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VOL. I.

Laurence Binyon

Bartolozzi
And his Works

Vol. I.

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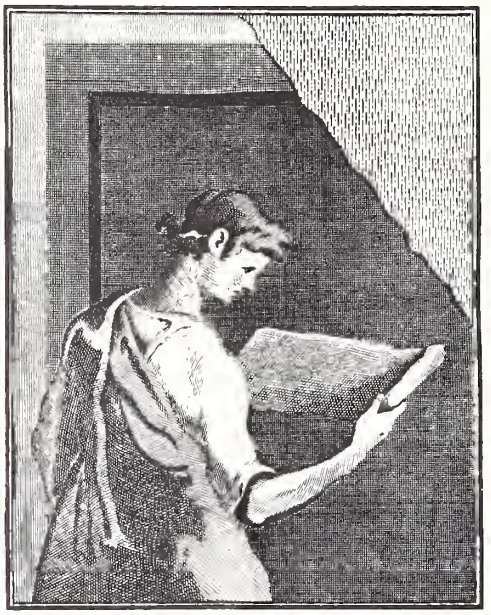

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A St. James's Beauty.

Published 8th Sept.r 1783. by I. & M. Diemar, No. 377. Strand.

Bartolozzi And his Works

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.

"Sous leurs heureuses mains le cuivre devient or."

VOL. I.

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Collectors' Edition

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No. 18

Anna Hyde Jones

Preface.

NOT 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 stolen from the very few, so that in reading one or two of the numerous short accounts in the works of reference, biographical, cyclopædical,

Preface.

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 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 connection 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 word may be said as to the arrangement of the paragraphs in small type, usually, from their position, termed footnotes. Readers who study their ease and comfort, mental and physical, may not be averse from finding offshoots bearing on the text wedded closely to it, instead of being relegated to the bottom of the page.

A. W. T.

December, 1881.

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

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.

* *Vide* page 97, Vol. I.

(8) Plate illustrating THE ART OF STIPPLE ENGRAVING, 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.

* The pair of plates 3 and 4, and 12 and 13 (duplicates) illustrate the principal Bartolozzi colours. *Vide* page 120, Vol. I.

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CHAPTER I.

Bartolozzi: Sketch of his Life.

BARTOLOZZI, 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 1727, in Florence,* where his family had long been settled.

* 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," 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 Kupferstichsämmler": born 1730; died 1813. 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. & sculpsit.* 1797 *ætatis suæ* 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. Jozé Camaron pintor de SM Catholica delin. F. Bartolozzi esculp. de idade de* 87 *annos em Lx.ª* (Lisbon) *em* 1814. The painting is in the sacristy of the Royal Monastery of the Escurial. The sworn certificate of his death (see p. 20) corresponds with the dates on the prints mentioned.

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.*

* 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.

There

There was also a third Francesco Bartolozzi of note, a lawyer and author in Tuscany, whose doings made some noise. He was 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 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

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

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 at Florence of English parents in 1703. 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, 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,

them, for he combined a knowledge of anatomy with an intelligent and observant experience of life. Modern Münich 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 interdependence, 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 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 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*

recognovit et vend.), in the possession of the writer, exhibit, in a remarkable degree, the mechanical thraldom 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 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 chalks, 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 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 printsellers, his fame rapidly spreading all over Europe. The turning-

point

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 sent to Italy on a royal

* 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.

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.*

* The portrait of Bartolozzi has been often engraved :—(1) Small circular portrait, after Sir Joshua Reynolds, by J. C. 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. Bonnevilla, 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 Marcuard, 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, 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 portait 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, 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. He engraved a portrait of himself shortly before his death at Lisbon, but left it unfinished. 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.

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. He also engraved for Dalton, amongst other admirable prints, the magnificent one in line

known

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 the rage.* Every one raved

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

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 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

* 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.

Carlo Dolci; "Lady and Child," from Sasso Ferrato; "Mary Queen of Scots and her son, James I.," from Zucchero.

Bartolozzi: Sketch of his Life.

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 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.

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, 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

* 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

"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."

unsuspiciously to him the names of those pictures he intended copying for the 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.

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

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. 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 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 draftsman 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,*

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

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, 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 *

* See *European Magazine* for 1815, vol. lxviii. p. 313.

said that Bartolozzi was never conscious of having intentionally offended or injured Strange, either

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 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. 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 are free.

The engraving of the Diploma of the Royal Academy, 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.*

* 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.

Bryan says that the original drawing of the diploma was sold (date not given) by auction, and bought by Mr. Baker,* the collector, for thirty-one guineas ; and there

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

appears to be no record under what circumstances it came into 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.

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.

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 of Bunbury* and other

* 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."

caricaturists, the reproductions of whose works by the powerful burin of Bartolozzi—however

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 †

* See Faulkner's "History and Antiquities of Kensington" (1820), p. 97.

† *Vide* J. T. Smith's "Nollekens and his Times." Colburn, New Burlington Street, 1828.

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. Mr. Carey says* that

* *Vide* Ackermann's "Repository of Arts," vol. xiv., 1815.

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 copper-plate 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 Le Brun, 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 the figures, and Vivares*—for whose conscientiously accurate work

* 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.

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

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 for the soft and beautiful tone of his

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

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.

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 gossipy 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

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

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.

"'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

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

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.

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 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 tammee, 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 information. There is one, however (in the possession of the author), written in his native language to his friend Colnaghi, showing so much genial kindliness 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 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.

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 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 grand-daughters.

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 a Masonic Hall and a procession of Charity-school children defiling before the members of the Lodge. The procession is headed by the Grand Master, who is leading a child on either hand.

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

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 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 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 Sousa 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

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 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 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 to ascertain if he really possessed such an article. He added, that

whether

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 FROM MR. BARTOLOZZI.

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

* Vol. ii. 1814.

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 inclosed 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.,
J. MINASI.

FOLEY PLACE,
June 24 (1814).

"LISBON,

Bartolozzi: Sketch of his Life.

"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 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 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

any evidence of its truth. M. Georges Duplessis,* of the Bibliothèque Nationale, Paris—

* 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."

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 Lisbon 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

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

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 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.ª 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, 22*nd November*, 1880.

FR. J. MAXIMO,

Prior of the Church of Saint Isabella."

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,

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.

CHAPTER

CHAPTER II.

Bartolozzi's Family.

REGARDING 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 Niccolô 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 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 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

best of his school. After the marriage, which was not a happy one, she partly supported herself and 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,

* Armand Vestris was the grandson of the celebrated dancer of that name, who was designated by the Parisians, "*Le Dieu de la Danse.*"

and became the celebrated Madame Vestris, whose history is well known; while the younger sister, Josephine, married a Mr. Anderson, a singer, and appears to have dropped into the obscurity of private life. An exquisite miniature of her 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, 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 Matthews the younger. She died at Gore Lodge (Holcroft's), 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, and opened a musical and fencing academy

* "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. Poussin, 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 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

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 3*s*. 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 9*s*. 6*d*. The plate of an unfinished head, representing "Honour," after Cipriani, brought £3 8*s*. "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 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.

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; and the following illustrations in the British Gallery of Contemporary Portraits:—*

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

VOL. I.

1. The Honble. Samuel Barrington, Admiral of the White.
   Engraved by G. Bartolozzi, from picture by A. G. Stuart.

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.

Bartolozzi's Family.

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

CHAPTER III.

Analysis of Style.

MUCH difficulty besets any attempt to analyse the characteristics of Bartolozzi as a draftsman 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.

Analysis of Style.

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, 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; 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 pro-

duced

duced 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 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.

In the art of stippling he 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 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, 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 eyes. 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,

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 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 draftsmanship, 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, 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

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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 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 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

Analysis of Style.

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 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

CHAPTER IV.

Bartolozzi's Improvements and Alterations in Copying.

DOUBTLESS 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 draftsmen, 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—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

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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 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

* *Vide* "Library Companion," vol. ii. p. 102, by the Rev. T. F. Dibdin, F.R.S., A.S. London, 1824.

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 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,

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."

* *Vide* Preface to vol. i. p. 22.

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 Drawings with Bartolozzi's reproductions. It may be stated at once, that the engravings, except in general outline, are not what Chamberlaine,* their publisher,

* 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.

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 from which he says is not the portrait

* 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 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."

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 suspended by a ribbon. Bartolozzi has transformed

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 of 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 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

* 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 drawings." 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."

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

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

copies of the work, which they did not, he kept his printers going for many months. The over-production 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,†

* 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.

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

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

* 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.

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 re-printed 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.

CHAPTER

CHAPTER V.

The Royal Academy Diploma.

PROBABLY 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 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.

Bartolozzi and his Works.

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, invt. et delt.*, and on the extreme right, *F. Bartollozzi, engraver to His Majesty, sculpt.*

The lettering of the diploma, inscribed on the pedestal, is is 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, 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

The Royal Academy Diploma.

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

as we are firmly persuaded that 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 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 Saint 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 large size of this diploma rendering it an awkward object to transmit abroad, Mr. George Doo had the honour of being requested to re-engrave 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

* 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 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.

its

its being 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.

Sir 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.

Sir William Ross, A.R.A.

Sir William Ross, R.A.
Signed by Queen Victoria.

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 Nollekins, 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. October 1st, 1770. Letterpress.
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 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. Letterpress.
Signed by Sir Joshua Reynolds.

CHAPTER

CHAPTER VI.

The Marlborough Gems.

SPLENDID 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. 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

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 stock of the second edition, and the copperplates 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.

NUMEROUS 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 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

* "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.

* 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

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.

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 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 (*vide* "Memoirs and Recollections of Abraham Raimbach," privately printed, 1843). 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 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 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.

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

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 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

* 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.

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 sometimes 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

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,

* Mercury attended by Cupid.

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.

G.B Cipriani inv et del.

F Bartolozzi sculp. 1775

Benefit Tickets.

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. There seems to be no record under what circumstances so singular an imprint came to be engraved, or as to what the omitted word was intended to be; probably *time*—"*F. Bartolozzi sculp. for the last time*," which may have been meant as a hint to those whom it might concern, that he was tired of this class of work, or rather of producing it without making any charge whatever. That, however, he 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 Bartolozzi for three of Bach's concert tickets."

The Wilkes ticket (see illustration), engraved by Bartolozzi in 1775,* was more or less

* 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. 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."

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 reëngraved 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.t* 1797 *ætati suæ* 69.

CHAPTER

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, 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, crammed with 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—

* *Vide* "Somerset House Gazette and Literary Museum," vol. ii. p. 249 (1824).

engraved for Mr. Duane,—comprising several examples on each, were produced by

Prices Paid to Bartolozzi.

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 printsellers, at a small salary.

Raimbach states that Macklin paid Bartolozzi five hundred guineas for his portrait of Lord Mansfield. The receipts 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

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

CHAPTER

CHAPTER X.

Methods of Signing.

BARTOLOZZI'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. *fc.* ; 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.: *Invt. Delt. & Sculpt.* Francesco (F., Fras 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. fc,* 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*

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

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

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.

CHAPTER

CHAPTER XI.

Engravers' Imprints Altered to that of Bartolozzi.

GREAT 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

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 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."

* 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.

CHAPTER

CHAPTER XII.

Bartolotti.

DOUBTLESS all collectors of Bartolozzi's prints will have observed the occurrence of a somewhat similar name—Bartolotti—on stippled plates, more especially of 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

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

of Bartolotti, in some of its varieties, would certainly have 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.

CHAPTER XIII.

Copperplates Engraved by Bartolozzi known to be still in Existence.

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

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

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.

Sincerity.

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.*

* *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).
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 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.

Among

Plates by Bartolozzi still in Existence.

Among Bartolozzi's still-existent copperplates, which are in honourable hands, and not used for the purposes of deception, the "Clytie" plate, it may be mentioned, belongs to Messrs. Henry Graves & Co.; while Mr. Quaritch,* the well-known bookseller of Piccadilly, has in his possession the Holbein Heads; the Italian School of Design, consisting of one hundred and fifty-two plates chiefly engraved by Bartolozzi; and the Marlborough Collection of Gems, with one hundred examples engraved by him.

* Mr. Bernard Quaritch is also the possessor of the whole series of eopperplates 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 purchased the eopperplates 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 eolleetion 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 publie 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), whieh he purchased from Hamlet, 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 eonsiderable 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 neeessary 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 convineed 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 preeeding period."

CHAPTER

CHAPTER XIV.

Increase in Value of Bartolozzi's Prints.

MANY 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

* *Vide* writer's sale catalogue, p. 202, lots 4 and 5: proof of "The Silence" and a fine print of "Clytie" realized but eleven shillings. There being no bid for the first, the two lots were sold together.

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 *6d.*, or less, to *2s. 6d.* each, the latter sum being considered a

high

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 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

CHAPTER XV.

Cipriani.

BARTOLOZZI 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 chalks, 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.

Cipriani.

Giovanni Battista Cipriani, R.A., was a Florentine, and a fellow-pupil with Bartolozzi of Hugford, an English artist living in Florence. He studied in Rome, 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 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. 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, artifici, et amico, Johanni Baptistæ Cipriani, Florentino, hic humi defosso honoris, luctus et benevolentiæ, uno inscripto lapide triplex editit monumentum Fransciscus Bartolozzi superstes. Obiit die decimâ quartâ Decembris, Anno Domini 1785, Ætatis 58."

The following is an entry 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."

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 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 Pysche" produced eighteen guineas. "The Virgin and Child," a most beautiful and highly-finished drawing 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 in *The New Monthly Magazine*,* who

* Vol. v. p. 229, 1816.

declares that it was Cipriani who put Bartolozzi's name into the original drawing, but "this the elegant mind of the engraver caused him to omit, and he introduced the name of Cipriani."

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,

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

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

John Alexander Gresse, irreverently called, on account of his corpulence, "Jack

 Grease,"

Grease," was a favourite pupil of Cipriani's, 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

CHAPTER XVI.

The Boydells.

GRAVES 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

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

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 advancement in life.* Before his time prints had been chiefly imported from abroad; but in 1787,

* 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 of 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.

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 connexion 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

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 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 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, who first took the Cheapside business, and then that at 6, Pall Mall, which had been established 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 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, who retired from the firm in 1834, continued the business of print publisher in Threadneedle Street, and was afterwards 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 been since continued. Mr. Henry Graves,* the veteran of the print trade, has, during his long and prosperous

* About forty years ago, Lady Strange, widow of Sir Robert Strange, the line engraver, sent for Mr. Henry Graves, of Pall Mall, and showed him some boxes containing in all about 3,000 impressions of her late husband's engravings, for which

which she asked the sum of £1,000. Mr. Graves, on opening the first box, found at the top about thirty 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 hunt 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.

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 years the works of Sir Joshua Reynolds and Gainsborough, 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, Liverseege, Newton, and 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 in 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 1830; 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' 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.

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, 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, sets 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	1	11	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,* 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.

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

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	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.

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 Alefounder	5¾ × 7¼	0	2	6
A Figure in the Last Judgment, after Angelo	14 × 17	0	7	6
A Battle; an emblematical subject, after Angelo	13½ × 10	0	3	0
Prometheus, after Angelo	14½ × 10½	0	3	0
Cupid and Psyche, after Bartolozzi	8 × 10½	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 × 8½	0	3	0
The Silence. In His Majesty's collection, after Augustin Annibale	20 × 16¼	0	10	6
The Woman taken in Adultery, after Augustin Annibale	16¼ × 14¼	0	10	6
Clytie; a circle, after Augustin Annibale	18 × 19½	0	15	0
Venus Sleeping, after Augustin Annibale	14½ × 11½	0	10	6
Orlando rescues Olympia 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 Noah Sacrificing Tobit burying his Brother at Nineveh Jacob's Departure Wise Men's Offering Shepherds' Offering The Flight The Resurrection of Lazarus	after Castiglione	1	8	0
	17 × 12			
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 Ball Ticket for the Mansion House, after Cipriani	8½ × 11	0	5	0
Triumph of Venus, after Cipriani	9 × 3½	0	2	6
Tritons, etc., after Cipriani	9 × 3½	0	2	6
Venus attired by the Graces; oval, after Cipriani	9 × 7½	0	4	0
Judgment of Paris; oval, after Cipriani	9 × 7½	0	4	0

The

The Boydells.

		£	s.	d.
The Muse Clio; oval upright, after Cipriani	6½ × 9	0	2	6
The Muse Erato; oval upright, after Cipriani	6½ × 9	0	2	6
Nymphs Bathing, after Cipriani	19 × 15	0	5	0
The Storm, after Cipriani	19 × 15	0	5	0
The Tempest. Act 1. Ferdinand and Miranda, after Cipriani	19 × 15	0	5	0
As you Like it. Act 4. Orlando and Oliver, after Cipriani	19 × 15	0	5	0
The Laocoon, after Pietro da Cortona	16 × 11½	0	7	6
Laban seeking for his Images, after Pietro da Cortona	15½ × 11½	0	7	6
A Landscape, after Pietro da Cortona	14 × 10½	0	5	0
Omai, after Nath. Dance	12¼ × 21	0	5	0
Madonna and Child; oval, after C. Dolce	7 × 9¼	0	2	6
Head of a Madonna; circle, after C. Dolce	4½ × 7	0	2	6
Boys at Play, after Franceschino	17 × 12¼	0	10	6
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, with a Bowl, after Guercino	8¾ × 10½	0	2	0
Warrior, with a Truncheon, after Guercino	10½ × 12½	0	2	0
A Sibyl with a Book, after Guercino	11½ × 17	0	2	6
A Turkish Woman Reading, after Guercino	7 × 11½	0	2	0
A Concert, after Guercino	12½ × 8¾	0	2	6
Queen Esther and Ahasuerus, after Guercino	12¼ × 10½	0	2	6
A Vocal Concert, after Guercino	16½ × 12½	0	2	6
A Sacrifice, after Guercino	16½ × 12½	0	2	6
St. Matthew, with an Angel and Book, after Guercino	16½ × 12½	0	2	6
Virgin, Infant, and St. John, after Guercino	9 × 11¾	0	2	6
Woman and Two Boys, after Guercino	6 × 7½	0	1	6

		£	s.	d.
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	10×9	0	2	6
Woman on her Knees with a Child, after Guercino	9×11	0	2	0
Guercino's Daughters, after Guercino	$8\frac{3}{4} \times 13\frac{3}{4}$	0	2	6
Saint Jerome, after Guercino	$10\frac{3}{4} \times 12\frac{1}{2}$	0	2	6
Young Man with a Boy, and a Boy in the Clouds, after Guercino	8×12	0	2	0
Young Woman in a Pensive Attitude, after Guercino	$7\frac{1}{4} \times 10\frac{1}{4}$	0	1	6
Woman with a Book, after Guercino	8×10	0	1	6
Woman Studying, after Guercino	9×11	0	1	6
Portrait of a Woman, after Guercino	$8\frac{1}{4} \times 18\frac{1}{2}$	0	2	6
Old Man Weeping, after Guercino	$9\frac{1}{4} \times 12$	0	1	6
Portrait with a long beard, after Guercino	$10\frac{1}{2} \times 13$	0	2	0
Ditto with naked shoulders, after Guercino	$9\frac{1}{2} \times 7\frac{1}{2}$	0	1	6
Woman with a Turban, after Guercino	$12\frac{1}{2} \times 11$	0	1	6
Naked Woman lying down with a Child, after Guercino	$11\frac{1}{2} \times 9\frac{1}{2}$	0	1	6
Virgin teaching the Infant Jesus, after Guercino	11×10	0	2	0
The Almighty in the Clouds, after Guercino	$10\frac{1}{4} \times 9$	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	$8\frac{1}{2} \times 11$	0	1	6
Cupid with a Dart, in flames, after Guercino	$7\frac{1}{4} \times 8\frac{1}{2}$	0	1	6
Salvator Mundi, with a Globe and Cross, after Guercino	$9\frac{1}{2} \times 11\frac{3}{4}$	0	2	6
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 Guercino	$8\frac{1}{2} \times 10$	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	8×9	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	10×13	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

		£	s.	d
Boys Dancing, after Guercino	13¼ × 9½	0	5	0
Boys Pressing Grapes, after Guercino	12½ × 8½	0	5	0
Boys with a Garland of Flowers, after Guercino	12½ × 7½	0	5	0
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 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 Wisdom," 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 *Prince George*, 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 Draper's 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 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	10½ × 14½	0	5	0

		£	s.	d.
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

CHAPTER XVII.

Ryland.

RYLAND (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

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 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

CHAPTER XVIII.

Angelica Kauffman.

ANGELICA KAUFFMAN 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, 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 Angelique 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, 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 proposed for her hand. She was over-praised, but bore her honours meekly.

CHAPTER XIX.

On the Art of Engraving.

MR. 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

* * * * "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.*

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

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

with 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*, 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

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 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 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

* Steel engraving was invented and introduced about fifty-five or sixty years ago. The first to practise it was George Maile, a stipple engraver, whose two earliest steel plates were illustrations to "Walton and Cotton's Angler."

Joshua Reynolds' charming subjects, including the "Strawberry Girl" by Cousins, published by Agnew; and the "Mob Cap," "Innocence," "Simplicity," etc., published by Agnew & Maclean; "Mrs. Abingdon" and the "Ladies Waldegrave," published by Mrs. Noseda, etc.

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 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.*

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

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.

CHAPTER

CHAPTER XX.

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

VERY 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

* See "Lectures on the Art of Engraving, delivered at the Royal Institution of Great Britain, by John Landseer, F.S.A." (London: Longmans, 1807.)

a small plate by Veneziano, of an old man seated on a bank with a cottage in the background,

a painting in miniature of the same size by Sam. Shelley. — Engraved by Caroline Watson engraver to her.

ROBERT AURIOL *Earl of* KINNOULL.

ground, 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 *

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

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, and G. Demarteau, of Lièges, the

* Bonnet engraved some very beautiful prints in this manner after Boucher.

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.

In stipple engraving the stipples or dots are intended 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 engraving 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 *àpropos* 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.

The

The work to be engraved is outlined with a blacklead pencil on drawing or tracing paper, which, after being damped, 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

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

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 the purpose. Both tools are, however, used: the

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

etching-point raises the copper around 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 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

From a painting in miniature of the same size by Sam Shelley — Engraved by Caroline Watson engraver to her Majesty

SARAH *Countess of* KINNOULL.

Publish'd as the act directs

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 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

* 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.

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 *

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

has no effect. Two or three more proofs, leading to further 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

Almost every stipple engraver* adopted a style of dotting peculiar to himself, and

* 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."

of those who carried the art to its utmost degree of perfection, none ever excelled Caroline Watson, whose translations of the microscopically 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 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 1828–30, 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 †

* The original painting is in the collection of the Duke of Northumberland. Probably dissatisfied with the result, Angelica painted the same subject, in which the figures are more gracefully and elegantly posed, and festooned with flowers, a second time. This painting is in the possession of the author, and has never been engraved.

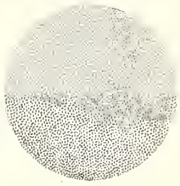
† "Dormio innocuus: vix impune expergefeceris."

underneath, 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.

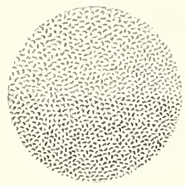
Rose Le Noir also executed other plates of a similar character, but she does not appear to have improved in style.

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,



Grain

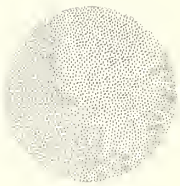


Grain enlarged

3

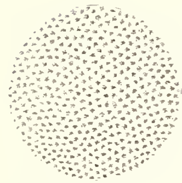
Hand rouletting

4



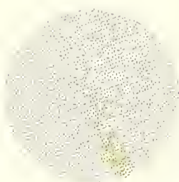
Cluster

5

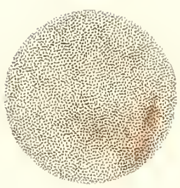


Cluster enlarged

6

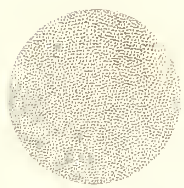


Machine rouletting



Grain printed in black & afterwards coloured by hand

8



Grain printed in col[illegible]

EXAMPLES OF STIPPLE ENGRAVING

Published [illegible]

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, 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 smallpox.

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

CHAPTER XXI.

Painters' Etching.

PAINTERS' 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

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

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 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 etchings 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

Painters' Etching.

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 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 draftsmanship 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.

* 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 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

CHAPTER XXII.

Print Restoring, Inlaying, Splitting, and Cleaning.

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, 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

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. 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, 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

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 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 Raffaelle, 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 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."

* 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.

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

Bartolozzi and his Works.

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 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 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

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, unsized 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 firm of wholesale manufacturing chemists in Leadenhall Street, London—Messrs. Hodgkinson, Prestons & King.*

* 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 rottenness."

CHAPTER

CHAPTER XXIII.

Copper- and Steelplate Printing.

SAVE 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; and 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 German or French black—the latter is considered the better,—the finest kinds are supposed to be manufactured from the tendrils of the vine. The colour of the ink varies with its quality, and the charm of a fine engraving is much enhanced by the tone of the black in which it is printed.*

* 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."

The sunk or engraved portions of the plate are completely filled with ink, the face being also necessarily covered by the operation, but to obtain a clear impression from the plate, line for line, the surface must be carefully cleaned, which is done with a species of coarse canvas of open texture, made specially in Dundee for the purpose. The canvas is first washed and dried, so as to render it soft; it is then rolled up into a ball or pad, and passed over the face of the plate, but across the direction of the lines as much as possible. 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 perfectly clean pad. The plate then receives a rubbing with a somewhat finer material, known as leno, subjected before use to washing, so as to render it soft and pliant. If the plate be a heavy one, a little whiting on the leno greatly facilitates the cleaning, and the final polish is given with the palm of the hand, to which a little of the

same

same material has been previously applied. It is a curious fact, that although whiting not only facilitates the cleaning, but gives a more brilliant face to a print from a copperplate, it is totally unsuitable for printing with the steel plate, the impressions from which, if treated with whiting, are blurred or broken, or, as it is termed, "rotten." For very delicate work a piece of wash-leather is occasionally used after the leno. It is necessary, in order to render the printing ink sufficiently soft, 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 three and four hours each day to prepare. Mr. Brooker was the first copperplate printer to substitute gas for the troublesome and somewhat expensive charcoal stove, and it is to Mr. Brooker also that copperplate printers are indebted for the use of whiting for the lessening of their labour. 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 to 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 is also insured by this addition to the press.

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 before each impression, in order to remove the ink from the surface of the plate.

Since the introduction of steel-facing,* a copperplate may be said to practically last

* 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.

for ever; for as soon as the harder metal begins to wear and shows the underlying copper, it is re-faced, 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 to be

* See Chapter XXXIV., "Falsely-tinted Prints, and How to Distinguish."

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

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 or cheeks of a portrait, a flower in the hair, or other small work, much finer tools would be used, and resource even had to small pieces of rags twisted into delicate points. The most highly prized examples are entirely coloured from the plate; but there are many fine prints which owe a portion of their finish—generally in the minor details—to the after application of the brush.

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