, that he must have spent the latter portion of his life (probably in comparative retirement) in Lisbon. His "Sacred Form," after Claudio Coelho, bears the following wording: "F. Bartolozzi esculp. de idade de 87 annos em Lx<sup>a</sup> em 1814"; the translation being: "Engraved by F. Bartolozzi when 87 years of age, in Lisbon, in 1814."

After a short and almost painless illness, the gifted artist expired at his residence in the Travessa de Santa Quiteria, Lisbon, on the 7th of March, 1815, aged 88, leaving a fame which, so long as his countless works endure, can never be forgotten or even dimmed.

He was buried in the Church of Sta. Isabel, Lisbon. The following is an official certificate of his death:—

"On the 7th March, 1815, Francisco Bartolozzi breathed his last, after having received the last Sacraments, in the Travessa de Sta. Quiteria, in the aforesaid parish of Saint Isabella; he was married to Luzia Bartolozzi; he left one son, and according to the statement of the notary, Izidoro Manuel de Passos, he appointed Francisco Thomas Mendanho his executor; he was buried in the cemetery attached to the above Church, and the funeral services were performed by the Rev. C. José G. Ferrara.

LISBON, 22nd November, 1880.

FR. J. MAXIMO,  
Prior of the Church of Saint Isabella."

Unfortunately

Unfortunately the tombstone \* erected to his memory was, together with its fellows, quite recently removed when the church was refloored, decorated, and repaired, and all trace of it appears to have been lost.

To Bartolozzi work was pleasure, and pleasure work. Although for the last year or two of his eventful career he in a measure ceased the accustomed daily routine of excessive drudgery, he may be said to have died with the graver in his hand. There is an extensive collection of his prints in the Academy of Fine Arts in Lisbon, and it is conjectured with a considerable degree of probability that the works executed by him during the time which he spent there number considerably over one hundred.

At the outset of his career, Francesco Bartolozzi had set himself, with a true artist's integrity of intention, to do the best work of which his mind and hand were capable, and his later days were consoled by the reflection that his resolution had been well kept.

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\* A writer in the *Morning Post*, in noticing the first edition of this work says : "The reviewer remembers having seen it, a plain marble slab let into the wall, in 1876."



## CHAPTER II.

### Bartolozzi's Family.

**R**EGARDING the engraver's family history little has been said, because little is known.

Between himself and his wife there was a long separation, after she had borne him several children, for she did not, as has already been noticed, accompany her husband to this country. She survived him, and died at a great age, having been blind for many years. Of their family of several sons and daughters, all died young save Gaetano Stephen, the eldest son, who inherited his father's talents, allied, unfortunately, to an indolent disposition and Bohemian proclivities that eventually marred his life.

Gaetano was named after Gaetano Gandolfi, a painter of singular ability, between whom and Bartolozzi a warm friendship existed. There are several copperplates bearing their joint names as painter and engraver. Gandolfi occasionally used the point himself, one of his best works being an etching of the Nativity, from a picture by Niccolò degli Albati, in the Palazzo Leoni, at Bologna.

Born in 1757, even in his younger days Gaetano was passionately devoted to music, and later wielded the fiddle

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fiddle bow—his favourite instrument was the tenor violin—with more effect than the graver. He lived abroad for some time, but followed his father to England in the hope of sharing some of his prosperity, which, had he been commonly prudent, he might easily have done. The few plates he engraved show considerable talent. His father did what he could to further his career by starting him as a print-publisher in Great Titchfield Street, and allowing him to publish, under the style of F. Bartolozzi & Co., numerous examples of his own works. Bartolozzi's engraving of a Bacchante, after Cipriani, for instance, bears the imprint: "London: published December 15th, 1789, by F. Bartolozzi & Co., No. 81, Great Titchfield Street." Gaetano Bartolozzi resided in the house afterwards occupied by Miss Kelly, the actress and singer, in Dean Street, Soho, now called the Royalty Theatre, which she built. He wasted a great deal of the time that ought to have been devoted to business in the society of congenial, convivial, and especially of musical companions; and his passion for the art led him into a marriage, in May, 1795, with Miss T. Jansen, the daughter of a dancing master of Aix-la-Chapelle. She was a pupil of Clementi, the great composer and pianist, and had the reputation of being the best of his school. After the marriage, which was not a happy one, she partly supported herself and her husband by giving music lessons. Of their two children—daughters—the elder, Lucy Elizabeth, who was born in January, 1797, married Armand Vestris in 1813, and became the celebrated Madame Vestris, whose history is well known; while the younger sister, Josephine, married

married a Mr. Anderson, a singer, and appears to have dropped into the obscurity of private life. Armand Vestris was the grandson of the celebrated dancer of that name, who was designated by the Parisians, "*Le Dieu de la Danse*," and of him Mr. George Augustus Sala has the following good story: "He asked such extravagant terms once in entering into a re-engagement at the Opera, that the *gentilhomme de la chambre* charged with the direction of the Académie Royale curtly told the rapacious dancer that the annual salary which he demanded exceeded the income which the King allowed his marshals. 'Under those circumstances,' replied the unabashed Vestris, 'I should advise his Majesty to make his marshals dance—if they can.'" An exquisite miniature of Josephine by the Count de la Morinière, on ivory, painted after marriage, is in the possession of the author. Miniatures too often seem to bestow a kind of regulation beauty, but in the present case we cannot but credit the original with more than ordinary loveliness. The features are pleasing, but hardly sufficiently regular to be strictly classical; fine lustrous dark eyes, with arched, delicately pencilled eyebrows; a Roman nose, perhaps a trifle too long; a mobile, smiling mouth, sufficiently open to disclose a suspicion of pearly teeth; a profusion of auburn hair, slightly shot with gold, tucked behind small, shell-like ears, and gathered into a simple knot; and a skin of pearly fairness, flushed with health. Being the sister of Vestris, her face deserves thus much of description.

Madame Vestris made her first appearance when 18 years of age, as Proserpina, at the King's Theatre in the  
Haymarket,

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Haymarket, in Winter's opera, "*Il Ratto di Proserpina*," on the 20th July, 1815, for her husband's benefit. In 1816 she left London for Paris with her husband, and they afterwards visited Italy. She left him at Naples, where he settled for some time as a ballet-master. Madame Vestris returned to London in 1819, and next appeared at Drury Lane Theatre, then under the management of Elliston and Glossop, in February, 1820, as Lilla, in the opera, "*Siege of Belgrade*," which was first acted at Drury Lane, 1791.

On the decease of her husband, Madame Vestris married, in 1838, the celebrated comedian, Charles Mathews the younger. She died at Gore Lodge (Holcrofts), Fulham, in 1856, aged 59.

Gaetano Bartolozzi eventually became involved in financial difficulties, and in 1797 his stock of copperplates—including many by his father,—prints, and drawings, was sold by auction at Christie's.\* He went to  
Paris,

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\* "A Catalogue of the genuine and entire stock of capital and valuable Prints, Drawings, and Copperplates (some of which have never been published), and a few pleasing Cabinet Pictures, the property of Mr. G. (Gaetano Stephen, Francesco Bartolozzi's son) Bartolozzi (retiring from business): comprising an extensive assemblage of Prints of the finest impressions; drawings by Cipriani and Bartolozzi; and amongst the plates the celebrated one by N. Pousin, in the possession of the Marquis of Lansdowne; a ditto, after the 'Four Elements' of Albano; and a capital engraving in strokes, after the celebrated picture of the 'Madonna del Sacco,' of A. Del Sarto, at Florence, by Bartolozzi, lately finished, and it may be truly deemed the finest plate ever executed by that artist. Which will be sold by auction by Mr. Christie, at his great room in Pall Mall, on Friday, June 23rd, 1797, at 12 o'clock." At this sale

Paris, and opened a musical and fencing academy in the Rue de St. Martin, where he met with considerable patronage. He appears to have maintained a good position for some years; but the natural indolence of his character gradually asserting itself, he drifted into poverty, and died at the age of 64, on August 25th, 1821.

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sale a great number of minor undescribed subjects by Bartolozzi were disposed of in lots from a couple to three dozen prints in each, and so far as can be judged realized good prices: some drawings, Academy figures by Cipriani and Bartolozzi, about a couple of shillings each; and the original drawing of "Acis and Galatea," by Bartolozzi, brought ten guineas. A set of four—the "Elements"—after Albano, by F. Bartolozzi, brought seven guineas, an extraordinarily high price considering the times. Some copperplates by Francesco Bartolozzi, with the stock of engravings, coloured and plain, proofs and prints, realized in some cases remarkable prices, and from them may be gathered an idea of the relative estimation in which his works were held. A pair of copperplates, "Love and Innocence," corrected by Bartolozzi (the engraver's name is not given), with fifty-four plain impressions and fourteen printed in colours, only brought £3 3s. A copperplate of the "Princess Charlotte Augusta in the Cradle," after Cosway, with thirty-eight proofs, three etchings, thirty-four impressions, and twelve coloured ditto, brought £13 9s. 6d. The plate of an unfinished head, representing "Honour," after Cipriani, brought £3 8s. "The Holy Family," after the original picture by N. Poussin, in the collection of the Marquis of Lansdowne, with four etchings, ninety-three proofs (some with variations), forty-eight impressions, and one proof in colours—the only one taken off this plate—brought £130. The celebrated "Madonna del Sacco," of A. Del Sarto, ornamented with a portrait of the painter, with a drawing by Fide of Florence, and the finished proof, brought £350. The "Elements," after Albano (four plates), with one hundred and fifteen complete sets of etchings, twenty-eight odd ones, thirty-nine in colours, and the original drawings by F. Bartolozzi, highly finished in crayon and chalk, realized the extraordinarily high price of £350.

In

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In a clever caricature sketch (shown to the author) of "Calais Market," by Miss M. A. Cook, sister of George Cook, the well-known engraver, Madame Gaetano Bartolozzi is represented dressed in the fashion of the period. She was evidently inclined to corpulence, and wears an enormous bonnet decorated with a prodigious quantity of flowers—a complete flower garden. She is described as a very vain woman, with highly coloured—her enemies said enamelled—cheeks, who prided herself on the smallness of her feet and ankles. This foible is taken advantage of in the caricature referred to, where she appears with her dress slightly raised, showing an ankle and a foot of elephantine proportions. Madame Gaetano Bartolozzi lived to the age of 73, and passed the later years of her life at Calais, where she died in 1843.

The works engraved by Gaetano Bartolozzi are few in number, and include the following portraits: Annibale Caracci, in Otley's Italian School of Design; Mrs. Rudd, and Madame Recamier, after Cosway; Ceres, drawn and engraved by Gaetano Bartolozzi, in 1808, and published by Colnaghi, Cockspur Street; and the following illustrations in the British Gallery of Contemporary Portraits:—\*

## VOL. I.

1. The Honble. Samuel Barrington, Admiral of the White.

Engraved by G. Bartolozzi, from picture by A. G. Stuart.

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\* "The British Gallery of Contemporary Portraits. London: printed for T. Cadell, in the Strand, bookseller to the Royal Academy, 1822.

2. The

2. The Rt. Rev. John Douglas, D.D., Lord Bishop of Salisbury.  
Engraved by G. Bartolozzi, from a picture by R. Müller.
3. John Ferriar, D.D.  
Engraved by G. Bartolozzi, after T. Stothard, R.A.
4. James, Lord Gambier, Admiral of the Blue.  
Engraved by G. Bartolozzi, after Sir W. Beechey, R.A.

## VOL. II.

5. The Rt. Honble. George Macartney, Earl Macartney, K.T.  
Engraved by G. Bartolozzi, after H. Edridge.
6. Richard Warren, M.D., F.R.S., and S.A.  
Engraved by G. Bartolozzi, after G. Stuart.

Of any descendants of the great Bartolozzi living at this moment we have nothing to record. As with other famous men, his memory is independent of the continuation of his name, which was made illustrious by himself alone. The inheritance of a noble ancestry added nothing to his fame: he is remembered by his own individual greatness and genius.



### CHAPTER III.

## Analysis of Style.

*M*<sup>UCH</sup> difficulty besets any attempt to analyse the characteristics of Bartolozzi as a draughtsman and engraver; for his efforts were necessarily governed and contracted by the spirit of the age in which he lived, and it is idle to speculate on what he might have effected if he had belonged to another time. The production of his engravings was chiefly controlled by the printsellers, or what are now termed print-publishers, of that date; and they in turn were governed by the taste of the art patrons of the period. This unavoidable submission to the caprices of his surroundings unquestionably had a levelling tendency, and resulted in the production of a certain amount of work which in no wise does full justice to his grand powers as an engraver. It is an easy task to merely indicate, by means of a few words strung together, the chief characteristics of Bartolozzi as an engraver; but it is hopeless to attempt to describe the subtle power and fascinating charm of the results he achieved. His more fanciful subjects, especially those from his own designs, are remarkable for their mellowness, classic purity, and gracefulness of outline, with an almost ideal beauty of form and sweet tenderness of expression. His grouping



is always harmonious, and his backgrounds and subordinate objects generally are treated with an unfettered carelessness, richness, and breadth of effect, which do not detract from the principal subject by undue elaboration. In subjects of a higher nature, as in his grand historical prints, the same purity of outline is always observable, with a perhaps simpler style of execution, showing strength and power, as if he had handled the pencil instead of the graver. It is treading on delicate ground to assert that Bartolozzi as an engraver improved on the painter whose work he copied; and yet in many instances such is the undoubted fact, and his improvements were not only seldom objected to, but generally courted by painters of inferior powers. His reproductions exhibit a free and interpretative rather than a close translation. Where the original had impulse and intention, he made them his own as freshly as though they sprang from the emotions of his mind; and where it had none or little of either, he supplied them—his work in each case being free from the coldness and indecision of the mechanical copyist.

Bartolozzi's work in line may be considered first—that manner of engraving being foremost in dignity.

It is unnecessary, and would be out of place here to compare Bartolozzi with the other great engravers of his day—Strange, the father of the English school of historical engraving; Woollett, who carried landscape engraving to a perfection unequalled by any of his predecessors; Sharp, whose portraits and figure subjects are of the highest possible order—or with men of lesser note. This trio, and the imperishable productions of their  
gravers,

gravers, have been discussed so frequently and so fully, that there is probably little new ground left to be broken.

It will be noticed on an examination of Bartolozzi's prints, that his method was to "work up the lights," as it is termed, on the flesh, by open lines, and the half-tints and shadows by closer lines of cross hatchings. This treatment is opposed to that of many engravers, who have sought to produce the lustre and mellowness of nature by close but fine tooling in their gradations from the shadows to the lights. In the shading of a face or limb, the beauty of Bartolozzi's lines is seen to the fullest advantage; they approach near enough to each other to produce a rich mellowness and obscurity of shade, while retaining the peculiar clearness of flesh. The hatchings of his shadows are more inclined to be lozenged than square, and in the half-tints the curves insensibly open out, the crossings becoming still more lozenged. In tracing the work of his graver, it is impossible to help admiring the masterly negligence by which some of his sweetest finishing is effected; the lines break, melt, and become lost in irregular dots, which insensibly fade away. His effects are always obtained without excessive elaboration. No engraver ever knew so well how much to do and how much to leave undone. As a rule, paintings are best seen at a distance, and many that are well-defined, solid, and even precise in effect, resolve themselves on near approach into an unintelligible and confused mass. Engravings, while also producing on the beholder their proper effect at a distance, are expected to stand close and critical examination;

examination ; and in this respect the works of Bartolozzi are unsurpassed.

In etching, the decision and impulse of his hand had even freer way. To reproduce in facsimile the rapid strokes of Guercino's outlines and his powerfully contrasted masses of light and shade, would appear an easy task ; but to infuse the real power and fire of the master's handiwork, is one that many have unsuccessfully attempted. Bartolozzi not only caught the spirit that actuated the artist in the handling of his pen or chalks, but succeeded in transferring its subtle and varied charm to his plates, with the result that immediately on the publication of his etchings from Guercino, they were rapidly absorbed, principally by appreciative artists and amateurs. Few etchers or engravers have succeeded in reproducing the works of this master with anything like the success of Bartolozzi : in Dalton's poor efforts, and in those of many other engravers, the fire of the originals is entirely wanting. In Pasquilini's and Muci's the style is coarse and drawing bad ; and even Ryland failed to successfully emulate the life-like and breathing touches of Bartolozzi, the bold and unfettered sweep of his lines in his etchings after Guercino, the vivacity, airy lightness, and delicate gradations of light and shade in his exquisitely fine translations of Bacchanalian subjects after Franceschini. His slighter works with the point are produced with a vigour and freedom peculiar to the etchings of a painter ; the rapid play of his etching-point on the copper was aptly compared to "the contact of flint and steel" ; and, indeed, from that point leapt the spark of genius. Whether he produces his effects by  
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pure line engraving, stippling, or etching, by a union of line engraving and stippling, or of etching and stippling, or even by the three processes united, with an occasional wash of aquatinta in addition, there is always the same freedom, and an entire absence of ostentation in manner.

The following excerpts and illustration are from the writer's "Introduction" to the Catalogue of the first Bartolozzi Exhibition, held in 1883 :—

"Bartolozzi's transcripts from Guercino were published, together with examples by other engravers and after other painters, in rapidly succeeding parts, and, when completed, in two folio volumes, with added indexes and title-pages.

"In reviewing 'Bartolozzi and his Works,' at the time of publication, the *Athenæum* expressed an opinion that these transcripts were line engravings, and that it was a mistake on the writer's part to term them etchings; an opinion which, judging from the number of letters received on the subject, and the numerous applications made, I am told, to the Print Department of the British Museum in connexion therewith, seems to have excited a good deal of astonishment. The publication of such a statement, amongst others in the same article of an equally loose nature, leads me to state as briefly as possible the reasons why 'etchings,' and not 'line engravings,' is the correct definition.

"From the generally sketchy though vigorous treatment of the original drawings, it was hardly  
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to be wondered at if collectors and amateurs should from the first term Bartolozzi's transcripts 'etchings,' notwithstanding that he himself signed every example '*sculpsit*' (while he marked other works as etchings), and that the publishers described them in their prospectus and on the title-pages of the complete volumes as 'engraved by F. Bartolozzi.'

"Mr. Wm. Carey, who enjoyed the personal friendship of Bartolozzi, and whose admiration for him is well known, several times describes these transcripts as etchings, and other contemporaneous writers have done the same. In the South Kensington Universal Catalogue of Books on Art (1870), vol. i. page 72, is the following entry: 'Bartolozzi, Francesco: Etchings from the drawings of Guercino, fol. Bodl.'; and the beautiful copy of the first volume in the Print Room of the British Museum is lettered on the outside, 'Etchings by Bartolozzi,' and is referred to in the private MS. Catalogue of the books in that department as 'Etchings and Engravings by Francesco Bartolozzi,' which, as the two volumes contain, in addition to the Guercino etchings, a few line engravings by Bartolozzi after other painters, is a perfectly correct description. W. Sandby, in his 'History of the Royal Academy,' mentions Bartolozzi's etchings after Guercino in very high terms, and Bryan, in his well-known and valuable 'Dictionary of Painters and Engravers,' uses the same term.

"Examples

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“Examples of these etchings before the work had been strengthened with the graver would be of considerable interest for comparison with finished impressions. Such trial impressions are usually, though not always, taken. It is probable that some may be in existence, though I have failed to find a single example in the British Museum, or in any collection; even in the folios of Messrs. Henry Graves & Co., whose business has descended in a direct line from the Boydells, the original publishers, and who possess a number of finished proofs of the Guercino etchings. In the reproduction of Guercino’s slighter pen-and-ink drawings, Bartolozzi unquestionably relied greatly upon the graver; but in the more elaborate and largely preponderating examples of the series, the etching-point work underlies, and in quantity immensely exceeds, that of the graver.

“One of my numerous correspondents has expressed an opinion that an etching with any engraved work at all immediately becomes a line engraving. If there are others who hold this singular opinion, it may be only necessary to mention that the graver, though not perhaps usually resorted to, forms one of the recognised working tools of every painter-etcher, whose works, notwithstanding the occasional and judicious use thereof, must ever remain etchings.

“Bartolozzi, who was equally skilful in the use of the graver and the etching-point, relied upon  
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the latter to an enormous extent. Otherwise it would have been impossible for him to have produced his etchings after Guercino, and other important works, in so short a time. At this early period of his career he trusted to his own powers, and his studio had not then been turned into a mere manufactory of copperplates.

“It has been suggested that the simple fact of Bartolozzi having signed the Guercino transcripts as engravings, proves them to be such ; but the argument has no value, inasmuch as being equally skilful with the graver and the etching-point, and relying upon the judicious mixture of the two tools, he appears to have signed many plates according to the fancy of the moment. The benefit ticket of Madame Legard, afterwards issued as a print with the title ‘Beauty charmed by Music,’ is signed ‘Etched by F. Bartolozzi.’ Bach’s memorial plate is signed ‘Etched by F. Bartolozzi.’ The plate to Borghi’s ‘Six Overtures’ is signed ‘F. Bartolozzi, etched.’ The design for the monument to Lord Chatham is signed ‘F. Bartolozzi, etched.’ The prints of the large set of the ‘Four Elements’ (Nos. 382 to 385), after Albano, each containing numerous figures, are signed ‘Etched by F. Bartolozzi, R.A., 1796.’ Yet all these plates, and many others, are strengthened with the graver to a greater extent than the Guercino etchings.

“The following authoritative and clearly expressed

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pressed opinion will, however, set the question at rest.

““ You ask me to give my opinion on the nature of the work done on metal by Bartolozzi from Guercino.

““ I have no hesitation in replying that Bartolozzi's plates from Guercino were quite strictly what we are accustomed to call etchings, and were rightly described as such by you in your work on Bartolozzi. Most of the lines in them were drawn with great freedom and rapidity on a plate covered with etching-ground and afterwards bitten with aqua fortis. Some of these lines have been subsequently cleared and deepened with the burin, but not in such a manner or to such an extent as to make a burin-engraving of the work. I mean that the character given by the etching-point is still quite predominant, whereas in what we call a line engraving the etched work is merely preparatory and loses its character afterwards. In the etchings in question other lines have been added with the dry point (the bur being removed); but these are not relatively very numerous, and may be easily distinguished. Students may possibly be misled by the flourishes like calligraphy, which are thin in one part and thick in another, because an idea prevails that an etched line is necessarily of the same thickness throughout; but Bartolozzi's effect might be easily imitated by repeating the etched line where it



was desired to have it broader; and there is clear evidence that this was the method employed by him.

“The ordinary distinction between “etching” and “engraving” is not very clear, because etchers often use the burin towards the end of a piece of work, and engravers *always* use the etching-point at the beginning. There is, however, a clear test of the fundamental difference, which is the following: If the freedom of the bitten line is preserved to the end, if it is not sacrificed to the formalism of the burin line, the work is properly described as an etching; but if, on the contrary, the formal and severe character of the burin line predominates, if the burin-work overcomes the bitten work, and if the bitten work has been subordinate in its character from the beginning, then the result is properly called a burin-engraving. Keeping this distinction in view, I have no doubt that you wrote accurately in describing Bartolozzi’s sketches on copper after Guercino as “etchings.”

P. G. HAMERTON.’

“‘AUTUN, *Sept. 25th*, 1882.’

“The lines in an impression from a copperplate produced by a mixture of etching and engraving bear, to the inexperienced eye, a close resemblance, but the copperplate itself shows in a marked and unmistakable manner the proportion of work to be credited to each process. In an etched





ETCHED WORK STRENGTHENED WITH THE CRAVER.

*Facsimile of a portion of a copperplate — one of Francesco Bartolozzi's  
transcriptions from Guercino's drawings.*

etched plate the action of the acid is distinctly seen on the copper in the strongly marked granulated appearance of the work, which in structure corresponds with the countless small gas-bubbles that make their escape during the action of the acid ; whereas in engraved lines—and the same necessarily applies to etched lines over which the graver has been afterwards used—the furrows are perfectly clean and smooth. A very slight examination of one of the original copperplates, the ‘ Infant Bacchus,’ will show exactly what is meant. A lightly pulled impression taken by the writer from the same plate illustrates at once the marked difference between the etched and engraved work : the former is granulated and pale in tint, and the latter solid and black, because of the greater depth of the incisions. It will be observed (see plate) that the wine butt, grapes, bottle, seat, vegetation, etc., on the foreground, and shading on the background, are almost entirely etched, while the work on the flesh and the hair shows a mixture of etching and engraving in about equal proportions. The illustration is a reproduction in facsimile by direct transfer from a portion of the copperplate : the graver work will be seen in the black semi-circles by which the grapes are accentuated, also on the stalks, and in one or two lines on the wine butt, while the lighter tinted and preponderating work is aqua fortis.

“Those who have given the subject little attention may be reminded that the wear of a copperplate

copperplate does not occur in what Mr. Ruskin happily terms the 'ditches,' but on the plain surface of the metal itself, which is gradually worn down in the process of cleaning off the superfluous ink before each impression is pulled, while the incised work remains nearly intact. The Guercino plates are owned by Mr. Bernard Quaritch, the Piccadilly bookseller, who has lately republished the series complete, in two folio volumes, at a very moderate cost indeed. The plates have never been repaired—that is, strengthened or deepened—and therefore offer unimpeachable evidence as to how the work was originally produced.

"My expert and experienced friend, Mr. John Saddler, the line engraver, and myself, have recently, through the courtesy of Mr. Quaritch, been afforded an opportunity of seeing the copperplates, a careful examination of which confirms—if the word be allowable when there was no doubt before—the opinion that the Guercino transcripts are etchings, and not line engravings."

In the art of stippling Bartolozzi was even more pre-eminently a master, insomuch as that method was in its perfections more exclusively his own. His exquisite skill in this seductive art—so full of the ever-popular qualities of roundness, softness, and finish—produced with the graver effects which might have been deemed altogether peculiar to the freely moving brush or pencil. His most beautiful

beautiful achievements in grace of form and undulations of line are, in the classical and allegorical compositions, reproduced in this manner.

In many of Bartolozzi's stipple prints which deal with the figure, beauty and grace run riot, and it may almost be said that the excess of these qualities is their only fault. But it is in the quasi-voluptuous and in the luxurious, rather than in the severe, that Bartolozzi's real power is shown ; besides, these classical prettinesses are in the taste of his time, and every true collector must prize the *genius temporis*. His women are in the first blush of womanhood ; invariably gracefully posed and beautifully formed, but never unduly developed,—fleshy, but not exuberant,—round, but not gross ; while his children are as they should be, fat, chubby, glowing with health, and beaming with innocent happiness.

His maidens, children, and cupids are endowed with the grace, sparkling freshness and delicacy of youth, and the charming and almost breathing animation of unaffected innocence, and warm and palpitating vitality. The roundness and delicacy of flesh could never be conveyed by laborious straining, and it was Bartolozzi's incomparable facility and freshness which gave him such a mastery over the form and surface of the figure. Bartolozzi worked in stipple freely and unmechanically, and apparently by no fixed rules. In looking at his work, one is at once struck with the subject itself, while in examples of many other engravers of the same school—though there are brilliant exceptions,—the method of production obtrudes itself painfully on the attention ; the dots are too pronounced, and a crude hardness is produced,

produced, which, with difficulty and only to the sight of half-closed eyes, resolves itself into the effect intended by the artist. With Bartolozzi the manner is so accomplished that, like the brush-work of some great painters, it does not strike the eye. The subtlety, richness, and solidity of his effects are nevertheless obtained with instinctive artifice, force being given to certain passages, for instance, by sparing and judicious touches of the graver in some of the half-tints and shadows, while the lighter and more delicate parts are finished entirely in stipple.

The engraver who works by rule is too apt to rely for success on strong oppositions, diversified hatching, tricky flourishing, and elaborate fineness ; with a result, however masterly in technique, that cannot fail to be hard and stiff ;—a song without feeling, a poem without inspiration, a bravura without expression ;—brilliant but soulless. Every stroke of the graver ought to tell ; and mere mechanical elaboration, however beautiful in execution, enfeebles rather than enriches if carried beyond the point necessary for the best development of the subject. The engraver who obtrusively forces attention to the mechanical excellence of his work by glittering details, does not altogether understand his art ; and in this respect Bartolozzi never erred. His lightness, simplicity, and play of stroke are always adapted to the most perfect expression of the subject on which he is employed. He scorned the tricks of brilliant tooling, because his work had a truer completeness. His figures are modelled and palpable ; his drapery is flowing and dignified ; and his trees, water, clouds, and other background accessories are

are lightly and vividly indicated ; for, whereas the dexterous school of French engravers gave such passages too much importance by the finish of the work applied to them, Bartolozzi always kept them in complete subservience to his principal subject.

Bartolozzi was essentially Italian in taste and grace ; his somewhat luscious charm was founded on a study of the antique which the Italians have never neglected, and which, as we have said elsewhere, he practised with special devotion. That affection for softness and beauty which is so often the companion of weak draughtsmanship, was with him the flower of a severe training in anatomy and the forms. Still, the Italians called him the engraver of the graces, for grace is his most apparent quality, as tone and texture constituted that of Sir Robert Strange, a perfect command of outline that of Marc' Antonio, and a full richness that of Woollett. And it is well, in this art as in others, that distinctive tastes should be delighted by distinctive merits, that an especial love of delicacy should find keen gratification in the marvellous elaboration and high finish of detail marking the works of Edelinck and other French engravers of the same school, that Rembrandt's grand effects of light and shade should satisfy the stronger tastes of one *dilettante*, and that the free and sportive grace and delicate pencil of Bartolozzi should please the more luxurious fancy of another. The beauty and elegance of which so much has been said were frequently sensuous, but never vulgar and never licentious. There are, indeed, a few examples of classical subjects which must now-a-days perforce be relegated to an abiding place in the portfolio ; but then,  
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in spite of our increased freedom of thought and expression on some subjects, eyes and ears are notoriously more easily shocked by pictorial and literary freedoms now than they were a hundred years ago.

Bartolozzi's "style" is sometimes spoken of as if it were a distinctive "manner," sealing his work with an unmistakable *cachet*. But, in truth, he had neither manner nor mannerism ; for he worked in all styles, and always without affectation. In dealing with great originals, he was grand or graceful, fanciful or fiery, gentle or powerful, according to the temper of the artist after whom he was at work. No engraver ever reproduced with more truthful fidelity the character of the painter ; but it cannot be denied that while he adhered to the spirit of the original, he often added a dignity and force, or infused a sweetness and grace, as the subject demanded, softening hardness of treatment, and even correcting drawing, in a manner which in many cases added vastly to the reputation of the painter. He possessed, moreover, a creative capacity, which was often happily used in developing effects but dimly and indecisively suggested in the originals. It became generally understood at last, and even expected, that when Bartolozzi was employed to engrave works of second or third-rate artists, he would correct any deficiency or neglect in the drawing, and the printsellers had a common phrase, when looking over paintings and designs of a mediocre description : " Bartolozzi will put it to rights " ; and in some instances the deficiencies or faults were so glaring, that an extra sum was paid and an express stipulation made for their correction, and as a rule painters were anything but displeased

displeased with the improvements. Even Sir Joshua Reynolds, in showing a print by Bartolozzi from one of his own portraits, once said, "The hands in my picture are very slight, but here they are beautifully drawn and finished, Mr. Bartolozzi having made them what they really ought to be: we are all much indebted to him." It was, indeed, in the hands and feet, the all-important and interesting forms of which have been too much neglected, both as regards construction and character, by the English school, that the thoroughness of his science showed itself most valuably. Sir Joshua recognised the national insufficiency of drawing in this respect, and recommended Bartolozzi's carefulness to the imitation of English students.

Bartolozzi's remarkable quickness in the production of his plates was due to the absolute certainty of his manipulation; he produced his effects without any of those slow and discouragingly laborious alterations that most engravers are compelled to resort to; and his few progressive proofs, while showing nothing to undo, furnished him with a guide as to what was still undone, and directed him how and where he should mellow the various parts into complete and expressive unity. Woollett, who assiduously calculated every stage in the progress of the plates of his celebrated line engravings, and had reduced his method to an exact science, was filled with amazement in viewing Bartolozzi's extraordinary facility, and spoke of him in terms of the most unqualified praise. Woollett used to own that he seldom looked at a proof of one of his own prints in course of progress without feelings of anxiety and

and dread ; and on one occasion, after he had taken a proof, these feelings so far mastered him, that he put it away in a drawer, and kept it there for a fortnight without taking courage to look at it : he feared that the proof would show him work to be undone rather than progress made.

Working so quickly and so felicitously, Bartolozzi received and executed a prodigious number of commissions. There are certainly many coppers bearing his signature which it is difficult to believe he could ever have touched ; some of his prints are utterly unworthy of his powers, and there are many examples which can find a place only in the folio of a collector who is aiming at absolute completeness. This ease of manipulation was so great that he is said to have worked with no less accuracy and more pleasure when chatting with a visitor or friends than when entirely undisturbed. Mr. William Carey relates that on the occasion of his introduction to Bartolozzi, at his house at North End, by Sir Joshua Reynolds, the engraver was engaged on a small plate of an Apollo, where the outline of the figure was marked in with the dry point, and a portion of the background was etched in. During the progress of the work, Bartolozzi was kept almost incessantly conversing about his art with Mr. Carey and other visitors, and amused them with many "sallies of pleasantry." Notwithstanding the apparent interruption, and the fact that the conversation after dinner was prolonged an hour longer than usual, the plate was so far advanced as to be proved the same evening, and only required half an hour's work the next day for the finishing touches.

During

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During his lifetime Bartolozzi received a full measure of praise, even from rivals. In the course of a lecture on engraving, delivered at the Surrey Institution in the year 1809, by that eminent stipple engraver, Robert Mitchell Meadows, whose untimely death immediately afterwards was an irreparable loss to the profession, he said: "By what epithet shall I do justice to the genius, taste, and fancy of that mighty master of grace, elegance, and beauty, Mr. Bartolozzi, whose high example during his long residence in this country contributed, above all things, to the improvement of British engraving; and whose best works, being executed amongst us, and therefore considered as English prints, in no small degree enhance the reputation of British art from all the rest of Europe?"

Nor has modern criticism, even in the rapid phases of taste, and in the robust reaction of realistic times against much that the last century regarded as the only civilized art, brought any serious charges against the work of Bartolozzi. It has been asserted that his figures are too much alike—all brothers and sisters; but this effect is rather the result of his aim at ideal beauty than of a lack of invention. Sir Joshua held that it was below the dignity of ideal art to be very individual.

It has also been said that Bartolozzi's prints lack *colour*, *i.e.*, the due subordination and relative force of minor objects,—and in many plates bearing his name, but probably only touched by him, the accusation is just; but in his finer and more important works the very reverse is the fact, colour constituting one of his many charms. Another fault averred is a lack of depth and strength in his

his shadows—the delicacy and luminosity of his half-tones being beyond denial; but this criticism springs directly from a certain modern love of abruptness of effect. Our time, which cares for vivid art, approves Bartolozzi eminently for the animation and life which he always gives to the eyes, and this is a distinguishing note of his works among those of almost all other engravers.

#### CHAPTER IV.

### Bartolozzi's Improvements and Alterations in Copying.

**D**OU**BTLESS** Bartolozzi exposed himself to the charge of altering—and altering very largely—some of the works which it was his task to reproduce. But if he altered, he always improved; and many amateur daubers and indifferent artists were indebted to him for the addition of beauties in the engraved reproduction of their works which it may be charitably supposed existed in the imagination of the draughtsmen, the skill of transferring to paper or canvas being unfortunately wanting. A somewhat ludicrous example of Bartolozzi's adherence to his own particular treatment, which he sometimes either would not, or could not, abandon, may be found in one of the folio illustrations to Captain Cook's voyages, "A Young Woman of Otaheite bringing a Present." A semi-nude Otaheitan damsel appears as a savage with the head of a beautiful Bacchante; and while, as a picture, the plate is by far the most pleasing in the book, it is certainly the most incorrect. Sherwin, who probably worked for Bartolozzi at this time, falls into precisely the same error, while the other engravers exhibit the natives in their natural repulsiveness

repulsiveness—a feat apparently beyond Bartolozzi, who at times appeared to think that he was nothing if not pleasing. And yet his portraits—witness especially that of Lord Thurlow, a mixture of chalk and etching—are not only splendidly executed, but were admittedly faithful and favourable likenesses.

His determination to produce beauty was a quality which, in the matter of portraits at least, gave far more satisfaction than offence. It is now a matter of impossibility to identify the numerous portraits in his classical and fancy prints, but it is known that both he and Cipriani were in the habit of laying their female friends—it may be supposed the prettier ones—under embargo; and many of the beautiful and titled women of the day were perhaps only too well pleased to know that they would be thus gracefully handed down to posterity, with the certainty that any little blemishes would be hidden and forgotten, and their best points made the most of. Miss Hester Choppin and her two sisters, Mrs. Towne and Mrs. Bale—wife of the well-known physician—tall, graceful, classically featured girls, frequently sat to Bartolozzi and Cipriani; and a descendant of the family now living has assured the writer that Bartolozzi many times introduced the three beautiful sisters into his tickets, and also into more important subjects.

The well-known line engraver, William Sharp, was employed by Macklin (best remembered in connection with his Bible) to engrave Sir Joshua Reynolds' "Holy Family," and produced a plate which is generally admitted to be almost unsurpassable for light, shadow, brilliancy,  
and

*Bartolozzi's Improvements in Copying.* 79

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and all the highest attributes of the art. A hundred proofs and a few prints were taken from it, when Bartolozzi, at the instance of Macklin, but only after repeated protests, undertook to improve—some of his critics say “spoil”—it, by nearly obliterating the lines and converting it into a dotted engraving.

As Bartolozzi was known to have the habit of improving the weak parts of works in which improvement was desirable, he has been accused of altering where he was bound by respect for a great master to do nothing but copy and translate. The charge was brought against him by Dr. Dibdin, with regard to the “Holbein Portraits of the Illustrious Persons of the Court of Henry VIII.” The sumptuous work containing Bartolozzi’s engravings from the portraits was published in 14 parts by Mr. John Chamberlaine, in the year 1792, the biographical notices being written by Mr. Edmund Lodge, then Lancaster Herald. It may be as well to give Dr. Dibdin’s accusation in his own words *in extenso* :—  
“First, let it be observed that all the engravings are taken from Original Drawings in the possession of his late and present Majesty. These engravings are eighty-two in number. They are executed in the stippling manner, with great freedom of outline and delicacy of execution. But there is some reason to believe that a few of them are faithless performances ; and I will tell the reader why. Bartolozzi had a notion that he could *improve* everything he touched ; and he also knew the force of his own powers, and the popularity of his own name with the public. He was fond, too, of *Italianising* his faces ; and you generally see something like  
like



like the *same* face in all his graphic productions. This, however, may be mere surmise or declamation. Now for 'proof positive.' Do any of my readers remember the *first* anonymous female portrait, which has been thought to be Margaret Roper, Sir T. More's eldest daughter? *That* portrait, as engraved by Bartolozzi, is NOT the portrait as drawn by Hans Holbein. Most of the ornaments are added, and the features are wholly different. I have examined the facsimile of the original drawing, executed by Mr. Frederick Lewis, the engraver, in a manner so minute and so faithful to the original (allowed by those who have seen both) as to leave it beyond dispute that the production of Bartolozzi is, comparatively, faithless. Those who have seen Mr. Lewis's facsimiles of the drawings of Sir Thomas Lawrence, will be readily disposed to admit the extraordinary truth and delicacy of that artist's burin. Even to an experienced eye these drawings may now and then be mistaken for originals. They are singularly sweet and masterly. What should follow? First, in every degree of probability, a few other of these portraits by Bartolozzi are faithless; and, if faithless to the extent which appears in this of Margaret Roper, then we have many of Bartolozzi's conceits, and not Holbein's truths, in the volume under consideration." Notwithstanding these strictures, in another portion of the same work, Dr. Dibdin speaks of Bartolozzi's "peculiar and unrivalled powers."

By the courtesy of Mr. Holmes, the Queen's Librarian, the writer has had an opportunity of carefully examining and comparing at Windsor Castle many of Holbein's  
Original

Original Drawings with Bartolozzi's reproductions. It may be stated at once, that the engravings, except in general outline, are not what Chamberlaine,\* their publisher, professes them to be in his introduction to the collection—facsimiles. To begin with, Bartolozzi has, broadly speaking, put into his work three times over what appears in the original drawings, which in their details are of the sketchiest, their evident truthfulness being due to the wonderful vigour and intensity of outline, the dress, jewellery, and adjuncts generally being indicated in the slightest possible manner. It will be observed that Dr. Dibdin draws special attention to an anonymous female portrait which has been thought to be that of Margaret Roper, Sir T. More's eldest daughter (though it really represents Cicely Heron,† her sister), and the  
copy

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\* Chamberlaine was preceded in his office of Keeper of the King's Drawings and Medals by Richard Dalton, who brought Bartolozzi over to this country. Dalton is said to have been the first Englishman who devoted any considerable attention to the drawing and engraving of Greek and Egyptian monuments. In addition to the post mentioned, he held the appointment of Antiquarian to His Majesty, and his brother, Dr. Dalton, was Rector of St. Mary-at-Hill, Eastcheap, London. Richard Dalton was elected F.A.S. in 1767, and wrote several works, the more important being "Remarks on the Pyramids of Egypt," "A Short Dissertation on the Ancient Musical Instruments used in Egypt," "Remarks on Prints intended to be published relative to the Manners, Costumes, etc., of the Inhabitants of Egypt, from drawings on the spot, 1749." He died Feb. 6th, 1791, at his apartments in St. James's Palace.

† A fine engraving—an absolute facsimile of Holbein's drawing of Cicely Heron—was presented by Sir A. W. Callcott, who was appointed Surveyor of the Royal Pictures in that year, to the

copy from which he says is not the portrait as drawn by Hans Holbein. If the learned Doctor had gone a little farther, and stated that the whole of the portraits as engraved by Bartolozzi are not the portraits as drawn by Hans Holbein, he would simply have been stating the exact fact. As regards the details of the portrait in question, which aroused the Doctor's ire, the shape of the bead or pearl double-necklet in the original is only faintly indicated; ten only of the beads are shown—a curve made by a single stroke indicating the continuation;—but Bartolozzi has completed and elaborated the necklet. Further, a locket in the original, with a smudge of colour in the middle which might mean anything, is

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Queen's Library in 1844; it bears the following inscription at foot, signed by him: "When Bartolozzi's prints after the Holbein drawings in the Royal Collection were nearly completed, Chamberlaine, their publisher, thought it might answer his purpose to give the public a smaller edition, if he could find any engraver of less celebrity, at a smaller price, to supply Bartolozzi's place in this second series. His first and only application was to Frederick Lewis, the engraver of *this* print, and in order to more clearly test his power he gave him the original drawing, requiring it to be rendered the full size of the original. When Lewis had completed his task he took an impression to Chamberlaine, who, on seeing its truthfulness when compared with Bartolozzi's print, felt convinced that the reputation of the great work would be inevitably destroyed if the public ever had a chance of comparing the faithful rendering of Lewis with the false and mannered prints of Bartolozzi. He therefore desired Lewis to let him have the plate; as there have been no impressions seen but these few proofs which Lewis had taken for him, there is no doubt Chamberlaine had the plate destroyed. This impression is one of those proofs Lewis kindly gave me about twenty-five years ago."

suspended

suspended by a ribbon. Bartolozzi has transformed the smudge into a pretty and highly finished medallion of a female head. But pages might be filled with a description of liberties or "improvements" of this kind, which in fact extend more or less through the whole of the portraits. Dibdin says truly that Bartolozzi had a notion that he could improve everything he touched. He *did*, in fact, improve nearly everything he touched; but why, in the name of common sense, the multitude of "improvements" in the Holbein portraits should be laid to Bartolozzi's charge it is difficult to conceive. Be it remembered that Chamberlaine held the appointment of Keeper to the King's Drawings; to these he had free and constant access, and Bartolozzi no doubt frequently saw them also; and be it further remembered that the assertion in the Introduction to the finished work, that the engravings were facsimiles of the original drawings, was Chamberlaine's and not Bartolozzi's. It is simply monstrous to suppose that Chamberlaine, with the original drawings in his keeping and before his very face, would have allowed Bartolozzi to proceed with plate after plate, proofs of which he must have seen, unless he had not only been content with the work, *but satisfied that his instructions were being carried out.* The inference is, that in Chamberlaine's idea absolute facsimiles of the Holbein portraits would not have been appreciated by the public, and he therefore selected Bartolozzi as the most suitable and skilful engraver he could employ, who, while not deviating too far from the originals, would make pleasing pictures that the public would like and purchase. Dibdin seems to think that copies of the  
drawings

drawings were made for Bartolozzi to engrave from ; but if so, they have disappeared. It is more probable he had the original drawings ; and there is, in the writer's opinion, internal evidence of a distinct understanding between Chamberlaine \* and Bartolozzi as to the general character of the engravings, the sketchiness of the originals, notwithstanding their intense vigour and strength, being evidently considered unattractive to the public. If this explanation be not accepted, then the further difficulty remains to be disposed of, as to why Chamberlaine allowed Bartolozzi to proceed, not only from proof to proof of a plate, but from plate to plate of the series ; and why on its completion he himself, *with an intimate knowledge of the original drawings*, described them in the Introduction as facsimiles.

Under Chamberlaine's supervision the copperplates were beautifully printed in colours.† Being of opinion that the public would take up a prodigious number of copies of the work, which they did not, he kept his printers going for many months. The over-production

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\* In the advertisement preceding the issue of the work, it is notified—"In regard to the present publication of these portraits, it is merely necessary to state that it will exhibit the most faithful copies of the originals—for it were idle to say more of a work which can require no recommendation ; the world need not be told what to expect from Bartolozzi's engravings after Holbein's drawing." The Introduction says : "Every man of taste must discern how much the beauty of this work is indebted to that inimitable artist, Francis Bartolozzi, Esqre."

† "Printing has not produced anything finer than these heads." —*Manuel des Curieux et des Amateurs de l'Art, par Michel Huber. Zurich, 1800.*

*Bartolozzi's Improvements in Copying.* 85

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was so great that examples can even now be obtained at a very small cost. The two small portraits of the children of Charles Brandon, Duke of Suffolk, at the end of the work, instead of being printed in colours direct from the copperplates, are coloured by hand, so as to more closely approximate to the original miniatures, now preserved in the Queen's Library at Windsor.

Lowndes says that an intended edition of this fine work, so extended and continued as to include portraits of the court of Francis II. of France, was begun, "but proceeded only to the extent of eight portraits, which remained unpublished until acquired by Mr. Bohn." They have since been added to some copies of the original book, with memoirs by Mrs. Jameson.\* Another edition, reduced to large quarto, was published by Nichols, in 1812,† at fifteen pounds, the whole of the plates—with the exception of the two small miniatures at the end (in this edition printed in colours), for which the original coppers by Bartolozzi were again brought into requisition — being magnificently re-engraved in

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\* All the copperplates, including the eight referred to, were, after lying by many years, disposed of by Mr. Henry Bohn, a portion of whose stock they formed, to Mr. Bernard Quaritch, of Piccadilly, who has republished the work from the original plates. They appear, however, to have passed from him, for another publisher has lately issued a lithographic hand-tinted reprint of the *Holbein Heads*, to which no one with a knowledge of the original method of production—printed in colours direct from the plates—would think of giving shelf-room in his library.

† Two copies of this edition, with the plates printed in colours on satin, are in the Royal Library at Windsor.

reduced facsimile by R. Cooper, Facius, J. Minasi, Cheesman, Cardon, and others.\*

The Arundel Society published in 1877, with the sanction of the Science and Art Department, South Kensington, photographs of the Holbein Heads, with which were reprinted the historic memoirs by Edmund Lodge, F.S.A. The whole series was reproduced in a dreadful-looking red pigment, though for what reason, except to pander to the supposed popular taste, it is difficult to conceive. It is equally difficult to understand why the words, "With the sanction of the Science and Art Department, South Kensington Museum," should appear on the cover of each part, the drawings themselves being in Her Majesty's private library at Windsor Castle, which is not generally understood to be amongst the numerous institutions, "travelling collections," or what not, affiliated to the great art-parent at South Kensington.

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\* Cooper was paid thirty guineas for his portrait of Holbein, and ten guineas each for the others bearing his name. Facius was paid sixteen guineas for "Holbein's Wife." The remainder of the plates were engraved at prices varying from six guineas upwards, according to the amount of work in them.

## CHAPTER V.

# The Royal Academy Diploma.

**P**ROBABLY the most keenly coveted Bartolozzi print in existence is the Royal Academy Diploma, — always provided it is filled in with the name of the fortunate possessor, and bears the royal sign-manual, making him a Royal Academician, or an associate of the Royal Academy. Something more than the collector's ardour fires the heart at *this* acquisition. The diploma\* measures to the outside of the plate marks,  $19\frac{3}{4} \times 26\frac{1}{8}$  inches, and is engraved on two separate plates, the impressions being joined after printing. The writing engraver, who added Bartolozzi's name as engraver, spelt it with two *l*'s instead of one, an error apparently considered of so little importance as not to be worth while correcting—at any rate the correction has never been made. On the upper plate (the copper measures  $20 \times 12\frac{3}{4}$ ) is the allegorical design, and the lower ( $20 \times 14\frac{3}{4}$ ) bears the inscription or

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\* The central portion of the diploma, on a reduced scale, was prettily re-engraved in the dotted manner by Ryland, probably simply as a decorative print: it bore the following wording,—  
“Britannia directing Painting, Sculpture, and Architecture to address themselves to Royal Munificence, who receives and offers them Protection and Rewards.”



diploma—an address from the Sovereign to his or her favoured subject ; in the centre of the upper and principal plate is a medallion, surrounded by a border of laurel leaves and berries, with oak leaves and acorns at foot. LABOUR and GENIUS are represented on either side by two full-length male figures—the former being symbolised by Hercules, and the latter personified by Apollo,—who are standing on a square pedestal, which bears the principal inscription, and supporting a scroll with the motto, “LABOR ET INGENIVM.” The gracefully grouped and exquisitely engraved subjects in the medallion are on a much smaller scale : Art is represented by a crowned female, seated on a throne, with left arm extended, the right hand grasping a statuette of Minerva ; on the pedestal of the throne are the words : “ROYAL ACADEMY OF ARTS, INSTITVTED MDCCLXVIII.” To the right of Art, and slightly in the background, is a winged boy distributing wreaths of laurel ; while at her feet are three female figures representing Architecture, Sculpture, and Painting, who are listening to the dictates of Art. Britannia is seated on the left, and at her feet reposes the indispensable British lion, which powerful and majestic brute is impartially surveying the scene with an air of proprietorship and calm sufferance distinctly edifying to behold. The Temple of Fame is seen on the right in the distance.

The stamp of the Royal Academy, embossed in white on coloured paper, is inserted at the foot of the diploma ; and at the left—underneath all—is the imprint, *G. B. Cipriani inv<sup>t</sup>. et del<sup>t</sup>.*, and on the extreme right, *F. Bartolozzi, engraver to His Majesty, sculp<sup>t</sup>.*

The

The lettering of the diploma, inscribed on the pedestal, is in plain Roman open letter capitals throughout, thickened on the right or shaded side. A background of fine irregular lines running horizontally covers the front of the pedestal, but, probably for the sake of increased legibility, is stopped in the lettering, so that the interior or middle of each letter is left white. The blanks left in the lettering for the insertion of the name, etc., of the Academician, are skilfully filled up with pen and ink, as required, in letters of precisely the same form; in fact, so skilfully is the extra wording added, that it looks exactly like the other portions of the engraved lettering, the only difference being that in the added portions the background lines necessarily run through the letters. Had the engraver, in the first instance, chosen to carry his "shading" lines through the lettering, instead of stopping them as he has done, a recipient of Academy honours might, unless assured to the contrary,—and no one, probably, would think it necessary to give the assurance,—have fondly believed that the authorities had caused a special plate to be engraved in his honour.

The following is the form of the original diploma, until the King had affixed his royal sign-manual to which no election was valid. Notwithstanding the differences rendered necessary in the lettering by lapse of time, the lower plate containing Bartolozzi's name has always been used, the old wording being stopped out and the new substituted by the copperplate printer:—

George the Third, by the grace of God, King of Great  
Britain

Britain, France and Ireland, Defender of the Faith, etc.,  
to our trusty and well-beloved \_\_\_\_\_, *Greeting.*

Whereas we have thought fit to establish in this our city of London a Society for the purposes of cultivating and improving the arts of Painting, Sculpture, and Architecture, under the name and title of the Royal Academy of Arts, and under our own immediate patronage and protection ; and whereas, we have resolved to intrust the sole management and direction of the said Society under us to Forty Academicians, the most able and respectable artists in Great Britain: We, therefore, in consideration of your great skill in the art of [Painting] do by these presents constitute and appoint you to be one of the Forty Academicians of our said Royal Academy, hereby granting unto you all the endowments thereof, according to the tenor of the institution under our sign-manual upon the \_\_\_\_\_ : And we are the more readily induced to confer upon you this honourable distinction as we are firmly persuaded you will upon every occasion exert yourself in support of the honour, interest and dignity of the said establishment, and that you will faithfully and assiduously discharge the duties of the several offices to which you may be nominated. In consequence of this our gracious resolution, it is our pleasure that your name be forthwith inserted in the roll of the Academicians, and that you subscribe the obligation in the form and manner prescribed.

Given at our Royal Palace of St. James, the  
day of \_\_\_\_\_ in the year \_\_\_\_\_

The following is a copy of the Associate's diploma,  
the \_\_\_\_\_

the wording of which is not only engraved in the usual manner, but repeated in letterpress, the type being kept standing, and alterations made as required. Many Associates' diplomas exist in this form, but an engraved plate was afterwards made and the type discarded, so that the Associate's diploma should harmonise more closely with that of the Academician :—

His Majesty having been graciously pleased to establish in this his city of London a Society for the purposes of cultivating and improving the Arts of Painting, Sculpture, and Architecture, under the name and title of the Royal Academy of Arts, and under his own immediate patronage and protection, and his Majesty having thought fit to intrust the sole management and direction of the said Society under himself unto forty Academicians, with a power to elect a certain number of Associates :

We therefore, the President and Academicians of the said Royal Academy, by virtue of the said power, and in consideration of your skill in the Art of \_\_\_\_\_, do by these presents constitute and appoint you, \_\_\_\_\_, Gentleman, to be one of the Associates of the Royal Academy ; hereby granting unto you all the privileges thereof, according to the tenour of the laws relating to the admission of Associates, made in the general assembly of the Academicians, and confirmed by his Majesty's sign-manual.

In consequence of this resolution, you are required to sign the obligation in the manner prescribed, and the Secretary is hereby directed to insert your name in the roll of Associates.

Royal Academy,

On

On the accession of Her Majesty Queen Victoria, the form of the Academicians' diploma underwent extensive alterations ; the following is the wording, which is that in use at the present time :—

Victoria, By the Grace of God, of the United Kingdom of Great Britain and Ireland Queen, Defender of the Faith, etc.

To our trusty and well-beloved, \_\_\_\_\_, *Greeting.*

Whereas His Majesty, our Royal grandfather, King George the third of blessed memory, thought fit to establish in this his City of London, a society for the purposes of cultivating and improving the Arts of Painting, Sculpture, and Architecture, under the name and title of "The Royal Academy of Arts," and under his own immediate patronage and protection ; and whereas we have been pleased to adopt the gracious views of our Royal grandfather towards the said Society, and to take the same under our Royal care,

We, therefore, in consideration of your great skill in the Art of \_\_\_\_\_, do, by these presents, constitute and appoint you to be one of the forty Academicians of our said Royal Academy ; hereby granting unto you all the honours, privileges, and emoluments, thereof, according to the tenor of the institution, given under our Royal grandfather's sign manual, on the 10th day of December, one thousand seven hundred and sixty-eight, and in the ninth year of His Majesty's reign.

And we are the more readily induced to confer upon you this honourable distinction as we are firmly persuaded that you will, upon every occasion, exert yourself in  
support

support of the honour, interest, and dignity, of the said establishment; and that you will faithfully and assiduously discharge the duties of the several offices to which you shall be nominated.

In consequence of this our gracious resolution, it is our pleasure that your name be forthwith inserted in the roll of the Academicians, and that you do subscribe the obligation in the form and manner prescribed.

Given at our Royal Palace of St. James's, the  
in the                      year of our reign.

In 1868, the centenary of the foundation of the Royal Academy, honorary foreign members were first admitted. Bartolozzi's plates were still used, and the following is the wording of the diploma:—

Her Most Gracious Majesty Queen Victoria, Patron of the Royal Academy of Arts, London, founded by Her Royal Grandfather, King George 3rd, A.D. 1768, having been pleased to approve and confirm the Institution of a Class of Members to be called Honorary Foreign Members of the said Royal Academy of Arts, to consist of distinguished Continental Artists, Painters, Sculptors, Architects, and Engravers, according to resolutions submitted to Her Majesty by a general assembly of Academicians, held in the year 1868, being the centenary of the foundation of the Royal Academy: we, the President and Members of the Royal Academy of Arts, in consideration of your great skill as a                      have had the honour to elect you  
an honorary Foreign Member, as by rules set forth and enacted.

The

The large size of this diploma rendering it an awkward object to transmit abroad, Mr. George Doo had the honour of being requested to re-engage it in facsimile on a single plate, reduced to half size—a task, considering the merit of Bartolozzi's original work, by no means easy. The writer is indebted to Mr. Doo for an unlettered proof, and it is sufficient to say the original diploma is most exquisitely and truthfully reproduced.

The diploma granted to Bartolozzi himself may now be in existence: the last heard of it was at the sale of Mr. Anthony Molteno, of Pall Mall, the well-known print publisher, where, on the 26th April, 1824, it was put up to auction, and figures in the catalogue as "*Lot 485: Mr. Bartolozzi's own diploma when elected R.A.—a print of singular curiosity.*" But what it fetched, who was the purchaser, or what became of it is not known.

In the British Museum collection there is but one diploma—that of Michael Moser, R.A., dated 1768.

Mr. Graves, who intends bequeathing it to the Royal Academy, purchased Sir Joshua Reynolds' diploma, as Academician, at a sale at Christie, Manson & Woods', April 28th, 1873, when it was knocked down to him for the insignificant sum of £6.\* Previously to its being brought

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\* Mr. Sandby, of the War Office, one day, not so very long ago, called upon Mr. Graves in Pall Mall, and told him that he was very anxious indeed to possess the diploma of his illustrious ancestor, Paul Sandby, surmising Mr. Graves to be the man most likely to know something of it, or best able to trace and discover it. Mr. Graves went to a portfolio, took out a diploma, and laid it before Mr. Sandby, saying quietly, "I suppose this is the sort of thing  
you

brought to the hammer, the diploma was in the possession of Mr. J. Reynolds Gwatkin, to whom it had been left—together with the interesting ledgers and diaries of appointments for sittings used by the illustrious painter—by Mrs. Theophila Gwatkin, Sir Joshua's niece.

Messrs. Henry Graves & Co., who for many years past have made a point of purchasing all the examples they have met with, have in their possession the following diplomas, together with a proof in the etched state, which is of rare occurrence :—

ROYAL ACADEMY DIPLOMAS.

Sir Joshua Reynolds, R.A. December 15th, 9th year (of the reign).

Signed by George III.

Thomas Lawrence, A.R.A. November 10th, 1791.

Signed by Sir Joshua Reynolds.

Sir Thomas Lawrence, R.A. December 4th, 35th year.

Signed by George III.

Edward Penny, R.A. December 15th, 9th year.

Signed by George III.

William Ross, A.R.A.

Sir William Ross, R.A.

Signed by Queen Victoria.

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you require?" It was, in fact, *the* diploma itself, and the find is a curious example of fortunate chances. It is hardly necessary to say that the diploma at once changed hands, the very moderate sum of ten guineas being asked and unhesitatingly paid.

Richard



Richard Cook, R.A. March 25th, 2nd year.  
Signed by George IV.

Francis Cotes, R.A. December 15th, 9th year.  
Signed by George III.

Sawrey Gilpin, A.R.A. November, 1745.  
Signed by Benjamin West.

Andrew Geddes, A.R.A. November 5th, 1832.  
Signed by Sir M. A. Shee.

John Jackson, A.R.A. November 6th, 1815.  
Signed by Benjamin West.

Richard Cook, A.R.A. November 14th, 1816.  
Signed by Benjamin West.

Joseph Nollekens, R.A. February 6th, 13th year.  
Signed by George III.

François Simon Ravenet, A.R.A. October 1st, 1770.  
Signed by Sir Joshua Reynolds.

Mr. Robert Edmund Graves, of the British Museum,  
owns an almost equal number, namely :—

Peter Charles Canot, A.E.R.A. October 1st, 1770. Letter-  
press.

Signed by Sir Joshua Reynolds.

Alfred Edward Chalon, A.R.A. November 2nd, 1812.  
Signed by Benjamin West.

Alfred Edward Chalon, R.A. July 2nd, 1816.  
Signed by George IV. as Prince Regent.

John James Chalon, A.R.A. November 5th, 1827.  
Signed by Sir Thomas Lawrence.

John

John James Chalon, R.A. September 26th, 1841.  
Signed by Queen Victoria.

Henry Edridge, A.R.A. November 6th, 1820.  
Signed by Sir Thomas Lawrence.

George Garrard, A.R.A. November 4th, 1800.  
Signed by Benjamin West.

John Richards, R.A. December 15th, 1768.  
Signed by George III.

Thomas Stothard, R.A. December 4th, 1749.  
Signed by George III.

John Webber, A.R.A. December 16th, 1785. Letter-  
press.  
Signed by Sir Joshua Reynolds.

## CHAPTER VI.

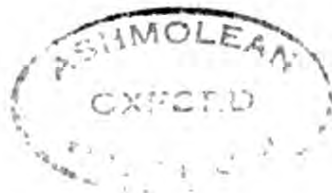
### The Marlborough Gems.

**S***PLENDID* folios, illustrating one hundred examples (fifty in each of two volumes) from the celebrated Marlborough collection, known as "The Marlborough Gems" in Cameo and Intaglio, were issued by the third Duke of Marlborough for private distribution, between the years 1780-91. The illustrations were drawn by Cipriani, and engraved by Bartolozzi. One hundred copies only of the first edition were printed. The Marlborough Gems consist of several united collections, including the Arundel Gems, collected by the famous Earl of Arundel; that of William, second Earl of Bessborough; and portions of other fine collections acquired by the Duke at home and during his travels in Italy. The history of this grand collection is ably and fully described in the interesting work on the Marlborough Gems, printed for private distribution in 1870, by Professor H. Nevil Story-Maskelyne, M.P.; but since which time the treasure has been overtaken by the vicissitudes of fortune, for the collection in its entirety was put up to auction at Messrs. Christie, Manson & Woods', on the 28th June, 1875, it being stated in the catalogue that unless a satisfactory bid were obtained in one lot, the collection would be broken up and sold separately.

separately. During the view days the sale rooms were inconveniently crowded, and the writer has a lively recollection of the difficulty of reaching the carefully guarded cases containing the gems, and the still greater difficulty, notwithstanding the unwearying attention of the attendants, in getting an opportunity for separate examination.

On the morning of the sale the rooms were still more crowded, and after a short introductory explanation from Mr. Woods, the auctioneer, a bid was demanded for the collection as it stood, and after a momentary pause, Mr. Agnew, the well-known picture dealer, asked for the reserve price, which was at once stated to be £35,000, with an intimation that an advance of five per cent. would be accepted as a bidding. Mr. Agnew bid guineas, and there being no further offer, the collection was knocked down to him amidst some applause, and the sale terminated. It was understood that Mr. Agnew purchased the gems for Mr. D. Bromilaw, and they now, it is believed, form a portion of that collector's art-treasures. Bartolozzi's illustrations of the Marlborough Gems are all in stipple, very beautifully engraved and exquisitely finished, and at the time of their first publication impressions were much sought after. A reprint of the work, in which the old plates were used, with a painfully unsatisfactory introduction by Mr. Thomas Vaughan, was brought out by the late Duke of Marlborough in 1845; but on comparison with the impressions in the original edition, it is evident that the plates had lost much of their original bloom and sharpness.

Mr. Quaritch, of Piccadilly, purchased the entire remaining



maining stock of the second edition, and the copper-plates of the Marlborough Gems engraved by Bartolozzi (100 coppers), in July, 1876, at a sale by auction at Christie's, for the sum of £115.

CHAPTER

## CHAPTER VII.

# Chatham.

**N**UMEROUS and widely various as are the works of Bartolozzi, the large print of Copley's "Death of the Earl of Chatham,"\* though it is not the most popular or pleasing, must be considered one of the most important of his engravings. For the subject deals with the tragic end of the man who, towards the close of his long career, had, by his conduct, estranged nearly all his former friends; whom (says Lord Brougham) George III. "most feared and most hated;" who after his death was found to live in the affection of the nation; and who, if he had not won a fitting resting-place in Westminster Abbey, where he lies surrounded by Fox, Grattan, Mansfield, Canning, Wilberforce, and other illustrious persons, would have rested under the dome of St. Paul's. The subject must of necessity be a gloomy and sombre one; and although the engraving is of great historical interest, it cannot by any means be ranked at present amongst Bartolozzi's

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\* "The Death of the Earl of Chatham," containing in all above sixty portraits, was painted by the celebrated John Singleton Copley, R.A. (father of Lord Lyndhurst), who finished it just before he received his full membership to the Royal Academy in 1779.

most popular works. The plate is of an unusual size—32 inches long by 26 inches high. Copley is said to have refused 1,500 guineas for his picture, thinking that he could make more by having it engraved and selling the prints. For this purpose he employed Bartolozzi, agreeing to give him £2,000 for his work, which sum Bartolozzi, as we have said elsewhere, frequently stated did not pay him; as during the long period the plate was in hand, he expended altogether a larger amount in assistance in “forwarding.” Much of the assistance paid for by Bartolozzi was worse than useless, the work having to be taken out and done over again. Testolini\* was employed on it for three or four years; but when he and Bartolozzi quarrelled, the latter cancelled and erased the major part of what Testolini had done. The plate was also worked upon considerably by Delattre, one of Bartolozzi’s pupils and regular assistants. Delattre was

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\* Testolini was an indifferent Italian engraver, who induced Bartolozzi to send for him by submitting specimens of work by other hands, and who resided with his employer in the capacity of assistant for many months. He so ingratiated himself into the good graces of Bartolozzi, that it was not until he had “assisted” in spoiling a great deal of work that his want of ability was discovered. He afterwards kept a print-shop in Cornhill, and there are a few well-stippled plates bearing his name; but it is hardly unfair to assume that he employed other hands, and practised on the credulity of the public, as he had done before on Bartolozzi’s good nature. The following example of his (or some other person’s) work is in the collection of the writer:—“The Duchess of C— giving her Daughter to Count Belmire,” engraved by G. Testolini, after Rigaud. The source of illustration is from Madame le Genlis’s *Lettres sur l’education*. Published June 1, 1790, by Molteno, Colnaghi & Co., 132, Pall Mall.

afterwards

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afterwards commissioned by Copley to make a smaller engraving of the same subject, for which the latter agreed to pay 600 guineas, a contract which he afterwards repudiated, refusing to receive the plate, as being of inferior workmanship. Delattre brought an action against him to recover the amount, and won his suit. The witnesses at the trial were equal in number—thirteen on each side,—and consisted of painters, engravers, and publishers; the painters mostly giving their support to Copley, and the engravers, with Bartolozzi at their head, to Delattre. The work, though paid for, was withdrawn from publication.\*

The drawing from the original picture for Bartolozzi's use in copying was executed in water colours by Henry, youngest son of Cipriani. It was said to be most carefully made, and the copyist received a hundred guineas and considerable praise. Henry Cipriani, afterwards forsaking art, accepted a commission in the Huntingdonshire Militia, and subsequently held a clerkship in the Treasury, and on his appointment as Exon in the Court of Gentlemen Pensioners, received the honour of knighthood.

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\* The plate is somewhat smaller and much more coarsely finished than that engraved by Bartolozzi, and is lettered as follows: THE DEATH OF THE EARL OF CHATHAM: *J. S. Copley, pinxit; J. M. Delat(t)re, sculpsit; F. Bartolozzi, direxit.* According to the publication line, it was issued on March 1st, 1820, by that eccentric printseller, William Johnstone White, of 14, Brownlow Street, Holborn, London, into whose hands it must eventually have fallen, and at the sale of whose long-treasured stock, by Messrs. Christie, Manson & Woods, in the summer of 1879, some impressions appeared.



The circumstances attending the death of the Earl of Chatham are minutely described by William Belsham, the essayist and historian ; and we gather that on the last day of the public life of this renowned statesman he was dressed in a rich suit of black velvet, with his wig, and covered up to the knees in flannel, but so feeble that he had to be led into the House by his son and son-in-law, Mr. William Pitt and Lord Viscount Mahon, the members respectfully standing up on his appearance, and making a lane for him to pass to the Earl's bench. He was pale and fearfully emaciated, and in his speech following that of the Duke of Richmond, he lamented that his bodily infirmities had so long, and at so important a crisis, prevented his attendance on the duties of Parliament : he declared he had made an effort almost beyond his physical capacity in venturing down to the House on that day, *perhaps the last time he should ever be able to enter its walls.* He made an impassioned speech, and was followed by the Duke of Richmond, who spoke again. After which Lord Chatham, appearing to labour under intense excitement, made a great effort to rise and give vent to his feelings ; but before he could utter a word he was seized with a convulsive fit, and pressing his hand to his chest was only prevented falling prostrate by the Duke of Cumberland and others standing near, who caught him in their arms. The House was at once cleared, the debate adjourned, and the great statesman removed into one of the adjoining apartments.

The title chosen by Copley for his picture is not literally correct ; as, although the Earl was stricken down  
by

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by apoplexy in the House of Peers while in the act of speaking, he afterwards so far recovered as to bear a journey to Hayes, where, after lingering some weeks, he expired in his 70th year.

The plate was published by subscription, and from April, 1780, to August, 1782, there were 1,750 subscribers, the total number of impressions taken from the copper, including 320 proofs, being 2,438.\* Soon after the engraving of the plate was finished, anonymous newspaper paragraphs appeared to the effect that Bartolozzi had fraudulently withheld many of the early impressions from the subscribers, who were entitled to them in the order in which their names had been received. There was not the slightest truth in this report, which was promptly and satisfactorily refuted by the engraver's friends. Had Bartolozzi been ever so disposed, he could not have acted in the dishonest manner charged against him, as Copley had the plate printed by Madame Hocquet, under his own superintendence, in the coach-house and stabling of his private residence, in George Street, Hanover Square, which he had converted into a printing office for the special purpose.

Although the subject is not popular, an example of Bartolozzi's "Death of the Earl of Chatham" is some-

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\* Immediately after the publication, a key to the plate of "The Death of the Earl of Chatham" was engraved by Abraham Raimbach, then an apprentice of Hall's, for which Copley charged subscribers an additional sum of three and sixpence. Raimbach's Key was his first money-bringing work. Hall received fifteen guineas for it.

times required by the collector; and as it seldom appears in print-sales, a note may be made that Messrs. Henry Graves & Co., of Pall Mall, many years ago purchased the surplus stock, and now hold what few copies remain.

## CHAPTER VIII.

### Benefit Tickets.

*ALWAYS* much sought and prized by collectors, Bartolozzi's beautiful tickets of admission to concerts, balls, dinners, and entertainments of many kinds, were generally designed in a spirit of fanciful and classical allegory by his friend Cipriani. A very great number of these were produced. They are sometimes described as etched, and sometimes as engraved. But it is hardly necessary to say, that while both terms might be used, the latter would be the more correct; for like all line engravings, they are first etched and afterwards finished with the graver. On many examples, Bartolozzi himself describes them as etched; and no doubt the graver played a very subordinate part, otherwise he could not have produced them at the rate he did. It is said that he would begin a ticket in the morning and finish it before he retired to rest. The tickets being chiefly for benefits and entertainments of a semi-charitable character, he was seldom paid for his work.

Bartolozzi's benefit tickets were, unlike the greater portion of his stippled subjects, engraved entirely by his own hand, and on this account are not the less interesting to the lover of his works.

At the beginning of the century, Miss Banks, daughter of Sir Joseph Banks, made a splendid collection of engraved tickets, which was presented by Lady Banks in 1818 to the British Museum. Comprised amongst them, and arranged in a separate column, are numerous and choice examples of Bartolozzi's tickets, many in proof states. The collection is in the print room, and is well worthy of special and careful examination.

It may have probably been observed by others as well as the writer, that in impressions of one of Bartolozzi's tickets, an oval subject\* after Cipriani, in a square border, for the benefit of his countryman, Mr. Giardini, the engraver's imprint is more to the left than usual, leaving a blank space between the final letter in "sculp." and the finish of the border of about three-quarters of an inch, which, as Cipriani's name appears in the usual position at the extreme left, gives the print a somewhat lopsided appearance. A rare proof of this ticket, in the possession of Mr. R. E. Graves, of the British Museum, bears the singular imprint, *F. Bartolozzi sculp. for the last* —, just enough space being left for the insertion of one more short word. Giardini, for whom Bartolozzi engraved numerous tickets without payment, was vain and foolish enough to say that Bartolozzi was indebted to him for his fame as an engraver; a piece of impertinence which, reaching the ears of Bartolozzi while he was engaged on one of the tickets for his ungrateful fellow-countryman, so irritated him that he added "*for the last* —" *time* being understood. The following is

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\* Mercury attended by Cupid.

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a list of the twelve tickets engraved by Bartolozzi, after Cipriani, for Giardini's concerts :—

Mercury attended by Cupid, stringing the Lyre.  
Tragedy and Comedy.  
Orpheus and Eurydice.  
Venus attended by Love and Music.  
Psyche instructing Hymen.  
Apollo and Daphne.  
Apollo crowned by Mercury.  
Apollo instructing the Muses.  
The Judgment of Midas.  
Cupid inspiring Sappho to write an Ode to Music.  
Melpomene and Thalia.  
Venus on a Couch attended by three Cupids.

That Bartolozzi sometimes broke through his custom, and received payment—and handsome payment—for these little works, is apparent from the following extract from a letter written by Mr. Richard Gough, antiquary and topographer, to the Rev. Michael Tyson, English divine and author, dated Enfield, March 6, 1776: “I am told Dr. Burney has acquitted himself well in his account of Antient Music. He might have saved the hundred guineas which he gave to Bartolozzi for three of Bach's concert tickets.”

The Wilkes ticket, engraved by Bartolozzi in 1775,\*  
was

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\* Extract from letter of John Wilkes to Philo-Wilkes (Samuel Cutler): “Monday, Sept. 29, 1771. Permit me then to send you a ticket, in which I was concerned, for the Easter festival of my Mayoralty.”

was more or less used, both for balls and dinners at the Mansion House, during a period extending over twenty years. The lettering on the lower part of the plate was probably taken out and re-engraved a considerable number of times, the latest example (printed in red) which the writer can find, being for a ball during the mayoralty of the Hon. William Curtis, in 1796. The plate, notwithstanding its having probably been deepened several times, shows signs in the later impressions of considerable wear. The earlier impressions from this plate bear the date 1775 after Bartolozzi's name, but the figures were subsequently removed altogether.

He engraved his age on one ticket only, that for the benefit of Mr. Banti—*F. Bart: invt: and sculp<sup>t</sup>: 1797 ætati suæ 69.*

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Mayoralty. I saved it from the wreck of those spoiled by door-keepers. In my opinion it does honour to the two great artists, Cipriani and Bartolozzi, and to a country which distinguishes their merit, and I hope in time will emulate it."

## CHAPTER IX.

### Prices Paid to Bartolozzi.

**SOCIETY** has grown generous towards art of late. It is questionable, judging by the modern standard, whether any engravers of the last, or in fact of any preceding century, were well remunerated for their work. Some of Hogarth's earlier plates were considered—on one side at least—well or sufficiently paid for at double the price of the copper used for working on, the artist being sharp enough to take care that the plate should be of an abundant thickness. It is also on record that Major, who made himself a name during the last two decades of the eighteenth century, applied when a young man to a publisher, showing him two exquisite little landscapes he had engraved, with a view to their introduction to the art-loving public. Praise was freely bestowed, and the liberal offer made to exchange for each of his engraved plates two plain ones, so that the artist might not be without the material to continue his so successfully-commenced career; but whether this generous proposal was accepted no tradition remains.

The record of fees paid to Bartolozzi for his work is unfortunately scanty; they were unquestionably larger than usually prevailed, though when compared to the heavy sums paid to the best engravers of the present time,



time, they may be considered very inadequate. During the earlier part of his career in this country, he is somewhat vaguely said to have earned but a few pounds per plate. The largest fee he ever received was for his plate of "The Death of the Earl of Chatham," for which he obtained £2,000. But as the copper was of unusually large size, contained sixty portraits, and was five years in hand, he can hardly be said to have been over-paid; he himself said, as mentioned elsewhere, that he had expended more than that sum in assistance alone, and was out of pocket by the work. Being so quick at his labour, Bartolozzi was able—his merits once fairly established—to "make his ten guineas a day." A set of ten plates of medals from the antique—engraved for Mr. Duane,—comprising several examples on each, were produced by Bartolozzi at the marvellous rate of one copperplate per day: he made no drawings, but, with the medals before him, drew and etched them on the copper direct.

For his etched print after the "Holy Family" from the Marquis of Lansdowne's collection—the work of ten days,—he received a fee of one hundred guineas, an amount vastly in excess of his earlier receipts when he was working for Dalton, and afterwards for the print-sellers at a small salary.

Raimbach states that Macklin paid Bartolozzi five hundred guineas for his portrait of Lord Mansfield, and it is on record that he received a similar sum for engraving the lately discovered and hitherto unpublished plate, now in the possession of the writer, entitled, "Alexander III., King of Scotland, Rescued from the Fury of a Stag by the Intrepidity of Colin Fitzgerald." The receipts following

following (the first of which refers to a marble statue in York Minster) speak for themselves :

NORTH END, FULHAM.

£210

*September 18th, 1790.*

Received of Mr. Fisher the sum of two hundred and ten pounds in full, for the Engraving of the public statue of Sir George Saville, Bart.

FRANCIS BARTOLOZZI.

SIR,—Not having any answer from you concerning the proof which I sent the 20th of August last, I have now delivered to you the plate and the enclosed account, which I hope you will do me the favour to discharge.

I am, Sir, your most obedient servant,

F. BARTOLOZZI.

NORTH END, FULHAM, *9th March, 1801.*

JOHN JOHNSON, ESQ.

Dr. to F. BARTOLOZZI.

*March 9th, 1801.*

To engraving the plate of Marc Anthony and  
Cleopatra . . . . . £100 0 0

(*Addressee*) JOHN JOHNSON, ESQ., Berners Street.

## CHAPTER X.

### Methods of Signing.

**B**ARTOLOZZI'S name is usually found on his prints in one of the following forms :—*B.f.* ; *F.B.*, *F.B.f.* ; *F.B. inc.* ; *F.B. exc.* ; *F.B. sc.* ; *F.B. sculp.* ; *F.*, *Fra.*, *Fran.*, or *Franciscus Bart. sc.* ; *Fr. Bartolozzi inci* (or *incise*). Engraved by *F. Bartolozzi* ; *F. Bartolozzi, Londini, sculpsit.* Etched by *F. Bartolozzi*, or *F. Bartolozzi etch'd.* *F. Bartolozzi del et sculp.* *Fr. Bartolozzi, Engraver to His Majesty, sculp.* *F. Bartolozzi Aqua Forti Fecit.* *F. Bartolozzi, Esq. R.A. : Inv. Del. & Sculp.* *Francesco (F., Fra<sup>s</sup>. or Fran) Bartolozzi del and sculp, inv del and sculp.*

There are other combinations and abbreviations, including amongst the latter the extraordinary one of his own name *F. Bart. sc.*, but those given are the more commonly found.

It would have been perhaps better, and more in accordance with the strict truth as regards a great number of his plates, had Bartolozzi used the word *perfecit* in his imprints, instead of *sculpsit*. J. Heath, and other engravers whose plates were regularly "forwarded" by their pupils or assistants, adopted it ; and there is no evidence that the public ever found fault with the practice. It must not, however, be lost sight of, that the

wording or lettering—even the artist's own name—is not added by himself, the services of a writing-engraver\* being employed for the purpose, who receives his instructions from the publisher.

An attractively designed oval plate, entitled "The Young Maid and the Old Sailor," after Walton, in which the young maid (Phyllis) is amusing herself by reading the bills displayed on a wall by a broken-down old sailor, bears the unusual imprint, "Prepare'd by J. Walker and Finish'd by F. Bartolozzi." And there are examples by his pupils in which his name appears, *F. Bartolozzi, recognovit.*

It is well known that in the earlier part of his career he put neither date nor name to his prints, and although he executed a great number after Italian painters of his own time, including Sebastian and Marco Ricci, Panini, Pelegrini, Zucchi, Fontebasso, Amiconi, Guarana, Bellucci, Balestra, Zais, Piazzetta, and others, which are recognised and admitted as his productions, there must be many prints by him that have never been catalogued as his, and even many which have been wrongly attributed to other hands. Some of his earlier prints are marked F. B. only, and there are others without any means of identification whatever.

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\* The multitudinous mistakes in spelling made by writing-engravers would, if gathered together, afford material for an amusing and instructive chapter.

## CHAPTER XI.

# Engravers' Imprints Altered to that of Bartolozzi.

**G***REAT* numbers of stipple engravers followed Bartolozzi's style very closely, and this has been sometimes taken advantage of by erasing the name of the real engraver and substituting that of Bartolozzi. In a large quarto edition of Thomson's "Seasons," illustrated by Bartolozzi and P. W. Tomkins—one of his pupils, and almost as celebrated as himself,—a pair of full-page plates, "Palemon's First Sight of Lavinia," and the illustration to the hymn entitled "The Shepherd's Flute, the Virgin's Lay," engraved, as may be seen by a reference to the book itself, by P. W. Tomkins, have been thus tampered with. The work is scarce, and an indication by which the prints may be recognised may, perhaps, be useful. The engraved portion of the plates measures 8 × 10. The first represents a cornfield on the left, with trees in the foreground and farmhouse in the distance; Lavinia, a graceful maiden, though with a somewhat too robustly developed right arm, bare a little above the elbow, is slightly stooping in the act of gleaning; while Palemon, in tight-fitting costume and cavalier hat with feathers, appears to be struck dumb with astonishment and admiration on beholding such beauty.

A dog is looking up into Palemon's face with an expression of inquiring uncertainty. The second depicts a beautiful girl seated on a rock by the side of a miniature waterfall; while slightly in the background, and in shadow, a shepherd sits on a stile playing the flute, from which, to judge by the maiden's entranced look, he is producing the most exquisite strains. The illustrations to Thomson's "Seasons" were originally printed in black, but most of the modern impressions are in red; and the whole of the lettering has been removed, nothing appearing except the false imprint, *F. Bartolozzi, R.A.* Neither of these plates is very much worn.

There is a capital portrait, in stipple, of Mrs. Jordan, by John Ogborne, one of Bartolozzi's pupils. Some time ago a scamp obtained possession of the copperplate, and in order to make the prints sell more readily, changed the name of the engraver, which he had re-engraved, from Ogborne to Bartolozzi. The plate has been much worked from. Any one in possession of an example of this print, with Bartolozzi's name as engraver, may be quite certain that it is valueless.

A portrait of Eleanor Gwynn, after Sir Peter Lely, likewise engraved by Ogborne, has been treated in the same infamous manner.

Another mystification took place with regard to the beautiful print known as "The Nest of Cupids," which was engraved by Louis Schiavonetti, from a drawing by J. Aspinall, Naples, and published March 1st, 1803, by Gaetano Bartolozzi, at 82, Wells Street, Oxford Street, London. For some reason or other few impressions were printed, and the plate, then little worn, fell into the  
hands

hands of some dishonest person, who caused Schiavonetti's name as engraver to be obliterated, and Bartolozzi's to be substituted. The plate must have proved quite a fortune to somebody, for a great number of impressions have been printed both in brown and red ink on old paper, and have found their way into the possession of collectors, to some of whom the foregoing statement will doubtless cause considerable surprise if not consternation. For although it is known that the copperplate is still in existence, and that modern impressions are freely offered, it is generally believed that Bartolozzi engraved it; but a fine proof in the author's collection, with Schiavonetti's name as engraver, proves the contrary.

It would hardly be supposed that Bartolozzi's name would be removed from a copperplate, and another engraver's substituted; yet the stippled print known as "The Doll,"\* in which a child in bed has fallen asleep closely hugging her doll, has been so treated. The plate was republished by W. Allen, of Dame Street, Dublin, with the name of H. Brocas,† substituted for Bartolozzi's. The print in its altered condition still remained unchristened, but a quotation, probably meant to indicate the title, was added,—

"Fond cares the little SLEEPER'S mind employ,  
While to her breast she hugs the cherished Toy."

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\* A proof before letters is in the collection of the author :—*G. B. Cipriani, del. F. Bartolozzi, sculp. London: published June 21st, 1786, by W. Dickinson, Engraver, Bond Street.*

† Henry Brocas was teacher of landscape painting in the Dublin Society's School, to which he was appointed in 1801. He drew well in chalks, and occasionally engraved.

It appears that alterations in copperplates were by no means confined to the substitution of one engraver's name for that of another. R. H. Cromek, the engraver, who flourished about 1805, said that it was no unusual thing in his time for plates that were originally engraved for one purpose to be substituted for another. He himself had seen subjects designed by Stothard for "Clarissa Harlowe" used as scriptural embellishments. Cromek further says: "One of these vendors (publishers) of family Bibles, lately called to consult me professionally about an engraving he brought with him. It represented Mons. Buffon seated contemplating various groups of animals surrounding him. He merely wished, he said, to be informed whether by engaging my services to un-clothe the naturalist, and giving him a rather more resolute look, the plate could not, at a trifling expense, be made to do duty for 'Daniel in the lions' den'!"

Alas! that the writer should now have to record the fact that the exquisitely finished portrait in stipple of Miss Farren, afterwards Countess of Derby, generally looked upon as one of Bartolozzi's masterpieces, was the work of another hand, the real engraver being Charles Knight. It has hitherto been thought that the latter engraver's assistance in the production of this beautiful portrait was confined to the drapery and background. A trial proof, however, seen by the writer, in which the face is completely finished and the adjuncts slightly etched in, with the imprint at foot, *Charles Knight, sculp.*, leaves no room for doubt.



## CHAPTER XII.

# Bartolotti.

**D**OUBTLESS all collectors of Bartolozzi's prints will have observed the occurrence of a somewhat similar name—Bartolotti—on stippled plates, more especially in fancy subjects, engraved at the time Bartolozzi was at the height of his popularity. Examples of the signature are to be met with having a single instead of the double *t* in the third syllable; and the name is also spelt "Bartollotti," and "Bartolotty," the latter of which forms the writer has seen on a print of "Winter," after J. Ward. He has also met with a small oval plate, "Venus Presenting the Cestus to Juno," after Cipriani, published by Jaunet, in Paris, engraved by *Bartolonii*.

The generally-accepted theory amongst dealers, and one that they are very fond of putting before their customers, is that Bartolotti was a name assumed by Bartolozzi when in Paris; \* but of this there is not a shadow of evidence. Had it been so, the name of Bartolotti, in some of its varieties, would certainly have

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\* It is almost a matter of certainty that Bartolozzi never visited Paris at all.

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been quoted by authorities ; but no mention is made of it either by French or English writers, or in the latest text-book, "Allgemeines Künstler-Lexikon," of Meyer and Lucke, of Leipzig ; and further, M. Georges Duplessis, of the Bibliotheque Nationale, Paris, in reply to an inquiry from the writer says, "I know absolutely nothing of Bartolotti." It is true that the name appears on stippled prints of the period published in Paris ; but there are quite as many or more thus signed, bearing the imprint of English publishers, with the descriptive lettering also in English. The probability appears to be that unscrupulous publishers, both at home and abroad, took advantage of Bartolozzi's fame, and employed a number of inferior engravers to produce imitations of his work, which they signed with a manufactured name, trusting that BARTOLOZZI and BARTOLOTTI would be easily confused. None of the numerous examples of "Bartolotti" that the writer has from time to time met with are in any way comparable with the works of the great engraver ; and the theory of there having been any person really entitled to that name may be said to be pretty well exploded.

Collectors may here be warned against the purchase of the numerous and crudely executed copies by contemporaneous French engravers of stippled prints of the Bartolozzi school, which have of late found their way, in immense numbers, to this country.

## CHAPTER XIII.

# Copperplates Engraved by Bartolozzi known to be still in Existence.

**K**NOWLEDGE on the subject of old and modern Bartolozzi prints is very desirable for the amateur. It therefore may be as well to place on record, for his guidance, a list of the coppers engraved, or said to have been engraved, by Bartolozzi, which are still in existence, and from which recently printed impressions are freely offered. That there are others, the titles of which he has unfortunately been unable to ascertain, the writer is well aware; and many readers will be able to add examples from their own experience.

Some years ago a pair of copperplates of classically-designed circular subjects, in both of which a cupid and maiden played prominent parts, were purchased by a London print dealer at a sale, and judging from their brilliant condition, could never have been worked from at all. They were in fact in proof state; that is unlettered, with the exception of the engraver's name, *F. Bartolozzi, Sculp.*, in the centre. The engraving is extremely good, and the drawing unusually bad, which may have had something to do with their withdrawal from publication.

tion. The subjects are probably—they have not hitherto been christened—"Love Inspiring the Poesy of Sappho," and "Camilla Unarming before Retiring to Rest."\*

Modern impressions of these prints are in the market here, but the copperplates have changed hands, and are now held by a dealer in New York.

The Disconsolate Maid, History, Air, Nature, Spring ;  
all after Cipriani.

Innocence and Justice.

The Frugal Meal.

Virgin and Child.

Countess of Lanesborough.

Mrs. Hartley.

Mrs. Abington as Thalia, after Cosway.

Right Hon. Anne Countess of Cowper.

Sincerity.

Plates illustrating Thomson's "Seasons," published in 1807 ; headpiece to Spring, "Virtuous Love" ; the large print, "Spring" ; headpiece to Summer, "The Monarch Swain" ; the large print to Summer, "Sheep Shearing."†

Serena ; oval : girl reading, with table in front, on which is a lighted candle.

Nest of Cupids.†

Mrs. Jordan.†

Eleanor Gwynn.†

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\* To be characteristic there must be a plentiful besprinkling of capitals.

† *Vide* chapter on "Engravers' Imprints Altered to that of Bartolozzi."

The Cottagers.  
 Musidora.  
 The Spinning Wheel.  
 The Storm  
 Archangel Uriel, and Adam and Eve (a pair), after  
     Stothard.  
 Faery Elves.  
 Uriel gliding through the evening on a sunbeam.  
 Pandemonium.  
 Hebe, after Cipriani.  
 Bacchante, after Cipriani.  
 Ma petite amie.  
 Cupidon achet(t)é trop cher.  
 L'amour à vendre.  
 Rural Innocence.  
 The Cottage Girl.  
 Oliver Cromwell finding his Chaplain on his knees  
     before his Daughter.  
 Jealousy of Lord Darnley.  
 Affection and Innocence.  
 Composition and Study.  
 The Lyric Muse.  
 Love Caressed—Love Rejected (a pair), after Cipriani.  
 Genius and Beauty—Prudence and Beauty (a pair).  
 The Benevolent Lady—A Happy Meeting (a pair).  
 Adelaide and Fonrose (a pair).  
 Love crowning the bust of Shakespeare.  
 A B C—teaching the young idea how to shoot, and  
     companion picture.  
 Judgment of Paris (set of four circles).  
 Abelard and Heloïse.

Death

- Death of Lady Jane Grey.  
Flight of Mary Queen of Scots to England.  
Queen Margaret and the Robber.  
The Dukes of Northumberland and Suffolk praying  
Lady Jane Grey to accept the crown.  
Departure of Mary, Queen of Scots, to France, when a  
child, after Westall.  
Rural Innocence, after Harding.  
Lady Jane Grey giving her Table-Book to Sir John  
Gage, after Kauffman.  
Swinging and Trap-Ball, after Hamilton (a pair).  
Hope, Vanity, Merit, and Prudence ; a set of four  
ovals, with the following imprints : Fr. Bartolozzi,  
Esq., R.A. Inv<sup>t</sup>. del<sup>t</sup>. and sculp<sup>t</sup>.  
The Happy Meeting (in line), after Gilpin. Landscape  
by Morris. Figures by Bartolozzi.  
Genius describing Beauty and Cupid dictating to him.  
The Dowager Queen of Edward IV. parting with the  
Duke of York to the two Archbishops, by order of  
Richard III.  
Lady Smyth and Family, by F. Bartolozzi, after Sir  
Joshua Reynolds.  
St. James's Beauty, by F. Bartolozzi, after Benwell.  
St. Giles's Beauty, by F. Bartolozzi, after Benwell.  
Marie Antoinette, by F. Bartolozzi, after Violet.

Amongst these plates there are a few that have hitherto been little worked, and from which therefore bright and good impressions are still obtainable. An original Bartolozzi copperplate, still in existence in proof condition, and never published, would seem to be an impossibility ;

impossibility ; but such a plate, and that an important one, has quite lately come into the possession of the writer. A picture, entitled "Alexander III., King of Scotland, Rescued from the Fury of a Stag by the intrepidity of Colin Fitzgerald," was painted by Sir Benjamin West, in Kentail Castle, in 1784, for Humberton Mackenzie, of Seaforth. The hero of the picture is Lord Seaforth. The plate was engraved by Bartolozzi, who received, in 1788, by agreement a sum of five hundred guineas, and only six proofs, including one for Lady Stanley of Alderley, and one for Lady Tweeddale, were printed. The original intention—never carried out—was to present an impression from this plate to every member of the Mackenzie clan.

Among Bartolozzi's still-existent copperplates, which are in honourable hands, and not used for the purposes of deception, the "Clytie" plate, in fine condition, belongs to Messrs. Henry Graves & Co. ;\* while Mr. Quaritch,† the well-known Piccadilly bookseller, has in his

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\* Since this was written, the "Clytie" plate has been purchased by the writer.

† Mr. Bernard Quaritch is also the possessor of the whole series of copperplates engraved by Hogarth, from which, from first to last, some thousands of impressions have been taken. The vicissitudes they have undergone, and the numerous changes in their ownership, form an instructive episode in the annals of fine art publishing. After their original issue as separate prints—some by Messrs. Boydell, of Cheapside, and others by Messrs. Laurie & Whittle, of Fleet Street,—they were collected in book form, and published in 1790 by Messrs. Boydell, the volume containing one hundred and three plates. In 1820–22 Messrs. Baldwin, Craddock & Joy, who had

his possession one hundred and fifty-two plates, chiefly engraved by Bartolozzi for the Italian School of Design ;  
and

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had purchased the copperplates at the sale of Boydell's stock, took up the re-publication of them. Heath, the engraver, was employed to repair and rebite the whole series, and also to re-engrave several missing ones, for which his charge was upwards of £1,000. The collection now numbered one hundred and nineteen plates, which were issued by Messrs. Baldwin in twenty-four parts at one guinea each. Some further additions were afterwards made, the whole being sold in volume form at £30, or proofs on India paper at £50. Some years afterwards, upon the failure of Messrs. Baldwin & Co., the plates were offered to that veteran publisher, Mr. Henry G. Bohn, for 1,000 guineas, by Messrs. Salt & Co., the bankers, who held them as security for an advance of £2,000 ; but as a monetary panic was then prevailing, he declined to give more than £500, which offer was refused. After some further but futile negotiations, the plates were put up to public auction by Messrs. Hodgson, the only real bidder being Mr. Bohn, who went up to £475 ; but the person representing the proprietors made, unfortunately for them, a mistake by bidding guineas when he meant pounds, and, consequently, they were bought in. Mr. Bohn thereupon refused to have anything more to say in the matter. But a year or so afterwards (about 1835), Mr. Salt came to him to re-open negotiations, stating he was determined to realize the property. Mr. Bohn at first refused to make a bid, but on being pressed, said, " Well, once for all, I'll make you a final offer of £250 ; and if you decline to accept that, I will have nothing further to say." This offer was promptly accepted, and Mr. Bohn became the possessor of the plates at exactly half the price he had previously offered for them. The coppers having again become worn, Mr. Bohn had them thoroughly repaired by Ratcliff, of Birmingham, at the moderate cost of about £250 ; and no doubt he made a considerable sum of money by their republication. Mr. Bohn also became the possessor of the two suppressed plates, and of the smaller one known as the " Snuff Box " (engraved on silver), which he purchased from Hamlet,



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and one hundred plates from the same hand engraved for the Marlborough Collection of Gems.

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let, the celebrated silversmith. These were also republished, and inserted in a pocket at the end of the volume. On Mr. Bohn's retirement from business, he sold the plates to Messrs. Chatto & Windus, for £500, who continued the publication, until they were tempted to sell them to Mr. Bernard Quaritch, their present possessor, who has had them again repaired at a considerable cost, since which time he has continued to publish the work.

In John and Josiah Boydell's scarce catalogue of prints for 1803, they advertise copies of the original works of William Hogarth, in one volume, imperial folio, in boards, £21, with the following explanation :—

“It having been supposed that the original plates were either destroyed, or repaired by other artists, it becomes necessary to state the following facts : On Mr. Hogarth's death, his plates became the property of his widow, and during the twenty-five years she survived him, the printing of them was necessarily entrusted to the management of others. From this circumstance they were sometimes negligently and imperfectly taken off; and a report was spread that some of them had been retouched. To refute this Mrs. Hogarth requested three eminent engravers to inspect the plates and give their opinion, which they did in the following testimony : ‘We whose names are underwritten, having carefully examined the plates published by the late Mr. Hogarth, are fully convinced that they have not been retouched since his death.—Francis Bartolozzi, W. Wynne Ryland, W. Woollett.’ Soon after Mrs. Hogarth's death, Messrs. Boydell purchased all his plates, and since they have been in their possession they have not been retouched or repaired : Hogarth's peculiar power of manner in etching and engraving renders this unnecessary. Messrs. Boydell are, besides, of opinion, that as the printing presses now in use are on an improved principle, the paper superior, and the art of printing better understood, impressions are now printed more clearly and accurately than they have been at any preceding period.”

## CHAPTER

#### CHAPTER XIV.

### Increase in Value of Bartolozzi's Prints.

*M*ANY of those best qualified to judge, hold the opinion—fully shared by the writer—that uncut examples of the more important prints of Bartolozzi and his school, which—owing greatly to the reckless practice of trimming the margins for close framing—are rapidly becoming absorbed and scarce, will bring before long much higher prices than now prevail. All things which are at once prized greatly, and inevitably limited in numbers, increase in market value owing to the competition among those who desire to possess them. But when the competition is greatly increased by the multiplication of those admirers; when, moreover, taste and fancy take the form of an enthusiasm; and when the things cannot be forged or imitated,—then we have three strong additional reasons for a rise in value. The limitation of numbers in the case of Bartolozzi's prints is of course evident; and their quantities are not only limited, they are very small. His stippled copperplates, for instance, yielded only four to six hundred impressions, the softer coppers giving out

at the smaller number. Nor can his prints be ever successfully imitated ; for re-engraving—besides being an undertaking of immense cost—could hardly be accomplished in Bartolozzi's manner by any living engraver.

Bartolozzi's etchings and line engravings, more especially those of a somewhat severe type, which do not lend themselves readily to decorative purposes, are worth considerably less than when published. But his numerous allegorical and fancy subjects—in the idea of a great many persons constituting all that he ever engraved—now fetch fancy prices, the tendency being constantly upwards ; really fine and pleasing examples of his stippled prints, especially, have not seen their highest prices. After Bartolozzi died, his prints went gradually out of fashion ; and for very many years all kinds could be bought of the printsellers at from 6*d.*, or less, to 2*s.* 6*d.* each, the latter sum being considered a high price. This disesteem of course favoured the slow destruction of hundreds and thousands of examples, and aided in making such as survived rarer and more precious for our times.

Although Bartolozzi's prints were during his lifetime, and are again now, appreciated equally in this country and on the Continent, it is only of late years that Americans have shown any general taste for his works. When our cousins take it into their heads that a certain thing is *the* thing to possess, they are not accustomed to let a few dollars stand in the way of their obtaining the finest known examples of their craze. American agents over here now steadily compete with the home dealers, in order to supply their own market, with a striking result

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as regards increase in price. The very goodness and beauty of the fine engravings will of course secure their advancing value in the present general growth of taste ; but, on the other hand, unimportant and mediocre prints, which have won a fictitious price owing to the ignorant fashion of buying them for the great signature alone, will probably sink to their own dead level when the craze is past, and will only find purchasers among those amassers of complete collections who let nothing go by.

## CHAPTER XV.

### Cipriani.

**B**ARTOLOZZI and Cipriani are said to have played into each other's hands ; but it would be more correct to say that their artistic tastes were by education and natural inclination in close union. They may be said to have been born for each other. Henry Angelo—who, when a lad, took lessons from both—says in his “Reminiscences” : “They thought and felt like twin brothers, designed by nature with similar perceptions and coequal capacities in art. . . . Cipriani possessed the readiest and most prolific fancy for composition, practising as a painter ; yet Bartolozzi, as an engraver, drew with no less spirit and correctness. Such indeed was his knowledge of drawing, and such the freedom of his hand, that he has been known in many instances, when urged to despatch, to sketch the figures for a concert ticket with his etching-point upon the copper without any prototype, and to finish the plate with his graving tool. Some of those inimitable engravings now purchased by collectors of vertu at a large price, were the productions of only a few days.” While according full praise to his friends and instructors, Angelo probably errs, or rather hardly goes far enough,

in stating that some of Bartolozzi's tickets were the "productions of only a few days," for, as has been said, he is known to have begun a ticket in the morning, and finished it completely during the course of the day. Angelo relates that he distinctly remembers, when a boy, Bach and Abel—whom he describes, the former as the "celebrated performer on the harpsichord," and the latter as the "memorable professor on that now obsolete instrument the *Viol di Gamba*"—and Bartolozzi and Cipriani, frequently meeting under his father's roof, and amusing themselves with drawing, music, and conversation until long after midnight. Cipriani used to make sketches of heads and groups of figures, to which Bartolozzi would, with red, black, and white chinks, add the effect. One of these—a head of a Bacchante—is described, although the work of but two or three hours, as beautiful in sentiment, and apparently the labour of a whole day. Angelo's father had a collection of these productions of joint genius, some of which he presented to Queen Charlotte, and others to his friend and patron the Earl of Pembroke.

Giovanni Battista Cipriani, R.A., was born at Potoja in 1727, and a fellow-pupil with Bartolozzi of Hugford, an English artist living in Florence. At the age of 19 he went to Rome, where he studied and took Coreggio for his model. Though he became an historical painter, he was better known for his drawings, of which he executed a vast number, mostly small, graceful renderings of graceful subjects, but remarkable for learned and correct, if not very vigorous, drawing. As a colourist he had fine qualities of harmony. He was brought to  
England

England by Sir William Chambers four years before Bartolozzi's arrival, and married an Englishwoman, by whom he had three children. He was one of the original Royal Academicians, appointed by Royal Charter, and long lived a popular man and an admirable artist—simple and genial in nature, and full of charm in his work. On June 18th, 1767, Cipriani and, as before mentioned, his friend Bartolozzi, were elected members of the Society of Antiquaries. He was buried in the cemetery at Chelsea, given to the parish by Sir Hans Sloane in 1733. On the north side is his tomb, bearing the following inscription:—

“Eximis viro, artifice, et amico, Johanni Baptistæ Cipriani, Florentino, hic humi defosso honoris, luctus et benevolentiaë, uno inscripto lapide triplex editit monumentum Franciscus Bartolozzi superstes. Obiit die decimâ quartâ Decembris, Anno Domini 1785, Ætatis 58.”

The following is an entry, incorrect as to date, in the obituary of the *Gentleman's Magazine*, 1786:—

“June 14th: at his house, near the King's Mews, Mr. Cipriani, the celebrated artist, of a rheumatic fever.”

His widow afterwards lived at No. 21, Wimpole Street.

Cipriani was commissioned by the Royal Academy to make the design of the diploma (afterwards engraved by Bartolozzi), for which he was presented with a suitably-inscribed silver cup. The medals of the Royal Academy, executed by Mr. Pingo, were also designed by him. He excelled in refined and elegant figure drawing; and lightly-draped classically-formed women and charming children will be found in most of his compositions. It is

is partly owing to this similarity of taste—and, perhaps, still more to the constant and close friendship subsisting between himself and Bartolozzi—that so vast a number of the one artist's designs were engraved by the other ; and it is not too much to assert, that in their lifetime their joint productions were almost without rivals in public favour. That Cipriani's style may sometimes be charged with exaggerated prettiness, is shown in the too-rounded limbs of his angels, cupids, and children, and in the fulness of contour in his female figures, many of which, with their pretty but weak faces, might have belonged to the same sensuously charming family. Certainly some of his cupids, if deprived of their wings—which, by the way, are far too ethereal ever to have lifted them an inch from the ground—might have taken first prizes in a modern baby-show. It has been said, that “had it not been for Bartolozzi, Cipriani might have attended as chief mourner at the funeral of his own artistic fame”; so much did the designer gain in popularity from the exquisite reproductions of the engraver.

In the *County Magazine* for 1787, there is a short notice under “The Arts,” of Cipriani's drawings sold after his death by Christie. The sale is said to have attracted many connoisseurs and eager purchasers. His original picture (engraved) of “Cephalus and Procris,” sold for eighty guineas ; a drawing of the figure of Procris alone fetched twenty-six guineas ; three drawings of children in groups, sold for fifteen guineas each. “Cupid and Psyche” produced eighteen guineas. “The Virgin and Child,” a most beautiful and highly-finished drawing  
in



in colours, was purchased by Mrs. Piozzi for £40. Several of Bartolozzi's drawings, the property of Cipriani, were sold at the same time at "great prices." The greatest bargain, according to the chronicler of the sale, was "a chamber organ, by Snetzler, in a case painted by Cipriani and Rebecca, the figures by the former and the flowers by the latter. This fine instrument, with its inimitable decoration, was sold to Mr. Angerstein for only fifty guineas."

In the frontispiece (engraved by Bartolozzi) illustrating the 35th Canto of Ariosto—in which Time is represented emptying an urn of medallions into the Waters of Oblivion, and swans are rescuing them,—the name of Cipriani is perpetuated on one of the numerous small medallions which a swan is carrying off in its mouth. At the time this plate was engraved (1773), it was understood that the addition of Cipriani's name in this manner was made by Bartolozzi as a compliment to his best friend. The name is engraved backwards and upside down, and is also so diminutive in size as to require a good pair of eyes to read it at all. The other medallions apparently have names engraved on them also; but it is in appearance only, for on examination the lettering resolves itself into mere scratches, and yet so much alike are the medallions, that it is doubtful whether the publisher of the plate, or in fact any one else, was aware at first of the honour paid by the engraver to the designer. This is the generally accepted version of the episode referred to; which is made still pleasanter if we are to believe a writer of the time, who declares that it was Cipriani who put Bartolozzi's name into the original drawing,

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drawing, but "this the elegant mind of the engraver caused him to omit, and he introduced the name of Cipriani."

Cipriani painted the designs on the panels of the magnificent state coach used by George III. for the first time on the 15th of November, 1762, and unless the writer is mistaken, the identical coach thus decorated is at present in the Royal Mews, Buckingham Palace.

It is related that in the house occupied by Bartolozzi at North End, there was a window of ground glass. "Stand still, Chip," said the engraver, as Cipriani was one day passing on the other side, "and I'll draw your portrait." The profile was taken, and Cipriani entered the room. "What! that my portrait?" said the artist; "you have given me the air of a voluptuary;" and he dashed his hand through the pane. Fortunately the face was not injured; and it was afterwards given by the late Mr. Cromek to Mr. Tomkins, the writing master. This story was corroborated by Bartolozzi; and an engraving is said to have been executed from this sketch.

When Beckford's book on hunting\* was first published, there was affixed to it, as a frontispiece, a design by Cipriani engraved by Bartolozzi. Charles Fox, one day entering a bookseller's shop in Piccadilly, saw the book lying open, ran over the leaves, and then inquired the price of the work. He was answered five guineas. Mr. Fox put down the money, and tearing out the frontis-

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\* "Thoughts upon Hunting," by Peter Beckford, 1782, 4to. Frontispiece, Diana, with three females.

piece, which he preserved, left the book behind him on the counter.

John Alexander Gresse, irreverently called, on account of his corpulence, "Jack Grease," was a favourite pupil of Cipriani, with whom he lived for many years, and whose style he closely imitated. In his youth he made the drawings for "Kennedy's Account of the Pictures, Statues, etc., at the Earl of Pembroke's, at Wilton" (published by Boydell), and etched the figures himself, which were improved by the inimitable hand of Bartolozzi. Angelo relates that Gresse had studied under many masters besides Cipriani, and that on one occasion, in an argument with Bartolozzi in connexion with some professional matter, he differed with the engraver, who, Italian like, was hasty, and Gresse harping on the word *style*, Bartolozzi, losing his temper and adopting the traditional Britannic *juron*, exclaimed, "Cot dam, Mister Gresse, hold your tongue ; you have copy so many mastare, you have not left no style at all."

A collection of fifty of the sketches and drawings made by Cipriani was engraved, principally by Richard Earlom, a few being by Bartolozzi, and published in 1819, in folio form, by H. R. Young, 56, Paternoster Row. The work opens with a capitally engraved oval stippled portrait of "Giovan Battista Cipriani, Esq., R.A.," by Earlom, from a painting by Rigaud.

## CHAPTER XVI.

# The Boydells.

**G**RAVES is a name of renown in the print-publishing world. The present firm of Henry Graves & Co., of Pall Mall, is directly descended from the famous house of Boydell & Co., started by John Boydell (afterwards Lord Mayor, 1791-2), in Cheapside in 1752. John Boydell, to whom the art of engraving in this country is vastly indebted, is intimately associated with the career of Bartolozzi,\* to whom, as well as to the other leading engravers of the day, he gave very numerous commissions. Had Alderman Boydell—the title he is best known by—been an amateur, he might in the natural order of things have spent a fortune on art; but being a print-publisher, he might have been rather expected to make one. It is said, however, that he actually expended £350,000 in fostering art; and it is to his discriminating generosity that many of the principal engravers of the period owed their advance-

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\* A list of engravings by Bartolozzi, with sizes and prices, published by Boydell, will be found at the end of this chapter.

ment in life.\* Before his time prints had been chiefly imported from abroad; but in 1787, when Boydell visited Paris, he had the satisfaction of finding his own publications exhibited as the principal attractions in the windows of the leading printsellers of that city. The works published by Boydell are almost too many to be numbered, but his name will ever be remembered in connection with his magnificently illustrated edition of Shakespeare, which involved him in a capital expenditure of £150,000. Unfortunately for the financial success of this grand undertaking came the French Revolution, which affected the prosperity of the house to such an extent as to cause a heavy loss on a venture that at one time appeared of the most hopeful character. He, however, honourably carried out his original intention, completing the work within the time proposed; but his loss on this and on other undertakings was so heavy, that in 1804 he petitioned Parliament for a readily-accorded permission to dispose of the Shakespeare gallery, and

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\* Alderman Boydell voluntarily paid Woollett £100, instead of the agreed price of 50 guineas, for his "Niobe." But this act of generosity may be said to have gone a long way towards ruining him; for when they heard it, the numerous bad and doubtful engravers employed by Boydell immediately doubled their prices.

"Mr. Tresham informed us that this patron of artists (Boydell) sent to him while in Italy, to request that he would paint a picture for the Shakespeare gallery, for which he offered him 200 guineas. When Mr. Tresham arrived in England, the Alderman showed him the design by Opie, from *Romeo and Juliet*: "There, sir," said he, "look at that white sheet in which Juliet is laid! Sir, there are five and twenty pounds of white lead in that sheet!"—*New Monthly Magazine*, vol. v., 1816.

other

other collections of pictures and prints, by lottery. Every ticket was taken up; but he died before the drawing began, on December 11th, 1806. Alderman Boydell was not only an employer, but the generous patron of artists, and the mark he left on British art is ineffaceable.

Of his early life some interesting and curious facts are preserved. Boydell was brought up as an engraver, and served an apprenticeship to a Mr. Thompson. He began by etching small plates of landscapes, asking sixpence for a set of six; and as there were few printsellers in London at that time, he prevailed upon the proprietors of toy shops to allow his little prints to be shown in their windows. He regularly visited these shops once a week, and the best field for his talent was the shop bearing the sign of the Cricket-bat, in Duke's Court, St. Martin's Lane, where in one week he received five shillings and sixpence. Such was the boyhood of a famous alderman.

The numerous changes from the time that the house of Boydell & Co. was established, at the corner of Ironmonger Lane, 90, Cheapside—whence it was shortly transferred as an addition to the Shakespeare Gallery, Pall Mall—down to the present time, may be briefly indicated:—

On the death of the celebrated John Boydell, his nephew, Josiah Boydell—who had also been his partner—continued the business in conjunction with Mr. Harrison; these were in turn succeeded by Hurst & Robinson, at Cheapside, from whence they went to 6, Pall Mall, about 1825. Both Hurst and Robinson had been brought up as book and printsellers. Hurst was a brother of Longmans Hurst, the bookseller, and originally  
came

came from Wakefield ; and Robinson—a relative of W. Robinson, portrait painter, who exhibited at the Royal Academy from 1822–34—was a native of Leeds. About the year 1826 the partners got into financial difficulties, and had to give up. Mr. Henry Graves, who is now the head of the firm, was at that time in the employ of Hurst & Robinson, as manager of the print-business, having previously gained considerable experience with Mr. Horatio Rodd, the picture dealer, and before that with Mr. Woodburn, the printseller. At this period Mr. Graves undertook the business in conjunction with Messrs. Moon & Boys, the firm trading as Moon, Boys & Graves. Mr. Moon—afterwards Sir Francis Graham Moon, Bart.,—who retired from the firm in 1834, continued the business of print publisher in Threadneedle Street, and was elected Alderman, and finally Lord Mayor. The firm, then Boys & Graves, was joined in 1834 by Mr. Richard Hodgson, the style being altered to Hodgson, Boys & Graves ; and, on Mr. Boys retiring, in 1841, to Hodgson & Graves. On Mr. Hodgson's retirement, Mr. Walmsley took his place, the style then being Graves & Walmsley. Mr. Walmsley retired in 1844, and although another partner succeeded (Mr. Wrench, who died in 1866), his name did not appear, the firm being then known as Henry Graves & Co., under which style it has since continued. Mr. Henry Graves,\* the veteran of the print trade, has,  
during

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\* About forty years ago, Lady Strange, widow of Sir Robert Strange, the line engraver, sent for Mr. Henry Graves, of Pall Mall,

during his long and prosperous career, been intimately associated with numerous transactions of great magnitude connected with print publishing, the mere mention of which would occupy more space than could well be spared. It may be stated, however, that he published about three-fourths of the finest of Landseer's pictures, sinking in copyrights alone upwards of £50,000. He has also published continuously in book form for the past twenty-five years the works of Sir Joshua Reynolds, Gainsborough and Landseer, reduced to a small scale; and he has also in former years collected and published, in the same manner, many of the works of the principal artists, including those of Lawrence, Liversidge, Newton, and

Mall, and showed him some boxes containing in all about 3,000 impressions of her late husband's engravings, for which she asked the sum of £1,000. Mr. Graves, on opening the first box, found at the top about thirty artist's proof impressions of the print of Charles I. in his robes, then worth about £30 apiece (now £50), and he at once concluded the purchase without further examination. The contents did not turn out to be plums all through, but nevertheless Mr. Graves did not do so badly, having realized in all about £10,000 by the transaction. He was not ungrateful, and ten years ago offered to erect in the Church of St. Paul's, Covent Garden, a monument in marble to the memory of Sir Robert; but the then Rector—who probably had never heard of the great engraver—asked him £100 for the privilege of putting up the monument, which was naturally at once flatly and perhaps angrily refused. The present Rector, who has a high appreciation of art and its associates, reversed the decision of his predecessor, and the monument is at the present moment in progress. Many years ago Mr. Graves commenced a search for the tombstone of Sir Robert, which was found buried two feet under the soil, and sadly defaced. Mr. Graves had the inscription restored, and the stone re-erected in its proper position.

others



others equally well known. He is also the publisher of Frith's celebrated "Railway Station," and of the principal works of Turner, Faed, Dobson, Millais, and a host of other artists whose names are household words.

Mr. Graves formerly possessed three fine portraits of Alderman Boydell. One, painted by Miller, a half-length in Mayor's robes, was exhibited at the National Portrait Exhibition of 1867, and perished in the same year in the great fire that originated at Her Majesty's Theatre, when Messrs. Graves & Co's. premises in Pall Mall were almost entirely destroyed. The second is a small whole-length, also in civic robes, by the same artist; and the third, a half-length, by Gilbert Stuart ("American Stuart"), which was engraved in Cadell's "Contemporary Portraits." It may be hoped that one of these may eventually find its way to the National Portrait Gallery, where at present the worthy and famous alderman is unrepresented.

It may fitly be mentioned here, that Mr. Algernon Graves (son of Mr. Henry Graves), whose list of the works of Sir Edwin Landseer is a masterpiece of comprehensive cataloguing, has, for many years past, daily devoted a considerable portion of his time to the classification of a series of alphabetically arranged catalogues of the works of exhibitors at all the English exhibitions of paintings, including the Royal Academy, 1769 to 1880; the British Institution (modern pictures), 1806 to 1867; Suffolk Street, 1824 to 1880; the Incorporated Society of Artists, 1760 to 1791; the Free Society of Artists, 1761 to 1783; and the British Institution of Old  
Masters'

Masters' Exhibitions, 1813 to 1867. The artists' names are arranged alphabetically, and the dates, numbers, and full titles of all the works exhibited by each painter are given under his name, every change of address being also recorded. As works of reference, Mr. Graves's painstaking compilations will be of the greatest possible service; but from their magnitude, the cost of printing is considered too great to encounter, and the numerous manuscript volumes will probably find an ultimate resting-place in the Print Room of the British Museum.

Mr. Algernon Graves has since compiled from the MS. books referred to a Dictionary of Artists—published May, 1884—who have exhibited Works in the principal London Exhibitions of Oil Paintings from 1760 to 1880, which gives the names, town from which the first work was sent, first and last year of exhibition, speciality, and the number of pictures sent to the five exhibitions. He is now engaged on a Catalogue of the Works of J. M. W. Turner, R.A.

#### LIST OF BARTOLOZZI'S WORKS PUBLISHED BY THE BOYDELLS.

The Boydells published a great number of prints engraved by Bartolozzi, and the following list has been extracted from a scarce catalogue now in the possession of Messrs. Henry Graves & Co., of Pall Mall :

An Alphabetical Catalogue of Plates engraved by the most esteemed artists, after the finest pictures and drawings of the Italian, Flemish, German, French,  
L English,

English, and other Schools, which compose the stock of John and Josiah Boydell, Engravers and Printsellers, No. 90, Cheapside, and at The Shakespeare Gallery, Pall Mall ; preceded by an account of various works, set of prints, galleries, etc., forming part of the same stock. London : Printed by W. Bulmer & Co., Cleveland Row, St. James's, 1803.

£ s. d.

- The Principles of Beauty, relative to the Human Head. Drawn by Alexander Cozens, engraved by Bartolozzi. This book contains thirty-six plates, printed on half a sheet of Imperial. Price, half-bound . . . . . I II 6
- Guercino, etc. A collection of one hundred and fifty-six prints, engraved by Bartolozzi, etc., from original pictures and drawings by Guercino, etc., in the collection of His Majesty, etc. Vol. 1 contains eighty-two prints, all after Guercino, and chiefly engraved by Bartolozzi, from His Majesty's collection. Vol. 2 contains seventy-four prints, engraved by Bartolozzi, etc., from original pictures and drawings in the collection of His Majesty, etc., after M. Angelo, the Caraccis, C. Marratti, Guercino, P. Cortona, etc. . . . . 10 10 0
- N.B.—The prints contained in these two volumes are the first productions of Mr. Bartolozzi on his coming into this country,

£ s. d.

country,\* and are universally esteemed by connoisseurs to be in the best style of this celebrated artist; they have also the peculiar merit of possessing all the spirit and character of the exquisite works of Guercino, etc., after which they were engraved. Separate prints may be had, see article Guercino, etc.

Russian Gallery. A collection of prints after the most capital pictures in the possession of the Emperor of Russia, formerly belonging to the Earl of Orford, at Houghton. Vol. 1 contains sixty-two prints. Vol. 2 contains seventy-one prints, which are engraved by the most celebrated artists of the present day, viz., Earlom, Browne, Bartolozzi, Sharpe, Green, etc., after the most esteemed pictures of Caracci, Rosa, Snyders, Poussin, Rubens, Van Dyke, Vanderwerf, Guido, Titian, Claude, Rembrandt, etc., etc. In two volumes, Imperial Folio. Price, sheets . . . . .

Imperial Folio. Price, sheets . . . . .	29	8	0
Plans of Houghton . . . . .	1	1	0

N.B.—This collection has always passed amongst connoisseurs for one of the first in Europe.

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\* This statement is incorrect, as the plates in the first volume were engraved, or rather etched, by Bartolozzi before his arrival in this country. *Vide* chapter, "A Sketch of the Life of Bartolozzi," and chapter, "Analysis of Style."

AN ALPHABETICAL CATALOGUE OF PLATES  
ENGRAVED BY BARTOLOZZI (PUBLISHED  
BY THE BOYDELLS).

In the size of the prints are included the writing at the bottom, and  
a small margin on the top and sides.

		£	s.	d.
Cupid's Manufactory, making Bows and Arrows, after Albano . . . . .	16 × 14	0	7	6
Peter the Wild Boy, 1782; with an account of him, after Ale- founder . . . . .	5 $\frac{3}{4}$ × 7 $\frac{1}{4}$	0	2	6
A Figure in the Last Judgment, after Angelo . . . . .	14 × 17	0	7	6
A Battle; an emblematical sub- ject, after Angelo . . . . .	13 $\frac{1}{2}$ × 10	0	3	0
Prometheus, after Angelo . . . . .	14 $\frac{1}{2}$ × 10 $\frac{1}{2}$	0	3	3
Cupid and Psyche, after Barto- lozzi . . . . .	8 × 10 $\frac{1}{2}$	0	5	0
Young Bacchanalian; oval, after Bartolozzi . . . . .	7 × 10	0	5	0
Prometheus, after Bartolozzi . . . . .	9 × 7	0	2	0
Portrait of Annibale Caracci, after Louis Caracci . . . . .	7 × 8 $\frac{1}{2}$	0	3	0
The Silence. In His Majesty's collection, after Augustin Annibale . . . . .	20 × 16 $\frac{1}{4}$	0	10	6
The Woman taken in Adultery, after Augustin Annibale . . . . .	16 $\frac{1}{4}$ × 14 $\frac{1}{4}$	0	10	6
Clytie; a circle, after Augustin Annibale . . . . .	18 × 19 $\frac{1}{2}$	0	15	0
				Venus

		£	s.	d.
Venus Sleeping, after Augustin Annibale . . . . .	14½ × 11½	0	10	6
Orlando rescues Olymphia from Orca, after Augustin Annibale	17 × 16½	0	7	6
Fortune leaning on a Globe, after Augustin Annibale . . . . .	13 × 18	0	5	0
Night, after Augustin Annibale . . . . .		0	5	0
Ancient Sacrifice . . . . .	} after Castiglione			
Noah Sacrificing . . . . .				
Tobit Burying his Brother at Nineveh				
Jacob's Departure . . . . .				
Wise Men's Offering . . . . .				
Shepherds' Offering . . . . .				
The Flight . . . . .	} after Castiglione			
The Resurrection of Lazarus . . . . .				
Minerva and the Nine Muses, after Cipriani . . . . .	10½ × 6½	0	5	0
Bacchus presented to Jupiter and Juno by Minerva, after Cipriani . . . . .	10½ × 6½	0	5	0
The Death of Dido, after Cipriani	18½ × 15½	0	10	6
Virgin Mary, after Cipriani . . . . .	4¾ × 7	0	3	0
An Angel, after Cipriani . . . . .	4¾ × 7	0	3	0
St. Cecilia, after Cipriani . . . . .	10 × 11¼	0	5	0
Mother and Child, after Cipriani . . . . .	6 × 9	0	5	0
A Sibyl; circle, after Cipriani . . . . .	10 × 12	0	5	0
Head of Niobe; circle, after Cipriani . . . . .	10 × 12	0	5	0

The

		£	s.	d.
The Ball Ticket for the Mansion House, after Cipriani . . .	$8\frac{1}{2} \times 11$	0	5	0
Triumph of Venus, after Cipriani .	$9 \times 3\frac{1}{2}$	0	2	6
Tritons, etc., after Cipriani . . .	$9 \times 3\frac{1}{2}$	0	2	6
Venus attired by the Graces; oval, after Cipriani . . .	$9 \times 7\frac{1}{2}$	0	4	0
Judgment of Paris; oval, after Cipriani . . . . .	$9 \times 7\frac{1}{2}$	0	4	0
The Muse Clio; oval upright, after Cipriani . . . . .	$6\frac{1}{2} \times 9$	0	2	6
The Muse Erato; oval upright, after Cipriani . . . . .	$6\frac{1}{2} \times 9$	0	2	6
Nymphs Bathing, after Cipriani .	$19 \times 15$	0	5	0
The Storm, after Cipriani . . . .	$19 \times 15$	0	5	0
The Tempest. Act 1. Ferdinand and Miranda, after Cipriani .	$19 \times 15$	0	5	0
As you Like it. Act 4. Orlando and Oliver, after Cipriani . . .	$19 \times 15$	0	5	0
The Laocoon, after Pietro da Cortona . . . . .	$16 \times 11\frac{1}{2}$	0	7	6
Laban seeking for his Images, after Pietro da Cortona . . . . .	$15\frac{1}{2} \times 11\frac{1}{2}$	0	7	6
A Landscape, after Pietro da Cortona . . . . .	$14 \times 10\frac{1}{2}$	0	5	0
Omai, after Nath. Dance . . . . .	$12\frac{1}{4} \times 21$	0	5	0
Madonna and Child; oval, after C. Dolce . . . . .	$7 \times 9\frac{1}{4}$	0	2	6
Head of a Madonna; circle, after C. Dolce . . . . .	$4\frac{1}{2} \times 7$	0	2	6
Boys at Play, after Franceschino .	$17 \times 12\frac{1}{4}$	0	10	6

Boys,

		<i>£</i>	<i>s.</i>	<i>d.</i>
Boys, Bacchanalians (companion to Boys at Play), after Franceschino . . . . .		0	10	6
Venus, Cupid, and Satyr, after Luca Giordano . . . . .	15 × 20	0	15	0
Portrait of Guercino, after Guercino . . . . .	10 × 14	0	2	6
Flora, with Boys, after Guercino . . . . .	12½ × 11	0	2	6
Four Women with a Boy, after Guercino . . . . .	11 × 8¼	0	2	0
Three Women with a Boy lying down, after Guercino . . . . .	12 × 9¼	0	2	0
Virgin, Joseph, and Jesus with a Globe, after Guercino . . . . .	12 × 10	0	2	6
Three Women with a Sketch of a Design, after Guercino . . . . .	16 × 11¾	0	2	6
Holy Family, with an Angel playing on a Violin, after Guercino . . . . .	17 × 12	0	2	6
Banditti quarrelling, after Guercino . . . . .	12½ × 9	0	2	0
Companion to ditto, after Guercino . . . . .	12½ × 9	0	2	0
Two Boys, after Guercino . . . . .	8½ × 11½	0	2	6
Infant Bacchus, after Guercino . . . . .	10½ × 13	0	2	6
St. John with a Cross, after Guercino . . . . .	12½ × 11	0	2	6
Flora, with a Boy, after Guercino . . . . .	11¼ × 9¼	0	2	6
Virgin and Child, holding a Book, after Guercino . . . . .	7 × 11	0	2	0
Old Man, Woman, and a Boy, with a Model, after Guercino . . . . .	11 × 8	0	1	6
St. John in the Wilderness, after Guercino . . . . .	8¼ × 11	0	2	0
			Sophonisba,	



		£	s.	d.
Sophonisba, with a Bowl, after Guercino . . . . .	$8\frac{3}{4} \times 10\frac{1}{2}$	0	2	0
Warrior, with a Truncheon, after Guercino . . . . .	$10\frac{1}{2} \times 12\frac{1}{2}$	0	2	0
A Sibyl with a Book, after Guercino	$11\frac{1}{2} \times 17$	0	2	6
A Turkish Woman Reading, after Guercino . . . . .	$7 \times 11\frac{1}{2}$	0	2	0
A Concert, after Guercino . . . . .	$12\frac{1}{2} \times 8\frac{3}{4}$	0	2	6
Queen Esther and Ahasuerus, after Guercino . . . . .	$12\frac{1}{4} \times 10\frac{1}{2}$	0	2	6
A Vocal Concert, after Guercino . . . . .	$16\frac{1}{2} \times 12\frac{1}{2}$	0	2	6
A Sacrifice, after Guercino . . . . .	$16\frac{1}{2} \times 12\frac{1}{2}$	0	2	6
St. Matthew, with an Angel and Book, after Guercino . . . . .	$16\frac{1}{2} \times 12\frac{1}{2}$	0	2	6
Virgin, Infant, and St. John, after Guercino . . . . .	$9 \times 11\frac{3}{4}$	0	2	6
Woman and Two Boys, after Guercino . . . . .	$6 \times 7\frac{1}{2}$	0	1	6
St. Paul Reading, after Guercino . . . . .	$8\frac{3}{4} \times 12\frac{1}{2}$	0	2	0
Eight Heads, Men and Women, after Guercino . . . . .	$11\frac{1}{2} \times 9$	0	2	6
Five Boys Playing, after Guercino	$11\frac{3}{4} \times 8\frac{1}{2}$	0	1	6
Two Men playing on a Guitar, and Singing, after Guercino . . . . .	$12\frac{3}{4} \times 10$	0	2	6
Boy with a Lamb, after Guercino.	$10 \times 9$	0	2	6
Woman on her Knees with a Child, after Guercino . . . . .	$9 \times 11$	0	2	0
Guercino's Daughters, after Guer- cino . . . . .	$8\frac{3}{4} \times 13\frac{3}{4}$	0	2	6
Saint Jerome, after Guercino . . . . .	$10\frac{3}{4} \times 12\frac{1}{2}$	0	2	6
				Young

		<i>£ s. d.</i>		
Young Man with a Boy, and a Boy in the Clouds, after Guercino . . . . .	8 × 12	0	2	0
Young Woman in a Pensive Atti- tude, after Guercino . . . . .	7¼ × 10¼	0	1	6
Woman with a Book, after Guer- cino . . . . .	8 × 10	0	1	6
Woman Studying, after Guercino .	9 × 11	0	1	6
Portrait of a Woman, after Guercino	8¼ × 18½	0	2	6
Old Man Weeping, after Guercino	9¼ × 12	0	1	6
Portrait with a long Beard, after Guercino . . . . .	10½ × 13	0	2	0
Ditto with naked shoulders, after Guercino . . . . .	9½ × 7½	0	1	6
Woman with a Turban, after Guercino . . . . .	12½ × 11	0	1	6
Naked Woman lying down with a Child, after Guercino . . . . .	11½ × 9½	0	1	6
Virgin teaching the Infant Jesus, after Guercino . . . . .	11 × 10	0	2	0
The Almighty in the Clouds, after Guercino . . . . .	10¼ × 9	0	3	0
Circumcision, after Guercino . .	9 × 13	0	2	0
Lady, Boy, and two old Men, after Guercino . . . . .	6 × 9	0	1	6
St. John Writing, after Guercino .	8½ × 11	0	1	6
Cupid with a Dart, in flames, after Guercino . . . . .	7¼ × 8½	0	1	6
Salvator Mundi, with a Globe and Cross, after Guercino . . . . .	9½ × 11¾	0	2	6
				Portrait

		£	s.	d.
Portrait of a Young Man, after Guercino . . . . .	$8\frac{1}{4} \times 9\frac{3}{4}$	0	2	6
St. John, after Guercino . . . . .	$8 \times 10\frac{1}{2}$	0	1	6
The Cornaro Family, after Guercino	$16\frac{1}{2} \times 11\frac{1}{2}$	0	2	6
Old Man Sleeping, etc., after Guercino . . . . .	$17\frac{1}{4} \times 12\frac{1}{2}$	0	2	0
One Old and Three Young Men singing Psalms, after Guercino	$15\frac{1}{2} \times 10\frac{1}{2}$	0	2	0
Old Man in Armour, after Guer- cino . . . . .	$8\frac{1}{2} \times 10$	0	1	6
A Deathbed, after Guercino. . . . .	$9 \times 10\frac{1}{4}$	0	1	6
Janus, after Guercino . . . . .	$7 \times 8\frac{1}{2}$	0	1	6
Joseph and Infant Jesus, after Guercino . . . . .	$8 \times 9$	0	2	6
Portrait of Leonardo da Vinci, after Guercino . . . . .	$6\frac{1}{2} \times 10$	0	2	6
Portrait of an Artist, after Guercino	$5\frac{1}{2} \times 9$	0	2	6
Guercino's Daughters ; oval, after Guercino . . . . .	$11\frac{1}{4} \times 13\frac{1}{2}$	0	5	0
The Circumcision, after Guercino.	$14 \times 22\frac{1}{4}$	0	10	6
St. Matthew, after Guercino. . . . .	$10\frac{1}{2} \times 13\frac{1}{4}$	0	5	0
St. Peter and Paul, after Guercino	$10 \times 13$	0	5	0
Virgin, and Jesus on her Knee, after Guercino . . . . .	$8\frac{1}{2} \times 13$	0	5	0
Flora, after Guercino . . . . .	$9\frac{1}{2} \times 10\frac{3}{4}$	0	5	0
Boys Dancing, after Guercino . . . . .	$13\frac{1}{4} \times 9\frac{1}{2}$	0	5	0
Boys Pressing Grapes, after Guer- cino . . . . .	$12\frac{1}{2} \times 8\frac{1}{2}$	0	5	0
Boys with a Garland of Flowers, after Guercino . . . . .	$12\frac{1}{2} \times 7\frac{1}{2}$	0	5	0
				Cupid

		<i>£</i>	<i>s.</i>	<i>d.</i>
Cupid and Psyche with a Dart, after Guercino . . . . .	10 × 7½	0	4	0
Lady Mayoress' Ticket for 1790, after W. Hamilton . . . . .	6½ × 5	0	5	0
Portrait of Angelica ; oval, after Angelica Kauffman . . . . .	9 × 12	0	5	0
1. Design ; oval, Landscape, after Angelica Kauffman . . . . .	11¼ × 11½	0	7	6
2. Invention ; oval, Landscape, after Angelica Kauffman . . . . .	11¼ × 11½	0	7	6
3. Composition ; oval, Landscape, after Angelica Kauffman . . . . .	11¼ × 11½	0	7	6
4. Colouring ; oval, Landscape, after Angelica Kauffman . . . . .	11¼ × 11½	0	7	6
Hermione ; oval, upright, after Angelica Kauffman . . . . .	8½ × 11	0	5	0
Angelica and Medora, after Ben Luti . . . . .	13½ × 17½	0	5	0
Mercury Instructing Cupid, after Ben Luti . . . . .	12 × 17½	0	5	0
A Monument. Time, with a Bust treading on Envy, after C. Maratti . . . . .	12½ × 17½	0	10	6
Companion to the above, after C. Maratti . . . . .		0	10	6
The Angel and Tobias, after C. Maratti . . . . .	16 × 11¼	0	7	6
St. Luke painting the Virgin, after S. de Pesaro . . . . .	8¼ × 10¼	0	5	0
The Resurrection of a Pious				
				Family

		£	s.	d.
Family from their Tomb at the Last Day, after the Rev. Wm. Peters . . . . .	19 × 28	1	11	6
The Spirit of a Child arrived in the Presence of the Almighty, after the Rev. Wm. Peters .	15½ × 22	0	15	0
Ditto, the above three in colours		5	15	6
Angelica Kauffman, after Sir J. Reynolds . . . . .	10½ × 13	0	7	6
Lady and Child, after Sasso Ferrato	6 × 9	0	5	0
Child Asleep, after Elizabeth Sirani	12 × 10	0	7	6
"My Son, attend unto My Wis- dom," Prov. v. 18, after P. Tibaldi . . . . .	18 × 13½	0	10	6
Van Dyke's Wife and Child, after Van Dyke . . . . .	6½ × 9	0	5	0
Prince William Henry when a Midshipman on board the <i>Prince George</i> , after B. West, President of the R.A. . . .	17¾ × 23½	0	15	0
Mary Queen of Scots and James I., from a capital picture in Drapers' Hall, after Zuccheri	12 × 18½	0	10	6
A Repose, after Castiglione . .	10½ × 16	0	2	6
Jacob's Departure, after Castiglione	10½ × 16	0	2	6
Twelve Months of the Year in Fruits, after Casteel . . .	12½ × 16½	1	1	0
Ditto, coloured, of all the various kinds produced in this Kingdom, represented in				

		<i>£ s. d.</i>
a picturesque and monthly order, painted from real fruit, after Casteel . . . . .		2 12 6
Twelve Months of the Year in Flowers, after Casteel . . . . .		1 1 0
Ditto, coloured, after Casteel . . . . .		2 12 6
Twelve Months of the Year in Flowers, after Casteel . . . . .	10 × 14	0 15 0
Ditto, coloured, after Casteel . . . . .		1 11 6
Penelope ; oval, after A. Kauffman . . . . .	$10\frac{1}{2} \times 14\frac{1}{2}$	0 5 0
Dido ; oval, after A. Kauffman . . . . .	$10\frac{1}{2} \times 14\frac{1}{2}$	0 5 0
Jupiter and Europa, after Guido Reni . . . . .	12 × 16	0 5 0
Prometheus ; oval, unknown . . . . .	$5\frac{1}{2} \times 8$	0 1 0
Ancient Ruins, unknown . . . . .	7 × 10	0 1 0

## CHAPTER XVII.

### Ryland.

**R**YLAND (WILLIAM WYNNE), a native of London, was born in 1732, and studied under Symon Francis Ravenet, best known for his prints after Hogarth. At the conclusion of his engagement with Ravenet, he went to Paris, where, under the patronage of the fashionable painter, Boucher, he studied figure drawing, and also continued to apply himself to engraving. At that time he was a line engraver, and produced several good plates after Boucher, including a large one of Jupiter and Leda. Ryland learnt the art of stippling while in France, and was chiefly instrumental in introducing it into this country, where it soon became the fashionable rage. Shortly after his return to his native country, he was appointed engraver to the King, and received an annual salary. He carried the art of stipple engraving to great perfection, and his work is characterised by exquisitely modulated gradations of tone and the highest finish. His principal works in stipple are engraved after the fancy subjects of Angelica Kauffman, Cipriani, and other painters of the same school. Good impressions of Ryland's prints are scarce, and now bring high prices ; amongst some of the best

are a pair of circles, "Cupid Bound," and "Cupid Asleep"; "Juno obtaining the Cestus of Venus"; "A Sacrifice to Pan"; "Lady Elizabeth Gray soliciting Restitution of her Lands"; an upright oval "Maria," from Sterne's "Sentimental Journey"; "Queen Eleanor Sucking the Poison from the Wounded Edward I.," and "King John Ratifying Magna Charta," begun by him and finished by Bartolozzi. He also engraved several plates in line, after Boucher: "Antiochus and Stratonice," from Pietro da Cortona; and "The First Interview between Edgar and Elfrida," from Angelica Kauffman. Ryland's stippled plates were mostly printed in red. As a line engraver he was also eminent. Anthony Pasquin says that the harmonious conjunction of strokes was managed better by Ryland than even by Bartolozzi; but they were soul-less and automatic. He and his school achieved the highest possible finish by means of patient labour.

It is related in Gilchrist's "Life of William Blake," author, printer, and visionary, that his father took him when a lad to Ryland, the engraver, then living in great style and in the zenith of his popularity, with the idea of apprenticing him to learn the art of engraving. Young Blake—who even at that early age allowed himself to be swayed by impulse rather than reason—is said to have looked at Ryland, and observed to his father, "I don't like the man's face; it looks as if he'll live to be hanged."

When, in effect, Ryland was in prison, and under sentence of death for forgery, he sent for Bartolozzi, and begged him to complete, for the benefit of his wife, a  
partly



partly finished plate, after Hamilton—"King John Ratifying Magna Charta,"—which Bartolozzi at once generously undertook to do, and faithfully carried out. This plate is generally ascribed to Bartolozzi only, and is looked upon as one of his best.

In a little work published in 1784, entitled "Authentic Memoirs of William Wynne Ryland,"—it is stated that he was an industrious worker—a fact to which the number of fine plates he engraved bear witness. He worked a great part of his time while under confinement; and finding that he could not live to finish many of the plates he had in hand, besides the "King John," he touched the proofs with Indian-ink, to enable his pupils to finish everything the better for the benefit of his widow and children. Prints stippled by Ryland are much sought after by collectors of Bartolozzi's works.

CHAPTER

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## CHAPTER XVIII.

### Angelica Kauffman.

*ANGELICA KAUFFMAN*, of whom there is a portrait by herself in the National Portrait Gallery, painted a great number of fancy subjects, particularly in ovals and circles—forms in which she seemed to delight. Alderman Boydell published upwards of sixty plates from pictures painted by her. She was born in 1740 in the village of Schwartzenburg, in the Bregenzer Wald, and not, as generally stated, at Coire, and died November 7th, 1807, her funeral in Rome being attended, it is said, by more than one hundred ecclesiastics in the habits of their several orders, and the members of the literary societies. In the procession were displayed some of her best pictures, borne on the shoulders of the mourners.

Marie Anne Angélique Catherine Kauffman, R.A.—better known as Angelica Kauffman\*—was the daughter of a Swiss portrait painter, under whom she studied. She accompanied Lady Wentworth to England in 1765,

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\* Her portrait, painted by Bartozzi, is amongst the possessions of the writer.

where her brilliant reputation, both as a painter and musician, had preceded her. Her beauty, charm of manner and versatile talent soon made her a public favourite, which she remained during the whole of her residence in this country, extending over a period of seventeen years. Her designs are elegant and pleasing, and her drawing—which Bartolozzi in his reproduction of her works often put right—weak and faulty; her colouring was always harmonious. The story of her career does not need re-telling here. The ignominious tragedy of which she was the heroine—the trick played on her by a lackey, who married her in his master's name—ruined her life as a woman, though it did not mar her artistic career. Sir Joshua Reynolds had previously admired her, and for a time the admiration appears to have been mutual. In 1781 she married Antonio Zucchi, A.R.A., with whom she lived happily in Rome up to the time of his death, in 1795. She was over-praised, but bore her honours meekly.

## CHAPTER XIX.

### On the Art of Engraving.

*M*R. *RUSKIN* says, "Engraving is in brief terms the art of scratch," a definition which, in spite of its somewhat ignominious sound, recognises the fact that "scratch," employed upon form, tone, light, and shadow, *is* an art. Mr. Ruskin is notoriously jealous on behalf of colour, for which he has so especial a love ; but opinions differ about the extent to which processes for reproducing colours can be acknowledged as in any sense artistic. All large reproduction argues a certain mechanism in some part or other of the process. The impression of a line, the depth of a shadow, or the luminosity of a tone, may be multiplied with absolute precision, but hardly the subtlety or force or beauty of a tint. Reproduction of colour may, of course, be effected by copying ; but to such an extremely limited extent, that this method can hardly be reckoned among the means of multiplying, or at least of popularizing, a work of art. To translate with fine intelligence into black and white, and to print such translations mechanically, is the surest way yet approved as combining true art with multiplicity of production.

An engraver must possess intellect ; he must undergo thorough mechanical training, and combine artistic perception with a natural and intelligent deftness of hand

and power of expression. He is no mere copyist ; and yet a mere copyist cannot do his work well without such qualities as these. There is something in the human mind which effectually prevents the possibility of a close copy without the exertion of a thoroughly understanding and intelligent power. Otherwise, something will be surprisingly and curiously wrong. The result of the ignorant but well-meant attempt to imitate Gothic architecture in the last century may be cited as an example of this fact. Where the mind works at all, it must work with knowledge if the negative gain of avoiding blunders is to be achieved ; much more if the positive gain of right interpretation is to be added to the truth of copying. And the engraver, as we have said, is not only a copyist ; like the translator of a book, he has to think in two languages—in colour and in black and white. The fact that he has to translate brush-work and colour into black and white, and lines or specks, makes him an interpreter rather than an imitator. He aims at making the spirit and manner of the master, after whom he is working, so entirely his own, that picture and engraving shall be informed by the same impulse and thought. The principles of art, therefore, must be known to both, and to both in the same degree. The performing musician has almost as great a glory as the composing musician ; for he must assimilate his composer's music, and make it live by expression. To do this thoroughly and finely requires something like genius—receptive genius. And if the same music were put into a street organ, and automatically and correctly ground out, the difference of performances would be far less than that between a good and

a mediocre engraving: for in the first case there would be mechanical precision and faithfulness; in the second, as we have said, the process is mental, and the performance, therefore, would be not only spiritless, but in some way *wrong*.

To become a skilful line engraver requires keen artistic instincts, a love of the work, and years of devoted and persevering study. It is sincerely to be regretted that the art-loving public of the present day fails to offer sufficient encouragement to warrant the younger generation in aspiring to fill the gaps in the present rapidly dying-out school of line engravers. The reason is not far to seek: photography\* and lithography, with their tens of thousands of cheaply-produced impressions; and still more, wood engraving, in conjunction with its handmaiden electrotyping, by which millions of impressions are produced without the original wooden block being worked from, have struck a death-blow at line engraving. Wood engraving has, since the days of those pioneers of a new school, the brothers Bewick,† advanced with rapid strides, and printing machinery has kept pace with

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\* . . . "too surely superseded in the windows that stop the crowd by the more material and almost tangible truth with which the apothecary-artist stereographs the stripped actress and the railway mound."

. . . "And, above all, to request you if you will not look at pictures instead of photographs, at least not to allow the cheap merits of the chemical operation to withdraw your interest from the splendid human labour of the engraver."—*Ruskin*.

† Ruskin says: "I know no drawing so subtle as Bewick's since the fifteenth century, except Holbein's and Turner's."

it ;

it ; and woodcuts of a fineness and delicacy rivalling that of the productions from steel plates (as in *The Century*, *Harper's Magazine*, *Cassell's Magazine of Art*, *The English Illustrated Magazine*, and others), are produced at a price which places them within the reach of the many.

Mr. Ruskin explains the essential difference between metal and wood engraving in very few words : "In metal engraving you cut ditches, fill them with ink, and press your paper into them ; in wood engraving you leave ridges, rub the tops of them with ink, and stamp them on your paper."

The utility of the art of engraving, or artistic reproduction of pictures, scarcely needs to be insisted upon. Thousands of paintings have disappeared through carelessness, accident, theft, the action of fire and water, or chemical defect in the original composition of the pigments, by which the colours, and even the form, have faded out of all recognition. An engraving in black and white never fades : it is otherwise open to the same accidents as a painting, but being usually produced in considerable numbers, utter annihilation is almost impossible.

The various methods of engraving that have been, or are now, practised, include line, or engraving proper, executed with the graver ; engraving with the dry point ; dotting with a punch and mallet, superseded by stippling ; etching ; soft-ground etching ; mezzotinto ; chalk engraving (principally practised by the French) ; dotting or stippling, an English improvement on chalk engraving ; aquatinta, giving the effect of a sketch in bistre or monochrome ; besides more or less skilful combinations of  
the

the various methods. Soft-ground etching and aquatinta were driven out of the field by the cheaper process of lithography, to which, in results, they bear a close resemblance.

An engraving executed by any one of the foregoing methods is usually described as "pure," in contradistinction to the several processes used in combination in the production of many of the beautiful works of modern artists. Some engravings are distinguished as pure line, pure mezzo, and so on ; while in others will be observed a combination of two, or even several, processes. But to whatever style the collector may give his preference, to line engraving must be accorded the permanent place of honour, all the other processes being later offshoots from it. The origin of line engraving is lost in the mists of antiquity. Those who have given little attention to the subject are apt to imagine that the curves, lines, hatchings, and all the variety of strokes that appear in a line engraving, are produced by a slow and laborious operation, combining skilful drawing and severe mechanical labour with a burin or graver. And so far as relates to a few of the earliest line engravings, they are right ; but the hard manual work involved in the production of the furrows or ditches in the metal, has been almost entirely superseded, since the days of Albert Dürer, and possibly before, by the use of the engraver's best auxiliary, aquafortis.

In line engraving the gradations of tone are produced by lines only, of various degrees of length, breadth, and relative closeness, crossings being used for the denser portions or shadows.

In



In dry-point the work is scratched into the plate without the intervention of acid ; this method is chiefly used for final finishing touches in line engravings. Very beautiful results are occasionally achieved by pure dry-point ; but as the ink lies close to the surface, the plate yields comparatively few good impressions.

In pure mezzotint, which often presents noble contrasts of light and shade, no strokes or lines are visible ; the work bears the appearance of having been produced with the brush, and is wrought up to the utmost softness and delicacy ; while in pure stipple, which aims at somewhat like results, nothing is found but specks of varying size and intensity. Mezzotint engraving, which has always been recognised as an almost purely English art, has of late years received a slight impetus in the reproduction on steel\* of some of Sir Joshua Reynolds' charming subjects, including the "Strawberry Girl" by Cousins, published by Agnew ; and the "Mob Cap," "Innocence," "Simplicity," etc., published by Agnew and Maclean ; "Mrs. Abingdon" and the "Ladies Waldegrave," published by Mrs. Nosedo, etc. The publication of these prints after Sir Joshua Reynolds has proved a great boon to collectors, the early mezzos having risen to prices beyond the reach of all but the very wealthy.

Landseer's engravings are magnificent examples of etching finished with the graver, machine ruled tints

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\* Engraving on soft steel, to be hardened afterwards, was introduced into England by Messrs. Perkins and Heath, of Philadelphia, in 1819. The first illustrations on steel were a pair engraved by George Maile for "Walton and Cotton's Angler."

being

being used as auxiliaries for tone ; they show little dry-point ; while in many by Cousins may be found a happy union of almost all the known methods.\* Better effects are often produced, with less trouble, by combining various processes than by strict adherence to one.

The various processes of engraving being more or less fully treated in all the best cyclopædias, it is unnecessary to describe them in further detail here. In the case of stipple engraving, the art with which the name of Bartolozzi is chiefly associated, an exception may be allowed, more especially as the writer has hitherto failed to find any intelligent description. And a plea may be added for a few words on modern etching, a fascinating art that has of late years taken the public by storm, and the capabilities of which are not as yet half developed.

A lover of prints learns to distinguish in time—and his knowledge grows with his experience—the difference between good and bad work, irrespective of state or condition. He learns also that amongst modern as well as ancient engravers, there are too many mechanics and too few artists ; plenty of men who can accurately copy, and are capable of any amount of fine and laborious tooling, but few who possess the true and appreciative artistic instinct. Unremitting patience, a microscopic eye, and a steady hand are valuable, and perhaps indispensable, to those who follow the profession ; but without higher qualifications than these, an engraver cannot hope to win undying laurels.

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\* “Probably, as time passes, some of the nineteenth century engravings will become monumental.”—*Ruskin*.

## CHAPTER XX.

# On the Art of Stipple Engraving —Its Distinctions and Methods.

**V**ERY nearly approaching to what is now recognised as stipple engraving was the method styled *opus mallei*, where each dot was formed by a separate blow from a punch and mallet. The operation was not only tedious, but ineffective in its results, with the further disadvantage that very few impressions could be obtained before the plate became worn out. Specimens of this kind of work are very rare, and James or John Lutma, a Dutch goldsmith who flourished towards the middle of the 17th century, is mentioned as one of the best followers of this style. Bartsch, however, speaks of five engravers who identify themselves with the *opus mallei* method, Giulio Campagnola, who flourished at the beginning of the 16th century, being the earliest.

It would be perhaps almost impossible to assign any certain date for the first employment of stippling, as examples of it may be seen, to a limited extent, in the works of some of the earliest line engravers, the stippling

or dotting being judiciously intermingled with their work, more especially in the treatment of portraits. But it was not until a comparatively recent period that pure stippling, or stipple with a small admixture of lines—producing an imitation of highly finished crayon drawings,—was used for effects hitherto obtained by lines only.

Stippling was used, but to a very moderate extent, by Martin Schoen and Albert Dürer, the latter producing by its aid rich effects in the texture of his draperies. Veneziano (Agostino di Musis), Boulanger, and Giulio Campagnola occasionally introduced stipple work into their plates: the two former being well acquainted with its suitability for representing flesh, the latter also using it for his backgrounds. John Landseer mentions a small plate by Veneziano, of an old man seated on a bank with a cottage in the background, where the face is entirely stippled with the graver. The French portrait engravers made use of stippling somewhat extensively, introducing it between the lines in their draperies and other parts where it was sought to produce a richer effect. John James \* François, a French artist born in Nancy, in 1717, is stated to have been the first who engraved entirely in the chalk or stipple manner, of which process he was recognised as the inventor, receiving as reward a pension of 600 livres. The invention is also claimed for two other artists, viz.: Louis Bonnet, a Parisian, who engraved some very beautiful prints in this manner after Boucher, and G. Demarteau, of Lièges, the

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\* Bryan says he is called by Brulliot and Zani *John Charles*.

latter

latter of whom taught the art to Ryland, who introduced it to this country.

Though of foreign origin, stipple engraving was perfected in this country, and is simply an improvement on the French method of "chalk" engraving (which closely reproduced the appearance of drawings), the dots being much finer and closer, and producing a purer and more highly-finished class of work, closely resembling in appearance a finely painted stippled miniature. Bartolozzi, who made this beautiful process peculiarly his own, is sometimes spoken of as the inventor; but Jacob Bylaert, a painter and engraver, published a short treatise on the elements of this then little practised art, at Leyden, in 1760. To Bartolozzi may certainly be ascribed the honour of having founded the English school of engravers in stipple, and of having improved and perfected the process or system of working.

While occasionally making use of that method for the illustrations in *Fors*, Mr. Ruskin seems, curiously enough, to entirely disapprove of engraving in stipple.\*

In stipple engraving the stipples or dots are intended

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\*

BRANTWOOD, CONISTON, LANCS.

MY DEAR SIR,—

The stipple in my plates is all Mr. Roffe's doing, contrary to my reiterated request; and only permitted because Mr. Roffe facsimiles *lines* with it in a dexterous way. I entirely disapprove of stippled *plates*.

Ever faithfully yours,

J. RUSKIN.

Your work on Bartolozzi reached me safely. I see it is rising in price, and with your good leave will return it, as I do not wish to deprive you of the profit due to a carefully edited work.

to

to imitate the marks produced by a crayon or piece of chalk on paper. In drawing with chalk a granulated effect is produced of a coarseness or fineness depending on the description of paper used. The granular marks will be found, if closely examined, to be separated from each other by well-defined intervals; or rather, to touch the paper only on the eminences, leaving the depressions white. In stipple engravings the same effect is observable, each point or dot representing a single granular chalk mark.

Thus much having been said as to the effect, it may be *à propos* to describe the method.

In the early days of stipple engraving—before it was discovered that steel, while being almost as easy to manipulate as copper, 'gives a practically unlimited number of impressions before showing signs of wear,—copperplates were exclusively used. The manufacture and preparation of the plates for the engraver is a special trade, which it is unnecessary to describe. The engraver on receiving a plate of the size required, begins by cleaning it with turpentine, finishing off with whiting applied with a soft rag. The plate is then heated and rubbed over with a bituminous mixture termed "etching ground," which is tied up in a piece of silk, the heat from the plate causing the mixture to melt and come through. A soft pad or "dabber," formed of cotton-wool covered with silk, is used for dabbing the etching ground evenly over the surface. A hand-vice is then fixed on to the plate, which is held face downward and smoked by means of four or five wax tapers, or *bougies* twisted together, so as to produce a good flare. The plate is then allowed to cool.

cool. The work to be engraved is outlined with a black-lead pencil on drawing or tracing paper, which, after being dampened, is laid face downward on the smoked etching ground, and fixed at the corners with wax. The plate is then passed, with the tracing affixed, through a copperplate printing press, when, the paper being removed, the design is found transferred on to the etching ground. The engraver proceeds first with an etching-point \* to put in the whole of the outlines by a series of dots or specks; he then works on the darker portions or shadows, filling them in with a series of dots formed in groups. (See illustration.) In using the etching-point, only sufficient force is necessary to pierce the etching ground and slightly cut the copper, the after application of the acid actually doing what would otherwise be, mechanically considered, the hardest part of the work. The dots are of various sizes: strong shadows and the darker portions are generally put in with a coarser point, and are comparatively far apart; while the lighter and more delicate parts, including the flesh tints, are composed of finer and closer dots, varying in texture and grouping according to the judgment and skill of the artist. In Bartolozzi's time the dots were put in with the etching-point, but now that steel has almost superseded copper, the graver † is found to be better adapted for

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\* This instrument is invariably called by professional engravers an etching-point, and generally by amateurs and critics an etching *needle*.

† Frequently termed by amateurs, and also by early writers on engraving, a burin.

the purpose. Both tools are, however, used : the etching-point raises the copper round each dot and produces a burr, while the graver picks or throws the metal out. The burr raised by the pecks of the etching-point is afterwards removed by a three-sided edged tool termed a "scraper." When the public admiration for stipple engraving was at its height, and plates could hardly be produced fast enough, many ingenious devices were used for hastening their progress. Some engravers would keep a number of apprentices employed, who spent most of their time in filling in the heavier and darker portions of plates in progress ; and to expedite matters still further, complicated toothed wheels, or roulettes were invented, containing two, three, four, and even half a dozen roulettes on one axis, and these were made with teeth of various sizes and at various distances apart. It is stated that no less than forty of these complicated tools were at one time known and more or less used.

The work having progressed so far, the plate now requires "biting." The margin of the plate is first painted over with Brunswick black, to preserve it from the action of the acid ; then a wall of wax is raised all round the plate to the height of about an inch, a slight depression being formed in one place, to act as a spout to carry off the acid. For "biting in" copper plates, a mixture of one part of nitrous acid to five of water is used, and for steel plates, nitric acid takes the place of nitrous—water in the same proportion. The air bubbles that form under the acid on the plate are removed by a camel's hair pencil. The acid attacks wherever the etching-point or graver has gone through the etching  
ground



ground and exposed the copper or steel, and corrodes or bites to a depth according to the time the plate is exposed to its action. About a quarter of an hour generally suffices for the first biting, when the acid is poured off, and the plate washed with water, and dried by means of a pair of bellows. The action of the acid is judged by scraping off a small portion of the etching ground from the lighter work; and presuming the finer parts to be sufficiently bitten in, they are stopped out, *i.e.*, covered over with black varnish, so as to prevent the action of the acid during its next and succeeding applications. The acid is again applied, and the lightest remaining portions stopped out as before; the process being again repeated, until the very darkest shadows are considered sufficiently bitten, and the operation is over. During the successive bitings, the coarser or closer combinations of dots, representing the heaviest shadows, will often burst into each other, and will be no longer separated. This, however, instead of spoiling the work, is an intentional result produced by fresh dots being added at each rebiting, and unless carried too far, an increased depth of velvety richness is added. The plate is then slightly warmed, the wax border removed, and the Brunswick black and etching ground are cleaned off with turpentine and a rag. The plate is, however, by no means finished: the engraver now proceeds to add the more delicate portions with the graver, and the whole of the plate wherever bitten is worked over with the graver, so as to produce a delicate and even finish. Should any portions of the work be judged too dark, a steel burnisher is used for reducing or lightening them up,  
and

and the same instrument is also used for removing scratches. The plate is then sent to the copperplate printer to be proved, so that the imperfections may be seen, and rectified with the graver. When the proof is examined, it will probably be found that some of the shadows require what is technically called "more colour," that is deepening, and the plate in these places will have to be rebitten,\* probably more than once. Laying a rebiting ground is a delicate operation requiring considerable skill, and is performed by gently dabbing over the surface of the plate—leaving the incisions only exposed—a resinous composition, on which the acid will not act, care being taken to avoid filling in the engraved work. Those portions of the plate that are considered already sufficiently deep are completely stopped out or covered over with Brunswick black, so that on them the acid in the process of rebiting † has no effect. Two or three more proofs, leading to further

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\* The first bit of rebiting work done in this country, is said to have been on one of Woollett's (line) plates by Bartolozzi. The story has been handed down amongst engravers, and is to the effect that Woollett had the misfortune to spoil an elaborate copperplate on which he was engaged, and Bartolozzi coming in at the time found him in despair. Bartolozzi suggested that the plate being already spoilt, no further harm could come by trying the new method of rebiting said to be practised in Italy. Woollett consenting, Bartolozzi went out and purchased a bandanna silk handkerchief, out of which he constructed a dabber, and having heard something of the process of rebiting, he managed successfully to lay a fresh ground, and saved the plate.

† The lower halves of the circles 1 and 2 in the illustration have been once rebitten.

corrections with the graver or by rebiting, will probably be necessary before the engraver is thoroughly satisfied with his work. Engravings in pure stipple are sometimes talked of, but, strictly speaking, have no existence, a few lines being almost invariably introduced to "sharpen up" the darkest portions, as in the shadows of the hair, the pupil of the eye, etc.; but lines, when so used, are always made completely subservient, and cannot be detected as such without close examination with a magnifying glass.

Almost every stipple engraver \* adopted a style of dotting peculiar to himself, and of those who carried the art to its utmost degree of perfection, none ever excelled Caroline Watson, whose translations of the microscopic-

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\* Sir Robert Strange's opinion of stipple engraving as an art may be best given by an extract from the original draft of his descriptive catalogue of reserved proofs of his own prints. This and some other portions of the draft were suppressed by the advice of Dr. Blair (sermon Blair), to whom, at the latter part of 1791, Sir Robert submitted his MS. for critical revision. He (Sir Robert) "cannot help lamenting an innovation which of late years has crept into the art of engraving, and has in no small degree retarded its progress. Scarce had this art (line engraving) been introduced into this country on a respectable footing, and had begun to be cultivated with success by its natives, when a species of invention took place, best known by the name of stippling or dotting, and has insensibly made so rapid a progress in the course of a few years, that it has deluged this metropolis, and the country at large, with a superfluity of inferior productions. Far be it from me to depreciate this talent when it is confined to the hands of ingenious artists; but what is much to be regretted, is that from the nature of the operation, and the extreme facility with which it is executed, it has got into the hands of every boy of every printseller in town, and of every manufacturer of prints, however ignorant and unskilful."

ally finished miniatures and portraits of Cosway and his school are now the delight of connoisseurs. The pair of portraits of the Earl and Countess of Kinnoull, forming a portion of the illustrations to the first edition of this work, are good examples of her style.

The transition from the grained stipple to the modern method of grouping clusters of dots was somewhat sudden. James Thomson was perhaps the last engraver who practised the beautiful grained style. Agar, who worked from about 1800 up to 1828-1830, used what is termed by engravers "Agar's grain," or the "lemon grain," which, while forcible in character, was still not by any means so painfully pronounced or "small-poxy" in style as that used by modern stipple engravers. There are groupings of dots known as the "cocked hat," of which Walker was the great exponent; the "butterfly's wing," etc.; and the Holls are said to have christened others by curiously eccentric names, recognised chiefly amongst themselves. The same family is to be credited with the modern style of stipple engraving. There is no doubt that, although the art has been almost suffered to die out, stipple engraving was not only executed with great celerity, but could be easily learned. The British Museum collection contains a large circular stippled print, "Nymphs awakening Cupid," designed by Angelica Kauffman,\* with a quotation from Horace † underneath,

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\* The original painting is in the collection of the Duke of Northumberland. Probably dissatisfied with the result, Angelica a second time painted the same subject, in which the figures are more gracefully and elegantly posed, and festooned with flowers.

† "Dormio innocuus : vix impune expergefeceris."

which

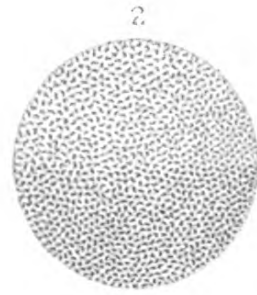
which the imprint states to have been "in Graved by Rose le Noir, aged 14 years, 1782;" and as the publication line at foot further states that impressions are "sold by Lenoir, printseller to His Majesty," it may be assumed that the prodigy was the daughter of the publisher. Ryland had previously engraved the same subject, and the print by Rose le Noir is evidently copied from his beautiful translation; but in reproducing she forgot to reverse.

Rose le Noir also executed other plates of a similar character, but she does not appear to have improved in style.

In describing the processes of the earlier or purer kinds of stipple (grained), such as was used by Bartolozzi, we prefer the word *specks* to *dots*. *Dots*, conveying the idea of round punctures, is an incorrect term when applied to stipple engraving; and it will be observed on examining figure 2 in the illustration—figure 1 enlarged as with a magnifying glass,—that the term *speck* is far more applicable, the punctures being by no means round. No. 4 is an example of the modern cluster system of stippling, each dot being much more strongly pronounced than in the old style; each dot is, however, as will be seen by examining illustration No. 5—No. 4 strongly magnified,—composed of a group or cluster of small specks. No. 3 represents the effect produced by a hand roulette, or toothed wheel, passed over a plate, the dots being dots pure and simple. The roulette is used to save time, and its effects in the heavier parts of a plate would not be readily distinguished from hand work. Machine rouletting (No. 6) is a modern invention,



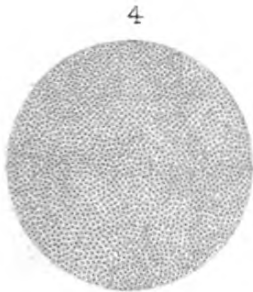
*Grain*



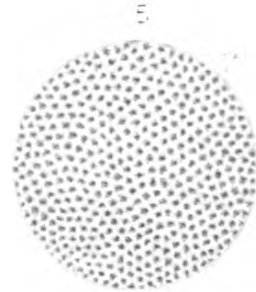
*Grain enlarged*



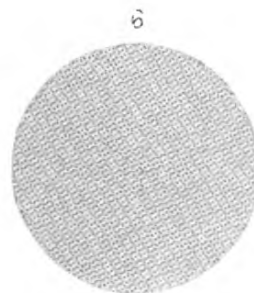
*Hand rouletting*



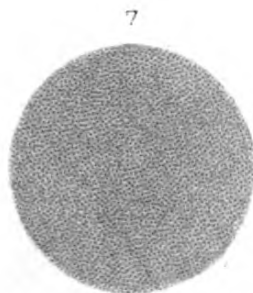
*Cluster*



*Cluster enlarged*



*Machine rouletting*



*Grain printed in black &  
afterwards coloured by hand*



## EXAMPLES OF STIPPLE ENGRAVING.

Published by Field and Tuer London



invention, which still further saves the time of the engraver; and its use, as well as that of the hand roulette, is, of course, perfectly legitimate. Figures 7 and 8 are described in Chapter XXXIV.

If ever stipple engraving is to be revived in this country, it must be, in the writer's opinion, by a return to the early grained or "peppered" style used by Bartolozzi and his school, the effect, as in fine miniature painting, being equally beautiful when viewed at a distance and at close quarters. The modern style of stippling, produced by groups of dots, is cold and severe; and although in some degree suitable for copying statuary (the *Art Journal* plates are good examples), is hard and unsatisfactory for almost every other class of work, portraits not excepted. A modern stippled portrait, produced by clusters of dots, is certainly bold and effective when viewed from a distance, but on close examination the dots or specks resolve themselves into scars, such as would result from a virulent attack of small-pox.

In regard to the comparative quickness of production of the dotted or stippled method compared with line engraving, Boydell, the great print publisher—and there could have been no better judge,—used to assert that it was as three to one; in other words, a line engraving that would occupy twelve months, would, if engraved in the speckled manner, take but four.



## CHAPTER XXI.

### Painters' Etching.

**P**AINTERS' etching, as it was formerly called—or simply etching, as we now say—is to line engraving as a free sketch to an elaborately finished drawing; and one of its greatest charms is, that in it can be recognised the actual characteristic touch of the artist. In line engraving the graver is slowly and accurately pushed, and the furrows as they are opened, being hidden by the instrument, are unseen in their progress. The etcher draws with a steel point, and sees his work as he proceeds, which gives him the inestimable advantage of an unfettered freedom of touch.

The work of an etcher, so far as its mechanical part is concerned, is otherwise pretty much the same as that of a line engraver; \* the term etching, or painters' etching, being applied to a free and unfettered production minus—in the English school—that elaborate attention to minute details observable in a line engraving. Some of the French portrait etchers, however, work their plates

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\* In etching the point must slightly cut the copper; if it remove the ground only, the acid will not bite

up with an elaboration that leaves ordinary line engraving far behind. On the other hand, in etching from nature, and landscape work generally, the French are far greater "impressionists" than the English. The modern taste for etching has indeed been caught to a considerable extent from the French, with whom the etching point is more freely used, and its wonderful results when skilfully handled, better appreciated, than with us. The names of some of their best etchers are now, however, almost as well-known here as at home.

In the late rapid development of English etching, Mr. Gilbert Hamerton's valuable treatise, "Etching and Etchers," with its numerous examples and its practical and close criticisms of etchers' work, has proved of considerable value. Mr. Hamerton is himself a skilful manipulator of the etching-point. Mr. Seymour Haden, too, as an exponent of the English school of etching, is to be credited with having rendered important service, practical and theoretical.

There are strong indications that the art will before long hold a place in public favour that it has hitherto not been accorded in England. The art market must, however, first be purged of its bad work, and the prices charged for examples be reduced literally from guineas to shillings. Five or ten guineas for an average etching is a prohibitive price; and moreover, if reduced to as many shillings, and the number of impressions increased twenty or even fifty fold, which, by steel-facing the plate might be readily done without lowering the work, its publication would pay better. Any one who can draw well—or, for the matter of that badly—can etch, though  
it

it does not follow, by any means, that the result will be worth looking at ; and a dozen plates may be etched in the time that a single one would take if executed by line engraving. Briefly, etching is a process in which the design, afterwards bitten in with acid, is freely drawn on copper with a metal point ; the long apprenticeship, with close study and constant exercise in mechanical details, necessary to ensure excellence in line engraving, being in the practice of etching unnecessary. A modern etching, while owing its conception and draughtsmanship to the artist, is chiefly indebted for its warm richness of effect to the printer,\* who, after wiping the plate and before printing, skilfully dabs or “ drags ” it when in a heated condition, in certain indicated places, with a piece of rag, which causes the ink to splurge (printers use a more expressive term) over the sides of the incisions on to the surface. “ Dragging,” or *retroussage*, is quite a recent innovation, of French origin, dating back not more than twenty years. It ought rather, however, to be accepted as a revival of the method experimentally practised by Rembrandt, who printed some of his plates in an almost similar manner.

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\* Were it not a trifle too suggestive, the term Printers' Etching would appear to be equally—some may think more—appropriate than that which heads this chapter. An etched plate, the work of a well-known painter, recently came under the notice of the writer, that was so uniformly or evenly bitten as to necessitate in the printing the use of no less than five inks, of varying density or strength, applied to as many portions of the work, before a satisfactory result could be obtained ; the workman-artist could only produce seven impressions per day.

Dragging is to etching as the *modiste* to the woman of fashion ; it adds to the mere outlines a subtle brilliancy and gracious richness that the artist would often fain have us believe exist in the original. And it is certain that an etcher who understands the capabilities of his art, will so work his plate as to admit of the best possible, or even a special, effect being produced in the after printing by dragging. A full, velvet-like quality is obtained in parts where, in the opinion of the artist, the general effect will be improved by its use. When the first proofs are pulled after the plate is finished, the artist indicates what portions of the plate shall be thus treated ; and when he has finally made up his mind, the printer keeps the last proof before him as a guide from which to work.

Nevertheless, whether *retroussage*, being actually accomplished by the printer and not by the artist, is or is not a legitimate process, has been recently the subject of much controversy. And in comparing an etching printed in the ordinary manner with one that under the guidance of the artist has been skilfully "dragged," it is at times difficult to believe that impressions so utterly unlike are from the same plate—the one is a hard, skinny outline, and the other a rich, glowing picture. Some plates occupy but an extra minute or so in "dragging," and others as long as an hour or more for a single impression.

It has been sought to produce the effect of "dragging" by preparing a plate in a manner that would admit of more expeditious and, therefore, cheaper printing, and the nearest approach to success has been achieved by  
laying

laying an aquatint ground in parts only ; but this, while deepening the shadows on any desired portions, fails to produce the spreading fulness of line, dark and ample in the centre and toning down at the edges by gradations to a mere tender shadow, hitherto attained only by slow and artistic *retroussage*.

## CHAPTER XXII.

# Print Restoring, Inlaying, Splitting, and Cleaning.

*P* *PRINT-RESTORING*.—Prints having so many enemies, and being so easily injured, it becomes a source of wonder how the countless examples of the old masters—a large proportion almost as fresh as they were the day they were printed—have continued in existence. Millions must have perished through the action of fire and water, mildew and rot, and the numerous accidents to which, from their fragile nature, they are peculiarly liable. A badly stained, torn, or defaced print is usually considered spoilt; but if it be a valuable one the advice of an expert is sought, sometimes with astonishing results. There are men who have a reputation as print restorers; and, provided they are sufficiently well paid for their time, nothing seems beyond their powers. A torn print they make nothing of; the edges are brought together and joined so skilfully that the tear cannot be detected, and practically ceases to exist. The passage of the point of a walking-stick through a print, a piece the size of a shilling being carried  
away,

away, and not to be found when wanted, might be considered a totally hopeless kind of accident ; but the print can be repaired in two ways. Say it is a valuable proof ; a print of the same subject of inferior value is procured, the corresponding piece cut out, the edges of both pared down, and the piece accurately fitted in from behind. The print is then subjected to considerable pressure, and when dry the join cannot be detected. If an inferior impression of the injured print is not obtainable for the purpose, the operation becomes more delicate and artistic. A piece of plain paper, to exactly match in tint, is let into the wound from the back, the print, when dry, being subjected to pressure as before. The blank place is then laboriously filled in, line for line and stroke for stroke, with a very fine steel pen. The writer has in his possession some prints repaired in this manner, over which it is evident that weeks of the closest labour must have been spent.

Some of the print restorers, so it is whispered, have ugly deeds to answer for ; deeds made good, or rather, bad deeds made perfect. But this is an aside which concerns the lawyer and not the collector.

Mr. Grisbrook, of Panton Street, Haymarket, who has been in the business for over thirty years, is perhaps the best living restorer and inlayer of prints, and when anything very special is required, his are the services generally sought.

Mr. Grisbrook's predecessor was William Baldwin—originally with Holloway the printseller,—who some thirty or thirty-five years ago was the only person then engaged in the special trade of cleaning and restoring prints.

prints. He began business in Lambeth, and shortly afterwards removed to Great Newport Street, where he continued until he died, about twelve years ago. Baldwin had a great reputation amongst print collectors and dealers; but for very many years he personally seldom touched a print, leaving everything to his manager, Mr. Grisbrook.

Print restoring, although often abused by the unscrupulous, is not only a legitimate but a highly artistic industry. Mr. Grisbrook has drawers full of old paper of every shade, age, and texture, from which he can match almost anything, and his additions—as a piece torn from the margin, or even the grafting on of a new margin entirely,—are so skilfully made as to be unobservable except by the closest examination. Mended or restored prints can be recognised by an examination against transmitted light, which reveals the varying thicknesses of the paper. But a print shorn of its margin has had another one of ample dimensions added by Mr. Grisbrook in such a manner that this test fails; for by the ingenious method pursued, no inequality in the thickness of the paper can be detected. He takes a sheet of clean paper of the desired size and quality, and splits it about two-thirds of its length. The print to be operated upon is now split completely through, so as to make it extremely thin, the edges having been previously cut perfectly square and close to the engraved work. A square piece, corresponding exactly to the size of the print, is then cut in its proper position (about the centre) from the face of the split portion of the clean sheet of paper; the print is inserted in its place, and the whole is carefully mounted  
up,



up, or pasted together, forming a solid and homogeneous sheet. A print thus treated naturally shows no marks of inlaying at the back, which is a perfectly unbroken sheet of paper, and the edges of the print having been pared down to the substance of tissue paper before mounting, the front is equally unimpeachable.

All so-called restorers are not to be trusted with fine prints. For instance, connoisseurs know that proofs and early impressions of engravings and etchings owe some of their richest charms to the fact of the printing ink standing up in ridges, as it were, in the stronger parts. Let a creased print, say one from Turner's "*Liber Studiorum*," be sent to one of this numerous body; and what is the result? The print will most probably be returned with all the beautiful raised work crushed as flat as a piece of polished ivory—in fact spoilt,—the result of its having been passed through steel rollers or a powerful lithographic press. Mezzotints suffer least from this treatment, but even they come back with an unnatural and photograph-like polish, which, when the print is viewed at an angle, cannot but painfully arrest the attention, and is cruel to the eye of the connoisseur. In restoring prints great pressure is sometimes necessary, as in repairing or adding margins. Mr. Grisbrook, by some ingenious method,—positively known only to himself, but probably by the use of metal plates hollowed in the centres,—applies pressure on the margins or damaged portions only, which of course leaves the print in its original beauty.

Perhaps one of the maddest tricks in connexion with the services of the print restorer—and the incident possesses

possesses the merit of being true—was that perpetrated not many years ago by a wealthy amateur, who, wishing to illustrate a book with a head of the Madonna, one day walked into the room of one of the largest print dealers, and after having negotiated the purchase of a proof, worth about £60, of Müller's "Madonna di San Sisto," after Raffaele, and paying for it, calmly proceeded, in the presence of the astonished dealer, to cut out the head of the Madonna with a penknife, saying he did not want the remaining portion of the print, which he left behind. It remained knocking about in a drawer for some years. At last this very eccentric amateur died, and his effects were disposed of at Christie's, amongst them being the small book containing the head of the Madonna; and the print dealer, hearing of this, bought it at the sale for a mere trifle. The head was carefully removed from the book, and sent, together with the remaining portion of the print, to the restorer, who inlaid it so beautifully that its previous maltreatment became, so far as appearance went, a thing of the past.

**PRINT INLAYING.**—The artificial restoration of a lost margin, or "inlaying," a process already described, adds unquestionably to the appearance of a print which is required for framing or exhibition, but perhaps not to the intrinsic value. Although the repair, when skilfully and professionally made, cannot be perceived, it can hardly be attempted by the amateur with much hope of success.

**PRINT SPLITTING.**—Print splitting used at one time to  
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be followed as a trade, or rather as a branch of trade ; and the late Mr. Nicholls, the well-known printseller of Green Street, Leicester Square, was in the habit of inserting a line in his catalogues to the effect that he undertook to split prints.\* Print splitting is legitimate enough when it is used to aid the remounting of a marginless print, in the manner already described ; but it is sometimes abused for the manufacture, with the object of obtaining higher prices, of spurious proofs, in a manner detailed in the chapter headed "Deceptions with Prints."

There are two plans usually adopted in splitting prints. The first is to paste a piece of linen over the face and another over the back of the print, and when dry to violently tear them asunder, the two pieces of paper that will be found adhering being afterwards removed by damping. A simpler plan, but one requiring more care, is to coat both face and back of the print with ordinary flour paste, which is allowed to dry, the process being repeated several times. A corner of the print is then nicked with a penknife, and it will be found that the double coating of paste has rendered the print suffi-

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\* Nicholls was the factotum of the more celebrated Edward Evans, print dealer, cleaner, restorer, and splitter, of Great Queen Street, Lincoln's Inn, and afterwards of 403, Strand, whose father, Edward V. Evans, had conducted a similar business (begun in 1820) before him. Edward Evans, who was in partnership with and assisted by his brother Albert, was perhaps more especially known as possessing an extensive knowledge of portraits, and his two bulky catalogues are even now standard works of reference. The last of the family died some ten or twelve years ago.

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ciently strong to bear pulling completely asunder. The paste is afterwards removed with luke-warm water.

Landseer's painting of the "Eagle's Nest," which had not been previously engraved, appeared not very long ago in the *Illustrated London News*, and Mr. Algernon Graves, who is a known enthusiast on all matters connected with Landseer, caused a dozen copies of the leaf containing the cut to be split; after cutting close, he had these mounted on large pieces of cardboard with an India paper ground, showing about an inch of margin all round the print. Splitting was of course resorted to in this case in order to get rid of the letterpress on the reverse side, which would otherwise have shown through after the mounting. The examples thus treated have a remarkably good effect, and were presented by Mr. Graves to various Landseer collectors, by whom it is hardly necessary to say they were received with considerable satisfaction.

It was Baldwin who had the credit of splitting a Bank of England note, but it was really Grisbrook who did it. He laid the two halves before the astonished Governors of that very respectable institution; but whether they at once impounded them, or humbly handed over to the clever manipulator a sum of money sufficiently large to insure him a respectable income for the remainder of his days, and begged him to bury the matter in silence—which, according to popular tradition would have been their proper course,—history sayeth not, and Mr. Grisbrook himself is equally reticent.

PRINT CLEANING.—There are many so-called print  
o cleaners

cleaners, who are apparently of opinion that to clean a print means to bleach it, which is really worse than allowing the accumulated dirt of ages to remain untouched upon it. In order to clean a print properly, dirt and stains should be thoroughly removed, but the deep tone of the paper, partly natural and partly acquired by age, should no more be disturbed than the engraving itself. Many persons practise the art of print cleaning, but the great majority of them might more truthfully term their vocation print ruining. In cleaning, chloride of lime is their great friend, an agent which, though effectually cleansing, bleaches to a painful whiteness, and, if not afterwards thoroughly removed, rots the paper. A solution of chloride of lime, if carefully used by an experienced person, is a useful agent for cleaning line engravings; but in stippled prints, even when treated with a very weak solution, the bloom constituting their chief beauty vanishes as if by magic, and the print is ruined.

An old writer recommends foul prints to be boiled in water and then bleached by exposure on a grass-plot to the sun for several days, and quaintly concludes: "Don't leave your prints on the grass-plot at night, for fear of the worms and cows."

The safest and most effective method practised by professional cleaners is as follows: A stout common deal frame without a back is provided, and over it is stretched a piece of thin muslin, secured at the sides by tacks. The engraving to be operated upon is laid face upwards on the muslin, and the frame is placed over a copper filled nearly to the brim with boiling water. The hot  
steam

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steam penetrates through the muslin to the engraving, and the stains and dirt gradually disappear. The removal of the more obstinate stains may be expedited by pouring boiling water on the face of the print while it is undergoing its steaming. When a thorough cleaning has been effected—a matter sometimes of several hours—the frame and print are removed bodily, placed on one side, and left until thoroughly dry. The final operation consists in passing the print through a press, which renders it perfectly flat.

Another safe way is to lay the print face downward in a sufficiently large vessel, and gently pour boiling water over it to a depth of one or two inches, and in the course of an hour or two the dirt will disengage itself.

A third manner of proceeding, answering well when prints are very dirty indeed, is to go several times, gently but firmly, over the face and back, alternately, with a large paste-brush charged with common bookbinder's paste reduced to the consistency of cream by the addition of water. An hour's after-soaking in warm water, and a final application of the brush charged with tepid water only, effect wonders in the way of cleansing, and there is moreover by this treatment no danger of injury to the most delicate print. Prints that are on soft, un-sized paper require very cautious treatment, as they readily tear or burst into holes if roughly handled while wet.

The only bleaching and cleansing agent that the writer has successfully used on prints of every description, is prepared by a London firm of wholesale manufacturing

facturing chemists, Messrs. Hodgkinson, Prestons & King.\*

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\* The makers speak of it as follows :—“The principal merit of this fluid is, that it does not, like many bleaching compounds, contain any insoluble salts. It is a compound of hypochlorous acid, one of the most powerful bleaching agents known, and an alkaline base which is perfectly soluble in water, and consequently is easily washed out after the operation of bleaching has been finished. Being in a liquid state, and being miscible with water in all proportions, it is easy of application ; whilst the perfect elimination of the base by simple washing prevents the action which usually takes place in the paper after it has been dried, and which is the most prevalent cause of rotteness.”

## CHAPTER XXIII.

# Copper- and Steel-Plate Printing.

**S**AVE in a few details of minor importance, the process of copperplate printing has remained unchanged for a very long period. The first copperplate presses were made entirely of wood, the heavy roller under which the plate is passed while receiving the impression being usually of *lignum vitæ*. Presses of this description may still occasionally be seen doing good service. The more recent are, however, made entirely of iron, and are much less cumbersome, besides being easier to handle. In printing, the copperplate is entirely covered over on the engraved side with an ink composed of burnt linseed oil and Brunswick black. Amongst printers, the finest French black, occasionally used for intensifying the shadows, is supposed to be manufactured from the tendrils of the vine, but on the face of it the source of manufacture would appear to be more than doubtful. The oil, more or less burnt, is known as strong, medium, and weak, and is mixed in the various proportions that will give the best results in mezzotint, line, or stipple work. Copperplates after steel-facing  
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require



require the use of a stronger oil. A master-printer ("master" here in its literal sense—master of his craft) will so judiciously mix his oils that in the printing the plate will give off the best and most beautiful impressions of which it is capable. The depth of colour of the ink varies with its quality, and the charm of a fine engraving much depends on the tone in which it is printed.\*

The sunk or engraved portions of the plate are completely filled with ink, the face being also necessarily covered by the operation, and to obtain a clear impression from the plate, line for line, the surface must be carefully cleaned, which is done with a species of light canvas of open texture, made specially in Dundee for this purpose. The canvas is rolled up into a ball or pad in such a manner as to give a perfectly uniform and flat surface, and passed over the face of the plate, as much as possible across the direction of the lines. That is, if the chief work of the plate runs from top to bottom, then the dabber would be passed from side to side, otherwise too much of the ink would be removed. In the first wiping a foul piece of canvas is used—a piece that has before done duty,—and in the next one that is not quite so dirty, the third rubbing being given with a pad that is nearly clean. The plate then receives a rubbing with a piece of muslin, subjected before use to washing, so as to render it soft and pliant. The final polish is given with the palm of the hand, which must

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\* Turner was very particular as to the ink used for his Liber plates, as may be gathered from a note on an engraver's proof: "A fine rich bistre colour is the tint I want."

first receive what the copperplate printer terms "a face" of ink, foulness or superabundance of ink being kept down in the wiping by the use of whiting applied to the hand. As the introduction of whiting would render the impression broken or rotten, care is taken to prevent its getting into the work. In mezzotint printing a piece of wash leather is occasionally used after the cleaning for brightening up the high lights, the finish being given with the palm of the hand. It is necessary, in order to render the printing ink sufficiently soft for working, to heat the plate before it is applied, and this, until about five and twenty years ago, was done over a charcoal stove, which took some time to prepare. It was part of the apprentice's morning duty to light the fires or "pots," and after the fumes had passed off, which would take the greater part of an hour, to cover the glowing charcoal with yesterday's ashes, the heat retained lasting for the day's work. Mr. Brooker was the first copperplate printer to substitute gas for the troublesome and somewhat expensive charcoal stove.

The paper to receive the impressions is invariably damped before printing, sufficient time being allowed for the moisture to soak evenly through. The plate having been charged with ink and cleaned as described, is laid, face upwards, on the bed of the press, with the paper to receive the impression carefully adjusted in its place, and "pulled through," during which operation the plate is protected from the injury which might occur from inequalities in the paper or the introduction of foreign matter, by several thicknesses of soft blanket placed between it and the roller; a better and more uniform impression



impression is also insured by this addition to the press. The blanket—the less worn the better—also serves the purpose of forcing the paper into the engraved work of the plate, and without it, or some similar substance, a brilliant impression could not be obtained.

By judicious wiping a plate may be either lightened or darkened in parts, as desired ; and by the use of a thick dense ink and extra pressure in the printing, termed “forcing,” impressions from worn plates may be much strengthened. Mr. Cousins leaves nothing to the printer : “All I want is what is in the plate,” he sternly remarks, if anything be said on the subject.

The wearing of a copperplate does not take place in printing—that is, in the actual passing of the plate through the press,—but in the wiping, scrubbing, and polishing to which it is subjected in order to remove the ink from the surface of the plate before each impression.

Since the introduction of steel-facing,\* a copperplate may be said to practically last for ever ; for as soon as the harder metal begins to wear and shows the underlying copper, it is refaced, and the process may be repeated as often as desired.

Printing in black or in one colour requires judgment and dexterity ; but printing in several colours, the history of which is given in another place,† supposes the printer

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\* Steel-facing was invented by Monsieur Garnier, who, in 1859, sold the English patent to Monsieur F. Joubert, to whom in the same year the Society of Arts awarded its silver medal.

† See Chapter XXXV., “Falsely-tinted Prints, and How to Distinguish them.”

to be himself a painter. A whole day was sometimes employed in the production of a single coloured impression. The painter-printer had a coloured pattern before him as a guide, and a number of pots containing the printing inks to be employed. He then set to work, and, strictly following his copy, laboriously *painted into the copperplate itself* the various coloured inks, until the whole of the engraved work was filled in. Printing inks dry very slowly, so that there was little danger of the pigments hardening before the impression could be pulled. Soft stubs or stumps were used for laying in the ink, a separate one being kept for each colour, and in the more delicate parts, such as the lips of a portrait, a flower in the hair, or other small work, much finer tools would be used, and recourse even had to delicately twisted rag or wooden points. The most highly prized examples are entirely coloured from the plate ; but there are many fine prints owing a portion of their finish—generally in the minor details—to the after application of the brush.



## CHAPTER XXIV.

### Fine Art Plate Printers.

*G*REAT astonishment can hardly be felt if fine art copperplate printers are classed in the minds of the majority of people with "butchers and bakers and candlestick makers," when the public is too apt to thoughtlessly look upon engravers themselves as "a set of ingenious mechanics." \*

It used to be a common saying amongst copperplate printers, that any one with a thick head and a strong arm was fit for a mezzotint printer ; but to work an etched plate effectively requires brains, or rather artistic instincts rarely found in the British workman. Many etchers, in ignorance to whom they should apply, and in despair of getting their plates properly printed, have undertaken the mechanical part themselves, and a copperplate printing press as an adjunct to the studio is now by no means uncommon.

The professional engraver is very largely indebted to the skill of the plate-printer in bringing out and making

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\* See "Evidence relating to the Art of Engraving taken before the Select Committee of the House of Commons on Arts" (1836), and the Committee's report made to the House thereon.

manifest

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manifest the beauties and excellencies of his work. Those who follow this calling are few in number, and, except to the print-publishers, to whom they owe their principal employment, are utterly unknown outside their own class. In London there are five firms of plate-printers, who for many years have devoted themselves exclusively to fine art work ; and a short history of their antecedents will doubtless prove of interest :—\*

THE FIRM OF J. H. & F. C. McQUEEN was established at the beginning of the present century, in Newman Street, Oxford Street, London, by the grandfather of the present members, William Benjamin McQueen, who was joined by his son, William Henry, in the year 1819. In the year 1832 the business was removed from Newman Street to Tottenham Court Road, where new premises were erected from designs by John Finden, architect. The workshops, which cover nearly 20,000 square feet of ground, are in the shape of a parallelogram, with a large open space in the centre, and are built almost entirely on one floor, well lighted throughout.

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\* There are other firms, some in a much more extensive way of business than those mentioned, as Messrs. Virtue & Co., Limited, who print the *Art Journal*, etc., and Messrs. Vincent Brooks, Day & Son, but the writer is unaware of any plate printers in an extensive way of business, who practise fine art plate printing *exclusively*, save those mentioned. There were, however, at one time a considerable number of copperplate printers, known as "small masters," the meaning of which term is obvious. They have nearly all died out, and of those left, Mr. Robert Smith, of Harrington Street, Hampstead Road, N.W., is the only one known to the writer who does his work in a workmanlike manner.

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The founder died in 1842, and his son, William Henry, continued the business until 1856, when he was joined by his two elder sons, William Benjamin and John Henry. In 1861 William Henry retired from the business, and his two sons took their brother, Frederick Charles, into partnership. William Benjamin, the eldest of the three brothers, died in 1867. The *Art Journal* in recording his death spoke of him as "an artist in his craft." The father, William Henry, died in the same year, and the two brothers, constituting the present firm, have since continued the business.

The house of McQueen was celebrated in its early days for printing in colours direct from the single copper plate ; an impression in many cases occupying the workman, although the subjects were but small, at least an hour, and sometimes two or three. Some of the finest specimens, after designs by the Princess Elizabeth, daughter of George III., published by Orme, of Bond Street, and Fuller & Co., of Rathbone Place, almost equal miniature paintings in detail and finish. Through the introduction of the cheaper process of chromolithography, the art of direct copperplate printing in colours has died out. Some fine examples placed at his disposal by the present members of the firm are now in the collection of the author.

A great number of plates engraved by Bartolozzi were printed by the McQueens, and amongst more or less important books, the illustrations, both in black and colours, of which were printed by them, may be mentioned : "The Bridgewater Gallery"; Bartolozzi's *Drawing Book* ; Moore's "Irish Melodies," illustrated by  
Maclise ;

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Maclise ; "The Dulwich Gallery"; Daniel's "Oriental Scenery"; Holbein Heads ; many medical works, the last of modern times printed in colours being Silvestre's "Paleographie Universelle"; Chamberlaine's Drawing Book ; Batty's Scenery ; Boydell's Shakespeare ; Brockendon's Alps ; Britton's "Cities and Cathedrals"; Byron's Works ; Finden's Gallery ; Gell's "Pompeii"; Harding's Drawing Book ; Johnson's Life and Works ; "National Gallery," published by the Associated Engravers ; Nash's Works ; Pugin's Architectural Works ; Parry's, Rogers', Southey's, Sowerby's, Henry Shaw's, and Swan's Works ; "Don Quixote"; Smirke's Shakespeare ; Turner's "England and Wales," "Scotland," "Rivers of France"; and the Waverley novels. One important book, Sibthorpe's "Flora Græca," printed by the firm, contained nearly one thousand quarto plates, the largest number, it is believed, ever issued in a single work. In fact, Messrs. McQueen assisted in the production of most of the illustrated works published by nearly all the old leading firms, including James Bohn ; Henry G. Bohn ; Cadell ; Hurst & Robinson ; Longman ; Murray ; Molteno ; Rodwell & Martin ; Tilt & Bogue, and others ; while the engravings printed by them comprise many of the finest plates engraved by J. B. Allen ; R. Brandard ; Burnet ; Chant ; S. Cousins ; George T. Doo ; Gibbon ; E. Goodall ; W. Greatbatch ; E. Finden ; W. Finden ; J. Faed ; J. Heath ; C. Heath ; W. Holl ; F. Holl ; Lane ; W. Miller ; John Pye ; H. T. Ryall ; J. H. Robinson ; Lumb Stocks ; C. W. Sharpe ; W. H. Simmons ; Thomson ; J. T. Willmore ; A. Willmore ; J. H. Watts ; and many others issued by Colnaghi ;



Colnaghi ; Fores ; Gambart ; Hogarth ; Hayward & Leggatt ; Hill ; Lloyd ; M'Lean ; Moon, Boys & Graves ; Schaus ; and other leading publishers. Most of the works published by the Art Unions of London and Glasgow, and some of the works published by the British and the Geological Museums, have been printed by this firm. They at present print for most of the modern print and book publishing houses. It is stated that George T. Doo never engraved a plate that was not printed by the McQueens, and the same might be said of those by John Pye. The illustrations to the once popular annuals published by C. Heath, including the "Book of Beauty," "Keepsake," and "Picturesque Annual," were also printed by them.

Messrs. McQueen are the custodians of many thousands of steel and copper plates, which are stored in two fireproof rooms, one for steel and the other for copper ; and the contents of each are so systematically arranged that any plate is forthcoming in a few minutes. Some time ago, through some mysterious and never-explained cause, damp, or rather mildew, found its way into the steel plate room, and the results, notwithstanding that each plate is protected with a thick coating of beeswax, might, if the enemy had not been discovered at once, have been most disastrous. Ordinary business was stopped, each plate had to be separately examined, the old beeswax melted off, and the plates refaced with new and re-wrapped. Some weeks were thus taken up ; but fortunately the damage was found to be inconsiderable.

MR. T. BROOKER'S business dates back to the latter  
part

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part of the last century. It was established in Clerkenwell, by Mr. Ebsworth, a celebrated copperplate colour printer, who managed during the political troubles of 1801, when the Habeas Corpus Act was suspended, to get himself incarcerated in Coldbath Fields prison. During his enforced absence, his business was managed by his apprentice James Lahee, who succeeded to it on his employer's retirement. Later on, Lahee built a large factory in Castle Street, Oxford Street, and was employed by Turner, who was in the habit of personally superintending the work to print the "*Liber Studiorum*."

During a long career of over thirty years, he printed, amongst others, most of the works of the following celebrated mezzotinto engravers: Charles Turner, A.R.A.; S. W. Reynolds, the introducer of the mixed style of engraving; Jas. Ward, R.A.; Wm. Ward, A.R.A.; Wm. Say; H. Meyer; F. C. Lewis; Thos. Lupton; and Geo. Clint. Conspicuous amongst these works were—"The Trial of Queen Catherine," painted by Harlow and engraved by Clint; Turner's *Liber Studiorum*, and other plates; and a small edition of the works of Sir Joshua Reynolds, engraved by S. W. Reynolds. About forty years ago, Thomas Brooker, having served the usual apprenticeship of seven years to James Lahee, became a partner, and eventually his successor; continuing the business as before in Castle Street, until larger premises became a necessity; and the present range of buildings in Margaret Street, Cavendish Square, were erected by him. Mr. Brooker has printed many of the leading works of the following eminent engravers: S. Cousins, R.A.;

R.A.; Thos. Lupton; S. W. Reynolds; G. Clint; W. Ward; G. R. Ward; Wagstaff; Walker; Wass; Jas. Faed; T. O. Barlow, A.R.A.; F. Stackpoole, A.R.A.; and Geo. Zobel; including the following well-known examples: "The First of May," many portraits, after Sir Joshua Reynolds; "The Ports of England"; "Tyndal Translating the Bible"; "Evangeline"; "Scott and his Friends"; "Shakespeare and his Friends"; "The Diet of Spires"; "Distinguished Men of Science"; "The Shadow of Death," after Holman Hunt; "My First Sermon," "My Second Sermon," "Asleep and Awake," and "The Huguenot," after Millais; "La Gloria," and "Prayer in Spain," after John Phillip; "The Palm Offering," and Elizabeth Thompson's celebrated series of military subjects, etc., etc. During the last ten years Mr. Brooker has given considerable attention to the artistic printing of etchings, in connexion with which he enjoys a merited reputation.

THE HOUSE OF HOLDGATE BROS., in London Street, W., was founded by the late Mr. Holdgate in 1851, who was succeeded by his three sons, Edward, Alfred and Richard, now conducting it. Amongst some of the more important and well-known engravings printed by this firm may be mentioned: the complete works of Sir Joshua Reynolds; the complete works of T. Gainsborough; the works of Sir Edwin Landseer, notably the "Monarch of the Glen," the "Deer Pass," "Sanctuary," etc.; "The Railway Station," after W. P. Frith; "The Horse Fair," after Rosa Bonheur; "Mors Janua Vitæ," after Sir Noel Paton, etc., etc.

THE

THE FIRM OF DIXON & ROSS (now Thomas Ross) has been engaged in fine art plate printing at 70, Hampstead Road, nearly half a century; and during that time has printed, with very few exceptions, the plates of that eminent engraver Samuel Cousins, R.A. Amongst other fine works may be mentioned "Lady Dover, Duchess of Sutherland," painted by Sir Thomas Lawrence, P.R.A., and published by P. & D. Colnaghi; "The Queen taking the Sacrament at the Coronation," after Leslie; "The Queen, Prince Albert, and Family," painted by Winterhalter; "Lord and Lady Egerton's Return from Hawking," painted by Landseer: all published by the late Francis Graham Moon. The "Bolton Abbey," after Landseer, published by Thomas Boys; "The Midsummer Night's Dream," after Landseer; "The Abercorn Children," after Landseer; "The Sutherland Children," after Landseer; "The Mitherless Bairn," after Faed; "The Minuet," after Millais, and many others, all engraved by Samuel Cousins. The "Peace and War," engraved by that close follower and only pupil of Samuel Cousins, Thomas L. Atkinson. "Windsor Castle in the Present Time," "Forester's Family," "Dialogue at Waterloo," the latter three engraved by Atkinson after Landseer; also many other fine engravings published by Henry Graves & Co., Pall Mall.

The same firm has printed, among Mr. Cousins' later works, "The Strawberry Girl," after Sir Joshua Reynolds, published by Agnew & Sons; "Yes or No," after Millais, also Agnew & Sons; "Miss Boothby," after Sir Joshua Reynolds, published by P. & D. Colnaghi and Thomas

M'Lean. The proofs of these three plates realize at public sales about twenty pounds each. They have also printed one of Mr. Cousins' very recent works, "The Princes in the Tower," after Millais, published by the Fine Art Society, New Bond Street. It may be added that Mr. Cousins still appears to retain his wonderful manipulative powers unimpaired.

## CHAPTER XXV.

### The Printsellers' Association.

**S**EVERAL times in the course of the present work has mention been made of the trade tricks of print publishers and printsellers. The most common of these frauds is the simplest—a multiplication of proofs after the promised number has been taken. To such an unconscionable extent is the printing of so-called proof impressions sometimes carried, that plates have been known to become worn out and to require retouching—termed mending or repairing—before the requisite quantity could be supplied, and before the production of the prints had been even begun.


The practice of printing extra “proofs” is, though largely developed of late, by no means confined exclusively to modern engravers. Raimbach laments an error of judgment on his own part in having had printed five hundred proof copies of the engraving of Wilkie’s “Blind-man’s Buff,” and naïvely remarks, “That quantity, great as it is, does not reach half the amount that has been taken of impressions under that denomination from various plates published by the printsellers.”


The injury to the purchaser no longer consists, as it did formerly, in his having to accept, at the price of a proof,

proof, a late copy from which the sharp crispness of the earliest impressions has departed, for the modern processes of steel engraving and steel facing allow of a very large number of clear and sharp impressions without visible signs of wear in the plate. The real loss of the buyer is rather commercial than artistic. When a limited number of proofs of a celebrated engraving are advertised at a fancifully large and altogether arbitrary price, the buyer naturally hopes that in course of time his purchase will become more valuable, or if he ever wishes to realize, that he will be able at least to get his money back again. What, however, is the fact? The so-called "proof" impressions of many well-known plates are so numerous that the market is flooded with them, and when they appear in print sales, as they frequently do, a tithe only of the original price can be obtained, or perhaps even only a shilling for every pound invested. Art-patrons have found this out for themselves, and many in disgust have abandoned their hobby, or else confine their purchases to prints bearing the mark of the Printsellers' Association.

The primary object of this Society, which was incorporated in 1847, was to prevent fraud and to give a guarantee of real value to engravings which passed through its hands, by means of an official stamp indicating that only the number of impressions promised on publication had been worked off. Fresh rules were adopted on the 29th September, 1874, from which it appears that the Association—which is conducted by a president, vice-president, treasurer, auditor, and secretary—consists of publishers of prints, printsellers, artists, engravers, printers of steel  
and

and copper plates, and others connected with the print trade. Any eligible person desiring to join it is elected by ballot. No engraving, the artist's proofs of which are issued at a less price than one guinea and a half, is stamped or in any way recognised by the Association. The artist's proofs are stamped at the left hand, and all other classes of proofs at the right hand corner. The

larger stamp shown in the cut  is used for the more important works as regards size, and the smaller

 for engravings and etchings, the engraved work of which does not exceed twelve inches in measurement either way.

The letters of the alphabet on the stamps, which are movable, are changed at each impression, according to a recognised sequence ; and the changes that can be rung without any two combinations being alike amount, it is stated, to twenty-six thousand.

The rules governing the Association—forty in all—are extremely stringent, and a member breaking one of them in any particular is liable to immediate expulsion. One of the most important and protective is that the Association declines to have anything to do with a plate that has been previously issued unstamped, for the obvious reason that it could have no positive knowledge of the number issued. A publisher wishing to have his prints stamped by the Association, fills up a declaration form, which is not allowed to be altered in any way after being once in the

the



the Secretary's hands. If it be advertised that after a certain fixed number of impressions a plate is to be destroyed, the publisher is, within a certain period, compelled to deposit with the Secretary of the Printsellers' Association a principal piece of important size of such plate. Even the printing of the trial proofs that are struck off for examination during the progress of the plate is hedged in with restrictions; for when the engraver begins his plate, Rule 32 specifies that the words "in progress for proprietor," together with the name and address of such proprietor of copyright, shall be etched in the middle of the bottom margin in letters not less than one-eighth of an inch in height, and shall remain until the engraving is finished. Such proofs are further to be confined to the number strictly requisite for testing the plate, are all to be delivered to the publisher on completion, and are declared not to be marketable property. Members of the Association are not allowed to employ any printer who has not also been duly elected a member of the Association, such plate printer being compelled to hang up in a prominent position in his office or workshop a framed copy of the rules supplied by the Association and duly subscribed by him. It will be gathered that the Printsellers' Association plays an honourable and important part in connexion with the legitimate publication of prints. It is to be regretted that there are certain well-known publishers of high standing, and etchers whose works command a big price, who refuse to be governed by the rules of the Association, or to consent to their productions being stamped with its mark.

It

It must not for a moment be inferred that the stamp of the Printsellers' Association forms any sort of guarantee, like the hall-mark on plate for instance, as to the quality of the engraving itself; it is simply an assurance that the print is one of a fixed number of impressions.

It will be inferred that the primary object of the Printsellers' Association is the maintenance of public confidence in the print trade. The Association has done good work, but from the very nature of the trade it controls, its regulations, although stringent, are not stringent enough. It has no penal power; and in some cases its preventive effectiveness is not perfect. The publisher of an engraved plate has to fill up a paper (Form A) entitled *Publisher's notice to the Printsellers' Association*, on which amongst other things he has to declare the number of artist's proofs, proofs before letters, and lettered proofs, which he binds himself not to exceed in printing, together with the published price of each description. The blot in this system is that the publisher is allowed to declare any number of impressions he chooses, a privilege which is occasionally most flagrantly abused. In several well known instances the gross value of the declared proofs, irrespective of prints, have reached sums ranging between twenty and forty thousand pounds. The word "proof," as applied to the enormous number of impressions here indicated, is absolutely without meaning, for that word is understood to mean an early impression, and it is easy to understand that the stamp of the Printsellers' Association is no protection whatever in this direction. There is no question that the absolute license given to publishers in the number of impressions they

they may declare ought to be not only curtailed, but absolutely controlled. Of course this exaggeration of the numbers of "proofs" is not exactly a fraud, inasmuch as the purchaser or subscriber may inform himself of the real value of what he is buying by asking to see a copy of the declaration; but as a matter of fact he seldom does so, and is thus indirectly cheated by the misleading designation of proofs. On the other hand, some prints are occasionally issued, as witness Frith's "Railway Station,"\* published by Messrs. Henry Graves & Co., the cost of which is so enormous that their publication would never pay at all unless a large number of proofs were printed and disposed of; but this by no means applies to all plates, the number of impressions from some of which appears to be regulated by the greed of the print publisher and the gullibility of the public.

Some of the second-rate print publishers are in the habit of marking prints with a stamp which, although worded differently from that used by the Association, is obviously from its size and general appearance intended to deceive the public, many of whom, although they may have seen or heard of the genuine stamp, do not know exactly what it is like.

The rules of the Printsellers' Association are, it has been stated, very stringent, but, as it has been often

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\* A sum of twenty thousand pounds was sunk in the production of this print, which was specially engraved with a view to stand an extra number of proof impressions without showing signs of undue wear.

proved,

proved, not unnecessarily so. There is one well authenticated instance of an eminent engraver, who, in collusion with his plate printer, caused some extra impressions from one of his own plates to be struck off, which he sent to a print sale to be disposed of. The purchaser finding on after examination the mark of the Association absent, and knowing that the engraving ought to have passed through its hands, instructed his solicitor to proceed against the engraver for the amount paid at the sale, which, to save exposure, was at once promptly refunded, together with expenses.

Every copper or steel plate has a certain blank margin, the impression from which upon the paper outside the print is termed the plate-mark. The writer would suggest that the exact dimensions of the plate should be engraved and appear on the proofs, and that when the proofs had all been taken, the margin of the copperplate should be reduced; say one inch, more or less, according to size, all round. The descriptive lettering might then be added and the ordinary prints taken, the dimensions of the plate when in proof state being left as a guide to the purchaser. If this plan were adopted, the system of printing false proofs\* and extra impressions would necessarily be completely put a stop to; but whether the Association will adopt it, and if they adopted it, whether the print publishers would back them up, are questions which need not here be discussed.

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\* *Vide* Chapter XXXIII., "Deceptions with Prints."

## CHAPTER XXVI.

# Print Sales.

**D**UE notice by advertisement in the newspapers is given of print sales held in London; the principal auction rooms, which are described in another chapter, being those of Messrs. Christie, Manson & Woods; Sotheby, Wilkinson & Hodge; and Puttick & Simpson. Print sales begin at one, and are usually over about four o'clock. A list of collectors and probable buyers is kept by the auctioneers, to whom catalogues are forwarded by post a day or two before each sale; they are also invariably forwarded on a written application, accompanied by a stamp for postage.\* Prints are "on view" two days before they are brought to the hammer, and if a purchase be contemplated, it is highly advisable, after a perusal of the catalogue at home, to take advantage of the opportunity thus afforded for a careful examination. The prints will be found in large

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\* Sale catalogues are usually very carefully compiled and accurately printed, although minor blunders are not uncommon; the mistake, however, of turning "Coins and Curiosities" into "Cans and Canisters," which appeared in a catalogue printed in a northern town, could hardly occur in London.

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portfolios arranged side by side on long tables in the sale-room.

Unless prints are rare and valuable, and worthy of being disposed of separately, they are usually in lots of from two upwards ; the smaller the number in each lot the better as a rule the class of prints. It is no unusual thing to find in one sale lots containing varying numbers, from six up to sixty or more ; and when a lot gets into high numbers, it will generally be found to come within the collector's laconic but slaughtering description—"rubbish."

The intending purchaser will find the lots numerically arranged in batches. If, for instance, lot No. 76 be the first which he wishes to examine, he will look along the benches on which the portfolios are placed, until he comes to one bearing the figures, say, 60-94, and on opening he will find the lots arranged consecutively, beginning at No. 60, each being enclosed for protection in a large sheet of cartridge paper of uniform size. The tyro is apt on a first examination to mix the lots, which can easily be avoided by carefully turning over the first, No. 60, to his left, placing 61 on the top of that, the others following in the same order. To save time several lots may be turned over together, until No. 76 is reached ; which can then be examined, and the price fixed upon and noted against the lot number in the catalogue. In buying at a sale, the collector may attend personally, or by representative ; or he may send his catalogue, each lot required being marked with the outside price he is willing to give, to the auctioneer, who will bid for him without charging commission. The novice is warned to  
guard

guard against excitement in the sale-room ; for when bids are flying about, he will be very apt to be drawn into giving a price which in his cooler moments he may have reason to repent. Print collectors in their early days are often thus led away, and there is nothing for them but to buy their experience ; but it is astonishing how soon the lessons are taken to heart. There are collectors constantly frequenting sale-rooms whose pulse never varies a beat a minute : they have their price, and if things are going cheap they buy ; they will bid up to a certain predetermined figure, but nothing will induce them to offer a shilling beyond. Nor is it advisable to start the bidding—let that be left to other people. It is best to begin when bids are lagging, and if the price previously fixed upon be reached, there ought to be no temptation or occasion to bid at all. Auctioneers have sharp eyes, and a nod is caught at once ; if the bid is made verbally, the practice is to advance by a shilling or so at a time when under a sovereign, and so on in proportion, no advance being accepted of less than five shillings when the amount of the bid is above five pounds. In low-priced lots that go for a shilling or two, an advance of sixpence is taken.

It may happen that the attendance, both of dealers and the public, is thin at some auctions where really fine prints are on sale, on which occasions bargains may be secured ; but it may also happen that not only dealers but private buyers are largely represented, and if, as is sometimes the case, several people want the same print, and are determined to have it, absurd prices will be reached. The dealers never go beyond what they consider

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sider the value—a price which from their experience they know they will be able to obtain, *plus* their usual profit, from their customers. But there may be and frequently are several private buyers with long purses in the room, who, when they get excited, and their acquisitiveness is keenly stimulated, will go on bidding one against the other until the most fearless becomes the possessor of a coveted print, the duplicate of which could probably have been purchased from a dealer at half the auction price, or even less.

There is at print sales the inestimable advantage of absolute freedom of purchase, *i.e.*, the absence of that touting for commissions usually practised elsewhere by the Israelitish fraternity. Whether or no dealing in prints has a humanising tendency, although there is a fair admixture of the Jewish element in the print trade, the proclivities of the race never crop out in an objectionable manner in the rooms of the principal fine-art auctioneers. These long ago sternly set their faces against professional touts, whose insolent advances at sales by auction, if not responded to, are more often than not coupled with dark threats of running up the price. It appears to be an article of faith with these gentry, that they have a prescriptive right to purchase cheaply, and not allow the public to do so unless smart money be paid in the shape of commissions; and into such an intolerable nuisance has the system developed, that would-be private buyers, who object to the morally foul atmosphere pervading sales by auction,—more especially those held at private houses,—must perforce stay away, and hence the constant sacrifice of a household of  
furniture



furniture at half or a quarter of its market value. The iniquitous system is unfortunately in full force at certain second and third-rate London auction rooms, where prints and curiosities are sometimes sold; and, if a purchase be contemplated, it will be found absolutely necessary to employ a broker, with the chance, should he be a scamp, of having the price run up to the full limit, in order that he may pocket a shilling or two extra in the shape of commission. If the sale be held without reserve,—say by order of executors in order to realize at once,—and the public is sparsely represented, then the vampires, who understand each other thoroughly, have it all their own way. They have two systems: one, and the simplest, is that of not bidding against each other, in order that the lots may be knocked down in fair proportion to A, B, and C, in rotation, at ridiculously low prices, sometimes for shillings that ought to be pounds. Let an outsider, tempted by the cheapness of the lots, try to secure a bargain, and observe what happens:—he is jeered and abused, and unless he be too dense and thick-headed to take the hint and subside into silence, the price of the article is run up to its full value or beyond, and then, amidst the derision of the company, he is allowed to have it. If, however, he suddenly drop the bidding when the article has already been run up beyond its value, but not quite high enough to please the vampires, and one of the fraternity, unaware of his intention to stop, makes another bid and the hammer falls, then there is a bullying demonstration, and the most barefaced and lying assertions are freely made on all sides that the last bid was made by the victim, who, if  
he

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he has not by this time had his eyes opened, will be saddled with the bargain. Should he, however, remain firm, and the auctioneer feel quite certain as to who really made the last bid, the blackguard is declared the purchaser, the loss on the transaction being afterwards made up in due proportion by his brother blood-suckers. The confusion will sometimes be so great that the auctioneer will be unable to positively identify the last bidder, or it may be—there are auctioneers and auctioneers—that it hardly serves his purpose to do so, and then the lot is again put up for competition. The outsider will probably have had enough of it, and the lot will be knocked down to a broker for a mere song. The other system, “knocking out,” is perhaps a trifle more iniquitous, as it is more elaborate. By previous agreement one or two buyers are selected, and as there is no real competition in the bidding, everything is knocked down for next to nothing. Should there be any public competition, the bidding is treated in precisely the same manner as before explained. After the sale, those in the “knock-out” repair to a convenient spot, such as the parlour of a public-house, and hold another sale amongst themselves,—this time a real one,—and at the finish the difference in the prices is divided in equal proportions. Many men gain their living in this manner, and it is by no means unusual for large sums, sometimes in three figures—instances are on record of four,—to be divided as the extra plunder of a single sale. There are of course occasionally “rigs” at print as at other sales, when the principal dealers and the outside public are either practically unrepresented—which rarely happens,—  
or

or when the true value of the prints offered is generally unknown. It is hardly necessary to say that really respectable print dealers entirely hold aloof from shady transactions of this nature ; and as they are present at all important sales, opportunities for petty conspiracies occur but seldom.

## CHAPTER XXVII.

### Art Auction Rooms.

*A*MONG the principal London fine-art auction rooms, where collections of old prints are disposed of during the season, are those of Messrs, Christie, Manson & Woods, King Street, St. James's ; Messrs. Sotheby, Wilkinson & Hodge, Wellington Street, Strand ; Messrs. Puttick & Simpson, Leicester Square ; Messrs. Phillips & Son, of New Bond Street ; and Messrs. Foster, Pall Mall. These are all well known and old established rooms, and for our purpose may stand in the order given. The collector looks to these sources for a steady supply, sales of prints being held at frequent intervals throughout the season. Messrs. Puttick & Simpson, while at times having valuable collections of prints passing through their hands, often hold sales consisting of the stock of retired or defunct dealers, the refuse and duplicates of collectors, and odd miscellaneous lots which appear to gravitate naturally toward their rooms for disposal. The prints at these sales are very "mixed" ; good, bad, and indifferent examples, speculative lots, and parcels of what wealthy collectors would term "rubbish," being offered in one day. They are, however, to the beginner all the

more worthy of careful attention, prizes being frequently drawn in the lottery of such a mixture. But the print sales held by Messrs. Sotheby, Wilkinson & Hodge are looked to by collectors as the great source for the increase of their treasures, and by far the largest proportion of fine collections brought to the hammer pass through the hands of this firm. Print sales at Christie's well-known rooms are not so frequent as at Sotheby's, but, when they do occur, usually embrace fine and costly examples, both modern and ancient. The other firms mentioned are more eminent in other directions, print sales at their rooms being rather the exception than the rule.

MESSRS. CHRISTIE, MANSON & WOODS.—The celebrated fine-art auction rooms of Messrs. Christie, Manson & Woods were established in 1767, by Mr. James Christie,\* in Pall Mall, next door to Gainsborough's house,

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\* The writer may be excused for mentioning here an incident in connection with a celebrated collection of pictures, valued by Mr. Christie, which before finding a permanent resting-place was submerged in Russian waters by the sinking of the vessels employed in transportation, but afterwards fished up comparatively little injured. In a rare book,<sup>a</sup> purchased by Mr. Harvey at the sale of the library of Mr. Bull, of Ongar, the friend of Walpole, the following MS. note appears in the handwriting of Mr. Bull: "This noble col-

<sup>a</sup> *Ædes Walpolianæ*; or, a Description of the Collection of Pictures at Houghton Hall, in Norfolk, the seat of the Right Hon. Sir Robert Walpole, Earl of Orford. The Third Edition.

"Artists and Plans relieved my solemn Hours,  
I founded Palaces and planted Bow'rs."—PRIOR'S *Solomon*.

London: Printed in the year MDCCLXVII.

house, and close to the War Office. Mr. James Christie died in 1802, and was succeeded by his son James, an author and scholar of no mean attainments, on whose singularly critical judgment in connection with the fine arts, patrons learned to implicitly rely.\* The removal of the firm to its present well-known position in King Street, St. James's, occurred in 1825. Mr. James

lection of pictures was sold to the Empress of Russia in the year 1779, for the sum of £40,555, being the value set upon them by West and Cipriani. Most of the family portraits were reserved. N.B.—The pictures were valued separately, and may be seen in the following catalogue of the Houghton collection. Mr. Horace Walpole told me the whole cost his father something short of £40,000, including the pictures that were at the Treasury; but it should be remembered that several were presented to Sir Robert Walpole, and which (*sic*) are specified in the catalogue."

[COPY.]

This is to certify that this collection was valued at forty thousand and five hundred pounds by Mr. James Christie, of Pall Mall, and that said collection was purchased by Her Imperial Majesty of Russia at said valuation.

£40,500.

A. M. PUSCHKIN.

\* Mr. James Christie was the author of the following works: (1) A Disquisition upon Etruscan Vases. 1806. Fol. (2) An Enquiry into the Antient Greek Game, supposed to have been invented by Palamedes, etc., with reasons for believing the same to have been known in China. 1801. 4to. (3) Dissertation on the Lanti Vase. Outline Engravings and Descriptions of the Woburn Abbey Marbles, 1822. Fol. (4) Disquisitions upon the Painted Greek Vases, and their probable connection with the Shows of the Eleusinian and other Mysteries. London, 1825. 4to. (5) An Essay on that Earliest Species of Idolatry, the Worship of the Elements. Norwich, 1814. 4to. (6) An Enquiry into the Early History of Greek Sculpture. London, 1833. 4to.

Christie

Christie died in 1829, having been previously joined by Mr. Manson. Mr. George Christie succeeded his father, and his brother, Mr. Stirling Christie, was also a member of the firm for the few years he lived. Mr. William Manson died in 1852, and was succeeded by his brother, Mr. Edward Manson. In 1859, Mr. James Christie, the great-grandson of the founder, and Mr. Thomas Woods joined the firm. Mr. Edward Manson retired about five years ago, leaving in the firm the present members, Mr. James Christie and Mr. Thomas Woods, whose faces are so well known to *habitués* of the St. James's rooms.

The descriptive catalogues of art sales held at Christie, Manson & Woods' from its establishment to the present time—contained in about one hundred volumes, and numbering in all some five thousand catalogues—a complete priced set of which is now in the offices of the firm, contain matter the importance of which it is almost impossible to over-estimate.\* The art treasures of most of the principal personages—actors, artists, authors, from A to Z—of the noble, the gentle, the learned, and the notable, *et hoc genus omne*, who have figured on the stage of life during a period of upwards of a century, have passed under the hammer in these rooms; and could a pen be found worthy of the task, would suggest material for a grand biographical art history. The compiler of

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\* The writer had intended adding to this outline a synopsis of the more important sales; but an examination of the immense mass of material convinced him that it would be better to leave the task to abler hands.

such a work would find the nucleus of his material all ready arranged to his hands ; as, in addition to a complete set of catalogues, commencing in 1767, there is an alphabetically arranged index to the whole, comprised in two bulky volumes. Scenes at Christie's have frequently formed a subject for the pencil of the caricaturist, and many celebrities have been thus handed down by Gillray and other masters of the art. There is a telling caricature, entitled "The Specious Orator," of James Christie, from the versatile and humorous pencil of Robert Dighton. Mr. Christie, who is in the rostrum, is represented as a middle-aged, fresh-coloured, and comfortably stout individual, arrayed in a blue coat with enormous lapels, unimpeachable and well-starched ruffles, hair brushed back, powdered, and tied behind in a queue, spectacles pushed up on to forehead, and hammer daintily held in right hand. The expression on the face is one of courteous and smiling persuasion, and he is supposed to be saying : "Will your ladyship do me the honour to say £50,000—a mere trifle—a brilliant of the first water—an unheard-of price for such a lot, surely." *R. Dighton, 1794. Pub. by R. Dighton, March 25th, 1794. Punch* recently had a capital drawing in outline, from the pencil of that clever and rapidly rising artist, Harry Furniss, of a picture sale in full progress at Christie's. Mr. James Christie is in the rostrum, and in the motley crowd may be recognised the portraits of many well-known art connoisseurs and auction-room *habitués*.

During the season the art treasures displayed in these rooms are a constant source of attraction and art education.

MESSRS.



MESSRS. SOTHEBY, WILKINSON & HODGE.—The well-known firm of Sotheby, Wilkinson & Hodge dates back to 1744, when Mr. Samuel Baker was at its head, whose fine-art auction rooms were at York Street, Covent Garden. Since then the following changes of partnership and name may be noted: Messrs. Samuel Baker & George Leigh, 1775–77; Mr. George Leigh, 1778–80; Messrs. Leigh & Sotheby, 1780 to 1800; Messrs. Leigh, Sotheby & Son, 1800–3; Messrs. Leigh & S. Sotheby, 1804–16 (removed to 145, Strand); Mr. Sotheby, 1816 to 1830 (in 1818 Mr. Sotheby removed to the present premises, 13, Wellington Street, Strand); Messrs. Sotheby, 1837 to 1843; Messrs. Sotheby & Wilkinson, 1843–64, when Mr. Hodge joined, and the firm of Sotheby, Wilkinson & Hodge has since remained as then constituted.

The series of catalogues of the sales held by Messrs. Sotheby, Wilkinson & Hodge, complete from 1744, and forming upwards of nine hundred large quarto volumes—a small library in itself—is in the British Museum library, where the volumes are open to the inspection of readers. The catalogues are deposited in the Museum at intervals of ten years; those of recent date are in the offices of the firm.

Some of the principal and more interesting art sales held by this firm since its establishment, in 1744, up to the present year, are appended:—

1744.

The first sale conducted by the Firm.

Library of T. Pellet. Jan. 7 and 15 follow-	£	s.	d.
ing evenings . . . . .	859	11	1

1754–55.

	£	s.	d.
1754-55.			
Library of R. Mead. Nov. and Jan., 28 days' sale . . . . .	2,340	0	0
1756.			
Library of Martin Folkes. May, etc., 40 days' sale . . . . .	3,091	6	0
1765.			
Library of Joseph Letherland. March 14, and 22 evenings . . . . .	1,341	19	0
1773.			
Library of Joseph Smith, Esq., British Consul at Venice. Jan. 25, and 14 days . . . . .	2,245	6	0
1791.			
Library of Michael Lort. April 5, and 21 days . . . . .	1,269	1	6
1794.			
Library of John, Earl of Bute (Botanical Library). May 8, and 9 days . . . . .	3,470	3	6
1799.			
Library of Rt. Hon. Jos. Addison, author and Secretary of State. May 27, and 4 days . . . . .	533	4	4
1802.			
Library of Samuel Tyssen, Esq. (Library, Coins, Portraits, and Antiquities). April 12, and 37 days . . . . .	9,102	16	7
1809.			
Library of Rt. Hon. Richard Lord Pen- rhyn. March 20, and 4 days . . . . .	2,000	0	0
			1810.

	1810.	£	s.	d.
Prints of Richard Gough, F.A.S. April 5, and 19 days . . . . .		3,552	3	0
	1812.			
Library of George, Marquis of Townshend. May 11, and 15 days . . . . .		5,745	0	0
	1816.			
Library of Prince Talleyrand. May 8, and 17 days . . . . .		8,399	0	0
	1818.			
Library of Edmund Malone, Editor of Shakespeare. Nov. 26, and 7 days .		1,649	9	0
	1819.			
Library of James Bindley (Library, Por- traits, Prints, and Medals). Jan. 25, and 27 days . . . . .		7,692	6	6
	1823.			
	July 23.			
Library of <i>Emperor Napoleon Buonaparte</i> The Library formed at St. Helena .		450	9	0
The sale included Buonaparte's walking-stick made of tortoise-shell, which was sold for £38 17s. to Mr. Boone.				
	1824.			
Library of — Dimsdale, Esq. July 2, and 1 day . . . . .		952	15	0
Coins of — Dimsdale, Esq. July 6, and 14 days . . . . .		6,850	4	0
		£7,802 19 0		
		Sir		

Sir M. M. Sykes' Prints :		£	s.	d.
1st portion,	March 29, and 11 days	6,729	16	0
2nd	„ May 11, and 2 days	1,140	1	6
3rd	„ May 24, and 11 days	6,897	15	0
4th	„ June 24, and 6 days	959	1	0
5th	„ December 6, and 7 days	1,979	10	6
	Coins. March 8, and 4 days	1,462	0	6
		<hr/>		
		£19,168	4	6
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1825.

Library, Prints, and Drawings of George Baker.	June 6, and 12 days	5,790	13	6
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1827.

Library of H.R.H. Duke of York.	May 7, and 25 days	5,718	2	6
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1828.

Drawings of T. Rowlandson, the Caricaturist.	June 23	700	0	0
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1832.

Coins of Marmaduke Trattle, Esq.	May, June, and July, 28 days	10,888	3	3
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1834.

Library of Richard Heber, Esq:—				
Part I.	April 10, and 25 days	5,615	3	0
„ II.	June 5, and 24 days	5,958	17	0
„ III.	Nov. 10, and 16 days	2,116	2	0
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		£13,690	2	0
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1835.

	1835.	£	s.	d.
The Melancthon MSS., collected by Dr. Kloss. May 7, and 19 days . . . . .		2,261	2	0
	1838.			
Library of Mr. Kemble, the actor. May 16 . . . . .		249	0	0
	1839-40.			
Coins of Mr. Young. 5 parts, 41 days . . . . .		6,678	14	6
	1843.			
Library of Lord Berwick. April 26, and 12 days . . . . .		6,726	19	0
	1844.			
Coins of Mr. Thomas :				
Part I. Feb. 23, and 7 days . . . . .		3,778	9	0
„ II. July 8 . . . . .		6,283	0	6
„ III. July 29, and 12 days . . . . .		7,242	11	0
		<hr/>		
		£17,314	0	6
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	1845.			
Library of Mr. Bright :—				
Part I. March 3, and 11 days . . . . .		4,526	7	6
„ II. „ 31, „ „ . . . . .		3,916	15	6
„ III. July 7, and 5 days . . . . .		554	1	6
		<hr/>		
		£8,997	4	6
		<hr/>		
	1846.			
Coins of Cavaliere Campana. July 23, and 11 days . . . . .		3,191	10	6
Library of Josiah Wedgwood (the potter). November 16, and 5 days . . . . .		1,013	0	0
	1847.			

1847.		£	s.	d.
Coins of Colonel Durrant. April 19, and 8 days . . . . .		3,405	13	6
Prints of Colonel Durrant. May 6, and 6 days . . . . .		2,324	6	6
		£5,730 0 0		

1849.				
Library and Prints of Duke of Bucking- ham, removed from Stowe . . . . .		14,155	6	0
In addition to this, the Stowe MSS. were sold by the Firm to the Earl of Ashburnham by private contract for £8,000.				

1850.				
Books of Messrs. Payne & Foss. Three portions, held in March, April and May . . . . .		8,645	5	0
Coins of John Brumell. April 19, and 7 days . . . . .		2,865	5	6
Coins of Lord Holmsdale. July 8, and 6 days . . . . .		2,041	5	6

1851.				
Library of Grenville Penn, Esq., descend- ant of William Penn, the founder of Pennsylvania. June 16, and 5 days .		7,845	1	6
Books and MSS. of the poet Gray. August 28 . . . . .		1,038	7	0

1852.				
Library of E. V. Utterson, Esq., and Draw- ings. April 19, and 7 days . . . . .		5,494	6	6
				Drawings

	<i>£</i>	<i>s.</i>	<i>d.</i>
Drawings of late Sam Prout. May 19 . . . . .	1,788	11	6
Coins of H. P. Borrell, of Smyrna. July 12, and 9 days . . . . .	3,295	11	0
1853.			
Library of Dawson Turner. March 7, etc. . . . .	4,562	15	0
Library of Baron Taylor. June 1, etc. . . . .	4,087	9	0
1854.			
Private Library of Mr. W. Pickering . . . . .	10,700	0	0
Coins of J. Dodsley Cuff, Esq. June, 18 days . . . . .	7201	5	6
1857.			
Library of Earl of Shrewsbury, and Prints. June 22, and 11 days . . . . .	3,250	9	0
1858.			
Coins of Rev. T. F. Dymock. June 1, and 3 days . . . . .	1,928	19	6
1858-66.			
Rev. W. Wellesley: Prints, Drawings, Books, MSS., and Medals. Five portions, equal to 82 days' sale . . . . .	20,023	8	0
1859.			
The Hertz Collection of Antique Gems. Feb. 7, and 15 days . . . . .	10,011	2	6
1859-60.			
Coins of Lord Northwick :			
Greek series. Dec. 5, etc., 1859 . . . . .	8,568	15	0
Roman series. March 20, etc., 1860 . . . . .	3,320	11	0
	<u>£11,889</u>	<u>6</u>	<u>0</u>
		1859-64.	

	1859-64.	£	s.	d.
Mons. G. Libri: MSS., Library, and Articles of Vertu. Six parts, equal to 46 days' sale . . . . .	29,879		6	6
1861.				
Engravings of George Smith. March 4, and 7 days . . . . .	4,835		4	6
1862.				
Library of Miss Richardson Curren. July 30, and 9 days . . . . .	5,984		13	6
1863.				
Library of the Princess Elizabeth. April 7, and 4 days . . . . .	915		12	6
1864.				
Library of George Daniell, Esq. July 20, and 9 days . . . . .	15,865		2	0
In this sale Mr. Daniell's copy of the First Folio Shakespeare, of 1623, was purchased by the Baroness Burdett Coutts for £716 2s., the highest price ever realized for a copy.				
Engravings of Julian Marshall, Esq. June 30, and 11 days . . . . .	8,352		1	6
1864 and 1866.				
Coins of Captain R. Murchison. Two parts, equal to 7 days . . . . .	4,943		4	0
1865.				
Library of J. B. Nicholl. Two parts: May 24, and 6 days; Dec. 19, and 3 days . . . . .	6,175		2	1
1867.				



1867.		£	s.	d.
Library of Sir Charles Price. Feb. 13, etc.		5,858	14	6
Collection of Prints formed by Sir Charles Price. Feb. 21 . . . . .		2,374	3	6

In the sale of Sir Charles Price's Prints, Feb., 1867, was sold the "Hundred Guilder," of Rembrandt, for £1,180, the highest price ever realised for one engraving. This was resold by the firm in the following year, viz., May, 1868, in the sale of Mr. Palmer's prints, for £1,100, and purchased by Mons. Clement of Paris, for Mons. Détuit, of Rouen, in whose collection it now is.

1868.		£	s.	d.
Library of W. C. Macready, the actor. March 13 . . . . .		1,216	11	0
Prints of the late C. J. Palmer, Esq. (including the "Hundred Guilder" from the above collection, sold for £1,100). May 18 . . . . .		6,080	14	6

1868-70-72.		£	s.	d.
Books of Mr. H. G. Bohn. Three parts, equal to 51 days' sale, Feb., May, and July . . . . .		13,333	0	6

1868-69-70-71-73.		£	s.	d.
Library of Rev. T. Corser. Eight portions, equal to 30 days' sale . . . . .		19,781	12	0

1869.		£	s.	d.
John Dillon: Library, Engravings, and Autographs. June 7, and 11 days . . . . .		8,700	4	0
			1870.	

	1870.	£	s.	d.
Coins of Mons. Sambon, of Naples. May				
23 . . . . .		3,148	10	6

In this sale a Brass Roman Coin sold for £500 (the highest price ever paid for a single coin); it was purchased by Mr. Samuel Addington against a Russian Prince, who showed excessive chagrin at having to return home without the coveted treasure.

1871 and 1873.

Books of late Mr. I. Lilly. Five parts, equal to 52 days' sale . . . . .	13,080	3	8
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1872.

Library of Lord Selsey. June 20, and 8 days . . . . .	4,757	5	0
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1873.

Coins of Mr. Bergon. May 20, and 10 days . . . . .	6,102	13	0
Late T. H. Lacy: Theatrical Portraits and Books. Feb., Nov., and Dec., 11 days' sale . . . . .	5,157	4	6

1873 and 1874.

Late Hugh Howard, Esq. :—			
Engravings, 1st pt. Dec. 12, and 7 days, 1873 . . . . .	4,604	8	0
Engravings, 2nd pt. Nov. 27 and 28, 1874 . . . . .	3,030	5	6
Coins. May 20, 1874 . . . . .	1,593	16	6

£9,228 10 0

1874.

	1874.	£	s.	d.
China of W. Edkins, Esq. April 21, and 3 days . . . . .		6,193	1	6
Library of Sir W. Tite. May 18, and 15 days . . . . .		19,943	6	0
R. C. Taylor, Esq. : China, Coins, Anti- quities, and Books. June 9, 10, and 29, and 3 days . . . . .		5,733	15	6
Gems of Mons. Leturcq. June 17, and 3 days . . . . .		3,742	6	6
1875.				
Autographs of John Young, Esq. April 12, and 5 days . . . . .		4,015	8	6
Engravings of George Vaughan, Esq. May 18 and 19 . . . . .		4,888	12	0
Scotch Coins : John Wingate, Esq. Nov. 29, and 2 days . . . . .		3,263	14	0
1876.				
W. T. B. Ashley, Esq. : China, Library, and Autographs. March . . . . .		7,085	0	0
Autographs of Samuel Addington, Esq. April 24, and 2 days . . . . .		2,151	8	6
MSS. of W. Bragge, Esq. June 7, and 3 days . . . . .		12,272	0	6
Prints of John Anderson Rose, Esq. June 27, and 10 days . . . . .		3,704	0	0
Library of Rev. C. H. Crawford. July 10, and 4 days . . . . .		6,229	17	6
1877.				
A portion of the Collection of Prints of				Rev.

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Rev. J. Burleigh James. March,	£	s.	d.
April, and May, 28 days . . . .	4,221	7	6
The "Hugo" Collection of Bewick's			
Works. August 8, and 1 day . . .	1,124	1	0

1878.

Duplicate Etchings from the Fitzwilliam			
Museum, Cambridge. April 2, and			
1 day . . . . .	2,259	13	0
Miniatures and Books of J. T. Payne, Esq.			
April 10 . . . . .	2,843	7	0

1879.

Japanese Porcelain of Major Walter. The			
"Walter Collection." July 10. . .	3,048	16	0

1879-80-81.

Library of late Dr. Laing. Part I. Dec.			
4, and 10 days; Part II. April 5,			
1880, and 10 days; Part III. July			
20, and 4 days; equal to 27 days;			
fourth and concluding portion, Feb.			
21, and 3 days . . . . .	16,536	19	0

1880.

The Collection of Coins of George Sparkes,			
Esq. Feb. 2, and 1 day . . . . .	3,375	18	6
British Museum duplicate prints. April			
21 . . . . .	2,153	9	0
Portion of Library of Cecil Dunn Gar-			
dener, Esq. June 21, and 5 days . .	4,734	4	0
Cinque Cento Medals of late Mons. His			
de la Salle. Nov. 22, and 3 days . .	9,709	3	0

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1881.

	1881.	£	s.	d.
Portion of the Library of the late Earl of Clare. Jan. 31 . . . . .		2,130	19	6
The original MS. of Sir Walter Scott's "Guy Mannering" was in this sale, and was bought by Mr. H. Stevens, for America, for £390.				
Portion of Library of late Rt. Hon. Lord Hampton. Feb. 14, and 2 days . . . . .		3,539	14	0
Coins of James Halliburton Young, Esq. April 7, and 4 days . . . . .		3,041	4	0
Library of late John Hill Burton, Esq., D.C.L., etc. May 16, and 2 days . . . . .		786	19	6
Library, Autographs, and Engravings of the late H. Sanford Bicknell, Esq. June 9, and 2 days . . . . .		1,396	18	6
Portion of the Library of the late G. L. Way, Esq. July 1 . . . . .		2,324	7	6

This Library was formed about the end of the last century and the beginning of the present; and the prices given, when compared with those realized, show how very much the value of early printed books has increased during the last half century or so. The following are the most striking instances: Shakespeare's Poems, 1640, bought by Mr. Way for 7*s.*, sold for £30. Sir P. Sidney's "Defence of Poesie," 1595, bought by Mr. Way for 7*s.* 6*d.*, sold for £38. E. Spenser's "Brittain's Ida" and M. Parker's "Rape of Philomela," bound together in one volume, for which Mr. Way gave 1*s.* 6*d.*, sold for £68. Earl of Surrey's "Songs and Sonnets," 1585, bought by Mr. Way for £2 3*s.*, sold for £69. J. Milton's

"Comus,"

	£	s.	d.
<p>“Comus,” 1637, Mr. Way obtained for 5s.,                      sold for £68. J. Gower’s “Confessio                      Amantis,” imperfect, wanting six leaves,                      printed by Caxton, 1483, cost £5, and sold                      for £199.</p>			
Collection of Coins and Medals of the Rev. Dr. Neligan. Nov. 10 . . . . .	2,118	5	6
Valuable Topographical Library of the late J. Comerford, Esq. Nov. 16, and 12 days . . . . .	8,327	13	0
Library of the late D. Gurney, Esq. Dec. 1, and 3 days . . . . .	1,687	2	0
1882.			
A Portion of the Library of Prince Bat- thyany. Jan. 18 . . . . .	1,636	6	0
Cabinet of Coins of the late G. W. White, Esq. Jan. 30. . . . .	1,692	8	0
Engravings of the late Earl of Beacons- field. March 20 . . . . .	482	18	6
Portion of the Library of the Rt. Hon. A. J. B. Beresford Hope. March 23	2,316	10	0
Library of the late F. Ouvry, Esq., Vice- President of the Society of Anti- quaries. March 30. . . . .	6,169	2	0
Collection of War and other Medals formed by the late Capt. Hamilton. May 1	2,268	14	6
Library of the late J. Fitchett Marsh, Esq. May 12 . . . . .	4,667	2	0
Cabinet of Coins of the late H. Heming- way, Esq. May 16. . . . .	1,167	3	0
			Cabinet

	£	s.	d.
Cabinet of old Fans, the property of R. Walker, Esq. June 8. . . . .	2,408	9	0
The First Portion of the Beckford Library, the Property of His Grace the Duke of Hamilton. June 30, 12 days' sale	31,516	5	0
Collection of Coins of the Rev. G. Wylie. July 10 . . . . .	1,137	15	0
Collection of Coins of the late J. Skaife, Esq. July 24. . . . .	1,796	2	0
Library of the late W. Harrison Ainsworth, the novelist. Aug. 21 . . . . .	465	19	6
Second Portion of the Beckford Library. Dec. 11, 12 days . . . . .	22,340	3	0

1883.

Library and Engravings of the late Dr. Davis. Jan. 30 . . . . .	1,438	17	6
Library of the late Dr. Skaife. Feb. 16 . . . . .	2,833	1	0
Library of the late Henry Collins, Esq. April 2 . . . . .	2,699	12	0
Collection of Engravings of Rev. Dr. Griffiths. May 9 . . . . .	6,948	5	0

Hitherto the highest sum ever given for a single  
Print was £1,180, realized by the "Hundred  
Guilder Piece" in Sir C. Price's sale by the  
same firm in Feb., 1867; but even that large  
price is now eclipsed by Dr. Griffiths' etched  
portrait by Rembrandt, of Van Thol, for which  
Mons. Clement, of Paris, paid £1,510!

The Towneley Library. June 18 . . . . .	4,616	3	0
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The

	£	s.	d.
The Towneley Manuscripts. June 27 . . . . .	4,054	6	6
<p>“Vita Christi,” a manuscript in this Collection, with Miniatures in it by Julio Clovio, realized £2,050.</p>			
Relics of Elizabeth and Georgiana, the celebrated Duchesses of Devonshire, the Property of Lady Spencer-Clifford. June 27 . . . . .	917	17	0
Third Portion of the Beckford Library. July 2, 12 days’ sale . . . . .	12,852	2	6
Valuable Books and Manuscripts. July 25 . . . . .	4,310	2	6
<p>This sale included Lydgate’s “Lyf of Our Ladye,” printed by Caxton, and “Dame Juliana Berners Boke of Seynt Albons,” 1486, from the library of a nobleman ; they realized respectively £880 and £600.</p>			
The Stourhead Library, formed by the well-known Antiquary, Sir Richard Colt-Hoare. July 30 . . . . .	10,028	6	6
Library of the late Rev. Canon Addison. Aug. 10 . . . . .	1,888	16	0
Fourth and Concluding Portion of the Beckford Library. Nov. 27, 4 days’ sale . . . . .	6,843	7	6
1884.			
Library of the late Dr. A. Coke Burnell. Jan. 14 . . . . .	1,566	2	6
Cabinet of Coins of the late F. Roach. Jan. 31 . . . . .	1,242	15	6
			The



	£	s.	d.
The Brantridge Park Library. Feb. 15 .	1,640	19	6
Library of the late Mr. Francis Bedford, the bookbinder. March 21 . . . .	4,876	16	6
Mr. Bedford's <i>chef d'œuvre</i> , Rogers' "Italy," and Poems, 2 volumes, most beautifully bound in variegated leathers, realized £116.			
The Collection of Engravings and Etchings of the late St. John Dent, Esq. March 28 . . . . .	9,089	6	6
The highest sum in the sale was realized by Sandro Botticelli's "Assumption of the Vir- gin," a most beautiful Print on two sheets. Mr. Thibaudeau obtained it for Mr. Malcolm, at the great price of £860.			
A Portion of the Library of the late Robert Bell. April 7 . . . . .	2,293	9	6
The Hamilton Palace Library. May 1 .	12,892	12	6
The Beckford and Hamilton Libraries were removed from Hamilton Palace, Scotland, and both belonged to His Grace the Duke of Hamilton. The prices realized throughout the sales, and the gross total, viz. £86,444 10s. 6d., are quite without parallel. The Collection of Manuscripts, which was also to have been sold by auction, Messrs. Sotheby, Wilkinson & Hodge sold to the German Government by private treaty.			
Rt. Hon. Lord Bagot's Collection of Coins. May 19 . . . . .	1,642	17	6
Collection of Coins and Medals of the late J. Kermack Ford, Esq. June 12	4,085	1	6
			Topographical

	<i>£</i>	<i>s.</i>	<i>d.</i>
Topographical Library of the late J. W. Jones, Esq. June 19 . . . . .	3,708	10	6
Library from the Château de * * * July 9 . . . . .	2,875	6	0
The "Chroniques de Normandie," a beautiful manuscript on vellum of the 15th century, in this collection, realized £980.			
The Collection of Greek Coins of the late J. Whittall, Esq., of Smyrna. July 10	3,951	0	6
First Portion of the Library of the late James Crossley, Esq., of Manchester, President of the Chetham Society. July 21, 7 days' sale . . . . .	3,594	0	0
Library of the late John Payne Collier, Esq., the Editor of Shakespeare. Aug. 7 . . . . .	2,105	16	6
A copy of Mr. Collier's "Old Man's Diary," with many manuscript additions in his handwriting, and other autographs added, realized £150.			
A Portion of the Syston Park Library formed by the late Sir John Hayford Thorold, Bart. Dec. 12, and 8 days	28,001	15	6

In this most remarkable sale the two highest prices ever realized for single books were given. The Mazarine Bible, on paper, brought £3,900 (£1,250 more than was given for the Perkins Copy, which at the time was considered to have sold for an enormous price); and the Psalorum Codex, on vellum, realized the totally unprecedented sum of £4,950.

MESSRS.

MESSRS. PUTTICK & SIMPSON.—The house of Puttick & Simpson (literary and fine-art sale rooms) dates from 1794, when it was founded by Mr. Stewart, of 191, Piccadilly, who was afterwards joined by Mr. Wheatley and Mr. Adlard, the style of the firm being then Stewart, Wheatley & Adlard. Some years later Messrs. John and James Fletcher acquired the business, succeeded in turn by Messrs. Puttick & Simpson, who purchased the goodwill, etc., in 1846. Messrs. Puttick & Simpson continued the business in Piccadilly until December, 1858, when, owing to the falling in of the lease, the premises were so curtailed as to compel them to seek quarters elsewhere, which they found at their present address, 47, Leicester Square, formerly the residence of Sir Joshua Reynolds, whose extensive and well-lighted studio forms their present sale room,—perhaps one of the largest and most central in London. Mr. Puttick died in 1873, and the surviving partner, Mr. William Simpson, now continues the business under the old style of Puttick & Simpson.

In addition to old prints, books, autographs, curiosities, and works of art generally, music is a specialty of this firm, frequent sales of music, music copyrights, and musical instruments, taking place in their rooms. Amongst the more remarkable book collections sold by them have been those of Bolton Corney, Sir Ed. Dering, Count Libri, Duke of Marlborough (duplicates), C. E. Swanston, W. B. Turnbull, Dawson Turner, Ansley Windus, Sir Travers Twiss, Sir Edward Ryan, Dr. Tregelles, John T. Delane, Dr. S. Holmes (Plymouth), Emperor Maximilian, O. Rich, Señor Ramirez; and the Sunderland Library. The

The following is an account of some of the most important sales held by Messrs. Puttick & Simpson :—

1846.

Collections of Violins, etc., of François

Cramer, Aug. 22 :	£	s.	d.
A Joseph Guarnerius Violin .	66	0	0
Violin by Andrew Guarnerius .	25	0	0
Violin by Nicholas Amati . .	28	0	0

1847-58.

The Donnadieu Collection of Books and MSS. :

April 27, 1847 . . .	282	9	6
June 29, 1847 . . .	432	1	0
May 30, 1848 . . .	82	13	6
July 9, 1849 . . .	171	8	0
Dec. 19, 1850 . . .	266	3	6
July 29, 1851 . . .	1,610	6	6
June 8, 1852 . . .	143	4	6
May 13, 1857 . . .	419	4	6
March 8, 1858 . . .	234	16	6
April 23, 1858 . . .	281	1	6

£3,923 9 0

1850-68.

Books and MSS. from the Libri Collections :

Feb. 21, 1850 . . .	795	3	6
May 13, 1857 . . .	419	4	6
May 25, 1857 . . .	318	4	6
Dec. 23, 1857 . . .	250	1	6

July

	£	s.	d.
July 9, 1860. . . . .	257	19	0
Dec. 13, 1864 . . . . .	1,247	3	0
June 22, 1865 . . . . .	1,176	13	6
March 15, 1866 . . . . .	430	3	0
May 14, 1866 . . . . .	890	16	6
July 13, 1866 . . . . .	627	8	6
Jan. 14, 1867 . . . . .	541	4	6
Feb. 27, 1867 . . . . .	294	6	0
July 2, 1868. . . . .	222	8	6
July 7, 1868. . . . .	744	1	8
Nov. 23, 1868 . . . . .	614	1	10
	<hr/>		
	£8,829 0 0		
	<hr/> <hr/>		
1859.			
Books and MSS. of Dawson Turner :			
May 16, 8 days' sale . . . . .	2,406	12	0
June 6, 5 days' sale . . . . .	6,558	8	0
Royal Letters and State Papers relating to Scotland. 1 day's sale. July 16 . . . . .	488	19	0
	<hr/>		
	£9,453 19 0		
	<hr/> <hr/>		
1859.			
Books and MSS. of G. E. Mason :			
Two days' sale, including the ori- ginal "Solemn League and Covenant." May 25 . . . . .	1,634	14	6
1860.			
Library of Thomas Turner, of Gloucester,			
June 20 . . . . .	1,343	14	0
			Books

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Books and MSS. of Edward A. Crowninshield, of Boston, U.S.A. July 12, 9 days . . . . .	£	s.	d.
	4,826	6	0

1861.

Books and MSS. of Sir Edward Dering, Bart. July 10, 16 days . . . . .	7,259	16	0
Books and MSS. of Robert Cole, F.S.A. July 29, 18 days . . . . .	2,317	6	0

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Books and MSS. of C. T. Swanston, Q.C.

Sept. 2 :

Part I. 4 days . . . . .	330	14	6
„ II. 12 „ . . . . .	2,093	13	6
„ III. 8 „ . . . . .	1,000	1	0
„ IV. 6 „ . . . . .	701	16	0

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£4,126 5 0

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1863.

Collections of Violins, etc., of J. Corsby.

May 14 . . . . .	2,275	14	0
A Violoncello by Antonius Stradiuarius . . . . .	150	0	0
Books and MSS. of R. Balmanno, F.S.A. June 16 . . . . .	827	8	6

1864.

The Shakespeare Tercentenary Effects at Stratford-on-Avon (Coins and Miscellaneous Effects). May 31 . . . . .

Music Plates and Copyrights of Cock, Hutchings & Co. Nov. 14-18 . . . . .	405	14	4
	11,249	6	0

1865.

	1865.	£	s.	d.
Music Plates and Copyrights of Addison & Lucas. Sept. 14-22 . . . . .	13,585	8	3	
	1866.			
Music Plates and Copyrights of Metzler & Co. May 7-12. . . . .	7,981	2	11	
	1869.			
Music Plates and Copyrights of Robert Addison. Nov. 29-31 . . . . .	11,028	19	10	
Bibliotheca Mejicana (the Emperor Maxi- milian's Library). June 1, 8 days . . . . .	3,985	12	6	
Books and MSS. of Jacob Henry Burn. July 20, 15 days . . . . .	3,250	1	10	
	1870.			
Duplicate Books from a celebrated Library	1,099	4	0	
	1871.			
Music Plates and Copyrights of Cramer & Co. (Limited). Mar. 27-April 2 . . . . .	34,518	16	3	
Coins of Capt. Frederick Parr, of Cleve- don [369 lots]. Aug. 14 and 15 . . . . .	1,090	8	6	
	1872.			
Music Plates and Copyrights of Lamborn Cock & Co. Oct. 15-17 . . . . .	14,624	17	8	
John Howell's Library. May 27 . . . . .	914	17	6	
Books from William Penn's Library. Feb. 29 . . . . .	1,350	0	0	
				1873.

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1873.		<i>£</i>	<i>s.</i>	<i>d.</i>
Stock of Mr. John Camden Hotten (Books, Prints, Autograph Letters, etc.) :				
Part	I.	504	2	0
„	II.	598	14	6
„	III.	547	11	0
„	IV.	679	12	0
„	V.	223	8	6
„	VI.	465	5	0
„	VII.	585	7	0
„	VIII.	147	5	0
		£3,751 5 0		

1874.

Books, etc., of Rev. H. Lyttelton Neave.

March 17 . . . . . 907 10 6

1875.

Music Plates and Copyrights of Hopwood

& Crew. Feb. 8 . . . . . 14,779 5 1

Music Plates and Copyrights of Cramer &

Co. March 18-22 . . . . . 13,188 4 2

Music Plates and Copyrights of Duff &

Stewart. Nov. 22-26 . . . . . 10,830 6 1

1876.

Books, etc., of Sir Edward Ryan. Feb. 8 1,184 9 6

1877.

Music Plates and Copyrights of Lamborn

Cock. Feb. 20 and 21 . . . . . 8,254 3 2  
Books



	<i>£</i>	<i>s.</i>	<i>d.</i>
Books, etc., of Sir Edward Nicholas (Secretary of State to King Charles I.) Aug. 14 . . . . .	977	16	0
The State Papers were sold privately to the British Museum.			
Library of John Bailey Langhorne. Dec. 4-6 . . . . .	1,911	17	6
Collection of Violins, etc., of P. R. Perera. May 29 :			
A Violin by Antonius Stradiuarius, date 1722 . . . . .	280	0	0
A Violin by Antonius Stradiuarius, date 1710 . . . . .	170	0	0
A Viola by Antonius Stradiuarius, date 1672 . . . . .	200	0	0
A Violoncello by Antonius Stradiuarius, date 1713 . . . . .	370	0	0
A Violoncello by Nicholas Amati, date 1672 . . . . .	100	0	0
1878.			
Music Plates and Copyrights of C. Lons- dale. May 21-23 . . . . .	3,048	12	3
1879.			
Mechanical, Musical, and Miscellaneous Collection of William Snoxell. June 9-12 . . . . .	2,040	7	0
Library of Rev. Dr. Holmes. June 16-25	2,483	15	0
		1880.	

1880.		£	s.	d.
Music Plates and Copyrights of Metzler & Chappell. May 31–June 5 . . .	16,059	5	5	
Library of Señor Don Jose Fernando Ramirez. July 7–13 . . . . .	6,957	11	6	
1881–83.				
The Sunderland Library :				
Dec. 1–12. Part I. . . . .	19,373	10	6	
April 17–27, 1882. „ II. . . . .	9,376	18	6	
July 17–27, 1882. „ III. . . . .	7,792	16	0	
Nov. 6–16, 1882. „ IV. . . . .	10,129	8	0	
March 10–22, 1883. „ V. . . . .	9,908	13	0	
1883.				
Violins, etc., of Joseph S. Hulse. June 25:	2,390	10	0	
Including a Violin by Joseph Guarnerius, date 1738 . . . . .	290	0	0	
A Violin by Joseph Guarnerius, date 1739 . . . . .	245	0	0	
A Violin by Antonius Stradiuarius, date 1687 . . . . .	500	0	0	
A Violoncello by Francesco Ruggerius, date 1713 . . . . .	330	0	0	
Library of a Gentleman. Dec. 13 and 14	612	18	0	
A Violin by Antonius Stradiuarius. Dec. 18	250	0	0	
Music Plates and Copyrights of B. Williams. April 16–24 . . . . .	24,800	14	0	
Music Plates and Copyrights of John Blockley. June 11–14 . . . . .	21,907	4	4	
				1884.

	1884.	£	s.	d.
Collection of Paintings of Thomas Tapping. Feb. 6 . . . . .		360	7	0
Library of a Gentleman. March 12 and 13		651	17	0
Engravings of Samuel A. Walker (261 lots). March 21 . . . . .		268	18	6
Library of a Literary Man. April 3-5 .		1,346	12	0
Rare and Curious Books. April 7-9 .		837	9	0
The Gosford Library. April 21-May 2 .		11,318	5	6
Library of the Rev. C. Stovel. May 6-8 .		644	11	6
Library of J. Duerdin (consigned from Australia). May 9-11 . . . . .		1,140	5	0
Music Plates and Copyrights of Hutchings & Romer. May 19-26 . . . . .		23,145	8	2
Library of a Gentleman. June 4-6 .		673	17	6
Contents of Studio of Samuel Lawrence. June 12 . . . . .		599	0	6
Library of B. R. Wheatley. June 16-18 .		520	9	6
Library of E. J. Curteis, M.P. June 30 -July 1 . . . . .		840	2	6
Collection of Paintings of J. D. Langmead. July 7 . . . . .		1,374	11	0
Library of Rev. H. J. Liveing. July 9-11		1,028	8	6
Library of J. Orde Hall. July 30-Aug. 1		660	13	6
Bartolozzi Prints (295 lots). Aug. 12 .		295	11	0
Music Plates and Copyrights of William Czerny. Oct. 21 and 22 . . . . .		4,326	11	5
Selection from Library of the Royal Society of Literature. Oct. 29-31 . . . . .		905	8	6
Library of a deceased Nobleman. Nov. 18-20 . . . . .		1,077	5	6
				Tracts

	£	s.	d.
Tracts relating to America. Dec. 10 .	322	11	0
Library of a Gentleman. Dec. 11 and 12	453	17	0
Bartolozzi Prints (210 lots). Dec. 17 .	249	17	0
Seventeen Letters of Charles and Mary Lamb (poor specimens). Dec. 24 .	39	17	6
Ten Letters of Lord Nelson (four only signed). Dec. 24 . . . . .	15	0	0

MESSRS. PHILLIPS, SON & NEALE.—The firm, generally known as Phillips & Son, of 73, New Bond Street, was founded by Harry Phillips in 1796. He was succeeded by his son, who, with his son, son-in-law, and Mr. Frederick Neale, now carry on the business of fine-art and general auctioneers. Amongst some of the more important art sales by this firm are:—The Beckford Collection at Fonthill Abbey, in 1823; Sir Simon Clarke's engravings; a thirty-days' sale of engravings from Paris; the Duke of Buckingham's engravings, in 1830; Duke of Lucca's Collection, in 1841; the Count de Morny's Collection, in 1848; Lady Blessington's property, in 1849; Lord Northwick's pictures, in 1859; the Marquis of Hastings' pictures, books, and engravings, in 1869; Sir Charles Rushout's pictures and engravings in 1880, including a small collection of about one hundred examples by Bartolozzi (many duplicates) in a folio, which sold for 225 guineas.\* Another lot in the same sale, containing ninety-eight prints by Bartolozzi and school, sold for 174 guineas.

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\* Purchased by a private collector, Vice-Admiral Arthur Cumming, C.B., etc.

MESSRS. H. & C. R. FOSTER.—The house of H. & C. R. Foster, of Pall Mall, was established in the early part of this century by Mr. Edward Foster, and the business has been in the family ever since. Many notable auctions, including collections of pictures and articles of vertu, have been held in their rooms, and occasionally—although not by any means so frequently as at other auction rooms mentioned—collections of prints are disposed of.

## CHAPTER XXVIII.

# Value of Bartolozzi's Prints, Past and Present, as Illustrated by Sale Catalogues.

*T*HE approximate value of Bartolozzi's prints, as gleaned from sale catalogues extending from the year of his decease (1815) to the present time, affords a most interesting study.

In regard to position in public estimation, fanciful subjects now stand first, and following in order, allegorical, classical, and historical. Bearing this in mind, reference may advantageously be made to the writer's own sale catalogue immediately following this chapter.

It will be a startling assertion to many—nevertheless it is a literal fact—that Bartolozzi's engravings have not now, and never have had, except at the time of publication, any absolutely fixed monetary value. The changes are like those of a thermometer, sometimes varying but little, and at others showing sharp and unaccountable fluctuations—up one day, down the next. Printsellers are by no means agreed as to uniform prices, nor is it possible for them to be, some finding a ready disposal for prints of a certain class at high prices, that others could

could hardly sell at all, even if offered at much more tempting rates. Prices of stippled prints—and the same remarks apply to all descriptions—depend upon a number of things, including condition, *i.e.*, whether clean, in good preservation, and with uncut edges; state of the impression, *i.e.*, whether an early, clear, and brilliant impression, a late and worn one, or the intermediate stage of neither very brilliant nor very much worn; the scarcity of the print; whether printed in black,\* brown, red, or in colours—those in colours at present being the most sought for, and in black the least;—and, most important of all, demand.

The fickleness of public taste is well exemplified in the past and present value of Bartolozzi's prints. When the great engraver was alive, his etchings after Guercino were eagerly sought after and purchased at high prices; and his engravings of the Marlborough Gems were considered so important as to be sold separately at print sales, a single example frequently realizing very large sums.† His beautiful fancy subjects, now so fashionable

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\* Stippled engravings by Bartolozzi and his school were printed in black but seldom, oftener in deep brown, and still more often in a full rich red, sometimes toned down by an admixture of a more sombre colour, which in ageing has become still darker.

† The hundred plates illustrating the Marlborough Gems, engraved by Bartolozzi, were originally privately published in two folio volumes. A copy of the first volume sold at Woodhouse's sale for £145. Of the second volume Woodhouse could only collect twenty-three subjects in the course of twenty years. In 1823, at Watson Taylor's sale, the two volumes fetched £99 15s.; the impressions in general were very indifferent.

for decorative purposes, and so much sought for, brought nothing like such large sums. At the present time his etchings after Guercino\* are almost uncared for, and prints of the Marlborough Gems hardly find purchasers at any price, and are only to be found in the folio of the collector anxious to secure as many examples as possible.

At a sale of miscellaneous prints at Puttick & Simpson's, on the 7th of February this year (1881), lot 22, consisting of fifty-eight of the Marlborough Gems in fair condition—described as “all proofs, some being in red”—sold for sixteen shillings; and a couple of days afterwards a similar lot of eighty-five impressions, in, if anything, better condition, sold in Nicholls' sale at Sotheby's for eight shillings, a fraction over a penny each! In connection with the prices, it may be borne in mind that the first edition of the Marlborough Gems consisted of a hundred impressions only, and it was not until some years later, on the publication of the second edition, that impressions became common. The proofs referred to would probably be (so-called) proofs of the second edition.

In examining the prices obtained at sales for Bartolozzi's prints, one is struck with their want of uniformity, the same print that in one sale would fetch a sovereign,

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\* A copy of the original edition, in two folio volumes, containing the complete set of one hundred and fifty plates (some slightly “foxed,” *i.e.*, discoloured and spotted by mildew), mostly by Bartolozzi (lot 326), fetched £5 2s. 6d. in a sale at Puttick's on June 13th, 1881; and about two years earlier the writer purchased another copy of the original edition at Sotheby's, in first-rate condition, for a still smaller sum.



in another being sold for three; and this is accounted for by the ever-varying condition of the examples submitted, the catalogues, as a rule, being judiciously silent on that point, except when unusually fine prints are offered, when a note to that effect is often appended. The gradations in the value of prints are infinite, and can only be learned by experience. It may, however, after this statement, be some consolation to learn that the prices obtained for prints by Bartolozzi and his school, in the author's own sale, may be taken as fairly representing the present value, as they were all, with one or two minor exceptions only, in the finest possible condition—clear, brilliant, and clean examples with full margins. It is a noteworthy fact that the purchasers at this sale included certain dealers who had hitherto confined their transactions to paintings and works of art involving heavy outlay, which means that they now consider Bartolozzi's prints to be of sufficient importance to take up.

The perusal of the Sykes' sale catalogue makes one's mouth water: it is especially notable as showing the relative estimation in which the two classes of engraving—line and stipple—were at that time (1824) held, in so far as regards Bartolozzi's productions. His fancy subjects in stipple—presumably in the finest and most brilliant condition—were sold, or rather "given away," in lots containing numerous impressions, which realized but a few pence each. On the other hand, prints that would now hardly be looked at by the general public, brought what appear to be extravagant prices; as, £3 10s. for an etched proof, and proof before letters,  
of

of that dreadful print entitled "A Young Woman of Otaheite bringing a Present"; £1 13s. for three subjects from Captain Cook's Voyages; £7 15s. for two proofs of the "Death of the Earl of Chatham"; £4 14s. 6d. for a proof of the "Silence"; £3 6s. for a proof of the "Woman taken in Adultery"; £2 18s. for a proof of "Clytie"; £3 3s. for four impressions, in various states, of Sir Joshua Reynolds' funeral ticket; £5 7s. 6d. for seven of Giardini's tickets; £4 14s. 6d. for a couple of impressions of Wilkes' Mansion House Ball and Mansion House Dinner tickets.

Public interest in Bartolozzi and his works appears to have begun to wane about the time the great engraver quitted the land of his adoption. In the year of his decease (1815) a portion of the stock of Molteno, the printseller, including many fine coppers, and the remainder of impressions, was sold at prices which, in many instances, would now be pounds where pence were then obtained. Being in heavy lots, and the copperplates included, there would probably be no public competition. The prices realized at the Sykes' sale—the Bartolozzis alone, of which there was a matchless collection, were said to have cost Sir Mark £5,000—were higher, but still absurdly low. The total sum realized by the Bartolozzis was £442 6s. 6d., or about a twelfth of what they cost in bringing together.

Quite recently a collector, known to the writer, privately purchased a pair of framed and beautifully coloured prints, "Bacchanalian Boys," by Bartolozzi, after Cipriani, and its fellow, "The Infant Toilet," by A. Cardon, after Bartolozzi. Both prints were cut  
rather

rather close, but fortunately the titles were left ; and on removing them from the frames, the marginal pieces cut off—which had been used as a stuffing to keep the prints against the glass—were found behind, and on one was scrawled in pencil, “ 12 like this, 7/-.” In other words, for what the print dealer, perhaps five and twenty or thirty years ago, gave sevenpence for—presumably at a sale—the collector was glad to obtain for fifty shillings.

The writer has now in his possession a great number of Bartolozzi's most precious prints, picked up a generation ago by collectors who preceded him, marked on the back, and often, he regrets to say, on the face margin, with the prices the dealers were content to ask ; fourpence occurs often, and a shilling would appear to have been considered an extravagant figure. For many of the prints marked in pence, half as many pounds had to be given.

Judging from the prices realized some thirty years ago at Thomas Haviland Burke's sale at Christie's, on June 28th, 1852, the revival of the rage for Bartolozzi's prints had hardly set in. Numerous examples were catalogued in each lot, and brought next to nothing. Portrait of Bartolozzi, after Sir Joshua Reynolds, by Violet, numerous drawings in coloured chalk and sepia, and a note to Alderman Boydell, etc., in all fifteen, realized eight shillings. Another lot, containing twenty-four English and foreign portraits, described as mostly proofs, brought fifteen shillings. Various fancy subjects engraved in the dotted manner, proofs, etc., in all sixty-nine, which would now probably be lotted singly or in pairs, brought twenty-nine shillings. For a lot consisting of twenty-one plates  
to

to Tasso there was no bidding, so it was incorporated with the next lot of twenty-three plates to Bell's Theatre and Bell's Poets (all proofs before letters), making forty-four in all, which brought nine shillings. Seventeen frontispieces to musical and other works brought four shillings. Some of Bartolozzi's early works, including "Jeroboam's Widow," etc. (proof before all letters), twenty-one in all, brought seven shillings. A lot of thirty-seven fancy subjects, "part line and dotting," amongst which were several proofs, brought seven shillings; while "Handel Crowned," "Britannia," "Cupid," "Cortez landing in Peru," all proofs, etc., in all eleven subjects, brought three shillings. A lot of ten, amongst which were some proofs, including "Madonna and Child," after Vandyck, Cipriani, etc., brought seven shillings. Four important prints, amongst them being two of the "Marriage of Cupid and Psyche" (proof and print), brought fifteen shillings. Twenty years ago, Bartolozzi's prints again began, but to a very limited degree, to attract public attention, and there has since been a gradual upward tendency in value, which has gained in strength the nearer we approach our own time.

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CATALOGUE of a choice and valuable collection of engravings, by Bartolozzi and his school, the property of ANDREW W. TUER, ESQ., author of "Bartolozzi and his Works," now in the press; comprising, principally, fancy subjects after Wheatley, Morland, Angelica Kauffman, Westall, Stothard, Bunbury, etc., in unusually fine condition; also, choice mezzotints

mezzotints after Morland, Wheatley, etc., mostly with uncut margins as published: which will be sold by auction by Messrs. Christie, Manson & Woods, at their great Rooms, 8, King Street, St. James's Square, on Tuesday, April 12th, 1881, at one o'clock precisely.

ENGRAVED BY F. BARTOLOZZI, R.A.

NOTE.—The figure between parentheses following the description of each lot indicates the number of prints; the name in italics that of the purchaser.

MISCELLANEOUS.—Many printed in red.

1. Cupid Making his Bow, after Correggio—prints and proof (4)	£	s.	d.
			<i>Heath</i> 1 4 0
2. Lady Jane Grey led to Execution, etc.—unlettered proofs (3)			<i>Lauser</i> 0 19 0
3. Triumph of Venus, after Bartolozzi, by Clarke—proof; and Maria Cosway, after R. Cosway (2)			<i>Hambro</i> 1 2 0
4. The Silence—proof (1)			} <i>Glaister</i> 0 8 0
5. Clytie (1)			
6. "He was wounded for our transgressions" (1)			<i>Child</i> 0 7 0
7. Prelude to Matrimony; The Sword—proofs; etc. (3)			<i>Hambro</i> 2 12 6

BY BARTOLOZZI, AFTER G. B. CIPRIANI.

8. Music; History; Earth (3)	<i>Harvey</i>	0 17 0
8*. Earth; Faith—proofs (2)	<i>Lauser</i>	1 7 0
9. Geography; etc. (2)	<i>Fawcett</i>	0 15 0
10. Cephalus and Procris; Tancred and Ermina (2)	<i>Lauser</i>	1 13 0

	<i>£</i>	<i>s.</i>	<i>d.</i>
11. The Heroism of Prince Edward, etc. —2 proofs (3) . . . . .	<i>Lauser</i>	1	2 0
BY BARTOLOZZI, AFTER ANGELICA KAUFFMAN, R.A.			
12. Tancred and Clorinda (1)	<i>Harvey</i>	1	3 0
13. Telemachus and Mentor in the Island of Calypso (1) . . . . .	<i>Harley</i>	1	14 0
14. Winter ; and Sincerity (2) . . . . .	<i>Heath</i>	1	1 0
BY BARTOLOZZI, AFTER W. HAMILTON, R.A.			
15. Edward II. and Elfrida ; and Prince Edmund and Algitha (2) . . . . .	<i>Harley</i>	1	11 6
16. Caractacus delivered up to Ostorius— print and proof ; and Conclusion of Treaty of Troyes (3) . . . . .	<i>Hogarth</i>	1	10 0
17. Three of the Months, April, June, and December (3) . . . . .	<i>Harvey</i>	2	5 0
BY BARTOLOZZI, AFTER RAMBERG.			
18. Alphonso and Aciloe ; and the Death of Cora (2) . . . . .	<i>Walford</i>	1	6 0
19. Doctor Primrose finds his Daughter Olivia in Distress ; and Esqr. Thornhill per- suades * Olivia to Elope with him (2)	<i>Bruen</i>	1	7 0
BY BARTOLOZZI, AFTER RIGAUD.			
20. Vortigern and Rowena ; and Jane of Flanders assembling the Inhabitants of Rennes (2) . . . . .	<i>Hogarth</i>	1	0 0
21. Ditto ; ditto—one a proof (2)	<i>Hogarth</i>	1	0 0

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\* Spelt *perswades* in the print.

	£	s.	d.
22. Edward, Prince of Wales, presenting the Captive King to his Father—2 impressions (2) . . . . .	<i>Hogarth</i>	1	0 0
23. The Death of Lindamore; etc. (2)	<i>Heath</i>	1	0 0
BARTOLOZZI.—Framed.			
24. The Sailor's Departure; and the Sailor's Return—proofs, after Benwell (2)	<i>Williams</i>	3	3 0
25. Cupid and Psyche; and Love and Fortune, after Cipriani (1) . . . . .	<i>Agnew</i>	1	4 0
26. Sorrows of Werter, after Ramberg (2)	<i>Boore</i>	0	18 0
27. Earth and Water, after Cipriani (2)	<i>Williams</i>	2	15 0
28. Psyche going to Bathe; and Psyche going to Dress, etc., after Cipriani (3)	<i>Cox</i>	6	10 0
29. The Reading Magdalen—proof, after Correggio (1) . . . . .	<i>Heath</i>	0	11 0
30. Fan Mount—proof (1) . . . . .	<i>Child</i>	0	19 9
31. Pomona, after Kauffman (1)	<i>Millard</i>	1	7 0
32. Ceres, after ditto (1) . . . . .	<i>Agnew</i>	2	6 0
33. Flora, after ditto (1) . . . . .	<i>Hoare</i>	2	2 0
34. Contentment; and Friendship, after Cipriani (2) . . . . .	<i>Lauser</i>	6	0 0
35. Lovelace in Prison, after Rigaud (1)	<i>Child</i>	1	2 0
36. Hebe; and Bacchante, after Cipriani (2) . . . . .	<i>Hoare</i>	1	11 6

	<i>£</i>	<i>s.</i>	<i>d.</i>
37. Romeo and Juliet, after Hamilton (1)			
<i>Williams</i>	2	2	0
38. Rinaldo et Armida; and Morte di Clorinda, after Kauffman (2) . . . . .	5	10	0
<i>Williams</i>			
39. Cupids at Play; and Children at Play, after Cipriani (2) . . . . .	7	17	6
<i>Agnew</i>			
40. Love and Innocence, after Cosway (1)			
<i>Agnew</i>	3	10	0
41. Louisa Hammond, after Kauffman (1)			
<i>Harvey</i>	3	5	0
42. The Dance, after Bunbury (1)	4	5	0
<i>Agnew</i>			
43. A Sacrifice to Cupid, after Cipriani (1)			
<i>Hogarth</i>	2	4	0
44. L'Allegro, after Kauffman (1)	2	2	0
<i>Millard</i>			
45. The Beautiful Rhodope in Love with Æsop, after Kauffman, etc. (2) . . . . .	2	0	0
<i>Hoare</i>			
46. Eurydice, after Kauffman (1)	0	15	0
<i>Hoare</i>			
47. Fortune-teller and Gipsies, after Crewe (2) . . . . .	3	0	0
<i>Agnew</i>			
48. Perseus; and Andromeda, after Cipriani (2) . . . . .	4	14	6
<i>Williams</i>			
49. Spinning Top, after Hamilton; and Zephyrus, after Colibert (2) . . . . .	1	15	0
<i>Harvey</i>			
50. Antiope, after Kauffman; and Minerva and the Muses, after Cipriani (2)	3	0	0
<i>Cumming</i>			
51. Thais (Emily Pott), after Sir Joshua Reynolds (1) . . . . .	3	0	0
<i>Agnew</i>			
52. Venus Attired by the Graces, after Kauffman (1) . . . . .	6	6	0
<i>Heath</i>			
53. Coriolanus, after Kauffman (1)	2	4	0
<i>Heath</i>			
		SCHOOL	



## SCHOOL OF BARTOLOZZI.

MISCELLANEOUS.		£	s.	d.
54.	Comedy, after Cheesman, etc. (5) <i>Hogarth</i>	2	0	0
55.	The Music Grinder, by Cook, after Collett; etc. (9) . . . . . <i>Hogarth</i>	0	17	0
56.	Alope, by Richard Earlom, after Rom- ney; etc. (2) . . . . . <i>Harvey</i>	2	2	0
57.	The Duchess of C. coming out of the Cavern, by Schiavonetti, after Rigaud; etc. (2) . . . . . <i>Hogarth</i>	1	0	0
58.	Music, by Marcuard, after P. da Cor- tona; etc. (2) . . . . . <i>Heath</i>	0	17	0
59.	Lord Dungarvan; and the Hon. Courtney and Charles Boyle, after Cosway and Lovers (2) . . . . . <i>Hogarth</i>	3	10	0
60.	A Village Girl Gathering Nuts; and a Cottage Girl Shelling Peas, by Tomkins, after Bigg (2) . . . . . <i>Williams</i>	1	11	0
61.	Two Scenes out of The Merry Wives of Windsor; one a proof, by Parker and Tom- kins, after Harding and Saunders (2) <i>Williams</i>	2	2	0
62.	The Meeting of the Sisters at Reculver, etc., by Haward, after A. Zucchi (2) <i>Reynolds</i>	0	13	0
63.	Miss Linwood, by P. W. Tomkins; one in colours (2) . . . . . <i>Hogarth</i>	1	4	0
64.	Orga and Elfrida, by Marcuard; and Damon and Phœbe, by Delattre (2) <i>Lauser</i>	1	11	6
65.	The Handmaid, by Jas. Hogg, after Walton (1) . . . . . <i>Hambro</i>	3	0	0

	<i>£</i>	<i>s.</i>	<i>d.</i>
66. Innocence and the Old Beau, after J. R. Smith (1) . . . . .	<i>Hambro</i>	2	10 0
67. Friendship and Innocence, after Correggio, by Menageot (2) . . . . .	<i>Vokins</i>	1	10 0
68. Bacchantes, series of four, by M. Bovi, after Lavinia, Countess of Spencer (4) . . . . .	<i>Cumming</i>	5	10 0
69. Isabella and Theodore ; and Theodore and Matilda, by W. N. Gardiner, after Harding (2) . . . . .	<i>Cumming</i>	0	18 0
70. The Cottage Breakfast ; and the Cottage Supper, by Ogborne, after Bigg (2) . . . . .	<i>Vokins</i>	3	15 0
71. Inkle and Jarico, by Pollard, after Singleton (2) . . . . .	<i>Hogarth</i>	1	0 6
72. The English Fireside, by Tomkins, after Ansell (3) . . . . .	<i>Heussuer</i>	1	11 0
72*. Domestic Happiness ; and the Lover's Parting, by T. Ryder, after Huck (2) . . . . .	<i>Bruen</i>	1	15 0

AFTER CIPRIANI.

73. Composition, by Marcuard ; and Achilles instructed by Chiron, by J. Clarke (2) . . . . .	<i>Bruen</i>	1	1 0
74. A Nymph Asleep, by P. Bettelini (1) . . . . .	<i>Harvey</i>	0	18 0
75. Urania, by Ryland ; etc. (6) . . . . .	<i>Cumming</i>	2	0 0

AFTER W. HAMILTON, R.A.

76. Children at Play, by Bartolozzi and C. Knight (4) . . . . .	<i>Vokins</i>	1	6 0
77. Winter's Amusement ; and Summer's Amusement, by T. Gaugain (2) . . . . .	<i>Vokins</i>	2	10 0

	£	s.	d.
78. Children and Rabbits; and Children and Pigeons, by J. Barney (2) . . . . . <i>Vokins</i>	2	10	0
79. Edwin and Angelina; and Fonrose and Adelaide, by Marcuard (2) . . . . . <i>Walford</i>	1	8	0
80. Two of the Months, January; and November, by Gardiner (2) . . . . . <i>Vokins</i>	4	10	0
81. Morning; Noon; Evening; and Night, by P. W. Tomkins and Delattre (4) . . . . . <i>Vokins</i>	4	4	0
82. Autumn; and Winter, by Michel (2) . . . . . <i>Cumming</i>	1	0	0
83. Fonrose and Adelaide, by Marcuard; and Hebe, by Facius (2) . . . . . <i>Cumming</i>	1	0	0
84. The Resignation of Lady Jane Grey; and the Magnanimity of Mary Queen of Scots, by Ogborne (2) . . . . . <i>Talbot</i>	1	2	0
85. The Resentment of Queen Catharine, by Ogborne; and the Fortitude of Sir Thos. More, by Meadows (2) . . . . . <i>Cumming</i>	1	11	0

## AFTER ANGELICA KAUFFMAN, R.A.

86. Royal Children, by Marcuard; and the Muses Crowning the Bust of Pope, 2 (3) . . . . . <i>Heath</i>	1	10	0
87. Cymon and Iphigenia, by Ryland; and Aglaia Bound by Cupid (2) . . . . . <i>Cumming</i>	2	10	0
88. Electra and Chrysothemis, by Harding; and Industry attended by Patience, by the Facius Bros. (2) . . . . . <i>Hogarth</i>	1	2	0
89. Papirius Prætextatus, by Burke; and Posthumio, Consul of Rome, by Delattre (2) . . . . . <i>Cumming</i>	2	10	0
			90.

	<i>£</i>	<i>s.</i>	<i>d.</i>
90. The Handkerchief, by Delattre ; etc. (2) . . . . . <i>Hogarth</i>	2	8	0
91. The Death of Mark Antony, by Delattre ; etc. (2) . . . . . <i>Atkins</i>	3	3	0
92. Ariadne Awaked from Sleep, by the Bros. Facius ; and Penelope Weeping over the the Bow of Ulysses, by Delattre (2) . <i>Bruen</i>	2	4	0
93. Cupid's Pastime, by the Bros. Facius <span style="display: block; text-align: right;"><i>Heath</i></span>	1	0	0
94. Peleus and Thetis, by Macklin ; etc. (2) . . . . . <i>Heath</i>	1	10	0
95. Theseus finding his Father's Sword and Sandals ; and The Death of Procris, by Fielding (9) . . . . . <i>Cumming</i>	2	15	0
96. Laura, by Bettelini ; and Ariadne, by Delattre (2) . . . . . <i>Cumming</i>	1	3	0
97. Juno cestum a Venere postulat, by Ryland (1) . . . . . <i>Cumming</i>	1	11	6

AFTER T. STOTHARD, R.A.

98. Illustrations to Bunyan's "Pilgrim's Progress," by Strutt (9) . . . . . <i>Heath</i>	1	1	0
99. Rasselas, Prince of Abyssinia, by J. Parker ; and The Children in the Wood, by Collier and Julius Tidd (2) . . . . . <i>Lauser</i>	0	14	0
100. The Village Maids, by Ogborne (1) <span style="display: block; text-align: right;"><i>Cumming</i></span>	2	8	0
101. Faire Emmeline, by Simon (1) <i>Millard</i>	0	16	0

AFTER R. WESTALL, R.A.

102. The Young Fortune-teller ; and The Sheltered Lamb, by T. Gaugain (2) <i>Hogarth</i>	3	0	0
T	AFTER		

	AFTER F. WHEATLEY, R.A.	£	s.	d.	
103.	Love in a Mill, by Delattre; and The Discovery, by Stainer (2) . . . . .	<i>Philpot</i>	1	10	0
104.	The Rustic Lover; and The Indus- trious Cottager, by C. Knight (2) . . . . .	<i>Hambro</i>	2	17	6

## BARTOLOZZI SCHOOL (FRAMED).

105.	Nymphs Sacrificing to Mercury, after Kauffman, by Marquard (1) . . . . .	<i>Hoare</i>	1	10	0
106.	The Power of Love, by Ogborne; and The Power of Music, by Hogg, after Kauffman (2) . . . . .	<i>Agnew</i>	5	5	0
107.	Cupid and Ganymede; and a Flower, painted by Verelst, by Thomas Burke, after Kauffman (2) . . . . .	<i>Agnew</i>	8	8	0
108.	The Cottager, after Bunbury, by Baldrey (1) . . . . .	<i>Cox</i>	4	0	0
109.	The Bunch of Grapes, proof, after ditto, by Shephard (1) . . . . .	<i>Harvey</i>	2	4	0
110.	Dormio innocuus, by Ryland, after Kauffman (1) . . . . .	<i>Agnew</i>	4	10	0
111.	Olim truncus eram ficulnus inutile Lignum, by Ryland, after Kauffman (1) <i>Cumming</i>		3	0	0
112.	Jupiter and Calisto, by T. Burke, after Kauffman (1) . . . . .	<i>Hogarth</i>	4	0	0
113.	Beauty governed by Reason, by Delattre, after ditto (1) . . . . .	<i>Agnew</i>	3	13	6
114.	Beauty directed by Prudence, by ditto, after ditto (1) . . . . .	<i>Agnew</i>	4	15	0
115.	Orpheus and Eurydice, by T. Burke, after Kauffman (1) . . . . .	<i>Bought in, Tuer</i>	2	12	6



	£	s.	d.
127. The Village Ghost, by Robt. Laurie, after Singleton (1) . . . . .	<i>Vokins</i>	1	13 0
128. The Sailor's Farewell, by Hudson, after Ramberg (1) . . . . .	<i>Talbot</i>	0	9 0
129. Europa, by J. R. Smith, after Cosway ; and "Like Patience on a Monument," by Val. Green, after Cosway—damaged (2) . . . . .	<i>Agnew</i>	0	12 0
130. A Shepherdess, by Dean, after Hopp- ner (1) . . . . .	<i>Vokins</i>	1	13 0
131. The Watercress Girl, by J. Young, after Zoffany ; and The Flower Girl, proof ditto (2) . . . . .	<i>Sawyer</i>	6	6 0
132. Children Reading Inscription ; and A Girl Sketching a Portrait on the Ground, by W. Ward, after Paye (2) . . . . .	<i>Talbot</i>	1	10 0
133. Children Throwing Snowballs, by W. Ward, after Paye . . . . .	<i>Cumming</i>	3	3 0
134. Children Spouting Comedy ; and Children Spouting Tragedy, by Hodges, after Paye (2) . . . . .	<i>Cumming</i>	5	10 0
135. Death of Robin ; and Robin's In- terment, by Dawe, after Paye (2) . . . . .	<i>Vokins</i>	2	10 0
136. Angelica and Medora, by Earlom, after B. West ; and The Return of the Prodi- gal Son, by J. Young, after ditto (2) . . . . .	<i>Cumming</i>	0	12 0
137. Cupid Stung by a Bee, by Val. Green, after West (1) . . . . .	<i>Cumming</i>	1	4 0
138. The Children in the Wood, by Jas. Watson, after Sir Joshua Reynolds (1) . . . . .	<i>Harvey</i>	2	2 0
139. Il Penseroso, by Robt. Dunkerton, after Romney (1) . . . . .	<i>Colnaghi</i>	1	1 0
			140.

	<i>£</i>	<i>s.</i>	<i>d.</i>
140. Antiope Sleeping Surprised by Jupiter, by Val. Green, after Vandyke; and Danae by the Bros. Facius, after Titian (2) . . . . . <i>Talbot</i>	0	9	0
141. Faith, by J. Walker, after Gardner (1) . . . . . <i>Heath</i>	0	9	0
142. The Gamesters, by W. Ward, after Peters (1) . . . . . <i>Heath</i>	1	6	0
143. The Beggar, proof, by P. Dawe, after Murrellia (1) . . . . . <i>Talbot</i>	0	14	0
144. Schoolboys giving Charity to a Blind Man, by J. R. Smith, after Bigg (1) . . . . . <i>Tyler</i>	1	5	0
145. William and Margaret, by J. R. Smith, after Wright (1) . . . . . <i>Bruen</i>	0	1	0
146. The Dancing Nymphs, by Fisher, after Werff (1) . . . . . <i>Child</i>	0	10	0
147. The Beggar and his Dog, by Kings- bury, after Kitchingman (1) . . . . . <i>Talbot</i>	0	11	0
148. The Boy and his Pi(d)geons, by Phillips, after Mola (1) . . . . . <i>Lauser</i>	0	5	0
149. An Iron Forge, by Richard Earlom, after Wright (1). . . . . <i>Lauser</i>	2	4	0
150. Youth, by Val. Green, after Kettle (1) . . . . . <i>Heath</i>	0	6	0
151. Maria, by Pether, after Hurleston (1) . . . . . <i>Lauser</i>	0	13	0
152. The Orrery, by Pether, after Wright (1) . . . . . <i>Lauser</i>	0	3	0
153. The Enraptured Youth, by Jas. Watson, after Paul Moreelse (1). . . . . <i>Harvey</i>	2	4	0
154. A Good Mother Educating her Children;			



	£	s.	d.
Children; and Dutiful Children, by J. Dean (2) . . . . . <i>Nosedá</i>	2	0	0
155. Vertumnus and Pomona, by W. Dickinson, after Pyne (1) . . . . <i>Lauser</i>	0	19	0
156. The Pretty Maid Buying a Love Song, "Printed and sold for Carrington Bowles" (1) . . . . . <i>Hambro</i>	0	16	0
157. Grisette, by J. R. Smith; and A Boy taking Physic, by Dean, after Bambocci (2) <i>Hambro</i>	0	19	0
158. The Positive Argument; and The Philosopher of Bacchus (2). . . . <i>Lauser</i>	0	11	0
159. Children Playing, by W. Dickinson after Amiconi (1) . . . . . <i>Cumming</i>	3	3	0
160. The Nursing of Jupiter, by Huck; Venus and Cupid, by Phillips (2) <i>De la Rue</i>	0	4	0
161. The Shepherdess, by Dean, after Russell (1) . . . . . <i>Heath</i>	0	5	0
162. Reading by a Paper-bell Shade, by Dawe; The Humorous Fiddler; etc. (4) <i>Nosedá</i>	1	1	0
163. The Silver Age, by J. R. Smith; etc. . . . . <i>Harvey</i>	2	4	0
164. A Dutch Peasant, by T. Burke; etc. —2 proofs (3) . . . . . <i>Talbot</i>	0	6	0
165. Samma the Demoniac, by T. Burke; etc. (3) . . . . . <i>Lauser</i>	0	3	0

## AFTER GEORGE MORLAND.

166. Recruit Deserted; and Deserter Par- doned, by G. Keating (2) . . . . <i>Bourke</i>	3	0	0
			167.

	<i>£</i>	<i>s.</i>	<i>d.</i>	
167. Credulous Innocence; etc., by J. Young (2) . . . . .	<i>Harvey</i>	2	12	0
168. Harley and Old Edwards, by J. Pettit (1) . . . . .	<i>Vokins</i>	2	4	0
169. The Widow, by J. Dean (1) . . . . .	„	2	16	0
170. The Effects of Youthful Extravagance (1) . . . . .	<i>Heath</i>	1	5	0

AFTER F. WHEATLEY, R.A.

171. The Full of the Honeymoon; and the Wane of the Honeymoon, by R. Laurie (2) . . . . .	<i>Harvey</i>	4	14	6
172. The Love-sick Maid; and The Marriage, by J. Dean (2) . . . . .	<i>Bruen</i>	1	8	0

MEZZOTINTS.—Framed.

173. Miss Duncan and Henry Yorke (2) . . . . .	<i>Hambro</i>	2	2	0
174. Madness, by Dickinson, after Pine—proof (1) . . . . .	<i>Child</i>	0	7	0
175. The Unlucky Boy, by Dawe, after Henry Morland (1) . . . . .	<i>Harvey</i>	1	10	0
176. The Letter Woman, by Dawe, after Henry Morland (1) . . . . .	<i>Noseda</i>	1	11	0
177. Miss Kitty Dressing, by T. Watson, after Wright (1) . . . . .	<i>Bought in, Tuer</i>	4	14	6
178. Female Lucubration, by P. Dawe, after Faldson—proof (1) . . . . .	<i>Hambro</i>	5	5	0
179. The Oyster Woman, by Dawe, after Henry Morland (1) . . . . .	<i>Noseda</i>	2	2	0

	£	s.	d.
180. A Connoisseur and Tired Boy, by Dawe, after Henry Morland (1) . . . . . <i>Agnew</i>	1	0	0
181. Money and Little Wit, by Okey, after Herbert (1) . . . . . <i>Lauser</i>	0	12	0
182. Lady's Maid Soaping Linen, by Dawe, after Henry Morland (1) . . . . . <i>Talbot</i>	3	15	0
183. The Royal Academy in 1771, by Earlom, after Brandon (1) . . . . . <i>Atkins</i>	3	7	0
184. The Inside of the Pantheon in Oxford Road, by Earlom, after Brandon (1) . . . . . <i>Vokins</i>	4	4	0
185. Cymon and Iphigene, by J. R. Smith, after Lawrinson; and Palamon and Lavinia, proof, by ditto, after ditto (2) . . . . . <i>Harvey</i>	7	0	0
186. A Lady and her Children, by Thomas Watson, after Gardener (1) . . . . . <i>Heath</i>	2	0	0
187. A School, by Val. Green, after Opie (1) . . . . . <i>Vokins</i>	5	5	0
188. Card Players, by Dean, after Opie (1) . . . . . <i>Agnew</i>	1	11	6
189. The Bird's Nest, by Val. Green, after Huck (1) . . . . . <i>Heath</i>	1	11	6
190. The Wood Pigeons, by T. Park, after ditto (1) . . . . . <i>Noseda</i>	2	0	0
191. Drawing for King and Queen, by ditto, after ditto (1) . . . . . <i>Noseda</i>	2	0	0
192. The Mouse Trap, by ditto, after ditto (1) . . . . . <i>Noseda</i>	2	0	0
193. Hop-pickers; and Gleaners, by Ward, after Westall (2). . . . . <i>Hambro</i>	4	15	0
194. Spring; Summer; Autumn; and Winter (4). . . . . <i>Talbot</i>	2	10	0

	<i>£</i>	<i>s.</i>	<i>d.</i>
195. Pheasant Shooting; and Partridge Shooting (2) . . . . . <i>Campbell</i>	4	0	0
196. Affluence Reduced, by Hudson, after George Morland (1) . . . . . <i>Harvey</i>	4	12	6
197. The Fortune-teller, by J. R. Smith, after Rev. W. Peters, R.A. (1) . . . . <i>Harvey</i>	4	4	0
198. A Rural Feast, by J. Dean, after George Morland (1) . . . . . <i>Vokins</i>	3	13	6
199. The Disaster, by W. Ward, after F. Wheatley, R.A. (1) . . . . . <i>Vokins</i>	3	6	0
200. The Entangled Kite, by W. Ward, after George Morland (1) . . . . . <i>Harvey</i>	6	10	0
201. Valentine's Day, by J. Dean, after ditto (1) . . . . . <i>Campbell</i>	1	13	0
202. A Visit to Grandfather, by W. Ward, after J. R. Smith; and A Visit to Grandmother, by J. R. Smith, after Northcote (2) . <i>Vokins</i>	7	17	6
203. A Visit to the Boarding-school, by ditto, after George Morland (1) . . . <i>Harvey</i>	5	5	0
204. A Visit to the Child at Nurse, by W. Ward, after George Morland (1). . <i>Harvey</i>	6	16	6
205. Cottagers, by ditto, after ditto (1) . . . . . <i>Harvey</i>	3	3	0
206. Travellers, by ditto, after ditto (1) . . . . . <i>Harvey</i>	3	3	0
207. Fan Mount (1) . . . . . <i>Colnaghi</i>	5	15	6
208. The Village Choir (1) . . . . . <i>Talbot</i>	0	16	0
209. The Cottage Sty, by Bell, after George Morland (1) . . . . . <i>Heath</i>	1	2	0
210. The Rustic Hovel, by ditto, after ditto (1) . . . . . <i>Talbot</i>	1	9	0
			211.

	<i>£</i>	<i>s.</i>	<i>d.</i>
211. Mad Bull, by Dod, after George Morland (1) . . . . . <i>Heath</i>	1	1	0
212. Portrait of George Morland, published by Orme (1) . . . . . <i>Heath</i>	0	12	0
213. An Ass Race, by Ward, after George Morland (1) . . . . . <i>Heath</i>	1	4	0
214. The Ass, by G. Morland (1). <i>Powell</i>	1	8	0
215. After George Morland—cut close (1)			
<i>Vokins</i>	2	5	0
216. Ditto—ditto (1) . . . . . „	2	10	0
217. Ditto—ditto (1) . . . . . „	2	7	6
218. Ditto—ditto (1) . . . . . <i>Colls</i>	2	15	0
219. Six Ovals—in one frame, fancy subjects (1) . . . . . <i>Heath</i>	2	7	6
220. Portraits of Rubens, Kneller, Thornhill, and Jones—in one frame (1) . . . <i>Child</i>	1	2	0
221. Seventeen oval fancy subjects—in one frame (1) . . . . . <i>Talbot</i>	6	16	6
222. Seventeen ditto—ditto (1) . . . <i>Heath</i>	7	7	0
223. Three ditto—ditto (1) . . . . . <i>Heussuer</i>	2	2	0
224. Three circular subjects, painted in red ; and one oval (4) . . . . . <i>Mackenzie</i>	4	4	0
225. Three oval ditto, original drawings ; and one coloured (4) . . . . . <i>Heath</i>	3	3	0

## CHAPTER XXIX.

# Collecting Prints as a Hobby, and as a Profitable Hobby.

**R***IDING* a hobby is the best exercise in the world. The man who has a passion is a boy in spirits, and thereby adds ten years at least to his life.

But to attain this felicitous result it needs that he should be in love with the thing he pursues, and not merely with the pursuit. Coventry Patmore tells us that the lover is not happy whose pleasure is "not in the lady, but the chase;" and so with a hobby. The art, and not merely the art collecting, "or the taste," must be cared for.

"Some demon whispered, 'Visto, have a taste,'"

and Pope tells us how dismal were the ultimate results to Visto. The true hobby is a sincere, spontaneous, and unmistakable thing. It may often take strange forms—for the collecting instinct in mankind is as strong as it is various; but undoubtedly the higher and more really beautiful are the objects in view, the more rational and lasting will be the collector's delight in his possessions.

sions. It is of course possible to have a keen passion for very absurd things, to nourish a sincere mania for china dogs, or for fiddles, or for cocked hats; but in these cases the collector can hardly enjoy much of that sympathy and emulation which give zest to his pursuit in less eccentric cases. Now, in art there is no question of personal caprice, the value of art treasures being absolute, not arbitrary; and undoubtedly the pleasure of the dilettante is higher for that reason. He has the satisfaction of knowing that he is not indulging in a mere phantasy. It must be pleasanter to study the points of a good picture than to gloat over a unique postage stamp.

It is scarcely necessary to say that art collecting must perforce mean generally the collecting of objects of reproductive art. To *collect* pictures must always be the luxury of the very few; for even a large picture buyer can hardly be said to collect in the sense which implies the delightful pre-occupation of a perpetual search and constant acquisition.

A quaint author, in an anonymous work written more than a century ago,\* says: "Prints are as useful as entertaining. They represent absent things as if they were present. . . . I am surprised to find so few gentlemen professed admirers. Nothing is also more proper to form a taste than prints: they give us a tincture of the fine arts; they assist us to arrive at the

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\* "Sculptura-Historico-Technica; or, The History and Art of Engraving." London: S. Harding, on the Pavement, in St. Martin's Lane, 1747.

knowledge of paintings,—for if we examine them attentively they make us discover the different manner affected by each school and master.”

Print-collecting requires some preparatory study, which is in its favour as a hobby; for we all are the better for the civilization and cultivation of all our tastes, and for the perfection of one or two. Natural taste is, as a rule, barbarous, a fact which may be proved by the music of the masses. Tunes of vulgarly marked rhythm and rowdy character run like wildfire through a whole population; while, to go a step lower, some ears there must be which take pleasure in the German concertina played occasionally in our streets, an instrument of torture having unchangeable chords. Vulgar pictures—trashy in feeling, and as painful to the eye in their jar of colour as the German concertina is to the ear with its jar of keys—are also popular with the many. But that the love of true art, and the power of its development, are *latent*, even in the untaught mind, is evidenced by taste as it comes under cultivation naturally leading in one direction and towards one height of excellence. No true musical student ever rejected Beethoven, and no real art student ever refused Raphael. There must, then, be a tendency in human intelligence which responds to the right impulse given by a touch of cultivation. It is also a truth that few pleasures are lasting which do not involve a certain amount of labour. Now, the print-collector has plenty to do in the way of perfecting his taste and his eye when he has once entered the world of dilettanti.

There are people who consider it, or say they do, a  
crime



crime to allow sordid motives to influence them in the purchase of works of art ; but human nature is pretty much the same everywhere, and it cannot be denied that to buy well—which means making the best use of one's knowledge and judgment—is to most persons a pleasure in itself. There is a certain satisfaction in knowing that value has been obtained for the money expended ; and there is a further satisfaction in feeling assured that should the necessity arise for the disposal of what has afforded so much pleasure to collect and to possess, the sum realized will prove the investment to have been sound, that one's hobby has been ridden profitably.

Collectors who judiciously accumulate, can, by watching their opportunity—their chances are sure to come if they are patient,—generally obtain a handsome profit, should they have fallen in love with another fancy, or should necessity compel them to realize. There is of course a risk in selling as in buying, but in doing either, as in other matters, “knowledge is power.” In selling prints, either duplicates turned out or an entire collection, it is unwise to put a reserve price on every lot ; for if it be not reached, and lot after lot be bought in by the auctioneer, the dealers very soon find it out, and probably refuse to bid at all. Mr. Hodge (Sotheby, Wilkinson & Hodge), who, with his partners, must have disposed of some millions of old prints under the hammer, advises his clients that the best prices are always reached at unreserved sales ; the lots as they appear are closely scrutinised, and, if the prints are good, the competition will often be of the very keenest.

A collection sometimes so grows as to become unmanageable,

manageable, or the owner hesitates to extend it by laying out more money; and then there is nothing left but to stop altogether, or have a clear out and begin again. This is what befel the writer, who some time ago sent a portion of his collection of Bartolozzi's prints, including some mezzotints, to Christie's for disposal; and he had the satisfaction of finding that in nearly all cases he had bought well, in some exceedingly so. The prints then sold realized as a whole about three times their original cost; but it must be borne in mind that many were purchased ten, fifteen, or even twenty years ago. The following are a few instances of the profitableness of a hobby. The writer had recently purchased from a curiosity dealer, who occasionally sends him prints for inspection, a proof of Condé's "Mrs. Fitzherbert," after Cosway, for five shillings; and at his sale, a few months afterwards, it was bought (lot 121) by a dealer for £6 6s. "Psyche going to Bathe" and "Psyche going to Dress," and another of the same character (lot 28), he gave half a crown each for at a recent sale of miscellaneous effects; they brought £6 10s. "Miss Duncan" (lot 173) he found in a quantity of miscellaneous prints purchased at Puttick's for six and sixpence; it brought £2 2s.; and many similar instances could be added.

When a man is known to be a collector, opportunities to buy well, either at sales or through dealers, are sure to present themselves to him. As regards buying privately, dealers of course have the best of it. Not so long ago a person walked into a well-known print shop, and showing a roll of prints, containing about a dozen

dozen, asked £10 for it, which was at once handed over. One example only out of the twelve was shortly after sold at Christie's for nearly £100. But what was its title, or what were the nature of others, the writer never heard; for the dealer, perhaps thinking he had already told too much, grew reticent, and refused afterwards to return to the subject.

## CHAPTER XXX

# Hints on Beginning the Collecting of Prints.

**B**EGINNERS have always a guide to the value of a print in the quality of the *drawing*; for if this be good, the print can hardly be thoroughly bad. No amount of mechanical skill and height of finish will compensate for the defect of bad or uncertain drawing; and in looking for imperfections, the collector gradually educates or improves his own judgment in this important matter. A novice in collecting *should begin by buying what he likes, and not what other people like.* It may be at first he will buy badly, and he will certainly make a great many mistakes; but every mistake acknowledged to one's self is a step in the right direction. This may seem at first a process costing time and trouble, but experience cannot be had at a bargain. It is better to gain knowledge by experiments, for knowledge so gained is living; whereas to go groping through the tastes and experience of others does not really inform the taste. As the collection increases, and opportunities offer for close and studious examination, taste will improve; what was once

liked may cease to give pleasure, and examples of a higher class will be sought for. It is more than probable that at first the large sums asked for prints in the best and brightest condition will frighten the beginner, who will content himself with impressions at a quarter, or, may be, even a tenth of the price. And this is just as well; for by buying and closely studying inferior prints, or rather inferior impressions of good prints, an intimate knowledge is obtained, which, in the course of time, must lead to a fuller appreciation, and the student will cease to wonder at high prices, or at the eagerness with which fine examples are coveted and hunted out.

A broad and safe rule for the collector to follow when his taste is sufficiently formed, is to give the preference to the most beautiful examples. Old editions of books on subjects of interest are scarce and valuable; while the wearisome and ponderous tomes of the schoolmen, stuffed with platitudes as ponderous as themselves, can be purchased in any quantity for the price of waste paper. The interesting books were plentiful enough when first published, but in being passed from hand to hand were gradually thumbed out of existence; while their heavier neighbours were perhaps hardly ever opened. The same with engravings: pleasingly treated and beautifully executed subjects have always been popular, and, although not altogether thumbed out of existence, they have endured some equivalent ill-treatment in the shape of damage and destruction caused by framing, varnishing, chopping round or cutting out, and sticking into scrap-books. Hence really beautiful examples of old engravings in good condition are, by reason of their  
rarity

rarity as well as of their charm, always worthy the careful attention of the collector.

The writer began, from the pure love of it, to collect prints more than twenty years ago, and from first to last a large number have passed through his hands. He started with the vague idea that a print was a print, only some perhaps prettier and more striking than others, and therefore to be more coveted. He only partly understood the reason why a single example of a fine, bright engraving—say a mezzotint portrait—should bring twenty, thirty, fifty guineas or more under the hammer at Christie's or Sotheby's; while a miscellaneous lot of old engravings in a sale at Puttick's (the same thing has occurred repeatedly at Christie's and Sotheby's) realize but a few shillings. The purchase of a few of these miscellaneous cheap lots was first indulged in, and evening after evening was spent in their almost microscopical examination. The lots consisted principally of what collectors designate as rubbish, *i.e.* torn, stained, damaged, close cut, or inferior impressions, and prints by artists of little or no repute. Bryan's valuable "Dictionary of Painters and Engravers," was always at hand for reference; and every engraver whose name, monogram, or mark appeared on a print, was at once turned up and carefully conned. This system of purchasing miscellaneous lots went on for a considerable time, what were considered the best examples being put on one side, to form the nucleus of a collection. In course of time some hundredweights of rubbish had accumulated, and the mass was sent back to the auction-room with instructions to sell without reserve. When thus disposed of, and the  
commission

for in stipple. A cold, forbidding black is least appreciated.

\* Fine proof impressions of rare prints at relatively high prices are generally worth buying, for there is a constant upward tendency in value ; but the buying must be done with judgment and knowledge that can only come with experience.

As to the storage of engravings, nothing is better than the old-fashioned leather-backed portfolio, which ought to have buckram flaps at the sides of sufficiently ample dimensions to keep out the dust. For showing prints a wooden portfolio stand will be found a useful adjunct.

It is unadvisable to mount prints in good condition ; but if considered necessary, it is best done by attaching the corners only, by means of small strips of gummed paper, to the mount. A print that is "laid down"—*i.e.* pasted on a sheet of thick paper for the purpose of strengthening—is always open to suspicion, for it suggests tears, damages, creases, and other imperfections which can be the more readily hidden or removed by this treatment.

## CHAPTER XXXI.

# Proofs, States, and Signatures.

**P**ROOFS. 1. *Artist's Proofs.* These, in modern engravings, are the earliest class of impressions, and considered the most valuable. Prior to about the year 1850 they seldom bore descriptive lettering under the design, except the name of the painter in the left hand corner, that of the engraver in the right, and dated publication line or print in small letters at foot, and this applies to proofs of prints by Bartolozzi and his school.\* Since that time, however, a modification has been made by omitting all lettering under the design, the publisher's imprint and date of publication alone appearing in small and unobtrusive letters at the top of the print and close to the design.

2. *Proofs before Letters on "India" paper.* These bear the names of the painter and engraver in the left and right hand corners, and the publication line in the centre, all close under the engraved work.

3. *Proofs before Letters on plain paper.* Lettering same as No. 2.

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\* Proof impressions (engravers' proofs) of Bartolozzi's prints are occasionally met with entirely unlettered.



4. *Lettered Proofs on "India" paper.* By a "lettered proof" is meant a proof bearing the full lettering—that is, a description of the subject, including name of painter, engraver, publisher, and date of publication. The lettering is sometimes scratched in a round hand on the right lower corner of the plate, or it may be in ordinary open print letters in outline; examples in the latter state are sometimes termed "open letter proofs."

5. *Lettered Proofs on plain paper.*

6. *Prints on "India" paper.* Before these are printed, each letter forming the inscription receives a line through the centre: the dedication line, if any, is also generally added.

7. *Prints.* This is the ordinary state of the plate, the same as No. 6, but printed on plain paper.

Engravings that bear the mark of the Printsellers' Association are stamped as follows: No. 1 in left hand lower corner; Nos. 2, 3, 4, and 5 in right hand lower corner; Nos. 6 and 7 are not stamped.

STATES.—"First state," "second state," "third state," "rare state," "unique state," and so on, *ad nauseam*, are, in connection with prints, terms constantly used by enthusiastic collectors and dabblers in art. The meanings of these terms are very vague and mysterious to many people, who yet have no manner of doubt that the print described as of a certain "state" must be valuable. It is argued that a "state" implies an early impression, which is true; but if this be the only advantage, the collector who is incapable of telling an early and brilliant impression from a late and worn one, would be wise in retiring from the pursuit. It appears to be too often forgotten that

that there never was and never will be a print published without a certain number, more or less, of trial impressions being taken to test the state or progress of the plate. These early and imperfect trial-proofs are, however, looked upon by many collectors as if they were Bank of England notes. Should an engraver, after finishing a plate, find a word misspelt—some of the early masters were dreadfully weak in their spelling,—then he alters it, and the print before such alteration is a *state*, and accordingly highly valued; or it may be, a little bit of shading is added, or something taken out, or the alteration may be really an important one; but whether or no, early impressions are all “states,” and prized accordingly. If an example of every state is to be included in a series, then a perfect collection becomes an utter impossibility. A collection embracing all *known* states is another matter; but a pertinent question will naturally suggest itself as to the possible number of unknown states, which the unhappy collector can never hope to possess,—of the trial proofs (all “states,” be it remembered) that an engraver takes for his own purposes and destroys as worthless.\* The earliest condition of a print, usually termed the “etched state”—that is, an impression after the plate has been once bitten, but is untouched by the graver—is flat and uninteresting, and may be compared to a painter’s canvas upon which the subject has been roughly indicated, but where the soul

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\* Mr. W. G. Rawlinson, in his Turner’s “*Liber Studiorum*,” suggests calling early unfinished impressions “Engravers’ Proofs,” which is a term that could hardly be misunderstood.

of the picture, the finish and life, are as yet entirely wanting. No one would give very much for a canvas in this condition; and yet a print in a similar state will, on account of its rarity, often fetch many times the price of a complete and brilliant impression. This mania on the part of collectors—for it is nothing else—is sometimes pandered to by modern artists whose position ought to place them above the breath of suspicion. Engravers and etchers of eminence are known, when a plate has grown towards completion, to have caused a certain number of impressions to be struck from it, which number has been several times repeated after each purposely trivial alteration or addition to the plate; and such proofs of various “states” have been put by, and “let out” occasionally as great rarities, and, of course, at big prices. When a special study is made of the works of an engraver, and the collector, after obtaining the finest completed impressions, goes back to the beginning, and gradually gathers together examples of all the known states in a progressive series, his collection has an interest in itself, as showing the handiwork of the artist, and the alterations and improvements he effected from the first biting to the finished proof. But there are those who, without any such definite object, are led by mere force of example into giving long prices for and accumulating prints in imperfect states.

SIGNATURES.—The imprints or signatures on engravings, in addition to the descriptive lettering, are: on the extreme left, the name of the painter or designer; thus—Angelica Kauffman, *pinxit*, *pingebat*, or *pictor* (or *pictrix*), (from *pingere*, to paint), abbreviated to *pinx<sup>t</sup>*, *pinx.*; *delineavit*,

*delineavit, delineabat, or delineator* (from *delineare*, to draw or sketch), abbreviated to *delin., del., d.*; *invenit, inveniebat, or inventor* (from *invenire*, to invent or design), abbreviated to *inv.*; *designavit* (from *designare*, to design), abbreviated to *desig., des.*;—on extreme right, that of the engraver, thus—F. Bartolozzi, *sculpsit, or sculpebat, or sculptor* (from *sculpere*, to cut or engrave), abbreviated to *sculp., scul., sc., s.*; *fecit, or faciebat* (from *facere*, to do or make), abbreviated to *fac<sup>t</sup>., fac., fec., fa., fe., f.*; *incidebat or incidit* (from *incidere*, to cut or engrave), abbreviated to *incid., inci., inc.*; *caelator, caelabat, caelavit* (from *caelare*, to chase or incise), abbreviated to *cael.* The perfect tense (as in *pinxit*) is more generally and appropriately used than the imperfect (*pingebat*). The use of the latter may be attributed to either carelessness or ignorance, as it is improbable that the artist intended to imply by the use of the imperfect tense that he was accustomed to paint pictures of a particular class.

In addition to the foregoing descriptions, the word *excudit, or excudebat, or scudebat* (from *excudere*), abbreviated to *excud., excu., exc., ex.*; *scud., sc., s.*, with a name before it, frequently appears in the centre of the plate, in a line with the names of the painter and engraver, and above all other lettering; it is a curious fact that the meaning intended to be conveyed by its use appears to be in some danger of becoming altogether lost. As there are several meanings\* to *excudit*, it might equally

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\* *Excudo (excudere)*, to strike or drive out. Of eggs—to hatch. To prepare by striking, to forge. To prepare or make anything. Of a writing—to compose.

be



be intended to indicate the work of the printer \* or the publisher, and examples are occasionally met with where the word, with two distinct names, appears twice on the same plate. It was seldom, however, that the work of the printer was considered of sufficient importance for his name to appear at all, and some other explanation is required. The difficulty in connection with the word as indicating the publisher, is in its superfluity; as in the publication line, or imprint as it is sometimes termed, at the foot of the plate, the name of the publisher appears again, with his address and the date of publication. On this being pointed out to many of the best known authorities, no satisfactory explanation was forthcoming; the most reasonable being that in case the plate ever changed hands and became the property of another publisher, the bottom line would be removed and another imprint substituted, but the name of the original publisher would still be left as a record of original publication. This explanation is, however, a lame one, and eminently unsatisfactory; for it can hardly be imagined that reputable firms—like the Boydells, for instance, who frequently adopted the term—would, in causing a plate to be engraved, have the remotest idea of its some day changing hands. Moreover, the use of the word for this

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\* That the printer was not intended to be indicated by the use of the word *excudit* may be easily proved by many examples, but one will suffice: in a mezzotint entitled "Ladys Maid Soaping Linnen"—Hen. Morland, *pinxit*.—Phil. Dawe, *fecit*—Carington Bowles, *excudit*, the publisher's imprint is thus worded,—Printed for Carington Bowles, Map and Printseller, No. 69, St. Paul's Church Yard.

purpose

purpose would really be no protection at all, as nothing is easier than removing the lettering, or any portion of it, from a plate ; and were a copperplate to change hands, and the publisher's imprint be taken out and re-engraved, the repetition of the original publisher's name, with the word *excudit* after it, would be certainly removed also. In every one of the numerous prints examined, the name before *excudit*—even when it is that of a firm—*invariably tallies with that in the publisher's imprint.* The explanation which the writer has arrived at for the name of the publisher appearing twice in the manner indicated, is as follows: At the time this word was in use there were only two kinds of impressions—unlettered proofs, *without the publisher's name and address*, and lettered prints, *with it*, in both of which the painter's and engraver's names would appear ; and the publisher placed his name against theirs, with the word *excudit*, *in order to identify himself as the publisher of the unlettered proofs as well as the lettered prints*, without which there would have been no publisher's name on the former.\*

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\* It will be observed that the word *excudit* bears a close resemblance to "executed," and doubtless by the thoughtless is sometimes invested with the same meaning, more especially as the latter word occasionally occurs on prints ; as in a mezzotint, entitled, "The Family Barber," No. 180, page 81, vol. i., of "Bowles & Carver's Caricatures"—the British Museum title to an imperfect collection—with the following imprint: "Drawn from the Life and ext. by J. Dixon—printed for Carington Bowles," etc., undated, but probably published about the year 1770. This example is not singular, as imprints similarly worded appear in other mezzotint caricatures by the same publishers, as in "The Old Beau in an Extasy," No. 286, page 28, vol. ii. same collection.

Combinations are often used, as *del. et inv., inv. et sculp.*, which require no explanation; and occasionally where the pupil has been working under the master, the latter will appear with *direxit* (from *dirigere*, to direct or superintend) after his name, in addition to that of the pupil as engraver; and *perfecit* (from *perficere*, to perfect or complete) appears when the engraver has finished a plate commenced by some one else.

## CHAPTER XXXII.

### How to Judge Prints.

*P*PRINTS and their qualities are not to be mastered by one effort or by two ; and the phrase which heads this chapter may perhaps be classed with "How to learn French in a fortnight," and "How to swim without going into the water." There are intellects capable of assimilating a language in a fortnight or less ; and, doubtless, there are some peculiarly gifted persons who, after listening to a lucid theoretical explanation of the art of swimming, have fearlessly plunged into the water, and become as much at home in the new element as if they had gone through a course of practical lessons. These, however, are exceptional people. And in learning to judge prints, as in everything else, there is for ordinary minds no royal road ; for without assiduity in using opportunities, producing in course of time a true experience, little progress can be hoped for. All that can be done here is to indicate rather than teach. A taste in a certain direction usually develops itself accidentally. A collector often begins by purchasing prints, miscellaneous in character, of what he considers to be pleasing subjects ; and whether he continue



tinue the practice of general selection, or eventually settle down to the pursuit of a certain class, his object will always be, as his technical taste improves, to obtain the brightest and finest, and sometimes the rarest, impressions. To understand the difference between those that are bright, fine, and rare, and those that are not, constitutes the art of judging prints. Proofs are treated of in another place ; but in judging prints, something more is required than a knowledge of mere differences in lettering. Every impression that is taken from a copperplate helps to wear it down, and to decrease the brilliancy of the one next succeeding ; and to this point careful attention must be given. As mentioned elsewhere, there are proofs and proofs, and there are also prints and prints, early impressions and late impressions. An early impression may be compared to a distant view seen through an opera glass focussed to bring out the picture sharp, crisp, and clearly defined ; and a later impression may be likened to the same view seen through a glass more or less badly adjusted, so that it appears not quite so sharp, or even as somewhat blurred and foggy. Engravings when first printed have ample, wide margins, and are clean and uncreased. To obtain the finest specimens from plates when in their finest state, and as nearly as possible in their original condition, must be the object of the collector ; who, for the purposes of study and comparison, will probably make use of the finest collection of prints in the world, that in the British Museum. Altogether there cannot be far short of a million engravings there, many of them being unique impressions ; and yet the very existence of a Print Room  
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at the British Museum is almost unknown to the public at large, and utterly so to ordinary visitors. A ticket of admission to the Print Room, which allows an examination of its treasures, is just as easy to obtain as one for the Reading Room,—a recommendation from a respectable householder only being required. The prints are carefully arranged under schools, and subdivided under the names of the painters and engravers. The British Museum collection of Bartolozzi's prints \* is a very fine one, but a considerable portion consists of duplicates and proofs in various states.† They, with the whole collection, are to be catalogued in print some day; but when that day will come—as the matter appears to depend entirely upon the liberality of a not too liberal Government,—it would be useless to hazard even a guess. The work has been talked of for years, and the

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\* The South Kensington Museum contains very few examples, and those mostly unimportant.

† (1) The mechanical facsimile reproduction of some of the rarer treasures stored away in the Print Room of the British Museum, with a view to examples being distributed at a low cost amongst the various art schools scattered over the kingdom, is shortly to be undertaken. It is to be devoutly hoped that the Trustees of the Museum will select for the purpose one of the *photo-gravure* processes, by which impressions are produced direct from copper-plate, so close to the original as to almost, if not quite, deceive the expert; even the marginal plate-mark, so dear to the heart of the collector, is there. Photographs—or what look like photographs—are an abomination in the sight of the print lover. (2) The above appeared in the first edition of this work, published in 1881, since which time many of the reproductions referred to have been satisfactorily effected by the autotype process.‡

authorities have even gone so far as to get out a few proof pages, but whether anything more than this will be achieved during the present or next century is somewhat problematical.

## CHAPTER XXXIII.

### Deceptions with Prints.

*T*HE description of the deceptions practised in connection with prints would fill a volume ; and the ingenuity and adroitness of manipulation displayed are so great that only experts can discover in what manner the tampering has been effected. Prints are "tinkered" to a greater extent than would be believed possible. At a fire a parcel containing several fine and valuable proofs, all of one subject, was badly burned at one end only, and the proofs were sold with the other salvage for an old song. The purchaser on examination found that some of the engravings had been turned the reverse way ; and he was able, by employing a restorer, who removed the burnt end of one and substituted the undamaged portion of another, to secure two fine and apparently perfect proofs, which when framed and disposed of realized a very remarkable profit indeed. It need hardly be said, that to thus restore a partially burnt print by the addition of a similar portion from another, so as not to be readily discoverable, involves the very perfection of skilled labour.

To turn a lettered India print into an unlettered India proof would seem an impossibility ; but it is done with

comparative

comparative ease. The India print is cut down all round close to the engraving, the lettering being of course also cut away. The print is then skilfully reduced in thickness by splitting,\* or if too tender, by rubbing down from the back. A clean sheet of India paper, of the same tone as the India print, but of a larger size, so as to show a clean blank margin, is then mounted on a piece of still larger plain paper, and the cut-down India print in turn is mounted in the very centre of all, or rather in such a position as to show the usual margin all round. Before drying, the manipulated print is subjected to immense pressure, which so forces the mounted print into the India paper, as to entirely hide the difference in the thickness of the material. A false plate-mark is added by laying a plain steel or copperplate of the proper size on the face of the print, and again subjecting to pressure. India paper impressions, as well as unlettered proofs, can of course be produced in this manner. The writer recently saw a volume containing a collection of portraits by George Vertue, supposed to be India paper impressions—there is a legend that some few such impressions were originally printed,—and believed by their confiding owner to be worth about £300. A very little examination showed them to be split prints—bright examples having been originally chosen for the purpose,—and the approximate value of the whole collection would perhaps be the figure imagined, less a cypher.

Prints thus turned into proofs will deceive all except

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\* *Vide* chapter on "Print Restoring, Inlaying, Splitting, and Cleaning."

the very experienced ; but when the weak spot, the result of the manipulation, is pointed out, they can be readily distinguished, thus : If an untampered-with engraving be examined, it will be noticed that the extreme edge of the engraved work all round the plate is never defined with absolute sharpness, as if the edge had been cut with a razor, but has rather a rough, irregular or burry appearance, which would not be noticed unless the print were closely looked into ; and it is by the absence of this irregular edge that these manipulated print proofs can be distinguished. In cutting them down, the division is made on the extreme outer edge of the engraved work itself ; for if the slightest margin were included, it would afterwards certainly show, and the fraud would be self-condemned. Print-proofs, carefully doctored in this manner, will stand almost any amount of inspection, even when unframed ; and the test given—an absolutely sharp edge to the engraved work all round—is, so far as the writer is aware, the only one by which they can be distinguished. False margins, with a view to increase their value, are added to closely cut prints in so skilful a manner, as, especially when the engraving is framed, to defy detection.\*

Another way of manufacturing valuable proofs is to obliterate the title from the plate by “stopping out.” The plate having been proved (the best and brightest impressions being taken in the process), and the lettering having been added thereafter, it would be imagined

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\* *Vide* chapter on “Print Restoring, Inlaying, Splitting, and Cleaning.”

that

that no further "proofs before letters" could by any possibility be obtained. Modern ingenuity is, however, quite equal to the task. Should further unlettered proofs be required, the wording on the plate is temporarily got rid of by "stopping out," in this manner: the letters are filled in to the level of the plate, with a soft composition, which is then heated until hard, and for the time they practically disappear. As many so-called "proofs before letters" as are wanted are printed off; the composition is then removed, and the plate restored to its former lettered state. Such a proceeding is neither more nor less than swindling, for which there appears to be only one absolute remedy.\* If "stopping out," however, be suspected, its traces can be sought for by a careful examination of the print held sideways in a good light, when an impression of the whole or of some portion of the lettering will be faintly visible.

Amongst the minor deceptions or dodges, which could only be practised on the credulous and ignorant, is that of adding the word "proof" to ordinary prints, and selling them as great bargains at print price. One man was recently thus making several pounds weekly, and may be doing so still. His practice was to lay in a stock of popular prints, with which he travelled from place to place. He had a printed descriptive list, issued by the publishers, on which the prices of both proofs and prints are given. He always showed a print first, and while drawing attention to its beauties, pointed out the published price of both print and proof; and if hesitation

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\* *Vide* chapter, "The Printsellers' Association."

were shown, he offered an apparent proof—the word *proof* (previously skilfully added with a fine brush) was on the sham proof, which he tendered at print price; this often secured a purchaser.

Prints after George Morland—more especially those of a better class,—both coloured and plain, now bring high prices; they are very pleasing, highly decorative, and much sought after. The art of mezzotint engraving, by which prints of this class were mostly produced, having been superseded by the cheaper process of lithography, which closely resembles it, is now little practised; and it is therefore hardly to be wondered at that mezzotint prints, after Morland, are being freely imitated,—and so closely and successfully, that the fact up to the present time would appear to be almost unknown. The lithographed imitations are of foreign production, and are sent over in small quantities at frequent intervals to be disposed of in the sales of miscellaneous works of art so frequently held in the metropolis and the larger towns. Much innocent surprise has certainly been expressed as to how so many Morland prints have lately appeared in the market. But it does not seem to have yet struck buyers that such prints are being manufactured wholesale; however, such is the fact. Morland's prints, like Bartolozzi's, harmonize particularly well with old-fashioned furniture; and it struck the writer some years ago, that if the public taste in this direction remained unaltered, prints of this class would be almost certain to be imitated by the easy and inexpensive process of lithography. In regard to Bartolozzi's (stippled) plates—and stippled plates generally,—the same danger



danger does not exist; for there is at present no process known by which imitations sufficiently good to deceive the expert can be made. Photographic copies of prints, nevertheless, are now produced so like the originals that it is sometimes difficult at the first glance to distinguish the one from the other. For their detection, it may be borne in mind that a photograph is a flat impression; while the work in an engraving, more especially the heavier portions, is raised, and can be seen and felt. Copperplate impressions also show the plate-mark in the margin; that is, the depression produced in the paper by the plate, owing to the great force of the press. There are, however, modern photographic gelatine processes, as the autotype, in which the work is slightly raised in the heavier portions, producing an effect more closely approximating in this particular to that of impressions from steel or copper plates. But little or no more discrimination is required to distinguish these, than to recognise ordinary photographs; they are moreover published as reproductions, and with no intention to deceive.

## CHAPTER XXXIV.

### Modern Reprints from Worn-out Plates, and How to Distinguish.

**B***CARTOLOZZI'S* prints, whether old or modern impressions, are all printed direct from the copperplates; and it is only by the brilliance and beauty, or the ghostly looking worn-out appearance, as the case may be, that one can be distinguished from the other. But when the enormous difference is once fully recognised and appreciated, further mistakes on the part of collectors are simply impossible.

An examination of a couple of impressions side by side—they need not necessarily be the same subject,—the one printed during the great master's lifetime, and while the plate contained the work he put into it, and the other a modern reprint, from which all the more delicate portions, as the lighter stippling on the flesh, have long since departed by over-printing, will show at once the wide gulf that divides them.

The paper on which the old Bartolozzi engravings were generally printed was a soft "laid," or ribbed, Dutch hand-made;

hand-made ; which, on being examined against the light, showed considerable indications of what is termed by paper-makers foulness, or specks of dirt, and dark unevenness of substance, caused by the imperfect disintegration of the pulp. The machine-made paper, used for modern impressions, is much more perfect in these respects ; and the water-mark, or ribbing, appears, when held up to the light, perfectly uniform, as it is in all papers of modern manufacture. A soft wove paper, which shows no ribbing, was occasionally used, as it is now, for modern impressions. Bartolozzi's, and all prints of his school, otherwise than book illustrations, were published with ample white margins, which ended on one or more sides, according to the original size of the sheet of paper, with a peculiar rough or frayed edge caused by the mould. This is one of the distinguishing marks of hand-made paper. An example of this edge may be seen in a Bank of England note.

About five and twenty years ago, a well-known but now retired dealer in miscellaneous works of art began gathering together copperplates by Bartolozzi, and reprinting from them. He was a shrewd man with a keen nose for future profit, and capable—as the result proved—of gauging in what direction the public taste would tend. The copperplates, when purchased, were considered worn out, and, years before, as many bright impressions had been taken from them as they were thought capable of yielding. After their long rest the plates were again brought into use, and impressions—mostly in red—were taken, until the finer parts had disappeared altogether, and hardly a trace of the original rich and brilliant beauty

beauty remained. Another person, in an extensive way of business, owns to having made a large sum in "four figures" in this manner. A third confesses that he has had *tons* of engravings printed of the Bartolozzi school. He kept several men constantly employed in dipping sheets of paper into a solution of tobacco juice toned down with a little black writing ink, for the purpose of producing the appearance of age; and two of his men, who were daily engaged in this way for long periods together, became at length so ill from the effects of the nicotine absorbed into the system, that they barely escaped with their lives. The trade has been a very profitable, but hitherto—collectors may thank their stars!—a most clumsily conducted one. Nothing could have been easier than to manufacture paper which in texture, substance, surface, and tint, would exactly match that used by the printers in Bartolozzi's time. Staining with tobacco is a poor makeshift, and can be easily detected.

The modern process of steel-facing, by which the surface of a copper plate is coated or faced with a thin layer of hard steel is effectual, as it prevents all further wear; but, of course, it comes too late as regards the already worn-out plates of Bartolozzi. The complaint against producers and vendors of prints of this class is not in respect of the mere printing and selling, but relates to the gross deceit practised in connexion therewith, that is, the selling of modern reprints as old and scarce impressions. Some of these offenders go so far as to write lying dates on the margin of the prints, using a special brown ink, doctored up for the purpose, and giving the semblance of age. They also practise the "stopping out"

out" of the whole of the lettering except the painter's and engraver's names (a process described elsewhere), and mark the impressions—"fine proof," "proof before letters," "very old impression," "very scarce," "first state," "second state," "only one in this state," (and a good thing too!) "unique state," "only six printed in this state," or with any other lies which their ingenuity may suggest, and whereby they hope to effect sales at increased prices. Persons who act in this manner do more harm than they intend. They ruin the taste of the public, who in purchasing follow what they conceive to be the fashion; and naturally failing to discover beauties that have no existence, become apathetic, or, more probably, disgusted. The system indirectly hurts the print dealers too, for many an embryo print collector who has had foisted upon him specimens of this kind of ingenuity, has had his hobby absolutely strangled; while had it been judiciously tended and fostered, it might have assumed a robustness that would have been a source of profit to them and of enjoyment for the remainder of his days to him.

Of course there are degrees of badness even among these modern reprints. The earliest of them would be almost equal to the latest taken at the time the plate was discarded as used up; but the signs of wear would soon increase, as hundred after hundred were struck off. It may also fairly be argued that some plates were put aside by the original publishers in a more worn condition than others. Impressions of popular subjects, much in demand, would naturally be repeated until it was judged that the copper would yield no more that  
were

were passably good ; while less admired plates might be discarded after less hard work, and naturally in somewhat better condition.

The trade price of these prostituted prints—usually printed in a bright but unwholesome-looking red—varies according to the rapacity of the dealer. The largest sizes may be purchased wholesale for 3s. 6d. each, and the smaller for 1s. or less, according to the quantity taken. The selling price may be anything : a guinea for an unframed print is a favourite charge ; but of course two guineas would not be refused, nor would half a guinea for the matter of that. Large scrapbooks, containing about fifty modern impressions of Bartolozzi's engravings, have been, and now are being, offered for sale in London, and in the larger towns in various parts of the country. One was recently purchased at an auction room in Edinburgh by a well-known English nobleman, to whom it was knocked down for £22. Another became the property of a rich Australian for £60 ; he returned with it in triumph to the Antipodes. When it is borne in mind that the cost of producing these prints is but a few pence each, an idea may be gathered of the profits occasionally reaped.

A folio scrapbook was recently sold in London by auction, described as "containing forty-eight beautiful subjects, by Bartolozzi and his pupils, chiefly in red, and all in fine state, together with a few scarce engravings by the old masters." The scrapbook itself was undoubtedly old, and the leaves were soiled and stained ; the binding was falling to pieces, and the tissue paper that covered the prints was of a make not now seen. But the prints themselves

themselves were, without a single exception, modern impressions, mostly on paper stained to give the appearance of age. The construction of the book showed considerable ingenuity, the larger plates being so pasted in that the date in the water-mark could not be seen. Sheets of paper of the better class are usually—Whatman's always—water-marked in one part, with the date of making. In this case a few loose, small engravings at the end of the book were, to increase the deception, printed on that portion of the paper which shows no date. Nearly the whole of the prints were in red, with uncut margins, and, in some cases, a false date had been written in with ink of a brownish tint; in others descriptions of the plates were pasted on, printed in type such as that in use at the end of the last century. The prices varying from seven and sixpence each for the small, up to four pounds for the larger examples, were marked in pencil on the face of the prints, in the plainest of plain figures. The lot, in the absence of greenhorns, fetched thirty-five shillings under the hammer, and must certainly have cost that sum to produce. If the impressions had been old, and proofs, as represented, they would have been worth from two to five pounds each. The following is a list of the plates in this precious production, some being in several "states" (*sic*):—

Mrs. Siddons; Spring; Serena; Nest of Cupids; Virgin and Child; An Infant Academy; Mrs. Hartley; Adam and Eve and the Archangel; The Archangel Uriel and Satan; The Four Seasons (four plates); Musidora; The Contented Family; Nature, History, Art.

In a collection of miscellaneous engravings sold by  
Messrs.

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Messrs. Puttick & Simpson, on March 24th, 1881, lots 256-7-8 were described as follows:—

- 256. Bartolozzi: Adam and Eve, proof and print ;  
Uriel and Satan—all in red (3).
- 257. Do. A Pair ; proofs in red (2).
- 258. Do. Virgin and Child, three states ; Infant  
Academy ; Serena, etc. (6).

On examination, they proved to be modern impressions, some bearing distinctly false descriptions, as "Fine rare proof," etc., in the usual brownish tinted ink. In a strongly worded letter, the writer pointed out to the auctioneers that, although experienced collectors and print dealers could not possibly be taken in by such false descriptions, it was not so as regards the general public, who have often nothing to guide them but the description in the catalogue, which they take for granted to be true, or at any rate not to contain wilful misrepresentations. He further insisted upon the absolute necessity of a closer supervision in connexion with the descriptions appended by the owners to miscellaneous prints. In reply, after thanking the writer for pointing out the errors into which they had been inadvertently led by their client, Messrs. Puttick & Simpson proceeded: "We have informed the owner of the lots referred to that his notes on them are, in our opinion, calculated to mislead the ignorant, and that we shall obliterate them from the prints, if any more should be so sent." It is only fair to the auctioneers to add that they have since gone a step further, and now describe such lots in their catalogues as "modern reprints."

Amongst



Amongst the prints that figured in the lots referred to, the examples of the "Virgin and Child" were stated, in a printed description stuck in the corner of one of them, to be "fine proofs in two states of the plates, 10s. 6d. each." It would be difficult to cram more falsehoods in fewer words. Neither of the examples was "fine," neither was a "proof"; they were both in the same "state,"—and a very indifferent state, too, though one was printed in black and the other in red;—and then the word "plates" appeared in the printed description in the plural, as if there were two coppers. On the same occasion, by the way, "Lot 257, Bartolozzi: a pair; proofs in red (2),"—proved to be two of the illustrations to Thomson's Seasons, "Palemon's First Sight of Lavinia," and "The Shepherd's Flute the Virgin's Lay," engraved by P. W. Tomkins. The whole of the lettering had been removed from the plates, including the name of the engraver, in place of which Bartolozzi's had been substituted by re-engraving. Both these examples bore, written in brown ink, in the right-hand corner, "Fine rare proof, 18s. nett"; and, it need hardly be said, would have been dear at eighteenpence.

It is now no unusual thing to find genuine Bartolozzi engravings catalogued in print sales as "fine old impressions," which does not mean that they are early impressions of the plate, but simply that they are of the first issue, in contra-distinction to modern reprints.

Impressions have been quite recently offered for sale remarkable for their intense coarseness, the ink standing out from the surface in the boldest possible relief. The effect at a considerable distance is fairly good; but at  
close

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close quarters the stippling proves to be as coarse as gravel, and almost as heavy, and the more delicate effects that were originally in the plate are represented by white space. This is only another form of the same industry—new productions from worn-out plates; but in this case, the work itself, and not the paper only, is doctored. Impressions of this description are from plates recently rebitten with the express object of deception. The process of rebiting is precisely the same as that practised by engravers in their ordinary work, and consists in laying on the plate, with an exceedingly fine dabber, a “ground,” of resinous composition, upon which acid will not act. In laying this ground, the surface only of the plate receives the material, the specks or dots, which form the engraving, remaining open or uncovered. When the acid is applied, it attacks and deepens the dots or incisions, but has no effect whatever on the flat or unengraved surface of the plate. Impressions from old plates thus tampered with are coarse, and will not stand even a moderately close examination.

It may be mentioned, by the way, that one of the very latest dodges adopted by spurious print publishers, is to stamp their rubbish with a complex but meaningless die, in order, it may be supposed, to convey the idea that the prints have passed through the hands of a collector, who has impressed his mark of recognition and appreciation.

## CHAPTER XXXV.

# Falsely Tinted Prints, and How to Distinguish Them.

**S**TIPPLE engraving appears to be peculiarly adapted for printing in colours, and when this is effected with even a moderate amount of skill, it produces a soft, rich, and harmonious *ensemble*, which could not be produced by the printing in colour of line engraving or of any combination of line and stipple. The due balance of *colour*—using the word technically—is lost when the effect, originally faithfully rendered by the line engraver in black and white, is sought to be made more realistic or more taking by the use of colours, the result being harsh, vulgar, and eminently unsatisfactory. Some examples (in the author's possession) of coloured portraits by R. Cooper, where the flesh is stippled and the draperies are in line, are, as far as the latter are concerned, complete failures, though when the stippled portions are examined separately the effect is perfect. Another example of a much over-rated but nevertheless prettily designed and tastefully executed oval line engraving, without any admixture of stipple, of "The Children in the Wood," drawn by J. H. Benwell—the figures

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figures engraved by W. Sharp, and the landscape by W. Byrne and T. Medland,—is, though a brilliant impression, and beautifully printed in colours, a complete failure. Colour is against the genius of line.

It may be presumed, from old examples still in existence, that printing in colours, both from wooden blocks and copperplates, suggested itself as an attractive improvement to some of the very earliest engravers and printers.

Mr. Louis Fagan, of the British Museum, in his useful handbook \*—Bryan mentions the same thing,—says that “Hercules Seghars, a painter of the Flemish school, born in 1625, is supposed to have invented a method of printing in oil colours on cloth.” Seghars’ process can hardly be called printing in oil colours, as it appears to have consisted simply in the application of a graduated background in oil-colour by means of a brush, sometimes on paper and at others on canvas—the streaks in many instances are distinctly visible,—over which he printed his plate *in one colour only* in ordinary printing ink. So far as the mere printing is concerned, his productions were evidently experimental, no two examples from the same plate being treated exactly alike; and though the application was ingenious, the term “invention,” as applied to his method of manipulation, appears to be somewhat strained. He likewise printed with a white ink on black paper, and with dark inks on papers

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\* “Handbook to the Department of Prints and Drawings in the British Museum.” London: George Bell & Sons, 1876.

stained in various shades ; but although he came so near to the later method of charging the plate itself with inks of various hues, the writer has seen no example which can be accepted as proof that he actually employed that method. He also strove to give to some of his etchings a richer effect by adding to his plates,\* in parts only, an evidently previously studied dark background or tint, so as to intensify the shadows, the effect approaching somewhat closely to that produced by modern *retroussage*. His prints and etchings appear to have been entirely experimental, and where there are several examples of the same subject, as in the landscapes Nos. 16, 17, 18 in the British Museum collection, the treatment is entirely different. Seghars appears to have relied for his effects upon the variety of his backgrounds, over which the copperplate, charged with a single colour only, was printed as a final operation ; and it does not seem to have struck him that he might have produced better and more satisfactory results by charging the plate itself with a variety of colours. Some of his etchings are heightened with a wash, and he further experimented with inks of a nondescript hue, evidently made by intimately mixing together a variety of colours.

In later times, colour-printing received an impetus from the invention of James Christopher le Blon, who invented and practised (1720-30) a method of printing mezzotint plates in colours. The tinted mezzotint

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\* *Vide* No. 14 in British Museum collection : (circular) a building, with trees and water, etc., in the foreground.

engravings were produced from a series of three and sometimes four distinct plates, on each of which was engraved a portion of the work, the first three plates being used for the primary colours—red, blue, and yellow,—and the fourth—sometimes omitted altogether—for black. By printing the three colours from separate plates over each other, the red and yellow combined to make orange, red and blue purple, and blue and yellow green ; while when the fourth or black plate was omitted, the combination of red, blue, and yellow gave a very dark and nearly black result. By a judicious intermingling of the three primary colours in the various grainings of the plate, other tints, shading off into the utmost delicacy, were produced. The coloured printing-inks used were transparent, so that one showed through the other or combined with it, forming the beautiful combinations of colours and tints seen in the now much-prized examples of Le Blon's art. The separate impressions from the plates were taken while the inks were wet, which insured a proper blending of the colours.

This method being known, it was not long after the introduction of stippling that stipple printing in colours—a peculiarly happy combination—was resorted to ; and within a very short period, such was the rage on the part of the public generally to possess examples, that the whole of the fine-art plate-printers of the day were obliged to turn their attention in this direction. James Gamble, printer and printseller, of 127, Pall Mall, ignoring what Le Blon had previously done, boldly announced himself as the inventor of printing in colours, and it is quite probable that he was the first  
printer

printer who adapted Le Blon's method to stipple engraving.\*

If a coloured print by Bartolozzi or an engraver of his school be closely examined,† it will be found that *it is the dots that are coloured, and not the background*; and herein lies the great difference between a stippled print coloured by hand, and one that is coloured and printed direct from a copperplate at one impression. In the falsely tinted prints with which the third-rate curiosity and printshops are flooded, out-at-elbow artists, and sometimes women, are employed, who for a shilling or two will tint or colour a print with considerable skill, closely following the copy sent for imitation. At a short distance, more especially when they are framed, not only do prints tinted in this manner look passable, but a close inspection is necessary to show that the paper is coloured all over, instead of the stippled work only. The background will be observed to be solid, the dots, black or brown originally, showing through; while the background of a genuine example will remain white, the engraved or dotted work only being coloured or tinted.

It may be as well to examine here circle No. 8 in 'Examples of Stipple Engraving,' which is printed in the manner practised by the old colour printers; that is,

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\* The writer possesses a fairly well executed oval stipple plate, after W. Beachy, by R. Read, of "Love Vanquished," bearing the following publication line: "*Published May 6th, 1783, by Jas. Gamble, Printseller and Inventor of Printing in Colours, No. 127, Pall Mall.*"

† *Vide* chapter, "The Art of Stipple Engraving."

from

from a plate charged with a red pigment ; while example No. 7 illustrates the deception to which attention is drawn : the printing is in black, afterwards coloured by hand, the distinctive difference being, as previously pointed out, that in No. 8 the stippled work is coloured and the intervening spaces are white, while in No. 7 the stippled work is almost of the original black, and the intervening spaces are coloured.

Spurious or hand-coloured stipple engravings will, if carefully tinted, and placed in a bad light, deceive almost any one. A few weeks ago, while in the back warehouse of a respectable curiosity dealer, the writer espied hanging on the wall a pair of Bartolozzi's coloured prints, "Hebe" and "A Bacchante," after Cipriani, both with full margins, and apparently in excellent condition. The ridiculously low price of a sovereign was asked for the pair, with the accompanying remark, "I want to get rid of them ; they are out of my line." The warehouse was dimly lighted, and not the slightest suspicion was entertained that deceptive hand-tinted prints could have found their way into so respectable a quarter. They were purchased and taken home, and when, with a glow of pleasurable anticipation, the parcel was opened, and the prints taken into a strong light for critical examination, they were found to be modern impressions cleverly tinted by hand.

In Bartolozzi's time art-patrons were few, and if a hundred or so impressions from a plate were disposed of, it was thought to have done pretty well. The charge for a coloured impression was always more than for a plain one, the increase in price being governed by the amount  
of



of finish. On the other hand, the last generation of collectors would hardly look at coloured prints.\* But it has been found later, when the old-fashioned style of furnishing asserted itself, that tinted stippled prints not only harmonized with it, but looked better and more attractive than plain ones ; they have been accordingly sought for, and being limited in number, soon began to rise in value, which they are now continuing to do. A fine impression in colours—*i.e.*, a genuine one printed direct from the plate—is considered by many collectors to be worth double, treble, or even quadruple the price of a plain one ; while falsely tinted prints—*i.e.*, tinted by hand—will not knowingly be purchased at all.

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\* A contributor to the "Library of Fine Arts" (1832), mentioning engravings printed in coloured inks, ignored the past, and showed that he was without the gift of prophecy by saying : "In no case will they ever become established in the regard of those who may be called judges of art."

## CHAPTER XXXVI.

### Coupon Prints.

*M*<sup>O</sup>*S*T people in these days think they know a little about the fine arts, and as regards the masses, it is perfectly true—a very little. It is not so long since one could hardly take up a periodical without coming across glaringly lying advertisements, offering a large and beautiful engraving, worth a guinea—observe the ingenuity of the wording—of a popular subject by a well-known artist, in return for fifteen-pence and the coupon cut out from the body of the advertisement. The advertisers generally traded under some fine-art title. It is said that the success of one of these firms was so great, that each day's post-office orders when stuck on an ordinary skewer file, measured several feet in height, and that the bankers with whom the firm had opened an account in beginning its trade, could not put up with the trouble of collecting them, and promptly closed it; while another banker, who undertook to do the business, charged a special commission for the extra trouble involved. The writer from time to time had impressions sent to him, with requests that the system might be exposed in a technical journal with which he is connected; but while the rage lasted the sales went

on in spite of protest. Competitors multiplied, and no doubt altogether some millions of these trashy prints must have been disposed of. The proprietor of a paper of some position, who allowed these advertisements to be inserted, was written to on the subject, and replied—no doubt truthfully and honestly—that he had seen specimens of the prints in question, and that they were all they were represented to be, and worth a guinea each, and he could not tell how they were produced for the money. This was a dreadful staggerer, but an almost worse was to follow. While the writer was one day concluding a purchase in a print-shop, where he was well known, a gentleman entered, and explained that he had been fortunate enough to secure a guinea print for fifteenpence, and that he wanted it tastefully framed, for which he was quite ready to pay a guinea. The possessor of this foggy treasure had the appearance of being an educated man ; and when he had left the writer learned that this was by no means a solitary order of the same description that had found its way to this shop. However, people at last got to know what rubbish they had been buying, or, if they did not know, were sated with the specimens already acquired. The sales ceased ; the advertisements disappeared. An immense pile of these prints, amounting to many thousands, was afterwards put up at a London sale-room, but neither the dealers nor the public would buy. Some enterprising individual, probably with a view of disposing of them to an equally enterprising grocer to give away with his pounds of tea, was venturesome enough to offer a halfpenny each for the lot, when the auctioneer declared the reserve price to be a penny

penny each ; and this bid not being forthcoming, the lots were withdrawn.

The persons who originally hit upon the "coupon" system in connection with the issue of cheap engravings, are said to have realized a fortune during the few months the public rage continued. The prints are simply lithographs from popular steel or copperplate engravings. For the benefit of the uninitiated, it may be stated that an impression from a steel or copperplate engraving may, with very little trouble, be "transferred" to stone ; and, by the aid of a steam-driven lithographic machine, impressions can be produced almost as fast as in ordinary letterpress printing. The preliminary difficulty is to get the original plates, and the permission to reproduce them. Mr. Graves was applied to, and he agreed to lend certain plates—they would not be deteriorated in any way by transfers being taken—provided he was paid a royalty of £2 per thousand on all the impressions lithographed. The sum paid to this publisher on one plate alone (Wilkie's "Rent Day"), amounted to nearly £200, which would represent nearly 100,000 impressions sold. This, however, is only a single example : tens of thousands of more or less popular subjects, including "The Blind Fiddler," "Chelsea Pensioner," "Duncan Gray," Morris's "Shepherds of Jerusalem" (over 200,000 impressions of this subject alone were sold), Landseer's "Highland Whiskey Still" (nearly 100,000), Murillo's "Good Shepherd," and many others were thus rapidly absorbed. When it is further borne in mind that rivals sprang up, who for a time did almost as well, and that it was next to impossible to take up a newspaper

newspaper without finding a huge coupon advertisement, some idea may be gathered of the extent to which the trade was carried on. Notwithstanding that the sum charged (fifteenpence each) was so small, the profits on the sales of these lithographic prints were enormous. The paper would cost under a halfpenny, royalty paid to Messrs. Graves another halfpenny, the printing (including proportion of cost "for making up" the stone) a farthing, the cost of postal wrapper, addressing, etc., proportionate charge of office expenses and incidentals, say a farthing, and postage a halfpenny. The chief item in the expense was the advertising, and perhaps a penny on each impression would not be too much to allow for that purpose. This would bring up the cost to three-pence per copy, leaving to the proprietors a shilling clear profit on every impression sold.

It is related—perhaps in Hone's "Every-day Book"—that in the good old days, before pigtails and cocked hats gave way to cropped heads and stove-pipes, a well-known personage for a bet perambulated the streets of London offering real golden guineas, freely displayed on an open tray, for a shilling a-piece. In the estimation of the public the trick was too transparent, and it is said that not a single person took advantage of the opportunity. Had the exchange of gold for silver been coupled with some irksome condition, however slight, the whole of the guineas would probably have been quickly disposed of. In connection with the guinea print for fifteenpence this foible was taken advantage of, the purchasers being subjected to the trouble of cutting out the coupons, filling in certain particulars—conditions the astute advertisers never

never failed to bring prominently forward in their advertisements—and sending them, together with the never-to-be-forgotten post-office order or trifle in stamps. Many persons doubtless must have suspected they were being victimised. But perhaps the cream of the joke is in the grim fact that thousands of people failed to perceive any difference between the lithographs they received and genuine engravings printed direct from the copperplate. They had not, in short, the cultivated taste which requires that the artist's hand be distinctly traceable in his productions, and which rebels against works of art produced by machinery—in thousands, tens of thousands, or millions.

## CHAPTER XXXVII.

# Collecting Prints for Illustrating Books.

**V**ERY popular is the collecting of prints with the special object of illustrating some favourite author. Thousands of works have been and will continue to be thus illustrated, and the spare hours of a lifetime are often devoted to this purpose. The plan pursued is first of all to obtain, if published, a "large paper" \* edition; or if that be not procurable, a

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\* A large paper copy of the first edition of "Bartolozzi and his Works" is advertised in the catalogue of an Exeter bookseller, and is described as "a grand copy additionally illustrated by a unique collection of choice engravings by Bartolozzi and his pupils, after drawings and pictures by eminent artists, including many fine proofs, the whole inlaid in paper specially supplied, and extended to four volumes, imperial folio, handsomely bound, full best levant morocco extra, broad borders and joints of gold, gilt leaves, beautifully finished in the best style, a magnificent set of books, £150. Contains in all three hundred and fifty-four extra illustrations: comprising 265 engravings by Bartolozzi, genuine original impressions; 15 modern reprints, illustrating that portion of the work referring to reprints and deceptions with prints; 70 beautiful examples of works engraved by his pupils; portraits of Bartolozzi, Angelica Kauffman, etc., etc."

copy of the ordinary edition of the work is placed in the hands of an expert, generally a printseller, for inlaying ; that is, each leaf is uniformly let into a larger sheet of plain paper, thus giving an ample and handsome margin, and room for the insertion on blank sheets of paper of similar size of larger prints than room would otherwise have been found for. Paper slips or 'guards' are bound up between the leaves to prevent undue swelling of the volumes as their contents increase. Thus to remount a book from a small to a large size is, on the face of it, an easy matter enough ; but not so in practice. The leaves must be inserted into the larger sheets in such a manner that they must be absolutely even, and unless each is of a uniform thickness, the book when finished would not close in a solid and compact manner. The usual charge for inlaying averages from sixpence to a shilling per leaf, a charge which will cease to appear excessive when it is known that the outer edges of the smaller leaves, and the inner edges of the larger paper leaves or frames to receive them, have both to be pared down, so that each leaf may be of one uniform thickness, which would not be the case were the paring process omitted. The hunt for suitable prints will probably have been previously begun, and it may be here remarked that the final binding into volumes is obviously better postponed until the collection be completed. There are dozens of small print shops in London, principally in the western central district, whose owners spend a lifetime in purchasing mixed lots of prints at sales, and afterwards classifying them for their customers, who are guided in purchasing by their own fancy and knowledge, and



and the length of their purse. Plenty of illustrative prints can be bought at prices ranging from twopence to a shilling or half a crown each, and a few pounds judiciously laid out over a period of some years will often result in a collection of historical interest, vastly more valuable as a whole than the prints were when scattered. It is possible of course to spend large sums in this way. The British Museum possesses a magnificent copy of Pennant's "History of London," bequeathed by Mr. Crowle, which is said to have cost £7,000. The Bodleian library contains an illustrated Clarendon and Burnet, formed by Mr. Sutherland, and continued by his widow, who presented it to the library. This, perhaps the most magnificent pictorial history in existence, cost in collecting upwards of £12,000, and contains close upon 19,000 prints and drawings; the labour involved in bringing it together extended over forty years. The collection fills sixty-seven folio volumes, and in it are included 731 portraits of Charles I., 518 of Charles II., 352 of Cromwell, 273 of James II., and 20 of William III., all different works, or distinct "states" of the same engraving. Certain works of limited scope are tolerably easy to completely illustrate, and others on the contrary immensely difficult. The late Mr. Forster during his lifetime attempted to illustrate Grainger's "Biographical History of England," a herculean task which he continued until his death, when the volumes were bequeathed to the South Kensington Museum. Strutt's "Dictionary of Engravers," or Bryan's "Dictionary of Painters and Engravers," would form a tolerably tough job for the illustrator; the names of the engravers  
may

may be counted by thousands, their works by hundreds of thousands, and one or more examples at least of each engraver ought to appear. Tasks of this sort have been attempted, but seldom satisfactorily completed.

In the library originally formed by Mr. Richard Bull, of Ongar, Essex (the intimate friend of Horace Walpole), dispersed by Messrs. Sotheby, in April, 1880, Walpole's "Anecdotes of Painting," in fourteen imperial folio volumes, bound in russia by Staggemeier, and magnificently illustrated with an immense number of drawings and rare engravings, in the choicest states and in perfect preservation, to the collection of which Mr. Bull had devoted many years, realized under the hammer the enormous sum of £1,800. The principal booksellers and amateurs, and also the authorities of the British Museum, competed for this prize; but it fell to Mr. Donaldson, a dealer.\* In the same sale many other works enriched with collections of engravings realized high prices. A fine series of costume plates and drawings was purchased for £251 by Mr. Sotheran, who also became the possessor of Goldsmith's "Roman

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\* The volumes were afterwards broken up, and their contents dispersed in a seven days' sale, by Messrs. Sotheby, Wilkinson & Hodge, in May, 1881. The drawings, including some fine Watteaus, realized £523 6s., and the prints £1,650 0s. 6d., giving a total of £2,173 6s. 6d., which, after deducting auctioneers' charges and expenses of preparing the voluminous catalogue, extending to upwards of one hundred pages, would approximately bring the total down to about the amount paid by Mr. Donaldson in the preceding year. Many of the rarer examples were purchased on behalf of the British Museum.

History" for £73. The following were some other purchases: Lyson's "Environs of London," illustrated with engravings and drawings, £71 (Toovey); Robertson's "History of Scotland," £80 (Ellis); "Description of the Villa at Strawberry Hill, with an Inventory of the Furniture, Pictures, etc. (1784), extensively illustrated with drawings and engravings, £110 (same buyer).

Collectors are occasionally met with who will unhesitatingly despoil other people's books of coveted illustrations. It is not often, however, that a man thus misuses his own library. On the 20th and 21st of March, this year (1885), was sold at Sotheby's what is known as the Clandon library, the property of the late Earl of Onslow, formed by the Rt. Hon. Arthur Onslow, who for thirty-three years was speaker of the House of Commons. To form a collection of prints, which he pasted down in two large folio volumes, Mr. Speaker Onslow was in the habit of ruthlessly despoiling his own volumes; and when they came to the hammer, the auctioneers thought it prudent to sell the lots "A.F." (with all faults), which means that the buyer takes the risk of imperfections. The monetary value of the library, which contained many fine and rare works, was of course enormously reduced: the two volumes of prints went for £47, and the library itself, which, had the books been unmutilated, should have realized about £1,000, did not bring one half that amount.

Amongst collectors who have commercially devoted their attention to illustrating books, Mr. Francis Harvey, of St. James's Street, Pall Mall, is well known to those whose purses will allow them to indulge their taste. Mr.  
Harvey's

Harvey's earlier life was spent in the companionship of old books, and while with Mr. Toovey (who followed in the footsteps of Payne & Foss, of Pall Mall) he had ample opportunities of making the acquaintance of treasures dear to the heart of the *bibliomane*. Those were the days in which such liberal patrons as the late Lord Gosford, Lord Rutherford, Lord Dundrennan, Sir David Dundas, Mr. Gibson Craig, who is still alive, and others equally well known, gave almost unlimited commissions, the Continent being ransacked for rare books. Immediately after the French Revolution of 1848, and for ten or a dozen years subsequently, fine and scarce books gravitated towards London, and were secured by English book collectors; then there was a change, the Rothschilds and other wealthy buyers came to the front and outbid their English rivals. Mr. Harvey afterwards found congenial employment with Mr. Henry G. Bohn, and besides generally superintending his immense stock of old books, assisted in the editing of that gigantic work, Lowndes' "Bibliographer's Manual"; and it was probably the association of ideas—his business having begun in Gillray's house in St. James's Street,—that directed his attention to old caricatures, to the knowledge and accumulation of which he steadily devoted himself for many years, one result being the magnificent and only known collection of Rowlandson's caricatures from 1774 to 1825, extending to over 1,900 examples, and bound in twenty-three extra large folio volumes, still in his possession. Mr. Harvey's labours in this direction are frequently referred to in Grego's "Life and Works of Rowlandson." It is some fifteen  
years

years ago that, with the assistance of his then manager, the ubiquitous Mr. Young, who has since gone into business in the Haymarket as a dealer in old prints and *bric-à-brac*, he commenced gathering together the finest examples of old English prints, giving special attention to those by Bartolozzi and his school, and to fine mezzotints by the best engravers, more particularly those of the fashionable fancy subjects now so much coveted for wall decoration. Mr. Harvey had the advantage of starting well, and he afterwards acquired, on the death of Mr. Halsted, the whole stock of that well known and learned printseller. Mr. Harvey may be described as eminently a man of the times; as public taste changes, his stock changes with it, for he seems to find no difficulty in bringing his extensive experience to bear in whatever direction it may be profitably employed. Turner's prints have of late been in the ascendant, and it is hardly necessary to say that numerous examples of his finest works have found their way to the print-shop in St. James's Street. Mr. Harvey's talents, however, are perhaps best shown in connexion with illustrating books, or rather gathering together prints, autographs, and documents, to further illustrate books supposed to be already complete in themselves. He has performed some remarkable feats in this direction, many of which, in his relations with his clients, he unfortunately has not permission to divulge. Amongst the larger works that he has thus treated may be mentioned Princess Liechtenstein's "Holland House," originally published in two octavo volumes, and after "inlaying" to folio size, extended by Mr. Harvey's additions to twenty-five

five volumes; Dr. Johnson's "Life," published in five octavo volumes, extended to eighteen volumes in folio; the "Life of Charles Dickens," in three volumes octavo, extended to thirteen volumes folio; and many other works, both small and large, some of which have formed the subjects of amusing and instructive articles in *All the Year Round*, *The World*, etc. At present Mr. Harvey is engaged on a large paper copy of the first edition of "Bartolozzi and his Works," for which he has received from his client an open commission as to the number of extra illustrations. Mr. Harvey has on numerous occasions been employed to print important books of a private or family character, including amongst others, Sheridan Knowles's "Life and Inedited Works," in six volumes quarto; and the "Diary of Cardinal York," quarto, printed for the Earl of Orford.

George Cruikshank made some years ago, at Mr. Harvey's request, a little etching in his usual spirited style, showing the outside view of the St. James's Street print shop; the window is represented as crowded with prints, which are receiving a due share of admiration from numerous appreciative gazers. A highly respectable individual, with a parcel of considerable dimensions under his arm, has just left; and Mr. Harvey himself is standing in the doorway, apparently waiting to see the last of a client who has, it may be hoped, indulged in a considerable purchase. A few impressions only of this print were taken, but as Mr. Harvey still holds the copperplate, collectors of Cruikshank's works may probably succeed in obtaining an example.

## CHAPTER XXXVIII.

### How to Handle Prints.

**N**OTHING is easier than to handle a print, and nothing is more difficult. Any one can take up a piece of paper and lay it down again, and yet many a valuable engraving is seriously injured and sometimes half ruined by this slight act. Most persons in lifting an engraving or a flat piece of paper of any kind, will grasp it with the fingers underneath and the thumb uppermost, to keep it steady. Take a large sheet of writing paper and try it, even without more roughness than one is accustomed to use in handling loose papers; and see what will ensue. A broad and unsightly crease, sometimes several creases together, will probably be found on the paper where the thumb and two first fingers had held it; and such a crease or creases would diminish the value of a fine print by perhaps many pounds. The thumb and fingers must never *squeeze* a print; nor ought prints after passing through the hands of many owners, and being turned over for examination any number of times, to show the slightest indication of having been handled. Watch with what affectionate care and gossamer touch a collector will handle his treasures. He takes a print up  
with

with the right hand and on the right side, passing as he does so the fingers of the left hand underneath to the opposite corner, lifting it boldly but tenderly, not using the thumbs at all, or with but a passing touch at the edges, so slight that not the faintest indication of their presence is left behind. It requires some little practice to handle prints, more especially large ones, without damage; and few possessors of fine examples will allow strangers to touch them at all. "Look, but don't touch," is their rule; and were it otherwise, a thoughtless person could, in turning over a portfolio, easily do an enormous amount of damage, and yet be utterly ignorant of his offence.

In grasping a print with the thumb pressing between the first and second fingers, the indentation sometimes not only causes creases, but cracks, which cannot afterwards be removed even by the most careful pressing. Another trick of the careless is—besides holding the print in the manner indicated—raising it with one hand from a horizontal to a perpendicular position, treatment that more often than not causes it to fall over and break its back, which pretty well works its ruin.

In handling an engraving use both hands, securing a corner tenderly between the thumb and first *or* second fingers of each; but in doing so, care must be taken not to place the thumbs *between* the two fingers, or, as before pointed out, disastrous results will most probably follow.

Passing a pawnbroker's shop in Kensington one day, the writer espied in the window a pair of unframed delicious little ovals by Bartolozzi, apparently proofs, without crease or blemish; and, feeling some foolish qualms about entering such an establishment, sent a servant to  
inquire



inquire the price, with instructions to purchase if it should prove moderate. Only a few shillings being asked, the prints changed hands, and were duly delivered carefully folded in the same manner as a letter, and of course ruined; for no amount of flattening out, and damping, and pressing, can ever completely remove strong creases from prints. What made it the more provoking, was that the prints were really unlettered proofs, in perfect condition, with full margins; the pair would have been cheap at £5.

Some thirty years ago, on the appointment of Mr. B. B. Woodward (Mr. Richard Holmes' predecessor) to the post of Queen's Librarian at Windsor Castle,\* he received, preliminarily to beginning his official duties, a practical and never-to-be-forgotten lesson from Prince Albert himself, who had a great love and appreciation of prints, on their proper handling.

Some twenty years or more ago, Prince Albert made a fine collection of Bartolozzi's prints, and it is more than probable—his taste being well known—that the royal example was the means of turning public attention to their, at that time neglected, merits.

The late Sir William Stirling Maxwell, an enthusiast on art matters generally, had, when pointing out to his friends the merits of any print in his splendid collection, a trick of passing his extended finger forcibly over the

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\* It was offered indirectly to Mr. G. W. Reid, the chief of the Print Department, British Museum, who, by reason of some misunderstanding—to the chagrin, it is said, of Prince Albert—failed to send in the necessary papers.

face until the part was reached to which he wished to draw attention. Fortunately the prints were his own property. The engraved surface of a print ought never to be touched at all, and to do so is prohibited at the British Museum and by collectors generally. Each time the face of a print is touched with the finger, it is rubbed and the brilliance is injured, although probably only to an inappreciable extent. The cumulative results, however, of constant and careless touching and handling, are to be found in the examples which crop up in print sales, and are termed "out of condition," fetching shillings where pounds otherwise might have been realized.

## CHAPTER XXXIX.

### Framing.

*P*ERHAPS enough has been said to show the true dilettante's horror of margin-clipping. But the general, even the print-loving general public, does not yet understand the matter. An immense number of the very finest stippled prints—oval, circular, and square—and mezzotints also, have, even within the last few years, been cut down and framed “close” for decorative purposes. If print-dealers would allow one, on whom they possibly look as an outside dabbler in art, to give them a word of advice, it would be that they should endeavour to persuade their patrons to have prints framed with the margins left untouched, or at any rate with a uniform but broad—the broader the better—margin all round. Water-colour drawings are improved by ample margins, and so are prints. The number of choice examples of a decorative character left in their original state with full margins, is rapidly becoming smaller and smaller; and before very long their value will probably enormously increase, while that of prints cut close will decline. The writer has, time after time, on his attention being called to those  
“beautiful

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“beautiful Bartolozzi engravings”—nearly always framed close—pointed out the double mistake made in thus lowering the effect and depreciating the value of the prints; when, after the first incredulous pause of astonishment, regret—alas! unavailing—has generally been expressed. Collectors being of one mind on this point, and not as a rule hesitating when an opportunity offers to freely express their opinion, the ultimate result is not difficult to foresee. Mr. Harvey, the well-known dealer of St. James’s Street, whose windows are always filled with charming prints, and who has been a dreadful, though not an ignorant, sinner in this respect, lately told the writer when this subject was under discussion, that he meant in future to keep a number of fine prints framed with uncut margins, and to explain to purchasers the evil of cutting them down and reducing them almost to the level of furniture pictures. He recently framed a beautiful pair of Bartolozzi’s proofs with full margins, thinking it a sin to cut them away. They were exposed in the window and soon sold, but within a day or two were returned by the purchaser to be re-framed close to the edges, so as to look “more old-fashioned, you know.” The frame maker is sometimes wise enough to turn the edges over, which, although creasing the print, does not destroy its value to the same extent as entirely depriving it of its margin. Circular and oval prints that are framed close up to the edges cannot of course be thus treated. Mr. Harvey nevertheless agrees with the writer in believing that the public are finding out that to cut the margins is to half ruin the prints.

The

The question of framing is always a more or less difficult one. There is of course a sensible want of fitness when an old print is put into a frame of modern style. Old-fashioned frames are often to be picked up for a trifle, but then there is the difficulty about size ; so that after all new frames have to be resorted to. Frame makers who understand their business will generally advise correctly, but the chances are equal that a person who simply makes frames will, if let alone, frame one's treasures in modern monstrosities with elaborate corner pieces, supposed to be highly decorative and ornamental. There are collectors who pride themselves on their taste in framing ; and certainly inferior examples of prints tastefully framed produce a better and more harmonious effect than finer ones where the same care and taste are not manifest. In singing a song, a true artist makes use of the melody to emphasize the words, and framing ought to be done in such a manner as to emphasize the prints, which is impossible if they are overloaded with meretricious ornament. The best guide is one's own sense of harmonious effect ; and as a broad rule, the simpler the frame the better the effect. Many a lovely print, say a magnificent mezzo portrait after Sir Joshua Reynolds, worth perhaps fifty guineas, finds an appropriate resting-place in a frame that hardly cost as many pence.

Whole collections of valuable prints sometimes appear in the sale-rooms temporarily framed in narrow, unpolished, plain oak, and exceedingly well they look. Frames of this description are, however, somewhat severe, and if a brighter and yet tasteful effect is desired,  
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it is readily obtained by the addition of an old-fashioned granulated inner moulding, such as was used by the frame maker a hundred years ago, examples of which can be readily met with at the curiosity or old print shops. Any frame maker can easily imitate mouldings of this description, the granulated effect being produced by a thin coat of glue and a sprinkling of coarse sand, which when dry is gilt; simple, but effective and good. The outer plain oak frame has the disadvantage of looking new, and if stained it is evident that it has been so, besides which the colour used hides and sometimes entirely destroys the beautiful grain of the wood. Here is a little secret, however. Old oak owes its colour to a chemical change produced by the small quantity of ammonia contained in the atmosphere, and it is perfectly easy, by exposing new unpolished oak to the fumes of ammonia, to add fifty years in appearance in the course of a few hours. Neither the print nor the gilt moulding will be injured, and the frame may be placed overnight in a covered box of any description that will hold it, a saucer (or two or three if the box be very large) about half full of fresh liquid ammonia being at the bottom. In the morning the frame will be found of a magnificent deep brown tint, with the grain of the wood showing as in old oak, from which it cannot now be distinguished even by an expert. Care must be taken not to breathe the fumes of the ammonia, the effects of which, if accidentally inhaled in quantity, are somewhat distressing, if not dangerous.

For oval and circular frames, which should be of the simplest

simplest possible character, nothing looks better for a finish than the row of gilt beads which, from their being originally held together by a piece of cotton or string, is still known amongst old-fashioned people as the "string" pattern.

Prints that are framed quite close look more complete and have a better effect if a gilt flat, of an inch or three quarters of an inch in width, is placed between the engraving and the frame ; while those that are framed with an ample blank margin—as they ought to be—look better, as a rule, without it. The gilt flat is usually made of composition, but oak, the grain of the wood showing through the gold, has a much richer effect. Another style of frame, much in vogue in the time of our grandfathers and great-grandfathers, and also used for prints without their margins, was a simple gilt moulding with a broad black margin painted on the inside of the glass, and relieved with an inner line of gold, which formed an exceedingly tasteful mount ; for stippled prints a more pleasing setting can hardly be found, and it is equally appropriate and effective for oval and for round frames, the shape of the oval or round being preserved. A black hollowed-out frame, called the "Hogarth," which has a very narrow ribbed or fluted gilt moulding on the outside edge, and another of a slightly more ornamental character on the inside, is a favourite style that always looks well. In framing prints for dining-rooms, a simpler—some might call it a more severe—style should be used than for drawing-rooms. The styles of frames should be diversified somewhat, otherwise there is an effect of monotony ; and in selecting subjects

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subjects for framing, it will be advisable to choose pairs as often as possible. \*

Nothing appears a simpler matter than to hang pictures, and yet the production of a really successful and harmonious result is beset with difficulties. The points of the room must first of all be studied: its size in relation to that of the pictures or prints, the size of its recesses, the way the light falls, the distance of the positions from the beholder, etc., etc. It is best not to hang a single print until positions have been decided for all. Roughly try the effect by placing them on chairs close to the wall; study the relative harmony of one print with another, and try to preserve a general symmetry of composition in any given space. Bear in mind that small prints must go over large ones, and not large ones over small, which would look top-heavy. If you have numerous examples to hang, try to avoid a crowded effect, which may be done by breaking the lines. As an instance, suppose that an old-fashioned bracket chiming clock forms the chief object on the wall, and that its position is pretty high up; the lower part of the bracket may be flanked right and left with a pair of prints of upright form (termed portrait shape), and right

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\* Were the followers of the Morris school acquainted with the beauties of the numerous varieties, glazed and unglazed, in equally numerous shades, of ordinary brown paper,—its wonderful and richly varied mottlings, and its adaptability as a decorative covering,—the absorbing subject of paper-hanging might be robbed of half its terrors and uncertainties. As a background for pictures, nothing is more simple, effective, or in better taste, and the material is equally adapted for the bath-room or the boudoir.

and



and left of these again may hang another pair, long (termed landscape shape). The last two will, although a pair, be some feet away from each other, and yet so far as we have gone a general harmony of effect will have been preserved. At right and left of the clock one or two examples of blue china, in the shape of plates and vases (if the latter, on neat old-fashioned brackets), may be effectively introduced. Over the first pair of prints referred to may be hung another couple in round or oval frames, and the prints hung over the second or outermost pair must be of a smaller size and placed slightly lower. The effect of the arrangement indicated will be harmonious and pleasing, the composition being somewhat pyramidal, with the top of the clock as the apex. Underneath the clock bracket is perhaps some unappropriated space, about on a level with the eye of the beholder, in which one or two choice prints may be arranged, a few miniatures, some china, or in fact any little bits of fine *bric-à-brac* that are at disposal.

Old-fashioned convex mirrors, which reflect objects as though seen through the wrong end of a telescope, naturally go well with old prints. Not many years ago there were plenty to be found in second-hand furniture shops, both in town and country, many surmounted with handsomely carved birds (generally eagles), brass sconces with old-fashioned cut-glass drops being at the sides. A rage set in for these mirrors, and they were quickly absorbed by the dealers in antique furniture, some of whom went about the country buying them up for a few shillings, and selling them later on for as many pounds. The glasses owe their convexity of shape to a laboriously  
slow

slow process of hand-grinding, and it is said that the workmen who followed the pursuit were short-lived through constantly inhaling the fine dust given off.

Bartolozzi's prints, when in the original frames, are nearly always cut close, notwithstanding which they fetch comparatively high prices at sales, as the prints themselves, owing to their long protection under glass, retain their bloom, and are usually in a much better state than those that have been kept in the folio, and perhaps have passed through dozens, or it may be scores, of hands, all having inflicted their share of injury by rubbing and handling. These frames, too, besides being of an old-fashioned make, have in a great measure lost their original brilliance of gilding, and accord well with the old furniture and surroundings with which they are usually associated. Not all those prints, however, which have been framed from the first have been preserved in their original fresh, pure condition; for many have suffered indirectly through the former dearness of glass, which was often more costly than the print itself, and was sometimes considered too expensive to be used as a protection in framing. This accounts for the numerous prints that are to be met with in sales so thoroughly ingrained with dirt as to have assumed one uniform dingy hue that mere age alone would never produce. Fifty years ago the import duty on French glass—which was at that time of a much finer quality than English—was ten pounds per hundredweight.

## CHAPTER XL.

### Approximate Estimate of the Quantity of Bartolozzi's Work.

**B**ARTOLOZZI'S prints are so numerous as to defy exact enumeration; and to adequately record only the best is a task beset with difficulties. As is explained with more detail elsewhere, his work comprised line, etching, stipple, and a mixture or combination of the three methods, with the occasional addition of washed or aquatint grounds. Long before the introduction of the stippled method, Bartolozzi had earned a great and undying reputation as a line engraver, and all that can here be given is a slight indication of his best or more prominent works in line.

Bartolozzi's powers are to be judged more accurately by his line\* than his stippled engravings; for in the former he had little if any assistance, while in the latter we know that a great many of the plates bearing his name were chiefly the work of his pupils and assistants, and received from his hands their finishing touches only.

Of his earlier prints in line little need be said. The

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\* *Vide* Chapter VIII., "Benefit Tickets."

numerous large subjects, principally ecclesiastical, after Amiconi, Giordano, Guarana, and Zuccarelli, executed while under Wagner,\* were at one time much prized; they are, however, mostly hard and formal, amongst the best being the set of "The Months," after Zocchi, in which much greater freedom and breadth of treatment are observable. He also, during his early career, engraved a considerable number of prints after Fontebasso, Zais, Piazzetta, Pellegrini, Bellucci, Sebastian and Marco Ricci, Gibbiani, and Carlo Maratti. Bartolozzi's work in Rome, before his journey to England, comprised, amongst numerous other plates, a set of fine prints from the Life of St. Nilus, after the pictures in the chapel of the Grotto Torrato, by Domenichino, and some of the portraits of painters for the new edition of Vasari's "Lives of Painters," † in which he closely imitated the prints in the original edition. These facsimile prints do not bear his name, and are not distinguishable from those by other engravers, which is, however, of little moment, as they cannot be said to possess any merit beyond that of being faithful transcripts of inartistic and crudely engraved wooden blocks.

A pair of large prints in line, containing numerous

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\* The imprints are usually thus worded :—F. Bartolozzi Sculp., J. Wagner recognovit et vend. Ven<sup>a</sup>. C.P.E.

† This is the full title of Vasari's work :—"Vite de' più eccellenti pittori, scultori, ed architetti, scritte da Giorgio Vasari, pittore e Architetto Aretino. Edizione arricchita di note oltre quelle dell' Edizione Illustrata di Roma. All'altezza Reale di Pietro Leopoldo Principe Reale d'Ungheria e di Boemia, Arciduca d'Austria e Granduca di Toscana, etc., etc. Livorno, MDCCCLXVII."

figures

figures, "Groups of Bacchanalian Boys," \* after Franceschini, went far to establish his reputation. In these prints are reflected a sparkling brilliancy and poetical fancy, and the purity of his drawing is fully apparent. The following are amongst the more important works, examples of which will usually be found in the folio of the collector:—A Series of Landscapes, after Pietro Cortona; "Sleeping Child," after Sirani; "The Circumcision," after Guercino; "St. Paul at Melita," after West; "Holy Family," after N. Poussin; "Madonna del Sacco" (Madonna of the Bag), after A. del Sarto; "Madonna del Pesce" (Madonna of the Fish), after Raphael (Madrid); "Madonna," after Carlo Dolci (published by Boydell, 1769); "Madonna and Child," after Wandeigh (?); "The Adulteress before Christ," after Caracci, *F. Bartolozzi, Londini, Sculp.*; "The Virgin and Child," after Carlo Dolci (published by Boydell); "Lady and Child," after Sasso Ferrato (published by Boydell, 1767); "Mother and Child," after Cipriani (published by Boydell, 1768); "Venus, Cupid, and Satyr," after Luca Giordano; "Flora carrying off Cupid to her Chariot"; "Agriculture," after Benjamin West; "St. Paul," after the same master, from the picture in Greenwich Hospital; "Dido," after Cipriani; "The Arts and Sciences"; "The Elements," a set of four very large allegorical prints, after Albano; and his set of etchings after Guercino. His "La Vierge au Silence,"

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\* These appeared in the second volume of the Guercino Etchings, published by Boydell.

after

after Ann. Caracci—usually called “The Silence”—is a magnificent specimen of line engraving, and considered one of his masterpieces. The print is of considerable dimensions, and represents our Saviour as a child sleeping in the arms of His mother, who, encircling Him with the left arm, is holding the other up with finger to lip, enforcing silence on the little St. John, who is represented with left hand extended so as almost to touch the Child, and appears about to awake Him out of His slumber, in which act he is suddenly arrested. This print was subsequently re-engraved by Bartolozzi in stipple, and on a very much smaller scale, under the engraved title of “Silence.” The subject was also secularised; a merely human child is asleep, and another is prevented from waking him by a winged cupid, whose attitude with finger to lip, enjoining silence, is closely copied from the original action of the Madonna. His “Clytie,” after Annibal Caracci, is usually and deservedly looked upon as one of Bartolozzi’s masterpieces in pure line engraving. The figure is classically draped and reclines on a rock; in her left hand Clytie holds a thorned branch with which she is repulsing Hymen, and in her right the allegorical sunflower. The landscape forming the background is studiously subservient to the principal figures. It is somewhat difficult to divine Caracci’s ideas in connexion with the well-known story which he here illustrated. The old masters seldom took their subjects direct from the classics, preferring to gather them second-hand from popular poems and writings, which in many instances have been lost or cannot be traced, while the paintings remain.

remain. The print of "Clytie" unites the correct drawing and graceful freedom of Bartolozzi with the subtle flesh-tints and wonderful graved effects for which his rival, Sir Robert Strange, was famous; and as a whole it may be considered a more satisfactory production than even the best efforts of the latter engraver, who, though seldom equalled for mechanical dexterity, lacked the power of drawing correctly.

A set of strongly etched and slightly washed folio designs of sacred subjects, after Castiglione, are amongst the most successful attempts to render the masterly freedom of treatment of that artist, whose every stroke is marked by a significant freedom, grace, and spirit, which Bartolozzi was especially fitted to reproduce vividly and perceptively. Etchings from the same master by Chasteau Massé,\* Count Caylus, Corneille, and Count Zanetti, are all more or less weak, hard, or vague; while the free negligence of treatment, except in those of the last-named artist, is entirely quenched. Of plates etched by Bartolozzi without any admixture of graver work examples are not very numerous; perhaps the most important plate, and the best showing his wonderful mastery of the etching-point, being the "Death of Sir Philip Sidney," a highly elaborate and masterly composition on which the graving tool has not been used.

Bartolozzi engraved and etched an immense quantity

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\* Bryan gives this engraver's name as Charles Macé or Massé, but says that the Christian name is uncertain. He signed some of his plates *Massé* only, and others *C. Macé, sculp.*

of book illustrations ; and amongst his smaller, but by no means least important, works may be classed the already mentioned allegorically treated tickets, which some collectors go so far as to say are, taken as a whole, the finest of his works in line ; and certainly in drawing, freedom, and delicacy of treatment and high finish, they have never been surpassed. A chapter of the present work is devoted to them. "The Repose in Egypt," a subject of which the old masters had probably wearied him, appears to have suggested to Bartolozzi a mild joke of the most elementary kind, and peculiarly Italian in its humour. Part of the picture (after Castiglione) represents an archway in ruins, under which is a low wall, and behind this a donkey, only the ears and principal part of the head appearing. Bartolozzi has scratched on the coping, but in letters so indistinct and obscured by the shading as to be almost invisible : "*Effigie di F. Bartolozzi autore di questo*" (likeness of F. Bartolozzi, the author of this), to whom, and doubtless to his friends, it was the source of the very simplest of laughter.

With regard to his stippled engravings, it might reasonably have been expected, as within the scope of this book, that a list of Bartolozzi's best works in stipple should be given as a guide, however rough, to the inexperienced collector ; but a little reflection will show the unadvisability of such an attempt, which, were it made, would after all be but the expression of an individual opinion. With the public at large, his best work means the most fashionable, the *best engraving* hardly entering into the question ; the more pleasingly sensuous the subject, the better the print. Bartolozzi stippled



stippled a number of historical prints of important size, chiefly scenes from English history—containing some of the most beautiful and highly finished work he ever did—which, when they now appear in sales, seldom fetch more than a few shillings apiece.

Bartolozzi's print of Frederick the Second, King of Prussia, was a commission from a foreign publisher, who brought him what he described as a signpost painting of his majesty—a mere daub. Ramberg, the artist, was requested by Bartolozzi to alter the anonymous painting from memory; this he did, and succeeded in making a successful likeness, which Bartolozzi faithfully engraved. This was in 1787, and when the engraving appeared, it was described in the print-shops as "a capital original picture of the late King of Prussia, copied by Ramberg and engraved by Mr. Bartolozzi." Ramberg took umbrage at this description, and publicly explained that the "capital original picture" would have disgraced a signpost in Grub Street, Wapping, or Rotherhithe, and that the likeness of the late king's features had been portrayed by himself from memory. The print is an excellent stippled oval, surrounded by a heavy, panelled, plain border, strongly suggestive of its origin.

The beautiful pair of prints entitled the St. James's and St. Giles's Beauties, which, printed from the original copperplates, form part of the illustrations of the first edition of "*Bartolozzi and his Works*," are portraits of the second and third of the seven daughters of James Burrough, Lord of the Manor of Alton Priors, county Wilts, and lineally descended on their mother's side from the old Earls of Huntingdon. Priscilla, the elder of the two  
—the

—the St. James's beauty—married Mr. Brooks, founder of the well-known club of that name ; Elizabeth, the St. Giles's beauty, married Mr. Barnett, a solicitor. Miss Burrough, a cousin of the beauties, married Mr. Beckford, of Fonthill, and became the mother of Susan Duchess of Hamilton.

Amongst other fine portraits stippled by Bartolozzi—and the list might be greatly extended—are : Lady Smyth and her three Children, after Sir Joshua Reynolds ; the Countess Spencer, after ditto ; Angelica Kauffman, after ditto ; Lady Elizabeth Foster, after ditto ; the Countess of Harrington and her two Children, after ditto ; the Countess of Bessborough, after ditto ; Mrs. Abingdon, after Cosway ; Mrs. Siddons, after Howe ; the Countess of Cowper, after Hamilton ; Lord Ashburton, after Sir Joshua Reynolds ; the Honourable Leicester Stanhope, after ditto ; the Earl of Mansfield, after ditto ; John Ash, M.D., after ditto ; Charles Burney, Mus.D., after ditto ; the Earl of Bute, after Romney ; William Cobbett, after J. R. Smith ; the Right Hon. William Pitt, after Copley ; Lord Camden, after Gainsborough ; Kemble, in the character of Richard III., after Hamilton ; Lord Graves, after Northcote ; and the well-known portrait of Lord Thurlow, in which the face and hands are stippled, the wig and ruffs in line and stipple, and the remainder of the work in pure line. A portrait of Dr. (Matthew) Maty (principal librarian of the British Museum, 1772–1776), by his own order, was engraved after his death by Bartolozzi, to be given to his friends, of which no more than 100 copies were taken off, and the plate destroyed.

There are few—it is to be feared very few—examples  
of

of Bartolozzi's engravings on satin,\* and these appear to have been mostly intended for presentation. The writer has seen a brilliant impression of his "Children at Play," printed in colours, that has been handed down from generation to generation, and was originally presented by Bartolozzi himself as a compliment to the head of the family he was visiting. Prints on satin would naturally be taken not only with extra care, but when the plates were in fine condition; the soft lustre of the material peculiarly accords with the delicacy of stippled engraving.

The following is from Ackermann's *Repository of Arts* for 1815, vol. xiii. pp. 364-5. It is to be regretted that there is no evidence as to the eventual destination of this truly magnificent collection †:—

VIEW of the most complete collection of Francesco Bartolozzi's Works, collected by himself, containing his first essays in Florence, Rome, Venice, and all his engravings in London, classed according to their Subjects, fixed upon coloured paper, in 44 vols. folio.

Vols. Total of Prints.	Impressions, Original. Proofs. Etchings.	Various Etchings.
No. HIS WORKS IN ITALY.		
I 343	First works in Florence and Rome, proofs and etchings very rare, most of them unknown . 291 . 43 . 9	

\* Fine impressions on satin, printed in colours, of "Charlotte," and "Love and Jealousy," engraved by Bartolozzi, after Bunbury, were in the recent Bartolozzi Exhibition.

† See note at end of description.

*Quantity of Bartolozzi's Works.* 363

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Vols. No.	Total of Prints.		Impressions, Original.	Various Proofs.	Etchings
2	195	Italian Engravings at Venice, ditto, ditto . . . . .	142	53	
3	105	The continuation of them, ditto, ditto . . . . .	67	37	1
—			—	—	—
	643	Total of the Italian Engravings forming . . . . .	500	133	10

HIS WORKS IN LONDON.

4	107	Etchings after Guercino . . . . .	75	31	1
5	129	Continuation of them, Cozen's Designs of Beauty, Pergolesi's Decorations . . . . .	104	20	5
6	100	Poetry and Novels, large plate . . . . .	32	52	16
7a	95	Portraits, in folio . . . . .	26	46	23
7b	98	Portraits, in quarto, and Conver- sation . . . . .	32	41	25
8a	101	Mythology and Allegory . . . . .	27	55	19
8b	100	Allegory and Emblems . . . . .	32	45	23
9a	101	History of England . . . . .	26	50	25
9b	97	History, Ancient and Modern . . . . .	27	51	19
10	117	Continuation, figures in landscape . . . . .	44	52	21
11	98	Designs, fans, various subjects after Leonardo da Vinci . . . . .	51	30	48
12	145	Titles and Tailpieces of books, music, etc., etc. . . . .	67	30	17
13	77	Macklin's Poets . . . . .	26	34	17
14	93	Various subjects, Tresham's Shakespeare . . . . .	48	32	13
					15

Vols. No.	Total of Prints,		Impressions, Original.	Various Proofs.	Etchings.
15	61	The largest engravings, the Death of Lord Chatham . . . .	17	29	15
16	62	Idem, various subjects, strokes and dots, Captain Cook, etc. . .	19	31	12
17	94	Holbein's Heads, smaller volumes . . . . .	39	47	8
18	95	Ditto, continuation, idem. . .	51	20	24
19	100	Historical Portraits, idem . . .	30	52	18
20	100	Frontispieces of music and books, continuation of vol. xii. . . .	44	39	17
21	95	Portraits of Celebrated Men, ditto of vol. vii. <i>a</i> . . . . .	37	44	14
22	120	Portraits of Learned Men and Artists, vol. vii. <i>b</i> . . . . .	52	58	10
23	103	Ladies and Female Artists, vol. vii. <i>b</i> . . . . .	38	52	13
24	96	Religion and Maternal Love . .	26	58	12
25	96	Emblematical Portraits, vol. viii. <i>b</i>	31	53	12
26	121	Fine Arts, Virtues, continuation of Emblems, vol. vii. <i>b</i> . and xxv.	42	65	14
27	84	Poetry and Novels, vol. vi. . . .	28	47	9
28	96	Designs, various, Strokes and Dots, continuation of vol. xi. . .	40	35	21
29	103	Mythology, vol. viii. <i>a</i> . . . . .	31	51	21
30	80	Allegory, Emblems, vol. viii. <i>b</i> . .	20	44	16
31	99	Frontispieces of Books, vol. xii.	41	49	9
32	108	Titles and Tailpieces, vol. xii. . .	49	36	23
33	128	Tickets for music, etc., Medals of the Kings of Macedonia . . .	50	67	11
34	128	Tickets, Visit Cards . . . . .	68	53	7

*Quantity of Bartolozzi's Works.* 365

Vols. No.	Total of Prints.		Impressions, Original.	Various Proofs.	Etchings.
35	90	Children Playing, and Conversation . . . . .	33	41	16
36	146	Various Subjects engraved under Bartolozzi's direction.			
37	54	A Vase, Bust, and Gems . . . . .	24	17	13
38	51	Marlborough Gems, with Text, vol. i., rare impressions . . . . .			51
39	60	Ditto, without Text, vol. i., incomplete, proofs . . . . .		52	8
40	52	Ditto, with Text, vol. ii., rare impressions . . . . .			52
41	67	Ditto, without Text, vol. ii., complete, proofs . . . . .		54	13
	24	Various large Prints, separate . . . . .	3	12	9
<hr/>					
4,614		Engravings, contained in 44 volumes, with Bartolozzi's name	2,033	1,808	627
		Various proofs and variations	1,808		
		Various etchings and variations			627
		Total . . . . .	4,468		
		The above volume 36 added, the prints under his direction			146
		Total of engravings . . . . .	4,614		

“To this collection are joined upwards of one hundred and sixty sketches and drawings by Bartolozzi and various celebrated English artists.

“The above collection is the property of Mons. Von der

der Nüll, at Vienna ; and further particulars respecting it may be known of Mr. Ackermann, 101, Strand."

*Note.*—Since the appearance of the first edition of "Bartolozzi and his Works," the writer has learned that this collection of Bartolozzi's prints, probably the finest in the world, was purchased by the Archduke Albrecht, and placed by him in the library of the Vienna Albertina, which contains in all some two hundred thousand rare prints and drawings.

Michel Huber, in his "Manuel des Curieux et des Amateurs de l'Art," published at Zurich in 1800, says that "Bartolozzi's works are very much sought after, and their excellence has induced many amateurs to form collections, of which one of the most considerable that exists has been sold by Monsieur Poggi,\* of London, for £1,000." This large and presumably fine collection has been referred to by other writers of a later date, who are probably all indebted to the same source for their information ; but unfortunately nothing is known as to the number of distinct prints it contained, who was the purchaser, or what became of it.

Collectors have been somewhat curious to see what Drs. Julius Meyer and Hermann Lücke would say of Bartolozzi in their "Allgemeines Künstler-Lexikon"—now publishing in parts,—so long in preparation and still unfinished. It had been hoped that Le Blanc's list, the most complete hitherto compiled, would have

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\* Probably Poggi, the printseller.

been exceeded and made more perfect; as it is, the details given of the great engraver's life are of the barest, without a single item of interest other than has before repeatedly appeared; and as to his works, about four hundred only are mentioned, all of which, with, so far as can be found, thirteen exceptions, had been before catalogued by Le Blanc, who mentions, in his "Manuel de L'Amateur D'Estampes," seven hundred in all.

The total number of prints engraved by Bartolozzi has been variously estimated at from four hundred by Cyrillo,\*—who might reasonably have been supposed to have been provided with more accurate data,—up to two thousand seven hundred by a contributor to Ackermann's *Repository of Arts* about the time of his death; while in a short obituary notice in the *Scots' Magazine* for August, 1815, the number of his works is definitely, but inaccurately, stated to be two thousand and fifty-four; the paragraph is copied into the *European Magazine*, vol. lxxvii., 1815.

It is certain that there are prints engraved by Bartolozzi which, up to the present time, the writer has been unable to see. He has catalogued † upwards of two thousand, exclusive of "states"; and it is probable that

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\* Collecção de Memórias, relativas a's vidas dos pintores, e escultores, architectos, e gravadores Portuguezes, e dos Estrangeiros, que estiverão em Portugal, recolhidas, e ordenadas por Cyrillo Volkmar Machado, Pintor ao Serviço de S. Magestade. O Senhor D. João VI. Lisboa: Na imp. de Victorino Rodrigues da Silva. Anno de 1823. Calçada do Collegio, N. 6.

† See first edition of "Bartolozzi and his Works."



were it possible to bring together a specimen of every print bearing the name of Francesco Bartolozzi, R.A., as engraver, including unsigned examples, the total number would fall considerably short of two thousand five hundred.

## CHAPTER XLI.

# Bartolozzi's Pupils: Sketches of their Lives.

**B**ARTOLOZZI began taking pupils almost immediately on his arrival in this country, and continued to impart instruction until he finally left it. He first gave drawing lessons, his fee being ten shillings an hour; but notwithstanding that he had made a name as a line engraver, it was to learn the new art of stippling that drew would-be pupils—some of them line engravers like himself—in numbers to his studio. Many of those he taught earned for themselves undying fame as stipple engravers. Pupils of mediocre capabilities came to him also, for instructing whom he was well paid; but their guardians, strangely enough, appeared to forget, that while he could develop talent, he could not create it, and their names have dropped into merited oblivion.

After mentioning Tomkins, Schiavonetti, Bovi, and Gillray, as being amongst Bartolozzi's best, Anthony Pasquin \* says, "his other pupils are unworthy of their great master."

No

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\* Anthony Pasquin, whose real name was Williams, was by profession an engraver; but making little progress in his art, he

No doubt Bartolozzi added considerably to his income by the fees he received from many of his pupils, which appear to have varied in amount from one to five hundred guineas. Some of them lived with him, and he appears not only to have charged for their board, but also rent for the room or rooms they occupied.

The works of many of Bartolozzi's pupils are now sought by collectors with much eagerness, and obtain almost as high prices as those by Bartolozzi himself. Such was the demand for prints by Bartolozzi, that he could only keep pace with his numerous commissions by employing a staff of engravers—mostly his own pupils—to “forward” his work, *i.e.*, to carry it, under his superintendence, to the verge of completion, when the finishing touches or corrections would be made by the master hand.

Angelo, the great master of fence, says in his “Reminiscences” (vol. i. p. 18), “I received instruction under

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abandoned the graver for the pen, and took up the profession of a satirical scribbler, which he at times pursued with revengeful malignity. Henry Angelo, in his “Reminiscences” (vol. i., page 316), says that he has heard it stated that Pasquin studied under Bartolozzi, but although he attempted by inquiry to determine whether this were so, he was unable to glean any satisfactory information. He mentions, however, that certain vignettes appended to Pasquin's writings, which are the work of his own hand, are obviously in the style of the school of Bartolozzi, particularly that on the title page as a frontispiece to his “Children of Thespis,” a poem in which he maliciously satirised many of the leading actors of the day. There is a small oval portrait of Williams, *alias* Anthony Pasquin, engraved by Bartolozzi.

each

each of these able masters" (Bartolozzi and Cipriani) "with such advantage that had my industry kept pace with their friendly zeal, I might have made rapid advances in that delightful pursuit. I began with eyes, nose, and ears; then proceeded to hands and feet, and I believe ended my lessons by the time I had copied these *extremities*—so technically denominated,—for I do not remember ever having attempted to unite all these parts in one entire figure."

Bartolozzi took great pride in the improvement of his pupils, and instructed them conscientiously, withholding nothing that would tend to their advancement. To be a pupil of Bartolozzi was a proud and valuable distinction, and there were always more applicants than room could be found for. The next best thing to Bartolozzi's name on a plate was, So-and-so, "Pupil of Bartolozzi," and the possessors of this distinction could always obtain fair prices and an unlimited supply of work from the printsellers.

It is possible—in fact more than probable—that there are other pupils of Bartolozzi whose names are unknown to the writer, but may be found inscribed as such on prints that have not hitherto come under his notice. In giving a short history of the lives of those that are known to him, he has endeavoured to incorporate matter—much of it will be entirely new to most readers—which will not be found in the usual authorities; nevertheless he would express his indebtedness to the compilers and editors of those standard text-books: Bryan's "Dictionary of Painters and Engravers," and Redgrave's "Dictionary of Artists of the English School." Respecting

specting some of the names given, he has been unable to find anything beyond their record as pupils of Bartolozzi on prints that have come under his personal observation, and that notwithstanding the courtesy of Mr. F. Redgrave in searching the memoranda left behind by the late Mr. Samuel Redgrave relating to the lives omitted from the valuable work just referred to.

Mr. J. T. Smith, who afterwards became Keeper of the Prints in the British Museum, says in his "Recollections": "Although I could model and carve a little, I longed to be an engraver, and wished much to be placed under Bartolozzi, who then lived in Bentinck Street, Berwick Street. My father took me to him, with a letter of introduction from Mr. Wilton, the sculptor. Mr. Bartolozzi, after looking at my imitations of several of Rembrandt and Ostade's etchings, declared that he should have been glad some years previous to take such a youth; but that, in consequence of ill-treatment from some of his pupils, he had made up his mind to take no more."

BENEDETTI (Michael) was born in Rome about 1745, but spent the greater part of his working life in England. His earlier works were in line, but he executed later some beautiful prints in stipple. Amongst his principal works are "Music," after Domenichino; "A Sibyl," after Guido; "Children at their Toilet," after Singleton; "The Guardian Angel," after Fuseli; portrait of Canova; portrait of the Archduke Rudolph of Austria, after Lampi; and portrait of the Right Honourable Edmund Burke, after Sir Joshua Reynolds, which latter bears the

the imprint, "*M. Benedetti, sculp., pupil to F. Bartolozzi, R.A.*"

BERGHE, J. J. van der (living at North End, Fulham), exhibited at the Royal Academy in 1796 (No. 368), "The Day and the Twelve Hours"; and in 1797 (No. 750), "The Night and the Twelve Hours."

BETTELINI (Pietro) \* was born at Lugano, in Italy, in 1772, and came over when very young to this country to study under Bartolozzi. He appears, as the following characteristic letter will show, to have been somewhat wild:—

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\* It is related of this young rascal that on one occasion his dignity was much hurt at being asked by Bartolozzi—who did not wish to leave his work—to step out and purchase some cold food. The pupil took the money and went, and shortly afterwards a hackney coach drove up to the door. There was a thundering knock, and Bartolozzi's presence was requested. When he came down, grumbling at being disturbed, Bettelini gravely handed him the parcel of cold victuals, disappeared into the house, and left his irate master to settle with the coachman. The authenticity of this traditional anecdote may be questioned, as it has appeared in various forms, amongst others in "The Lounger's Commonplace Book," published in 1798, where it is related of Philip Yorke, the son of an attorney at Dover, afterwards Chancellor of Great Britain and Earl of Hardwicke, who, during his education for the law in an attorney's office, was frequently teased by the wife of his principal with commissions considered by him inconsistent with propriety and decorum. "As you are going by the greengrocer's, Mr. Yorke, will you be so good as to buy me a cauliflower," was the last request he was troubled with. On his return the cauliflower was produced, which he observed cost one-and-sixpence. "Sixpence for the cauliflower, and one shilling for the chair to bring it home in."

NORTH

NORTH END, 22 Oct., 1784.

THE MOST BELOVED SIGNOR TORRE.\*

You will pardon me if I trouble you with this letter, but I am caused much anxiety by the conduct of the youth Bettelini, who left here yesterday morning after breakfast without saying a word to anybody, and I have not since seen him, nor do I know the reason. I console myself that he will never be able to complain that I have ill-treated him, but already this was not the first time he had made the same scene. A fortnight ago he wrote me a letter after having absented himself two days, in which he told me he believed the climate did not agree with him, because he felt an oppression of the heart. I then spoke to him, and to cheer him said that I believed it arose from the nature of the work he was engaged on, which certainly was unhealthy; but that if this was a cause of melancholy I would alleviate that by giving him other and more pleasant work, which I did, as you, Sir, observed when you called, when he was doing a plate in the red style, after a picture of Signora Angelica. He seemed to get more and more cheerful and commenced the plate, but again got tired of it, and as I have above said, went off yesterday morning, and I have seen no more of him. I have several times asked him if he wanted money, and he has always said no, since I had given him two guineas for pocket-money, and he never had to provide for

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\* A. Torre was a London printseller, who published a number of Bartolozzi's plates. He also had a shop in the Porte St. Antoine, Paris.

anything

anything, as I can show you by the expenses I have incurred for him, which amount to fifteen or sixteen pounds without his board, and my intention was always to pay him proportionately as he got on in his work. But, for his misfortune, he is full of self-esteem, and thinks he knows far more than he does, and there is much wanting before he arrives at perfection ; and all the work he did upon the plate, there was great need for Delatre to touch it up. Dear Signor Torre, I should be sorry if you were grieved for any reason, and if the youth to excuse himself should tell you some story in his own fashion ; but this that I tell you is the pure truth, and I propose to have the pleasure of speaking to you in person next Saturday. In the meantime I have considered it my duty to let you know ; and begging you to excuse my tediousness, I beg you to believe me,

Your most devoted and humble servant,

FRANCESCO BARTOLOZZI.

Bettelini eventually settled down to work, following the classic style of Raphael Morghen, and achieved a considerable reputation. His finer works are now much sought after.

Bettelini (living at 7, Coventry Street) exhibited at the Royal Academy in 1786 :—

504. Jesus Christ Releasing Souls from Limbo.

609. The Deluge.

BOUCHER, F., del<sup>t</sup>., F. Bartolozzi, Dir<sup>t</sup>\* (direxit),

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\* Most probably a spurious imprint.

appears



appears on a not over-well executed little oval print in stipple, entitled "The Shepherdess."

Bovi (Mariano) was an Italian engraver, printseller, and publisher, who was established at No. 207, Piccadilly, where he issued numerous fancy subjects, principally after Angelica Kauffman and Cipriani. Bovi was related to James Minasi, another of Bartolozzi's pupils,\* his mother being the sister of Rocco Minasi, the grandfather of the latter, who flourished as a merchant of Scilla, 1730-40. Bovi was probably born about the latter year. He became an engraver of acknowledged talent, and describes himself on his plates as a pupil of Bartolozzi. This was so, and it would appear that it was the king of Naples, Ferdinand IV., who sent him to this country to study engraving under the great master Bartolozzi. There is extant a very interesting letter from Bovi's brother Rocco, at that time mayor of the town of Scilla, who writes from Naples, Oct. 31st, 1799, describing events connected with the French invasion of southern Italy, and an audience he had officially with the king at the capital. On this occasion, he tells his brother that, after kissing hands, he said to the king, "Your Majesty, I am the brother of Mariano, whom you sent to London under Bartolozzi, to perfect himself in engraving and drawing, and who has engraved your royal family; and the king, laughing, took my hand, saying: '*E vivo Mariano! e vivo Mariano!*'" For some reason or other, probably the carelessness of the writing

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\* See MINASI.

engraver, the final letter of Bovi's name frequently appears altered to *a*, and that spelling—"Bova" is given in Phillips's "Dictionary of Biographical References." Many liberties have likewise been taken with his Christian name, which is given as Marian, Marianne, M<sup>ne</sup>, and sometimes even as Mrs; doubtless also the result of carelessness. Little appears to be known of Bovi's career; but from the great number of plates he engraved and published, he was evidently in an extensive way of business. He eventually became bankrupt, and his stock of prints and copperplates was sold by order of the assignees at public auction, by Messrs. King & Lochee, at their rooms, 38, King Street, Covent Garden, on Tuesday, May 28th, 1805, and two following days. The stock included a great number of prints, and about four hundred copperplates by himself, Bartolozzi, and other engravers. The three days' sale produced £1,034 14s. *od.*

CHEESMAN (Thomas) was born in 1760, and is recognised as one of Bartolozzi's best pupils. In addition to his numerous works of a fanciful character, which are sought after by collectors, he engraved a portrait of General Washington; the "Two Apostles," after Giotto; some subjects after Romney; and "The Lady's Last Stake," after Hogarth.

Cheesman, T. (living at 40, Oxford Street), exhibited at the Royal Academy in—

1798. 890. Head of a Bacchante.

(living at 71, Newman Street):

1802. 437. Plenty.

1803.

1803. 603. Summer.  
612. Spring.
1804. 313. A Young Gentleman.  
514. Amphitrite.
1805. 298. Erminia—Tasso.  
380. A Young Gentleman.
1806. 739. Ditto.
1807. 620. A Young Lady.
1808. 570. Nymphs Bathing.
1809. 487. Drawing of ditto.
1810. 469. A Young Lady.
1811. 563. A Young Gentleman.
1812. 463. A Young Lady.
1813. 467. A Lady.
1817. 566. A Gentleman.  
854. A. C. Giese, Esq.
1820. 512. A Lady.

CLAESSENS (Lambert Antoine) was born at Antwerp in 1764, and after practising as a painter of landscapes, abandoned the brush for the graver, and executed numerous works after Giorgione, Rubens, Gerard Douw, Rembrandt, De Koningk, Ostade, and other eminent painters.

CLARKE (John), an engraver who resided in Gray's Inn, is said to have been one of Bartolozzi's pupils. Bryan credits him with having engraved a portrait of Rubens and a print of "Hercules and Dejanira."

Clarke, J. (living at 10, Prince's Court), exhibited at Royal Academy in—

1801. 304. View above Rochester Bridge.

(living at 27, Dartmouth Street) :

1801. 494. View below Rochester Bridge.  
1803. 500. Tunbridge.  
1804. 597. Milford Haven.  
1812. 441. St. Blyth Boarding four French Vessels.  
470. Chalk Cliffs.  
1813. 797. A Lime Hoy.  
1814. 528. Sailor's Story.  
669. Sailor's Story.  
1818. 688. Wade, W., Havant.  
1825. 493. Four sketches, etc., poem of Tournament.

(living at 9, Symond's Inn) :

1832. 1605. Netley Abbey.

CROMEK (Robert Hartly) was born at Hull, in June, 1771. His parents intended to have sent him to the bar ; but developing a strong taste for art, he was allowed to follow his inclination, and after studying for some time under Bartolozzi, he took up the mixed professions of engraver, printseller, and publisher. He engraved numerous book-plates after Stothard. He was accused, after having seen Blake's "Canterbury Pilgrims," of engaging Stothard to paint the same subject for him as a speculation,—a charge which, though groundless and afterwards refuted by his son, did not prevent him falling under the lash of Blake's epigrammatic scorn :—

"Cromek loves artists as he loves his meat ;  
He loves the art, but 'tis the art to cheat."

He died in 1812, aged forty-one.

DELATRE

DELATRE or DELATTRE (Jean Marie) was born at Abbeville, 1745; and after working some time in Paris, came to London in 1770, where, after receiving instruction in the stippled manner of engraving from Bartolozzi, he became his principal assistant. He engraved many fanciful subjects after Angelica Kauffman, Cipriani, Wheatley, Stothard, and Hamilton, and many plates for Bell's "British Poets." Delattre worked with remarkable quickness, notwithstanding which he contrived to give his prints a high and delicate finish. It is known that a great deal of the work that bears Bartolozzi's name is largely indebted to the unremitting perseverance of Delattre; and it was he who was often employed by Bartolozzi to touch up and put right the work of less gifted pupils, and plates from the hands of other engravers brought by the print publishers with the same object. Delattre recovered in 1801, from Copley, the painter, the sum of six hundred guineas for a plate he had engraved for him, a further account of which will be found in another chapter. He was one of the Governors of the Society of Engravers, and in his later years was a pensioner on Peter Harvey's Society. He died June 30th, 1840, at North End, Fulham, in his ninety-fifth year.

FIELDING \* (Thomas) was born about 1758, and studied under Bartolozzi and Ryland, and was to the latter as Delattre to Bartolozzi; in fact, he worked so much for Ryland that the plates bearing his own name

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\* Bryan incorrectly describes him as *John* Fielding.

are very few. His best period is between 1780-90. Fielding appears to have been quite as proud of his connexion with Ryland as with Bartolozzi; for on several of his more important plates (some of which are in the collection of the writer), as "Theseus Finding his Father's Sword and Sandals" (*vide* Plutarch), after Angelica Kauffman; "The Death of Procris," after ditto, etc., etc., there is inscribed on the plates, "Thomas Fielding, pupil of the late Wm Wynne Ryland, sculp."

GARDINER (William Nelson), musician, actor, artist, parson, engraver, scene-painter, and bookseller, was, according to his own short account of his life, written immediately before he committed suicide, born in Dublin, June 11th, 1766. He received a fair education, and showed a taste for art in early life, pursuing the study at the Dublin Royal Academy, where he was awarded a medal. Having visions that London was paved with gold, he adventured thither, and after wandering about for some time was employed by Mr. Jones, in the Strand, who cut profile shades in brass foil, which Gardiner had to finish off with a little paint. He afterwards joined Messrs. Betham, of Fleet Street, who did a prodigious business in making black profile shades, Gardiner's work being to touch them up with colour and add a little finish. He was then taken up by Captain Grose, who placed him with Mr. Godfrey, the engraver of the "Antiquarian Repertory." He subsequently joined Messrs. Sylvester & Harding, of Fleet Street, where he engraved some of their illustrations to Shakespeare, etc. He worked for Bartolozzi, whose manner he  
closely

closely imitated, but as a rule seemed to prefer a much finer grain in his stippling. He says in his "Life," that it was a long time before Bartolozzi was satisfied with his work and "listed him amongst the number of his pupils"; and further makes the positive assertion that "some of the plates to Lady Diana Beauclerc's edition of 'Dryden's Fables' were entirely my own, and many of those with the name of Bartolozzi affixed were mine."\* He somewhat egotistically described himself as only inferior to Bartolozzi, Schiavonetti, and Tomkins, and confesses to having never liked the profession of engraving, which he eventually entirely discarded. He studied for the Church, then once more turned to art, supporting himself by copying portraits in water-colours. He closed his career as a bookseller in Pall Mall, and his catalogues (collections of scarce and curious books), annotated with some of the most pungent notes ever written, are now very scarce and highly prized. Gardiner was introduced by Dr. Dibdin into his "Bibliomania," where he figures as Mustapha. He succeeded but indifferently as a bookseller, and his health breaking down, he committed suicide on June 21st, 1814.

Gardiner, W. N. (living at 137, Fleet Street), exhibited at the Royal Academy in—

- 1787. 176. Bird'Fancier.
- 208. St. John in the Wilderness.
- 458. View at Patterdale, in Ulleswater.

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\* See page 436.

1788. 498. Gramachree Molly, from Irish ballad.  
602. Edwin and Emma, from Mr. Mallett's  
poem.  
(living at 159, New Bond Street) :
1792. 705. Fanny of the Dale.  
706. Death.  
708. Scene from "The Captives."  
709. Scene from "The Castle of Otranto."  
732. Molly Ashore.  
(living at 438, Strand) :
1793. 600. Ascension.  
713. Forsaken Maid.

GILLRAY (James), one of the greatest of English caricaturists, was born about 1757, and commenced his career as an apprentice to a writing engraver, but, disgusted with the drudgery, he ran away and joined a company of strolling players. Tired in turn of this mode of life, he sought admittance as a student of the Royal Academy, and studied engraving under Bartolozzi, who initiated him in the use of the etching-point and graver; the benefits of this instruction are distinctly recognisable in his after productions, which exhibit a freedom and graceful execution lacking in his earlier works. His prints, which formed one of the most amusing attractions of the day, are exceedingly numerous; and however grotesque the character, the subjects were always distinctly recognisable. He worked with great freedom and celerity, frequently etching his designs at once upon the copper. His latest work is dated 1811. He died June 1st, 1815, aged 58.

GODBY



GODBY (James) practised in London during the early part of the present century. In 1812 he engraved the illustrations for the "Fine Arts English School"; also "The Miraculous Draft of Fishes," after Raffaele.

LEGOUX (L.) practised as an engraver towards the end of the last century. He executed numerous benefit tickets, in which he closely followed the style of his master; and amongst his more important prints of average merit, the writer possesses a circular example, after J. H. Pernotin, entitled, "Hypsipyle Destroying the Arms and Sceptre of her Father Thoas," bearing the imprint: "*Engraved by L. Legoux, pupil of F. Bartolozzi, R.A., engraver to His Majesty. London: published February 1st, 1791, by L. Legoux, No. 52, Poland Street, Soho*"; "A Guardian Angel," after Foster; "A Bacchante," after Downman; and "Ariadne," after his own design. Nothing appears to be known of Legoux's history.

MARCUARD (Robert Samuel), an Englishman, was born in 1751, and was esteemed one of Bartolozzi's best scholars. He excelled both in stipple and mezzotint, but chiefly practised the former method. His numerous fanciful subjects, after Cipriani, Kauffman, Hamilton, Hoppner, Flaxman, Reynolds, and Stothard, are much esteemed. He died in 1792.

METZ (Conrad Martyn) was a native of Bonn, and received his education as an engraver under Bartolozzi. He practised both the stipple and aquatint methods of engraving, and his principal works consist of imitations  
and

and facsimiles of the drawings of old Italian masters of which he published a great number, more particularly those by Parmigiano in the Royal Collection, and those of Polidoro Caravaggio. In 1801 he left England for Rome, where he continued to reproduce prints imitating the drawings of the old masters, until the time of his death, which occurred in 1827, at the age of seventy-two. Nagler enumerates upwards of two hundred of his engravings.

Metz, C. M. (living at 6, Roll's Buildings, Fetter Lane), exhibited at the Society of Artists in—

1774. 385. Whole length of Child.

1775. 158. Gentlemen.

(living at Grosvenor Row, Chelsea) exhibited at the Free Society in—

1783. 178. Indian Funeral.

106. Drawing of Apollo and Shepherds.

284. A Drawing.

MEYER (Henry) was a nephew of Hoppner, the painter, and was born in London about 1783. He worked in mezzotinto, and afterwards studied the stipple style of engraving under Bartolozzi. He is chiefly known as an engraver of portraits, in all the examples of which the drawing is good and the likeness well preserved. Amongst numerous works he engraved the "Princess Charlotte and Prince Leopold," after A. E. Chalon, R.A. ; "Miss O'Neil as Belvidera," after Devis ; "Sir Roger de Coverley," after Leslie, R.A. He was one of the original members of the Society of British

Artists, in the foundation of which he was very active, and he contributed extensively to their first exhibition in 1824, and occasionally afterwards.

Meyer, H. (living at 31, Berners Street), exhibited at the Royal Academy in—

1790. 189. View between Nimweegen and Cleve.  
 194. Water Mill in Gelderland.  
 415. Landscape.  
 443. Arnhem in Gelderland.  
 454. View in Gelderland.  
 460. View.

(living at 34, Charles Street, Middlesex Hospital) :

1792. 51. Landscape.  
 81. Ditto.  
 443. Ditto.  
 465. Ditto.  
 506. Ditto.  
 508. Ditto.  
 1804. 381. A Malthouse.  
 1821. 150. Mr. G. Dyer.  
 531. Mr. Davis.  
 537. A Lady.  
 577. Captain Smith, R.N.  
 1822. 185. Mrs. Dix.  
 561. A Lady.  
 776. Major Cartwright.  
 788. Mrs. Snow.  
 789. A Portrait.  
 1823. 91. A Lady.  
 175. Mrs. G. Osborne.  
 1825. 331. A Lady.

MIDDIMAN (Samuel) was a pupil of Byrne and Bartolozzi, and was chiefly employed by Alderman Boydell. He was possessed of great skill and considerable taste, and was distinguished for the beauty and freedom of his etching. In addition to his works after the old masters, he engraved, with scrupulous care and finish, numerous fancy and allegorical subjects after Cipriani. He excelled, also, in landscape engraving, and produced "Select Views in Great Britain," published in 1784-92; "Picturesque Views and Antiquities of Great Britain," published 1807-11. He died in Cirencester in 1831, at the age of eighty-one.

Middiman, S. (living at 79, Margaret Street, Cavendish Square), exhibited at the Royal Academy in—

- 1780. 331. Landscape, a drawing.
- 451. Ditto, ditto.
- 1781. 511. View near Canterbury.
- 512. Ditto, ditto.
- 1782. 401. West Gate, Canterbury.
- 403. Church of St. Martin, Canterbury.
- 457. Road between Canterbury and Sandwich.
- 1795. 79. Landscape.
- 332. A Wood Scene.
- 1796. 674. View in Glamorganshire.
- 1797. 672. Swansea River.

Exhibited at the Society of Artists in—

- 1772. 204. Landscape, a drawing.
- 1773. 185. Ditto, ditto, black chalk.
- 1774. 150. Ditto, ditto.
- 1775. 150. Ditto, etching after Gottenbourg.
- 1776.

1776. 232. Landscape, an engraving.

1777. 243. Print, after Landscape by Gainsborough.

Exhibited at the Free Society in—

1771. 165. Landscape, a drawing.

MINASI (James), the engraver and pen-and-ink artist, was a native of Scilla, in Calabria, where he was born on the 25th of July, 1776. His father, Mariano Minasi, was engaged in mercantile life, the occupation, it appears, of other members of the same family. His grandfather, Rocco Minasi, is referred to as an "honourable and wealthy merchant." Of Rocco's family may be mentioned his two sons, Antonio and Mariano. A sister of Rocco married a merchant named Bovi, two of whose sons are known—Mariano Bovi,\* the engraver, and Rocco Bovi, mentioned as a "learned professor of trigonometry," and at one time mayor of the town of Scilla.

Of the sons of Rocco Minasi, Antonio became celebrated as a learned naturalist patronized and employed by the King of Naples, Ferdinand IV., and by Pope Clement XIV. ; and was sent with the traveller Swinburne, to make researches in the natural history of the country. At Rome, where he obtained the degree of doctor, he appears to have been acquainted with Bartolozzi, whose pupil his cousin, Mariano Bovi, subsequently became. Of the children of Mariano Minasi we know only James Anthony, the subject of this sketch, and Henry Swinburne Minasi, for some time his brother's

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\* See BOVI.

pupil in the art of engraving; and subsequently, until his death, Consul-General in London for the kingdom of the two Sicilies.

James Minasi from early life was the *protégé* of his uncle Antonio, who eventually introduced him to the notice and patronage of the royal family of Naples. During his boyhood, whilst walking with a relative, he was overtaken by one of those earthquake shocks which devastated Calabria in 1783, and subsequent years, in which, amidst a wild trembling of the earth and the alarmed cry of his companion, he was thrown to the ground. Either the impression made on his mind by the terrible calamities he witnessed around him, in which his family suffered in common with others, or the influence of home teachings, seem at this early period to have led him to the practice of religious austerities; and he would sometimes, he has stated, sleep on the floor of the church, with only a book under his head, in the hope of gaining the favour of Heaven. He used to relate the circumstance of his having on one occasion opened a cupboard, and helped himself unbidden to some fruit. This he afterwards confessed to a priest, who prescribed as his penance licking the dust from the floor of the room from one end to the other, which the youthful penitent faithfully performed. Receiving a classical education, young Minasi mastered the language of Italy in its purest form; becoming at the same time proficient in Latin and a fluent speaker of French. He seems early to have manifested a talent for drawing, and in all probability received suitable instruction in art. In the beginning of the year 1793 he came to this country  
for

for the purpose of pursuing art as a profession, and took up his abode with his cousin, Mariano Bovi, pupil of Bartolozzi, then living at 207, Piccadilly. It would appear that Minasi continued his studies under Bovi, and obtained employment through his means; but the connexion does not appear to have proved a happy one, and he left him suddenly. In a letter to his uncle—" *Caro ed amato Zio*"—dated 17th March, 1795, he makes a long statement of what he had to endure at his cousin's, whom he terms, "*Il porco Bovi*," and describes the person who attended to his household affairs as an "Irish beldame" (*strega Irlandese*). "In spite, however, of all I suffered while living with my cousin Bovi," he writes, "I managed to get instruction from the celebrated Bartolozzi, who, through his natural kindness, esteems me very much." His uncle had previously interested the King of Naples in his behalf, in order that he might be received by Bartolozzi as an apprentice; and on that subject wrote to him in a letter dated 6th October, 1795: "I have begun to circulate your engravings of a small size, '*Zingara di Capo di Monte*,' which, for its noble execution, resembles '*La Clizia*' of our celebrated master Bartolozzi. I don't know what result my influence may have had with the King and [Sir William] Hamilton to recommend you as an apprentice to Bartolozzi. In case you don't succeed there, I shall have you here under [Carlo] Poporato, who has been engaged by the King to start the School of Engraving, on eighty-four ducats per month and full board. In case you are called here by His Majesty, you will be obliged to obey: Poporato will not be an inferior  
master

master. Send me some of your drawings and engravings done without the aid of Bovi, or the son of Bartolozzi, as Poporato, to whom I have spoken of you, wants to see them." This letter, in which Minasi is called by his uncle, "*Caro Nipote Wilful*," is addressed to him at "Mr. Molteno's,\* num. 76, St. James's Street."

Bartolozzi offered to receive Minasi as an apprentice for three years for one hundred guineas, to be paid in advance, in addition to the expenses for board and travelling.

The premium was made an objection to by Minasi's uncle, who was willing to pay 150 ducats (£25) yearly for three years. Eventually a compromise seems to have been effected, and the young engraver became the pupil of Bartolozzi, apparently on a three years' service, for which his master was to receive 200 ducats yearly in advance. A curious question arises from the perusal of a correspondence which took place during several succeeding years, from which it would appear Bartolozzi never received any premium; or, if he did, it was returned, but not to Minasi's uncle. A difference seems to have arisen between the master and pupil, resulting in a separation; but this was not for long.

The Doctor, in a letter to his nephew, expresses great surprise on the subject, and demands an explanation of the affair: "You have made me lose 200 ducats," he writes, "and you will suffer the shame of having been pupil of Bartolozzi only a few weeks. . . . You ought not to criticise your master, but be kind to him,

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\* Molteno, the well-known printseller.



and try to regain his friendship. He is of a kind and easily-persuaded disposition, and we must make allowance for his old age and human weakness. His way of living is only hurtful to himself, but the renown of his art will be very useful to you." Previously to his agreement with Bartolozzi, Bovi had endeavoured to induce his young cousin to enter into articles of apprenticeship with him for seven years; but this, on the advice, he states, of Bartolozzi and others, he objected to, and declined to sign the articles. Later on Minasi was legally bound apprentice to Bartolozzi for seven years, and it would appear, without a premium. Both parts of the indentures are in the possession of a member of the family. They were signed on the 1st of August, 1797, and recite that "James Anthony Minasi, late of Naples, by his free will and consent, doth put himself apprentice to Francis Bartolozzi, of North End, in the parish of Fulham, in the Cty. of Middlesex, Engraver, to learn his art . . . for the term of seven years . . . and the said Francis Bartolozzi, for and in consideration of the *services* of the said James Anthony Minasi, will and shall teach the said apprentice . . . the art of Engraving; . . . and shall find unto the said apprentice sufficient meat, drink, and lodging during the said term of seven years." There is an indorsement on both parchments, as follows:—"Memorandum—Whereas it has been agreed between the parties mentioned in this indenture, that the said James Anthony Minasi shall be allowed the time he has been with Francis Bartolozzi previous to the First of August, one thousand seven hundred and ninety-seven, being the day of executing this  
this

this agreement, which time commenced on the First of July, one thousand seven hundred and ninety-six, being one year and one month; this time being allowed, this indenture will of course expire and cease by the above agreement on the First day of July, one thousand eight hundred and three." The signatures to this are "Francis Bartolozzi" and "James A. Minasi." The connexion, however, of master and apprentice did not last till the end of the seven years, being dissolved by mutual consent; Bartolozzi, according to Minasi's statement, telling him he was sufficiently advanced to commence a career of his own. Minasi, during a long life, always spoke of his master in terms as well of affection as of admiration; and it is certain that he was employed on many works in connexion with his previous instructor. Possessors of Bartolozzi's works will find in their collection engravings in which his name occurs in conjunction with that of Minasi. While residing under his master's roof at Fulham, the following amusing occurrence took place. It was a period when young men were looked sharply after for recruiting purposes. Noticing what appeared to be a likely subject for his purpose, a zealous constable, determined to cite him to show cause why he should not enter into the ranks of His Majesty's service. Not knowing his name, he sought the needful information from Bartolozzi's gardener, a Welshman. "Is there not a young man residing with your master?" inquired the officer of the law. "I belief so," was the laconic reply. "Pray, can you tell me what his name is?" "Dunno: I belief his name's James Jacco;" and the young artist soon

soon after received a summons in that name. The gardener's mistake of the surname of course arose from hearing Bartolozzi call his pupil "Giacomo."

Freed from apprenticeship, James Minasi began his professional career, and seems to have had a fair prospect of success. In a few years we find him in easy circumstances—with a banking account at Coutts's. He became the associate of men of fame in art, and was familiar with the celebrities of the musical world ; while his readiness in conversation and fund of anecdote made him agreeable in society, so that he gained access to the great men of the time ; and his pencil was in frequent requisition, either to produce portraits and other works of art, or to afford instruction in the families of the nobility. Among other pupils he had, was the daughter of the Prince Regent, the Princess Charlotte, who, at Claremont, always welcomed his visits, as it afforded her an opportunity of conversing in the Italian language, of which she was a student.

In June, 1805, Minasi announced No. 1 of a series of academical studies, consisting of two heads of the poetess Sappho, from the antique bust, with two others from the well-known School of Athens, painted in the Vatican by Raphael d'Urbino, and traced from their originals by Raphael Mengs ; one, the portrait of Epictetus at study, the other a youth attending to the explanation of some geometrical figures from his master. The price of each number of the work—which was to consist of six parts—was a guinea to previous subscribers. No. 2, announced in February of the following year, contained a head of Jupiter, from the antique by Nollekens ; a  
portrait

portrait of Frederick Gonzaga, the first Prince of Mantua, painted by Raphael in his School of Athens, in the Vatican ; a head of Christ, drawn expressly for the work by Richard Cosway, R.A. ; and the fourth, a Venus, by Benjamin West, the historical painter. It is not certain to what extent this work was carried on. In 1807 Mr. Minasi married Miss Lanza, a professor of music, by whom he had one daughter and three sons. Ten years afterwards they were separated, his wife residing in Italy with the daughter and youngest boy. This event seems to have produced a change in the artist's career, as he shortly after left London for the provinces, where his little son Antonio, having displayed great musical talent, engaged his chief attention.

At the period when Wellington was in the zenith of his fame, Minasi seized the opportunity to execute an engraving of the great soldier. The idea was a fortunate one ; the hero of many battles was popular ; the engraving was highly spoken of and eagerly purchased ; it bears the following inscription : "Field Marshal His Grace the Duke of Wellington, Duke of Ciudad Rodrigo and Duke of Vittoria, K.G., etc., etc." This title was no doubt a later addition to the plate, as it is followed by a dedication, etc., in these words : "To the most noble the Marquis Wellesley, K.G., etc., etc. This plate is with permission humbly dedicated by his Lordship's most dutiful and very obedient humble servant, James Minasi. Drawn and engraved by J. Minasi, historical engraver to His Sicilian Majesty, and to H.R.H. the Duke of Sussex, the same size as the original picture painted by R. Home, in the possession of the Marquis Wellesley.

Wellesley. Mr. Minasi has also been kindly obliged by J. Nollekens, Esq., R.A., in the use of his excellent Bust of the illustrious hero. Published 4th August, 1814, by J. Minasi, 23, Foley Place, Portland Chapel."

Though still following his profession, it was with a divided aim, in his desire to advance the interest of his son Antonio; and he seems to have given up the practice of engraving, and confined himself chiefly to drawing in crayons and to lithography. Many portraits in chalk were executed by him at this period, 1820-30 (he returned to London 1823), and he also published several likenesses of public characters, executed on stone. Shortly after returning with his son from Paris, he met with a remarkable accident, the following account of which was published in *The Morning Journal* of Thursday, April 22, 1830, under the head of "Accidents and Offences": "On Tuesday last, about half-past two o'clock, as Mr. Minasi, an eminent artist residing in Frederick Street, Regent's Park, was passing through Wych Street, Strand, a baker carrying a basket on his shoulder was passing at the same time, when a brewer's dray coming in an opposite direction suddenly drove past, and Mr. Minasi called on the driver to stop, to which the driver gave the deaf ear; when unfortunately, the baker's basket on one side and the dray on the other secured the head of Mr. Minasi so effectually that it was only released by the total loss of his right ear, which the wheel of the dray completely tore from the roots." Having been skilfully re-attached, the ear recovered its power. On the occasion of the visit to England of Paganini, Minasi, *more suo*, at once made his

his acquaintance, and during his stay in this country they were constantly together, the artist laying aside his professional duties to do friendly service to the celebrated violinist. In his enthusiasm, he even allowed his hair to grow long in imitation of the musician's, and the two might often be seen together in Regent Street, engaged in animated conversation. It was at this time that Minasi composed a drawing, symbolical of Paganini's matchless powers over the violin. A huge demon with expanded wings, in the character of a fiddler, is overcome by the superior skill of his human rival, and is represented in the act of yielding up his own instrument in token of his submission to the great master. In the foreground the artist, on a couch, sees the vision in his sleep. This drawing was lithographed and exhibited in the windows of the printsellers, where, as may be supposed, it attracted a crowd of gazers.

Finding it necessary to apply himself anew to his art, he commenced the production of drawings in pen-and-ink, in imitation of the finest etchings, and eventually for over thirty years acquired a celebrity in that branch of art that has, it is not too much to say, never been equalled. "The celebrated pen-and-ink artist," some years back, was the familiar title by which James Minasi was known. At first he practised with a crow-quill, and then manufactured for himself delicate pens made from the thinnest steel foil or ribbon. At length he became acquainted with the well-known firm of Perry & Co., of Red Lion Square (now Perry & Co., Limited),<sup>1</sup> steel pen manufacturers, who undertook to make him pens of great fineness of stroke for his purpose. This they accomplished,

accomplished, and for many years Minasi used no other pens for his celebrated drawings than those of Messrs. Perry. The firm employed him to produce several drawings, which they exhibited as triumphs of their pens. In more recent years he occasionally made use of pens manufactured by Gillott; and some years back a work by Minasi, executed with Gillott's steel pens, was placed for exhibition at the Royal Exchange, but he always referred to the Perryan pen with satisfaction.

The pen-and-ink works of James Minasi have always been admired by lovers of the fine arts, and the praises lavished on them at various times by the press would fill a small volume. Selecting as an example his "Shakespeare," the following remarks upon its merits appeared in the *Times* newspaper of 22nd October, 1847:—

"M. MINASI'S PORTRAIT OF SHAKESPEARE.—This veteran artist has just finished, in his most elaborate manner, a pen-and-ink drawing of Shakespeare, which he is about to submit to the approbation of Her Majesty the Queen. He has been as successful in copying the received portrait of the poet as could be effected by his peculiar method, and he has preserved the expression of the countenance with accuracy. The elevation of the forehead and the brilliancy of the eye are very characteristic. The artist has inserted a copy of the autograph of the bard, and added an appropriate motto, '*Arde ancora la fiamma del tuo inesauribile genio.*'—J. M. He has also drawn a beautiful vignette, representing the street in Stratford-upon-Avon, and the house of the poet. This is very correct, and beautifully finished. This is one of the best of the many drawings of the kind which M. Minasi

Minasi has produced. It shows that his talent has not diminished as his years have increased, and that, at his advanced age, he still retains his pristine genius, and his rare skill of hand."

The admiration expressed by the press was not confined to the portrait mentioned; similar eulogiums appeared in regard to the many other works executed in pen-and-ink by Minasi. Amongst others were portraits of Louis Philippe, Sir Robert Peel, the Hon. H. Granville, the Archbishop of Canterbury, Lord Raglan, Admiral Lyons, Crivelli, a Head of Milton, Robert Burns, Caxton, the "Moses" of Michael Angelo, a portrait of the Duke of Wellington, from Sir Thomas Lawrence's well-known painting (this was highly commended by the newspapers), "The Angler, Izaak Walton," Wilkie's "Post-boy," Shelley, the "Ecce Homo," the "Frugal Meal," etc., etc. A press writer thus describes the last: "The drawing consists of three horses' heads of different colours, contours, and expression. They are contentedly mumbling hay from a manger. In the foreground lie some other vegetable substances, a mangold wurzel in particular, barked by the horses' teeth, is capitally done. The heads are full of nature, and look like a highly-finished line engraving after Landseer."

Notwithstanding the praise bestowed on these productions, the artist commonly found it impossible to obtain purchasers at a price at all remunerative even for the time employed on them; and he was under the necessity of adopting a plan akin to that of the Art Union for the disposal of his works. In this way the portrait of  
Shakespeare



Shakespeare was disposed of, and Charles Dickens became its possessor,—the fortunate number being drawn by the artist himself, who, Dickens not being present, was his proxy. On this occasion the following characteristic epistle was sent to the winner :—

To Charles Dickens, Esq.

“ Fortes Fortuna Juvat.”

SIR,—

I hasten to acquaint you that last night I threw the highest number for you—9, 17, 16—42.

Happy in knowing you, I remain, Sir, for life,

JAMES MINASI,

Of Scylla.

(Fifty-five years in England—a blessed country !)

No. 10, STANHOPE STREET,

HAMPSTEAD ROAD, *October 14th*, 1848.

Thus continuing to labour, Minasi lived to an age considerably beyond the allotted three score and ten, residing with a devoted daughter, by whose aid he was supported. Some friends rallied round him when his circumstances became the very reverse of easy, and by their aid, and the assistance of the press, he became the recipient of a small annuity. A lengthened visit to the Royal Academy—his yearly custom—brought on a serious attack of an old complaint, and it was found necessary to call in surgical assistance ; the shock, however, was too much for his feeble body, and he did not rally. His death took place on the 15th August, 1865, at the advanced age of eighty-nine, and he lies interred  
in

in the Islington cemetery at Finchley, where rest also the remains of his favourite son Antonio.

Something of the merits of Minasi's works may be gleaned from the following anecdote told by himself: "I was one day walking through the Strand, when I noticed in the window of a printseller a coloured chalk drawing in a frame, to which was attached the following notice: 'By J. B. Cipriani, R.A., price £10 10s.' I at once recognised the drawing as an early work of my own — 'Rebecca at the Well,'—from a painting by a French master; it was a drawing for which I had never received a farthing. Going into the shop, I asked to see it more closely, and said to the young man who showed it to me, 'Are you sure this is by Cipriani?' He assured me it was, and that he would warrant it to be an original by that artist. I have always had a desire to live in peace, so, turning my back upon him, I said, 'I caution you not to be too sure,' and left the shop."

This may, perhaps, have led to his custom of putting his name to his drawings, as in an instance, related by him, with reference to imitations of old engravings with which he was fond of amusing his leisure time. By means of lemon juice and smoke he contrived an imitation of old paper, on which he sketched figures in the style of Rembrandt. On one occasion he had produced in this way the "Head of a Rabbi," which a seller of old prints placed in his window. A customer, some time after, went in the shop and desired to see "the Rembrandt." It was taken from the window and closely scrutinized, when in one corner of the work the name "Minasi" was discovered, and it was declined. When the artist heard

of this from the printseller, he said, "I have a conscience, and therefore I put my name to my works."

A portrait of Bartolozzi, from a slight though lifelike sketch by Minasi, now in the possession of Mr. Joseph Mayer, of Liverpool, was engraved in stipple by C. E. Wagstaff as lately as 1839. The lettering contains two mistakes,—Bartolozzi being spelt with two *l*'s, and Minasi's name being spelt Manassah. In a circular fancy print of a child engraved by him, entitled "Innocent Love," after Violet, published by Molteno, his name appears as Menasi.

Minasi engraved several of the plates for the quarto edition of the Holbein Heads, copied in facsimile from those in the original folio edition by Bartolozzi: they are signed, *F. Minasi, engraver to his Sicilian Majesty and the Duke of Sussex.*

Minasi's business card represents a seated Cupid in an oval pointing to a drawing of a man's head: lettering, "*Drawing taught by F. Minasi in the style of Fr. Bartolozzi, No. 13, Charles Street, Middlesex Hospital.*" Imprint in centre, *F. Bartolozzi, fecit, 1791.*

Minasi, J. (living at 18, Warwick Street), exhibited at the Royal Academy in—

1802. 294. Cupid Resting.  
457. A Young Lady.

(living at 13, Charles Street, Middlesex Hospital):

1803. 487. Madonna and Child.  
587. Angels Adoring.  
588. Psyche supported by Zephyrs.

(living

(living at 8, South Crescent, Alfred Place) :

1809. 581. A Lady.  
1811. 378. Our Saviour.  
382. Mr. H. Bishop, the composer.

(living at 59, Crawford Street, Marylebone) :

1817. 739. Sketch from Nature.  
(Draughtsman to Duke of Sussex, 23, Cockspur Street) :

1824. 715. Master Minasi.

(Artist sc. to King of Naples, 61, Rupert Street) :

1825. 732. Mr. C. Mathews, comedian.

(living at Argyle Place) :

1826. 717. A Lady.  
1842. 735. A Gentleman.

(living at 113, Praed Street) :

1843. 956. Mr. C. Chaplain, of Clarendon Hotel.  
1846. 383. Henry Greville, Esq.  
1029. A Gentleman (pen-and-ink).  
1847. 1059. Jenny Lind.

NUTTER (William) was born in 1754, and learnt the art of engraving under J. Smith, and afterwards studied the stipple method under Bartolozzi. He engraved numerous plates after Morland, Wheatley, Westall, Bigg, Paye ; and portraits after Hoppner, S. Shelley, and Russell ; besides numerous small stippled book-plates for the publishers, which as a rule did not show much merit. He resided in Somers Town, and died in 1802, aged forty-eight.

OGBORNE (John) was born in London, about 1725, and received employment from the Boydells, for whom he engraved several plates for their "Shakespeare Gallery." There are numerous examples by him, after Kauffman and other painters of the same school, showing, besides good draughtsmanship and high finish, much vigour and power. His later plates show a judicious admixture of line and stipple, by which he produced a greater variety of texture and stronger contrasts. He was assisted in some of his plates by Mary Ogborne. He died about 1795.

Ogborne, J. (living at 58, Tottenham Court Road), exhibited at the Royal Academy in :—

1783. 546. Margaret's Ghost.

PARKER (J. R.) was born in 1750, and was employed by the Boydells on the "Shakespeare Gallery," eleven of the plates being by him. He worked chiefly in line, but received instruction in stippling from Bartolozzi. He was much employed by the publishers in the illustration of books, and his plates at the time, though wanting in power, appear to have been greatly esteemed. He engraved after Stothard for the "Vicar of Wakefield" (1792) and Falconer's "Shipwreck" (1795), and several of the plates for Flaxman's "Illustrations of Homer's Iliad," etc., etc. There are also numerous engravings by him after Flaxman, Smirke, Northcote, etc., etc. He was one of the Founders and a Governor of the Society of Engravers. He died in 1805.

PARISET (D. P.) was born at Lyons, in 1740, and was

a pupil of Demarteau, the so-called inventor or revivalist of the chalk manner of engraving. He came to this country in 1769, and after working for Ryland for some time, transferred his services to Bartolozzi, whom he assisted in his work, and from whom he received a certain amount of instruction. He engraved a series of plates of the drawings of the old masters, and portraits of English artists after Peter Falconet. There are, however, few examples in the dotted manner bearing his name, his time being principally occupied while under Bartolozzi in forwarding the work of his master.

Pariset, D. P. (living at Mr. Falconet's, Panton Street), exhibited at the Society of Artists in—

1768. 269. Portraits of Noblemen, in imitation of a drawing by Mr. Falconet.

(living at Mr. Laycock's, opposite Coventry Street):

1769. 289. Eight Portraits, engraved in imitation of chalk drawings.

PASTORINI (Benedict), an Italian, who, after studying under Bartolozzi, practised in London towards the close of the last century. He engraved principally after Kauffman and Rigaud, and was one of the Governors of the Society of Engravers, founded in 1803.

Pastorini, Benedict (living at Mr. Perfetti's, 63, Wimpole Street, W.), exhibited at the Royal Academy in—

1775. 218. Design for Ceiling (drawing).

(living at 91, Wimpole Street):

1776. 218. Painted Ceiling (drawing).

RAMBERG

RAMBERG (John Henry) was born at Hanover in 1763, and in his earlier days is said to have been a pupil of Sir Joshua Reynolds. He was one of the engravers employed on Boydell's "Shakespeare Gallery," and was also employed in the decoration of Carlton House. His name is frequently found on book illustrations of the period; and in addition to the stippled manner, he engraved in aquatint, and also etched. He travelled in Italy, France, Holland, and Germany, and amongst his engravings are twenty allegorical subjects after the Princess Elizabeth, then Princess of Hesse-Homburg, printed at Hanover in 1834. There is a clever picture drawn by him of "Sir Joshua Reynolds showing the Prince the Paintings in the Royal Academy in 1784." He is supposed to have died in Hanover in 1840.

Ramberg, J. H. (living at 19, Eaton Street, Pimlico), exhibited at the Royal Academy in—

- 1782. 440. St. James's Park.
- 522. The Embankment.
- 523. Good News.
- 544. Review of Soldiers.
- 545. Bad News.
- 1784. 45. Death of Captain Cook.
- 167. Soldier's Return.
- 211. Blind Veteran.
- 1785. 169. Sailor's Farewell.
- (living at 85, Newman Street) :
- 1787. 473. Queen Margaret of Anjou.
- (living at 3, Frith Street, Soho) :
- 1788. 594. Whitsuntide Holidays.
- 640. Two Subjects from "Tom Jones."

SAUNDERS

SAUNDERS (Joseph).

Saunders, Joseph (living at Mr. Soane's, Welbeck Street), exhibited at the Royal Academy in—

1787. 493. Design for Front of Bath.  
595. Sketch for Ceiling.  
1789. 564. Diagonal View of Mausoleum.  
1790. 608. Design for Public Library (Albion Place).  
1791. 503. Additions to Bewley Hall.  
1803. 882. Inside Church.  
990. Royal Military Asylum, Chelsea.  
1804. 914. Great Drawing-room at Marquis of Headfort's.  
1811. 864. Royal Military College, near Blackwater.  
1812. 145. Landscape.  
803. The King's House, Winchester.  
1813. 882. Royal Military College, built at Blackwater.  
1814. 702. Entrance to Royal Military College, Sandhurst.  
1815. 803. Royal Military Asylum, Chelsea.  
1821. 956. Roman Monument at St. Remy.

Exhibited at the Free Society (living at 24, Titchfield Street) in—

1772. 171. An Old Head, after Sir Joshua Reynolds.

SCHIAVONETTI (Louis), whose works are much sought after, was the son of a stationer, and born at Basano, in the territory of the Venetian Republic, April 1st, 1765. From his infancy he showed a peculiar taste for drawing, and while his companions were at play was often seen in his father's shop copying the prints. He studied drawing  
ing



ing under Giulio Colini, with whom he was placed at the age of thirteen.

Upon the death of his master, three years later, he began to study the mechanical process of engraving under a man named Lorio, who, being unable to earn a living by his profession, officiated as sacristan to a church; and in the sacristy Schiavonetti worked for about twelve months, by which time he had learned all that his master was able to teach him. He made a fine copy of Bartolozzi's "Holy Family," after Carlo Maratti, which attracted the attention of Count Remandini, who gave him immediate employment. Suntach, an engraver, and printseller, an opponent of Remandini, also at this time gave employment to Schiavonetti.

He became acquainted with a pretentious engraver possessing little or no talent named Testolini, and made for him some imitations of Bartolozzi's works in the stippled manner, which Testolini used as a means of introduction to Bartolozzi, who was then in London, passing them off as his own. Bartolozzi sent an invitation for Testoloni to visit London, which the latter, from interested motives, got extended to Schiavonetti, who came to this country in 1790. Testoloni, who appears to have been utterly unscrupulous, succeeded in imposing upon the simple nature of Bartolozzi for a considerable time; and when his true character was discovered, and he was turned out of Bartolozzi's house, he induced Schiavonetti to join him, and took him to reside in Sloane Square; but they soon separated.

Schiavonetti was largely employed by the publishers on book illustrations. He was eminent both in the  
line

line and dotted methods of engraving, and frequently used them in combination. The finish in his prints is remarkable, and he succeeded in obtaining to a nicety correct expression and imitation of the master from whom he engraved. His more important works include a "Mater Dolorosa," after Vandyke; a portrait of Vandyke in the character of "Paris"; Michael Angelo's cartoon of the "Surprise of the Soldiers on the Banks of the Arno"; De Louthembourg's "Landing of the British Troops in Egypt"; the etchings from Blake's illustration of Blair's "Grave." He left unfinished the plate of Stothard's "Canterbury Pilgrims," of which he had only completed the etching and some of the principal figures.

A writer in the *Gentleman's Magazine* for June, 1810, says: "If the graver of Bartolozzi were left in England to Schiavonetti, Schiavonetti has carefully transmitted it to Mr. (Anthony) Cardon." (Anthony Cardon studied under Schiavonetti for three years). Schiavonetti died at Brompton, June 7th, 1810.

SCOTT (Edmund) was born in London about 1746, and was employed by the publishing houses. He was appointed engraver to the Duke of York, and a portrait of the Prince of Wales, from a drawing by himself, and numerous subjects after George Morland, Stothard, Rembrandt, etc., are admirably finished. He died about 1810.

Scott, E. (living at 31, Old Bond Street), exhibited at the Royal Academy in—

1796. 421. H.R.H. Princess of Wales.

Exhibited

Exhibited at the Free Society (living at Gray's Inn Lane) in—

- |       |      |                    |           |
|-------|------|--------------------|-----------|
| 1774. | 263. | A Drawing.         |           |
| 1775. | 242. | A Gentleman.       |           |
|       | 243. | A Lady.            | } Chalks. |
|       | 244. | A Young Gentleman. |           |
|       | 245. | An Academy Figure. |           |

SCORODOMOFF (Gawril or Gabriel) was born in St. Petersburg about 1748, and came to this country when quite young. He is stated to be the first Russian who obtained any considerable reputation as an engraver. His prints possess considerable power and finish; good examples, more especially those after Angelica Kauffman, being prized by collectors. He flourished here from 1775-82, and besides compositions of his own, engraved after Kauffman, Sir Joshua Reynolds, West, Hamilton, and others. On his return to St. Petersburg in later life, he engraved portraits of the Empress Catherine II., the Grand Duke of Russia, and other princes of that country. He died in St. Petersburg, 1792.

#### SCHENEKER.

SEDGWICK (William) was born in London in 1748. His most esteemed plates are those after Angelica Kauffman, and he likewise engraved after E. Penny, R.A., and others. He died about 1800.

SHERWIN (John Keyse) was the son of a labourer, and born at East Dean, in Sussex. While a mere lad he gained a medal at the Society of Arts in 1769, and was then

then sent to London and placed under John Astley, and later under Bartolozzi, whom he served three years. In 1772 he carried off the gold medal of the Royal Academy for his original painting of "Coriolanus Taking Leave of his Father." His genius soon raised him to comparative affluence, which unfortunately rendered him careless and indolent, with the result that he not only became rapid and slight in his manner, but was tempted by his vanity to try works beyond his powers. In his painting of the "Deserted Village," he introduced the portraits of his own family, but it was not by any means a success; and a monstrous canvas some fifty or sixty feet long, representing the "Installation of the Knights of St. Patrick," was never finished; it was an absolute failure. As an engraver he will always rank high amongst English artists. His portraits, though often slight, are pleasingly and attractively treated, and many of his fanciful subjects after Kauffman, Cipriani, etc., are carefully studied and beautifully, though unlaboriously, finished. Unfortunately he had little mental ballast, and no prudence; and at last, after alienating his friends and ruining his constitution, he became so embarrassed in his circumstances as to be afraid to venture abroad, and had to earn his food by the drudgery of daily labour with a printseller in Cornhill. He died September 24th, 1790, at the early age of thirty-nine.

SIMON (Peter J.) was born between 1740-50. He engraved many of the plates for Boydell's "Shakespeare Gallery," and other works after the principal contemporary artists of the English school, having been  
previously

previously engaged upon Worlidge's "Antique Gems," published in 1768. He died about 1810.

SINTZENICH (Heinrich) was born at Mannheim, 1752, and after receiving instruction in drawing in the Academy of that State, was sent to England at the expense of the Elector to complete his studies under Bartolozzi, with whom he remained about four years. On his return to his own country, he was appointed Engraver to the Court, and executed numerous works in mezzotinto, stipple, and stipple and line combined. He engraved numerous portraits, and also many subjects from pictures by eminent Italian masters; and as his reputation increased he became a member of the Academies of Munich and Berlin. Nagler describes fifty-four of his principal plates. He died at Munich in 1812.

SHIPSTER (Robert) was employed by the publishers, more especially by Macklin, for whom he engraved West's "Witch of Endor," for Macklin's Bible, a creditable work, but wanting in power.

SLOANE (Michael) practised stipple engraving up to the end of the last century, and amongst other prints of an important size engraved Correggio's celebrated "Notte," and the "Christening," after Wheatley, R.A. His personal history appears to be unknown.

SMITH (Anker), A.R.A., who is known chiefly for his small book-plates engraved in the line manner, was born in London in 1759. He excelled in penmanship, and

so accurately copied line engravings with the pen that they were mistaken by James Heath, the well-known engraver, for prints. He was articled to an attorney, who, on discovering his powers in this direction, transferred his services to James Taylor, the engraver, from whom he learned the mechanical part of the art, and then became assistant to James Heath. He also engraved in the dotted manner, in which style he executed ten plates for the Boydell Shakespeare. He engraved many plates for Bell's edition of the "British Poets," and was also employed on the "Ancient Marbles and Ancient Terra Cottas" published by the British Museum authorities. His print of the "Death of Wat Tyler," after Northcote, obtained for him the honour of election as an associate of the Royal Academy in 1797. He died June 23rd, 1819.

Smith, Anker (living at Church Lane, Chelsea), exhibited at the Royal Academy in—

1794. 482. Miniature—an Artist.

(living at 31, Old Bond Street):

1796. 538. Lady—Mrs. Smith.

555. Gentleman—Dr. E. Snape.

1797. 854. A Clergyman.

(Anker Smith, A.R.A.):

1798. 549. Holy Family, after Leonardo da Vinci.

766. Mother and Child, miniature.

781. Gentleman, miniature.

783. Miss C. Smith, miniature.

1799. 859. Treachery of Col. Kirke.

870. Scene from *The Tempest*, after Hamilton.

766. Mr. Taylor.

(living

(living at Upper Ranelagh Street) :

1800. 647. Paul I., of Russia.
- (living at 1, Bridge Row, Pimlico) :
1802. 877. Engravings of subjects from "Arabian Nights."  
950. Pompey's Pillar.
1803. 408. Two Gentlemen of Verona.  
490. Three subjects from Classics.
1804. 428. Engraving after Stothard.  
561. Frame of five engravings.
1805. 610. Frame of five engravings.
1806. 581. J. Barlow, Esq.  
586. D. Hume, Esq.
1807. 621. The Murder of Miss McRae, from Columbiad.
1808. 418. Medal of Society of Arts.  
568. D. S. Johnson, after J. Barry.
1810. 663. Mr. Robinson.
1811. 785. Death of Hippolitus.
1813. 461. A Lady.
1814. 371. A Gentleman.  
673. Sophonisba, after Titian.
1816. 463. Two Vignettes for "Don Quixote."
1818. 604. Subject for Lord Byron's Poems, after Stothard.

SMITH (Benj.) was born in London, and practised towards the close of the last century. He was one of the numerous engravers employed by the Boydells on the "Shakespeare Gallery," and some of the best plates in that grand work are by him, in which he was much assisted

assisted by pupils. Amongst his prints most sought after are "Shakespeare Nursed by Tragedy," and the "Infant Shakespeare attended by Nature and the Passions"—both after Romney, "Bacchanals," after Sir Joshua Reynolds; scene from *Richard II.*, after Mather Brown; "An Allegory of Providence" and "An Allegory of Innocence," a pair, after Rigaud; an Equestrian Portrait of George III., after Beechey; the Marquis Cornwallis, after Copley. He died in London, 1833.

SUMMERFIELD (John), who was early distinguished by his talent, is stated to have been a favourite pupil of Bartolozzi. He executed in 1800 a fine plate of "Rubens and his Wife going to Market," in the possession of the Earl of Aylesford, after Rubens, for which he received the Society of Arts gold medal. Notwithstanding, to so low an ebb was the art of engraving then reduced, that he suffered from actual want, amounting at one time to almost absolute starvation. Mr. William Carey mentions him in terms of eulogy in the *European Magazine*, for October, 1815, p. 314, and again in a footnote (p. 131) in his "Critical Description of Benjamin West's 'Death on the Pale Horse,'" published in 1817. At the time that proofs of the fine print of "Rubens and his Wife" were exposed in the London shops priced at three guineas—a fine impression, sold by public auction in Flanders, realized a still higher sum,—the artist was wandering about the streets in want of a meal. Through Mr. Carey's exertions he afterwards obtained work; but the seeds of disease were sown, and his



his constitution rapidly broke up. He shortly afterwards (March, 1817) died at his brother's house at Aylesbury, in Kent, aged forty-three.

TAYLOR (Charles) was born in London, 1748, and studied under Bartolozzi for some considerable time. He engraved chiefly after Kauffman and Cipriani.

TAYLOR (Isaac) was the son of the line engraver of the same name who executed numerous plates for *The Gentleman's Magazine*. He was born in London about 1750, and after studying under Bartolozzi, was employed by the Boydells on their "Shakespeare Gallery," for which he engraved "Riccio," after Opie (1791); "Henry VIII.'s First Sight of Anne Boleyn," after Stothard; and "Falstaff Frightened by supposed Demons," after Smirke. He also drew the designs for Boydell's illustrations to the Holy Bible, many of which were engraved by his father about 1786. He retired to Suffolk, and afterwards became minister of an Independent congregation. He died at Ongar, December 11th, 1829.

Taylor, Isaac (living at Holles Street, Clare Market), exhibited at the Society of Artists in—

- 1765. 240. An Entertainment.
  - 1766. 285. Frontispiece to "Daphne and Arminta."  
286. An Emblematical Subject.
  - 1767. 283. Scene in Opera, "Love in a Village."  
284. Six Prints for Hoole's translation of *Metastasio*.
  - 1769. 310. Apollo Crowning His Majesty with Laurels.  
311. Syogrius, the Roman General, a Prisoner.
  - 1770. 255. A Fancy Head, miniature, a first attempt.
- (living

(living at the Bible and Crown, Holborn, F.S.A.) :  
1772. 319. Frontispiece of History of the Emperor  
Charles V.

320. Subject from Salvator Rosa.

(Director, F.S.A.) :

1773. 331. Elihu reproving Job and his Friends.  
332. Iago exciting Othello's Jealousy.  
333. Miss Atkins found by her Father ("Man of  
Feeling").

(living in Chancery Lane) :

1774. 271. Nuptial Felicity ; an engraving.  
272. Island of Jamaica ; an engraving.

(Secretary, F.S.A.) :

1775. 250. Sacrifice to Ceres, after Stuart.  
251. Genius Descending.  
252. Britannia.

(living at 306, Holborn) :

1776. 278. Golden Chain of Salvation, after Clark.  
1777. 301. Four Historical Frontispieces.  
302. Ancient Minstrel.  
1778. 224. Subject from Sir Charles Grandison ; an  
engraving.  
225. Ditto, engraving.  
226. Ditto, ditto.  
227. Ditto, ditto.  
248. Ditto, ditto.  
249. Ditto, ditto.  
230. Ditto, ditto.  
231. Vignette to Poem. (Owen.)

1780. 265. Employment of Men Criminals at Bern ;  
engraving.  
266. Employment of Women Criminals at Bern ;  
engraving.

TOMKINS (Peltro William) was the son of William Tomkins, A.R.A., landscape painter, and was born in London in 1760. His beautifully executed prints, the great bulk of which are fanciful and allegorical subjects after Kauffman, Cipriani, and other artists of the same school, are much sought after by collectors, and usually realize high prices when they appear in sales. Bartolozzi appears to have entertained for Tomkins almost the affection of a parent, and said of him : " He is my son in the art : he can do all I can in this way, and I hope will do more." His reputation as an engraver in the dotted manner soon became established ; and in 1793 he was appointed engraver to Queen Charlotte. Some of his prints, of the Cipriani type, after his own designs, as " Innocent Play," " Love and Hope," etc., exhibit the most graceful treatment and finish, and are much prized. He executed many of the plates for " Original Designs of the most Celebrated Masters of the Bolognese, Roman, Florentine, and Venetian Schools," published 1812 ; " The Marquis of Stafford's Collection," 1818 ; and " Illustrations of Modern Scripture," 1832. In 1818 he published, in conjunction with others, Tresham's " British Gallery of Pictures," containing twenty-five engravings (mostly in stipple) of pictures selected from the most admired productions of the old masters ; which are of unequal merit. The engravers who contributed

tributed were : P. W. Tomkins, Thomas Cheesman, M. A. Bourlier, Freeman, Anthony Cardon, R. Woodman, J. H. Wright, J. S. Agar, R. Cooper, Louis Schiavonetti, E. Scriven, T. Medland, William Bond, and John Scott.

His plates in Macklin's "British Poets"; "Prince Arthur's Vision," after Fuseli; "Hobinol and Ganderetta," after Gainsborough; and "Marion," after Bunbury, may be ranked as amongst the finest of his prints, and in beauty and delicacy of finish cannot be distinguished from those of his master, Bartolozzi, with whose works they are interspersed.

If one may judge by a beautifully engraved circular issued by him, Tomkins must have been in a very large way of business. In a volume containing some hundreds of curious examples of printsellers' business cards and announcements, portraits, etc., in the possession of Messrs. Graves, there is an example of a very beautifully engraved circular, small quarto size—dated 1819—embellished with a charming vignette in stipple of a nude boy engaged in drawing. The wording is as follows:—  
"Tomkins' Picture Lottery of the British Gallery of Pictures, etc., etc., etc. The Picture Lottery consists of 16,550 prizes, valued at £152,225/12/0: to be determined by the drawing of the State Lottery. Tickets, £3/3/0 each, are on sale at P. W. Tomkins', Historical Engraver to Her Late Majesty, No. 53, New Bond Street. The purchaser of a red ticket and a black ticket is sure to gain a prize. Specimens of the prints are on view at No. 53, New Bond Street, where prospectus may be had." The Tomkins' more detailed prospectus,  
reproduced

reproduced in facsimile and here inserted, is a curiosity worthy of preservation. He died April 22nd, 1840.

Tomkins, P. W. (Historical Engraver to Her Majesty), exhibited at the Royal Academy in—

- |       |      |                       |                                |
|-------|------|-----------------------|--------------------------------|
| 1799. | 409. | The New-made Widow.   | } All from Blair's<br>"Grave." |
|       | 484. | The Ascension.        |                                |
|       | 618. | The Visionary Shades. |                                |
| 1054. |      | Friendship.           |                                |

TURNER (Charles), A.E., was born at Woodstock, in 1773, and entered the schools of the Royal Academy in 1795. He engraved in stipple and aquatint, and later in mezzotint, with great success, in the latter method producing the early numbers of Turner's "Liber Studiorum," and his fine painting of the "Wreck." He was elected an Associate Engraver of the Royal Academy in 1828. He engraved some fine portraits after Lawrence, P.R.A., Jackson, Shee, "The Beggars" after Owen, Reynolds' large group of the Marlborough Family, and many other important works. His best works are in mezzotint; but in whatever style he engraved he excelled. He died August 1st, 1857, aged 83.

VENDRAMINI (John) was born in Basano, in 1769. He settled in London at the age of 19, and completed his studies under Bartolozzi, with whom he remained until his master quitted this country in 1802, when he succeeded to his house at North End, Fulham. He married an English lady in the same year, and in 1805 went to Russia, where he made a stay of two years, and was so greatly esteemed and patronised by the emperor that,

# TOMKINS'S Picture Lottery

OF THE

*Which this Lottery presents to the Public, are the following:*

- 1.—The Price of Tickets is considerably below their estimated Value.
- 2.—The *certainty* (as above stated) of gaining a Prize, by purchasing Two Tickets of different Colours.
- 3.—The great beauty and interest of all the Prizes, even the smallest, to every individual possessing a taste for the fine arts.
- 4.—The original Pictures, from which the above are taken, are acknowledged to be the finest in the world, and are executed by the following admired Masters:—*Raphael, Claude, Rubens, Correggio, Titian, Poussin, Gerard Douw, Paul Potter, Cuyp, Rembrandt, &c.* each Picture valued at from £1,000 to £10,000.
- 5.—The exquisitely finished copies of these masterly productions are unique, and permission to copy them could only be obtained for the above Grand National Work.
- 6.—The Copper-plates will be destroyed, by Act of Parliament, which will of course add to the value and scarcity of the Pictures.
- 7.—The encouragement afforded to the Fine Arts.
- 8.—Trustees are appointed by Act of Parliament for the faithful performance of the Conditions of the Act.
- 9.—Testimonials in approbation of these beautiful imitations of original Paintings, have been received from the first and most distinguished Artists in the world.

# Schedule of the Prizes.

<p><b>1 FIRST GRAND PRIZE</b>, consisting of Two Hundred and Ninety-one Pictures, in elegant Frames, faithfully representing the MARQUIS of STAFFORD's magnificent Gallery of Pictures, executed under the sanction of the liberal Possessor : also, the Lease of the Premises, where the same are exhibited ; also, a Set of Coloured Impressions of the MARQUIS of STAFFORD's Gallery, making Four Grand Folio Volumes, superbly bound in Russia ; also, a Set of Coloured Impressions of the Selections from the Old Masters, exquisitely coloured, forming One superb Volume, bound in Russia ; likewise Proofs and Etchings of the above Works in Black ; also, a large Painting, in Oil Colours, by HAMILTON, R.A. value</p>	<p>£. s. 7,500 0</p>
<p><b>1 SECOND GRAND PRIZE</b>, consisting of Fifty-two highly-finished Paintings, in elegant frames, of a Selection from the most valuable Paintings of the Old Masters, in the Collections of Noblemen, Gentlemen, and eminent Collectors in the United Kingdom, executed with the liberal permission of their respective Possessors ; together with a Set of highly-finished coloured Impressions, bound in Russia ; likewise a Set of the MARQUIS of STAFFORD's Gallery, finely Coloured ; likewise Proof Impressions and Etchings of both Works in Black, value</p>	<p>3,750 0</p>
<p><b>1 THIRD GRAND PRIZE</b>, comprising Ten Pictures, in elegant frames, exquisitely painted in Water Colours, from the Old Masters ; together with a Set of the MARQUIS of STAFFORD's Gallery, finely coloured ; and a Set of the Selections from the Old Masters, finely Coloured ; with Proofs of both Works, in Black, value</p>	<p>939 10</p>
<p><b>The other PRIZES consist of Sets of the Work, in Colours, Proofs, or Prints; or select Prints in Colours, Proofs, or Prints, VALUE as under :</b></p>	
<p><b>40 Capital Prizes</b>, each comprising a set of Prints of the MARQUIS of Stafford's Gallery, finely coloured, value of each Prize -</p>	<p>£171 14 0 -</p> <p>6,868 0</p>
<p><b>150 Ditto</b>, Proof Impressions of ditto, each value -</p>	<p>71 8 0 -</p> <p>10,710 10</p>
<p><b>2000 Ditto</b> Print Impressions of ditto each value -</p>	<p>28 14 0 -</p> <p>28,700 0</p>

# Tomkins's Picture Lottery.

## TESTIMONIALS.

3. *Letter from Sir WILLIAM BEECHY, R.A. Portrait Painter to Her Majesty, and His Royal Highness the Duke of Gloucester.*

Harley-Street, March 26, 1817.

DEAR SIR,

IN compliance with your request, I have looked over the folios of Prints left at my house, and cannot suppose there can be two opinions on their merits: both in regard to the Engraving and the Colouring, they are certainly most exquisitely finished and *unique*.

I am, dear Sir, your most obedient Servant,

P. W. TOMKINS, Esq.

WILLIAM BEECHY, R.A.

4. *Letter from J. WARD, Esq. R.A. Painter to His Royal Highness the Prince Regent.*

Newman-Street, March 26, 1817.

MY DEAR SIR,

I CONCEIVE that there can be but *one opinion*, as it respects the *excellence* of the highly meritorious Work you have so ably advanced. As an individual, I deeply regret the circumstance of our highly-favoured Country being deprived, from the state of the Continent



at this time, of the honour and advantage attending the disseminating, throughout Europe, of so rich a display of Talent in that department of Art from which it has formerly acquired *so great an influx of wealth, as well as of reputation.*

P. W. TOMKINS, Esq.

I am, dear Sir, with every favourable wish, your's sincerely,

JAMES WARD, R.A.

5. *Letter from M. A. SHEE, Esq. R.A.*

SIR,

I HAVE great pleasure in adding my testimony to that of the President of the Royal Academy, in favour of the British Gallery of Pictures executed by you. In the high commendation he bestows upon that Work I entirely concur; as it appears to me to be executed with great ability, to be highly creditable to the Artists who have been engaged in it, and well deserving of every remuneration which can be derived from the taste and liberality of Parliament.

I remain, Sir, your most obedient humble Servant,

P. W. TOMKINS, Esq.

MARTIN ARCHER SHEE, R.A.

6. *Letter from R. SMIRKE, Esq. R.A.*

Upper Fitzroy-Street, 25th March, 1817.

SIR,

I HAVE been very much gratified by the inspection of your very excellent Work of the *British Gallery*, the greater part of which I had not seen before. The different subjects are executed with great taste and ability, as *Engravings*, and to the best of my recollection of the originals, much fidelity; and the mode in which they are completed as *Paintings* is *new and ingenious*. Certainly the result far *exceeds any coloured imitations that were ever produced in Europe*. On the whole, I consider the collection to be a very creditable specimen of English Art, and cannot help feeling much regret that so much talent, and so much labour and expense, as such a Work must necessarily have incurred, have not hitherto, as I understand, been rewarded by a corresponding share of public encouragement.

that, when he wished to depart, his passport was refused, and he eventually escaped from St. Petersburg in disguise. His works, which are mostly of a high class, hold a deservedly high position amongst art connoisseurs: they include "The Vision of St. Catherine," by Paul Veronese; "St. Sebastian," by Espagnoletto; "Leda," by Da Vinci; and "The Raising of Lazarus," after Sebastian del Piombo, now in the National Gallery. He died February 8th, 1839.

VITALBA (Giovanni), an Italian engraver, flourished about the year 1760. He, like Bartolozzi, was a pupil of Wagner, whose precise and mannered style he closely imitated, but afterwards greatly modified while studying under Bartolozzi in this country, where he arrived in 1765. Amongst other plates, he engraved "Cupid with two Satyrs," after Agostino Caracci; "Spring and Summer," a pair, after Fil. Lauri; "Herodias with the Head of St. John," after L. Pasinelli.

VOLPATO (Giovanni) was born at Basano, about the year 1738, and was one of Bartolozzi's earliest pupils, receiving lessons from him during the residence of the latter in Venice, where he engraved numerous plates after Amiconi, Zuccarelli, Ricci, Piazzetta, Maratti, and others. He afterwards settled in Rome, and eventually achieved a considerable reputation. He was employed by Gavin Hamilton, a Scotch artist who resided at Rome the greater part of his life, to engrave several plates for his "*Schola Italica Picturæ*," a work devoted to demonstrating the progress of Italian art from the time of  
Leonardo

Leonardo da Vinci to the period which preceded the school of the Caracci; and Volpato was also the principal artist employed in the execution of the splendid set of coloured prints from the works of Raphael in the Vatican. He was also the instructor of that great engraver Raphael Morghen. In some of his earlier prints he played upon his name, signing them *Giovanni Renard*. Bryan gives a list of nearly two dozen of his principal works.

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### BARTOLOZZI'S LATER PUPILS (PORTUGUESE).

ALMEIDA (Francisco Thomas de), after studying drawing at the Foundation School, became a pupil of Bartolozzi, and obtained an appointment in the Royal Printing Office in Lisbon.

DA SILVA (Domingos José) was a native of Lisbon, and studied drawing and painting in the school of Ellenferio Manoel de Barros. He received his earliest lessons in engraving from Joaquim Carenerio, and afterwards studied under Bartolozzi up to the time of the death of the latter. He was in receipt of a Government pension of over 170,000 reis (about £35) per annum, granted to enable him to pursue his studies. Amongst other works, he engraved "Our Lady," after Carlo Maratti, dedicated to Aranjo, then Minister of War; "St. Anthony,"

thony," drawn by Pedro Alexandrino, dedicated to His Majesty, at that time Prince Regent ; portrait of the Bishop Inquisitor ; portrait of Father José Agostinho ; and some plates for breviaries, printed in the Royal Printing Office. He likewise painted numerous pictures and miniatures in oils. It is stated that he imitated Bartolozzi more closely than any of his pupils. He afterwards became Professor of Historical Engraving at the Lisbon Academy of Arts.

LIMA (Theodoro Antonio de).

SILVA (Francisco Antonio).

MONTEIRO (Antonio Maria de Olivera) was a native of Lisbon, and studied at the school of Ellenterio, and afterwards under Bartolozzi.

PRIAZ (João-Viante), the son of Theodoro Antonio de Lima, came from Piemonti. He studied under Figueiredo, and afterwards under Bartolozzi.

QUEIROS (Gregorio Francisco de) was born in Lisbon. He received an annual state pension for the prosecution of his studies of 600,000 reis (£125). He came to London in 1796, and studied under Bartolozzi for three years, afterwards pursuing his studies alone for a further term of three years, which led to the suspension of his pension by the Provisional Assembly ; but D. Rodrigo Count de Cavallieros, and his son, D. Gregorio, who protected him, generously continued the pension for three years, when he was recalled to his native country by Bartolozzi, who had preceded him. His pension was  
now

now continued by the Government, his work being paid for besides. Queiros engraved a great number of prints, both in this country and in Portugal, and usually signed the former: *G. F. de Queiros, pupil of Bartolozzi, engraved in London*, and sometimes *G. F. de Queiros, sculp<sup>t</sup>. em Londres—Sendo Escolar de F. Bartolozzi, R.A.* One of the largest and most important works he executed in Lisbon was an engraving representing the "Economic Soup," which was distributed to the emigrants of the provinces by order of the Government during the invasion of Massena.

RIVARA (João Caetano) was born of foreign parents in Lisbon, and studied drawing in the school of Castello. He went to Rome in 1788, and after studying for a year returned to Lisbon, whence he was sent, with an annual pension of 600,000 reis (£125), to study under Bartolozzi. While in London he engraved a portrait of the Queen and Prince Regent of Portugal, and returned to Lisbon in 1803, where he became Professor of Engraving.

VIEIRA (Francisco) the younger was the son of Francisco Vieira, an eminent Portuguese painter. The son studied painting in Italy, and held the position of curator to the Duchess of Parma; but on the approach of the French she had to hastily fly the country, and having no money gave Vieira in lieu thereof a couple of choice paintings; one of them, by Schiavone, is in the possession of a member of the family now living in Wales. On his arrival in this country he placed himself under  
Bartolozzi,

Bartolozzi, with whom he resided and also assisted in his work. He appears to have been more skilful as a designer than an engraver, and usually signed his productions: *F. Vieira, portuensis, inv.*, which appears on a pair of beautiful prints—"A Bacchante and Cupid," and "Nymph and Cupid," engraved by Bartolozzi. Bartolozzi engraved a small oval portrait of Vieira from a painting by P. Violet, and a strong friendship appears to have subsisted between the master and the pupil. On Vieira's marriage he returned to his native country, where he died, it is believed, in 1805.

CHAPTER XLII.

List of Stipple Engravers of the  
Bartolozzi School.\*

Agar, John S.	Bovi, Mariano.
Assen, Van B. A.	Bransom.
	Burke, Thos.
Baker, J.	
Baldrey, John K.	Caldwell, James.
Barney, Joseph.	Cardon, Anthony.
Berghe, J. van der.	Chambers, Thos.
Bettelini, P.	Chapman, J.
Birch, Wm.	Cheesman, Thos.
Birchall.	Claessens, L. A.
Birrell, A.	Clarke, J.
Blake, W.	Clint, Geo.
Bond, William.	Coles, J.
Bonfoy, F.	Colibert, N.
Boucher, F.	Collyer, Joseph.
Bourlier, Mary Anne.	Condé, P.

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\* Some of the engravers here mentioned were line and others mezzotint engravers, but nevertheless they all executed, or had executed for them, stipple plates of importance; the names of stipple engravers of the modern school are not given.

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|-----------------------|--------------------|
| Cooper, R.            | Hogg, Jacob.       |
| Corner, J.            | Holl, W.           |
| Cosse.                |                    |
| Cromek, R. H.         | Jenkins, D.        |
|                       | Jones, John.       |
| David, W.             |                    |
| Delattre, Jean Marie. | Keating, Geo.      |
| Dickinson, Wm.        | Kingsbury, Hy.     |
| Dumée.                | Kirk, Thomas.      |
|                       | Knight, C.         |
| Earlom, Richard.      |                    |
| Eginton, J.           | Legoux, L.         |
|                       | Leney, Wm. S.      |
| Facius, the Bros.     | Lewis, Fred. C.    |
| Fielding, Thomas.     |                    |
| Fittler, Jas.         | Macklin, T.        |
| Freschi, A.           | Maill, G.          |
|                       | Mannin, J.         |
| Gardiner, Wm. N.      | Marcuard, R. S.    |
| Gaugain, Thos.        | Martini.           |
| Geremia, J.           | Meadows, Robert M. |
| Gillray, Jas.         | Manageot, Robert.  |
| Godby, J.             | Metz, C. M.        |
| Graham, G.            | Meyer, Hy.         |
| Grozer, Joseph.       | Michel, J. B.      |
|                       | Middiman, S.       |
| Hadfield, G.          | Minasi, James.     |
| Harding, E.           | Murphy, John.      |
| Harding, S.           |                    |
| Haward, F.            | Nugent, Thomas.    |
| Heath, Jas.           | Nutter, W.         |
|                       | Ogborne,           |



Ogborne, John.	Sedgwick, Wm.
Orme, Daniel.	Sherwin, J. K.
	Shipster, R.
Pariset, D. P.	Siever, Robt. Wm.
Parker, James R.	Simon, Peter J.
Pastorini, B.	Sintzenich, H.
Phillips, Charles.	Sloane, Michael.
Phillips, Sam.	Smith, Anker.
Picart, Charles.	Smith, Benjamin.
Picot, Victor M.	Smith, Gabriel.
Playter, C. G.	Smith, J. R.
Pollard, R.	Spilsbury, J.
Posslewhite.	Stanier, R.
Prestell, Catherine.	Strutt, Joseph.
	Stubbs, Geo. T.
Ramberg, John Hy.	Summerfield, J.
Read, Richard.	
Reading, Burnet.	Taylor, C.
Richter, Henry.	Taylor, Isaac.
Ryall, Henry T.	Testolini.
Ryder, Thomas.	Thew, Robert.
Ryland, Wm. Wynne.	Thomson, J.
	Tomkins, Peltro Wm.
Salliar, L.	Townley, Charles.
Salliar, J.	Trotter, Thos.
Saunders, J.	Turner, Charles.
Schenecker.	
Schiavonetti, Louis.	Vendramini, John.
Scorodomoff, G.	Vitalba, Giovanni.
Scott, Edmund.	Volpato, Giovanni.
Scriven, Edward.	

Walker,

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Walker, Wm.	West, Charles.
Watson, Caroline.	White, Charles.
Watson, J.	Wilkin, Charles.
Watson, Thomas.	Woodman, Richard.
Watts, S.	

Mr. John Saddler, the well known and talented engraver, says : " You put my uncle, George Clint, amongst the stipple engravers : all his stippling was done for him by Alais and Wagstaff. Several of the engravers you mention got their stippling done for them." My old friend is perfectly right, but he might have gone a step further and said, as I have done elsewhere, that Bartolozzi himself was largely indebted for his stippled work to outside assistance.

## CHAPTER XLIII.

### Ana.

*A*FTER ransacking and exhausting public and private sources, so far as they were discoverable, for information concerning Bartolozzi, with, it may be confessed, but insignificant results, the writer inserted advertisements in the whole of the London daily papers, asking for the loan of autograph letters, and for evidence generally; and further intimating that examples or collections of his prints would be purchased. The replies in all amounted to several hundreds; and were, as a rule, of so unimportant a character that a courteously worded printed reply had perforce to be resorted to. A nugget, however, occasionally turned up; and the correspondence, as a whole, may be said to have let in a flood of daylight as to the value put by the general public upon Bartolozzi's engravings. The craze or rage for his prints, more especially in far-away and almost inaccessible districts, where authentic information is difficult to be obtained, would appear to amount to a mania; and it was at first with difficulty that the writer could believe that many of the letters sent to him were not intended as a hoax. One dear old lady living at Tunbridge Wells, whose letter contained her family history and her age, invited  
the

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the writer to journey to her place of abode in order to see a single example,—one of Giardini's benefit tickets. Another fair correspondent, dating from north of the Tweed, discovered that she was the possessor of priceless treasures in the shape of five tinted examples of Bartolozzi's prints, which she sent up to a friend in town for the writer's inspection. They were described as something extraordinarily fine, but were found to consist of a set of the "Elements" and an historical print, all framed and in fairly good condition, but cut close. He was gravely told that the fortunate possessor was thinking of purchasing a landed estate with the proceeds of their sale; and, after cautiously inquiring what might be the price demanded, he was informed that seven or eight hundred pounds a-piece would be about the figure; but, before accepting even that, it had been decided that Messrs. Christie, Manson & Woods should be asked to value them, in case they might be found to be worth a still larger sum. The writer was asked to give his idea of the value, but had not the courage to say that ten pounds would be an ample price for the lot. The owner had probably vaguely confused the prints by Bartolozzi with Kauffman's original paintings. Another visionary, who possessed an impression of the print of the "Infant Toilet," stuck on to glass with transparent varnish and afterwards coloured,\* offered it as "an original oil-colour painting

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\* The art of mounting prints behind glass, and then colouring as transparencies, termed "back painting," was at one time a favourite amusement and much practised. The print was first subjected to a long soaking in clean water, and then partially dried between sheets

painting by Bartolozzi," for reproduction in this work, provided that ample monetary security were placed at a banker's to cover damage or loss. One correspondent asked twenty pounds for twenty "fine prints," which on their arrival on approval were found to be worth hardly as many shillings, consisting as they did principally of small book illustrations, a much-rubbed ticket most ingeniously cut out with scissors to follow the lines of the subject, and three or four badly stained and closely cut minor subjects.

It would be impossible to say how many inconsequential people wrote without any particulars whatever: "I have . . . engravings by Bartolozzi: how much will you give?" or, "I have an engraving by Bartolozzi, which you can see on calling." A lady took a print out of its frame, folded it up in a letter, and sent it for an opinion, explaining that she prized it highly, as it had

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sheets of blotting-paper. A piece of glass of the required size, after being thoroughly warmed, was evenly coated by means of a hog's-hair brush with melted Strasburg turpentine, over which the print was laid face downwards, and rubbed gently from one end to the other in order that it might adhere without the formation of air bubbles. When cool, the paper forming the print was gradually rubbed or peeled off from the back with the finger, till nothing could be seen but the print and the thin film of paper left behind. In an hour or two the print would be quite dry, and would then receive from the back a coating of white transparent varnish, when it would be ready for painting, which was done with oil colours ground very stiff. The print itself formed an easy guide for the colourist; and the colours required to be laid on very thick, so as to soak through and give a good body. Pictures coloured by back-painting are, as might be anticipated, exceedingly bright and vivid.

descended

descended to her from her grandmother. It was of little value, and its maltreatment did not much matter. Another—a sharp person this—dating from Birmingham, has ten engravings, which “I warrant” by “the great Bartolozzi”: no particulars are given, not even the titles; £100 is asked for the ten, and money first and no approval. Many print-owners came *in propria persona*, some to sell and others to have their treasures valued; but such were the extravagant prices asked by the former, that the writer only succeeded in adding to his collection some half-dozen examples in all.

An enthusiastic maiden lady offered a print of Bartolozzi—Lord Thurlow, after Sir Joshua Reynolds,—and wrote: “My darling picture, which has soothed many a weary hour, is at the present moment lying as unseen lumber in an unused room with the glass broken. It has always been loved for its own loveliness; for, as I dare say you well know, to know it is to love it;” and so on over four pages.

But if the attempt to gather much information about the great engraver from contemporaries was futile, a search among the old papers and books of Bartolozzi’s own days has been more prolific of results.

The writer has met with a statement—of which unfortunately he failed at the time to make a note,—that several of the illustrations to a work entitled “The Cabinet of Arts”\* were engraved by Bartolozzi, but he

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\* “The Cabinet of Arts: A Series of Engravings by English Artists from original designs by Stothard,” etc. Published by Casteldine & Dunn, Bagnio Court, Newgate Street, 1796.

declines to believe that Bartolozzi or his pupils had any hand in the production of such crude and villanously executed plates. There is one illustration, however,—an oval containing two figures—a seated person reading, who might belong to either sex, and a patriarchal individual standing by with a long staff, evidently expounding what he had just heard read—which has very faintly scratched underneath it *Bar. sc.*; but no one, even slightly acquainted with Bartolozzi's style, could for a moment seriously believe that that great artist could have had any hand in the production of such wretched work.

Bartolozzi followed the good old adage, as to the advisability of the cobbler sticking to his last; had he not been so minded he might have engraved on other materials than copper, but he did not. At a miscellaneous sale held recently at Messrs. Puttick & Simpson's auction rooms, a lot was described as consisting of "an engraved crystal of Venus, Cupids and Birds—engraved by Bartolozzi." On examination it proved to be a very wretched production indeed, on which it is quite impossible that Bartolozzi could ever have worked. Before the sale took place, the writer pointed out the error to Mr. Simpson, who at once altered the catalogue to "ascribed to Bartolozzi." The person who sent the crystal to be sold attempted to take advantage of the popular admiration of Bartolozzi's productions, by ascribing the workmanship to his hands, and doubtless hoped to obtain a high price.

There is a book of drawing copies from designs by Bartolozzi and Cipriani, loose impressions from which  
are

are sometimes described and disposed of as being engraved by the former artist. It is entitled "Thirty-four Lessons for Drawing the Human Figure, engraved from the original drawings by Bartolozzi, and adapted to the use of students in the Polite Arts; published by John Walker, London," with the following sub-title, "Easy Principles for Drawing the Human Figure, from designs by Bartolozzi and Cipriani, published 1828, by John Walker, London." The book is small folio, both title and sub-title being engraved, and opens with easy lessons, the eye, ear, nose, etc. being depicted, and the copies gradually increasing in difficulty. The imprint to each plate is as follows: "*London: published 1828, by John Walker, engraver, 1, Spur Street, Leicester Square.*" Walker himself probably engraved many of the plates, for his initials, *J.W.*, occur on three of the principal ones, while the remainder are blank, with the exception of the final plate, which bears in the right-hand corner the imprint, *J. Whessell, 1794.* Judging from the general style, it is quite probable that Whessell and Walker engraved about an equal number. There is not the slightest pretence on the part of the publisher that Bartolozzi did more than design the plates in conjunction with Cipriani; moreover, the style of engraving is by no means up to Bartolozzi's, the execution, although the designs are good, being rough and crude.

It cannot but be a matter of deep regret to the admirers of the works of Bartolozzi, that he allowed a vast number of plates which bear but his slightest touches, to receive his name as engraver. There are numerous plates with the well-known imprint, *F. Bartolozzi, sculpt.*, which,



which, in artistic treatment, are—to put it in the plainest possible language—beneath contempt. They are not only utterly unworthy of his grand powers, but even of a place in the portfolio of the collector. When he himself engraved, the results were always superb, but when he allowed his studio to become a mere manufactory for the printsellers and book-publishers, then the results depended upon chance, or rather upon the ability of his pupils and assistants.

With regard to the assertion of Gardiner,\* one of his pupils, that many of the plates after Lady Diana Beauclerc in Dryden's *Fables*,† bearing the name of Bartolozzi, were not his but Gardiner's, a careful examination of the numerous vignettes and head- and tail-pieces of the volume will almost certainly convince those who have given any attention to the various styles of the stipple engravers of the period, that the charge is entirely false. Gardiner, so far as art is concerned, was a "Jack of all trades"; and he summed up his own capabilities when he said that he could do anything he turned his hand to "indifferently well, but nothing thoroughly." What he lacked in drawing he attempted to make up in finish, but in none of his plates did he succeed in approaching the unfettered grace of his master. The probability—amounting almost to a certainty—is that Gardiner was engaged in "forwarding" the whole of the

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\* See p. 382.

† "The *Fables of John Dryden, Ornamented with Engravings from the pencil of the Rt. Hon. Lady Diana Beauclerc.*" London: T. Bensley, 1797. Folio.

numerous plates illustrating Dryden's Fables, and bearing his own and Bartolozzi's names as engravers. Had Bartolozzi lived to ten times fourscore years, he could not have entirely engraved all the coppers bearing his name ; but there is no real evidence that he ever allowed a plate, entirely the work of another, to be fathered upon him. His practice was to keep a number of pupils and assistants at work under his personal supervision and direction, occasionally touching up a plate during its progress, and always finishing it himself. By a careful examination, Gardiner's handiwork may be more or less traced in all the smaller illustrations to Dryden's Fables, notwithstanding that some of them are signed with the name of Bartolozzi as engraver ; but equally, the work of the master, forming the very essence or life of the subject, is abundantly manifest. For example, see particularly the vignette forming the headpiece to "Palamon and Arcite" (book ii.), the headpiece to "Sigismonda Guiscardo," also the vignette at the end of "The Cock and the Fox," and the vignettes at beginning and end of "Cymon and Iphigenia," all engraved, or at any rate finished, by Bartolozzi. Compare them with the tail-piece at the end of "Palamon and Arcite" (book i.), and with the headpiece to "The Flower and the Leaf," entirely Gardiner's work, and which exhibit in a marked degree his effeminate and overwrought "finikin" style ; and the evidence of one's own eyes will be sufficient proof that the reckless and unjust claim set up by him was the result of the same perverted mind that led him to suddenly terminate by his own hand an unsuccessful career.

If

If there are uncertainties and doubts, for the novice collector at least, in prints themselves, still more hazardous is the print market, which shifts like a weather glass—never exactly the same for very long together. Certain classes of prints are sought after for a time; then, without any apparent or traceable reason, purchasers fall off and the value goes down: public caprice is, perhaps, at the bottom of it. With increase of education, capriciousness becomes less pronounced, or rather shows itself in a more limited area; for, as knowledge and taste extend, bad prints cease to be popular. Really beautiful prints—good prints are always beautiful—are safe, because their money value is not accidental; but investments must be made with knowledge and discrimination. Fashion is naturally an important factor in the matter of price. The rich collector who takes a fancy to some particular kind, and perseveringly sticks to the acquisition of specimens, has been known to cause a complete revolution in the value of the class he collects. Man is an imitative animal, and the collector probably finds before long somebody else—and later on, perhaps half a dozen other people—following his example, and all collecting the same description of prints. Sooner or later it becomes a question of purse against purse; he who has the deepest wins. Before the great Turner sales at Christie's,\* there were some five and twenty collectors

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\* The Turner prints were disposed of in 1873-4 by Messrs. Christie, Manson & Woods in six separate sales, realizing in all nearly £40,000. The third, although advertised, did not take place publicly;

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collectors of his engravings who, by competition, kept the prices up; when the sales came off they supplied themselves to their hearts' content, and prices at once dropped. Prints after Turner have now become in a great measure absorbed, and there has been for some little time past a distinct and increasing upward reaction. Within quite a recent period one of the largest print-dealing houses in London made a specialty of mezzotints after Sir Joshua Reynolds, and having taken the initiative, thought itself entitled to rule the trade and to do all the business. Almost every good example after Sir Joshua that came into the market was purchased by this house, and therefore everybody who wanted a supply had to go there. One or two of the big print-houses determined to break up this attempted monopoly, and when fine examples appeared in the sales, they all bid against each other and ran the Sir Joshuas up to fabulous prices. The public looked on and wondered, and, not knowing the circumstances, soon caught the infection; it was no uncommon thing for a portrait after Sir Joshua Reynolds,\* that would have been dear at £10 a couple  
of

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publicly; Messrs. Agnew, with the sanction of the Vice-Chancellor, purchasing the whole of the lots at an agreed price. A protracted and expensive litigation, as to who was entitled to the proceeds, afterwards ensued, many of the principal printsellers and collectors—including the author as an amateur—being subpoenaed on both sides to give evidence as to the rise in value of prints since Turner's decease.

\* In the Mendel collection, sold at Christie's in March, 1875, "The Three Graces," by Thomas Watson, after Sir Joshua Reynolds, brought £105; "The Duchess of Buccleuch and Lady Mary Scott,"  
by

of years before, to fetch five or ten times that amount, and even more. The increase in this case in the value of the prints arose from force of circumstances only, and from no increased appreciation or desire on the part of the public to purchase. Some of the mezzotints after Sir Joshua, more especially those by such fine engravers as Watson, Dickenson, J. R. Smith, Valentine Green, Earlom, etc., are not only very beautiful but scarce, and this little episode drew the attention of the public to them in so marked a manner that the prices, although now very much lower than they were, have never fallen to anything like their old level, and probably never will do so.

A printseller's window is always an irresistible attraction ; but it is not always that the proprietor understands his business. Some years ago the writer, in staring into a window in an out-of-the-way street—now improved out of knowledge,—saw two piles of little prints all of the same subject,—the one marked twopence and the other fourpence each. Those at twopence were unlettered proofs, the fourpenny ones being prints with the full lettering. On entering and courteously informing the vendor that his tickets had got displaced, the writer was informed that it was all right,—“those with the printed description being of course more valuable.” The shop-

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by James Watson, after ditto, £105; “Lady Bampfylde,” after ditto, by Thomas Watson, £141 15s. ; Lady Caroline Montague, as “Winter,” by John Raphael Smith, £115 10s. In a Sale at Christie's in February, 1873, a mezzotint portrait of Lady Bampfylde sold for £147.

keeper

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keeper seemed so thoroughly satisfied, and smilingly happy in his opinion, that it would have been a shame to disturb it.

Ackermann, whose print-shop was for many years one of the attractions of the Strand, produced some very pretty things in stipple at low prices ; but at the same time he allowed a great number of prints—principally small and unimportant—to emanate from his warehouse that were utterly unworthy of the position he held. He published a great number of illustrated books, principally in connexion with the fine arts, one of the best being a shilling monthly called *Ackermann's Repository of Arts*. This continued for a long series of years, and was illustrated with, amongst other things, some of the prettiest and most attractive stippled fashion plates (coloured by hand) that have ever been issued. A complete and unmutated set of this serial—it was begun in January, 1809, and discontinued in 1828, forming forty volumes—is now almost impossible to be found.

Print-dealers—second-rate ones—are apt to make light of the knowledge and experience of collectors, who are generally—perhaps more often than not—their superiors. There are dealers and publishers, like the members of Messrs. Graves' and Messrs. Colnaghi's firms and others, who have spent the best part of their lives in the intelligent study of prints, and who, although, so to speak, saturated with their subject, are always learning and willing to learn ; but the little men who think they know everything are apt to set themselves up in their calling as omnipotent. A couple of these third-rate out-at-elbow worthies were once overheard by the writer  
at

at Sotheby's sale-rooms discussing the merits of a well-known collector and writer on the fine-arts, when one concluded his by no means generally complimentary remarks by observing to the other, with a burst of generous but somewhat illogical enthusiasm: "I shouldn't wonder now if that chap doesn't know nearly as much about old prints as me and you; although we are in our shops pretty well all day a-doin' nothink else."

On the other hand, educated printsellers who love their wares must suffer many a heart-ache from the blunders of customers,—blunders which work irreparable mischief. One or two instances of the placid barbarism of rich "fine-art" patrons we have mentioned elsewhere, but the following is a crowning example: A nobleman now living commissioned a print-dealer some five years ago to make a collection of fine prints—principally fancy subjects,—after Sir Joshua Reynolds; for which, as might be expected, he gave long prices. When he thought he had accumulated sufficient for his purpose, he had his treasures cut out into various shapes to fit harmoniously, as he thought, one into the other, and mounted, brilliantly varnished over, on a three-leaved screen; but when the work was finished he did not like its appearance, so forthwith had the prints carefully taken off, and the varnish removed, for placing in a scrapbook. It may fairly be assumed that for every hundred originally laid out in the purchase of these much maltreated prints, the noble owner can scarcely have five pounds in value left.

The few Bartolozzi copperplates in existence still  
capable

capable of giving off bright and valuable impressions have lately been turned to account by more than one well-known West-end firm of manufacturers, who have used impressions carefully worked on satin, for the principal ornamentation of many charmingly treated pieces of furniture, which, amongst those with sufficiently long purses, find a ready sale. Impressions from plates of the Bartolozzi school are also now being successfully used by a prominent West-end firm as the chief and certainly most effective decoration for door panels, friezes, mirror frames, etc.

Among printsellers' annals is a little incident in connexion with a lock of hair from the shapely head of one of Sir Joshua Reynolds' numerous fair sitters, which may perhaps be thought worthy of record. When painting the portrait of the Countess of Waldegrave in June, 1759, Sir Joshua obtained from her a lock of her hair as a guide for colouring; and this was kept for many years afterwards, carefully enswathed in a piece of paper inscribed, "The Countess of Waldegrave's hair," in his diary of sitters, from whence it must afterwards have got displaced; however, it eventually disappeared. At Andrew James's (a connexion of the great painter's) sale—held at Christie's, April 28th, 1873, where some relics, including sketch-books, etc., of Sir Joshua's were disposed of,—a curious pocket-book, containing a diary and numerous spirited sketches connected with the Scotch tour of James, Duke of York, in 1679, was sold amongst the effects, and purchased by Mr. Graves, of Pall Mall, who, on examining his purchase, found the missing lock of hair snugly ensconced in one of the pockets.



pockets. Mr. Graves had it tastefully framed, together with the paper inscribed "The Countess of Waldegrave's hair" in Sir Joshua's handwriting—a few small but interesting family portraits being added,—and, to her great delight, presented it to the late Countess (Frances) Waldegrave.

As a class, print collectors may be credited with not only a keen appreciation, but an equally keen eye for fine *bric-à-brac* generally, and therefore a word of warning to them in relation to a new and rapidly increasing development of art chicanery may hardly be needed; however, "forewarned, forearmed."

The almost priceless miniatures, on ivory, by Cosway and other painters of his school, of bygone celebrities and beauties, are being skilfully, though somewhat sketchily, copied and vended as originals, and, judging from the number about, there must be a manufactory somewhere for their production. A West-end London firm is credited with keeping on the premises several artists constantly employed in producing genuine old miniatures to order. The spurious miniatures are usually in old papier-mâché frames, from which the once so common silhouette or other valueless portraits have been removed; but notwithstanding careful repairs with black paper, the indications of change of tenancy are traceable: the settings of old-fashioned lockets are turned to similar account. While, if genuine, a hundred guineas apiece would be cheap enough for some of them, five and ten guineas are unblushingly asked for examples worth—if they have any value at all—as many shillings.

Amongst others the writer has seen thus treated portraits

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traits of Mrs. Cosway, Mrs. Siddons, Mrs. Robinson, Lady Waldegrave, Lady Northwick (mother of the celebrated trio of beauties known as "The Three Graces"), Miss Farren (Countess of Derby), H.R.H. Caroline Princess of Wales, and Mrs. Dawson Damer.

The copperplate frontispiece to this edition of "Bartolozzi and his Works," is a reduced facsimile of the title-page engraved by Bartolozzi to an exceedingly beautiful and now scarce volume (until lately quite unknown to the writer—there is no copy in the British Museum), published under the ægis of the Venetian Senate by the Albrizzi Press, of privately printed poems composed in honour of His Excellency Lodovico Manin (afterwards—1789—last doge of Venice) on his assuming the dignity of Procurator of San Marco.

CHAPTER XLIV.

Memoranda of Additional Prints  
Engraved and Books Illus-  
trated by Bartolozzi.\*

\* \* \* *The figures in brackets refer to the numbered list in first edition of "Bartolozzi and his Works."*

ALLEGORICAL.

Design for a Monument to Lord Chatham. John Bacon, invt. ; F. Bartolozzi, etched. Published 1779.

BOOKS ILLUSTRATED BY BARTOLOZZI.

Anycio et Lucine, Histoire de. Traduite du Portugais en François, par l'auteur. Imprimé par J. M. Gutch, Bristol. Vignette to title page—

"Qui que tu soit voici ton Maître  
Il l'est, le fut, ou le doit être."

"F. Bartolozzi, fecit, etatis 82."

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\* The writer's first list of Bartolozzi's works, numbering upwards of two thousand examples (*vide* vol. ii., first edition, pp. 85 to 152), is now under careful revision, and will be published in separate form.

- Brand-Hollis, Thomas, Esq., F.R.S., S.A., *Memoirs of*. London. T. Gillet, Crown Court, Fleet Street, 1808; one vol. large 4to. Privately printed.\* One folio plate, in line, of "Liberty." Extract from preface: "Of the figures of 'Liberty' or 'Britannia' may the names ever be synonymous) a correct account cannot be given. The design is masterly, and the graver of Bartolozzi has been happily employed in a freedom of manner singularly characteristic of his subject and himself (76).
- Buonarotti, *Life and Literary Works of Michael Angelo*. By R. Duppa. London, 1806. Frontispiece, Portrait of M. Angelo Buonarotti. "*Note.*—The edition of this work consists of 200 copies" (1745).
- Coats of Arms in Edmondson's Baronage. Arms of Osnaburg, England, Scarsdale, Abingdon, and Tunstal (192).
- Cowper's Poems, 1806. Portrait of the poet (1769).
- Drawings, Elements of. By Francesco Bartolozzi, R.A., and Francis Vieira (Portuensis). Containing original designs and copies of ancient masters. Nine small folio plates. F. Vieira (Portuensis), inv.; F. Bartolozzi, R.A., sculpt. Published January 1st, 1792, by M. Bovi, 207, Piccadilly.
- Enchanted Plants, and Festival of the Rose, and other Poems, by Mrs. Montolieu. Two illustrations by Bartolozzi. 1812 (898).

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\* Thomas Hollis bequeathed his property to Thomas Brand, who assumed the surname of Brand-Hollis.

Engravings from the original designs of the Caracci.

Published by John Chamberlaine, 1797. Seven of the prints, all lettered "In His Majesty's Collection," but otherwise undescribed, are by Bartolozzi, and the remainder by Stephanoff, Schiavonetti, and F. C. & G. Lewis.

Gems: A Catalogue of one hundred impressions from Gems engraved by Nathaniel Mordant, London. Printed for J. Edwards, Pall Mall, 1792. Frontispiece, Love Binding an Amulet on the Arm of Beauty, after Countess Spencer.

Genealogica et Heraldica Miscellanea, edited by Joseph Jackson Howard, LL.D. Allegorical and armorial book plate of Sir Thomas Gage, Bart. Drawn by Siqueira; engraved by Bartolozzi, Lisbon, 1805.

Hayley's Poems. Howard, John, F.R.S., author of "The State of English and Foreign Prisons." Ode inscribed to, by William Hayley. London, 1782. Frontispiece, Howard Visiting a Prison. Lettered "*Vide* Howard on Prisons, page 82, 8vo ed." (914).

Imitations of Original Designs by Leonardo da Vinci. From drawings in His Majesty's collection. Published by John Chamberlaine. London: Bulmer & Co., etc., 1796. Opens with portrait of Leonardo Vinci, in red chalk, engraved by Bartolozzi. There are twelve prints by Bartolozzi, all being lettered at foot "In His Majesty's Collection," consisting of examples of figures, heads, compositions, horses and other animals, optics, perspective, gunnery, hydraulics, mechanics, and anatomical subjects; the remainder

remainder of the illustrations are by Shepster and Tomkins.

Linnæus, *New Illustrations of the Sexual System of*. By Robert John Thornton, M.D. London, 1807. Frontispiece, portrait of Robert John Thornton, M.D.; Russell, R.A., pinxt. Stipple. Oval portrait of Queen Charlotte, cupids surrounding the frame (stipple). Sir W. Beechy, R.A. pinx. ad viv. Cupids and female figure of Fame surrounding the portrait of C. von Linnæus (stipple). Hollman, pupil of Linnæus, pinx. ad viv.; Bartolozzi, R.A., ornavit. The book is dedicated to the Queen.

Manin, S.S., *Componimenti Poetici per l'ingresso solenne alla dignità di Procuratore di S. Marco per merito, di sua eccellenza il Signor Lodovico Manin*. Contains the exquisitely designed border introduced in the title-page to this edition of "Bartolozzi and his Works," and several vignettes by Bartolozzi.

\* *Metastasio, Opere del Signor Abate Pietro, in Parigi*. Presso la Vedova Flegissant, 1780-83. "Il Ruggiero," after Cipriani (927); "Rom ed Ersie," after Cipriani (930); "La Galatea" (Acis and Galatea) (196).

Morosini, Signor Cavaliere Francesco. *Poesie per l'ingresso solenne di sua eccellenza il Signor Cavaliere Francesco Morosini alla dignità di Procuratore di S. Marco per merito*. In Venezia MDCCLXIII per Luigi Pavini. Con licenza de' superiori.

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\* Bartolozzi was a subscriber to this work.

- Privately printed at the Albrizzi Press, Venice. Contains a beautiful allegorical frontispiece and several vignettes by Bartolozzi.
- Orlando Furioso, with Notes. Hoole's edition, in five volumes. London, 1783. Frontispiece to vol. i. Ang. Kauffman, inv.; F. B., sculpt.
- Paris—Dernier tableau de Paris, by Peltier, 1793, 8vo. Portrait of the Dauphin.
- Philological Enquiries, in three parts, by James Harris, Esquire. London: Printed for C. Nourse in the Strand, 1781. (1) Frontispiece: portrait of James Harris (1805). (2) Oval medallion of figure of Hercules taken from a sulphur impression of an antique gem.
- Rosina, a Comic Opera, as performed at the Theatre Royal, Covent Garden, composed and selected by William Shield. Title plate engraved by F. Bartolozzi, after G. B. Cipriani, inv. Satyr on right, cupids on top, woman with arms extended on left.
- Sancho's Letters, with Memoirs of his Life. By Joseph Jekyll, Esq., M.P. London, Dec. 20, 1802. Frontispiece, Ignatius Sancho, portrait after Gainsborough. On title-page circular vignette, woman holding a portfolio inscribed, "Sancho's Letters" (267 and 1896).
- Surinam. Narrative of a Five Years' Expedition against the Revolted Negroes of Surinam in Guiana, on the Wild Coast of South America, from the year 1772 to 1777, etc., etc. By Capt. J. G. Stedman. Illustrated with eighty elegant engravings from drawings made by the author. Two volumes quarto. London: printed for J. J. Johnson, St. Paul's Churchyard; and

and J. Edwards, Pall Mall, 1796. Vol. I. (1) Frontispiece; (2) Female slave with a weight chained to her ankle. Vol. II. (1) A rebel negro armed and on his guard. Although these plates which bear the name of Bartolozzi must perforce appear here, it is impossible he could have engraved them; as specimens of art they are simply contemptible, and were probably the work of Benedetti, whose name appears to two other plates of precisely the same class in the same work.

The Pin-Basket to the Children of Thespis; with notes historical, critical, and biographical. By John Williams, whose public Appellation is Anthony Pasquin. Printed for H. D. Symonds, Paternoster Row, and T. Bellamy, King Street, Covent Garden, 1797. Vignette to title-page. Anthy. Pasquin, del; F. Bartolozzi, R.A., sculp.

The Rape of the Lock. By A. Pope. Printed by W. Bulmer & Co. for F. J. du Roveray, 1801. (1) Frontispiece; W. Hamilton, R.A. del; F. Bartolozzi, R.A., sculp.

“The Graces stand in sight; a satyr train  
Peeps o'er their head and laughs behind the scene.”

(2) Whole page. E. F. Burney, del; F. Bartolozzi, R.A., sculp.

“'Twas then, Belinda, if report say true,  
Thy eyes first opened on a billet-doux.”

Walker's Lectures on Experimental Philosophy. Frontispiece, after Hamilton. Represents the philosopher pointing to the figures of Science and Genius, who  
are



are unveiling Nature. It was intended also as a memento to be distributed among the personal friends of the late Adam Walker on his retirement from public life. This Adam Walker was a remarkable man: born on the banks of Windermere, and self-taught, he became a scientific and experimental philosopher of no mean order. His father employed a few hands in the woollen manufacture, but the son, after displaying a remarkable turn for mechanical invention, at the age of fifteen undertook the duties of an usher at one of the many schools established by Lady Elizabeth Hastings in the West Riding of Yorkshire. Ten years later he commenced a series of philosophical lectures, which he delivered in most of the towns of the three kingdoms, travelling with a philosophical apparatus which he had purchased for illustration, and reading on mechanics, hydrostatics, pneumatics, chemistry, optics, astronomy, on magnetism and electricity, and the general properties of matter. He read also at Eton, Westminster, Winchester, St. Paul's, Rugby, and other schools, a course of lectures. Amongst other inventions he designed the revolving light now in use at Tynemouth lighthouse, and first tried on the Scilly Isles about ninety years ago, the merit of which invention however has been claimed by others (906).

## NOTE.

[The Gardens: a Poem, translated from the French of the Abbé de Lille, by Mrs. Montolieu. Bensley, 1805.]

1805.] One copy only of this book was printed on vellum, and was recently sold at Christie's for thirteen and a half guineas. The plates were printed in black, but some enthusiast, through whose hands they had passed, had taken the trouble to daub them with colours (339-346).

CHILDREN.

Children spinning tops, after W. Hamilton.

FANCY SUBJECTS.

L'Allegro. A female sitting down ; a mask in her right hand ; hat and feathers on her head. Angelica Kauffman, pinxt.

Maid of Corinth. F. Bartolozzi, inv. ; T. Kirk, sculp. Published by A. C. de Poggi, 1794.

Penserosa. A Female with a black veil over her head and shoulders ; a fan in the right hand. Rosalba, pinxt. Oval.

LANDSCAPES.

Scene from "As you Like it," after Barrett and Cipriani : the figures engraved by F. Bartolozzi.

Scene from "The Tempest," after Barrett and Cipriani : the figures engraved by Bartolozzi.

MANNERS AND CUSTOMS.

A Lecture on Gadding, after J. R. Smith. Published 1789 by J. R. Smith.

Orange Girl. Benwell, excudit.

MYTHOLOGY.

Zeuxis composing the picture of Juno, after A. Kauffman.

PORTRAITS,

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 PORTRAITS, FEMALE.

Bellamy, George Anne (890).

Byre, Miss, after Cosway.

Dundas, Lady Jane, after J. Hoppner, R.A.

Eleanor, Queen, after W. Hamilton.

Halifax, Marchioness of (Gertrude), after Sir P. Lely.

Inchbald, Mrs. (an unfinished plate).

## NOTES.

[Shore, Jane, Portraits of.] The half-length portrait of Jane Shore was engraved by Bartolozzi twice. From the scantiness of the apparel, consisting only, as it does, of a double necklet of pearls and a gold necklet with a jewelled pendant, one is known as the "Naked Jane Shore." It is signed "F. Bartolozzi, R.A., sculp," the lettering being a quotation from King Richard III., act. 3 : scene 1.

"Give gentle Mistress Shore  
One gentle kiss the more,"

and was published February, 1790, by E. Harding, No. 132, Fleet Street. The second portrait, in which Mistress Shore is attired in the costume of the period, is signed "S. Harding, del.; F. Bartolozzi, R.A., sc.," and is lettered "From an original picture in the possession of Peter Peckard, D.D., Master of Magdalen College, Cambridge." Issued May 1st, 1790, by the same publisher as the preceding (823-4).

Vestris, Madame (granddaughter of Bartolozzi), when a child, as "SILENCE." A manuscript note on the  
back

back of the original drawing runs as follows : "This beautiful drawing is the original from which Bartolozzi made his engraving, and though generally attributed to Cipriani, is his own design. It was purchased by me at the sale of Mr. Billington (the husband of the celebrated singer, and a collector of drawings), in 1795. Pryse Lyerston."

PORTRAITS, MALE.

Buonaparte, Napoleon, after A. Appiani.

Cagliostro, The Count, as "Contemplation," is really a portrait of the Poet Thomson (1750).

Cornwallis, Earl of, after Hamilton.

Cunliffe, Bart., Sir Foster.

Edmondson, Joseph.

Gage, Bart., Sir Thomas.

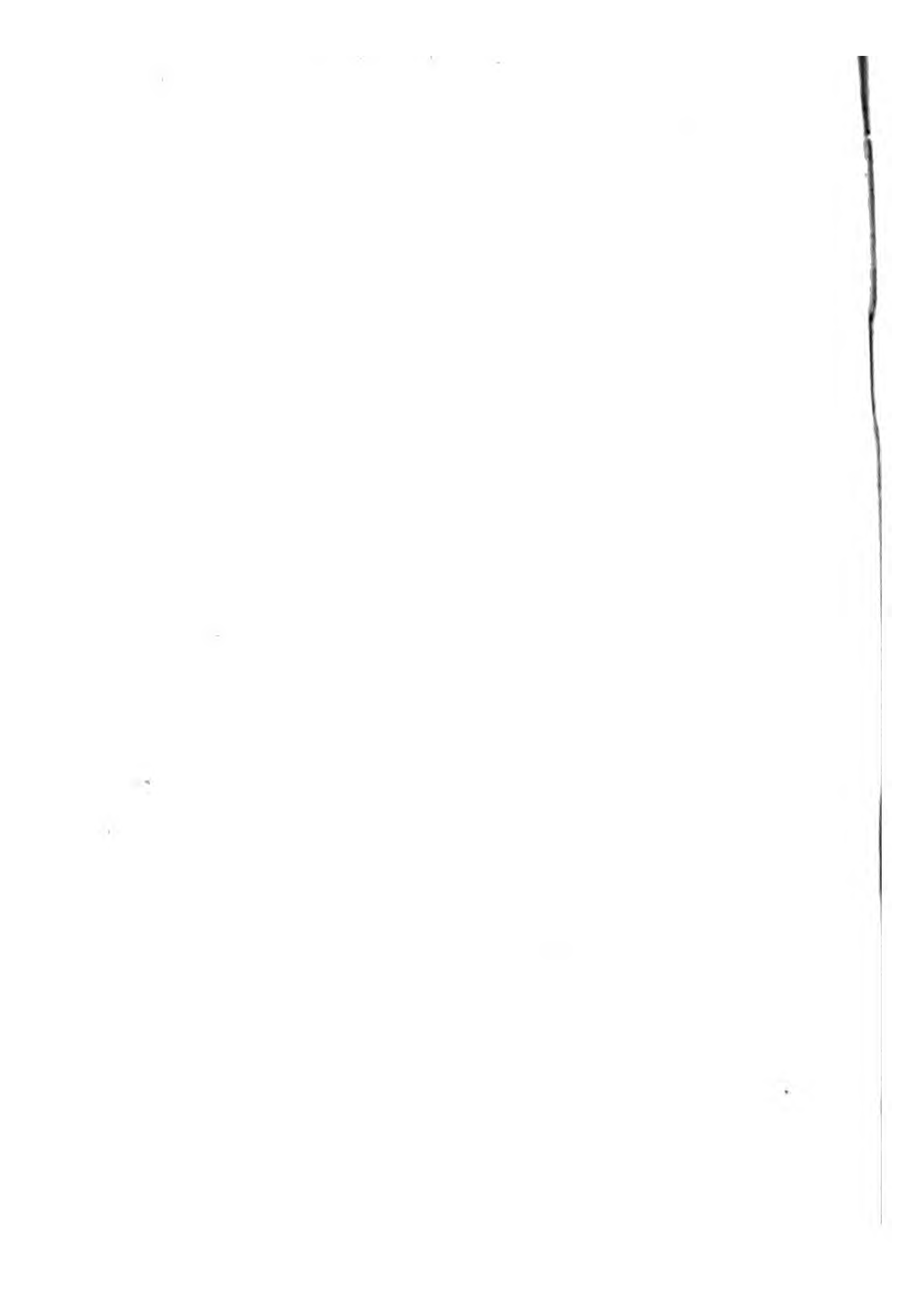
Hardwicke, Philip, second Earl of, W. Gardiner.

James (Secundus).

Oriel, Lord (John Foster), private plate.

Steele. Painted by J. Richardson, 1712; engraved by F. Bartolozzi, R.A., Lisbon, Æt., 75. Published 20th August, 1803, by John Sharpe, Piccadilly.

Thomson, the Poet. See Cagliostro.



# Index.

---

- Academicians' Diploma (Royal Academy), 87.  
Accident to Minasi, 396.  
*Ackermann's Repository of Fine Arts*, 441.  
\* Additional prints engraved and books illustrated by Bartolozzi, 446.  
Agar's grain, 179.  
Agnew's purchase of the "Marlborough Gems," 99.  
\* Albano's "Four Elements," 64.  
\* "Alexander III.," engraved by Bartolozzi, 126.  
Almeida (Francisco Thomas de), 422.  
\* Alterations in copperplates, 119.  
American taste for Bartolozzi, 130.  
An adept in collecting prints to illustrate books, 336.  
An Australian's purchase, 317.  
Analysis of style, 57.  
,, of Bartolozzi's line engraving, 59.  
Angelica Kauffman, 161.  
Angelo as pupil of Bartolozzi, 376.  
,, on Cipriani, 132.  
Ariosto, Bartolozzi's frontispiece to, 136.  
Art Auction Rooms :  
Christie, Manson & Woods, 226.  
Foster, H. & R. C., 258.  
Phillips, Son & Neale, 257.  
Puttick & Simpson, 248.  
Sotheby, Wilkinson & Hodge, 230.  
\* Art chicanery, development of, 444.  
Art of engraving, 163.

- Art of mounting prints behind glass, 431.  
 Artists' proofs, 295.  
 Arundel Society's photographs of the Holbein Heads, 86.  
 Associates' Diploma (Royal Academy), 91.  
 \* *Athenæum* (The) and the Bartolozzi transcripts from Guercino, 61.  
 Author's reminiscences of print collecting, 291.  
 Autotype process, 312.
- "Bacchanalian Boys," by Bartolozzi, after Cipriani, 263.  
 \* Bach's memorial plate, 64.  
 "Back painting," 431.  
 Background for pictures, the most effective, 351.  
 Baldwin (W.), and print restoring, 188.  
 Bale, Mrs., 78.  
 Banks' (Miss) collection of Benefit Tickets, 108.  
 Banti's Benefit Ticket, 110.  
 Bartolotti and Bartolotty, 120.  
 Bartolozzi—his birthplace, 1 ; his religion, 3 ; first effort in engraving, 3 ; enters a Florentine Academy, 4 ; studies anatomy, 4 ; rapid success in figure drawing, 5 ; forms his connexion with Cipriani, 5 ; first visit to Rome, 6 ; \* abode in Venice, 6 ; articulated to Wagner, 6 ; copies successfully after Domenichino, 6 ; reproduces after Giacomo Guarana, 7 ; paints miniature portraits, 8 ; marries, 9 ; resides in Rome, 9 ; befriended by the Italian Government, 9 ; returns to Venice, 9 ; the turning-point in his career, 9 ; arrives in England, 9 ; engaged by Dalton, 10 ; physical description, 10 ; portraits, 10 ; lodges with Cipriani, 11 ; \* consulted by the king as to the originality of a Paul Veronese, 11 ; first important work under Dalton, 11 ; commissions from Alderman Boydell, 15 ; reply to Sir R. Strange's remark on Benefit Tickets, 15 ; joins the Incorporated Society of Artists, 15 ; copies the Aldrovandi "Sleeping Cupid," 19 ; attacked by Strange in the newspapers, 20 ; friendly feeling towards Strange, 23 ; \* joins Strange in a work of charity, 23 ; engraves the Royal Academy Diploma, 23 ; exhibits at the Royal Academy, 24 ; exhibits at the Free Society, 25 ; his popularity, 26 ; visits Holland House, 27 ; life at Fulham, 29 ; accepts the invitation to Portugal, 39 ; arrives in Portugal, 39 ; is knighted, 40 ; pension from the Portuguese Government, 40 ; employed  
 by

- by Comte, 42 ; foreshadowing the end, 42 ; intention to revisit England, 45 ; indications of poverty, 46 ; false statements respecting being in France, 47 ; illustrates "Le Musée Français," 47 ; his death, 48 ; burial, 48 ; certificate of death, 48.
- Bartolozzi a Freemason, 37.
- „ a snufftaker, 29.
- „ Ana, 430.
- „ and Bartolotti, 120.
- „ and Lord Craven, 32.
- „ and Ramberg's Frederick II., 360.
- „ and the Bunbury engravings, 27.
- „ and the Holbein portraits, 79.
- „ as a draughtsman, 57.
- „ as an engraver, 57.
- „ as a line engraver, 354.
- „ as engraver improves upon the painter, 58.
- „ charged with illustrating the "Cabinet of Arts," 433.
- „ eulogised by Robert Meadows, 75.
- „ finishes Ryland's plate after Hamilton, 160.
- „ ovals ruined by creasing, 344.
- „ plates printed by the McQueens, 204.
- „ plates still in existence, 122.
- „ portraits, 10.
- „ practises rebiting, 177.
- „ prints in British Museum, 305.
- „ „ in Lisbon Academy of Fine Arts, 49.
- „ „ in original frames, value of, 353.
- „ „ Prince Albert's collection of, 344.
- „ „ probable number of, 367.
- „ „ public estimation of, 259.
- „ reprints from old copperplates, 314.
- „ school of stipple engravers, 426.
- „ the founder of English stipple engravers, 172.
- \* "Bartolozzi and his Works," with additional engravings, 334.
- Bartolozzi (?) scrapbook, sale of, 317.
- Bartolozzi (Francesco), 1.
- „ Minasi's portrait of, 402.
- „ interest wanes in, 263.
- „ letter from, indicating the end, 42.



- Bartolozzi, modern criticism of, 75.
- „ Pasquin's description of, 18, 37.
  - „ plates engraved by, and published by the Boydells, 145.
  - „ sketch of his life, 1.
  - „ Strange's jealousy of, 16, 22.
  - „ (Gaetano), 50, 51.
  - „ (Madame Gaetano), 55.
- Bartolozzi's admiration of Hogarth, 38.
- „ affection for Tomkins, 418.
  - „ alterations in copying, 77.
  - „ anxiety on account of Bettelini, 374.
  - „ art of stippling, 68.
  - „ Benefit Tickets, 107.
  - „ benevolent disposition, 27, 38.
  - „ book illustrations, 359.
  - „ character, Pasquin on, 37.
  - „ characteristics, difficulty of analysis of, 57.
  - „ "Children at Play," on satin, 362.
  - „ coloured prints, peculiarity of, 326.
  - „ engraving of Copley's "Death of the Earl of Chatham,"  
101 ; where now to be obtained, 106.
  - „ engravings on satin, 362.
  - „ engravings, want of fixed monetary value, 259.
  - „ etching, analysis of, 60.
  - „ etching after Castiglione, 358.
  - „ faculties unimpeded by age, 41.
  - „ fame self-made, 56.
  - „ family, 50.
  - „ favourite pupil, 415.
  - „ fee for engraving "Death of the Earl of Chatham," 112.
  - „ „ "Holy Family," 112.
  - „ fidelity in reproduction, 72.
  - „ frequent sitters, 78.
  - „ friendship with the McQueens, 29.
  - „ frontispiece to Ariosto, 136.
  - „ hours of work, 29.
  - „ illustrations to Cook's Voyages, 77.
  - „ „ to Thomson's Seasons tampered with, 116.
  - „ improvements in copying, 77.

Bartolozzi's

- Bartolozzi's Italian taste, 71.
- „ largest fee, 112.
  - „ letter to Colnaghi, 35.
  - „ „ to Minasi indicating poverty, 45.
  - „ life at Fulham, 29.
  - „ line engraving, analysis of, 59.
  - „ love of pleasure, 26.
  - „ Marlborough Gems, 98 ; value of, 261.
  - „ masterpiece in pure line engraving, 357.
  - „ \* mastery of the etching-point, 358.
  - „ method of improving Sharp's engraving of Reynolds' "Holy Family," 78.
  - „ methods of signing, \* 64, 114.
  - „ modesty, 30.
  - „ more important works, 356.
  - „ name removed from the stippled plate, "The Doll, 118.
  - „ own Royal Academy Diploma print, when last heard of, 94.
  - „ popularity, 26.
  - „ portrait of Cipriani on ground glass, 137.
  - „ portraits, difficulty of identification, 78.
  - „ prices, 111.
  - „ pride in his pupils, 371.
  - „ prints, sale of Gaetano's stock of, 53.
  - „ „ value of, 259.
  - „ „ want of uniformity in prices at sales, 261.
  - „ pupils, 369.
  - „ quickness in reproduction, 73.
  - „ real power, where shown, 69.
  - „ reasons for leaving England, 41.
  - „ recommendation by Sir Joshua Reynolds, 73.
  - „ remarks on Vivares, 30.
  - „ \* representative engravings at the International Exhibition, 1862, 25.
  - „ reproductions compared with Holbein's originals, 81.
  - „ Royal Academy Diploma print, 23, 87.
  - „ stipple processes, 180.
  - „ stippled portraits, 361.

Bartolozzi's

- Bartolozzi's stippling, 68.
- „ success in reproducing Guercino's etchings, 60, \*61.
  - „ talent for improvements, 83.
  - „ \* testimonial to Mr. J. T. Smith, 34.
  - „ "The Repose in Egypt," 359.
  - „ want of faith in Dalton, 23.
  - „ willingness to correct defects, 72.
  - „ work in Lisbon, 49.
  - „ „ in Rome, 355.
  - „ „ quantity of, 354.
  - „ works after Wagner, imprint on, 355.
  - „ „ in Italy, 362.
  - „ „ in London, 363.
  - „ „ published by the Boydells, 145.
- Bartolozzi (Gaetano), 50; his devotion to music, 50; commences business as a print publisher, 51; marries, 51; his family, 51; involved in difficulties, 53; sale of works at Christie's, 53; visits Paris, 53; his death, 54; his engravings, 55.
- Belsham's description of Chatham's death, 104.
- \* Benedetti (Michael), 372.
- Benefit tickets, 107.
- „ „ singular imprints on, 108.
- Berghe (J. J. van), 373.
- Bettelini (Pietro), 373.
- „ „ Royal Academy exhibits, 375.
- Birmingham, a sharp person in, 433.
- "Biting" in stipple engraving, 175.
- Blake's (W.) remarks on Ryland, 159.
- Bleaching agent, 195.
- Blunders of customers, 442.
- Bohn's purchase of the Hogarth plates, 127.
- Books, collecting prints for illustrating, 334.
- \* Books illustrated by Bartolozzi, 446.
- Books with collection of prints, sale prices of, 337.
- \* Borghi's "Six Overtures," 64.
- Boucher (F.), 375.
- Boulanger and stipple engraving, 171.
- Bovi (Mariano), 376.
- Boydells, the, 139.

- Boydell & Co., changes in the firm, 141.  
 Boydell's (Alderman) early life, 141.  
 „ collection of Bartolozzi's works, 145.  
 „ encouragement of the fine arts, 139.  
 „ generosity to Woollett, 140.  
 „ Shakespeare illustrations, how disposed of, 140.  
 Boydell, works engraved for, by Bartolozzi, 15.  
 British Museum collection of Bartolozzi prints, 305.  
 „ „ collection of prints, 305.  
 Brooker (T.), 206.  
 Brooker's improvements in copperplate printing, 199.  
 \* Bryan on the Guercino transcripts, 62.  
 Bull's collection of pictures, value of, 226.  
 „ „ of prints to Walpole's "Anecdotes of Painting," 337.  
 Burke's (Haviland) sale of Bartolozzi prints, 264.
- Campagnola and the *opus mallei* method of engraving, 170.  
 Carey on the Bartolozzi-Strange quarrel, 22.  
 \* „ on the Guercino transcripts, 62.  
 Chamberlaine requests Lewis to reproduce the Holbein portraits, 82.  
 Chatham's death, Bartolozzi's fee for engraving, 112.  
 „ „ Belsham's description of, 104.  
 Cheesman (Thomas), 377.  
 „ „ Royal Academy exhibits, 377.  
 "Children at play," by Bartolozzi, on satin, 362.  
 Choppin, Miss, 78.  
 Christie (James), works by, 227.  
 „ „ caricature of, 229.  
 Christie, Manson & Woods, 226, 438.  
 Cicely Heron, 81.  
 Cipriani, 132 ; \* his birthplace, 133 ; \* visits Rome, 133 ; \* elected member of Society of Antiquaries, 134.  
 \* Cipriani's design on George III.'s stage coach, 137.  
 „ drawings, sale of, 135.  
 „ Marlborough Gems, 98.  
 „ portrait on ground glass by Bartolozzi, 137.  
 „ sketches, 138.  
 Cipriani and Bartolozzi's similarity of taste, 135.  
 „ and in what he excelled, 135.

- Cipriani forms his connexion with Bartolozzi, 5.  
 ,, receives a commission from the Royal Academy, 134.  
 Circular frames, most suitable patterns for, 349.  
 Circumstances regulating the prices of prints, 260.  
 Claessens (Lambert Antoine), 378.  
 \* Clandon library sale, 338.  
 Cleaning prints, 193.  
 Clarendon and Burnet with collection of prints, 336.  
 Clarke (John), 378.  
 ,, Royal Academy exhibits, 378  
 "Clytie," 126.  
 ,, after Caracci, Bartolozzi's masterpiece in pure line en-  
 graving, 357.  
 Coarse impressions of modern reprints, 320.  
 Collecting prints as a hobby, 283.  
 ,, for illustrating books, 334.  
 ,, hints to beginners, 289.  
 Colnaghi, Bartolozzi's letter to, 35.  
 Convex mirrors, 352.  
 Cook's "Vogages," Bartolozzi's illustrations to, 77.  
 Cooper's Holbein, price paid for, 86.  
 Copley's "Death of the Earl of Chatham," 101.  
 \* Copperplate printers, 203.  
 Copperplate printing, 197.  
 ,, ,, Brooker's improvements in, 199.  
 Copperplates engraved by Bartolozzi, 122.  
 \* ,, frequent alterations in, 119.  
 Copying, Bartolozzi's improvements in, 77.  
 \* "Countess of Derby," engraved by C. Knight, 119.  
 Countess of Waldegrave's lock of hair, 443.  
*County Magazine* on Cipriani, 135.  
 Coupon prints, 329.  
 ,, ,, the production of, 331.  
 Cromek (Robert Hartly), 379.  
 \* ,, on the alteration of copperplates, 119.  
 Crowle's collection of prints to Pennant's "History of London," 336.  
 Cruikshank's etching of Harvey's shop, 341.  
 Cyrillo's estimated number of Bartolozzi's prints, 367.

- Da Silva (Domingos José), 422.  
 Dalton and the Aldrovandi "Sleeping Cupid" incident, 19.  
 Dalton, Bartolozzi's want of faith in, 23.  
 \* "Death of Sir Philip Sidney," 358.  
 Deceptions with prints, 307.  
 Delatre (Jean Marie), 380.  
 Delatre engaged on Copley's "Death of Chatham," 102.  
 \* Description of Bartolozzi's "Charity Exerted on Proper Objects,"  
 37.  
 \* Description of frontispiece, 445.  
 \* " " of Opie's portrait of Bartolozzi in National Gallery, 12.  
 Detecting "stopping out," 310.  
 Dibdin's charge against Bartolozzi respecting the Holbein por-  
 traits, 79.  
 Dickens' (Charles) life, Harvey's collection of prints to, 341.  
 \* Difference between etched plates and line engravings, 67.  
 " " in stippled prints, 326.  
 Dighton's "Specious Orator," 229.  
 Dining-room, frames most suitable for, 350.  
 Dishonesty respecting "Nest of Cupids," 117.  
 Dixon & Ross, 209.  
 Doo reduces to half size the Hon. Foreign Members' Royal  
 Academy Diploma, 94.  
 "Dragging" in etching, 185.  
 Dry-point engraving, 168.  
 Durer (Albrecht) and stipple engraving, 171.
- Eccentric names in stipple engraving, 179.  
 Eleanor Gwynn, 117.  
 English nobleman's purchase, 317.  
 " " stipple engravers, the founders of, 172.  
 Engraver, the qualification for an, 163.  
 Engravers' imprints altered to that of Bartolozzi, 116.  
 \* Engraving on soft steel, 168.  
 Engraving on steel, introduction of, 168.  
 Engraving, dry-point, 168.  
 " " line, 167.  
 " " methods of, 166.  
 " " pure, 167.

Engraving,

- Engraving, pure mezzotint, 168.  
 „ Ruskin's remarks on, 163.  
 „ the art of, 163.  
 „ utility of, 166.  
 Engravings, the storage of, 294.  
 Error in Bartolozzi's Royal Academy Diploma print, 87.  
 \* „ respecting the portrait of Miss Farren, 119.  
 "Etched state," 297.  
 Etching, 182.  
 „ analysis of Bartolozzi's, 60.  
 Etchings, care requisite in printing, 184.  
 Examination of examples in stipple engraving, 326.  
 \* Excerpts from Tuer's introduction to catalogue of Bartolozzi collection, 61.
- Falsely tinted prints, 322.  
 Fickleness of public taste, 260.  
 Fielding (Thomas), 380.  
 Fine-art plate printers, 202.  
 Fine-art sales, professional touts at, 221.  
 "First state," 296.  
 Fluctuations of the print market, 438.  
 Foreign (Hon.) Members' Diploma (Royal Academy), 93.  
 Forster's collection of prints to Grainger's Biographical History of England, 336.  
 Foster (H. & C. R.), 258.  
 Foundation of the Royal Academy, 16.  
 Fox (Charles), and the frontispiece to Beckford's "Thoughts on Hunting," 137.  
 Framing, hints on, 346.  
 Frequent sitters to Bartolozzi, 78.  
 Fulham, Bartolozzi's life at, 29.  
 \* Furniss' (H.) picture sale in *Punch*, 229.
- Gardiner (William Nelson), 381.  
 „ „ Royal Academy exhibits, 382.  
 Gardiner's (W.N.) assertion respecting Lady Diana Beauclerc's edition of Dryden's Fables, 382, 436.  
 \* Gas substituted for the stove in copperplate printing, 199.
- Giacomo

- Giacomo Guarana, Bartolozzi's reproductions, 7.  
 \* Giardini and Bartolozzi, 108.  
 \* Giardini's tickets, list of, 109.  
 Gillray (James), 383.  
 Godby (James), 384.  
 Gough's (R.) letter respecting Bartolozzi's price for benefit tickets, 109.  
 Grainger's "Biographical History of England," with collection of prints, 336.  
 Guercino's etchings, reproduction of, by Bartolozzi, 60.  
 \* Guercino transcripts and the *Athenæum*, 61.
- Haden (Seymour), 183.  
 Hamerton (Gilbert), 183.  
 \* Hamerton's opinion on the Guercino transcripts, 65.  
 Hanging pictures, 351.  
 Harvey (Francis), reminiscences of, 338.  
 Harvey's collection of prints to :  
     Dickens's (Charles) Life, 341.  
     "Holland House," 340.  
     Johnson's (Dr.) Life, 341.  
     Rowlandson's caricatures, 339.  
 \* Harvey's present occupation, 341.  
 Haviland Burke's sale, 264.  
 Hints on collecting prints, 289.  
     ,, on framing, 346.  
     ,, to purchasers at print sales, 219.  
 Hobby, profitableness of a, 287.  
 Hogarth frame, 350.  
 \* Hogarth's "Shrimps," 38.  
     ,, plates, purchase of, by Mr. Bohn, 127.  
 Holbein Heads, Arundel Society's photographs of, 86.  
 \* ,, ,, re-issue of, 85.  
     ,, Portraits—Dibdin and Bartolozzi, 79.  
 Holbein's drawings compared with Bartolozzi's reproductions, 81.  
     ,, ,, Lewis requested to reproduce, 82.  
     ,, portrait, price paid for Cooper's, 86.  
 Holdgate Bros., 208.  
 "Holland House," Harvey's collection of prints to, 340.

"Holy



- "Holy Family," Bartolozzi's fee for, 112.  
 How to distinguish falsely tinted prints, 322.  
   ,, handle prints, 342.  
   ,, judge prints, 303.  
   ,, recognise mended prints, 189.  
   ,, restore prints, 189.  
 Hüber (Michel) on Bartolozzi's works, 366.  
 Hugford (Ignazio), 4.  
  
*Illustrated London News*, splitting the, 193.  
 Important conditions in purchasing prints, 293.  
 Imprint of Bartolozzi's works whilst under Wagner, 355.  
 \* Improvement in reproduction, 305.  
   ,, to water-colour drawings, 346.  
 Industry of Ryland, 160.  
 Inlaying prints, 191.  
 \* Instance of spoiling one's own library, 338.  
 \* International Exhibition, Bartolozzi's engravings at the, 25.  
 Introduction of Foreign Hon. Members to Royal Academy, 93.  
   ,, of red chalk engraving, 13.  
 Inventor of stipple engraving, 171.  
 Italian School of Design, 127.  
   ,, taste for Bartolozzi, 71.  
 Italy, Bartolozzi's works in, 362.  
  
 Johnson's (Dr.) Life, Harvey's collection of prints to, 341.  
 Jordan (Mrs.), 117.  
  
 Kauffman (Angelica), 161 ; \* marriage, 162 ; \* death, 162.  
   ,, encourages the "red chalk" style of engraving, 14.  
 Kauffman's "Nymphs awakening Cupid," 179.  
 \* ,, portrait in National Gallery, 161.  
 Kinnoull (Earl and Countess), examples of Caroline Watson's stipple engraving, 179.  
 \* Knight's portrait of Miss Farren, 119.  
 "Knocking out" at sales, 223.  
  
 Lahee (James), 207.  
 Latest dodge of spurious print publishers, 321.

- Laying a rebiting ground in stipple engraving, 177.  
 Le Blon's method of printing mezzotint plates in colours, 324.  
 \* Legard benefit ticket, 64.  
 Legoux (L.), 384.  
 Letter from Minasi indicating Bartolozzi's poverty, 44.  
 Lettered India print to an unlettered India proof, how to turn, 307.  
 „ proofs, 296.  
 Lewis requested to reproduce the Holbein Portraits, 82.  
 Lima (Theodoro Antonio de), 423.  
 Line engraver, qualifications for a, 165.  
 Line engraving, analysis of Bartolozzi's, 59.  
 „ „ dying out, 165.  
 „ „ origin of, 167.  
 Lisbon Academy, Bartolozzi collection in, 49.  
 \* List of tickets engraved for Giardini, 109.  
 „ of Ryland's prints, 159.  
 Lives of Bartolozzi's pupils, 369.  
 London, Bartolozzi's works in, 363.  
 Lutma (John) and stipple engraving, 170.
- Macklin engages Sharp to engrave Sir J. Reynolds's "Holy Family," 78.  
 McQueen (J. H. and F. C.), 203.  
 „ (Mrs.) on Bartolozzi's hours of work, 29.  
 Mad trick in connection with print restoring, 190.  
 Maile (George), the first practiser of steel engraving, 168.  
 Marcuard (Robert Samuel), 384.  
 Marlborough Gems, the, 100, 128, 261.  
 „ „ sales of, 100, 261.  
 Maxwell's (Sir W. Stirling) habit when pointing out the merits of prints, 344.  
 Meadows's eulogy of Bartolozzi, 75.  
 Mended prints, how to recognise, 189.  
 Merits of Minasi's works, 401.  
 Metal and wood engraving, Ruskin's analysis of, 166.  
 Method of distinguishing prints turned into proofs, 309.  
 Methods of engraving, 166.  
 Metz (Conrad Martyn), 384.  
 „ „ Society of Arts exhibits, 385.

- Meyer and Lücke on Bartolozzi, 366.  
 Meyer (Henry), 385.  
 „ „ Royal Academy Exhibits, 386.  
 „ (Mr. J.), Minasi's portrait of Bartolozzi, 402.  
 Mezzotint plates, Le Blon's method of printing in colours, 324.  
 \* „ printing, 199.  
 „ (pure) engraving, 168.  
 Middiman (Samuel), 387.  
 „ „ Royal Academy exhibits, 387.  
 „ „ Society of Artists exhibits, 387.  
 „ „ Free Society exhibit, 388.  
 Minasi (James), 388.  
 „ „ accident to, 396.  
 „ „ letter from, indicating Bartolozzi's poverty, 44.  
 „ „ portraits engraved by, 399.  
 \* Minasi's business card, 402.  
 „ portrait of Bartolozzi, 402.  
 „ „ of Shakespeare (*Times* notice of), 398.  
 „ Royal Academy exhibits, 402.  
 „ works, merits of, 401.  
 Miniature of Josephine Bartolozzi by Count de la Morinière, 52.  
 \* "Miss Farren," engraved by C. Knight, 119.  
 Mistakes in Minasi's portrait of Bartolozzi, 402.  
 Modern criticism of Bartolozzi, 75.  
 Monteiro (Antonio Maria de Oliveria), 423.  
 Morinière's miniature of Josephine Bartolozzi, 52.  
 Morland's prints freely imitated, 311.  
 Moser's Royal Academy Diploma, 94.  
 Mounting prints, 294.  
 "Nest of Cupids," dishonesty respecting, 117.  
 \* New development of art chicanery, 444.  
 \* Nollekens' opinion how Bartolozzi became a Royal Academician,  
 21.  
 Nüll's (M. Von der) Bartolozzi collection, 362, 366.  
 Number of Bartolozzi's prints, estimation of, 367.  
 Nutter (William), 403.  
 Oak (unpolished), to give an aged appearance to, 349.  
 \* Objection

- \* Objection to Clint being amongst the stipple engravers, 429.
- Ogborne (John), 404.
- ,,       ,,   Royal Academy exhibit, 404.
- Oil colour printing, Seghars' method, 323.
- Old style frames, 350.
- Opus mallei*, 170.
- Oval frames, most suitable patterns for, 349, 350.
- Owners of Bartolozzi's prints, etc. :
- Quaritch, Mr. B., copperplates, Holbein plates, 126 ; Italian School of Design, 127 ; Marlborough Gems, 128 ; and \* Guercino plates, 68.
- Tuer, Mr. A. W., copperplate, \* "Clytie," 126 ; "The Doll," 118.
- Painters' etchings, 182.
- Paper on which Bartolozzi's engravings were printed, 313.
- Pariset (D. P.), 404.
- ,,       ,,   Society of Arts exhibits, 405.
- Parker (J. R.), 404.
- Pasquin (Anthony), 369.
- ,,   on Bartolozzi's character, 37.
- ,,   on Ryland, 159.
- Pasquin's account of the Bartolozzi-Strange quarrel, 18.
- Pastorini (Benedict), 405.
- ,,       ,,   Royal Academy Exhibits, 405.
- Peculiarity of Bartolozzi's coloured prints, 326.
- Pennant's "History of London," with collection of prints, 336.
- Phillips, Son & Neale, 257.
- Pictures, how to hang, 351.
- ,,   the most effective background for, 351.
- Plan for collecting prints to illustrate books, 334.
- Plate printers :
- Brooker, 206.
- Dixon & Ross, 209.
- Holdgate Bros., 208.
- McQueen (J. H. & F. C.), 203.
- Plate printing, suggestion to prevent deception, 217.
- Popularity of Bartolozzi, 26.
- Portraits engraved by Minasi, 399.
- ,,   of Bartolozzi, 10.

- Position in public estimation of Bartolozzi's prints, 259.
- Practices of professional touts at fine-art sales, 221.
- „ of reproducers from old copperplates, 315.
- „ of second-rate publishers, 216.
- \* Present use of Bartolozzi copperplates, 443.
- Priaz (João-Viante), 423.
- \* Price of Tuer's "Bartolozzi and his Works," with additional engravings, 334.
- \* Price paid for "Alexander III.," 112.
- Prices of prints regulated by circumstances, 260.
- „ of reproduction from old copperplates, 318.
- Priceless treasures, a possessor of, 431.
- Prince Albert on print handling, 344.
- Prince Albert's Bartolozzi collection, 344.
- Print bleaching agent, 195.
- „ cleaning, 193.
- „ collecting as a hobby, 283.
- „ „ reminiscences of, 291.
- „ inlaying, 191.
- „ market, fluctuations of the, 438.
- „ publishers' trade tricks, 211.
- „ „ (spurious) latest dodge, 321.
- „ restoring, mad trick in connection with, 190.
- „ restoring, 187.
- „ „ and W. Baldwin, 188.
- „ sales, 218.
- „ splitting, 191.
- Prints, 296.
- „ behind glass, art of mounting, 431.
- \* „ engraved by Bartolozzi, 446.
- „ turned into proofs, method of distinguishing, 308.
- „ British Museum collection of, 305.
- „ deceptions with, 307.
- „ fine proof impressions worth buying, 294.
- „ important conditions in purchasing, 293.
- „ how to handle, 342.
- „ how to judge, 303.
- „ the finest collection in the world, 304.
- Printers' imprints, 300.

- Printing etchings, 184.  
 ,, from copperplates, 197.  
 ,, in oil colours, Seghars' method, 323.  
 ,, Mezzotint plates in colours, etc., Blon's method, 324.
- Printsellers' Association, 211.  
 ,, ,, stringent rules, 212.  
 ,, ,, rules evaded, 217.
- Production of coupon prints, 331.
- Professional touts at fine-art sales, 221.
- Profitableness of a hobby, instances of, 287.
- "Proof" prints, 310.  
 \* Proof of Guercino's transcripts being etchings, 68.
- Proofs before letters, 295.
- Public estimation of Bartolozzi's prints, 259.  
 ,, taste, fickleness of, 260.  
 \* *Punch* and the auction room, 229.
- Pupils of Bartolozzi, sketches of, 369.  
 \* Purchaser of the Nüll collection of Bartolozzi's works, 366.
- Pure engraving, 167.  
 ,, Mezzotint engraving, 168.
- Puttick & Simpson, 248.  
 ,, ,, and modern reprints, 319.
- Quaint author (A) on prints, 284.
- Qualification for an engraver, 163.
- Quaritch's Hogarth plates, 126.  
 ,, Italian School of Design, 127.  
 ,, Marlborough Gems, 128.
- Queiros (Gregorio Francisco de), 423.
- Ramberg (John Henry), 406.  
 ,, ,, Royal Academy exhibits, 406.
- Rare prints worth buying, 294.
- "Rare State," 296.  
 \* Rareness of Hogarth's "Shrimps," 38.  
 \* Rareness of original Bartolozzi copperplates, 125.  
 ,, of uncut examples of Bartolozzi, 129.
- Rawlinson's (W.G.), suggestions on "states," 297.
- Rebiting (in stipple engraving), laying ground for, 177.
- I I
- Rebiting.

- Rebiting, first done in England, 177.  
 Receipts showing fees received by Bartolozzi, 113.  
 Red chalk engraving, the introduction of, 13.  
 \* Re-issue of the Holbein Heads, 85.  
 Reprints from worn-out plates, 313.  
 \* Reproductions, improvements in, 305.  
 \* Residence of Cipriani's widow, 134.  
 Restored prints, how to recognise, 189.  
 Reynolds's (Sir Joshua) portraits, sales of, 439.  
 " " prints engraved on steel, 168.  
 " " recommendation of Bartolozzi, 73.  
 Rivara (João Caetano), 424.  
 Rome, Bartolozzi's first visit to, 6.  
 " Bartolozzi's work in, 355.  
 Roper (Margaret), 81.  
 Rose le Noir, 180.  
 Ross (Thomas), 209.  
 Rowlandson's caricatures, Harvey's collection of, 339.  
 Royal Academy, foundation of the, 16.  
 " " introduction of Honorary Foreign Members, 93.  
 Royal Academy Diploma, 87.  
 " " original form, 89.  
 " " Bartolozzi's engraving of, 23.  
 " " Moser's engraving of, 94.  
 " " Academicians' diploma, 89, 92.  
 " " Associates' diploma, 90.  
 " " Honorary Foreign Members' Diploma,  
 93.  
 Royal Academy Diplomas, Graves & Co.'s collection, 95.  
 " " Graves' (R.E.) collection, 96.  
 Royal Library at Windsor, collection of Bartolozzi's prints, 85.  
 " Rubbish " at print sales, 219.  
 Ruskin's analysis of metal and wood engraving, 166.  
 \* " objection to stipple engraving, 172.  
 Ruskin on engraving, 163.  
 Ryland (William Wynne), 158.  
 \* " re-engraves a portion of the Royal Academy diploma, 87.  
 " industry of, 166.  
 Ryland's prints, a list of, 159.

Ryland's

- Ryland's remarks on Blake, 159.
- \* Sala and Armand Vestris, 52.
- Sale prices of books with collection of prints :  
 "Description of the villa at Strawberry Hill," 338.  
 Goldsmith's "Roman History," 337.  
 Lyson's "Environs of London," 338.  
 Robertson's "History of Scotland," 338.  
 Walpole's "Anecdotes of Painting," 337.
- Sales of Christie, Manson & Woods, 438.
- Sandby's (Paul) Royal Academy diploma, 94.
- \* Sandby on the Guercino transcripts, 62.
- Satin, Bartolozzi's engravings on, 362.
- Saunders (Joseph), 407.  
 " " Free Society exhibits, 407.  
 " " Royal Academy exhibit, 407.
- Schenecker, 410.
- Schiavonetti (Louis), 407.
- Schoen (M.) and stipple engraving, 171.
- Scorodomoff (G.), 410.
- Scott (Edmund), 409.  
 " " Free Society exhibits, 410.  
 " " Royal Academy exhibit, 409.
- "Second state," 296.
- Sedgwick (William), 410.
- Seghars' method of oil-colour printing, 323.
- Selling prints by auction, hints on, 286.
- Sharp's engraving of Reynolds' "Holy Family," improved by Bartolozzi, 78.
- "Shepherd's Flute, the Virgin's Lay," Bartolozzi's illustration to, 116.
- Sherwin (John Keyse), 410.
- Shipster (Robert), 412.
- Signatures, 298.
- Signing, Bartolozzi's method of, 114.
- Silva (Francisco Antonio), 423.
- Simon (Peter J.), 411.
- \* Singular imprint, explanation of, 108.
- Sintzenich (Heinrich), 412.





- Sloane (Michael), 412.  
 \* "Small masters," 203.  
 Smith (Anker), 412.  
 " " Royal Academy exhibits, 413.  
 Smith (Benjamin), 414.  
 \* Smith (Robert), 203.  
 \* Smith's (J. T.) desire to be under Bartolozzi, 372.  
 Sotheby, Wilkinson & Hodge, 230.  
 " " " sales at, 230, 337.  
 Splitting prints, 191.  
 " a Bank of England note, 193.  
 " the *Illustrated London News*, 193.  
 Spurious print publishers' latest dodge, 321.  
 \* Steel engraving, introduction of, 168.  
 Steel-plate printing, 197.  
 Steel-faced copperplates, 200.  
 Stipple engravers of the Bartolozzi school, 426.  
 Stipple engraving, 170.  
 " " eccentric names in, 179.  
 " " examination of, 326.  
 " " inventor of, 171.  
 " " method of, 173.  
 \* " " Ruskin's objections to, 172.  
 " " Strange's (Sir R.) opinion of, 178.  
 " " Watson's (Caroline) perfection in, 178.  
 Stipple printing in colours, 325.  
 Stippled prints, difference in, 326.  
 " " (coloured) value of, 328.  
 Stippling, Bartolozzi's art of, 68.  
 "Stopping out," 309.  
 " " how to detect, 310.  
 Storage of engravings, 294.  
 Strange (Sir R.) and Bartolozzi, 16.  
 " " attacks Bartolozzi in the newspapers, 16, 20.  
 Strange's jealousy of Bartolozzi, 17, 20.  
 " opinion of stipple engraving, 178.  
 "String" pattern frames, 350.  
 Style, analysis of Bartolozzi's, 57.  
 Summerfield (John), 415.

- Sutherland's collection of prints to "Clarendon and Burnet," 336.  
 Sykes (Sir M. M.) sale catalogue of Bartolozzi's prints, 262.
- Taylor (Charles), 416.  
 ,, (Isaac), 416.  
 ,, ,, Society of Arts exhibits, 416.
- Testolini, 102.  
 "Third state," 296.
- Thomson's "Seasons," the Bartolozzi illustration to, tampered with, 116 ; how to recognise the same, 116.
- Times* remarks on Minasi's portrait of Shakespeare, 398.
- Tomkins' (Peltro William), 418.  
 ,, ,, ,, Royal Academy exhibits, 420.
- Tomkins' prospectus, to face page 420.
- Towne (Mrs.), 78.
- Trade tricks of print publishers, 211.
- Tuer's (And. W.) Bartolozzi collection, 265.
- Turner (Charles), 420.
- Turner prints, the sale of, 438.
- Uncut examples of Bartolozzi, rareness of, 129.
- "Unique state," 296.
- Utility of engraving, 166.
- Value of coloured stippled prints, 328.  
 ,, of the Bartolozzi prints, 129, 259.  
 ,, ,, ,, in original frames, 353.
- Vendramini (John), 420.
- Veneziano (A.) and stipple engraving, 171.
- Vertue's (George) portraits, 308.
- Vestris (Madame), 51 ; her marriage, 51 ; her first appearance, 52 ; visits Paris, 53 ; returns to London, 53 ; appears at Drury Lane Theatre, 53 ; re-marries, 53 ; her death, 53.
- \* Vestris (Armand) and Sala, 52.
- Vieira (Francisco), 424.
- Vitalba (Giovanni), 421.
- Volpato (Giovanni), 421.
- Wagner (Joseph), 6.

- \* Walpole's remarks on Bartolozzi, 31, 32.
- Walpole's "Anecdotes of Painting," with Bull's collection of prints, 337.
- \* Warning to collectors of Bartolozzi's prints, 121.
- Water-colour drawings, improvement to, 346.
- Watson's (Caroline) perfection in stipple engraving, 178.
- Wilkes' benefit tickets, 109.
- Wood and metal engraving, Ruskin's analysis of, 166.
- Woollett's admiration of Bartolozzi's work, 28.
  
- "Young Maid and the Old Sailor," unusual imprint on, 115.
- "Young Woman of Otaheite," Bartolozzi's engraving of, 77.



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# Bartolozzi And his Works

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By ANDREW W. TUER,

A BIOGRAPHICAL AND DESCRIPTIVE ACCOUNT OF THE LIFE AND CAREER OF  
 FRANCESCO BARTOLOZZI, R.A. (ILLUSTRATED),

*With some observations on the present Demand for and Value of his Prints; the way to detect Modern Impressions from Worn-out Plates and to recognise Falsely-tinted Impressions; Deceptions attempted with Prints; Print Collecting, Judging, Handling, &c.; together with a List of upwards of 2,000—the most extensive record yet compiled—of the Great Engraver's Works.*

London: Field & Tuer, The Leadenhall Press, E.C.; Hamilton, Adams & Co.  
 New York: Scribner & Welford.

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## LIST OF ILLUSTRATIONS.

- (1) LOVE AND FORTUNE; Vignette on title-page of Vol. I;
- (2) CUPID AND PSYCHE; Vignette on title-page of Vol. II. These prints, forming a pair, and so beautifully reproduced by Mr. George Cook, the engraver, are in the originals much larger, while the figures are full length. It will be observed that "Love and Fortune" was designed by Cipriani, and engraved by Bartolozzi; and "Cupid and Psyche" was drawn by Bartolozzi, and engraved by his pupil and assistant, J. M. Delattre. The two prints were published as a pair on the 25th of March, 1800, by R. Ackermann, at his Repository of the Arts, 101, Strand, London.
- (3) A ST. JAMES'S BEAUTY; frontispiece to Vol. I. (printed in brown);
- (4) A ST. GILES'S BEAUTY; frontispiece to Vol. II. (printed in brown). These fine examples of his stippled work are printed direct from the original copperplates engraved by Bartolozzi in 1783, from paintings by J. H. Benwell, who practised from about 1782 to 1785, and who is best known by his "Children in the Wood," engraved by Sharp. The ladies who sat for these portraits were the second and third of the seven daughters of James Burrough, Lord of the Manor of Alton Priors, county Wilts, and lineally descended on their mother's side from the old Earls of Huntingdon. Priscilla, the elder of the two—the St. James's beauty—married Mr. Brooks, founder of the well-known club of that name; Elizabeth, the St. Giles's beauty, married Mr. Barnett, a solicitor. Miss Burrough, a cousin of the beauties, married Mr. Beckford, of Fonthill, and became the mother of Susan, Duchess of Hamilton.
- (5) THE WILKES' MANSION HOUSE BALL TICKET.—"Pleasure accompanied by Abundance"; engraved by Bartolozzi, reproduced in facsimile from a fine proof in the writer's collection. *Vide* chapter on "Benefit Tickets."
- (6) ROBERT AURIOL, EARL OF KINNOULL;
- (7) SARAH, COUNTESS OF KINNOULL; were engraved from a pair of Sam Shelley's paintings in miniature of the same size, by the celebrated Caroline Watson in 1798-9, and are fine examples of the elaborate and highly finished style of stippling in which she excelled. The plates owe their present brilliant condition to the fact that only about one hundred and fifty impressions were taken from each prior to their being used for the purposes of this work; to prevent further wear, these and the other copperplates were steel-faced\* before being printed from.
- (8) Plate illustrating THE ART OF STIPPLE ENGRAVING, for chapter on which see p. 82.
- (9) MODERN IMPRESSION FROM A WORN-OUT STIPPLED PLATE (UNTOUCHED), showing the extent to which plates of the Bartolozzi school continue to be worked long after the finer parts have entirely disappeared. *Vide* p. 16, Vol. II.
- (10) An impression from a worn plate, which, in order to do further duty, has been strengthened or deepened in the hair, feathers in the hats, etc., with the graver. This and the preceding plate (No. 9) are in precisely the same condition as when recently purchased, up to which time they were being printed from, and impressions vended as genuine old stippled engravings. *Vide* p. 18, Vol. II.
- (11) An impression from a much worn plate recently doing duty. The right-hand portion only has been re-bitten or deepened.
- (12)† A ST. JAMES'S BEAUTY (printed in red), p. 76, Vol. II.
- (13)† A ST. GILES'S BEAUTY (printed in red), p. 84, Vol. II.

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\* *Vide* page 97, Vol. I. † The pairs of plates 3 and 4, and 12 and 13 (duplicates) illustrate the principal Bartolozzi colours. *Vide* page 120, Vol. I.

**List of Plates Engraved by and after Bartolozzi and School.**  
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21.	St. Giles' Beauty ... ..	...	0 12 6
22.	*Love and Fortune ... ..	F. Bartolozzi, after Cipriani ... ..	0 3 6
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30.	*Fresh Strawberries	" " " ... ..	0 3 0
31.	*Chairs to Mend!	" " " ... ..	0 3 0
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