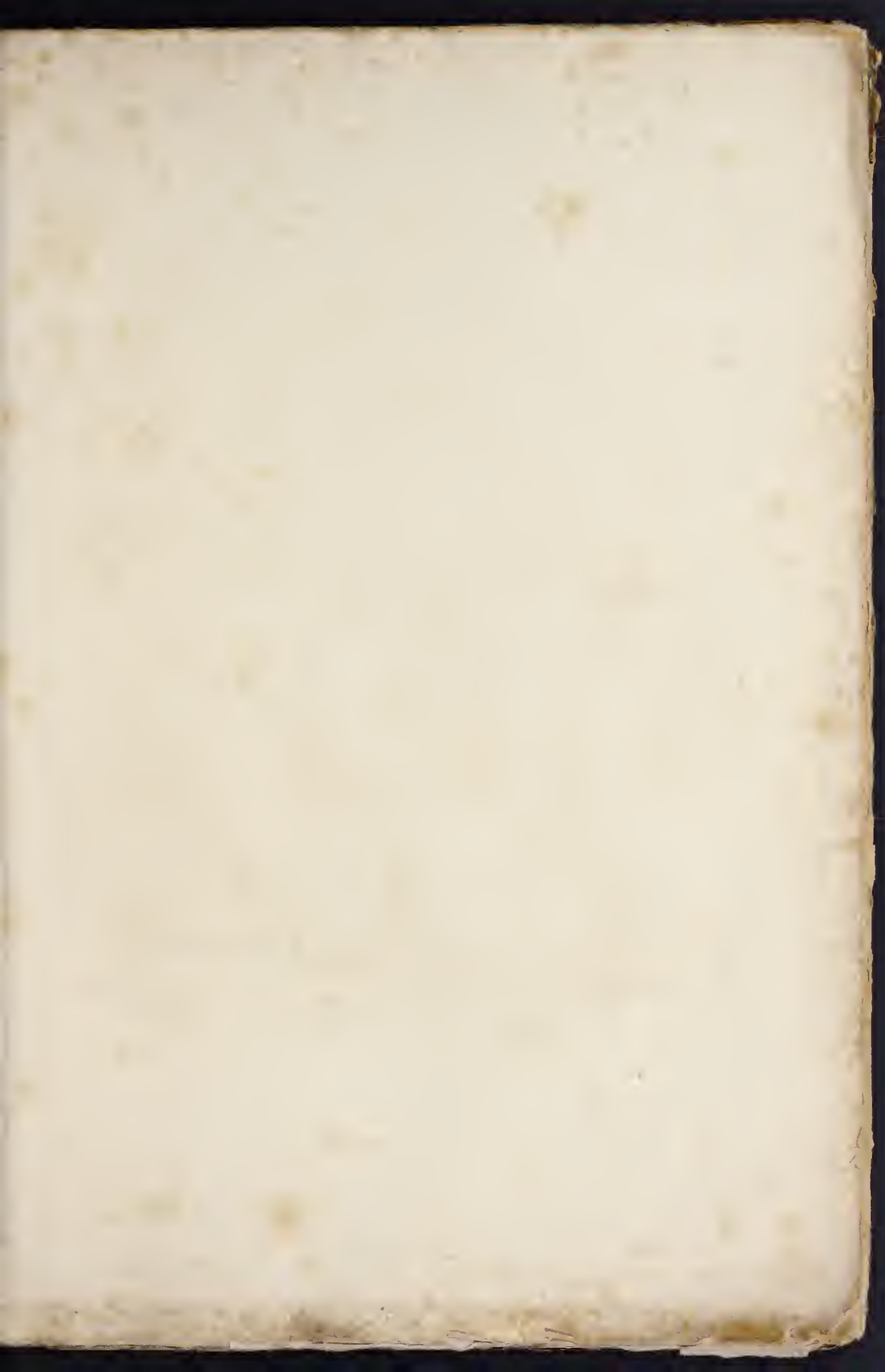


5







*Et in unum, & sculpt.*

*At. May 10 1806 by G. Forster del. H. Hall sculp.*

WORDS OF ETICINGS,

---

POWER AND PROGRESS

OF THE

---

ARTS AND

---

MANUFACTURES

---

OF GREAT BRITAIN

---

IN THE

---

SEVENTEENTH AND EIGHTEENTH CENTURIES

---

BY

---

J. H. MURPHY

---

LONDON: RICHARD CLAY AND COMPANY, LTD.

---

BUNGAY, SUFFOLK.

---

1911.





A

SERIES OF ETCHINGS,

REPRESENTING THE

POWER AND PROGRESS

OF

GENIUS.

---

PRINTED FOR EDWARD HARDING, PALL MALL COURT, LONDON,

BY

S. GOSNELL, LITTLE QUEEN STREET.

1806.

*Progress*

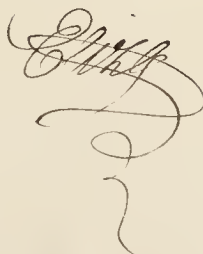
111

THE Etchings which are now laid at YOUR MAJESTY'S feet, would never have been executed, if many of those who looked over the drawings had not wished them to be published: but that, my dearest Mother, you will see was impossible, for it would have opened a door to much criticism, which in every situation is unpleasant, but particularly in ours. I therefore undertook to do them myself, as they might then pass unnoticed, and protected in the pleasantest manner to me, by one whose affection would kindly pardon the faults of the head of the inventor. I trust those of the heart will never be known by *you*, as its first wish has ever been to prove grateful for those talents, which you have so tenderly fostered and improved; and if they meet the approbation of those friends who will have them, believe me I shall feel that the merit will be less mine than yours, who have occasioned them to be brought forward.

I remain,

With the greatest respect,

Your dutiful and affectionate Daughter,

A handwritten signature in cursive script, appearing to read "Elizabeth". The signature is written in dark ink and is positioned below the closing text of the letter.

May 19, 1806.







*Eliza and her sister*

*The story of the two sisters is told in the poem*

PLATE I

THE GREAT HALL OF THE PALACE OF THE  
KING OF FRANCE





PLATE I.

Imagination delivers the infant Genius into the hands  
of Fanev.

PLATE II.

Imagination guides Genus.

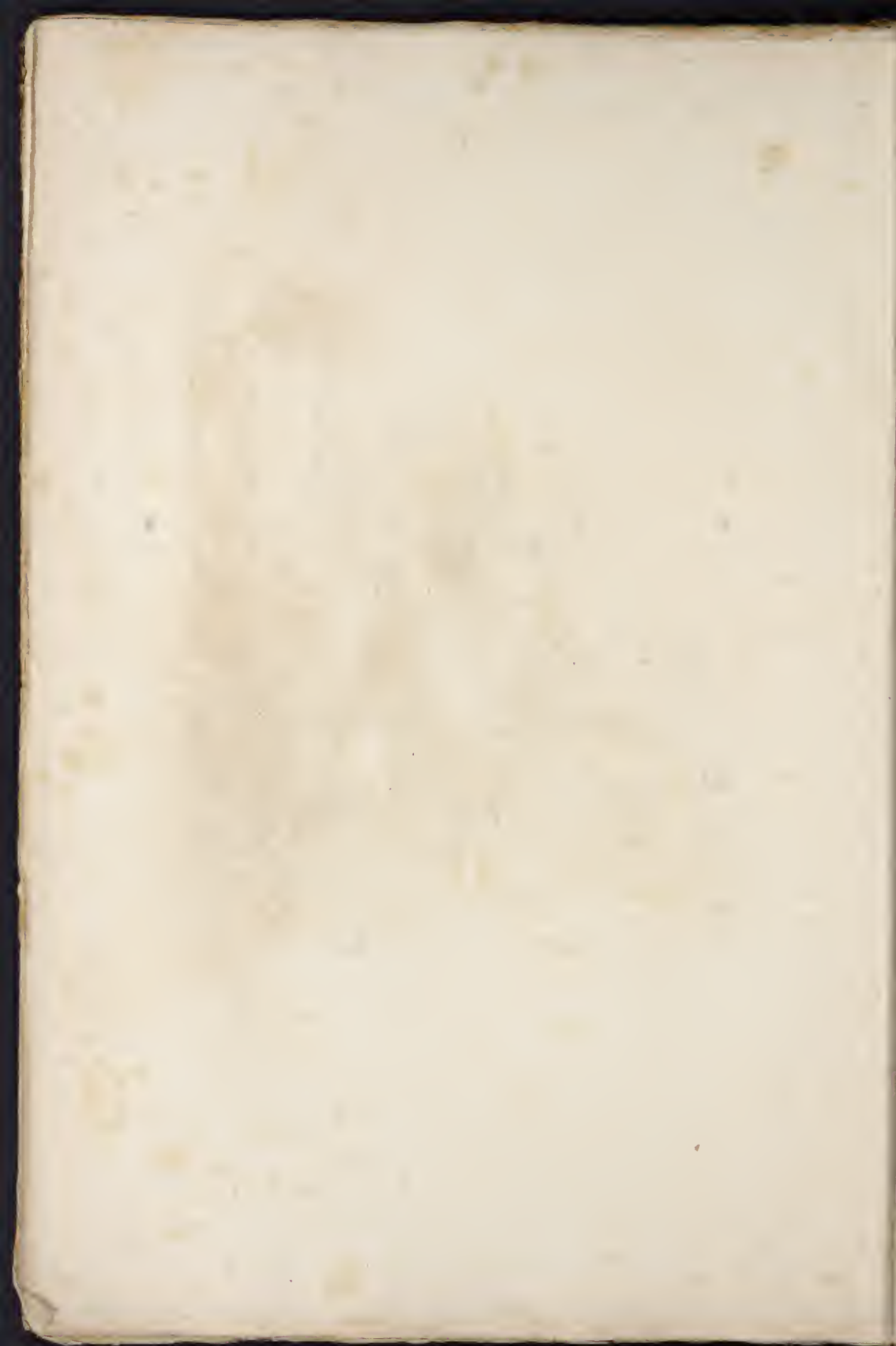


PLATE XL  
The [illegible] of [illegible]



Eliza inv<sup>d</sup> & sculp<sup>t</sup>

Publ. May 15<sup>th</sup> 1806 by G. Harding. All. Hall & Co.







*Eliza inv. & sculp.*

*Pub. May 15<sup>th</sup> 1806 by E. Harding Pall Mall & court.*



PLATE II  
LITHOGRAPHIC PRINTING



PLATE III.

Fancy runs off with Genius.

PLATE IV.

Imagination lets Genius fly.



PLATE 10

Illustration of the [illegible]

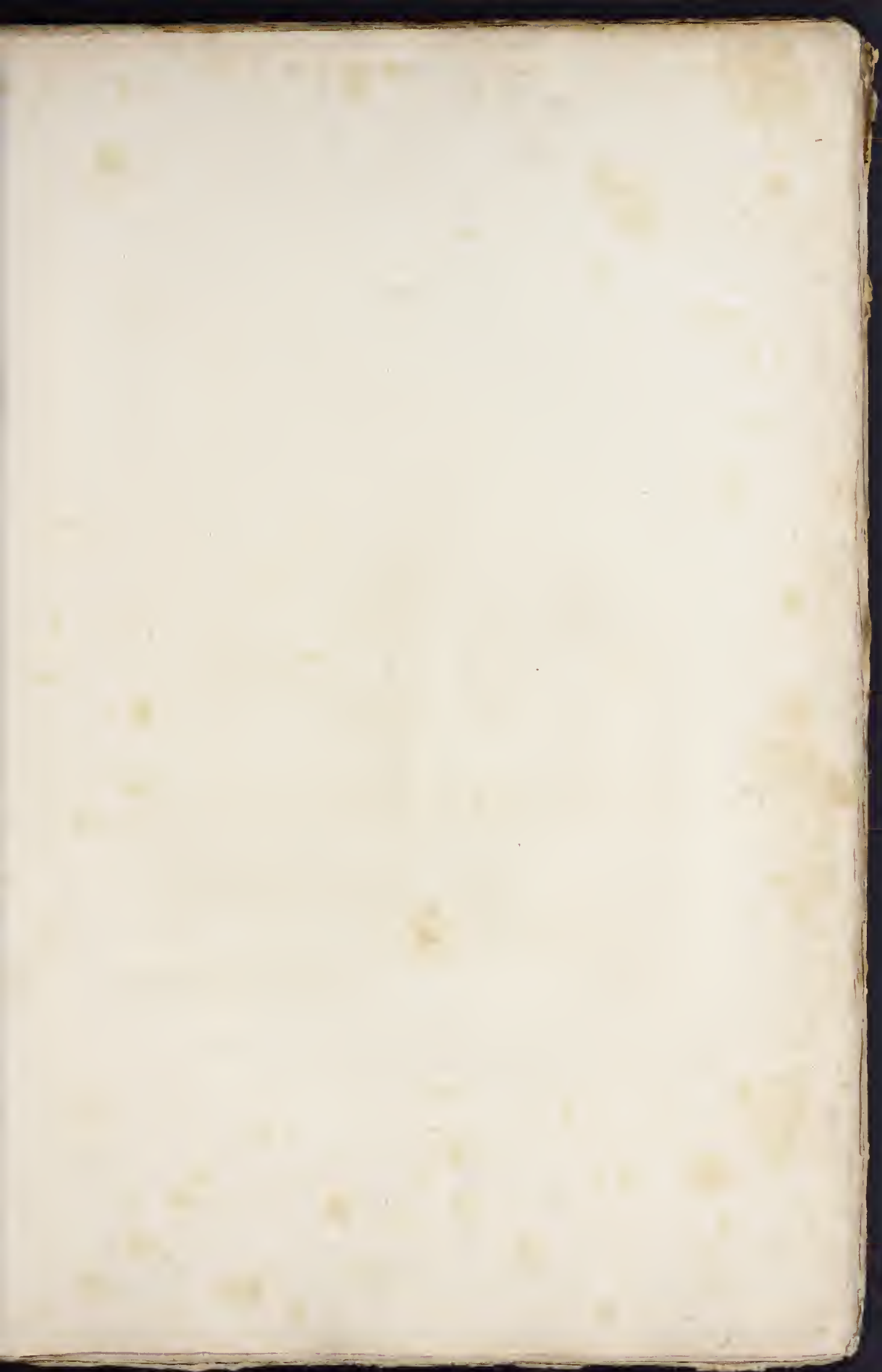


*Eliza im. "s. sculp."*

*Pub. May 19, 1806 by E. Harding Pall Mall Court*









Eliza inv. & sculp.

PLATE V

Faint, illegible text, possibly a title or description, centered on the page.



PLATE V.

Fancy, jealous of the flight of Genius, catches him in  
a wreath of flowers.

PLATE VI.

Genius sits on a rock, heavy and stupid, his lyre unstrung; the stones of the rock, the base of a column, the planks on the water, all inanimate, without any appearance of his vivifying power, till Fancy tickles his ear with a feather plucked from her own wing.



PLATE VI

General view of the ... and ... This ...  
... ..  
... ..  
... ..  
... ..

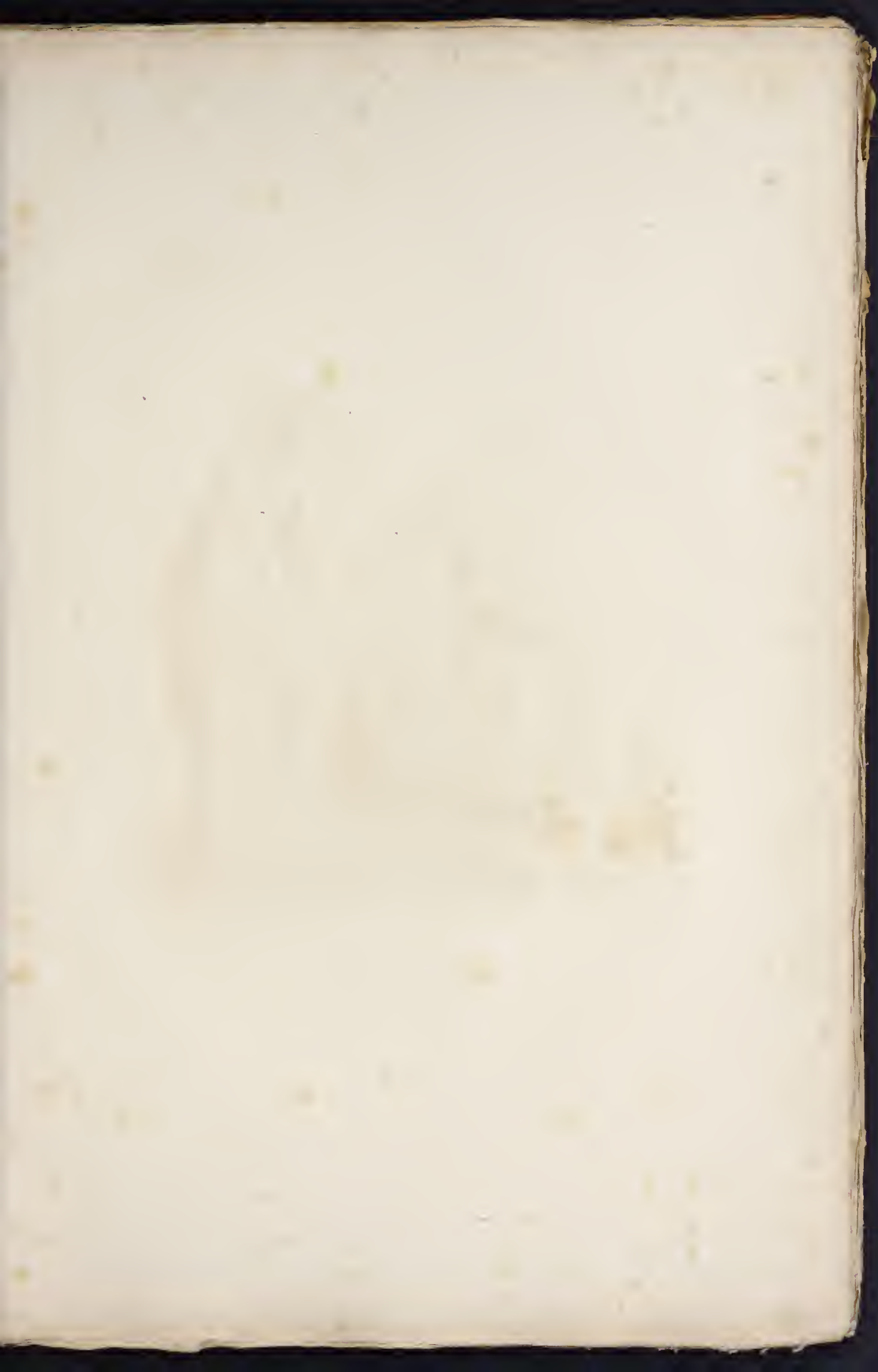




*Eliza in 'sculpt'*

*'in May 1800, at Harlow, Essex, England'*







Eliza ma. in sculpt.

Pub. May 1816 by C. Harding, 1. et Mill. and

PLATE VIII

Illustration of the various forms of the genus *Leptocarpus*  
from the Devonian rocks of Scotland.



PLATE VII.

Imagination takes the bandage from the eyes of Genius,  
while Fancy eagerly looks on.

PLATE VIII.

Genius begins to enlighten the Fine Arts. Painting was invented by Love. Genius holds the canvas while Imagination paints, and Cupid sits at her feet, chalks out her wishes, and with his other hand held up denotes silence.





PLATE VIII

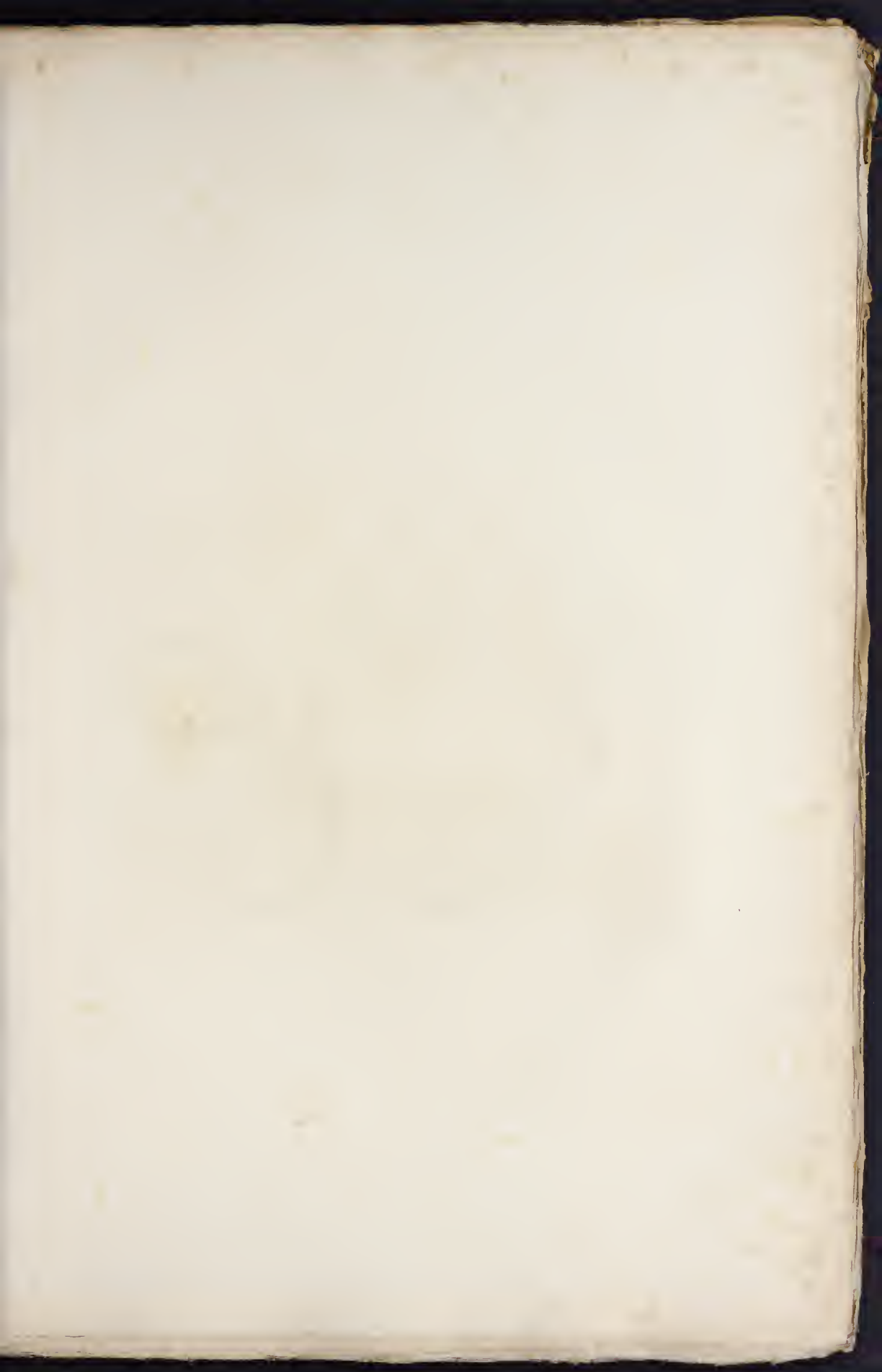
Statue of John the Baptist, by the Arts. Found  
in the ruins of the Temple of Bel at Palmyra.  
The figure is seated, and is shown in the act of  
preaching to a group of people.



*Eliza om' & sculp'*

*by E. Harding & M. Wall, sculp'*







*Eliza im 'A. calpe'*

*... ..*

PLATE I.

1850





PLATE IX.

Music.

PLATE X.

Sculpture.



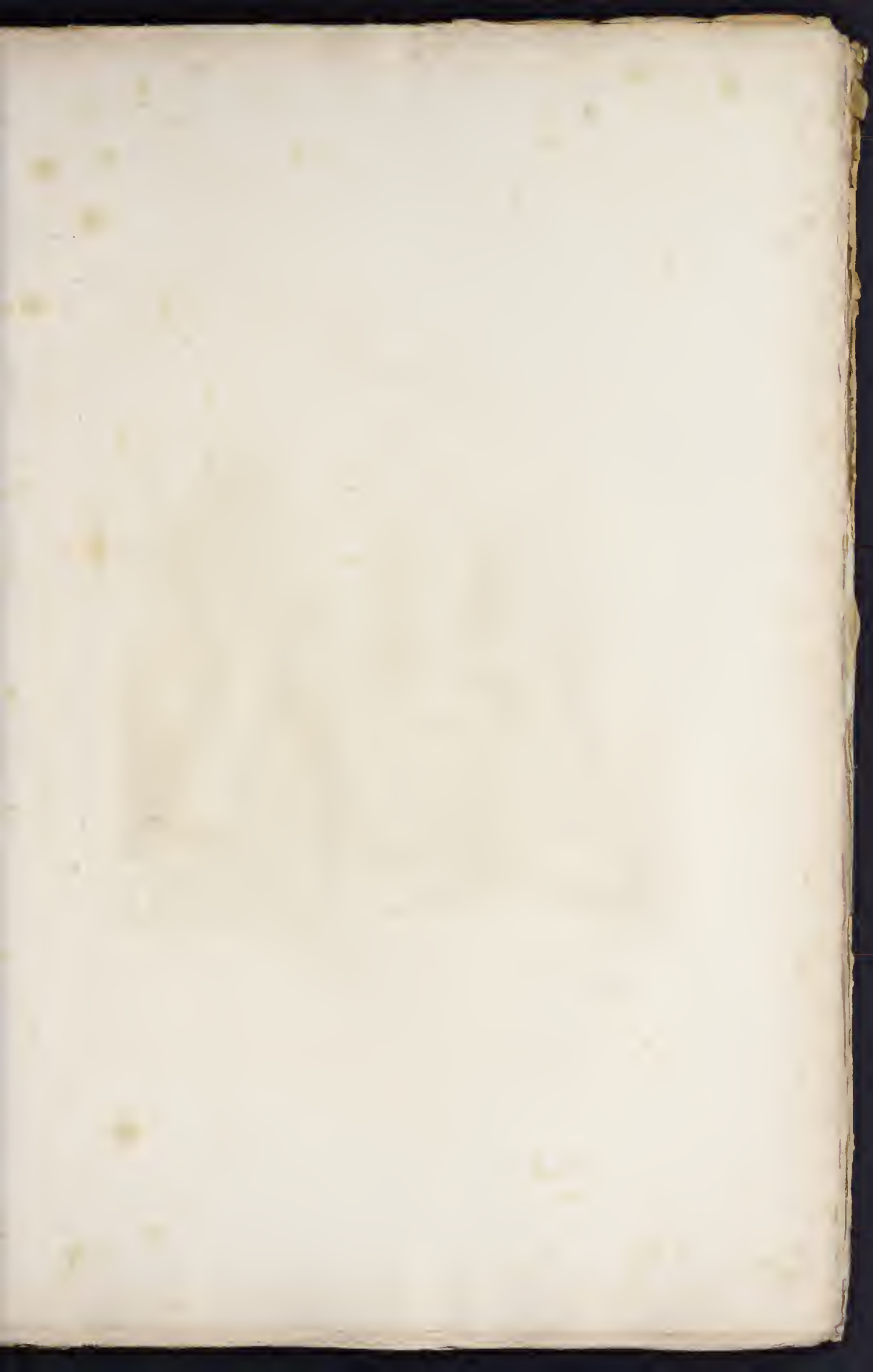




Eliza inv. & sculp.

London, Printed by J. Smith, in the Strand, 1784.







*Eliza and her sisters.*

*1806 by G. Scudery. All. Hall, 1807*







PLATE XI.

Architecture, Sculpture, and Painting, try to attain  
Genius, who flies over their heads flourishing his  
torch.

PLATE XII.

Geography, History, and Poetry, crowned by Genius.

The flame which always appears on the head of Poetry is here supposed to have arisen from a spark which fell from the torch of Genius.



PAGE XII

George, Henry and John ...  
The first of these ...  
The second of these ...  
The third of these ...

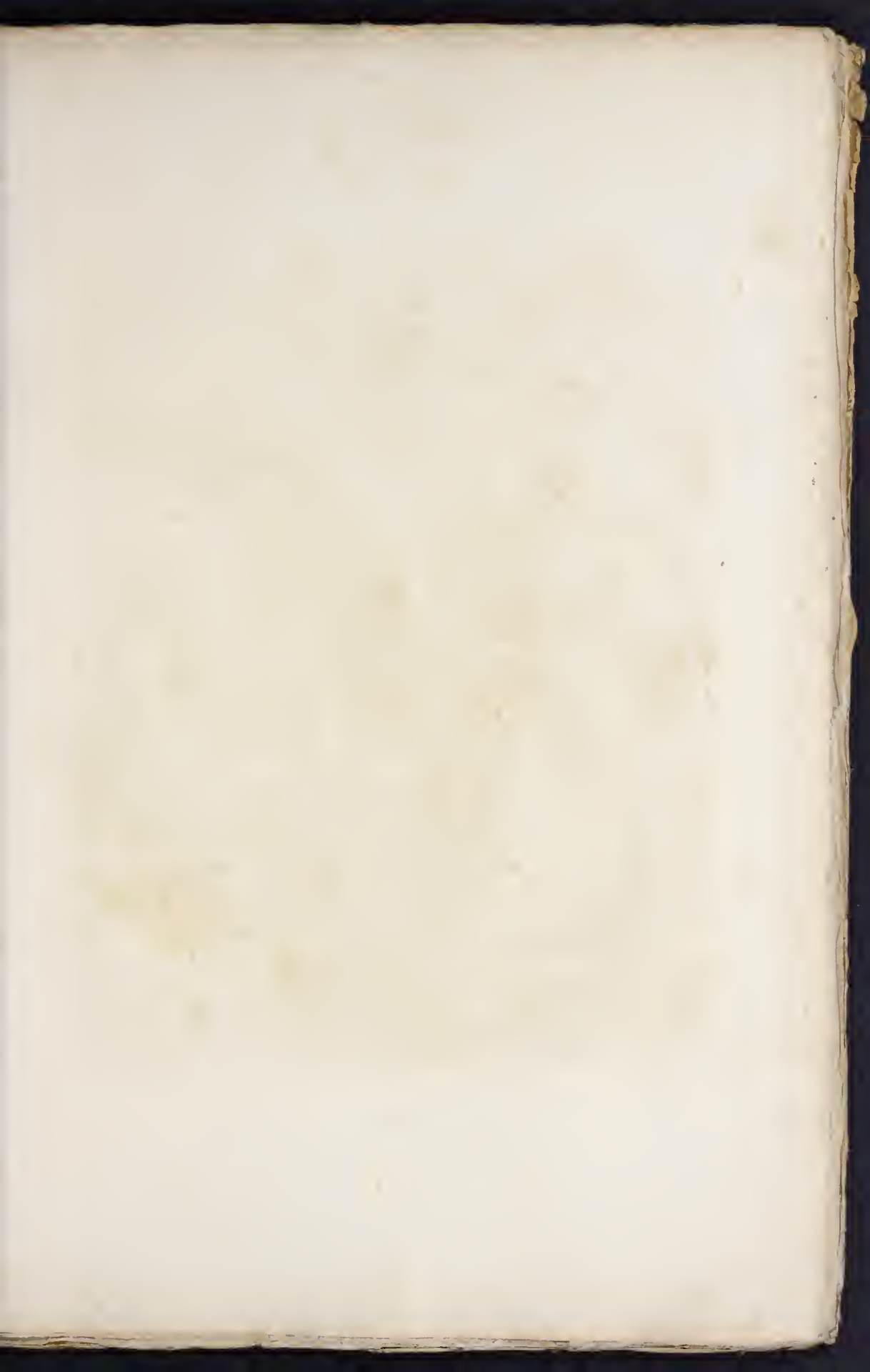


*Eliza inv. & sculp.*

*Printed and Sold by W. Woodcock, at the Hall*









*Eliza m.'s sculp.*

*London: Printed and Sold by G. B. Colver and P. Dade, 1840.*





PLATE XIII.

Genus enchained by Ignorance and Folly.

PLATE XIV.

Genius breaks the emblem of Folly, and treads on  
Ignorance.



PLATE I

Engraving of the front cover of the book  
bound in 1784





Uiza inu' & sculpt'

all. H. V. 187







*Eliza van der Grinten*

*Paris May 1800 by G. B. ... all. Hall ...*

PLATE 10

General view of the interior of the Temple of  
Amun at Karnak



PLATE XV.

Genius returns to Imagination, with Folly and Ignorance  
in chains.

PLATE XVI.

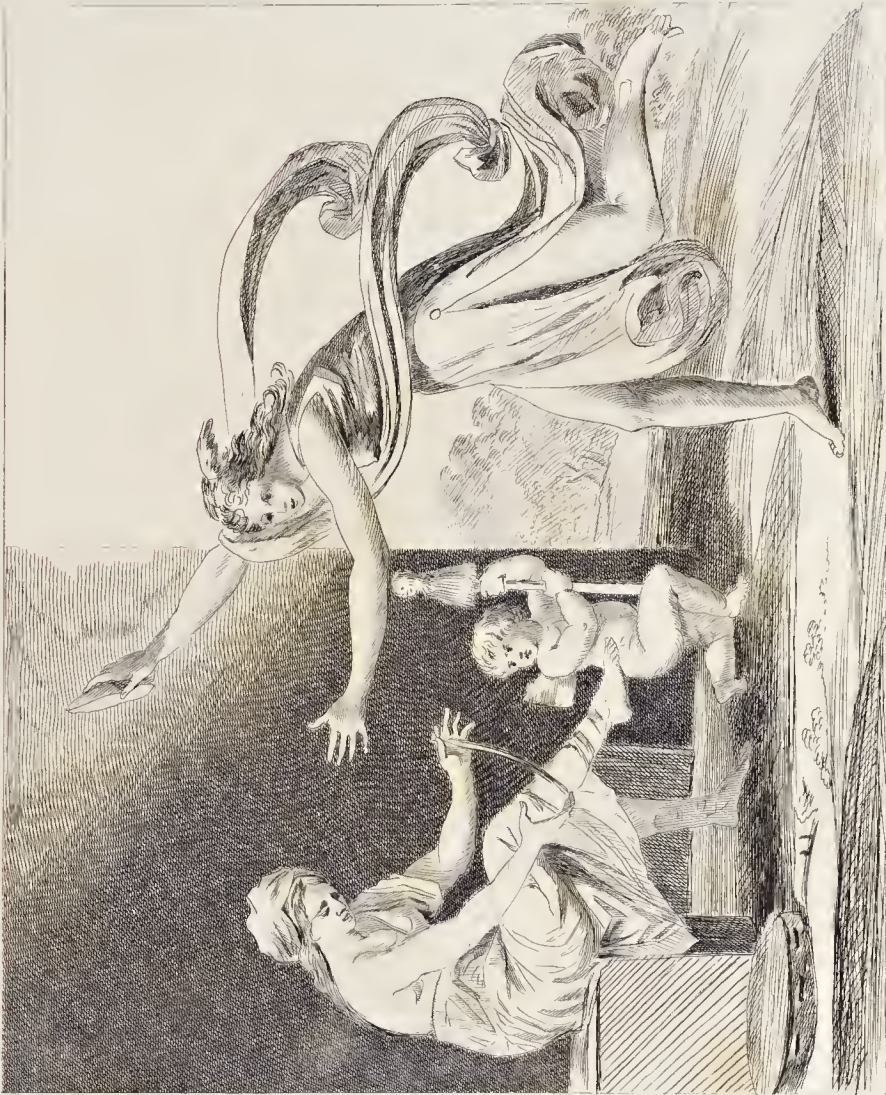
Out of the emblem of Folly, Genius forms the distaff,  
at which Fancy dances for joy, and Imagination  
prepares to follow her.





PLATE IV

THE INTERIOR OF THE GREAT CHURCH OF  
S. MARTIN, LONDON, AS IT APPEARED  
IN 1750.



*Eliza was, & accept.*







*Pluta invat' & sculpta.*

*Sub. May 19, 1806 by W. Harding, Pall Mall Court.*

PLATE XXII

General view of the interior of the temple, showing the main hall and the altar.





PLATE XVII.

Genius teaches Fancy to spin, and Imagination attends  
to them.

PLATE XVIII.

Imagination shears a ram. Fancy weaves. Genius brings  
her a flake of wool.



PLATE VIII

1. *Chamaea* (L.) Link. - *Chamaea* (L.) Link.  
for a *lake of* *...*



*Etica uno q. sculp.*

*Publ. Mass. in ...*







*Eliza int. & sculp.*

*Pub. May 10<sup>th</sup> 1866 by E. Hawking, Pall Mall*



PLATE SIX

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PLATE XIX.

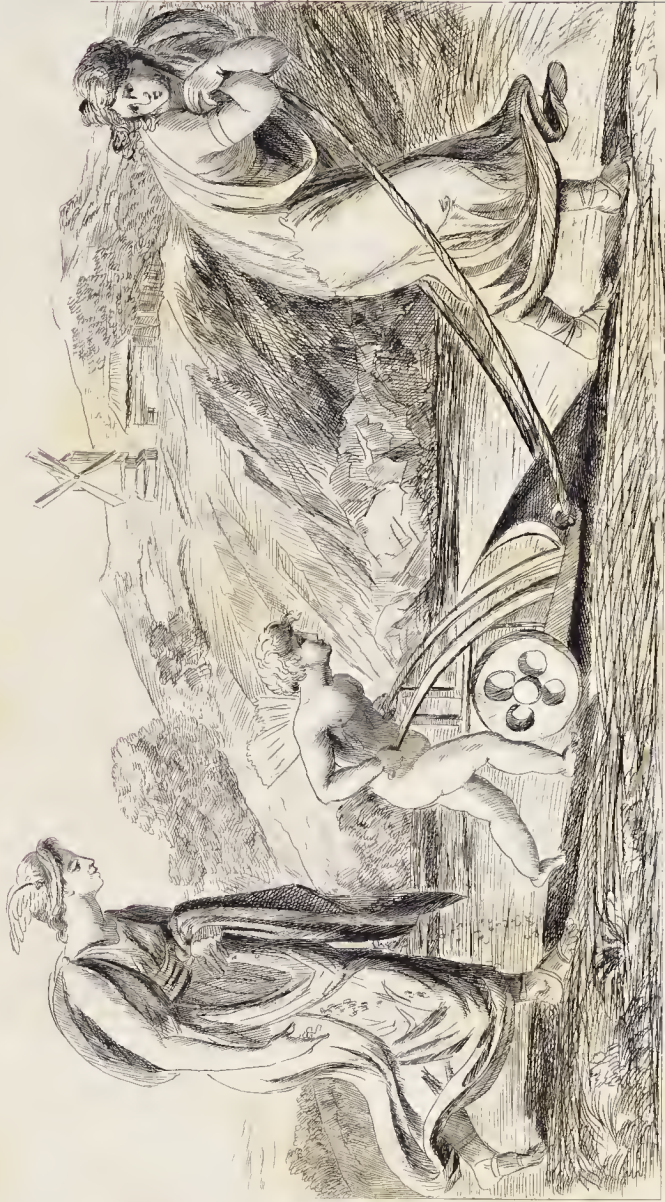
Fancy amuses the infant Genius with four dried leaves  
tied to the end of a stick, blown round and round.  
Imagination urges Genius to look at her invention of  
the windmill, from the circular motion of the leaves.

PLATE XX.

Agriculture. Fancy sows, Genius drives the plough,  
Imagination guides and watches their progress.



THE  
Faint, illegible text centered on the page, possibly a title or a list of contents.



*Eliza and company*

*Printed and Sold by S. Lowrey, Pall Mall, London.*









Eliza 1801, 8. sculpt.

Printed by E. H. Colver, Phil. A. M. & Co.





PLATE XXI.

The origin of Navigation; supposed to have been occasioned by the hollow trunk of a tree floating on the water. Genius jumps into it, and begins to row with a stick. Fanev forms a sail with part of her drapery. Imagination kneels, pleased to consider what improvements she can make.

PLATE XXII.

The forging of anchors. Faney blows the bellows.  
Genius works at the forge. Imagination is deep in  
thought.









*Eliza ins. & sculp.*







Eliza and her snake

Engraving by E. B. Phillips, R. H. Hall, Court

TABLE VIII

The number of copies of each class for which the number of copies  
is given. The number of copies for each class is given in the  
margin.



PLATE XXIII.

The making of cables. Fancy turns the wheel. Genius  
at work. Imagination fastens the cable to the anchor.

PLATE XXIV.

Pottery. Genius at work. Fancy presents various forms of vases to Imagination, who places them, when finished, on shelves.





Small, illegible text or a signature, possibly a printer's mark or a reference number, located on the right side of the page.

PLATE XXIV

Plates XXIII and XXIV. Views of the interior of the  
of the Temple of Isis at Philae, Egypt.  
Lith. by G. S. [?]



*Eliza and her sister*

*Pub. May 19, 1866 by E. S. Lanching, Phil. M. M. Co. Engr.*







Er 4909.

