

COLLECTORS' EDITION  
IN FOUR VOLUMES.

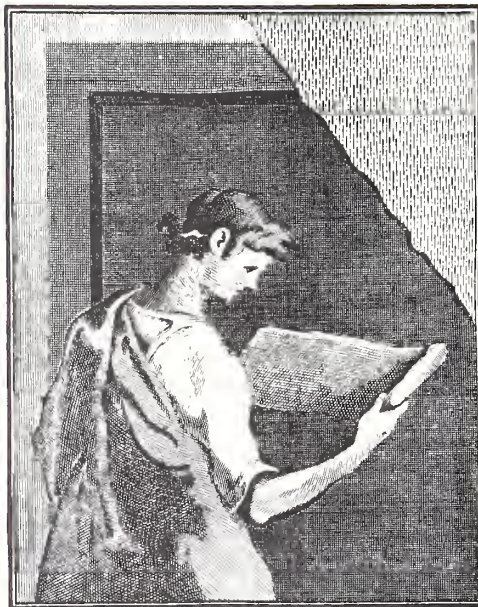
*francesco Bartolozzi*

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VOL. III.

*Bartolozzi*  
*And his Works*

*Vol. II.*



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A ST. GILES'S BEAUTY.

Published 8<sup>th</sup> Sept<sup>r</sup> 1783, by E. M. Dumas, N<sup>o</sup> 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. II.

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*HER MAJESTY*  
*The Queen.*







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CHAPTER XXIX.

## Collecting Prints as a Hobby, and as a Profitable Hobby.

**R**IDING a hobby is the best exercise in the world. The man who has a passion is a boy in spirits, and thereby adds ten years at least to his life.

But to attain this felicitous result it needs that he should be in love with the thing he pursues, and not merely with the pursuit. Coventry Patmore tells us that the lover is not happy whose pleasure is "not in the lady, but the chase;" and so with a hobby. The art, and not merely the art-collecting, or the "taste," must be cared for.

"Some demon whispered, 'Visto, have a taste,'"

and Pope tells us how dismal were the ultimate results to Visto. The true hobby is a sincere, spontaneous, and unmistakable thing. It may often take strange forms—for the collecting instinct in mankind is as strong as it is various; but undoubtedly, the higher and more really beautiful are the objects in view, the more rational and lasting will be the collector's delight in his possessions. It is of course possible to have a keen passion for very absurd things, to nourish a sincere mania for china dogs, or for fiddles, or for cocked hats; but in these cases the collector can hardly enjoy much of that sympathy and emulation which give zest to his pursuit in less eccentric cases. Now, in art there is no question of personal caprice, the value of art treasures being absolute, not arbitrary; and undoubtedly the pleasure of the dilettante is higher for that reason. He has the satisfaction of knowing that he is not indulging in a mere phantasy. It must be pleasanter to study the points of a good picture than to gloat over an unique postage stamp.

It is scarcely necessary to say that art collecting must perforce mean generally the collecting of objects of reproductive art. To *collect* pictures must always be the luxury of the

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the very few ; for even a large picture buyer can hardly be said to collect in the sense which implies the delightful pre-occupation of a perpetual search and constant acquisition.

A quaint author, in an anonymous work written more than a century ago,\* says :

\* "Sculptura-Historico-Technica ; or, The History and Art of Engraving." London : S. Harding, on the Pavement, in St. Martin's Lane, 1747.

"Prints are as useful as entertaining. They represent absent things as if they were present. . . . I am surprised to find so few gentlemen professed admirers. Nothing is also more proper to form a taste than prints : they give us a tincture of the fine arts ; they assist us to arrive at the knowledge of paintings,—for if we examine them attentively they make us discover the different manner affected by each school and master."

Print-collecting requires some preparatory study, which is in its favour as a hobby ; for we all are the better for the civilization and cultivation of all our tastes, and for the perfection of one or two. Natural taste is, as a rule, barbarous, a fact which may be proved by the music of the masses. Tunes of vulgarly marked rhythm and rowdy character run like wildfire through a whole population ; while, to go a step lower, some ears there must be which take pleasure in the German concertina played occasionally in our streets, an instrument of torture having unchangeable chords. Vulgar pictures—trashy in feeling, and as painful to the eye in their jar of colour as the German concertina is to the ear with its jar of keys—are also popular with the many. But that the love of true art, and the power of its development, are *latent*, even in the untaught mind, is evidenced by taste as it comes under cultivation naturally leading in one direction and towards one height of excellence. No true musical student ever rejected Beethoven, and no real art student ever refused Raphael. There must, then, be a tendency in human intelligence which responds to the right impulse given by a touch of cultivation. It is also a truth that few pleasures are lasting which do not involve a certain amount of labour. Now, the print-collector has plenty to do in the way of perfecting his taste and his eye when he has once entered the world of dilettanti.

There are people who consider it, or say they do, a crime to allow sordid motives to influence them in the purchase of works of art ; but human nature is pretty much the same everywhere, and it cannot be denied that to buy well—which means making the best use of one's knowledge and judgment—is to most persons a pleasure in itself. There is a certain satisfaction in knowing that value has been obtained for the money expended ; and there is a further satisfaction in feeling assured that should the necessity arise for the disposal of what has afforded so much pleasure to collect and to possess, the sum realized will prove the investment to have been sound, that one's hobby has been ridden profitably.

Collectors who judiciously accumulate, can, by watching their opportunity—their chances are sure to come if they are patient,—generally obtain a handsome profit, should they have fallen in love with another fancy, or should necessity compel them to realize. There is of course a risk in selling as in buying, but in doing either, as in other matters, "knowledge is power." In selling prints, either duplicates turned out or an entire collection, it is unwise to put a reserve price on every lot ; for if it be not reached, and lot after lot be bought in by the auctioneer, the dealers very soon find it out, and probably refuse





## *Collecting Prints as a Hobby.*

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to bid at all. Mr. Hodge (Sotheby, Wilkinson & Hodge), who, with his partners, must have disposed of some millions of old prints under the hammer, advises his clients that the best prices are always reached at unreserved sales; the lots as they appear are closely scrutinised, and, if the prints are good, the competition will often be of the very keenest.

A collection sometimes so grows as to become unmanageable, or the owner hesitates to extend it by laying out more money; and then there is nothing left but to stop altogether, or have a clear out and begin again. This is what befel the writer, who early in the present season sent a portion of his collection of Bartolozzi's prints, including some mezzotints, to Christie's for disposal; and he had the satisfaction of finding that in nearly all cases he had bought well, in some exceedingly so. The prints then sold realized as a whole about three times their original cost; but it must be borne in mind that many were purchased ten, fifteen, or even twenty years ago. The following are a few instances of the profitableness of a hobby. The writer had recently purchased from a curiosity dealer, who occasionally sends him prints for inspection, a proof of Condé's "Mrs. Fitzherbert," after Cosway, for five shillings; and at this sale, a few months afterwards, it was bought (lot 121) by a dealer for £6 6s. "Psyche going to Bathe" and "Psyche going to Dress," and another of the same character (lot 28), he gave half a crown each for at a recent sale of miscellaneous effects; they brought £6 10s. "Miss Duncan" (lot 173) he found in a quantity of miscellaneous prints purchased at Puttick's for six and sixpence; it brought £2 2s.; and many similar instances could be added.

When a man is known to be a collector, opportunities to buy well, either at sales or through dealers, are sure to present themselves to him. As regards buying privately, dealers of course have the best of it. Not so long ago a person walked into a well-known print shop, and showing a roll of prints, containing about a dozen, asked £10 for it, which was at once handed over. One example only out of the twelve was shortly after sold at Christie's for nearly £100. But what was its title, or what were the nature of others, the writer never heard; for the dealer, perhaps thinking he had already told too much, grew reticent, and refused afterwards to return to the subject.

CHAPTER

# *Bartolozzi and his Works.*

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## CHAPTER XXX.

### Hints on Beginning the Collecting of Prints.

**BEGINNERS** have always a guide to the value of a print in the quality of the *drawing*; for if this be good, the print can hardly be thoroughly bad. No amount of mechanical skill and height of finish will compensate for the defect of bad or uncertain drawing; and in looking for imperfections, the collector gradually educates or improves his own judgment in this important matter. A novice in collecting *should begin by buying what he likes, and not what other people like*. It may be that at first he will buy badly, and he will certainly make a great many mistakes; but every mistake acknowledged to one's self is a step in the right direction. This may seem at first a process costing time and trouble, but experience cannot be had at a bargain. It is better to gain knowledge by experiments, for knowledge so gained is living; whereas to go groping through the tastes and experience of others does not really inform the taste. As the collection increases, and opportunities offer for close and studious examination, taste will improve; what was once liked may cease to give pleasure, and examples of a higher class will be sought for. It is more than probable that at first the large sums asked for prints in the best and brightest condition will frighten the beginner, who will content himself with impressions at a quarter, or, may be, even a tenth of the price. And this is just as well; for by buying and closely studying inferior prints, or rather inferior impressions of good prints, an intimate knowledge is obtained, which, in the course of time, must lead to a fuller appreciation, and the student will cease to wonder at high prices, or at the eagerness with which fine examples are coveted and hunted out.

A broad and safe rule for the collector to follow when his taste is sufficiently formed, is to give the preference to the most beautiful examples. Old editions of books on subjects of interest are scarce and valuable; while the wearisome and ponderous tomes of the schoolmen, stuffed with platitudes as ponderous as themselves, can be purchased in any







## *Hints on Collecting Prints.*

quantity for the price of waste paper. The interesting books were plentiful enough when first published, but in being passed from hand to hand were gradually thumbed out of existence ; while their heavier neighbours were perhaps hardly ever opened. The same with engravings : pleasingly-treated and beautifully-executed subjects have always been popular, and, although not altogether thumbed out of existence, they have endured some equivalent ill-treatment in the shape of damage and destruction caused by framing, varnishing, chopping round or cutting out, and sticking into scrap-books. Hence really beautiful examples of old engravings in good condition are, by reason of their rarity as well as of their charm, always worthy the careful attention of the collector.

The writer began, from the pure love of it, to collect prints more than twenty years ago, and from first to last a large number has passed through his hands. He started with the vague idea that a print was a print, only some perhaps prettier and more striking than others, and therefore to be more coveted. He only partly understood the reason why a single example of a fine, bright engraving—say a mezzotint portrait—should bring twenty, thirty, fifty guineas or more under the hammer at Christie's or Sotheby's ; while a miscellaneous lot of old engravings in a sale at Puttick's (the same thing has occurred repeatedly at Christie's and Sotheby's) realize but a few shillings. The purchase of a few of these miscellaneous cheap lots was first indulged in, and evening after evening was spent in their almost microscopical examination. The lots consisted principally of what collectors designate as rubbish, *i.e.* torn, stained, damaged, close cut, or inferior impressions, and prints by artists of little or no repute. Bryan's valuable "Dictionary of Painters and Engravers," was always at hand for reference ; and every engraver whose name, monogram, or mark appeared on a print, was at once turned up and carefully conned. This system of purchasing miscellaneous lots went on for a considerable time ; what were considered the best examples being put on one side, to form a nucleus of a collection. In course of time some hundredweights of rubbish had accumulated, and the mass was sent back to the auction-room with instructions to sell without reserve. When thus disposed of, and the commission for selling deducted, it realized very nearly the aggregate of the small sums originally disbursed ; so that for an insignificant outlay, opportunities had been afforded—of which full advantage had been taken—to make a close study of the style and works of a number of engravers. An acquaintance to some extent had also been made with the various classes or descriptions of engraving, to one only of which—line, mezzotint, stipple, or etching—the collector often eventually gives his principal attention.

The purchase of more select, and necessarily more expensive, lots followed, these in turn being submitted to a still closer and more critical examination, and the unsuitable examples eventually finding their way back to one of the sale-rooms for re-sale at any price that they would fetch. Single examples were purchased at comparatively high prices, when their value became sufficiently appreciated. In buying miscellaneous cheap lots, it is not very often that any treasures crop up ; but occasionally a windfall\* does

\* The practice of "baiting" a lot of rubbish with one or two plums is not by any means unknown to auctioneers' cataloguers, but the fact remains that fine prints *are* occasionally picked up in this way.

occur, and on more than one occasion the writer has found a valuable proof—sometimes several—in parcels which were considered to be of no value.

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Where collectors are averse from purchasing mixed lots, either small or large, and do not care to be saddled with anything but what they absolutely require, then they must patronize the dealer ; but to the genuine print-hunter, who often knows a great deal more about the special class of print he has studied than the average printseller, such a manner of forming a collection is far too commonplace and uninteresting. Many treasures, however, that collectors are on the look-out for naturally find their way into the hands of the dealers, and can often be purchased from them even more advantageously than at sales.

In acquiring prints two important conditions ought to be looked for : they should be early impressions, and in good condition. There is, however, another which is too apt to be lost sight of, and that is, that the impression should be well printed ; for, in stippled and mezzotint engravings especially, it by no means follows that even consecutive impressions—and the same applies to proofs—are equally good. A printer in one impression will charge the plates with exactly the right amount of ink, or, more correctly, he will leave in wiping exactly the right amount in the engraved work of the plate to produce the richest possible effect, while in another impression he may have wiped too much of the ink out, or even left too much in : the former would give a weak impression, and the latter a dark, heavy one, in which the more delicate portions of the engraver's work would probably be covered up, and lost. Hence the distinction ; and nothing but experience will indicate the difference in effect and value. The colour of the ink used in printing stippled prints and mezzotints, also affects their value. It varies considerably, but preference is usually given by collectors to such examples of mezzotints as are printed in a rich brown-black and warm brown, the latter colour and a full rich red being sought for in stipple. A cold, forbidding black is least appreciated.

Fine proof impressions of rare prints at relatively high prices are generally worth buying, for there is a constant upward tendency in value ; but the buying must be done with judgment and knowledge that can only come with experience.

As to the storage of engravings, nothing is better than the old-fashioned leather-backed portfolio, which ought to have buckram flaps at the sides of sufficiently ample dimensions to keep out the dust. For showing prints a wooden portfolio stand will be found a useful adjunct.

It is unadvisable to mount prints in good condition ; but if considered necessary, it is best done by attaching the corners only, by means of small strips of gummed paper, to the mount. A print that is "laid down"—*i.e.* pasted on a sheet of thick paper for the purpose of strengthening—is always open to suspicion, for it suggests tears, damages, creases, and other imperfections which can be the more readily hidden or removed by this treatment.





# *Proofs, States, and Signatures.*

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## CHAPTER XXXI.

### Proofs, States, and Signatures.

#### **P**ROOFS.

1. *Artist's proofs.* These, in modern engravings, are the earliest class of impressions, and considered the most valuable. Prior to about the year 1850 they seldom bore descriptive lettering under the design, except the name of the painter in the left hand corner, that of the engraver in the right, and dated publication line or imprint in small letters at foot, and this applies to proofs of prints by Bartolozzi and his school.\* Since that time, however,

\* Proof impressions (engravers' proofs) of Bartolozzi's prints are occasionally met with entirely unlettered.

a modification has been made by omitting all lettering under the design, the publisher's imprint and date of publication alone appearing in small and unobtrusive letters at the top of the print and close to the design.

2. *Proofs before letters on "India" paper.* These bear the names of the painter and engraver in the left and right hand corners, and the publication line in the centre, all close under the engraved work.

3. *Proofs before letters on plain paper.* Lettering same as No. 2.

4. *Lettered Proofs on "India" paper.* By a "lettered proof" is meant a proof bearing the full lettering—that is, a description of the subject, including name of painter, engraver, publisher, and date of publication. The lettering is sometimes scratched in a round hand on the right lower corner of the plate, or it may be in ordinary open print letters in outline; examples in the latter state are sometimes termed "open letter proofs."

5. *Lettered proofs on plain paper.*

6. *Prints on "India" paper.* Before these are printed, each letter forming the inscription receives a line through the centre: the dedication line, if any, is also generally added.

7. *Prints.* This is the ordinary state of the plate, the same as No. 6, but printed on plain paper.

Engravings that bear the mark of the Printsellers' Association are stamped as follows: No. 1 in left hand lower corner; Nos. 2, 3, 4, and 5 in right hand lower corner; Nos. 6 and 7 are not stamped.

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STATES.—“First state,” “second state,” “third state,” “rare state,” “unique state,” and so on, *ad nauseam*, are, in connection with prints, terms constantly used by enthusiastic collectors and dabblers in art. The meanings of these terms are very vague and mysterious to many people, who yet have no manner of doubt that the print described as of a certain “state” must be valuable. It is argued that a “state” implies an early impression, which is true; but if this be the only advantage, the collector who is incapable of telling an early and brilliant impression from a late and worn one, would be wise in retiring from the pursuit. It appears to be too often forgotten that there never was and never will be a print published without a certain number, more or less, of trial impressions being taken to test the state or progress of the plate. These early and imperfect trial-proofs are, however, looked upon by many collectors as if they were Bank of England notes. Should an engraver, after finishing a plate, find a word misspelt—some of the early masters were dreadfully weak in their spelling,—then he alters it, and the print before such alteration is a *state*, and accordingly highly valued; or it may be, a little bit of shading is added, or something taken out, or the alteration may be really an important one; but whether or no, early impressions are all “states,” and prized accordingly. If an example of every state is to be included in a series, then a perfect collection becomes an utter impossibility. A collection embracing all *known* states is another matter; but a pertinent question will naturally suggest itself as to the possible number of unknown states, which the unhappy collector can never hope to possess,—of the trial proofs (all “states,” be it remembered) that an engraver takes for his own purposes and destroys as worthless.\* The earliest condition of a print, usually termed the “etched

\* Mr. W. G. Rawlinson, in his Turner’s “*Liber Studiorum*,” suggests calling early unfinished impressions “Engravers’ Proofs,” which is a term that could hardly be misunderstood.

state”—that is, an impression after the plate has been once bitten, but is untouched by the graver—is flat and uninteresting, and may be compared to a painter’s canvas upon which the subject has been roughly indicated, but where the soul of the picture, the finish and life, are as yet entirely wanting. No one would give very much for a canvas in this condition; and yet a print in a similar state will, on account of its rarity, often fetch many times the price of a complete and brilliant impression. This mania on the part of collectors—for it is nothing else—is sometimes pandered to by modern artists whose position ought to place them above the breath of suspicion. Engravers and etchers of eminence are known, when a plate has grown towards completion, to have caused a certain number of impressions to be struck from it, which number has been several times repeated after each purposely trivial alteration or addition to the plate; and such proofs of various “states” have been put by, and “let out” occasionally as great rarities, and, of course, at big prices. When a special study is made of the works of an engraver, and the collector, after obtaining the finest completed impressions, goes back to the beginning, and gradually gathers together examples of all the known states in a progressive series, his collection has an interest in itself, as showing the handiwork of the artist, and the alterations and improvements he effected from the first biting to the finished proof. But there are those who, without any such definite object, are led by mere force of example into giving long prices for and accumulating prints in imperfect states.







## Proofs, States, and Signatures.

SIGNATURES.—The imprints or signatures on engravings, in addition to the descriptive lettering, are: on the extreme left, the name of the painter or designer, thus—Angelica Kauffman, *pinxit*, *pingebat*, or *pictor* (or *pictrix*), (from *pingere*, to paint), abbreviated to *pinx<sup>t</sup>*, *pinx.*; *delincavit*, *delineabat*, or *delineator* (from *delineare*, to draw or sketch), abbreviated to *delin.*, *del.*, *d.*; *invenit*, *inveniebat*, or *inventor* (from *invenire*, to invent or design), abbreviated to *inv.*; *designavit* (from *designare*, to design), abbreviated to *desig.*, *des.*;—on extreme right, that of the engraver, thus—F. Bartolozzi, *sculpsit*, or *sculpebat*, or *sculptor* (from *sculpere*, to cut or engrave), abbreviated to *sculp.*, *scul.*, *sc.*, *s.*; *fecit*, or *faciebat* (from *facere*, to do or make), abbreviated to *fac<sup>t</sup>*, *fac.*, *fec.*, *fa.*, *fe.*, *f.*; *incidebat*, or *incidit* (from *incidere*, to cut or engrave), abbreviated to *incid.*, *inci.*, *inc.*; *caelator*, *caelabat*, *caelavit* (from *caelare*, to chase or incise), abbreviated to *cael.* The perfect tense (as in *pinxit*) is more generally and appropriately used than the imperfect (*pingebat*). The use of the latter may be attributed to either carelessness or ignorance, as it is improbable that the artist intended to imply by the use of the imperfect tense that he was accustomed to paint pictures of a particular class.

In addition to the foregoing descriptions, the word *excudit*, or *excudebat*, or *scudebat* (from *excudere*), abbreviated to *excud.*, *excu.*, *exc.*, *ex.*; *scud.*, *sc.*, *s.*, with a name before it, frequently appears in the centre of the plate, in a line with the names of the painter and engraver, and above all other lettering; it is a curious fact that the meaning intended to be conveyed by its use appears to be in some danger of becoming altogether lost. As there are several meanings\* to *excudit*, it might equally be intended to indicate the work

\* *Excudo* (*excudere*), to strike or drive out. Of eggs—to hatch. To prepare by striking, to forge. To prepare or make anything. Of a writing—to compose.

of the printer\* or the publisher, and examples are occasionally met with where the word,

\* That the printer was not intended to be indicated by the use of the word *excudit* may be easily proved by many examples, but one will suffice: in a mezzotint entitled "Ladys Maid Soaping Linnen"—Hen. Morland, *pinx<sup>t</sup>*.—Phil. Dawe, *fecit*—Carington Bowles, *excudit*, the publisher's imprint is thus worded,—Printed for Carington Bowles, Map and Printseller, No. 69, St. Paul's Church Yard.

with two distinct names, appears twice on the same plate. It was seldom, however, that the work of the printer was considered of sufficient importance for his name to appear at all, and some other explanation is required. The difficulty in connection with the word as indicating the publisher, is in its superfluity; as in the publication line, or imprint as it is sometimes termed, at the foot of the plate, the name of the publisher appears again, with his address and the date of publication. On this being pointed out to many of the best known authorities, no satisfactory explanation was forthcoming; the most reasonable being that in case the plate ever changed hands and became the property of another publisher, the bottom line would be removed and another imprint substituted, but the name of the original publisher would still be left as a record of original publication. This explanation is, however, a lame one, and eminently unsatisfactory; for it can hardly be imagined that reputable firms—like the Boydells, for instance, who frequently adopted the term—would, in causing a plate to be engraved, have the remotest idea of its some day changing hands. Moreover, the use of the word for this purpose would really be no protection at all, as nothing is easier than removing the lettering, or any portion of it, from a plate; and were

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a copperplate to change hands, and the publisher's imprint be taken out and re-engraved the repetition of the original publisher's name, with the word *excudit* after it, would be certainly removed also. In every one of the numerous prints examined, the name before *excudit*—even when it is that of a firm—invariably tallies with that in the publisher's imprint. The explanation which the writer has arrived at for the name of the publisher appearing twice in the manner indicated, is as follows: At the time this word was in use there were only two kinds of impressions—unlettered proofs, *without the publisher's name and address*, and lettered prints, *with it*, in both of which the painter's and engraver's names would appear; and the publisher placed his name against theirs, with the word *excudit*, *in order to identify himself as the publisher of the unlettered proofs as well as the lettered prints*, without which there would have been no publisher's name on the former.\*

\* It will be observed that the word *excudit* bears a close resemblance to "executed," and doubtless by the thoughtless is sometimes invested with the same meaning, more especially as the latter word occasionally occurs on prints; as in a mezzotint, entitled "The Family Barber," No. 180, page 81, vol. i., of "Bowles & Carver's Caricatures"—the British Museum title to an imperfect collection—with the following imprint: "Drawn from the Life and ext. by J. Dixon—printed for Carington Bowles," etc., undated, but probably published about the year 1770. This example is not singular, as imprints similarly worded appear in other mezzotint caricatures by the same publishers, as in "The Old Beau in an Extasy," No. 286, page 28, vol. ii. same collection.

Combinations are often used, as *del. et inv., inv. et sculp.*, which require no explanation; and occasionally where the pupil has been working under the master, the latter will appear with *direxit* (from *dirigere*, to direct or superintend) after his name, in addition to that of the pupil as engraver; and *perfecit* (from *perficere*, to perfect or complete) appears when the engraver has finished a plate commenced by some one else.

CHAPTER





# *How to Judge Prints.*

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## CHAPTER XXXII.

### How to Judge Prints.

**P**PRINTS and their qualities are not to be mastered by one effort or by two; and the phrase which heads this chapter may perhaps, be classed with "How to learn French in a fortnight," and "How to swim without going into the water." There are intellects capable of assimilating a language in a fortnight or less; and, doubtless, there are some peculiarly gifted persons who, after listening to a lucid theoretical explanation of the art of swimming, have fearlessly plunged into the water, and become as much at home in the new element as if they had gone through a course of practical lessons. These, however, are exceptional people. And in learning to judge prints, as in everything else, there is for ordinary minds no royal road; for without assiduity in using opportunities, producing in course of time a true experience, little progress can be hoped for. All that can be done here is to indicate rather than teach. A taste in a certain direction usually develops itself accidentally. A collector often begins by purchasing prints, miscellaneous in character, of what he considers to be pleasing subjects; and whether he continue the practice of general selection, or eventually settle down to the pursuit of a certain class, his object will always be, as his technical taste improves, to obtain the brightest and finest, and sometimes the rarest, impressions. To understand the difference between those that are bright, fine, and rare, and those that are not, constitutes the art of judging prints. Proofs are treated of in another place; but in judging prints, something more is required than a knowledge of mere differences in lettering. Every impression that is taken from a copperplate helps to wear it down, and to decrease the brilliancy of the one next succeeding; and to this point careful attention must be given. As mentioned elsewhere, there are proofs and proofs, and there are also prints and prints, early impressions and late impressions. An early impression may be compared to a distant view seen through an opera glass focussed to bring out the picture sharp, crisp, and clearly defined; and a later impression may be likened to the same view seen through a glass more or less badly adjusted, so that it appears not quite so sharp, or even as somewhat blurred and foggy. Engravings when first printed have ample, wide margins, and are clean

and

## *Bartolozzi and his Works.*

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and unincreased. To obtain the finest specimens from plates when in their finest state, and as nearly as possible in their original condition, must be the object of the collector; who, for the purposes of study and comparison, will probably make use of the finest collection of prints in the world, that in the British Museum. Altogether there cannot be far short of a million engravings there, many of them being unique impressions; and yet the very existence of a Print Room at the British Museum is almost unknown to the public at large, and utterly so to ordinary visitors. A ticket of admission to the Print Room, which allows an examination of its treasures, is just as easy to obtain as one for the Reading Room,—a recommendation from a respectable householder only being required. The prints are carefully arranged under schools, and subdivided under the names of the painters and engravers. The British Museum collection of Bartolozzi's prints\* is a very fine one,

\* The South Kensington Museum contains very few examples, and those mostly unimportant.

but a considerable portion consists of duplicates and proofs in various states.\* They, with

\* The mechanical facsimile reproduction of some of the rarer treasures stored away in the Print Room of the British Museum, with a view to examples being distributed at a low cost amongst the various art schools scattered over the kingdom, is shortly to be undertaken. It is to be devoutly hoped that the Trustees of the Museum will select for the purpose one of the *photo-gravure* processes, by which impressions are produced direct from the copperplate, so close to the original as to almost, if not quite, deceive the expert; even the marginal plate-mark, so dear to the heart of the collector, is there. Photographs—or what look like photographs—are an abomination in the sight of the print lover.

the whole collection, are to be catalogued in print some day; but when that day will come—as the matter appears to depend entirely upon the liberality of a not too liberal Government,—it would be useless to hazard even a guess. The work has been talked of for years, and the authorities have even gone so far as to get out a few proof pages, but whether anything more than this will be achieved during the present or next century is somewhat problematical.

CHAPTER







# *Deceptions with Prints.*

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## CHAPTER XXXIII.

### Deceptions with Prints.

**T**HE description of the deceptions practised in connection with prints would fill a volume; and the ingenuity and adroitness of manipulation displayed are so great that only experts can discover in what manner the tampering has been effected. Prints are "tinkered" to a greater extent than would be believed possible. At a fire a parcel containing several fine and valuable proofs, all of one subject, was badly burned at one end only, and the proofs were sold with the other salvage for an old song. The purchaser on examination found that some of the engravings had been turned the reverse way; and he was able, by employing a restorer, who removed the burnt end of one and substituted the undamaged portion of another, to secure two fine and apparently perfect proofs, which when framed and disposed of realized a very remarkable profit indeed. It need hardly be said, that to thus restore a partially burnt print by the addition of a similar portion from another, so as not to be readily discoverable, involves the very perfection of skilled labour.

To turn a lettered India print into an unlettered India proof would seem an impossibility; but it is done with comparative ease. The India print is cut down all round close to the engraving, the lettering being of course also cut away. The print is then skilfully reduced in thickness by splitting,\* or if too tender, by rubbing down from the

\* *Vide* chapter on "Print Restoring, Inlaying, Splitting, and Cleaning."

back. A clean sheet of India paper, of the same tone as the India print, but of a larger size, so as to show a clean blank margin, is then mounted on a piece of still larger plain paper, and the cut-down India print in turn is mounted in the very centre of all, or rather in such a position as to show the usual margin all round. Before drying, the manipulated print is subjected to immense pressure, which so forces the mounted print into the India paper, as to entirely hide the difference in the thickness of the material. A false plate mark is added by laying a plain steel or copper plate of the proper size on the face of the print, and again subjecting to pressure. India paper impressions, as well as

## *Bartolozzi and his Works.*

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unlettered proofs, can of course be produced in this manner. The writer recently saw a volume containing a collection of portraits by George Vertue, supposed to be India paper impressions—there is a legend that some few such impressions were originally printed,—and believed by their confiding owner to be worth about £300. A very little examination showed them to be split prints—bright examples having been originally chosen for the purpose,—and the approximate value of the whole collection would perhaps be the figure imagined, less a cypher.

Prints thus turned into proofs will deceive all except the very experienced ; but when the weak spot, the result of the manipulation, is pointed out, they can be readily distinguished, thus : If an untampered-with engraving be examined, it will be noticed that the extreme edge of the engraved work all round the plate is never defined with absolute sharpness, as if the edge had been cut with a razor, but has rather a rough, irregular or burry appearance, which would not be noticed unless the print were closely looked into ; and it is by the absence of this irregular edge that these manipulated print proofs can be distinguished. In cutting them down, the division is made on the extreme outer edge of the engraved work itself ; for if the slightest margin were included, it would afterwards certainly show, and the fraud would be self-condemned. Print-proofs, carefully doctored in this manner, will stand almost any amount of inspection, even when unframed ; and the test given—an absolutely sharp edge to the engraved work all round—is, so far as the writer is aware, the only one by which they can be distinguished. False margins, with a view to increase their value, are added to closely cut prints in so skilful a manner, as, especially when the engraving is framed, to defy detection.\*

\* *Vide* chapter on “Print Restoring, Inlaying, Splitting, and Cleaning.”

Another way of manufacturing valuable proofs is to obliterate the title from the plate by “stopping out.” The plate having been proved (the best and brightest impressions being taken in the process), and the lettering having been added thereafter, it would be imagined that no further “proofs before letters” could by any possibility be obtained. Modern ingenuity is, however, quite equal to the task. Should further unlettered proofs be required, the wording on the plate is temporarily got rid of by “stopping out,” in this manner : the letters are filled in, to the level of the plate, with a soft composition, which is then heated until hard, and for the time they practically disappear. As many so-called “proofs before letters” as are wanted are printed off ; the composition is then removed, and the plate restored to its former lettered state. Such a proceeding is neither more nor less than swindling, for which there appears to be only one absolute remedy.\* If “stopping out,” however, be suspected, its traces can be

\* *Vide* chapter, “The Printsellers’ Association.”

sought for by a careful examination of the print held sideways in a good light, when an impression of the whole or of some portion of the lettering will be faintly visible.

Amongst the minor deceptions or dodges, which could only be practised on the credulous and ignorant, is that of adding the word “Proof” to ordinary prints, and selling them as great bargains at print price. One man was recently thus making several pounds





## *Deceptions with Prints.*

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weekly, and may be doing so still. His practice was to lay in a stock of popular prints, with which he travelled from place to place. He had a printed descriptive list, issued by the publishers, on which the prices of both proofs and prints are given. He always showed a print first, and while drawing attention to its beauties, pointed out the published price of both print and proof; and if hesitation were shown, he offered an apparent proof—the word *proof* (previously skilfully added with a fine brush) was on the sham proof, which he tendered at print price; this often secured a purchaser.

Prints after George Morland—more especially those of a better class,—both coloured and plain, now bring high prices; they are very pleasing, highly decorative, and much sought after. The art of aquatint engraving, by which prints of this class were mostly produced, having been superseded by the cheaper process of lithography, which closely resembles it, is now little practised; and it is therefore hardly to be wondered at that aquatint prints, after Morland, are being freely imitated,—and so closely and successfully, that the fact up to the present time would appear to be almost unknown. The lithographed imitations are of foreign production, and are sent over in small quantities at frequent intervals, to be disposed of in the sales of miscellaneous works of art so frequently held in the metropolis and the larger towns. Much innocent surprise has certainly been expressed as to how so many Morland prints have lately appeared in the market. But it does not seem to have yet struck buyers that such prints are being manufactured wholesale; however, such is the fact. Morland's prints, like Bartolozzi's, harmonize particularly well with old-fashioned furniture; and it struck the writer some years ago, that if the public taste in this direction remained unaltered, prints of this class would be almost certain to be imitated by the easy and inexpensive process of lithography. In regard to Bartolozzi's (stippled) plates—and stippled plates generally,—the same danger does not exist; for there is at present no process known by which imitations sufficiently good to deceive the expert can be made. Photographic copies of prints, nevertheless are now produced so like the originals that it is sometimes difficult at the first glance to distinguish one from the other. For their detection, it may be borne in mind that a photograph is a flat impression; while the work in an engraving, more especially the heavier portions, is raised, and can be seen and felt. Copperplate impressions also show the plate mark in the margin; that is, the depression produced in the paper by the plate, owing to the great force of the press. There are, however, modern photographic gelatine processes, as the autotype, in which the work is slightly raised in the heavier portions, producing an effect more closely approximating in this particular to that of impressions from steel or copper plates. But little or no more discrimination is required to distinguish these, than to recognise ordinary photographs; they are moreover published as reproductions, and with no intention to deceive.

## *Bartolozzi and his Works.*

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### CHAPTER XXXIV.

## Modern Reprints from Worn-out Plates, and How to Distinguish.

**B**ARTOLOZZI'S prints, whether old or modern impressions, are all printed direct from the copperplates; and it is only by the brilliance and beauty, or the ghostly-looking worn-out appearance, as the case may be, that one can be distinguished from the other. But when the enormous difference is once fully recognised and appreciated, further mistakes on the part of collectors are simply impossible.

An examination of a couple of impressions side by side—they need not necessarily be the same subject,—the one printed during the great master's lifetime, and while the plate contained the work he put into it; and the other a modern reprint, from which all the more delicate portions, as the lighter stippling on the flesh, have long since departed by overprinting, will show at once the wide gulf that divides them.

The paper on which the old Bartolozzi engravings were generally printed, was a soft "laid," or ribbed, Dutch hand-made; which, on being examined against the light, showed considerable indications of what is termed by paper-makers, foulness, or specks of dirt, and dark unevennesses of substance, caused by the imperfect disintegration of the pulp. The machine-made paper, used for modern impressions, is much more perfect in these respects; and the water-mark, or ribbing, appears, when held up to the light, perfectly uniform, as it is in all papers of modern manufacture. A soft wove paper, which shows no ribbing, was occasionally used, as it is now for modern impressions. Bartolozzi's, and all prints of his school, otherwise than book illustrations, were published with ample white margins, which ended on one or more sides, according to the original size of the sheet of paper, with a peculiar rough or frayed edge, caused by the mould. This is one of the distinguishing marks of hand-made paper. An example of this edge may be seen in a Bank of England note.

About five and twenty years ago, a well-known now retired dealer in miscellaneous







MODERN IMPRESSION FROM A WORN-OUT STIPPLED PLATE  
{ UNTOUCHED }



M<sup>RS</sup> GEORGE HAY DRUMMOND,  
AND CHILDREN.

Sold and bought by John & John Boydell in Cheap-side, at the Shakespeare Gallery Pall Mall, London.







## *Modern Reprints.*

works of art, began gathering together copperplates by Bartolozzi, and reprinting from them. He was a shrewd man, with a keen nose for future profit, and capable—as the result proved—of gauging in what direction the public taste would tend. The copperplates, when purchased, were considered worn out ; and, years before, as many bright impressions had been taken from them as they were thought capable of yielding. After their long rest the plates were again brought into use, and impressions—mostly in red—were taken, until the finer parts had disappeared altogether, and hardly a trace of the original rich and brilliant beauty remained. Another person, in an extensive way of business, owns to having made a large sum in “four figures” in this manner. A third confesses that he has had *tons* of engravings printed of the Bartolozzi school. He kept several men constantly employed in dipping sheets of paper into a solution of tobacco juice toned down with a little black writing ink, for the purpose of producing the appearance of age ; and two of his men, who were daily engaged in this way for long periods together, became at length so ill from the effects of the nicotine absorbed into the system, that they barely escaped with their lives. The trade has been a very profitable, but hitherto—collectors may thank their stars!—a most clumsily-conducted one. Nothing could have been easier than to manufacture paper which in texture, substance, surface, and tint, would exactly match that used by the printers in Bartolozzi's time. Staining with tobacco is a poor makeshift, and can be easily detected. The modern process of steel-facing, by which the surface of a copper plate is coated or faced with a thin layer of hard steel is effectual, as it prevents all further wear ; but, of course, it comes too late as regards the already worn-out plates of Bartolozzi. The complaint against producers and vendors of prints of this class, is not in respect of the mere printing and selling, but relates to the gross deceit practised in connection therewith. Some of these offenders go so far as to write lying dates on the margin of the prints, using a special brown ink, doctored up for the purpose, and giving the semblance of age. They also practise the “stopping out” of the whole of the lettering except the painter's and engraver's names (a process described elsewhere), and mark the impressions—“fine proof,” “proof before letters,” “very old impression,” “very scarce,” “first state,” “second state,” “only one in this state” (and a good thing too!), “unique state,” “only six printed in this state,” or with any other lies which their ingenuity may suggest, and whereby they hope to effect sales at increased prices. Persons who act in this manner do even more harm than they intend. They ruin the taste of the public, who in purchasing follow what they conceive to be the fashion ; and naturally failing to discover beauties that have no existence, become apathetic, or, more probably, disgusted. The system indirectly hurts the print-dealers too, for many an embryo print collector who has had foisted upon him specimens of this kind of ingenuity, has had his hobby absolutely strangled ; while had it been judiciously tended and fostered, it might have assumed a robustness that would have been a source of profit to them, and of enjoyment for the remainder of his days to him.

Of course there are degrees of badness even among these modern reprints. The earliest of them would be almost equal to the latest taken at the time the plate was discarded as used up ; but the signs of wear would soon increase, as hundred after hundred were struck off. It may also fairly be argued that some plates were put aside by the original

## *Bartolozzi and his Works.*

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publishers in a more worn condition than others. Impressions of popular subjects, much in demand, would naturally be repeated until it was judged that the copper would yield no more that were passably good ; while less admired plates might be discarded after less hard work, and naturally in somewhat better condition.

The trade price of these prostituted prints—usually printed in a bright but unwholesome-looking red—varies according to the rapacity of the dealer. The largest sizes may be purchased wholesale for 3*s.* 6*d.* each, and the smaller for 1*s.* or less, according to the quantity taken. The selling price may be anything : a guinea for an unframed print is a favourite charge ; but of course two guineas would not be refused, nor would half a guinea, for the matter of that. Large scrapbooks, containing about fifty modern impressions of Bartolozzi's engravings, have been, and are now being, offered for sale in London, and in the larger towns in various parts of the country. One was recently purchased at an auction room in Edinburgh by a well-known English nobleman, to whom it was knocked down for £22. Another became the property of a rich Australian for £60 ; he returned with it in triumph to the Antipodes. When it is borne in mind that the cost of producing these prints is but a few pence each, an idea may be gathered of the profits occasionally reaped.

A folio scrapbook was recently sold in London by auction, described as "containing forty-eight beautiful subjects, by Bartolozzi and his pupils, chiefly in red, and all in a fine state, together with a few scarce engravings by the old masters." The scrapbook itself was undoubtedly old, and the leaves were soiled and stained ; the binding was falling to pieces, and the tissue paper that covered the prints was of a make not now seen. But the prints themselves were, without a single exception, modern impressions, mostly on paper stained to give the appearance of age. The construction of the book showed considerable ingenuity, the larger plates being so pasted in that the date in the water-mark could not be seen. Sheets of paper of the better class are usually—Whatman's always—water-marked in one part, with the date of making. In this case, a few loose, small engravings at the end of the book were, to increase the deception, printed on that portion of the paper which shows no date. Nearly the whole of the prints were in red, with uncut margins, and, in some cases, a false date had been written in with ink of a brownish tint ; in others descriptions of the plates were pasted on, printed in type such as that in use at the end of the last century. The prices, varying from seven and sixpence each for the small, up to four pounds for the larger examples, were marked in pencil on the face of the prints, in the plainest of plain figures. The lot, in the absence of greenhorns, fetched thirty-five shillings under the hammer, and must certainly have cost that sum to produce. If the impressions had been old, and proofs, as represented, they would have been worth from two to five pounds each. The following is a list of the plates in this precious production, some being in several "states" (*sic*) :—

Mrs. Siddons ; Spring ; Serena ; Nest of Cupids ; Virgin and Child ; An Infant Academy ; Mrs. Hartley ; Adam and Eve and the Archangel ; The Archangel Uriel, and Satan ; The Four Seasons (four plates) ; Musidora ; The Contented Family ; Nature, History, Art.

In a collection of miscellaneous engravings sold by Messrs. Puttick & Simpson, on March 24th, 1881, lots 256-7-8 were described as follows :—







MODERN IMPRESSION FROM A WORN-OUT STIPPLED PLATE  
(STRENGTHENED WITH THE GRAVER.)



*The Telling out.*

*London, 1791, by J. Smith, Currier, Great Britain.*







## *Modern Reprints.*

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256. Bartolozzi : Adam and Eve, proof and print ; Uriel and Satan—all in red (3).  
257. Do. A Pair ; proofs in red (2).  
258. Do. Virgin and Child, three states ; Infant Academy ; Serena, etc. (6).

On examination, they proved to be modern impressions, some bearing distinctly false descriptions, as "Fine rare proof," etc., in the usual brownish tinted ink. In a strongly-worded letter, the writer pointed out to the auctioneers that, although experienced collectors and print dealers could not possibly be taken in by such false descriptions, it was not so as regards the general public, who have often nothing to guide them but the description in the catalogue, which they take for granted to be true, or at any rate not to contain wilful misrepresentations. He further insisted upon the absolute necessity of a closer supervision in connection with the descriptions appended by the owners to miscellaneous prints. In reply, after thanking the writer for pointing out the errors into which they had been inadvertently led by their client, Messrs. Puttick and Simpson, proceeded : "We have informed the owner of the lots referred to, that his notes on them are, in our opinion, calculated to mislead the ignorant, and that we shall obliterate them from the prints, if any more should be so sent." It is only fair to the auctioneers to add that they have since gone a step further, and now describe such lots in their catalogues as "modern reprints."

Amongst the prints that figured in the lots referred to, the examples of the "Virgin and Child" were stated, in a printed description stuck in the corner of one of them, to be "fine proofs in two states of the plates, 10s. 6d. each." It would be difficult to cram more falsehoods in fewer words. Neither of the examples was "fine," neither was a "proof"; they were both in the same "state,"—and a very indifferent state, too, though one was printed in black and the other in red ;—and then the word "plates" appeared in the printed description in the plural, as if there were two coppers. On the same occasion, by the way, "Lot 257, Bartolozzi : a pair ; proofs in red (2),"—proved to be two of the illustrations to Thomson's Seasons, "Palemon's First Sight of Lavinia," and "The Shepherd's Flute, the Virgin's Lay," engraved by P. W. Tomkins. The whole of the lettering had been removed from the plates, including the name of the engraver, in place of which Bartolozzi's had been substituted by re-engraving. Both these examples bore, written in brown ink, in the right-hand corner,—"Fine rare proof, 18s. nett"; and, it need hardly be said, would have been dear at eighteenpence.

It is now no unusual thing to find genuine Bartolozzi engravings catalogued in print sales as "fine old impressions," which does not mean that they are early impressions of the plate, but simply that they are of the first issue, in contra-distinction to modern reprints.

Impressions have been quite recently offered for sale remarkable for their intense coarseness, the ink standing out from the surface in the boldest possible relief. The effect at a considerable distance is fairly good ; but at close quarters the stippling proves to be as coarse as gravel, and almost as heavy, and the more delicate effects that were originally in the plate are represented by white space. This is only another form of the same industry—new productions from worn-out plates ; but in this case, the work itself, and

## *Bartolozzi and his Works.*

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not the paper only, is doctored. Impressions of this description are from plates recently re-bitten, with the express object of deception. The process of rebiting is precisely the same as that practised by engravers in their ordinary work, and consists in laying on the plate, with an exceedingly fine dabber, a "ground," or resinous composition, upon which acid will not act. In laying this ground, the surface only of the plate receives the material, the specks or dots, which form the engraving, remaining open or uncovered. When the acid is applied, it attacks and deepens the dots or incisions, but has no effect whatever on the flat or unengraved surface of the plate. Impressions from old plates thus tampered with are coarse, and will not stand even a moderately close examination.

It may be mentioned, by the way, that one of the very latest dodges adopted by spurious print publishers, is to stamp their rubbish with a complex but meaningless die, in order, it may be supposed, to convey the idea that the prints have passed through the hands of a collector, who has impressed his mark of recognition and appreciation.

CHAPTER









MODERN IMPRESSION FROM A WORN-OUT STIPPLED PLATE  
(ONE HALF RE-BITTEN)







# *Falsely Tinted Prints.*

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## CHAPTER XXXV.

### Falsely Tinted Prints, and How to Distinguish Them.

**STIPPLE** engraving appears to be peculiarly adapted for printing in colours, and when this is effected with even a moderate amount of skill, it produces a soft, rich, and harmonious *ensemble*, which could not be produced by the printing in colour of line engraving or of any combination of line and stipple. The due balance of *colour*—using the word technically—is lost when the effect, originally faithfully rendered by the line engraver in black and white, is sought to be made more realistic or more taking by the use of colours, the result being harsh, vulgar, and eminently unsatisfactory. Some examples (in the author's possession) of coloured portraits by R. Cooper, where the flesh is stippled and the draperies are in line, are, as far as the latter are concerned, complete failures, though when the stippled portions are examined separately the effect is perfect. Another example of a much over-rated but nevertheless prettily designed and tastefully executed oval line engraving, without any admixture of stipple, of "The Children in the Wood," drawn by J. H. Benwell—the figures engraved by W. Sharp, and the landscape by W. Byrne and T. Medland,—is, though a brilliant impression, and beautifully printed in colours, a complete failure. Colour is against the genius of line.

It may be presumed, from old examples still in existence, that printing in colours, both from wooden blocks and copperplates, suggested itself as an attractive improvement to some of the very earliest engravers and printers.

Mr. Louis Fagan, of the British Museum, in his useful handbook\*—Bryan mentions the

\* "Handbook to the Department of Prints and Drawings in the British Museum." London : George Bell & Sons, 1876.

same thing,—says that "Hercules Seghars, a painter of the Flemish school, born in 1625, is supposed to have invented a method of printing in oil colours on cloth." Seghars' process can hardly be called printing in oil colours, as it appears to have consisted simply in the application

## *Bartolozzi and his Works.*

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application of a graduated background in oil-colour by means of a brush, sometimes on paper and at others on canvas—the streaks in many instances are distinctly visible,—over which he printed his plate *in one colour only* in ordinary printing ink. So far as the mere printing is concerned, his productions were evidently experimental, no two examples from the same plate being treated exactly alike; and though the application was ingenious, the term “invention,” as applied to his method of manipulation, appears to be somewhat strained. He likewise printed with a white ink on black paper, and with dark inks on papers stained in various shades; but although he came so near to the later method of charging the plate itself with inks of various hues, the writer has seen no example which can be accepted as proof that he actually employed that method. He also strove to give to some of his etchings a richer effect by adding to his plates,\* in parts only, an evidently

\* *Vide* No. 14 in British Museum collection: (circular) a building, with trees and water, etc., in the foreground.

previously studied dark background or tint, so as to intensify the shadows, the effect approaching somewhat closely to that produced by modern *retroussage*. His prints and etchings appear to have been entirely experimental, and where there are several examples of the same subject, as in the landscapes Nos. 16, 17, 18 in the British Museum collection, the treatment is entirely different. Seghars appears to have relied for his effects upon the variety of his backgrounds, over which the copperplate, charged with a single colour only, was printed as a final operation; and it does not seem to have struck him that he might have produced better and more satisfactory results by charging the plate itself with a variety of colours. Some of his etchings are heightened with a wash, and he further experimented with inks of a nondescript hue, evidently made by intimately mixing together a variety of colours.

In later times, colour-printing received an impetus from the invention of James Christopher Le Blon, who invented and practised (1720–30) a method of printing mezzotint plates in colours. The tinted mezzotint engravings were produced from a series of three and sometimes four distinct plates, on each of which was engraved a portion of the work, the first three plates being used for the primary colours—red, blue, and yellow,—and the fourth—sometimes omitted altogether—for black. By printing the three colours from separate plates over each other, the red and yellow combined to make orange, red and blue purple, and blue and yellow green; while when the fourth or black plate was omitted, the combination of red, blue, and yellow gave a very dark and nearly black result. By a judicious intermingling of the three primary colours in the various grainings of the plate, other tints, shading off into the utmost delicacy, were produced. The coloured printing-inks used were transparent, so that one showed through the other or combined with it, forming the beautiful combinations of colours and tints seen in the now much-prized examples of Le Blon's art. The separate impressions from the plates were taken while the inks were wet, which ensured a proper blending of the colours.

This method being known, it was not long after the introduction of stippling, that stipple printing in colours—a peculiarly happy combination—was resorted to; and within a very short period, such was the rage on the part of the public generally to possess examples, that the whole of the fine-art plate-printers of the day were obliged to turn their







## *Falsely Tinted Prints.*

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attention in this direction. James Gamble, printer and printseller, of 127, Pall Mall, ignoring what Le Blon had previously done, boldly announced himself as the inventor of printing in colours, and it is quite probable that he was the first printer who adapted Le Blon's method to stipple engraving.\*

\* The writer possesses a fairly well executed oval stipple plate, after W. Beachy, by R. Read, of "Love Vanquished," bearing the following publication line: "*Published May 6th, 1783, by Jas. Gamble, Printseller and Inventor of Printing in Colours, No. 127, Pall Mall.*"

If a coloured print by Bartolozzi or an engraver of his school be closely examined,\* it

\* *Vide* chapter, "The Art of Stipple Engraving."

will be found that *it is the dots that are coloured, and not the background*; and herein lies the great difference between a stippled print coloured by hand, and one that is coloured and printed direct from a copperplate at one impression. In the falsely tinted prints with which the third-rate curiosity and printshops are flooded, out-at-elbow artists, and sometimes women, are employed, who for a shilling or two will tint or colour a print with considerable skill, closely following the copy sent for imitation. At a short distance, more especially when they are framed, not only do prints tinted in this manner look passable, but a close inspection is necessary to show that the paper is coloured all over instead of the stippled work only. The background will be observed to be solid, the dots, black or brown originally, showing through; while the background of a genuine example will remain white, the engraved or dotted work only being coloured or tinted.

It may be as well to examine here circle No. 8 in "Examples of Stipple Engraving," which is printed in the manner practised by the old colour printers; that is, from a plate charged with a red pigment; while example No. 7 illustrates the deception to which attention is drawn: the printing is in black, afterwards coloured by hand, the distinctive difference being, as previously pointed out, that in No. 8 the stippled work is coloured and the intervening spaces are white, while in No. 7 the stippled work is almost of the original black, and the intervening spaces are coloured.

Spurious or hand-coloured stipple engravings will, if carefully tinted, and placed in a bad light, deceive almost any one. A few weeks ago, while in the back warehouse of a respectable curiosity dealer, the writer espied hanging on the wall a pair of Bartolozzi's coloured prints, "Hebe" and "A Bacchant," after Cipriani, both with full margins, and apparently in excellent condition. The ridiculously low price of a sovereign was asked for the pair, with the accompanying remark, "I want to get rid of them; they are out of my line." The warehouse was dimly lighted, and not the slightest suspicion was entertained that deceptive hand-tinted prints could have found their way into so respectable a quarter. They were purchased and taken home, and when, with a glow of pleasurable anticipation, the parcel was opened, and the prints taken into a strong light for critical examination, they were found to be modern impressions cleverly tinted by hand.

In Bartolozzi's time art-patrons were few, and if a hundred or so impressions from a plate were disposed of, it was thought to have done pretty well. The charge for a coloured impression was always more than for a plain one, the increase in price being governed by the amount of finish. On the other hand, the last generation of collectors

## *Bartolozzi and his Works.*

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would hardly look at coloured prints.\* But it has been found later, when the old-fashioned

\* A contributor to the "Library of Fine Arts" (1832), mentioning engravings printed in coloured inks, ignored the past, and showed that he was without the gift of prophesy by saying :—"In no case will they ever become established in the regard of those who may be called judges of art."

style of furnishing asserted itself, that tinted stippled prints not only harmonized with it, but looked better and more attractive than plain ones ; they have been accordingly sought for, and being limited in number, soon began to rise in value, which they are now continuing to do. A fine impression in colours—*i.e.*, a genuine one printed direct from the plate—is considered by many collectors to be worth double, treble, or even quadruple the price of a plain one ; while falsely tinted prints—*i.e.*, tinted by hand—will not knowingly be purchased at all.

CHAPTER





## *Coupon Prints.*

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### CHAPTER XXXVI.

## Coupon Prints.

**MOST** people in these days think they know a little about the fine arts, and as regards the masses, it is perfectly true—a very little. It is not so long since one could hardly take up a periodical without coming across glaringly lying advertisements, offering a large and beautiful engraving, worth a guinea—observe the ingenuity of the wording—of a popular subject by a well-known artist, in return for fifteenpence and the coupon cut out from the body of the advertisement. The advertisers generally traded under some fine-art title. It is said that the success of one of these firms was so great, that each day's post-office orders, when stuck on an ordinary skewer file, measured several feet in height, and that the bankers with whom the firm had opened an account in beginning its trade, could not put up with the trouble of collecting them, and promptly closed it; while another banker, who undertook to do the business, charged a special commission for the extra trouble involved. The writer from time to time had impressions sent to him, with requests that the system might be exposed in a technical journal with which he is connected; but while the rage lasted the sales went on in spite of protest. Competitors multiplied, and no doubt altogether some millions of these trashy prints must have been disposed of. The proprietor of a paper of some position, who allowed these advertisements to be inserted, was written to on the subject, and replied—no doubt truthfully and honestly—that he had seen specimens of the prints in question, and that they were all they were represented to be, and worth a guinea each, and he could not tell how they were produced for the money. This was a dreadful staggerer, but an almost worse was to follow. While the writer was one day concluding a purchase in a print-shop, where he was well known, a gentleman entered, and explained that he had been fortunate enough to secure a guinea print for fifteenpence, and that he wanted it tastefully framed, for which he was quite ready to pay a guinea. The possessor of this foggy treasure had the appearance of being an educated man; and when he had left, the writer learned that this was by no means a solitary order of the same description that had found its way to this shop. However, people at last got

## *Bartolozzi and his Works.*

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to know what rubbish they had been buying, or, if they did not know, were sated with the specimens already acquired. The sales ceased ; the advertisements disappeared. An immense pile of these prints, amounting to many thousands, was afterwards put up at a London sale-room, but neither the dealers nor the public would buy. Some enterprising individual, probably with a view of disposing of them to an equally enterprising grocer to give away with his pounds of tea, was venturesome enough to offer a halfpenny each for the lot, when the auctioneer declared the reserve price to be a penny each ; and this bid not being forthcoming, the lots were withdrawn.

The persons who originally hit upon the "coupon" system in connection with the issue of cheap engravings, are said to have realized a fortune during the few months the public rage continued. The prints are simply lithographs from popular steel or copper-plate engravings. For the benefit of the uninitiated, it may be stated that an impression from a steel or copperplate engraving may, with very little trouble, be "transferred" to stone ; and, by the aid of a steam-driven lithographic machine, impressions can be produced almost as fast as in ordinary letterpress printing. The preliminary difficulty is to get the original plates, and the permission to reproduce them. Mr. Graves was applied to, and he agreed to lend certain plates—they would not be deteriorated in any way by transfers being taken—provided he was paid a royalty of £2 per thousand on all the impressions lithographed. The sum paid to this publisher on one plate alone (Wilkie's "Rent Day"), amounted to nearly £200, which would represent nearly 100,000 impressions sold. This, however, is only a single example : tens of thousands of more or less popular subjects, including "The Blind Fiddler," "Chelsea Pensioner," "Duncan Gray," Morris's "Shepherds of Jerusalem" (over 200,000 impressions of this subject alone were sold), Landseer's "Highland Whiskey Still" (nearly 100,000), Murillo's "Good Shepherd, and many others were thus rapidly absorbed. When it is further borne in mind that rivals sprang up, who for a time did almost as well, and that it was next to impossible to take up a newspaper without finding a huge coupon advertisement, some idea may be gathered of the extent to which the trade was carried on. Notwithstanding that the sum charged (fifteenpence each) was so small, the profits on the sales of these lithographic prints were enormous. The paper would cost under a halfpenny, royalty paid to Messrs. Graves another halfpenny, the printing (including proportion of cost "for making up" the stone) a farthing, the cost of postal wrapper, addressing, etc., proportionate charge of office expenses and incidentals, say a farthing, and postage a halfpenny. The chief item in the expenses was the advertising, and perhaps a penny on each impression would not be too much to allow for that purpose. This would bring up the cost to threepence per copy, leaving to the proprietors a shilling clear profit on every impression sold.

It is related—perhaps in Hone's "Every-day Book"—that in the good old days, before pigtailed and cocked hats gave way to cropped heads and stove-pipes, a well-known personage for a bet perambulated the streets of London offering real golden guineas, freely displayed on an open tray, for a shilling a-piece. In the estimation of the public the trick was too transparent, and it is said that not a single person took advantage of the opportunity. Had the exchange of gold for silver been coupled with some irksome condition, however slight, the whole of the guineas would probably have been quickly disposed







## *Coupon Prints.*

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of. In connection with the guinea print for fifteenpence this foible was taken advantage of, the purchasers being subjected to the trouble of cutting out the coupons, filling in certain particulars—conditions the astute advertisers never failed to bring prominently forward in their advertisements—and sending them, together with the never-to-be-forgotten post-office order, or trifle in stamps. Many persons doubtless must have suspected they were being victimised. But perhaps the cream of the joke is in the grim fact that thousands of people failed to perceive any difference between the lithographs they received and genuine engravings printed direct from the copperplate. They had not, in short, the cultivated taste which requires that the artist's hand be distinctly traceable in his productions, and which rebels against works of art produced by machinery—in thousands, tens of thousands, or millions.

CHAPTER

## *Bartolozzi and his Works.*

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### CHAPTER XXXVII.

## Collecting Prints for Illustrating Books.

**VERY** popular is the collecting of prints with the special object of illustrating some favourite author. Thousands of works have been and will continue to be thus illustrated, and the spare hours of a lifetime are often devoted to this purpose. The plan pursued is first of all to obtain, if published, a "large paper" edition; or if that is not procurable, a copy of the ordinary edition of the work is placed in the hands of an expert, generally a printseller, for inlaying; that is, each leaf is uniformly let into a larger sheet of plain paper, thus giving an ample and handsome margin, and room for the insertion on blank sheets of paper of similar size of larger prints than room would otherwise have been found for. Paper slips or "guards" are bound up between the leaves to prevent undue swelling of the volumes as their contents increase. Thus to remount a book from a small to a large size is, on the face of it, an easy matter enough; but not so in practice. The leaves must be inserted into the larger sheets in such a manner that they must be absolutely even, and unless each is of a uniform thickness, the book when finished would not close in a solid and compact manner. The usual charge for inlaying averages from sixpence to a shilling per leaf, a charge which will cease to appear excessive when it is known that the outer edges of the smaller leaves, and the inner edges of the larger paper leaves or frames to receive them, have both to be pared down, so that each leaf may be of one uniform thickness, which would not be the case were the paring process omitted. The hunt for suitable prints will probably have been previously begun, and it may be here remarked that the final binding into volumes is obviously better postponed until the collection be completed. There are dozens of small print shops in London, principally in the Western central district, whose owners spend a lifetime in purchasing mixed lots of prints at sales, and afterwards classifying them for their customers, who are guided in purchasing by their own fancy and knowledge, and the length of their purse. Plenty of illustrative prints can be bought at prices ranging from twopence to a shilling or half a crown each, and a few pounds judiciously laid out over a period of some years will often result in a





## Collecting Prints for Illustrating Books.

collection of historical interest, vastly more valuable as a whole than the prints were when scattered. It is possible of course to spend large sums in this way. The British Museum possesses a magnificent copy of Pennant's "History of London," bequeathed by Mr. Crowle, which is said to have cost £7,000. The Bodleian library contains an illustrated Clarendon and Burnet, formed by Mr. Sutherland, and continued by his widow, who presented it to the library. This, perhaps the most magnificent pictorial history in existence, cost in collecting upwards of £12,000, and contains close upon 19,000 prints and drawings; the labour involved in bringing it together extended over forty years. The collection fills sixty-seven folio volumes, and in it are included 731 portraits of Charles I., 518 of Charles II., 352 of Cromwell, 273 of James II., and 20 of William III., all different works, or distinct "states" of the same engraving. Certain works of limited scope are tolerably easy to completely illustrate, and others on the contrary immensely difficult. The late Mr. Forster during his lifetime attempted to illustrate Grainger's "Biographical History of England," an herculean task which he continued until his death, when the volumes were bequeathed to the South Kensington Museum. Strutt's "Dictionary of Engravers," or Bryan's "Dictionary of Painters and Engravers," would form a tolerably tough job for the illustrator; the names of the engravers may be counted by thousands, their works by hundreds of thousands, and one or more examples at least of each engraver ought to appear. Tasks of this sort have been attempted, but seldom satisfactorily completed.

In the library originally formed by Mr. Richard Bull, of Ongar, Essex (the intimate friend of Horace Walpole), dispersed by Messrs. Sotheby, in April, 1880, Walpole's "Anecdotes of Painting," in fourteen imperial folio volumes, bound in russia by Staggemeier, and magnificently illustrated with an immense number of drawings and rare engravings, in the choicest states and in perfect preservation, to the collection of which Mr. Bull had devoted many years, realized under the hammer the enormous sum of £1,800. The principal booksellers and amateurs, and also the authorities of the British Museum, competed for this prize, but it fell to Mr. Donaldson, a dealer.\* In the same sale many other works

\* The volumes were afterwards broken up, and their contents dispersed in a seven days' sale, by Messrs. Sotheby, Wilkinson & Hodge, in May this year (1881). The drawings, including some fine Watteau's, realized £523 6s., and the prints £1,650 os. 6d., giving a total of £2,173 6s. 6d., which, after deducting auctioneers' charges and expenses of preparing the voluminous catalogue, extending to upwards of one hundred pages, would approximately bring the total down to about the amount paid by Mr. Donaldson in the preceding year. Many of the rarer examples were purchased on behalf of the British Museum.

enriched with collections of engravings realized high prices. A fine series of costume plates and drawings was purchased for £251 by Mr. Sotheran, who also became the possessor of Goldsmith's "Roman History" for £73. The following were some other purchases: Lyson's "Environs of London," illustrated with engravings and drawings, £71 (Toovey); Robertson's "History of Scotland," £80 (Ellis); "Description of the Villa at Strawberry Hill, with an Inventory of the Furniture, Pictures, etc." (1784), extensively illustrated with drawings and engravings, £110 (same buyer).

Amongst collectors who have commercially devoted their attention to illustrating books, Mr. Francis Harvey, of St. James's Street, Pall Mall, is well known to those whose purses will allow them to indulge their taste. Mr. Harvey's earlier life was spent in the companionship of old books, and while with Mr. Toovey (who followed in the footsteps of

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Payne & Foss, of Pall Mall) he had ample opportunities of making the acquaintance of treasures dear to the heart of the *bibliomane*. Those were the days in which such liberal patrons as the late Lord Gosford, Lord Rutherford, Lord Dundrennan, Sir David Dundas, Mr. Gibson Craig, who is still alive, and others equally well known, gave almost unlimited commissions, the Continent being ransacked for rare books. Immediately after the French Revolution of 1848, and for ten or a dozen years subsequently, fine and scarce books gravitated towards London, and were secured by English book collectors; then there was a change, the Rothschilds and other wealthy buyers came to the front and outbid their English rivals. Mr. Harvey afterwards found congenial employment with Mr. Henry G. Bohn, and besides generally superintending his immense stock of old books, assisted in the editing of that gigantic work, Lowndes' "Bibliographer's Manual;" and it was probably the association of ideas—his business having begun in Gillray's house in St. James's Street,—that directed his attention to old caricatures, to the knowledge and accumulation of which he steadily devoted himself for many years, one result being the magnificent and only known collection of Rowlandson's caricatures from 1774 to 1825, extending to over 1,900 examples, and bound in twenty-three extra large folio volumes, still in his possession. Mr. Harvey's labours in this direction are frequently-referred to in Grego's "Life and Works of Rowlandson." It is some fifteen years ago that, with the assistance of his manager, the ubiquitous Mr. Young, he commenced gathering together the finest examples of old English prints, giving special attention to those by Bartolozzi and his school, and to fine mezzotints by the best engravers, more particularly those of the fashionable fancy subjects now so much coveted for wall decoration. Mr. Harvey had the advantage of starting well, and he afterwards acquired, on the death of Mr. Halsted, the whole stock of that well known and learned printseller. Mr. Harvey may be described as eminently a man of the times; as public taste changes, his stock changes with it, for he seems to find no difficulty in bringing his extensive experience to bear in whatever direction it may be profitably employed. Turner's prints have of late been in the ascendant, and it is hardly necessary to say that numerous examples of his finest works have found their way to the print-shop in St. James's Street. Mr. Harvey's talents, however, are perhaps best shown in connection with illustrating books, or rather gathering together prints, autographs, and documents, to further illustrate books supposed to be already complete in themselves. He has performed some remarkable feats in this direction, many of which, in his relations with his clients, he unfortunately has not permission to divulge. Amongst the larger works that he has thus treated may be mentioned Princess Liechtenstein's "Holland House," originally published in two octavo volumes, and after "inlaying" to folio size, extended by Mr. Harvey's additions to twenty-five volumes; Dr. Johnson's "Life," published in five octavo volumes, extended to eighteen volumes in folio; the "Life of Charles Dickens," in three volumes octavo, extended to thirteen volumes folio; and many other works, both small and large, some of which have formed the subjects of amusing and instructive articles in *All the Year Round*, *The World*, etc. Mr. Harvey has on numerous occasions been employed to print important books of a private or family character, including amongst others, Sheridan Knowles's "Life and Inedited Works," in six volumes quarto; and the "Diary of Cardinal York," quarto, printed for the Earl of Orford.







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George Cruikshank made some years ago, at Mr. Harvey's request, a little etching in his usual spirited style, showing the outside view of the St. James's Street print shop; the window is represented as crowded with prints, which are receiving a due share of admiration from numerous appreciative gazers. A highly respectable individual, with a parcel of considerable dimensions under his arm, has just left; and Mr. Harvey himself is standing in the doorway, apparently waiting to see the last of a client who has, it may be hoped, indulged in a considerable purchase. A few impressions only of this print were taken, but as Mr. Harvey still holds the copperplate, collectors of Cruikshank's works may probably succeed in obtaining an example.

CHAPTER

## *Bartolozzi and his Works.*

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### CHAPTER XXXVIII.

## How to Handle Prints.

**NOTHING** is easier than to handle a print, and nothing is more difficult. Any one can take up a piece of paper and lay it down again, and yet many a valuable engraving is seriously injured and sometimes half ruined by this slight act. Most persons in lifting an engraving or a flat piece of paper of any kind, will grasp it with the fingers underneath and the thumb uppermost, to keep it steady. Take a large sheet of writing paper and try it, even without more roughness than one is accustomed to use in handling loose papers ; and see what will ensue. A broad and unsightly crease, sometimes several creases together, will probably be found on the paper where the thumb and two first fingers had held it ; and such a crease or creases would diminish the value of a fine print by perhaps many pounds. The thumb and fingers must never *squeeze* a print ; nor ought prints after passing through the hands of many owners, and being turned over for examination any number of times, to show the slightest indication of having been handled. Watch with what affectionate care and gossamer touch a collector will handle his treasures. He takes a print up with the right hand and on the right side, passing as he does so the fingers of the left hand underneath to the opposite corner, lifting it boldly but tenderly, not using the thumbs at all, or with a passing touch at the edges so slight that not the faintest indication of their presence is left behind. It requires some little practice to handle prints, more especially large ones, without damage ; and few possessors of fine examples will allow strangers to touch them at all. "Look, but don't touch," is their rule ; and were it otherwise, a thoughtless person could, in turning over a portfolio, easily do an enormous amount of damage, and yet be utterly ignorant of his offence.

In grasping a print with the thumb pressing between the first and second fingers, the indentation sometimes not only causes creases, but cracks, which cannot afterwards be removed even by the most careful pressing. Another trick of the careless, is, besides holding the print in the manner indicated, raising it with one hand from a horizontal to a perpendicular position, treatment that more often than not causes it to fall over and break its back, which pretty well works its ruin.





## *How to Handle Prints.*

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In handling an engraving use both hands, securing a corner tenderly between the thumb and first *or* second fingers of each ; but in doing so, care must be taken not to place the thumbs *between* the two fingers, or, as before pointed out, disastrous results will most probably follow.

Passing a pawnbroker's shop in Kensington one day, the writer espied in the window a pair of unframed delicious little ovals by Bartolozzi, apparently proofs, without crease or blemish ; and, feeling some foolish qualms about entering such an establishment, sent a servant to inquire the price, with instructions to purchase if it should prove moderate. Only a few shillings being asked, the prints changed hands, and were duly delivered carefully folded in the same manner as a letter, and of course ruined ; for no amount of flattening out, and damping, and pressing, can ever completely remove strong creases from prints. What made the matter more provoking, was that the prints were really unlettered proofs, in perfect condition, with full margins ; the pair would have been cheap at £5.

Some thirty years ago, on the appointment of Mr. B. B. Woodward (Mr. Richard Holmes' predecessor) to the post of Queen's Librarian at Windsor Castle,\* he received,

\* It was offered indirectly to Mr. G. W. Reid, the chief of the Print Department, British Museum, who, by reason of some misunderstanding—to the chagrin, it is said, of Prince Albert,—failed to send in the necessary papers.

preliminarily to beginning his official duties, a practical and never-to-be-forgotten lesson from Prince Albert himself, who had a great love and appreciation of prints, on their proper handling.

Some twenty years or more ago, Prince Albert made a fine collection of Bartolozzi's prints, and it is more than probable—his taste being well known—that the Royal example was the means of turning public attention to their, at that time neglected, merits.

The late Sir William Stirling Maxwell, an enthusiast on art matters generally, had, when pointing out to his friends the merits of any print in his splendid collection, a trick of passing his extended finger forcibly over the face until the part was reached to which he wished to draw attention. Fortunately the prints were his own property. The engraved surface of a print ought never to be touched at all, and to do so is prohibited at the British Museum and by collectors generally. Each time the face of a print is touched with the finger, it is rubbed and the brilliance is injured, although probably only to an inappreciable extent. The cumulative results, however, of constant and careless touching and handling are to be found in the examples which crop up in print sales, and are termed "out of condition," fetching shillings where pounds otherwise might have been realized.

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## *Bartolozzi and his Works.*

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### CHAPTER XXXIX.

## Framing.

**P**ERHAPS enough has been said to show the true dilettante's horror of margin-clipping. But the general, even the print-loving general public, does not yet understand the matter. An immense number of the very finest stippled prints—oval, circular, and square—and mezzotints also, have, even within the last few years, been cut down and framed “close” for decorative purposes. If print-dealers would allow one, on whom they possibly look as an outside dabbler in art, to give them a word of advice, it would be that they should endeavour to persuade their patrons to have prints framed with the margins left untouched, or at any rate with a uniform but broad—the broader the better—margin all round. Water-colour drawings are improved by ample margins, and so are prints. The number of choice examples of a decorative character left in their original state with full margins, is rapidly becoming smaller and smaller; and before very long their value will probably enormously increase, while that of prints cut close will decline. The writer has, time after time, on his attention being called to those “beautiful Bartolozzi engravings”—nearly always framed close—pointed out the double mistake made in thus lowering the effect and depreciating the value of the prints; when, after the first incredulous pause of astonishment, regret—alas! unavailing—has generally been expressed. Collectors being of one mind on this point, and not as a rule hesitating when an opportunity offers to freely express their opinion, the ultimate result is not difficult to foresee. Mr. Harvey, the well-known dealer of St. James's Street, whose windows are always filled with charming prints, and who has been a dreadful, though not an ignorant, sinner in this respect, lately told the writer when this subject was under discussion, that he meant in future to keep a number of fine prints framed with uncut margins, and to explain to purchasers the evil of cutting them down and reducing them almost to the level of furniture pictures. He recently framed a beautiful pair of Bartolozzi's proofs with full margins, thinking it a sin to cut them away. They were exposed in the window and soon sold, but within a day or two were returned by the purchaser to be re-framed close







## *Framing.*

to the edges, so as to look "more old-fashioned, you know." The frame maker is sometimes wise enough to turn the edges over, which, although creasing the print, does not destroy its value to the same extent as entirely depriving it of its margin. Circular and oval prints that are framed close up to the edges cannot of course be thus treated. Mr. Harvey nevertheless agrees with the writer in believing that the public are finding out that to cut the margins is to half ruin the prints.

The question of framing is always a more or less difficult one. There is of course a sensible want of fitness when an old print is put into a frame of modern style. Old-fashioned frames are often to be picked up for a trifle, but then there is the difficulty about size ; so that after all new frames have to be resorted to. Frame makers who understand their business will generally advise correctly, but the chances are equal that a person who simply makes frames will, if let alone, frame one's treasures in modern monstrosities with elaborate corner pieces, supposed to be highly decorative and oramental. There are collectors who pride themselves on their taste in framing ; and certainly inferior examples of prints tastefully framed produce a better and more harmonious effect than finer ones where the same care and taste are not manifest. In singing a song, a true artist makes use of the melody to emphasize the words, and framing ought to be done in such a manner as to emphasize the prints, which is impossible if they are overloaded with meretricious ornament. The best guide is one's own sense of harmonious effect ; and as a broad rule, the simpler the frame the better the effect. Many a lovely print, say a magnificent mezzo-portrait after Sir Joshua Reynolds, worth perhaps fifty guineas, finds an appropriate resting-place in a frame that hardly cost as many pence. Whole collections of valuable prints sometimes appear in the sale-rooms, temporarily framed in narrow, unpolished, plain oak, and exceedingly well they look. Frames of this description are, however, somewhat severe, and if a brighter and yet tasteful effect is desired, it is readily obtained by the addition of an old-fashioned granulated inner moulding, such as was used by the frame maker a hundred years ago, examples of which can be readily met with at the curiosity or old print shops. Any frame maker can easily imitate mouldings of this description, the granulated effect being produced by a thin coat of glue and a sprinkling of coarse sand, which when dry is gilt ; simple, but effective and good. The outer plain oak frame has the disadvantage of looking new, and if stained it is evident that it has been so, besides which the colour used hides and sometimes entirely destroys the beautiful grain of the wood. Here is a little secret, however. Old oak owes its colour to a chemical change produced by the small quantity of ammonia contained in the atmosphere, and it is perfectly easy, by exposing new unpolished oak to the fumes of ammonia, to add fifty years in appearance in the course of a few hours. Neither the print nor the gilt moulding will be injured, and the frame may be placed overnight in a covered box of any description that will hold it, a saucer (or two or three if the box be very large) about half-full of fresh liquid ammonia being at the bottom. In the morning the frame will be found of a magnificent deep brown tint, with the grain of the wood showing as in old oak, from which it cannot now be distinguished even by an expert. Care must be taken not to breathe the fumes of the ammonia, the effects of which, if accidentally inhaled in quantity, are somewhat distressing, if not dangerous.

For oval and circular frames, which should be of the simplest possible character,

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nothing looks better for a finish than the row of gilt beads, which, from their being originally held together by a piece of cotton or string, is still known amongst old-fashioned people as the "string" pattern.

Prints that are framed quite close look more complete and have a better effect if a gilt flat, of an inch or three quarters of an inch in width, is placed between the engraving and the frame; while those that are framed with an ample blank margin—as they ought to be—look better, as a rule, without it. The gilt flat is usually made of composition, but oak, the grain of the wood showing through the gold, has a much richer effect. Another style of frame, much in vogue in the time of our grandfathers and great-grandfathers, and also used for prints without their margins, was a simple gilt moulding with a broad black margin painted on the inside of the glass and relieved with an inner line of gold, which formed an exceedingly tasteful mount; for stippled prints a more pleasing setting can hardly be found, and it is equally appropriate and effective for oval and for round frames, the shape of the oval or round being preserved. A black hollowed-out frame, called the "Hogarth," which has a very narrow ribbed or fluted gilt moulding on the outside edge, and another of a slightly more ornamental character on the inside, is a favourite style that always looks well. In framing prints for dining-rooms, a simpler—some might call it a more severe—style should be used than for drawing-rooms. The styles of frames should be diversified somewhat, otherwise there is an effect of monotony; and in selecting subjects for framing, it will be advisable to choose pairs as often as possible.\*

\* Were the followers of the Morris school acquainted with the beauties of the numerous varieties, glazed and unglazed, in equally numerous shades, of ordinary brown paper; its wonderful and richly varied mottlings, and its adaptability as a decorative covering, the absorbing subject of paper-hanging might be robbed of half its terrors and uncertainties. As a background for pictures, nothing is more simple, effective, or in better taste, and the material is equally adapted for the bath-room or the boudoir.

Nothing appears a simpler matter than to hang pictures, and yet the production of a really successful and harmonious result is beset with difficulties. The points of the room must first of all be studied: its size in relation to that of the pictures or prints, the size of its recesses, the way the light falls, the distance of the positions from the beholder, etc., etc. It is best not to hang a single print until positions have been decided for all. Roughly try the effect by placing them on chairs close to the wall; study the relative harmony of one print with another, and try to preserve a general symmetry of composition in any given space. Bear in mind that small prints must go over large ones, and not large ones over small, which would look top-heavy. If you have numerous examples to hang, try to avoid a crowded effect, which may be done by breaking the lines. As an instance, suppose that an old-fashioned bracket chiming clock forms the chief object on the wall, and that its position is pretty high up; the lower part of the bracket may be flanked right and left with a pair of prints of upright form (termed portrait shape), and right and left of these again may hang another pair, long (termed landscape shape). The last two will, although a pair, be some feet away from each other, and yet so far as we have gone a general harmony of effect will have been preserved. At right and left of the clock one or two examples of blue china, in the shape of plates and vases (if the latter, on neat old-fashioned brackets), may be effectively introduced. Over the first pair of prints





## *Framing.*

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referred to may be hung another couple in round or oval frames, and the prints hung over the second or outermost pair must be of a smaller size and placed slightly lower. The effect of the arrangement indicated will be harmonious and pleasing, the composition being somewhat pyramidal, with the top of the clock as the apex. Underneath the clock bracket is perhaps some unappropriated space, about on a level with the eye of the beholder, in which one or two choice prints may be arranged, a few miniatures, some china, or in fact any little bits of fine *bric-à-brac* that are at disposal.

Old-fashioned convex mirrors, which reflect objects as though seen through the wrong end of a telescope, naturally go well with old prints. Not many years ago there were plenty to be found in second-hand furniture shops, both in town and country, many surmounted with handsomely carved birds (generally eagles), brass sconces with old-fashioned cut-glass drops being at the sides. A rage set in for these mirrors, and they were quickly absorbed by the dealers in antique furniture, some of whom went about the country buying them up for a few shillings, and selling them later on for as many pounds. The glasses owe their convexity of shape to a laboriously slow process of hand-grinding, and it is said that the workmen who followed the pursuit were short-lived through constantly inhaling the fine dust given off.

Bartolozzi's prints, when in the original frames, are nearly always cut close, notwithstanding which they fetch comparatively high prices at sales, as the prints themselves, owing to their long protection under glass, retain their bloom, and are usually in a much better state than those that have been kept in the folio, and perhaps have passed through dozens, or it may be scores, of hands, all having inflicted their share of injury by rubbing and handling. These frames, too, besides being of an old-fashioned make, have in a great measure lost their original brilliance of gilding, and accord well with the old furniture and surroundings with which they are usually associated. Not all those prints, however, which have been framed from the first have been preserved in their original fresh, pure condition; for many have suffered indirectly through the former dearness of glass, which was often more costly than the print itself, and was sometimes considered too expensive to be used as a protection in framing. This accounts for the numerous prints that are to be met with in sales, so thoroughly ingrained with dirt as to have assumed one uniform dingy hue that mere age alone would never produce. Fifty years ago the import duty on French glass—which was at that time of a much finer quality than English—was ten pounds per hundred-weight.

CHAPTER

# *Bartolozzi and his Works.*

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## CHAPTER XL.

### Approximate Estimate of the Quantity of Bartolozzi's Work.

**B**ARTOLOZZI'S prints are so numerous as to defy exact enumeration; and to adequately record only the best is a task beset with difficulties. As is explained with more detail elsewhere, his work comprised line, etching, stipple, and a mixture or combination of the three methods, with the occasional addition of washed or aquatint grounds. Long before the introduction of the stippled method, Bartolozzi had earned a great and undying reputation as a line engraver, and all that can here be given is a slight indication of his best or more prominent works in line.

Bartolozzi's powers are to be judged more accurately by his line\* than his stippled

\* *Vide* Chapter VIII., "Benefit Tickets."

engravings; for in the former he had little if any assistance, while in the latter we know that a great many of the plates bearing his name were chiefly the work of his pupils and assistants, and received from his hands their finishing touches only.

Of his earlier prints in line little need be said. The numerous large subjects, principally ecclesiastical, after Amiconi, Giordano, Guarana, and Zuccarelli, executed while under Wagner,\* were at one time much prized; they are, however, mostly hard and

\* The imprints are usually thus worded:—F. Bartolozzi Sculp., J. Wagner recognovit et vend. Ven. C.P.E.

formal, amongst the best being the set of "The Months," after Zocchi, in which much greater freedom and breadth of treatment are observable. He also, during his early career, engraved a considerable number of prints after Fontebasso, Zais, Piazzetta, Pellegrini, Bellucci, Sebastian and Marco Ricci, Gibbiani, and Carlo Maratti. Bartolozzi's work in Rome, before his journey to England, comprised amongst numerous other plates, a set of fine prints from the Life of St. Nilus, after the pictures in







## Quantity of Bartolozzi's Work.

the chapel of the Grotto Torrato, by Domenichino, and some of the portraits of painters for the new edition of Vasari's "Lives of Painters,"\* in which he closely imitated the

\* This is the full title of Vasari's work :—"Vite de' più eccellenti pittori, scultori, ed architetti, scritte da Giorgio Vasari, pittore e Architetto Aretino. Edizione arricchita di note oltre quelle dell' Edizione Illustrata di Roma. All'altezza Reale di Pietro Leopoldo Principe Reale d'Ungheria e di Boemia, Arciduca d'Austria e Granduca di Toscana, etc., etc. Livorno, MDCCCLXVII.

prints in the original edition. These facsimile prints do not bear his name, and are not distinguishable from those by other engravers, which is however of little moment, as they cannot be said to possess any merit beyond that of being faithful transcripts of inartistic and crudely engraved wooden blocks.

A pair of large prints in line, containing numerous figures, "Groups of Bacchanalian Boys,"\* after Franceschini, went far to establish his reputation. In these prints are

\* These appeared in the second volume of the Guercino Etchings, published by Boydell.

reflected a sparkling brilliancy and poetical fancy, and the purity of his drawing is fully apparent. The following are amongst the more important works, examples of which will usually be found in the folio of the collector :—A Series of Landscapes, after Pietro Cortona; "Sleeping Child," after Sirani; "The Circumcision," after Guercino; "St. Paul at Melita," after West; "Holy Family," after N. Poussin; "Madonna del Sacco" (Madonna of the bag), after A. del Sarto; "Madonna del Pesce" (Madonna of the Fish), after Raphael (Madrid); "Madonna," after Carlo Dolci (published by Boydell, 1769); "Madonna and Child," after Wandeigh(?); "The Adulteress before Christ," after Caracci, *F. Bartolozzi, Londini, Sculp.*; "The Virgin and Child," after Carlo Dolci (published by Boydell); "Lady and Child," after Sasso Ferrato (published by Boydell, 1767); "Mother and Child," after Cipriani (published by Boydell, 1768); "Venus, Cupid, and Satyr," after Luca Giordano; "Flora carrying off Cupid to her Chariot"; "Agriculture," after Benjamin West; "St. Paul," after the same master, from the picture in Greenwich Hospital; "Dido," after Cipriani; "The Arts and Sciences"; "The Elements," a set of four very large allegorical prints, after Albano; and his set of etchings after Guercino. His "La Vierge au Silence," after Ann. Caracci—usually called "The Silence"—is a magnificent specimen of line engraving, and considered one of his masterpieces. The print is of considerable dimensions, and represents our Saviour as a child sleeping in the arms of His mother, who, encircling Him with the left arm, is holding the other up with finger to lip, enforcing silence on the little St. John, who is represented with left hand extended so as almost to touch the Child, and appears about to awake Him out of His slumber, in which act he is suddenly arrested. This print was subsequently re-engraved by Bartolozzi in stipple, and on a very much smaller scale, under the engraved title of "Silence." The subject was also secularised; a merely human child is asleep, and another is prevented from waking him by a winged cupid, whose attitude with finger to lip, enjoining silence, is closely copied from the original action of the Madonna. His "Clytie," after Annibal Caracci, is usually and deservedly looked upon as one of Bartolozzi's masterpieces in pure line engraving. The figure is classically draped and reclines on a rock; in her left hand Clytie holds a thorned branch with which she is repulsing

## *Bartolozzi and his Works.*

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Hymen, and in the right the allegorical sunflower. The landscape forming the background is studiously subservient to the principal figures. It is somewhat difficult to divine Caracci's ideas in connection with the well-known story which he here illustrated. The old masters seldom took their subjects direct from the classics, preferring to gather them second-hand from popular poems and writings, which in many instances have been lost or cannot be traced, while the paintings remain. The print of "Clytie" unites the correct drawing and graceful freedom of Bartolozzi with the subtle flesh-tints and wonderful grained effects for which his rival, Sir Robert Strange, was famous; and as a whole it may be considered a more satisfactory production than even the best efforts of the latter engraver, who, though seldom equalled for mechanical dexterity, lacked the power of drawing correctly.

A set of strongly etched and slightly washed folio designs of sacred subjects, after Castiglione, are amongst the most successful attempts to render the masterly freedom of treatment of that artist, whose every stroke is marked by a significant freedom, grace, and spirit, which Bartolozzi was especially fitted to reproduce vividly and perceptively. Etchings from the same master by Chateau Massé,\* Count Caylus, Corneille, and Count

\* Bryan gives this engraver's name as Charles Macé or Massé, but says that the Christian name is uncertain. He signed some of his plates *Massé* only, and others *C. Macé, sculp.*

Zanetti, are all more or less weak, hard, or vague; while the free negligence of treatment except in those of the last-named artist, is entirely quenched.

Bartolozzi engraved and etched an immense quantity of book illustrations; and amongst his smaller, but by no means least important, works may be classed the already mentioned allegorically-treated tickets, which some collectors go so far as to say are, taken as a whole, the finest of his works in line; and certainly in drawing, freedom, and delicacy of treatment and high finish, they have never been surpassed. A chapter of the present work is devoted to them. "The Repose in Egypt," a subject of which the old masters had probably wearied him, appears to have suggested to Bartolozzi a mild joke of the most elementary kind, and peculiarly Italian in its humour. Part of the picture (after Castiglione) represents an archway in ruins, under which is a low wall, and behind this a donkey, only the ears and principal part of the head appearing. Bartolozzi has scratched on the coping, but in letters so indistinct and obscured by the shading as to be almost invisible: "*Effigie di F. Bartolozzi autore di questo*" (likeness of F. Bartolozzi, the author of this), to whom, and doubtless to his friends, it was the source of the very simplest of laughter.\*

\* A fine example of this print is in the British Museum collection, and another in that of Mr. George Lovejoy, of Reading.

With regard to his stippled engravings, it might reasonably have been expected, as within the scope of this book, that a list of Bartolozzi's best works in stipple should be given as a guide, however rough, to the inexperienced collector; but a little reflection will show the unadvisability of such an attempt, which, were it made, would after all be but the expression of an individual opinion. With the public at large, his best work means the most fashionable, the *best engraving* hardly entering into the question; the





## Quantity of Bartolozzi's Work.

more pleasingly sensuous the subject, the better the print. Bartolozzi stippled a number of historical prints of important size, chiefly scenes from English history—containing some of the most beautiful and highly finished work he ever did—which, when they now appear in sales, seldom fetch more than a few shillings apiece.

Bartolozzi's print of Frederick the Second, King of Prussia, was a commission from a foreign publisher, who brought him what he described as a signpost painting of his majesty—a mere daub. Ramberg, the artist, was requested by Bartolozzi to alter the anonymous painting from memory; this he did, and succeeded in making a successful likeness, which Bartolozzi faithfully engraved. This was in 1787, and when the engraving appeared, it was described in the print-shops as “a capital original picture of the late King of Prussia, copied by Ramberg and engraved by Mr. Bartolozzi.” Ramberg took umbrage at this description, and publicly explained that the “capital original picture” would have disgraced a sign-post in Grub Street, Wapping, or Rotherhithe, and that the likeness of the late king's features had been pourtrayed by himself from memory. The print is an excellent stippled oval, surrounded by a heavy, panelled, plain border, strongly suggestive of its origin.

Amongst other fine portraits stippled by Bartolozzi—and the list might be greatly extended—are: Lady Smith and her three Children, after Sir Joshua Reynolds; the Countess Spencer, after ditto; Angelica Kauffman, after ditto; Lady Elizabeth Foster, after ditto; the Countess of Harrington and her two Children, after ditto; the Countess of Bessborough, after ditto; Mrs. Abingdon, after Cosway; Mrs. Siddons, after Howe; the Countess of Cowper, after Hamilton; Lord Ashburton, after Sir Joshua Reynolds; the Honourable Leicester Stanhope, after ditto; the Earl of Mansfield, after ditto; John Ash, M.D., after ditto; Charles Burney, Mus. D., after ditto; the Earl of Bute, after Romney; William Cobbett, after J. R. Smith; the Right Hon. William Pitt, after Copley; Lord Camden, after Gainsborough; Kemble, in the character of Richard III., after Hamilton; Lord Graves, after Northcote; and the well-known portrait of Lord Thurlow, in which the face and hands are stippled, the wig and ruffs in line and stipple, and the remainder of the work in pure line. A portrait of Dr. (Matthew) Maty (principal librarian of the British Museum, 1772–1776), by his own order, was engraved after his death by Bartolozzi, to be given to his friends, of which no more than 100 copies were taken off, and the plate destroyed.

There are few—it is to be feared very few—examples of Bartolozzi's engravings on satin, and these appear to have been mostly intended for presentation. The writer has seen a brilliant impression of his “Children at Play,” printed in colours, that has been handed down from generation to generation, and was originally presented by Bartolozzi himself as a compliment to the head of the family he was visiting. Prints on satin would naturally be taken not only with extra care, but when the plates were in fine condition; the soft lustre of the material peculiarly accords with the delicacy of stippled engraving.

The following is from Ackermann's *Repository of Arts* for 1815, vol. xiii. pp. 364–5. It is to be regretted that there is no evidence as to the eventual destination of this truly magnificent collection:—

## *Bartolozzi and his Works.*

VIEW of the most complete collection of Francesco Bartolozzi's Works, collected by himself, containing his first essays in Florence, Rome, Venice, and all his engravings in London, classed according to their Subjects, fixed upon coloured paper, in 44 vols. folio.

Volumes.	Total of Prints.		Impressions, Original.	Various. Proofs.	Etchings.
<b>HIS WORKS IN ITALY.</b>					
1	343	First works in Florence and Rome, proofs and etchings, very rare, most of them unknown . . . . .	291	43	9
2	195	Italian Engravings at Venice, ditto, ditto . . . . .	142	53	
3	105	The continuation of them, ditto, ditto . . . . .	67	37	1
	<hr style="width: 50px; margin-left: 0;"/>		<hr style="width: 50px; margin-left: 0;"/>	<hr style="width: 50px; margin-left: 0;"/>	<hr style="width: 50px; margin-left: 0;"/>
	643	Total of the Italian Engravings forming	500	133	10

<b>HIS WORKS IN LONDON.</b>					
4	107	Etchings after Guercino . . . . .	75	31	1
5	129	Continuation of them, Cozen's Designs of Beauty, Pergolesi's Decorations . . . . .	104	20	5
6	100	Poetry and Novels, large plate . . . . .	32	52	16
7 <i>a</i>	95	Portraits, in folio . . . . .	26	46	23
7 <i>b</i>	98	Portraits, in quarto, and Conversation . . . . .	32	41	25
8 <i>a</i>	101	Mythology and Allegory . . . . .	27	55	19
8 <i>b</i>	100	Allegory and Emblems . . . . .	32	45	23
9 <i>a</i>	101	History of England . . . . .	26	50	25
9 <i>b</i>	97	History, Ancient and Modern . . . . .	27	51	19
10	117	Continuation, figures in landscape . . . . .	44	52	21
11	98	Designs, fans, various subjects after Leonardo da Vinci . . . . .	51	30	17
12	145	Titles and Tailpieces of books, music, etc., etc. . . . .	67	30	48
13	77	Macklin's Poets . . . . .	26	34	17
14	93	Various subjects, Tresham's Shakespeare . . . . .	48	32	13
15	61	The largest engravings, the Death of Lord Chatham . . . . .	17	29	15
16	62	Idem, various subjects, strokes and dots, Captain Cook, etc. . . . .	19	31	12
17	94	Holbein's Heads, smaller volumes . . . . .	39	47	8
18	95	Ditto, continuation, idem . . . . .	51	20	24
19	100	Historical Portraits, idem . . . . .	30	52	18
20	100	Frontispieces of music and books, continuation of vol. xii. . . . .	44	39	17
21	95	Portraits of Celebrated Men, ditto of vol. vii. <i>a</i> . . . . .	37	44	14
22	120	Portraits of Learned Men and Artists, vol. vii. <i>b</i> . . . . .	52	58	10







## *Quantity of Bartolozzi's Work.*

Volumes. No.	Total of Prints.		Impressions, Original.	Various. Proofs.	Etchings.
23	103	Ladies and Female Artists, vol. vii. <i>b</i>	38	52	13
24	96	Religion and Maternal Love	26	58	12
25	96	Emblematical Portraits, vol. viii. <i>b</i>	31	53	12
26	121	Fine Arts, Virtues, continuation of Emblems, vol. viii. <i>b</i> . and xxv.	42	65	14
27	84	Poetry and Novels, vol. vi.	28	47	9
28	96	Designs, various, Strokes and Dots, continuation of vol. xi.	40	35	21
29	103	Mythology, vol. viii. <i>a</i>	31	51	21
30	80	Allegory, Emblems, vol. viii. <i>b</i>	20	44	16
31	99	Frontispieces of Books, vol. xiii.	41	49	9
32	108	Titles and Tailpieces, vol. xii.	49	36	23
33	128	Tickets for music, etc., Medals of the Kings of Mace- donia	50	67	11
34	128	Tickets, Visit Cards	68	53	7
35	90	Children Playing, and Conversation	33	41	16
36	146	Various Subjects engraved under Bartolozzi's direc- tion.			
37	54	A Vase, Bust, and Gems	24	17	13
38	51	Marlborough Gems, with Text, vol. i., rare impressions	51		
39	60	Ditto, without Text, vol. i., incomplete, proofs		52	8
40	52	Ditto, with Text, vol. ii., rare impressions	52		
41	67	Ditto, without Text, vol. ii., complete, proofs		54	13
	24	Various large Prints, separate	3	12	9
<hr/>					
4,614		Engravings, contained in 44 volumes, with Barto- lozzi's name	2,033	1,808	627
		Various proofs and variations.	1,808		
		Various etchings and variations	627		
		Total	<hr/>		
		The above volume 36 added, the prints under his direction	4,468		
		Total of engravings	<hr/>		
			146		
			<hr/>		
			4,614		

“To this collection are joined upwards of one hundred and sixty sketches and drawings by Bartolozzi and various celebrated English artists.

“The above collection is the property of Mons. Von der Nüll, at Vienna; and further particulars respecting it may be known of Mr. Ackermann, 101, Strand.”

## *Bartolozzi and his Works.*

Michel Huber, in his "Manuel des Curieux et des Amateurs de l'Art," published at Zurich in 1800, says that "Bartolozzi's works are very much sought after, and their excellence has induced many amateurs to form collections, of which one of the most considerable that exists has been sold by Monsieur Poggi,\* of London, for £1,000." This

\* Probably Poggi, the printseller.

large and presumably fine collection has been referred to by other writers of a later date, who are probably all indebted to the same source for their information; but unfortunately nothing is known as to the number of distinct prints it contained, who was the purchaser, or what became of it.

Collectors have been somewhat curious to see what Drs. Julius Meyer and Hermann Lücke would say of Bartolozzi in their "Allgemeines Künstler-Lexikon"—now publishing in parts,—so long in preparation and still unfinished. It had been hoped that Le Blanc's list, the most complete hitherto compiled, would have been exceeded and made more perfect; as it is, the details given of the great engraver's life are of the barest, without a single item of interest other than has before repeatedly appeared; and as to his works, about four hundred only are mentioned, all of which, with, so far as can be found, thirteen exceptions, had been before catalogued by Le Blanc, who mentions, in his "Manuel de L'Amateur D'Estampes," seven hundred in all.

The total number of prints engraved by Bartolozzi has been variously estimated at from four hundred by Cyrillo,\*—who might reasonably have been supposed to have been

\* Collecção de Memórias, relativas a's vidas dos pintores, e escultores, architetas, e gravadores Portuguezes, e dos Estrangeiros, que estiverão em Portugal, recolhidas, e ordenadas por Cyrillo Volkmar Machado, Pintor ao Serviço de S. Magestade. O Senhor D. João VI. Lisboa: Na imp. de Victorino Rodrigues da Silva. Anno de 1823. Calçada do Collegio, N. 6.

provided with more accurate data,—up to two thousand seven hundred by a contributor to *Ackermann's Repository of Arts* about the time of his death; while in a short obituary notice in the *Scots' Magazine* for August, 1815, the number of his works is definitely, but inaccurately, stated to be two thousand and fifty-four; the paragraph is copied into the *European Magazine*, vol. lxxvii., 1815.

It has been thought advisable, for the addition of collectors' notes, to interleave with ruled paper the final chapter devoted to a list of Bartolozzi's works.

It is certain that there are prints engraved by Bartolozzi which, up to the present time, the writer has been unable to see.\* He has, as will be seen, catalogued upwards of

\* No attempt has hitherto been made to bring together and separately catalogue books partly or wholly illustrated by Bartolozzi; and the list, beginning at page 92, must necessarily be accepted as imperfect.

two thousand, exclusive of "states"; and it is probable that were it possible to bring together a specimen of every print bearing the name of Francesco Bartolozzi, R.A., as engraver, including unsigned examples, the total number would fall considerably short of two thousand five hundred.

CHAPTER





## *Sketches of Bartolozzi's Pupils.*

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### CHAPTER XLI.

## Bartolozzi's Pupils: Sketches of their Lives.

**B**ARTOLOZZI began taking pupils almost immediately on his arrival in this country, and continued to impart instruction until he finally left it. He first gave drawing lessons, his fee being ten shillings an hour; but notwithstanding that he had made a name as a line engraver, it was to learn the new art of stippling that drew would-be pupils—some of them line engravers like himself—in numbers to his studio. Many of those he taught earned for themselves undying fame as stipple engravers. Pupils of mediocre capabilities came to him also, for instructing whom he was well paid; but their guardians, strangely enough, appeared to forget, that while he could develop talent, he could not create it, and their names have dropped into merited oblivion.

After mentioning Tomkins, Schiavonetti, Bovi, and Gillray, as being amongst Bartolozzi's best, Anthony Pasquin \* says, "his other pupils are unworthy of their great master."

\* Anthony Pasquin, whose real name was Williams, was by profession an engraver; but making little progress in his art, he abandoned the graver for the pen, and took up the profession of a satirical scribbler, which he at times pursued with revengeful malignity. Henry Angelo, in his "Reminiscences," vol. i., page 316, says that he has heard it stated that Pasquin studied under Bartolozzi, but although he attempted by enquiry to determine whether this were so, he was unable to glean any satisfactory information. He mentions, however, that certain vignettes appended to Pasquin's writings, which are the work of his own hand, are obviously in the style of the school of Bartolozzi, particularly that on the title page as a frontispiece to his "Children of Thespis," a poem in which he maliciously satirised many of the leading actors of the day. There is a small oval portrait of Williams, alias Anthony Pasquin, engraved by Bartolozzi.

No doubt Bartolozzi added considerably to his income by the fees he received from many of his pupils, which appear to have varied in amount from one to five hundred guineas. Some of them lived with him, and he appears not only to have charged for their board, but also rent for the room or rooms they occupied.

The works of many of Bartolozzi's pupils are now sought by collectors with much eagerness, and obtain almost as high prices as those by Bartolozzi himself. Such was the

## *Bartolozzi and his Works.*

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demand for prints by Bartolozzi, that he could only keep pace with his numerous commissions by employing a staff of engravers—mostly his own pupils—to “forward” his work, *i.e.*, to carry it, under his superintendence, to the verge of completion, when the finishing touches or corrections would be made by the master hand.

In the catalogue of Sir M. M. Sykes’ print sale (1st day, 5th part, lot 344) Bendetto, Mango, and Tomkins are grouped together as pupils of Bartolozzi; but as Bendetto (Castiglione) flourished a century before, and his son—also an artist, though he never rose above mediocrity—must have been either dead or a very old man when Bartolozzi came to England,—while of Mango nothing can be traced,—the grouping of the names, as regards the two former, may be safely credited to the carelessness of the compiler of the catalogue

Angelo, the great master of fence, says in his “Reminiscences,”\* “I received instruction

\* Vol. i. p. 18.

under each of these able masters” (Bartolozzi and Cipriani) “with such advantage that had my industry kept pace with their friendly zeal, I might have made rapid advances in that delightful pursuit. I began with eyes, nose, and ears; then proceeded to hands and feet, and I believe ended my lessons by the time I had copied these *extremities*—so technically denominated,—for I do not remember ever having attempted to unite all these parts in one entire figure.”

Bartolozzi took great pride in the improvement of his pupils, and instructed them conscientiously, withholding nothing that would tend to their advancement. To be a pupil of Bartolozzi was a proud and valuable distinction, and there were always more applicants than room could be found for. The next best thing to Bartolozzi’s name on a plate was, So-and-so, “Pupil of Bartolozzi,” and the possessors of this distinction could always obtain fair prices and an unlimited supply of work from the printsellers.

It is possible—in fact more than probable—that there are other pupils of Bartolozzi whose names are unknown to the writer, but may be found inscribed as such on prints that have not hitherto come under his notice. In giving a short history of the lives of those that are known to him, he has endeavoured to incorporate matter—much of it will be entirely new to most readers—which will not be found in the usual authorities; nevertheless he would express his indebtedness to the compilers and editors of those standing text-books: Bryan’s “Dictionary of Painters and Engravers,” and Redgrave’s “Dictionary of Artists of the English School.” Respecting some of the names given, he has been unable to find anything beyond their record as pupils of Bartolozzi on prints that have come under his personal observation, and that notwithstanding the courtesy of Mr. F. Redgrave in searching the memoranda left behind by the late Mr. Samuel Redgrave relating to the lives omitted from the valuable work just referred to.

BERGHE, J. J. Van der (living at North End, Fulham), exhibited at the Royal Academy in 1796 (No. 368), “The Day and the Twelve Hours”; and in 1797 (No. 750), “The Night and the Twelve Hours.”







## Sketches of Bartolozzi's Pupils.

BETTELINI (Pietro)\* was born at Lugano, in Italy, in 1763, and came over when very

\* It is related of this young rascal that on one occasion his dignity was much hurt at being asked by Bartolozzi—who did not wish to leave his work—to step out and purchase some cold food. The pupil took the money and went, and shortly afterwards a hackney coach drove up to the door. There was a thundering knock, and Bartolozzi's presence was requested. When he came down, grumbling at being disturbed, Bettelini gravely handed him the parcel of cold victuals, disappeared into the house and left his irate master to settle with the coachman. The authenticity of this traditional anecdote may be questioned, as it has appeared in various forms, amongst others in "The Lounger's Commonplace Book," published in 1798, where it is related of Philip Yorke, the son of an attorney at Dover, afterwards Chancellor of Great Britain and Earl of Hardwicke, who, during his education for the law in an attorney's office, was frequently teased by the wife of his principal with commissions considered by him inconsistent with propriety and decorum. "As you are going by the greengrocer's, Mr. Yorke, will you be so good as to buy me a cauliflower," was the last request he was troubled with. On his return the cauliflower was produced, which he observed cost one-and-sixpence. "Sixpence for the cauliflower, and one shilling for the chair to bring it home in."

young to this country to study under Bartolozzi. He appears, as the following characteristic letter will show, to have been somewhat wild :—

THE MOST BELOVED SIGNOR TORRE.\*

NORTH END, 22 Oct., 1784.

You will pardon me if I trouble you with this letter, but I am caused much anxiety by the conduct of the youth Bettelini, who left here yesterday morning after breakfast without saying a word to anybody, and I have not since seen him, nor do I know the reason. I console myself that he will never be able to complain that I have ill-treated him, but already this was not the first time he had made the same scene. A fortnight ago he wrote me a letter after having absented himself two days, in which he told me he believed the climate did not agree with him, because he felt an oppression of the heart. I then spoke to him, and to cheer him said that I believed it arose from the nature of the work he was engaged on, which certainly was unhealthy ; but that if this was a cause of melancholy I would alleviate that by giving him other and more pleasant work, which I did, as you, Sir, observed when you called, when he was doing a plate in the red style, after a picture of Signora Angelica. He seemed to get more and more cheerful and commenced the plate, but again got tired of it, and as I have above said, went off yesterday morning, and I have seen no more of him. I have several times asked him if he wanted money, and he has always said no, since I had given him two guineas for pocket-money, and he never had to provide for anything, as I can show you by the expenses I have incurred for him, which amount to fifteen or sixteen pounds without his board, and my intention was always to pay him proportionately as he got on in his work. But, for his misfortune, he is full of self-esteem, and thinks he knows far more than he does, and there is much wanting before he arrives at perfection ; and all the work he did upon the plate, there was great need for Delatre to touch it up. Dear Signor Torre, I should be sorry if you were grieved for any reason, and if the youth to excuse himself should tell you some story in his own fashion ; but this that I tell you is the pure truth, and I propose to have the pleasure of speaking to you in person next Saturday. In the meantime I have considered it my duty to let you know ; and begging you to excuse my tediousness, I beg you to believe me,

Your most devoted and humble servant,

FRANCESCO BARTOLOZZI.

\* A. Torre was a London printseller who published a number of Bartolozzi's plates. He also had a shop in the Porte St. Antoine, Paris.

## *Bartolozzi and his Works.*

Bettelini eventually settled down to work, following the classic style of Raphael Morghen, and achieved a considerable reputation. His finer works are now much sought after.

Bettelini (living at 7, Coventry Street), exhibited at Royal Academy in 1786:—

504. Jesus Christ Releasing Souls from Limbo.

609. The Deluge.

BOUCHER, F., del<sup>t</sup>, F. Bartolozzi, Dir<sup>t</sup>\* (direxit), appears on a not over-well executed little oval print in stipple, entitled "The Shepherdess."

\* Most probably a spurious imprint.

BOVI (Mariano) was an Italian engraver, printseller, and publisher, who was established at No. 207, Piccadilly, where he issued numerous fancy subjects, principally after Angelica Kauffman and Cipriani. Bovi was related to James Minasi, another of Bartolozzi's pupils,\* his mother being the sister of Rocco Minasi, the grandfather of the

\* See MINASI.

latter, who flourished as a merchant of Scilla, about 1730-40. Bovi was probably born about the latter year. He became an engraver of acknowledged talent, and describes himself on his plates as a pupil of Bartolozzi. This was so, and it would appear that it was the King of Naples, Ferdinand IV., who sent him to this country to study engraving under the great master Bartolozzi. There is extant a very interesting letter from Bovi's brother Rocco, at that time Mayor of the town of Scilla, who writes from Naples, Oct. 31st, 1799, describing events connected with the French invasion of southern Italy, and an audience he had officially with the king at the capital. On this occasion, he tells his brother that, after kissing hands, he said to the king, "Your Majesty, I am the brother of Mariano, whom you sent to London under Bartolozzi, to perfect himself in engraving and drawing, and who has engraved your royal family; and the king, laughing, took my hand, saying: '*e vivo Mariano, e vivo Mariano!*'" For some reason or other, probably the carelessness of the writing engraver, the final letter of Bovi's name frequently appears altered to *a*, and that spelling—"Bova"—is given in Phillips's "Dictionary of Biographical References." Many liberties have likewise been taken with his Christian name, which is given as Marian, Marianne, M<sup>ne</sup>, and sometimes even as M<sup>rs</sup>; doubtless also the result of carelessness. Little appears to be known of Bovi's career; but from the great number of plates he engraved and published, he was evidently in an extensive way of business. He eventually became bankrupt, and his stock of prints and copperplates was sold by order of the assignees at public auction, by Messrs. King & Lochee, at their rooms, 38, King Street, Covent Garden, on Tuesday, May 28th, 1805, and two following days. The stock included a great number of prints, and about four hundred copperplates by himself, Bartolozzi, and other engravers. The three days' sale produced £1,034 14s. 0d.

CHEESMAN (Thomas) was born in 1760, and is recognised as one of Bartolozzi's best pupils. In addition to his numerous works of a fanciful character, which are sought after by collectors, he engraved a portrait of General Washington; the "Two Apostles," after Giotto; some subjects after Romney; and "The Lady's Last Stake," after Hogarth.





## *Sketches of Bartolozzi's Pupils.*

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Cheesman, J. (living at 40, Oxford Street), exhibited at the Royal Academy in—

1798. 890. Head of a Bacchante.  
(living at 71, Newman Street) :
1802. 437. Plenty.  
1803. 603. Summer.  
612. Spring.  
1804. 313. A Young Gentleman.  
514. Amphitrite.  
1805. 298. Erminia—Tasso.  
380. A Young Gentleman.  
1806. 739. Ditto.  
1807. 620. A Young Lady.  
1808. 570. Nymphs Bathing.  
1809. 487. Drawing of ditto.  
1810. 469. A Young Lady.  
1811. 563. A Young Gentleman.  
1812. 463. A Young Lady.  
1813. 467. A Lady.  
1817. 566. A Gentleman.  
854. A. C. Giese, Esq.  
1820. 512. A Lady.

CLAESSENS (Lambert Antoine) was born at Antwerp in 1764, and after practising as a painter of landscapes, abandoned the brush for the graver, and executed numerous works after Giorgione, Rubens, Gerard Douw, Rembrandt, De Koningk, Ostade, and other eminent painters.

CLARKE (John), an engraver who resided in Gray's Inn, is said to have been one of Bartolozzi's pupils. Bryan credits him with having engraved a portrait of Rubens and a print of "Hercules and Dejanira."

Clarke, J. (living at 10, Prince's Court), exhibited at Royal Academy in—

1801. 304. View above Rochester Bridge.  
(living at 27, Dartmouth Street) :
494. View below Rochester Bridge.  
1803. 500. Tunbridge.  
1804. 597. Milford Haven.  
1812. 441. St. Blyth Boarding four French Vessels.  
470. Chalk Cliffs.  
1813. 797. A Lime Hoy.  
1814. 528. Sailor's Story.  
669. Sailor's Story.  
1818. 688. Wade, W., Havant.  
1825. 493. Four sketches, etc., poem of Tournament.

## *Bartolozzi and his Works.*

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(living at 9, Symond's Inn) :

1832. 1605. Netley Abbey.

CROMEK (Robert Hartly) was born at Hull, in June, 1771. His parents intended to have sent him to the bar ; but developing a strong taste for art, he was allowed to follow his inclination, and after studying for some time under Bartolozzi, he took up the mixed professions of engraver, printseller, and publisher. He engraved numerous book-plates after Stothard. He was accused, after having seen Blake's "Canterbury Pilgrims," of engaging Stothard to paint the same subject for him as a speculation,—a charge which, though groundless and afterwards refuted by his son, did not prevent him falling under the lash of Blake's epigrammatic scorn :—

"Cromek loves artists as he loves his meat ;  
He loves the art, but 'tis the art to cheat."

He died in 1812, aged forty-two.

DELATRE or DELATTRE (Jean Marie) was born at Abbeville, 1745 ; and after working some time in Paris, came to London in 1770, where, after receiving instruction in the stippled manner of engraving from Bartolozzi, he became his principal assistant. He engraved many fanciful subjects after Angelica Kauffman, Cipriani, Wheatley, Stothard and Hamilton, and many plates for Bell's "British Poets." Delattre worked with remarkable quickness, notwithstanding which he contrived to give his prints a high and delicate finish. It is known that a great deal of the work that bears Bartolozzi's name is largely indebted to the unremitting perseverance of Delattre ; and it was he who was often employed by Bartolozzi to touch up and put right the work of less-gifted pupils, and plates from the hands of other engravers brought by the print-publishers with the same object. Delattre recovered in 1801, from Copley, the painter, the sum of six hundred guineas for a plate he had engraved for him, a further account of which will be found in another chapter. He was one of the Governors of the Society of Engravers, and in his later years was a pensioner on Peter Harvey's Society. He died June 30th, 1840, at North End, Fulham, in his ninety-fifth year.

FIELDING\* (Thomas) was born about 1758, and studied under Bartolozzi and Ryland,

\* Bryan incorrectly describes him as *John* Fielding.

and was to the latter as Delattre to Bartolozzi ; in fact, he worked so much for Ryland that the plates bearing his own name are very few. His best period is between 1780-90. Fielding appears to have been quite as proud of his connection with Ryland as with Bartolozzi, for on several of his more important plates (some of which are in the collection of the writer), as "Theseus Finding his Father's Sword and Sandals" (*vide* Plutarch), after Angelica Kauffman ; "The Death of Procris," after ditto, etc., etc., there is inscribed on the plates, "Thomas Fielding, pupil of the late Wm. Wynne Ryland, sculp."

GARDINER (William Nelson), musician, actor, artist, parson, engraver, scene-painter, and bookseller, was, according to his own short account of his life, written immediately before







## *Sketches of Bartolozzi's Pupils.*

he committed suicide, born in Dublin, June 11th, 1766. He received a fair education, and showed a taste for art in early life, pursuing the study at the Dublin Royal Academy, where he was awarded a medal. Having visions that London was paved with gold, he adventured thither, and after wandering about for some time was employed by Mr. Jones, in the Strand, who cut profile shades in brass foil, which Gardiner had to finish off with a little paint. He afterwards joined Messrs. Betham, of Fleet Street, who did a prodigious business in making black profile shades, Gardiner's work being to touch them up with colour and add a little finish. He was then taken up by Captain Grose, who placed him with Mr. Godfrey, the engraver of the "Antiquarian Repertory." He subsequently joined Messrs. Sylvester & Harding, of Fleet Street, where he engraved some of their illustrations to Shakespeare, etc. He worked for Bartolozzi, whose manner he closely imitated, but as a rule seemed to prefer a much finer grain in his stippling. He says in his "Life," that it was a long time before Bartolozzi was satisfied with his work and "listed him amongst the number of his pupils;" and further, makes the positive assertion that "some of the plates to Lady Diana Beauclerc's edition of 'Dryden's Fables' were entirely my own, and many of those with the name of Bartolozzi affixed were mine."\* He somewhat egotisti-

\* See page 80.

cally described himself as only inferior to Bartolozzi, Schiavonetti, and Tomkins, and confesses to having never liked the profession of engraving, which he eventually entirely discarded. He studied for the Church, then once more turned to art, supporting himself by copying portraits in water-colours. He closed his career as a bookseller in Pall Mall, and his catalogues (collections of scarce and curious books), annotated with some of the most pungent notes ever written, are now very scarce and highly prized. Gardiner was introduced by Dr. Dibdin into his "Bibliomania," where he figures as Mustapha. He succeeded but indifferently as a bookseller, and his health breaking down, he committed suicide on June 21st, 1814.

Gardiner, W. N. (living at 137, Fleet Street), exhibited at the Royal Academy in—

- |       |      |  |
|-------|------|--|
| 1787. | 176. | Bird Fancier.                            |
|       | 208. | St. John in the Wilderness.              |
|       | 458. | View at Patterdale, in Ulleswater.       |
| 1788. | 498. | Gramachree Molly, from Irish ballad.     |
|       | 602. | Edwin and Emma, from Mr. Mallett's poem. |

(living at 159, New Bond Street) :

- |       |      |                                     |
|-------|------|-------------------------------------|
| 1792. | 705. | Fanny of the Dale.                  |
|       | 706. | Death.                              |
|       | 708. | Scene from "The Captives."          |
|       | 709. | Scene from "The Castle of Otranto." |
|       | 732. | Molly Ashore.                       |

(living at 438, Strand) :

- |       |      |                |
|-------|------|----------------|
| 1793. | 600. | Ascension.     |
|       | 713. | Forsaken Maid. |

## *Bartolozzi and his Works.*

GILLRAY (James), one of the greatest of English caricaturists, was born about 1757, and commenced his career as an apprentice to a writing engraver, but, disgusted with the drudgery, he ran away and joined a company of strolling players. Tired in turn of this mode of life, he sought admittance as a student of the Royal Academy, and studied engraving under Bartolozzi, who initiated him in the use of the etching-point and graver; the benefits of this instruction are distinctly recognisable in his after productions, which exhibit a freedom and graceful execution lacking in his earlier works. His prints, which formed one of the most amusing attractions of the day, are exceedingly numerous; and however grotesque the character, the subjects were always distinctly recognisable. He worked with great freedom and celerity, frequently etching his designs at once upon the copper. His latest work is dated 1811. He died June 1st, 1815, aged 58.

GODBY (James) practised in London during the early part of the present century. In 1812 he engraved the illustrations for the "Fine Arts English School"; also "The Miraculous Draft of Fishes," after Raffaele.

LEGOUX (L.) practised as an engraver towards the end of the last century. He executed numerous benefit tickets, in which he closely followed the style of his master; and amongst his more important prints of average merit, the writer possesses a circular example, after J. H. Pernotin, entitled, "Hypsipyle Destroying the Arms and Sceptre of her Father Thoas," bearing the imprint: "*Engraved by L. Legoux, pupil of F. Bartolozzi, R.A., engraver to His Majesty. London: published February 1st, 1791, by L. Legoux, No. 52, Poland Street, Soho*"; "A Guardian Angel," after Foster; "A Bacchante," after Downman; and "Ariadne," after his own design. Nothing appears to be known of Legoux's history.

MARCUARD (Robert Samuel), an Englishman, was born in 1751, and was esteemed one of Bartolozzi's best scholars. He excelled both in stipple and mezzotint, but chiefly practised the former method. His numerous fanciful subjects, after Cipriani, Kauffman, Hamilton, Hoppner, Flaxman, Reynolds, and Stothard, are much esteemed. He died in 1792.

METZ (Conrad Martyn) was a native of Bonn, and received his education as an engraver under Bartolozzi. He practised both the stipple and aquatint methods of engraving, and his principal works consist of imitations and facsimiles of the drawings of old Italian masters, of which he published a great number, more particularly those by Parmigiano in the Royal Collection, and those of Polidoro Caravaggio. In 1801 he left England for Rome, where he continued to reproduce prints imitating the drawings of the old masters, until the time of his death, which occurred in 1827, at the age of seventy-two. Nagler enumerates upwards of two hundred of his engravings.

Metz, C. M. (living at 6, Roll's Buildings, Fetter Lane), exhibited at the Society of Artists in—

1774.	385.	Whole length of Child.
1775.	158.	Gentlemen.





## *Sketches of Bartolozzi's Pupils.*

(living at Grosvenor Row, Chelsea) exhibited at the Free Society in—

1783. 178. Indian Funeral.  
106. Drawing of Apollo and Shepherds.  
284. A Drawing.

MEYER (Henry) was a nephew of Hoppner, the painter, and was born in London about 1783. He worked in mezzotinto, and afterwards studied the stipple style of engraving under Bartolozzi. He is chiefly known as an engraver of portraits, in all the examples of which the drawing is good and the likeness well preserved. Amongst numerous works he engraved the "Princess Charlotte and Prince Leopold," after A. E. Chalon, R.A.; "Miss O'Neill as Belvidera," after Devis; "Sir Roger de Coverley," after Leslie, R.A. He was one of the original members of the Society of British Artists, in the foundation of which he was very active, and he contributed extensively to their first exhibition in 1824, and occasionally afterwards.

Meyer, H. (living at 31, Berners Street), exhibited at the Royal Academy in—

1790. 189. View between Nimweegen and Cleve.  
194. Water Mill in Gelderland.  
415. Landscape.  
443. Arnhem in Gelderland.  
454. View in Gelderland.  
460. View.

(living at 34, Charles Street, Middlesex Hospital):

1792. 51. Landscape.  
81. Ditto.  
443. Ditto.  
465. Ditto.  
506. Ditto.  
508. Ditto.  
1804. 381. A Malthouse.  
1821. 150. Mr. G. Dyer.  
531. Mr. Davis.  
537. A Lady.  
577. Captain Smith, R.N.  
1822. 185. Mrs. Dix.  
561. A Lady.  
776. Major Cartwright.  
788. Mrs. Snow.  
789. A Portrait.  
1823. 91. A Lady.  
175. Mrs. G. Osborne.  
1825. 331. A Lady.

## *Bartolozzi and his Works.*

MIDDIMAN (Samuel) was a pupil of Byrne and Bartolozzi, and was chiefly employed by Alderman Boydell. He was possessed of great skill and considerable taste, and was distinguished for the beauty and freedom of his etching. In addition to his works after the old masters, he engraved, with scrupulous care and finish, numerous fancy and allegorical subjects after Cipriani. He excelled, also, in landscape engraving, and produced "Select Views in Great Britain," published in 1784-92; "Picturesque Views and Antiquities of Great Britain," published 1807-11. He died in Cirencester in 1831, at the age of eighty-one.

Middiman, S. (living at 79, Margaret Street, Cavendish Square), exhibited at the Royal Academy in—

- |       |      |                                       |
|-------|------|---------------------------------------|
| 1780. | 331. | Landscape, a drawing.                 |
|       | 451. | Ditto, ditto.                         |
| 1781. | 511. | View near Canterbury.                 |
|       | 512. | Ditto, ditto.                         |
| 1782. | 401. | West Gate, Canterbury.                |
|       | 403. | Church of St. Martin, Canterbury.     |
|       | 457. | Road between Canterbury and Sandwich. |
| 1795. | 79.  | Landscape.                            |
|       | 332. | A Wood Scene.                         |
| 1796. | 674. | View in Glamorganshire.               |
| 1797. | 672. | Swansea River.                        |

Exhibited at the Society of Artists in—

- |       |      |   |
|-------|------|---|
| 1772. | 204. | Landscape, a drawing.                   |
| 1773. | 185. | Ditto, ditto, black chalk.              |
| 1774. | 150. | Ditto, ditto.                           |
| 1775. | 150. | Ditto, etching after Gottenbourg.       |
| 1776. | 232. | Ditto, an engraving.                    |
| 1777. | 243. | Print, after Landscape by Gainsborough. |

Exhibited at the Free Society in—

- |       |      |                       |
|-------|------|-----------------------|
| 1771. | 165. | Landscape, a drawing. |
|-------|------|-----------------------|

MINASI (James), the engraver and pen-and-ink artist, was a native of Scilla, in Calabria, where he was born on the 25th of July, 1776. His father, Mariano Minasi, was engaged in mercantile life, the occupation, it appears, of other members of the same family. His grandfather, Rocco Minasi, is referred to as an "honourable and wealthy merchant." Of Rocco's family may be mentioned his two sons, Antonio and Mariano. A sister of Rocco married a merchant named Bovi, two of whose sons are known—Mariano Bovi,\*

\* See BOVI.

the engraver, and Rocco Bovi, mentioned as a "learned professor of trigonometry" and at one time mayor of the town of Scilla.

Of the sons of Rocco Minasi, Antonio became celebrated as a learned naturalist patronized







## Sketches of Bartolozzi's Pupils.

patronized and employed by the King of Naples, Ferdinand IV., and by Pope Clement XIV.; and was sent with the traveller Swinburne, to make researches in the natural history of the country. At Rome, where he obtained the degree of doctor, he appears to have been acquainted with Bartolozzi, whose pupil his cousin, Mariano Bovi, subsequently became. Of the children of Mariano Minasi we know only James Anthony, the subject of this sketch, and Henry Swinburne Minasi, for some time his brother's pupil in the art of engraving; and, subsequently, until his death, Consul-General in London for the kingdom of the two Sicilies.

James Minasi from early life was the *protégé* of his uncle Antonio, who eventually introduced him to the notice and patronage of the royal family of Naples. During his boyhood, whilst walking with a relative, he was overtaken by one of those earthquake shocks which devastated Calabria in 1783 and subsequent years, in which, amidst a wild trembling of the earth and the alarmed cry of his companion, he was thrown to the ground. Either the impression made on his mind by the terrible calamities he witnessed around him, in which his family suffered in common with others, or the influence of home teachings, seem at this early period to have led him to the practice of religious austerities; and he would sometimes, he has stated, sleep on the floor of the church, with only a book under his head, in the hope of gaining the favour of Heaven. He used to relate the circumstance of his having on one occasion opened a cupboard, and helped himself unbidden to some fruit. This he afterwards confessed to a priest, who prescribed as his penance licking the dust from the floor of the room from one end to the other, which the youthful penitent faithfully performed. Receiving a classical education, young Minasi mastered the language of Italy in its purest form; becoming at the same time proficient in Latin and a fluent speaker of French. He seems early to have manifested a talent for drawing, and in all probability received suitable instruction in art. In the beginning of the year 1793 he came to this country for the purpose of pursuing art as a profession, and took up his abode with his cousin, Mariano Bovi, pupil of Bartolozzi, then living at 207, Piccadilly. It would appear that Minasi continued his studies under Bovi, and obtained employment through his means; but the connection does not appear to have proved a happy one, and he left him suddenly. In a letter to his uncle—"Caro ed amato Zio"—dated 17th March, 1795, he makes a long statement of what he had to endure at his cousin's, whom he terms, "*Il porco Bovi*," and describes the person who attended to his household affairs as an "Irish bel-dame" (*strega Irlandese*). "In spite, however, of all I suffered while living with my cousin Bovi," he writes, "I managed to get instruction from the celebrated Bartolozzi, who, through his natural kindness, esteems me very much." His uncle had previously interested the King of Naples in his behalf, in order that he might be received by Bartolozzi as an apprentice; and on that subject wrote to him in a letter dated 6th October, 1795: "I have begun to circulate your engravings of a small size, '*Zingara di Capo di Monte*,' which, for its noble execution, resembles '*La Clizia*' of our celebrated master Bartolozzi. I don't know what result my influence may have had with the King and [Sir William] Hamilton to recommend you as an apprentice to Bartolozzi. In case you don't succeed there, I shall have you here under [Carlo] Poporato, who has been engaged by the King to start the School of Engraving, on eighty-four ducats per month and full board. In case you are

## *Bartolozzi and his Works.*

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called here by His Majesty, you will be obliged to obey : Poporato will not be an inferior master. Send me some of your drawings and engravings done without the aid of Bovi, or the son of Bartolozzi, as Poporato, to whom I have spoken of you, wants to see them." This letter, in which Minasi is called by his uncle, "*Caro Nipote Wilful*," is addressed to him at "Mr. Molteno's,\* num. 76, St. James's Street."

\* Molteno, the well-known printseller.

Bartolozzi offered to receive Minasi as an apprentice for three years for one hundred guineas, to be paid in advance, in addition to the expenses for board and travelling.

The premium was made an objection to by Minasi's uncle, who was willing to pay 150 ducats (£25) yearly for three years. Eventually a compromise seems to have been effected, and the young engraver became the pupil of Bartolozzi, apparently on a three years' service, for which his master was to receive 200 ducats yearly in advance. A curious question arises from the perusal of a correspondence which took place during several succeeding years, from which it would appear Bartolozzi never received any premium ; or, if he did, it was returned, but not to Minasi's uncle. A difference seems to have arisen between the master and pupil, resulting in a separation ; but this was not for long.

The Doctor, in a letter to his nephew, expresses great surprise on the subject, and demands an explanation of the affair : "You have made me lose 200 ducats," he writes, "and you will suffer the shame of having been pupil of Bartolozzi only a few weeks. . . . You ought not to criticise your master, but be kind to him, and try to regain his friendship. He is of a kind and easily-persuaded disposition, and we must make allowance for his old age and human weakness. His way of living is only hurtful to himself, but the renown of his art will be very useful to you." Previously to his agreement with Bartolozzi, Bovi had endeavoured to induce his young cousin to enter into articles of apprenticeship with him for seven years ; but this, on the advice, he states, of Bartolozzi and others, he objected to, and declined to sign the articles. Later on Minasi was legally bound apprentice to Bartolozzi for seven years, and, it would appear, without a premium. Both parts of the indentures are in the possession of a member of the family. They were signed on the 1st of August, 1797, and recite that "James Anthony Minasi, late of Naples, by his free will and consent, doth put himself apprentice to Francis Bartolozzi, of North End, in the parish of Fulham, in the Cty. of Middlesex, Engraver, to learn his art . . . for the term of seven years . . . and the said Francis Bartolozzi, for and in consideration of the *services* of the said James Anthony Minasi, will and shall teach the said apprentice . . . the art of Engraving ; . . . and shall find unto the said apprentice sufficient meat, drink, and lodging during the said term of seven years." There is an indorsement on both parchments, as follows :—"Memorandum—Whereas it has been agreed between the parties mentioned in this indenture, that the said James Anthony Minasi shall be allowed the time he has been with Francis Bartolozzi previous to the First of August, one thousand seven hundred and ninety-seven, being the day of executing this agreement, which time commenced on the First of July, one thousand seven hundred and ninety-six, being one year and one month ; this time being allowed, this indenture will of course expire and cease by the above agreement on the First day of July, one thousand eight hundred and three."





## *Sketches of Bartolozzi's Pupils.*

The signatures to this are "Francis Bartolozzi" and "James A. Minasi." The connection, however, of master and apprentice did not last till the end of the seven years, being dissolved by mutual consent; Bartolozzi, according to Minasi's statement, telling him he was sufficiently advanced to commence a career of his own. Minasi, during a long life, always spoke of his master in terms as well of affection as of admiration; and it is certain that he was employed on many works in connection with his previous instructor. Possessors of Bartolozzi's works will find in their collection engravings in which his name occurs in conjunction with that of Minasi. While residing under his master's roof at Fulham, the following amusing occurrence took place. It was a period when young men were looked sharply after for recruiting purposes. Noticing what appeared to be a likely subject for his purpose, a zealous constable determined to cite him to show cause why he should not enter into the ranks of His Majesty's service. Not knowing his name, he sought the needful information from Bartolozzi's gardener, a Welshman. "Is there not a young man residing with your master?" inquired the officer of the law. "I belief so," was the laconic reply. "Pray, can you tell me what his name is?" "Dunno: I belief his name's James Jacco;" and the young artist soon after received a summons in that name. The gardener's mistake of the surname of course arose from hearing Bartolozzi call his pupil "Giacomo."

Freed from apprenticeship, James Minasi began his professional career, and seems to have had a fair prospect of success. In a few years we find him in easy circumstances—with a banking account at Coutts's. He became the associate of men of fame in art, and was familiar with the celebrities of the musical world; while his readiness in conversation and fund of anecdote made him agreeable in society, so that he gained access to the great men of the time; and his pencil was in frequent requisition, either to produce portraits and other works of art, or to afford instruction in the families of the nobility. Among other pupils he had, was the daughter of the Prince Regent, the Princess Charlotte, who, at Claremont, always welcomed his visits, as it afforded her an opportunity of conversing in the Italian language, of which she was a student.

In June, 1805, Minasi announced No. 1 of a series of academical studies, consisting of two heads of the poetess Sappho, from the antique bust, with two others from the well-known School of Athens, painted in the Vatican by Raphael d'Urbino, and traced from their originals by Raphael Mengs; one, the portrait of Epictetus at study, the other a youth attending to the explanation of some geometrical figures from his master. The price of each number of the work—which was to consist of six parts—was a guinea to previous subscribers. No. 2, announced in February of the following year, contained a head of Jupiter, from the antique by Nollekens; a portrait of Frederick Gonzaga, the first Prince of Mantua, painted by Raphael in his School of Athens, in the Vatican; a head of Christ, drawn expressly for the work by Richard Cosway, R.A.; and the fourth, a Venus, by Benjamin West, the historical painter. It is not certain to what extent this work was carried on. In 1807 Mr. Minasi married Miss Lanza, a professor of music, by whom he had one daughter and three sons. Ten years afterwards they were separated, his wife residing in Italy with the daughter and youngest boy. This event seems to have produced a change in the artist's career, as he shortly after left London for the provinces, where his little son Antonio, having displayed great musical talent, engaged his chief attention.

## *Bartolozzi and his Works.*

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At the period when Wellington was in the zenith of his fame, Minasi seized the opportunity to execute an engraving of the great soldier. The idea was a fortunate one; the hero of many battles was popular; the engraving was highly spoken of and eagerly purchased; it bears the following inscription: "Field Marshal His Grace the Duke of Wellington, Duke of Ciudad Rodrigo and Duke of Vittoria, K.G., etc., etc." This title was no doubt a later addition to the plate, as it is followed by a dedication, etc., in these words: "To the most noble the Marquis Wellesley, K.G., etc., etc. This plate is with permission humbly dedicated by his Lordship's most dutiful and very obedient humble servant, James Minasi. Drawn and engraved by J. Minasi, historical engraver to His Sicilian Majesty and to H.R.H. the Duke of Sussex, the same size as the original picture painted by R. Home, in the possession of the Marquis Wellesley. Mr. Minasi has also been kindly obliged by J. Nollekens, Esq., R.A., in the use of his excellent Bust of the illustrious hero. Published 4th August, 1814, by J. Minasi, 23, Foley Place, Portland Chapel."

Though still following his profession, it was with a divided aim, in his desire to advance the interest of his son Antonio; and he seems to have given up the practice of engraving, and confined himself chiefly to drawing in crayons and to lithography. Many portraits in chalk were executed by him at this period, 1820-30 (he returned to London 1823), and he also published several likenesses of public characters, executed on stone. Shortly after returning with his son from Paris, he met with a remarkable accident, the following account of which was published in *The Morning Journal* of Thursday, April 22, 1830, under the head of "Accidents and Offences": "On Tuesday last, about half-past two o'clock, as Mr. Minasi, an eminent artist residing in Frederick Street, Regent's Park, was passing through Wych Street, Strand, a baker carrying a basket on his shoulder was passing at the same time, when a brewer's dray coming in an opposite direction suddenly drove past, and Mr. Minasi called on the driver to stop, to which the driver gave the deaf ear; when unfortunately, the baker's basket on one side and the dray on the other secured the head of Mr. Minasi so effectually, that it was only released by the total loss of his right ear, which the wheel of the dray completely tore from the roots." Having been skilfully re-attached, the ear recovered its power. On the occasion of the visit to England of Paganini, Minasi, *more suo*, at once made his acquaintance, and during his stay in this country they were constantly together, the artist laying aside his professional duties to do friendly service to the celebrated violinist. In his enthusiasm, he even allowed his hair to grow long in imitation of the musician's, and the two might often be seen together in Regent Street, engaged in animated conversation. It was at this time that Minasi composed a drawing, symbolical of Paganini's matchless powers over the violin. A huge demon with expanded wings, in the character of a fiddler, is overcome by the superior skill of his human rival, and is represented in the act of yielding up his own instrument in token of his submission to the great master. In the foreground the artist, on a couch, sees the vision in his sleep. This drawing was lithographed and exhibited in the windows of the print-sellers, where, as may be supposed, it attracted a crowd of gazers.

Finding it necessary to apply himself anew to his art, he commenced the production of drawings in pen-and-ink, in imitation of the finest etchings, and eventually for over thirty years acquired a celebrity in that branch of art that has, it is not too much to say, never







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been equalled. "The celebrated pen-and-ink artist," some years back, was the familiar title by which James Minasi was known. At first he practised with a crow quill, and then manufactured for himself delicate pens made from the thinnest steel foil or ribbon. At length he became acquainted with the well-known firm of Perry & Co., of Red Lion Square (now Perry & Co., Limited), steel pen manufacturers, who undertook to make him pens of great fineness of stroke for his purpose. This they accomplished, and for many years Minasi used no other pens for his celebrated drawings than those of Messrs. Perry. The firm employed him to produce several drawings, which they exhibited as triumphs of their pens. In more recent years he occasionally made use of pens manufactured by Gillott; and some years back a work by Minasi, executed with Gillott's steel pens, was placed for exhibition at the Royal Exchange, but he always referred to the Perryan pen with satisfaction.

The pen-and-ink works of James Minasi have always been admired by lovers of the fine arts, and the praises lavished on them at various times by the press would fill a small volume. Selecting as an example his "Shakespeare," the following remarks upon its merits appeared in the *Times* newspapers of 22nd October, 1847:—

"M. MINASI'S PORTRAIT OF SHAKESPEARE.—This veteran artist has just finished, in his most elaborate manner, a pen-and-ink drawing of Shakespeare, which he is about to submit to the approbation of Her Majesty the Queen. He has been as successful in copying the received portrait of the poet as could be effected by his peculiar method, and he has preserved the expression of the countenance with accuracy. The elevation of the forehead and the brilliancy of the eye are very characteristic. The artist has inserted a copy of the autograph of the bard, and added an appropriate motto, '*Arde ancora la fiamma del tuo inesauribile genio.*'—J. M. He has also drawn a beautiful vignette, representing the street in Stratford-upon-Avon, and the house of the poet. This is very correct, and beautifully finished. This is one of the best of the many drawings of the kind which M. Minasi has produced. It shows that his talent has not diminished as his years have increased, and that, at his advanced age, he still retains his pristine genius, and his rare skill of hand."

The admiration expressed by the press was not confined to the portrait mentioned; similar eulogiums appeared in regard to the many other works executed in pen-and-ink by Minasi. Amongst others were portraits of Louis Philippe, Sir Robert Peel, the Hon. H. Granville, the Archbishop of Canterbury, Lord Raglan, Admiral Lyons, Crivelli, a Head of Milton, Robert Burns, Caxton, the "Moses" of Michael Angelo, a portrait of the Duke of Wellington, from Sir Thomas Lawrence's well-known painting (this was highly commended by the newspapers), "The Angler, Izaak Walton," Wilkie's "Post-boy," Shelley, the "Ecce Homo," the "Frugal Meal," etc., etc. A press writer thus describes the last: "The drawing consists of three horses' heads of different colours, contours, and expression. They are contentedly mumbling hay from a manger. In the foreground lie some other vegetable substances, a mangold wurzel in particular, barked by the horses' teeth, is capitally done. The heads are full of nature, and look like a highly-finished line engraving after Landseer."

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Notwithstanding the praise bestowed on these productions, the artist commonly found it impossible to obtain purchasers at a price at all remunerative even for the time employed on them; and he was under the necessity of adopting a plan akin to that of the Art Union for the disposal of his works. In this way the portrait of Shakespeare was disposed of, and Charles Dickens became its possessor,—the fortunate number being drawn by the artist himself, who, Dickens not being present, was his proxy. On this occasion the following characteristic epistle was sent to the winner :—

To Charles Dickens, Esq.

“ Fortes Fortuna Juvat.”

SIR,—

I hasten to acquaint you that last night I threw the highest number for you—9, 17, 16—42.

Happy in knowing you, I remain, Sir, for life,

JAMES MINASI,  
Of Scylla.

(Fifty-five years in England—a blessed country!)

No. 10, STANHOPE STREET,  
HAMPSTEAD ROAD, *October 14th*, 1848.

Thus continuing to labour, Minasi lived to an age considerably beyond the allotted three score and ten, residing with a devoted daughter, by whose aid he was supported. Some friends rallied round him when his circumstances became the very reverse of easy, and by their aid, and the assistance of the press, he became the recipient of a small annuity. A lengthened visit to the Royal Academy—his yearly custom—brought on a serious attack of an old complaint, and it was found necessary to call in surgical assistance; the shock, however, was too much for his feeble body, and he did not rally. His death took place on the 15th August, 1865, at the advanced age of eighty-nine, and he lies interred in the Islington cemetery at Finchley, where rest also the remains of his favourite son Antonio.

Something of the merits of Minasi's works may be gleaned from the following anecdote told by himself: “ I was one day walking through the Strand, when I noticed in the window of a printseller a coloured chalk drawing in a frame, to which was attached the following notice: ‘ By J. B. Cipriani, R.A., price £10 10s.’ I at once recognised the drawing as an early work of my own—‘ Rebecca at the Well,’—from a painting by a French master; it was a drawing for which I had never received a farthing. Going into the shop, I asked to see it more closely, and said to the young man who showed it to me, ‘ Are you sure this is by Cipriani?’ He assured me it was, and that he would warrant it to be an original by that artist. I have always had a desire to live in peace, so, turning my back upon him, I said, ‘ I caution you not to be too sure,’ and left the shop.”

This may, perhaps, have led to his custom of putting his name to his drawings, as in an instance, related by him, with reference to imitations of old engravings with which he was fond of amusing his leisure time. By means of lemon juice and smoke he contrived an imitation of old paper, on which he sketched figures in the style of Rembrandt. On





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one occasion he had produced in this way the "Head of a Rabbi," which a seller of old prints placed in his window. A customer, some time after, went into the shop and desired to see "the Rembrandt." It was taken from the window and closely scrutinized, when in one corner of the work the name "Minasi" was discovered, and it was declined. When the artist heard of this from the printseller, he said, "I have a conscience, and therefore I put my name to my works."

A portrait of Bartolozzi, from a slight though lifelike sketch by Minasi, now in the possession of Mr. Joseph Meyer, of Liverpool, was engraved in stipple by C. E. Wagstaff as lately as 1839. The lettering contains two mistakes,—Bartolozzi being spelt with two *l*'s, and Minasi's name being spelt Manassah. In a circular fancy print of a child engraved by him, entitled "Innocent Love," after Violet, published by Molteno, his name appears as Menasi.

Minasi engraved several of the plates for the quarto edition of the Holbein Heads, copied in facsimile from those in the original folio edition by Bartolozzi: they are signed, *F. Minasi, engraver to his Sicilian Majesty and the Duke of Sussex.*

Minasi, J. (living at 18, Warwick Street), exhibited at the Royal Academy in—

- |   |       |                                      |
|---|-------|--------------------------------------|
| 1802.   | 294.  | Cupid Resting.                       |
|   | 457.  | A Young Lady.                        |
| (living at 13, Charles Street, Middlesex Hospital): |       |                                      |
| 1803.   | 487.  | Madonna and Child.                   |
|   | 587.  | Angels Adoring.                      |
|   | 588.  | Psyche supported by Zephyrs.         |
| (living at 8, South Crescent, Alfred Place):        |       |                                      |
| 1809.   | 581.  | A Lady.                              |
| 1811.   | 378.  | Our Saviour.                         |
|   | 382.  | Mr. H. Bishop, the composer.         |
| (living at 59, Crawford Street, Marylebone):        |       |                                      |
| 1817.   | 739.  | Sketch from Nature.                  |
| (Draftsman to Duke of Sussex, 23, Cockspur Street): |       |                                      |
| 1824.   | 715.  | Master Minasi.                       |
| (Artist sc. to King of Naples, 61, Rupert Street):  |       |                                      |
| 1825.   | 732.  | Mr. C. Mathews, comedian.            |
| (living at Argyle Place):                           |       |                                      |
| 1826.   | 717.  | A Lady.                              |
| 1842.   | 735.  | A Gentleman.                         |
| (living at 113, Praed Street):                      |       |                                      |
| 1843.   | 956.  | Mr. C. Chaplain, of Clarendon Hotel. |
| 1846.   | 383.  | Henry Greville, Esq.                 |
|   | 1029. | A Gentleman (pen-and-ink).           |
| 1847.   | 1059. | Jenny Lind.                          |

## *Bartolozzi and his Works.*

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NUTTER (William) was born in 1754, and learnt the art of engraving under J. Smith and afterwards studied the stipple method under Bartolozzi. He engraved numerous plates after Morland, Wheatley, Westall, Bigg, Paye; and portraits after Hoppner, S. Shelley, and Russell; besides numerous small stippled book-plates for the publishers, which as a rule did not show much merit. He resided in Somers Town, and died in 1802, aged forty-eight.

OGBORNE (John) was born in London, about 1725, and received employment from the Boydells, for whom he engraved several plates for their "Shakespeare Gallery." There are numerous examples by him, after Kauffman and other painters of the same school showing, besides good draftsmanship and high finish, much vigour and power. His later plates show a judicious admixture of line and stipple, by which he produced a greater variety of texture and stronger contrasts. He was assisted in some of his plates by Mary Ogborne. He died about 1795.

Ogborne, J. (living at 58, Tottenham Court Road), exhibited at the Royal Academy in:—1783. 546. Margaret's Ghost.

PARKER (J. R.) was born in 1750, and was employed by the Boydells on the "Shakespeare Gallery," eleven of the plates being by him. He worked chiefly in line, but received instruction in stippling from Bartolozzi. He was much employed by the publishers in the illustration of books, and his plates at the time, though wanting in power, appear to have been greatly esteemed. He engraved after Stothard for the "Vicar of Wakefield" (1792) and Falconer's "Shipwreck" (1795), and several of the plates for Flaxman's "Illustrations of Homer's Iliad," etc., etc. There are also numerous engravings by him after Flaxman, Smirke, Northcote, etc., etc. He was one of the Founders and a Governor of the Society of Engravers. He died in 1805.

PARISSET (D. P.) was born at Lyons, in 1740, and was a pupil of Demarteau, the so-called inventor or revivalist of the chalk manner of engraving. He came to this country in 1769, and after working for Ryland for some time, transferred his services to Bartolozzi whom he assisted in his work, and from whom he received a certain amount of instruction. He engraved a series of plates of the drawings of the old masters, and portraits of English artists after Peter Falconet. There are, however, few examples in the dotted manner bearing his name, his time being principally occupied while under Bartolozzi in forwarding the work of his master.

Pariset, D. P. (living at Mr. Falconet's, Panton Street), exhibited at the Society of Artists in—

1768. 269. Portraits of Noblemen, in imitation of a drawing by Mr. Falconet.  
(living at Mr. Laycock's, opposite Coventry Street):  
1769. 289. Eight Portraits, engraved in imitation of chalk drawings.

PASTORINI (Benedict), an Italian, who, after studying under Bartolozzi, practised in London towards the close of the last century. He engraved principally after Kauffman and Rigaud, and was one of the Governors of the Society of Engravers, founded in 1803.







## *Sketches of Bartolozzi's Pupils.*

Pastorini, Benedict (living at Mr. Perfetti's, 63, Wimpole Street, W.), exhibited at the Royal Academy in—

1775. 218. Design for Ceiling (drawing).  
(living at 91, Wimpole Street):  
1776. 218. Painted Ceiling (drawing).

RAMBERG (John Henry) was born at Hanover in 1763, and in his earlier days is said to have been a pupil of Sir Joshua Reynolds. He was one of the engravers employed on Boydell's "Shakespeare Gallery," and was also employed in the decoration of Carlton House. His name is frequently found on book illustrations of the period; and in addition to the stippled manner, he engraved in aquatint, and also etched. He travelled in Italy, France, Holland, and Germany, and amongst his engravings are twenty allegorical subjects after the Princess Elizabeth, then Princess of Hesse-Homburg, printed at Hanover in 1834. There is a clever picture drawn by him of "Sir Joshua Reynolds showing the Prince the Paintings in the Royal Academy in 1784." He is supposed to have died in Hanover in 1840.

Ramberg, J. H. (living at 19, Eaton Street, Pimlico), exhibited at the Royal Academy in—

1782. 440. St. James's Park.  
522. The Embankment.  
523. Good News.  
544. Review of Soldiers.  
545. Bad News.  
1784. 45. Death of Captain Cook.  
167. Soldier's Return.  
211. Blind Veteran.  
1785. 169. Sailor's Farewell.  
(living at 85, Newman Street):  
1787. 473. Queen Margaret of Anjou.  
(living at 3, Frith Street, Soho):  
1788. 594. Whitsuntide Holidays.  
640. Two Subjects from "Tom Jones."

SAUNDERS (Joseph).

Saunders, Joseph (living at Mr. Soane's, Welbeck Street), exhibited at the Royal Academy in—

1787. 493. Design for Front of Bath.  
595. Sketch for Ceiling.  
1789. 564. Diagonal View of Mausoleum.  
1790. 608. Design for Public Library (Albion Place).  
1791. 503. Additions to Bewly Hall.  
1803. 882. Inside Church.  
990. Royal Military Asylum, Chelsea.

## *Bartolozzi and his Works.*

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|-------|------|--|
| 1804. | 914. | Great Drawing-room at Marquis of Headfort's.   |
| 1811. | 864. | Royal Military College, near Blackwater.       |
| 1812. | 145. | Landscape.                                     |
|       | 803. | The King's House, Winchester.                  |
| 1813. | 882. | Royal Military College built at Blackwater.    |
| 1814. | 702. | Entrance to Royal Military College, Sandhurst. |
| 1815. | 803. | Royal Military Asylum, Chelsea.                |
| 1821. | 956. | Roman Monument at St. Remy.                    |

Exhibited at the Free Society (living at 24, Titchfield Street) in—

- |       |      |   |
|-------|------|---|
| 1772. | 171. | An Old Head, after Sir Joshua Reynolds. |
|-------|------|---|

SCHIAVONETTI (Louis), whose works are much sought after, was the son of a stationer, and born at Basano, in the territory of the Venetian Republic, April 1st, 1765. From his infancy he showed a peculiar taste for drawing, and while his companions were at play was often seen in his father's shop copying the prints. He studied drawing under Giulio Colini, with whom he was placed at the age of thirteen.

Upon the death of his master, three years later, he began to study the mechanical process of engraving under a man named Lorio, who, being unable to earn a living by his profession, officiated as sacristan to a church; and in the sacristy Schiavonetti worked for about twelve months, by which time he had learned all that his master was able to teach him. He made a fine copy of Bartolozzi's "Holy Family," after Carlo Maratti, which attracted the attention of Count Remandini, who gave him immediate employment. Suntach, an engraver and printseller, an opponent of Remandini, also at this time gave employment to Schiavonetti.

He became acquainted with a pretentious engraver possessing little or no talent named Testolini, and made for him some imitations of Bartolozzi's works in the stippled manner, which Testolini used as a means of introduction to Bartolozzi, who was then in London, passing them off as his own. Bartolozzi sent an invitation for Testolini to visit London, which the latter, from interested motives, got extended to Schiavonetti, who came to this country in 1790. Testolini, who appears to have been utterly unscrupulous, succeeded in imposing upon the simple nature of Bartolozzi for a considerable time; and when his true character was discovered, and he was turned out of Bartolozzi's house, he induced Schiavonetti to join him, and took him to reside in Sloane Square; but they soon separated.

Schiavonetti was largely employed by the publishers on book illustrations. He was eminent both in the line and dotted methods of engraving, and frequently used them in combination. The finish in his prints is remarkable, and he succeeded in obtaining to a nicety correct expression and imitation of the master from whom he engraved. His more important works include a "Mater Dolorosa," after Vandyke; a portrait of Vandyke in the character of "Paris"; Michael Angelo's cartoon of the "Surprise of the Soldiers on the Banks of the Arno"; De Louthembourg's "Landing of the British Troops in Egypt"; the etchings from Blake's illustration of Blair's "Grave." He left unfinished the plate of





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Stothard's "Canterbury Pilgrims," of which he had only completed the etching and some of the principal figures.

A writer in the *Gentleman's Magazine* for June, 1810, says: "If the graver of Bartolozzi were left in England to Schiavonetti, Schiavonetti has carefully transmitted it to Mr. (Anthony) Cardon." (Anthony Cardon studied under Schiavonetti for three years.) Schiavonetti died at Brompton, June 7th, 1810.

SCOTT (Edmund) was born in London about 1746, and was employed by the publishing houses. He was appointed engraver to the Duke of York, and a portrait of the Prince of Wales, from a drawing by himself, and numerous subjects after George Morland, Stothard, Rembrandt, etc., are admirably finished. He died about 1810.

Scott, E. (living at 31, Old Bond Street), exhibited at the Royal Academy in—  
1796. 421. H.R.H. Princess of Wales.

Exhibited at the Free Society (living at Gray's Inn Lane) in—  
1774. 263. A Drawing.  
1775. 242. A Gentleman.  
243. A Lady.  
244. A Young Gentleman. } Chalks.  
245. An Academy Figure.

SCORODOMOFF (Gawril or Gabriel) was born in St. Petersburg about 1748, and came to this country when quite young. He is stated to be the first Russian who obtained any considerable reputation as an engraver. His prints possess considerable power and finish; good examples, more especially those after Angelica Kauffman, being prized by collectors. He flourished here from 1775-82, and besides compositions of his own, engraved after Kauffman, Sir Joshua Reynolds, West, Hamilton, and others. On his return to St. Petersburg in later life, he engraved portraits of the Empress Catherine II., the Grand Duke of Russia, and other princes of that country. He died in St. Petersburg, 1792.

### SCHENEKER.

SEDGWICK (William) was born in London in 1748. His most esteemed plates are those after Angelica Kauffman, and he likewise engraved after E. Penny, R.A., and others. He died about 1800.

SHERWIN (John Keyse) was the son of a labourer, and born at East Dean, in Sussex. While a mere lad he gained a medal at the Society of Arts in 1769, and was then sent to London and placed under John Astley, and later under Bartolozzi, whom he served three years. In 1772 he carried off the gold medal of the Royal Academy for his original painting of "Coriolanus Taking Leave of his Father." His genius soon raised him to comparative affluence, which unfortunately rendered him careless and indolent, with the result that he not only became rapid and slight in his manner, but was tempted by his vanity to try works beyond his powers. In his painting of the "Deserted Village," he introduced the portraits of his own family, but it was not by any means a success; and a monstrous

## *Bartolozzi and his Works.*

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canvas some fifty or sixty feet long, representing the "Installation of the Knights of St. Patrick," was never finished: it was an absolute failure. As an engraver he will always rank high amongst English artists. His portraits, though often slight, are pleasingly and attractively treated, and many of his fanciful subjects after Kauffman, Cipriani, etc., are carefully studied and beautifully, though unlaboriously, finished. Unfortunately he had little mental ballast, and no prudence; and at last, after alienating his friends and ruining his constitution, he became so embarrassed in his circumstances as to be afraid to venture abroad, and had to earn his food by the drudgery of daily labour with a printseller in Cornhill. He died September 24th, 1790, at the early age of thirty-nine.

SIMON (Peter J.) was born between 1740-50. He engraved many of the plates for Boydell's "Shakespeare Gallery," and other works after the principal contemporary artists of the English school, having been previously engaged upon Worlidge's "Antique Gems," published in 1768. He died about 1810.

SINTZENICH (Heinrich) was born at Mannheim, 1752, and after receiving instruction in drawing in the Academy of that State, was sent to England at the expense of the Elector to complete his studies under Bartolozzi, with whom he remained about four years. On his return to his own country, he was appointed Engraver to the Court, and executed numerous works in mezzotinto, stipple, and stipple and line combined. He engraved numerous portraits, and also many subjects from pictures by eminent Italian masters; and as his reputation increased he became a member of the Academies of Munich and Berlin. Nagler describes fifty-four of his principal plates. He died at Munich in 1812.

SHIPSTER (Robert) was employed by the publishers, more especially by Macklin, for whom he engraved West's "Witch of Endor," for Macklin's Bible, a creditable work but wanting in power.

SLOANE (Michael) practised stipple engraving up to the end of the last century, and amongst other prints of an important size engraved Correggio's celebrated "Notte," and the "Christening," after Wheatley, R.A. His personal history appears to be unknown.

SMITH (Anker), A.R.A., who is known chiefly for his small book-plates engraved in the line manner, was born in London in 1759. He excelled in penmanship, and so accurately copied line engravings with the pen that they were mistaken by James Heath the well-known engraver, for prints. He was articled to an attorney, who, on discovering his powers in this direction, transferred his services to James Taylor, the engraver, from whom he learned the mechanical part of the art, and then became assistant to James Heath. He also engraved in the dotted manner, in which style he executed ten plates for the Boydell Shakespeare. He engraved many plates for Bell's edition of the "British Poets," and was also employed on the "Ancient Marbles and Ancient Terra Cottas" published by the British Museum authorities. His print of the "Death of Wat Tyler," after Northcote, obtained for him the honour of election as an associate of the Royal Academy in 1797. He died June 23rd, 1819.







## *Sketches of Bartolozzi's Pupils.*

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Smith, Anker (living at Church Lane, Chelsea), exhibited at the Royal Academy in—

1794. 482. Miniature.—an Artist.  
 (living at 31, Old Bond Street) :
1796. 538. Lady—Mrs. Smith.  
 555. Gentleman—Dr. E. Snape.
1797. 854. A Clergyman.  
 (Anker Smith, A.R.A.) :
1798. 549. Holy Family, after Leonardo da Vinci.  
 766. Mother and Child, miniature.  
 781. Gentleman, miniature.  
 783. Miss C. Smith, miniature.
1799. 859. Treachery of Col. Kirke.  
 870. Scene from *The Tempest*, after Hamilton.  
 766. Mr. Taylor.  
 (living at Upper Ranelagh Street) :
1800. 647. Paul I., of Russia.  
 (living at 1, Bridge Row, Pimlico) :
1802. 877. Engravings of subjects from "Arabian Nights."  
 950. Pompey's Pillar.
1803. 408. Two Gentlemen of Verona.  
 490. Three subjects from Classics.
1804. 428. Engraving after Stothard.  
 561. Frame of five engravings.
1805. 610. Frame of five engravings.
1806. 581. J. Barlow, Esq.  
 586. D. Hume, Esq.
1807. 621. The Murder of Miss McRae, from Columbiad.
1808. 418. Medal of Society of Arts.  
 568. D. S. Johnson, after J. Barry.
1810. 663. Mr. Robinson.
1811. 785. Death of Hippolitus.
1813. 461. A Lady.
1814. 371. A Gentleman.  
 673. Sophonisba, after Titian.
1816. 463. Two Vignettes for "Don Quixote."
1818. 604. Subject for Lord Byron's Poems, after Stothard.

SMITH (Benj.) was born in London, and practised towards the close of the last century. He was one of the numerous engravers employed by the Boydells on the "Shakespeare Gallery," and some of the best plates in that grand work are by him, in which he was much assisted by pupils. Amongst his prints most sought after are "Shakespeare Nursed by Tragedy," and the "Infant Shakespeare attended by Nature and the Passions"

## *Bartolozzi and his Works.*

Passions"—both after Romney, "Bacchanals," after Sir Joshua Reynolds; scene from *Richard II.*, after Mather Brown; "An Allegory of Providence" and "An Allegory of Innocence," a pair, after Rigaud; an Equestrian Portrait of George III., after Beechey; the Marquis Cornwallis, after Copley. He died in London, 1833.

SUMMERFIELD (John), who was early distinguished by his talent, is stated to have been a favourite pupil of Bartolozzi. He executed in 1800 a fine plate of "Rubens and his Wife going to Market," in the possession of the Earl of Aylesford, after Rubens, for which he received the Society of Arts gold medal. Notwithstanding, to so low an ebb was the art of engraving then reduced, that he suffered from actual want, amounting at one time to almost absolute starvation. Mr. William Carey mentions him in terms of eulogy in the *European Magazine*, for October, 1815, p. 314, and again in a footnote (p. 131) in his "Critical Description of Benjamin West's 'Death on the Pale Horse,'" published in 1817. At the time that proofs of the fine print of "Rubens and his Wife" were exposed in the London shops priced at three guineas—a fine impression, sold by public auction in Flanders, realized a still higher sum,—the artist was wandering about the streets in want of a meal. Through Mr. Carey's exertions he afterwards obtained work; but the seeds of disease were sown, and his constitution rapidly broke up. He shortly afterwards (March, 1817) died at his brother's house at Aylesbury, in Kent, aged forty-three.

TAYLOR (Charles) was born in London, 1748, and studied under Bartolozzi for some considerable time. He engraved chiefly after Kauffman and Cipriani.

TAYLOR (Isaac) was the son of the line engraver of the same name who executed numerous plates for *The Gentleman's Magazine*. He was born in London about 1750, and after studying under Bartolozzi, was employed by the Boydells on their "Shakespeare Gallery," for which he engraved "Riccio," after Opie (1791); "Henry VIII.'s First Sight of Anne Boleyn," after Stothard; and "Falstaff Frightened by supposed Demons," after Smirke. He also drew the designs for Boydell's illustrations to the Holy Bible, many of which were engraved by his father about 1786. He retired to Suffolk, and afterwards became minister of an Independent congregation. He died at Ongar, December 11th, 1829.

Taylor, Isaac (living at Holles Street, Clare Market), exhibited at the Society of Artists in—

- |       |      |   |
|-------|------|---|
| 1765. | 240. | An Entertainment.                                 |
| 1766. | 285. | Frontispiece to "Daphne and Arminta."             |
|       | 285. | An Emblematical Subject.                          |
| 1767. | 283. | Scene in Opera, "Love in a Village."              |
|       | 284. | Six Prints for Hoole's translation of Metastasio. |
| 1769. | 310. | Apollo Crowning His Majesty with Laurels.         |
|       | 311. | Syogrius, the Roman General, a Prisoner.          |
| 1770. | 245. | A Fancy Head, miniature, a first attempt.         |





## *Sketches of Bartolozzi's Pupils.*

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(living at the Bible and Crown, Holborn, F.S.A.) :

1772.     319. Frontispiece of History of Emperor Charles V.  
           320. Subject from Salvator Rosa.

(Director, F.S.A.) :

1773.     331. Elihu reproving Job and his Friends.  
           332. Iago exciting Othello's Jealousy.  
           333. Miss Atkins found by her Father ("Man of Feeling").

(living in Chancery Lane) :

1774.     271. Nuptial Felicity ; an engraving.  
           272. Island of Jamaica ; an engraving.

(Secretary, F.S.A.) :

1775.     250. Sacrifice to Ceres, after Stuart.  
           251. Genius Descending.  
           252. Britannia.

(living at 306, Holborn) :

1776.     278. Golden Chain of Salvation, after Clark.  
 1777.     301. Four Historical Frontispieces.  
           302. Ancient Minstrel.  
 1778.     224. Subject from Sir Charles Grandison.   Engraving.  
           225.             Ditto                     ditto.  
           226.             Ditto                     ditto.  
           227.             Ditto                     ditto.  
           248.             Ditto                     ditto.  
           249.             Ditto                     ditto.  
           230.             Ditto                     ditto.  
           231. Vignette to Poem. (Owen.)  
 1780.     265. Employment of Men Criminals at Bern ; engraving.  
           266. Employment of Women Criminals at Bern ; engraving.

TOMKINS (Peltro William) was the son of William Tomkins, A.R.A., landscape painter, and was born in London in 1760. His beautifully-executed prints, the great bulk of which are fanciful and allegorical subjects after Kauffman, Cipriani, and other artists of the same school, are much sought after by collectors, and usually realize high prices when they appear in sales. Bartolozzi appears to have entertained for Tomkins almost the affection of a parent, and said of him : "He is my son in the art : he can do all I can in this way, and I hope will do more." His reputation as an engraver in the dotted manner soon became established ; and in 1793 he was appointed engraver to Queen Charlotte. Some of his prints, of the Cipriani type, after his own designs, as "Innocent Play," "Love and Hope," etc., exhibit the most graceful treatment and finish, and are much prized. He

## *Bartolozzi and his Works.*

executed many of the plates for "Original Designs of the most Celebrated Masters of the Bolognese, Roman, Florentine, and Venetian Schools," published 1812; "The Marquis of Stafford's collection," 1818; and "Illustrations of Modern Scripture," 1832. In 1818 he published, in conjunction with others, Tresham's "British Gallery of Pictures," containing twenty-five engravings (mostly in stipple) of pictures selected from the most admired productions of the old masters; which are of unequal merit. The engravers who contributed were: P. W. Tomkins, Thomas Cheesman, M. A. Bourlier, Freeman, Anthony Cardon, R. Woodman, J. H. Wright, J. S. Agar, R. Cooper, Louis Schiavonetti, E. Scriven, T. Medland, William Bond, and John Scott.

His plates in Macklin's "British Poets"; "Prince Arthur's Vision," after Fuseli; "Hobinol and Ganderetta," after Gainsborough; and "Marion," after Bunbury, may be ranked as amongst the finest of his prints, and in beauty and delicacy of finish cannot be distinguished from those of his master, Bartolozzi, with whose works they are interspersed.

If one may judge by a beautifully-engraved circular issued by him, Tomkins must have been in a very large way of business. In a volume containing some hundreds of curious examples of printsellers' business cards and announcements, portraits, etc., in the possession of Messrs. Graves, there is an example of a very beautifully-engraved circular, small quarto size—dated 1819—embellished with a charming vignette in stipple of a nude boy engaged in drawing. The wording is as follows: "Tomkins' Picture Lottery of the British Gallery of Pictures, etc., etc., etc. The Picture Lottery consists of 16,550 prizes, valued at £152,225/12/0: to be determined by the drawing of the State Lottery. Tickets, £3/3/0 each, are on sale at P. W. Tomkins', Historical Engraver to Her Late Majesty, No. 53, New Bond Street. The purchaser of a red ticket and a black ticket is sure to gain a prize. Specimens of the prints are on view at No. 53, New Bond Street, where prospectus may be had." He died April 22nd, 1840.

Tomkins, P. W. (Historical Engraver to Her Majesty), exhibited at the Royal Academy in—

1799.	409.	The New-made Widow.	} All from Blair's "Grave."
	484.	The Ascension.	
	618.	The Visionary Shades.	
1054.		Friendship.	

TURNER (Charles), A.E., was born at Woodstock, in 1773, and entered the schools of the Royal Academy in 1795. He engraved in stipple and also in aquatint with great success, and in the latter method produced the early numbers of Turner's "Liber Studiorum," and his fine painting of the "Wreck" with much success. He was elected an Associate Engraver of the Royal Academy in 1828. He engraved some fine portraits after Lawrence, P.R.A., Jackson, Shee, "The Beggars" after Owen, Reynolds' large group of the Marlborough Family, and many other important works. His latest and perhaps best works are in mezzotint; but in whatever style he engraved he excelled. He died August 1st, 1857, aged 83.







## *Sketches of Bartolozzi's Pupils.*

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VENDRAMINI (John) was born in Basano, in 1769. He settled in London at the age of 19, and completed his studies under Bartolozzi, with whom he remained until his master quitted this country in 1802, when he succeeded to his house at North End, Fulham. He married an English lady in the same year, and in 1805 went to Russia, where he made a stay of two years, and was so greatly esteemed and patronised by the Emperor that, when he wished to depart, his passport was refused, and he eventually escaped from St. Petersburg in disguise. His works, which are mostly of a high class, hold a deservedly high position amongst art connoisseurs: they include "The Vision of St. Catherine," by Paul Veronese; "St. Sebastian," by Espagnoletto; "Leda," by Da Vinci; and "The Raising of Lazarus," after Sebastian del Piombo, now in the National Gallery. He died February 8th, 1839.

VITALBA (Giovanni), an Italian engraver, flourished about the year 1760. He, like Bartolozzi, was a pupil of Wagner, whose precise and mannered style he closely imitated, but afterwards greatly modified while studying under Bartolozzi in this country, where he arrived in 1765. Amongst other plates, he engraved "Cupid with Two Satyrs," after Agostino Caracci; "Spring and Summer," a pair, after Fil. Lauri; "Herodias with the Head of St. John," after L. Pasinelli.

VOLPATO (Giovanni) was born at Basano, about the year 1738, and was one of Bartolozzi's earliest pupils, receiving lessons from him during the residence of the latter in Venice, where he engraved numerous plates after Amiconi, Zuccarelli, Ricci, Piazzetta, Maratti, and others. He afterwards settled in Rome, and eventually achieved a considerable reputation. He was employed by Gavin Hamilton, a Scotch artist who resided at Rome the greater part of his life, to engrave several plates for his "Schola Italica Picturæ," a work devoted to demonstrating the progress of Italian art from the time of Leonardo da Vinci to the period which preceded the school of the Caracci; and Volpato was also the principal artist employed in the execution of the splendid set of coloured prints from the works of Raphael in the Vatican. He was also the instructor of that great engraver Raphael Morghen. In some of his earlier prints he played upon his name, signing them *Giovanni Renard*. Bryan gives a list of nearly two dozen of his principal works.

BARTOLOZZI'S

## *Bartolozzi and his Works.*

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### BARTOLOZZI'S LATER PUPILS (PORTUGUESE).

ALMEIDA (Francisco Thomas de), after studying drawing at the Foundation School, became a pupil of Bartolozzi, and obtained an appointment in the Royal Printing Office in Lisbon.

DA SILVA (Domingos José) was a native of Lisbon, and studied drawing and painting in the school of Ellenterio Manoel de Barros. He received his earliest lessons in engraving from Joaquim Carenerio, and afterwards studied under Bartolozzi up to the time of the death of the latter. He was in receipt of a Government pension of over 170,000 rees (about £35) per annum, granted to enable him to pursue his studies. Amongst other works, he engraved "Our Lady," after Carlo Maratti, dedicated to Arango, then Minister of War; "St. Anthony," drawn by Pedro Alexandrino, dedicated to His Majesty, at that time Prince Regent; portrait of the Bishop Inquisitor; portrait of Father José Agostinho; and some plates for breviaries, printed in the Royal Printing Office. He likewise painted numerous pictures and miniatures in oils. It is stated that he imitated Bartolozzi more closely than any of his pupils. He afterwards became Professor of Historical Engraving at the Lisbon Academy of Arts.

LIMA (Theodoro Antonio de).

SILVA (Francisco Antonio).

MONTEIRO (Antonio Maria de Oliveira) was a native of Lisbon, and studied at the school of Ellenterio, and afterwards under Bartolozzi.

PRIAZ (João-Viante), the son of Theodoro Antonio de Lima, came from Piment. He studied under Figueiredo, and afterwards under Bartolozzi.

QUEIROS (Gregorio Francisco de) was born in Lisbon. He received an annual state pension for the prosecution of his studies of 600,000 rees (£125). He came to London in 1796, and studied under Bartolozzi for three years, afterwards pursuing his studies alone for a further term of three years, which led to the suspension of his pension by the Provisional Assembly; but D. Rodrigo Count de Cavalleros, and his son, D. Gregorio, who protected him, generously continued the pension for three years, when he was recalled to his native country by Bartolozzi, who had preceded him. His pension was now continued by the Government, his work being paid for besides. Queiros engraved a great





## *Sketches of Bartolozzi's Later Pupils.*

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number of prints, both in this country and in Portugal, and usually signed the former : *G. F. de Queiros, pupil of Bartolozzi, engraved in London*, and sometimes *G. F. de Queiros, sculpt. em Londres—Sendo Escolar de F. Bartolozzi, R.A.* One of the largest and most important works he executed in Lisbon was an engraving representing the "Economical Soup," which was distributed to the emigrants of the provinces by order of the Government during the invasion of Massena.

RIVARA (João Caetano) was born of foreign parents in Lisbon, and studied drawing in the school of Castello. He went to Rome in 1788, and after studying for a year returned to Lisbon, whence he was sent, with an annual pension of 600,000 rees (£125), to study under Bartolozzi. While in London he engraved a portrait of the Queen and Prince Regent of Portugal, and returned to Lisbon in 1803, where he became Professor of Engraving.

VIEIRA (Francisco) the younger was the son of Francisco Vieira, an eminent Portuguese painter. The son studied painting in Italy, and held the position of curator to the Duchess of Parma ; but on the approach of the French she had to hastily fly the country, and having no money gave Vieira in lieu thereof a couple of choice paintings ; one of them, by Schiavone, is in the possession of a member of the family now living in Wales. On his arrival in this country he placed himself under Bartolozzi, with whom he resided and also assisted in his work. He appears to have been more skilful as a designer than an engraver, and usually signed his productions : *F. Vieira, portuensis inv.*, which appears on a pair of beautiful prints—"A Bacchante and Cupid," and "Nymph and Cupid," engraved by Bartolozzi. Bartolozzi engraved a small oval portrait of Vieira from a painting by P. Violet, and a strong friendship appears to have subsisted between the master and the pupil. On Vieira's marriage he returned to his native country, where he died, it is believed, in 1805.

CHAPTER

# *Bartolozzi and his Works.*

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## CHAPTER XLII.

### List of Stipple Engravers of the Bartolozzi School. \*

\* Some of those mentioned here may be claimed as line and others as mezzotint engravers, but nevertheless they all executed stippled plates of importance ; the names of stipple engravers of the modern school are not given.

Agar, John S.  
Assen, Van B. A.

Baker, J.  
Baldrey, John K.  
Barney, Joseph.  
Berghe, J. Van der.  
Bettelini, P.  
Birch, Wm.  
Birchall.  
Birrell, A.  
Blake, W.  
Bond, William.  
Bonfoy, F.  
Boucher, F.  
Bourlier, Mary Anne.  
Bovi, Mariano.  
Bransom.  
Burke, Thos.

Caldwell, James.  
Cardon, Anthony.  
Chambers, Thos.  
Chapman, J.

Cheesman, Thos.  
Claessens, L. A.  
Clarke, J.  
Clint, Geo.  
Coles, J.  
Colibert, N.  
Collyer, Joseph.  
Condé, P.  
Cooper, R.  
Corner, J.  
Cosse.  
Cromek, R. H.  
  
David, W.  
Delattre, Jean Marie.  
Dickinson, Wm.  
Dumée.  
  
Earlom, Richard.  
Eginton, J.  
  
Facijs, the Bros.  
Fielding, Thomas.  
Fittler, Jas.  
Freschi, A.

Gardiner,







## *List of Stipple Engravers.*

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Gardiner, Wm. N.

Gaugain, Thos.

Geremia, J.

Gillray, Jas.

Godby, J.

Graham, G.

Grozer, Joseph.

Hadfield, G.

Harding, E.

Harding, S.

Haward, F.

Heath, Jas.

Hogg, Jacob.

Holl, W.

Jenkins, D.

Jones, John.

Keating, Geo.

Kingsbury, Hy.

Kirk, Thomas.

Knight, C.

Legoux, L.

Lency, Wm. S.

Lewis, Fred. C.

Macklin, T.

Maill, G.

Mannin, J.

Marcuard, R. S.

Martini.

Meadows, Robert M.

Menageot, Robert.

Metz, C. M.

Meyer, Hy.

Michel, J. B.

Middiman, S.

Minasi, James.

Murphy, John.

Nugent, Thomas.

Nutter, W.

Ogborne, John.

Orme, Daniel.

Pariset, D. P.

Parker, James R.

Pastorini, B.

Phillips, Charles.

Phillips, Sam.

Picart, Charles.

Picot, Victor M.

Playter, C. G.

Pollard, R.

Posslewhite.

Prestell, Catherine.

Ramberg, John Hy.

Read, Richard.

Reading, Burnet.

Richter, Henry.

Ryall, Henry T.

Ryder, Thomas.

Ryland, Wm. Wynne.

Salliar, L.

Sallier, J.

Saunders, J.

Scheneker.

Schiavonetti, Louis.

Scorodomoff, G.

Scott, Edmund.

Scriven, Edward.

Sedgwick, Wm.

Sherwin, J. K.

Shipster, R.

Siever, Robt. Wm.

Simon, Peter J.

Sintzenich, H.

Sloane, Michael.

Smith, Anker.

Smith, Benjamin.

Smith, Gabriel.

Smith, J. R.

Spilsbury, J.

## *Bartolozzi and his Works.*

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Stanier, R.  
Strutt, Joseph.  
Stubbs, Geo. T.  
Summerfield, J.

Taylor, C.  
Taylor, Isaac.  
Testolini.  
Thew, Robert.  
Thomson, J.  
Tomkins, Peltro Wm.  
Townley, Charles.  
Trotter, Thos.  
Turner, Charles.

Vendramini, John.  
Vitalba, Giovanni.  
Volpato, Giovanni.

Walker, Wm.  
Watson, Caroline.  
Watson, J.  
Watson, Thomas.  
Watts, S.  
West, Chas.  
White, Charles.  
Wilkin, Charles.  
Woodman, Richard.

CHAPTER





CHAPTER XLIII.

*Ana.*

**AFTER** ransacking and exhausting public and private sources, so far as they were discoverable, for information concerning Bartolozzi, with, it may be confessed, but insignificant results, the writer inserted advertisements in the whole of the London daily papers, asking for the loan of autograph letters, and for evidence generally; and further intimating that examples or collections of his prints would be purchased. The replies in all amounted to several hundreds; and were, as a rule, of so unimportant a character that a courteously worded printed reply had perforce to be resorted to. A nugget, however, occasionally turned up; and the correspondence, as a whole, may be said to have let in a flood of daylight as to the value put by the general public upon Bartolozzi's engravings. The craze, or rage for his prints, more especially in far-away and almost inaccessible districts, where authentic information is difficult to be obtained, would appear to amount to a mania; and it was at first with difficulty that the writer could believe that many of the letters sent to him were not intended as a hoax. One dear old lady living at Tunbridge Wells, whose letter contained her family history and her age, invited the writer to journey to her place of abode in order to see a single example,—one of Giardini's benefit tickets. Another fair correspondent, dating from north of the Tweed, discovered that she was the possessor of priceless treasures in the shape of five tinted examples of Bartolozzi's prints, which she sent up to a friend in town for the writer's inspection. They were described as something extraordinarily fine, but were found to consist of a set of the "Elements" and an historical print, all framed and in fairly good condition, but cut close. He was gravely told that the fortunate possessor was thinking of purchasing a landed estate with the proceeds of their sale; and, after cautiously inquiring what might be the price demanded, he was informed that seven or eight hundred pounds a-piece would be about the figure; but, before accepting even that, it had been decided that Messrs. Christie, Manson & Woods should be asked to value them, in case they might be found to be worth a still larger sum. The writer was asked

## *Bartolozzi and his Works.*

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to give his idea of the value, but had not the courage to say that ten pounds would be an ample price for the lot. The owner had probably vaguely confused the prints by Bartolozzi with Kauffman's original paintings. Another visionary, who possessed an impression of the print of the "Infant Toilet," stuck on to glass with transparent varnish and afterwards coloured,\* offered it, as "an original oil-colour painting by Bartolozzi,"

\* The art of mounting prints behind glass, and then colouring as transparencies, termed "back painting," was at one time a favourite amusement and much practised. The print was first subjected to a long soaking in clean water, and then partially dried between sheets of blotting-paper. A piece of glass of the required size, after being thoroughly warmed, was evenly coated by means of a hog's-hair brush with melted Strasburg turpentine, over which the print was laid face downwards, and rubbed gently from one end to the other in order that it might adhere without the formation of air bubbles. When cool, the paper forming the print was gradually rubbed or peeled off from the back with the finger, till nothing could be seen but the print and the thin film of paper left behind. In an hour or two the print would be quite dry, and would then receive from the back a coating of white transparent varnish, when it would be ready for painting, which was done with oil colours ground very stiff. The print itself formed an easy guide for the colourist; and the colours required to be laid on very thick so as to soak through and give a good body. Pictures coloured by back-painting are, as might be anticipated, exceedingly bright and vivid.

for reproduction in this work, provided that ample monetary security were placed at a banker's to cover damage or loss. One correspondent asked twenty pounds for twenty "fine prints," which on their arrival on approval were found to be worth hardly as many shillings, consisting as they did principally of small book illustrations, a much-rubbed ticket most ingeniously cut out with scissors to follow the lines of the subject, and three or four badly stained and closely cut minor subjects.

It would be impossible to say how many inconsequential people wrote without any particulars whatever:—"I have . . . engravings by Bartolozzi: how much will you give?" or, "I have an engraving by Bartolozzi, which you can see on calling." A lady took a print out of its frame, folded it up in a letter, and sent it for an opinion, explaining that she prized it highly, as it had descended to her from her grandmother. It was of little value, and its maltreatment did not much matter. Another—a sharp person this—dating from Birmingham, has ten engravings, which "I warrant" by "the great Bartolozzi": no particulars are given, not even the titles; £100 is asked for the ten, and money first and no approval. Many print-owners came *in propria persona*, some to sell and others to have their treasures valued; but such were the extravagant prices asked by the former, that the writer only succeeded in adding to his collection some half-dozen examples in all.

An enthusiastic maiden lady offered a print of Bartolozzi's—Lord Thurlow, after Sir Joshua Reynolds, and wrote: "My darling picture, which has soothed many a weary hour, is at the present moment lying as unseen lumber in an unused room with the glass broken. It has always been loved for its own loveliness; for, as I dare say you well know, to know it is to love it," and so on over four pages.

But if the attempt to gather much information about the great engraver from contemporaries was futile, a search among the old papers and books of Bartolozzi's own days has been more prolific of results.

The writer has met with a statement—of which unfortunately he failed at the time to make a note,—that several of the illustrations to a work entitled "The Cabinet of







## Ana.

Arts"\* were engraved by Bartolozzi, but he declines to believe that Bartolozzi or his

\* "The Cabinet of Arts: A Series of Engravings by English Artists from original designs by Stothard, etc." Published by Casteldine & Dunn, Bagnio Court, Newgate Street, 1796.

pupils had any hand in the production of such crude and villanously executed plates. There is one illustration, however,—an oval containing two figures—a seated person reading, who might belong to either sex, and a patriarchal individual standing by with a long staff, evidently expounding what he had just heard read—which has very faintly scratched underneath it *Bar. se.*; but no one, even slightly acquainted with Bartolozzi's style, could for a moment seriously believe that that great artist could have had any hand in the production of such wretched work.

Bartolozzi followed the good old adage, as to the advisability of the cobbler sticking to his last; had he not been so minded he might have engraved on other materials than copper, but he did not. At a miscellaneous sale held recently at Messrs. Puttick & Simpson's auction rooms, a lot was described as consisting of "an engraved crystal of Venus, Cupids and Birds—engraved by Bartolozzi." On examination it proved to be a very wretched production indeed, on which it is quite impossible that Bartolozzi could ever have worked. Before the sale took place, the writer pointed out the error to Mr. Simpson, who at once altered the catalogue to "ascribed to Bartolozzi." The person who sent the crystal to be sold attempted to take advantage of the popular admiration of Bartolozzi's productions, by ascribing the workmanship to his hands, and doubtless hoped to obtain a high price.

There is a book of drawing copies from designs by Bartolozzi and Cipriani, loose impressions from which are sometimes described and disposed of as being engraved by the former artist. It is entitled "Thirty-four Lessons for Drawing the Human Figure, engraved from the original drawings by Bartolozzi, and adapted to the use of students in the Polite Arts; published by John Walker, London," with the following sub-title, "Easy Principles for Drawing the Human Figure, from designs by Bartolozzi and Cipriani, published 1828, by John Walker, London." The book is small folio, both title and sub-title being engraved, and opens with easy lessons, the eye, ear, nose, etc. being depicted, and the copies gradually increasing in difficulty. The imprint to each plate is as follows: "*London: published 1828, by John Walker, engraver, 1, Spur Street, Leicester Square.*" Walker himself probably engraved many of the plates, for his initials, *J. W.*, occur on three of the principal ones, while the remainder are blank, with the exception of the final plate, which bears in the right hand corner the imprint, *J. Whessell, 1794.* Judging from the general style, it is quite probable that Whessell and Walker engraved about an equal number. There is not the slightest pretence on the part of the publisher that Bartolozzi did more than design the plates in conjunction with Cipriani; moreover, the style of engraving is by no means up to Bartolozzi's, the execution, although the designs are good, being rough and crude.

It cannot but be a matter of deep regret to the admirers of the works of Bartolozzi, that he allowed a vast number of plates which bear but his slightest touches, to receive his name as engraver. There are numerous plates with the well-known imprint, *F. Bartolozzi, sculpt.*, which, in artistic treatment, are—to put it in the plainest possible language—

## *Bartolozzi and his Works.*

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beneath contempt. They are not only utterly unworthy of his grand powers, but even of a place in the portfolio of the collector. When he himself engraved, the results were always superb, but when he allowed his studio to become a mere manufactory for the printsellers and book-publishers, then the results depended upon chance, or rather upon the ability of his pupils and assistants.

With regard to the assertion of Gardiner,\* one of his pupils, that many of the plates

\* See p. 51.

after Lady Diana Beauclerc in Dryden's *Fables*,\* bearing the name of Bartolozzi, were not

\* "The Fables of John Dryden, Ornamented with Engravings from the pencil of the Rt. Hon. Lady Diana Beauclerc." London: T. Bensley, 1797. Folio.

his but Gardiner's, a careful examination of the numerous vignettes and head and tail-pieces of the volume will almost certainly convince those who have given any attention to the various styles of the stipple engravers of the period, that the charge is entirely false. Gardiner, so far as art is concerned, was a "Jack of all trades"; and he summed up his own capabilities when he said that he could do anything he turned his hand to "indifferently well, but nothing thoroughly." What he lacked in drawing he attempted to make up in finish, but in none of his plates did he succeed in approaching the unfettered grace of his master. The probability—amounting almost to a certainty—is that Gardiner was engaged in "forwarding" the whole of the numerous plates illustrating Dryden's *Fables*, and bearing his own and Bartolozzi's names as engravers. Had Bartolozzi lived to ten times fourscore years, he could not have entirely engraved all the coppers bearing his name; but there is no real evidence that he ever allowed a plate, entirely the work of another, to be fathered upon him. His practice was to keep a number of pupils and assistants at work under his personal supervision and direction, occasionally touching up a plate during its progress, and always finishing it himself. By a careful examination, Gardiner's handiwork may be more or less traced in all the smaller illustrations to Dryden's *Fables*, notwithstanding that some of them are signed with the name of Bartolozzi as engraver; but equally, the work of the master, forming the very essence or life of the subject, is abundantly manifest. For example, see particularly the vignette forming the headpiece to "Palamon and Arcite" (book ii.), the headpiece to "Sigismonda and Guiscardo," also the vignette at the end of "The Cock and the Fox," and the vignettes at beginning and end of "Cymon and Iphigenia," all engraved, or at any rate finished, by Bartolozzi. Compare them with the tailpiece at the end of "Palamon and Arcite" (book i.), and with the headpiece to "The Flower and the Leaf," entirely Gardiner's work, and which exhibit in a marked degree his effeminate and overwrought "finikin" style; and the evidence of one's own eyes will be sufficient proof that the reckless and unjust claim set up by him was the result of the same perverted mind that led him to suddenly terminate by his own hand an unsuccessful career.

If there are uncertainties and doubts, for the novice collector at least, in prints themselves, still more hazardous is the print market, which shifts like a weather glass—never exactly the same for very long together. Certain classes of prints are sought after for a time; then, without any apparent or traceable reason, purchasers fall off and the value





## Ana.

goes down: public caprice is, perhaps, at the bottom of it. With increase of education, capriciousness becomes less pronounced, or rather shows itself in a more limited area; for, as knowledge and taste extend, bad prints cease to be popular. Really beautiful prints—good prints are always beautiful—are safe, because their money value is not accidental; but investments must be made with knowledge and discrimination. Fashion is naturally an important factor in the matter of price. The rich collector who takes a fancy to some particular kind, and perseveringly sticks to the acquisition of specimens, has been known to cause a complete revolution in the value of the class he collects. Man is an imitative animal, and the collector probably finds before long somebody else—and later on, perhaps half a dozen other people—following his example, and all collecting the same description of prints. Sooner or later it becomes a question of purse against purse; he who has the deepest wins. Before the great Turner sales at Christie's,\* there were some five and

\* The Turner prints were disposed of in 1873-4 by Messrs. Christie, Manson & Woods in six separate sales, realizing in all nearly £40,000. The third, although advertised, did not take place publicly; Messrs. Agnew, with the sanction of the Vice-Chancellor, purchasing the whole of the lots at an agreed price. A protracted and expensive litigation, as to who was entitled to the proceeds, afterwards ensued, many of the principal printsellers and collectors—including the author as an amateur—being subpoenaed on both sides to give evidence as to the rise in value of prints since Turner's decease.

twenty collectors of his engravings who, by competition, kept the prices up; when the sales came off they supplied themselves to their hearts' content, and prices at once dropped. Prints after Turner have now become in a great measure absorbed, and there has been for some little time past a distinct and increasing upward reaction. Within quite a recent period one of the largest print-dealing houses in London made a specialty of mezzotints after Sir Joshua Reynolds, and having taken the initiative, thought itself entitled to rule the trade and to do all the business. Almost every good example after Sir Joshua that came into the market was purchased by this house, and therefore everybody who wanted a supply had to go there. One or two of the big print-houses determined to break up this attempted monopoly, and when fine examples appeared in the sales, they all bid against each other and ran the Sir Joshuas up to fabulous prices. The public looked on and wondered, and, not knowing the circumstances, soon caught the infection; it was no uncommon thing for a portrait after Sir Joshua Reynolds,\* that would

\* In the Mendel collection, sold at Christie's in March, 1875, "The Three Graces," by Thomas Watson, after Sir Joshua Reynolds, brought £105; "The Duchess of Buccleuch and Lady Mary Scott," by James Watson, after ditto, £105; "Lady Bampfylde," after ditto, by Thomas Watson, £141 15s.; Lady Caroline Montague, as "Winter," by John Raphael Smith, £115 10s. In a Sale at Christie's in February, 1873, a mezzotint portrait of Lady Bampfylde sold for £147.

have been dear at £10 a couple of years before, to fetch five or ten times that amount, and even more. The increase in this case in the value of the prints arose from force of circumstances only, and from no increased appreciation or desire on the part of the public to purchase. Some of the mezzotints after Sir Joshua, more especially those by such fine engravers as Watson, Dickenson, J. R. Smith, Valentine Green, Earlom, etc., are not only very beautiful but scarce, and this little episode drew the attention of the public to them in so marked a manner that the prices, although now very much lower than they were, have never fallen to anything like their old level, and probably never will do so.

## *Bartolozzi and his Works.*

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A printseller's window is always an irresistible attraction ; but it is not always that the proprietor understands his business. Some years ago the writer, in staring into a window in an out-of-the-way street—now improved out of knowledge,—saw two piles of little prints all of the same subject,—the one marked twopence and the other fourpence each. Those at twopence were unlettered proofs, the fourpenny ones being prints with the full lettering. On entering and courteously informing the vendor that his tickets had got displaced, the writer was informed that it was all right,—“those with the printed description being of course more valuable.” The shopkeeper seemed so thoroughly satisfied, and smilingly happy in his opinion, that it would have been a shame to disturb it.

Ackermann, whose print-shop was for many years one of the attractions of the Strand, produced some very pretty things in stipple at low prices ; but at the same time he allowed a great number of prints—principally small and unimportant—to emanate from his warehouse that were utterly unworthy of the position he held. He published a great number of illustrated books, principally in connection with the fine arts, one of the best being a shilling monthly called *Ackermann's Repository of Arts*. This continued for a long series of years, and was illustrated with, amongst other things, some of the prettiest and most attractive stippled fashion plates (coloured by hand) that have ever been issued. A complete and un mutilated set of this serial—it was begun in January, 1809, and discontinued in 1828, forming forty volumes—is now almost impossible to be found.

Print-dealers—second-rate ones—are apt to make light of the knowledge and experience of collectors, who are generally—perhaps more often than not—their superiors. There are dealers and publishers, like the members of Messrs. Graves and Messrs. Colnaghi's firms and others, who have spent the best part of their lives in the intelligent study of prints, and who, although, so to speak, saturated with their subject, are always learning and willing to learn ; but the little men who think they know everything are apt to set themselves up in their calling as omnipotent. A couple of these third-rate out-at-elbow worthies were once overheard by the writer at Sotheby's sale-rooms discussing the merits of a well-known collector and writer on the fine-arts, when one concluded his by no means generally complimentary remarks by observing to the other, with a burst of generous but somewhat illogical enthusiasm : “I shouldn't wonder now if that chap doesn't know nearly as much about old prints as me and you ; although we are in our shops pretty well all day a-doin' nothink else.”

On the other hand, educated printsellers who love their wares must suffer many a heart-ache from the blunders of customers,—blunders which work irreparable mischief. One or two instances of the placid barbarism of rich “fine-art” patrons we have mentioned elsewhere, but the following is a crowning example : A nobleman now living, commissioned a print-dealer some five years ago to make a collection of fine prints—principally fancy subjects,—after Sir Joshua Reynolds ; for which, as might be expected, he gave long prices. When he thought he had accumulated sufficient for his purpose, he had his treasures cut out into various shapes to fit harmoniously, as he thought, one into the other, and mounted, brilliantly varnished over, on a three-leaved screen ; but when the work was finished he did not like its appearance, so forthwith had the prints carefully taken off, and the varnish removed, for placing in a scrap-book. It may fairly be assumed that for every







## *Ana.*

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hundred originally laid out in the purchase of these much maltreated prints, the noble owner can scarcely have five pounds in value left.

Among printsellers' annals is a little incident in connection with a lock of hair from the shapely head of one of Sir Joshua Reynolds' numerous fair sitters which may perhaps be thought worthy of record. When painting the portrait of the Countess of Waldegrave in June, 1759, Sir Joshua obtained from her a lock of her hair as a guide for colouring; and this was kept for many years afterwards, carefully enswathed in a piece of paper inscribed, "The Countess of Waldegrave's hair," in his diary of sitters, from whence it must afterwards have got displaced; however it eventually disappeared. At Andrew James's (a connection of the great painter's) sale—held at Christie's, April 28th, 1873, where some relics, including sketch-books, etc., of Sir Joshua's were disposed of,—a curious pocket-book, containing a diary and numerous spirited sketches connected with the Scotch tour of James, Duke of York, in 1679, was sold amongst the effects, and purchased by Mr. Graves, of Pall Mall, who, on examining his purchase, found the missing lock of hair snugly ensconced in one of the pockets. Mr. Graves had it tastefully framed together with the paper inscribed "The Countess of Waldegrave's hair" in Sir Joshua's handwriting—a few small, but interesting family portraits being added,—and, to her great delight, presented it to the late Countess (Frances) Waldegrave.

LIST

















LIST OF  
THE WORKS OF BARTOLOZZI

(ARRANGED UNDER HEADS).

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COMPILED BY ANDREW W. TUER.

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A few extra copies of this list have by request been struck off separately, for the use of the British Museum and public libraries to which collections of prints are attached.

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ALLEGORIES.

1. Abundance : Gio. Bat. Cipriani.
2. Admiration : P. Violet.
3. Adoration : Ang. Kauffman.
4. Affection and Innocence.
5. Affection—a Girl with a Bird : Vieira.
6. Africa—Woman and Three Cherubim with roll of canvas and globe : Vieira.
7. Agriculture (emblematic) : B. West.
8. An Allegory (engraved in Lisbon).
9. An Emblematical Subject, dedicated to the minister Antonio Aranjo d'Azevedo.
10. Art, Minerva : A. Zucchi.
11. Astronomy : Cipriani.
12. Astronomy : P. Violet.
13. Atlas : Michael Angelo.
14. Avarice, Charity, Devotion, Sacrilege (four subjects on one plate) : W. Hamilton.
15. Beauty : G. B. Cipriani.
16. Beauty looking in the Mirror of Prudence.
17. Britannia holding an oval, on which are represented a Lion and Unicorn and Cherubim.

## *Bartolozzi and his Works.*

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18. Britannia leaning on a Shield and surrounded by emblems of Husbandry : Cipriani.
19. Britannia rewarding Music and Literature : W. Hamilton.
20. Ceres : A. Kauffman, 1782.
21. Ceres : G. Bartolozzi.
22. Colouring : A. Kauffman.
23. Comedy : G. B. Cipriani, 1788.
24. Composition : A. Kauffman.
25. Commerce.
26. Contentment : G. B. Cipriani, 1782.
27. Cupid with a Mask and the Graces crowning Merit : Cipriani.
28. Cupid inspiring Plants with Love : Reinagle.
29. Design : A. Kauffman.
30. Emblematical Subject of the Princess in the character of Innocence : De Rigny.
31. Europa : Brill.
32. Faith : G. B. Cipriani, 1784.
33. Father Thames attended by Britannia and Commerce.
34. Felicity : A. Kauffman.
35. Felicity : G. B. Cipriani.
36. Female with two Loves in the Clouds and the bust of a crowned Female.
37. Fidelis, S.  
Figures, half length : Gio. B. Cipriani. Ovals. Series of twelve.
38. Admiration.
39. Affection.
40. Attention.
41. Constancy.
42. Contemplation.
43. Harmony.
44. Liberality.
45. Love.
46. Prudence.
47. Serenity.
48. Sympathy.
49. Vigilance.
50. Flora : A. Kauffman, 1782.
51. Flora : Barbieri.
52. Fondness : Cipriani.
53. Fortune : A. Caracci.
54. Fortune : G. B. Cipriani.
55. Friendship : Gio. Bat. Cipriani, 1782.
56. Genius and Beauty : G. B. Cipriani.
57. Genius holding a glass.
58. Genius raising the Fine Arts : West.
59. Hatred, Love, Moderation, Fury (four subjects on one plate) : W. Hamilton.















## *List of Bartolozzi's Works.*

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60. Heading for a commercial document—a Female seated on some bales resting her arm on a shield.
61. History : F. Bartolozzi.
62. History : G. B. Cipriani, 1786.
63. Honour : Cipriani.
64. Hope : F. Bartolozzi.
65. Hope : G. B. Cipriani.
66. Hope nursing Love : Kauffman.
67. Hope nursing Love : Sir Joshua Reynolds.
68. Hope represented by a Female with an anchor and holding a shield with her right hand.
69. Humility : Ang. Kauffman.
70. Infancy.
71. Innocence taking refuge in the arms of Justice : Elizabeth Le Brun.
72. Innocence taught by Love and Friendship : G. B. Cipriani.
73. Invention : A. Kauffman.
74. Justice.
75. Justice rescuing Truth : Le Brun.
76. Liberty seated on a Globe holding an olive branch in her right hand, and a staff with the Cap of Liberty in left hand : G. B. Cipriani.
77. Love : Miss J. H. Benwell.
78. Love and Beauty.
79. Love and Honour : Bunbury.
80. Love and Innocence : Rich. Cosway, 1783.
81. Love and Music : Tresham.
82. Love Caressed : Gio. Bat. Cipriani.
83. Love Repulsed : Gio. Bat. Cipriani.
84. Loyalty : Cipriani.
85. Meditation : P. Violet.
86. Meekness : G. B. Cipriani.
87. Mercury flying between two Women—Commercial Ticket or Bill. "Blessed are the Peacemakers."
88. Merit and Vanity.
89. Mildness : Cipriani.
90. Modesty preventing Love unveiling Beauty : Cipriani.
91. Music : G. P. Cipriani, 1786.
92. Night : Giac. Varana.
93. Origin of Design : B. West.
94. Origin of Painting.
95. Peace : Cipriani.
96. Pleasure : G. B. Cipriani.
97. Poetry : Ang. Kauffman.
98. Poetry : Cipriani.
99. Poetry and History presenting Painting with Subjects for the Pencil : Hamilton.

## *Bartolozzi and his Works.*

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100. Pomona : A. Kauffman, 1782.
101. Prosperity : G. B. Cipriani.
102. Prosperity of Great Britain contrasted with the Misery of France : T. Martyn.
103. Prudence endeavouring to restrain Beauty from following the insinuations of Love :  
Cipriani.
104. Rural Innocence : Sam. Harding.
105. Satyr playing on Reeds, Cupid playing Drum.
106. Science reposing in the arms of Peace : A. Kauffman.
107. Sculpture.
108. Silence : F. Bartolozzi.
109. Sincerity : A. Kauffman.
110. Sincerity : G. B. Cipriani, 1781.
111. Tenderness : Cipriani.
112. The Archangel and the Arts and Sciences : B. West.
113. The Dance : H. W. Bunbury, 1782.
- 114-117. The Elements : Albano. Series of four.
- 118-121. The Elements : Gio. Bat. Cipriani, 1784. Series of four.
- 122-133. The Months : Gius. Zucchi. Series of twelve.
- 134-145. The Months : Hamilton, 1789. Series of twelve.
146. The Passions : A. Kauffman.
147. The Power of Beauty : G. B. Cipriani.
148. The Power of Love : Gio. Bat. Cipriani.
149. The Prosperity of Great Britain during the present Reign (allegorical subject).
- 150-153. The Seasons : Cipriani. Series of four.
- 154-157. The Seasons : A. Kauffman, 1782. Series of four.
- 158-161. The Seasons : Geo. Hen. Morland. Series of four.
- 162-165. The Seasons : R. Westal. Series of four.
- 166-169. The Seasons : F. Wheatley. Series of four.
- 170-173. The Seasons : Filippo Laura. Series of four.
174. The Song : H. W. Bunbury.  
The three Fine Arts—
175. Architecture : Ang. Kauffman.
176. Painting : Ang. Kauffman.
177. Sculpture : Ang. Kauffman.
178. Tragedy and Comedy.
179. Triumph of Beauty and Love : G. B. Cipriani.
180. Triumph of Mercy : Artaud.
181. Truth : Cipriani.
182. Vanity and Modesty : Kauffman.
183. Victory : Cipriani.
184. Vigilance : G. B. Cipriani.
185. Virtue directed by Prudence to Honour.
186. Wisdom : Cipriani.















## *List of Bartolozzi's Works.*

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### ARMS, COATS OF.

187. Arms of — Blackburn, Esq.
188. Arms of Sir Foster Cunliffe, Bart.
189. Arms of Sir M. M. Sykes.
190. Arms of Mr. Pike, of Bridgwater.
191. Arms of the Duke of Ancaster.
192. Coats of Arms from Edmondson's Baronage : B. West.
193. Designs for a Nobleman's Coat of Arms, with two female supporters : Cipriani.
194. King's Arms.
195. Two Cupids supporting a Coat of Arms. Motto : Est Ulubris.

### BELLES LETTRES.

196. *Acis and Galatea.*
197. *Adelaide, first seen in the Gardens of Bagnieres* : H. W. Bunbury.
198. *Adelaide, or the Shepherdess of the Alps* : Gio. B. Cipriani.
199. *Allegra* : Ang. Kauffman, 1783.
200. *Alcander and Nerina* : Cipriani.
201. *Alphonse and Aciloe* : Ramberg, 1788.
202. *Angelica appearing to Sacripant.*
203. *Angelica and Medora* : B. West.
204. *Angelica and Medora writing their names on the bark of a tree* : Cipriani.
205. *Angelica and Medora* : Bened. Luti.
206. *Angelica and Sacripant* : Ang. Kauffman.
207. *Antony and Cleopatra* : K. Tresham.
208. *Arthur and Ameline* : Ch. Ansell.
209. *Celadon and Amelia* : W. Hamilton.
210. *Celadon and Amelia* : Ang. Kauffman.
211. *Cephalus and Aurora* : Pietro Beretini.

This print was a commission from a Mr. Kent, an Englishman resident at Venice.

212. *Charlotte and Werter* : Bunbury.
213. *Cordelia* : Ang. Kauffman.
214. *Damon and Delia* : Ang. Kauffman.
215. *Damon and Musidora* : Ang. Kauffman.
216. *Death of Alcestes* : Ang. Kauffman.
217. *Death of Clorinda* : Ang. Kauffman, 1785.

## *Bartolozzi and his Works.*

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218. Dido : Ang. Kauffman.  
219. Doctor Primrose finding his Daughter in distress : Ramberg (Vicar of Wakefield),  
1787.  
220. Doralice.  
221. Dying Woman taking leave of her husband and children.  
222. Edgar and Elfrida : Ang. Kauffman.  
223. Edward and Eleanora : W. Martin.  
224. Female climbing a tree to place a wreath of flowers on a branch above her ; H.  
Tresham.  
225. Fonrose : Benwell.  
226. Griselda : Ang. Kauffman.  
227. Griselda returning to her Father.  
228. Gualter and Griselda : Ang. Kauffman.  
229. Hamlet and his Mother : Mortimer.  
230. Hector's Departure : Cipriani.  
231. Henrietta and Rosamond : Gio. Bat. Cipriani.  
232. Henry and Emma : Ang. Kauffman.  
233. Hobbinol : Gainsborough.  
234. Imogen lying asleep (Cymbeline) : W. Martin.  
235. Iachimo in Imogene's Chamber : W. Martin.  
236. King Lear : K. Tresham.  
237. L'Allegro : Cipriani.  
238. La Fleur at Amiens (Sterne) : after W. Harding.  
239. Lavinia.  
240. Letitia : Morland.  
241. Lord Thomas and Fair Annette ; subject taken from a ballad : H. W. Bunbury.  
242. Lotte sitting among her sisters : H. W. Bunbury.  
243. Lovelace in prison : L. T. Rigaud, 1788.  
244. Maiden receiving a rose from a young man—a woman in act of stabbing her, 1784.  
245. Man in a state of semi-starvation lying on a bed of straw, near which are two rats :  
R. L. West.  
246. Man in Churchyard, resting on tomb, looking down on a tombstone : J. B. Cipriani.  
247. Margaret's Tomb : Bunbury.  
248. Meeting of Ulysses and Penelope : L. T. Rigaud.  
249. Meeting of Eloise and Abelard in the Elysian Fields : Cipriani.  
250. Miranda : J. Meyer.  
251. Miranda and Ferdinand : Ang. Kauffman.  
252. Monkey climbing up the back of a man, and looking over his shoulder : J. H.  
Mortimer.  
253. Mr. Jephson's School at Camberwell.  
254. Nude Woman bound to a tree, found by some soldiers ; battle in distance :  
Cipriani.  
255. Old Robin Gray ; subject taken from a ballad : H. W. Bunbury.















## *List of Bartolozzi's Works.*

256. Olivia's Elopement : Ramberg (Vicar of Wakefield).
257. Olivia's Return (the companion) : Ramberg (Vicar of Wakefield).
258. Ophelia : Jas. Nixon.
259. Ophelia : Madan.
260. Penserosa : Ang. Kauffman.
261. Prince Arthur's Vision : Fuseli.
262. Prospero disarming Ferdinand : Bunbury.
263. Rinaldo and Armida : Angelica Kauffman, 1785.
264. Roman Lady, with her arms round a boy and girl ; she is leading them towards a chariot : W. Hamilton.
265. Romeo and Juliet : J. H. Mortimer.
266. Rosalind and Celia.
267. Sancho's Letters.
268. Sister of Mercy and a young Priest wooing her : Burney.
269. Sophia and Olivia.
270. Squire Thornhill perswading \* Olivia to clope with him : Ramberg (Vicar of Wakefield), 1787.

\* The spelling of this word is a mistake on the part of the writing engraver.

271. Sterne and Maria : Ang. Kauffman.
272. Story of Yorick's Snuff Box : Ang. Kauffman.
273. Tambourine and Castanet : Kauffman.
274. Tancred and Clorinda : Ang. Kauffman, 1784.
275. Tancred and Ermina : G. B. Cipriani, 1784.
276. The Birth of Shakespeare : Ang. Kauffman.
277. The Tomb of Shakespeare : Ang. Kauffman.
278. The Death of Cora : H. Ramberg, 1788.
279. The Libertine Reclaimed : W. Harding, 1792.
280. The Shepherdess of the Alps : A. Kauffman.
281. The Shepherdess of the Alps : P. J. de Louthembourg.
282. The Sword, Rennes : W. Harding.
283. The Woodman Attacked by Wolves : P. J. de Louthembourg.
284. Tom Jones assisting Molly Seagrim in the Churchyard : P. J. de Louthembourg.
285. Trip to Margate : Anthony Pasquin.
286. Two Soldiers standing by the body of a woman, which a youth is supporting on his knees.
287. Two subjects taken from the "Sorrows of Werther" : J. Henri Ramberg, 1785.
288. Virgil : Kauffman.
289. Virgil reading his Æneid : Kauffman.
290. Widow and her Son.
291. Woman with Torch and Clock, Vigo : Cipriani.
292. Young Man boiling some water in a saucepan suspended over a wood fire.

# *Bartolozzi and his Works.*

## BOOKS ILLUSTRATED.

A CENTURY OF PRINTS from Drawings published with Notes by Charles Rogers, London, 1778; folio.

- 293. (1) Frontispiece to Vol. i. Allegorical, with inscription and title: Cipriani, inv.
- 294. (2) Frontispiece to Vol. ii. Time, with Cupid. Same inscription: B. Rebecca, inv.
- 295. (3) The Repose. Holy Family resting, after Guido Reni.
- 296. (4) Boys Playing with a Lamb, after Simone Cantarini, called H. Pesarese.

ANTIQUITIES OF GREAT BRITAIN, illustrated from Drawings made by Thomas Hearne, F.S.A., London, 1807.

*Note.*—Among the subscribers to this work the names of Francis Bartolozzi, Esq., R.A., Engraver to His Majesty, and Mr. G. Bartolozzi, appear.

- 297. (1) Plate v. View of St. Mary's Abbey, York; the figures only by F. Bartolozzi, the rest by W. Byrne and S. Middiman.
- 298. (2) Plate x. View of Lumley Castle; figures by F. Bartolozzi, the rest by W. Byrne and S. Middiman.
- 299. (3) Plate xvii. View of Ripon Minster; figures by F. Bartolozzi, the rest by W. Byrne and S. Middiman.
- 300. (4) Plate xliii. The Cathedral Church and Episcopal Palace at Glasgow; figures by F. Bartolozzi, the rest by W. Byrne and T. Medland.

BARONAGIUM GENEALOGICUM (Edmondson's).

- 301. (1) Frontispiece to Vol. iv.: Cipriani, inv.
- 302. (2) Frontispiece to Vol. v.: Cipriani, inv.
- 303. (3) Frontispiece to Supplement: Cipriani, inv.

BELL'S BRITISH THEATRE. London, 1797.

- 304. (1) Vol. iii. Cato: a Tragedy, by Joseph Addison.  
"See, Marcia, see, [*Juba throwing himself before Marcia.*  
The happy Juba lives!"—*Act iv.*  
After Burney, pinxt.
- 305. (2) Vol. xi. The Beggar's Opera.  
*Jenny.* "I must and will have a kiss to give my wine a zest."—*Act ii.*  
*Scene 1.*  
After Ibbetson, del.
- 306. (3) Vol. xviii. Philaster.  
*Phil.* "Oh, monstrous! tempt me not, ye gods."—*Act iv. Scene 2.*  
After Westall, pinxt.















## *List of Bartolozzi's Works.*

307. (4) Vol. xxxii. The Inconstant.  
*Young Mirabel.* "Here on my knees behold the criminal that vows repentance his."—*Act iv. Scene 2.*  
 After Burney, del.

BIOGRAPHIA NAVALIS: by John Charnock. London, 1797.

308. (1) Sir Joseph Rooke (oval), after J. Faber.  
 309. (2) Lord Hawke (oval), after Coates.  
 310. (3) Sir James Wishart (oval), after Faber.

CIPRIANI:—Three of the plates from "The Collection of Prints after the sketches and drawings of the late celebrated Giovanni Baptista Cipriani, Esq., R.A., engraved by Mr. Richard Earlom. London: John & Josiah Boydell, 90, Cheapside."  
 Folio.

311. (1) Geography—an allegorical print in stipple, after Cipriani, No. 45.  
 312. (2) Cupid and Psyche, in stipple, designed and engraved by Bartolozzi, No. 46.  
 313. (3) Angelica and Medora, after Cipriani, in stipple, No. 47.

COOK'S VOYAGES Towards the South Pole and Round the World; plates. London, 1776.

314. (1) Man of Easter Island, drawn from nature by W. Hodges.

COOK'S VOYAGES to the Pacific Ocean; plates. London, no date.

315. (1) A Young Woman of Otaheite bringing a present: after T. Webber.  
 316. (2) Three Young Women of Otaheite dancing before a group of men: Cipriani.  
 317. (3) Indians sitting round a fire: Webber.  
 318. (4) South Sea Islander.  
 319. (5) The Death of Captain Cook, after Webber.  
 320. (6) Finis plate: Cupid seated on the ground resting on a stone, on which is inscribed, "Captain Cook—the end."

321. DR. GOLDSMITH'S ROMAN HISTORY; vignette: Edwards.

DRYDEN: "The Fables of John Dryden," with engravings from the pencil of the Right Hon. Lady Diana Beauclerc. London: T. Bensley, 1797.

322. Headpiece, vignette to Palamon and Arcite. Book 1.  
 323. Headpiece ditto. Book 2.  
 324. Full page ditto. Book 2  
 325. Tailpiece ditto. Book 2.  
 326. Headpiece ditto. Book 3  
 327. Full page ditto. Book 3.  
 328. Headpiece vignette to Sigismonda and Guiscardo.  
 329. Full page ditto.

## *Bartolozzi and his Works.*

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- 330. Vignette headpiece to *The Cock and the Fox.*
- 331. Vignette tailpiece to ditto.
- 332. Vignette headpiece to *Theodore and Honoria.*
- 333. Vignette headpiece to *The Wife of Bath's Tale.*
- 334. Vignette headpiece to *Cymon and Iphigenia.*
- 335. Vignette tailpiece to ditto.

DUEL, THE : a Tragedy, published by Cadell in 1772.

- 336. *The Three Graces*, after Cipriani, by Bartolozzi : a headpiece to the preface.

FOOL, THE, illustration to :—

- 337. *Mrs. Vindex meeting with Master Harry Clinton* : P. W. Tomkins.

FUMIFUGIUM ; or, *The Inconvenience of the Air and Smoke of London*, dissipated ; together with some remedies humbly proposed, by J. E (velyn).

- 338. A portrait of Mr. Evelyn.

GARDENS, THE : a Poem, translated from the French of the Abbé de Lille by Mrs. Montolieu. Bensley, 1805.

- 339. (1) Allegorical frontispiece after Portoensis.
- 340. (2) Allegorical tailpiece at end of Canto 1, p. 38, designed and engraved by Bartolozzi.
- 341. (3) Frontispiece to Canto 2, after Portoensis.
- 342. (4) Tailpiece to Canto 2, designed and engraved by Bartolozzi.
- 343. (5) Allegorical frontispiece to Canto 3, after Portoensis.
- 344. (6) Tailpiece to Canto 3, designed and engraved by Bartolozzi.
- 345. (7) Allegorical frontispiece to Canto 4, after Portoensis.
- 346. (8) Tailpiece to Canto 4, designed and engraved by Bartolozzi.

GRAY'S ELEGY, illustration to :—

- 347. "Beneath these rugged elms, that yew tree's shade" : Cipriani.

GUERCINO :—Eighty-two Prints, engraved by F. Bartolozzi, etc., from the original drawings of Guercino, in the collection of His Majesty. Vol. i. London : published by John and Josiah Boydell, Cheapside ; and H. R. Young, 56, Paternoster Row.

A list of the prints contained in volume i. :—

- 348. Portrait of Guercino.
- 349. Flora, with Boys.
- 350. Four Women, with a Boy.
- 351. Three Women, with a Boy lying down.
- 352. Virgin Mary, Joseph, and Child with a Globe.
- 353. Three Women, with a Palette and Sketch of a Design.
- 354. Virgin, Infant, and Joseph, with an Angel playing on a Violin.
- 355. Banditti quarrelling.















## *List of Bartolozzi's Works.*

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356. Companion to the preceding.
357. Two Boys.
358. Infant Bacchus.
359. St. John with a Cross.
360. Flora, with a Boy.
361. Virgin and Child holding a Book.
362. Old Man, Woman, and a Boy, with a Model of a Town.
363. St. John in the Wilderness.
364. Sophonisba with a Bowl.
365. Warrior with a Truncheon.
366. A Sibyl with a Book.
367. Turkish Woman Reading.
368. A Concert.
369. Queen Esther and Ahasuerus.
370. A Vocal Concert.
371. A Sacrifice.
372. St. Matthew, with an Angel and Book.
373. Virgin, Infant, and St. John.
374. Woman and two Boys.
375. St. Paul Reading.
376. Eight Heads, Men and Women.
377. Five Boys Playing.
378. Two Men Playing on a Guitar and Singing.
379. Boy with a Lamb.
380. Woman on her knees with a Child.
381. Guercino's Daughters.
382. St. Jerome.
383. Young Man with a Boy, and a Boy in the Clouds.
384. Young Woman in a thoughtful attitude.
385. Woman with a Book.
386. Woman Studying.
387. Portrait of a Woman.
388. Old Man Weeping.
389. Portrait with a long Beard.
390. Ditto, with naked shoulders.
391. Woman with a Turban.
392. Naked Woman lying down with a Child.
393. Virgin teaching the Infant Jesus.
394. The Almighty in the Clouds, with two Boy Angels.
395. The Circumcision.
396. Lady, Boy, and two Old Men.
397. St. John Writing.
398. Cupid, with a Dart.

## *Bartolozzi and his Works.*

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- 399. Salvator Mundi, with a Globe and Cross.
- 400. Portrait of a Young Man.
- 401. The Cornaro Family.
- 402. Portrait of a Lady.
- 403. Two Young Women, one with her back towards beholder.
- 404. A Pope with a Book.
- 405. Male Portrait, with drapery over shoulders.

GUERCINO :—Seventy-three Prints, engraved by F. Bartolozzi, etc., from the original pictures and drawings of Michael Angelo ; Domenichino ; Annibal, Lodovico, and Agostino Caracci ; Guercino, P. Da Cortona, Carlo Maratti, Elisabetta Sirani, Pellegrino Tibaldi, Franceschino, etc., etc., in the collection of His Majesty, etc. Vol. ii. London : published by John and Josiah Boydell, Cheapside ; and H. R. Young, 56, Paternoster Row.

A list of the prints contained in volume ii. :—

- 406. Portrait of Annibal Caracci : A. Caracci.
- 407. Portrait of Leonardo da Vinci : A. Caracci.
- 408. Portrait of a Painter : A. Caracci.
- 409. A Monumental design. Time holding a Bust, and treading on Envy : C. Maratti.
- 410. Companion to the above : C. Maratti.
- 411. "My son attend unto my wisdom, and bow thine ear to my understanding"  
(Prov. v.) : Pel. Tibaldi.
- 412. Tobias with the Angel : C. Maratti.
- 413. Laban seeking for his Idols : P. da Cortona.
- 414. Story of Laocoon and his Sons : P. da Cortona.
- 415. Bacchanalian Boys playing : Franceschino.
- 416. Boys riding on a Goat : Franceschino.
- 417. Emblem of Night : A. Caracci.
- 418. Boys bathing : Cipriani.
- 419. Boys dancing. Companion to the above : Guercino.
- 420. Pan and Satyrs : C. Cignani.
- 421. Sleeping Boy : Elis. Sirani.
- 422. St. John the Baptist sending his two Disciples to our Saviour. Painted in the Church of Andrea della Valle, at Rome : Domenichino.
- 423. A Figure in the Last Judgment of Michael Angelo : M. Angelo.
- 424. Prometheus and the Vulture : M. Angelo.
- 425. An Emblematical Subject : M. Angelo.
- 426. Virgin, and Child on her Knee, with Angels in the clouds : Guercino.
- 427. Saint Matthew : Guercino.
- 428. Peter and Paul : Guercino.
- 429. Boys pressing Grapes : Guercino.
- 430. Boys with a Garland of Flowers. Companion to the above : Guercino.
- 431. Cupid and Psyche with a Dart : Guercino.













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