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JRENE DWEN ANDREWS

Ernie Owen Andrews  
April 1927

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HER GRACE the DUCHESS of DEVONSHIRE

*Engraved by F. Bartolozzi Esq after an original drawing by Mr Downman  
for the Tannery at Richmond House Theatre.*

# BARTOLOZZI

AND HIS PUPILS IN  
ENGLAND

*WITH AN ABRIDGED LIST OF HIS MORE  
IMPORTANT PRINTS IN LINE AND  
STIPPLE*

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"THE RENAISSANCE IN ITALIAN ART," "CORREGGIO,"

"THE XVIIIITH CENTURY IN ENGLISH

CARICATURE," ETC.

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*This study of the great engraver is dedicated to*

*Algernon Graves, F.S.A.*

*whose assistance and sympathy I have proved  
in my past researches, and who, both in his  
writings upon English art, and his conduct of  
the business of Henry Graves and Co., Ltd.,  
has shown himself a worthy inheritor of the  
great tradition bequeathed to his firm by  
their famous predecessors*

*John and Josiah Boydell*

*(of 90 Cheapside and the Shakespeare  
Gallery, Pall Mall), the first and most  
faithful patrons of Francesco Bartolozzi.*



## INTRODUCTION

IN undertaking the work of editing a new series of Art Monographs, when so many similar works, both in volume and series form, are already before the public, the obvious and discouraging criticism as to "the making of books," which dates as far back as the author of Ecclesiastes, came forcibly before my mind.

If I decided on the task, in spite of that criticism, it was because several considerations came to support my courage, and strengthen my resolve. The first and most immediate was that I had already at my disposal an excellent series, edited by Richard Muther, which, under the title of "Die Kunst," has attained a deserved success in Germany. For Richard Muther's indefatigable energy of culture, his wide art knowledge (to which his "Modern Painting," and his recent "History of English Painting" bear witness), and, above all, his virile

energy of style, I have the deepest and most sincere admiration ; and it is a pleasure to look forward to including such works as his " Lucas Cranach " and " Leonardo " within the present series.

But, if here my subjects are already suggested, it is not my purpose to rest content with these. For art is not a closed field, but a vast territory ; and from her broad high roads we may turn into the most delicious and unexpected bypaths and green-shaded lanes. It is just these bypaths, where a vast folio could scarce find space to enter, that such little volumes as these are most fitted to explore ; it is here that they may be of real service to the English-speaking public, where to present a Michelangelo in miniature might seem a task little short of sacrilege.

In the charming little work, which I can promise from Mr. Emanuel, upon that vanguard of the armies of Bohemia, the artists of Montmartre—in the study on the Japanese artists of colour-printing which Mr. Strange, a known master of the subject, is preparing—even in my own study of that fascinating and still popular engraver, Francesco Bartolozzi, I have sought to get a little away from the high road into these restful artistic byways ; and

here, to clinch my resolve, to give me courage in my new venture, there comes the memory of a strong living word spoken to me years ago, when, as a young student, I visited, full of reverent enthusiasm, that master in many forms of art, the late William Morris. "Art," said the great English poet and craftsman of lovely decorative forms, "Art breeds art!" The supply, by stimulating the interest, itself increases the demand; and there can be no fear, from this point of view, for any sincere worker in any form of art production that his effort will be entirely useless or unappreciated.

And now I turn to the special subject of this volume, and gladly seize this chance for a few moments' informal chat with my reader about Bartolozzi. A friend of mine, whose name stands high both as an artist and teacher, found fault with me recently, in looking over my own collection, for using in connection with my Guercino prints the word "engravings." The point raised is an interesting one, and, as I have used the expression "line engravings" in this book, I should like to go into it briefly. As a matter of fact, Bartolozzi, in these prints, used the etching point quite as much as the graver; and Mr. Hamerton—Editor of the "Port-

folio ” and an authority on this point—in a letter to Mr. Tuer once said : “ Bartolozzi’s plates from Guercino were quite strictly what we are accustomed to call etchings—most of the lines in them drawn with great freedom and rapidity on a plate covered with etching ground, and afterwards bitten with aqua fortis.

“ Some of these lines have been subsequently cleared and deepened with the burin ” (or graver), “ but not to such extent as to make a burin engraving of the work. I mean,” he added, “ that the character given by the etching-point is still quite predominant, whereas in what we call a line-engraving the etched work is merely preparatory.” And he then pointed out that, since etchers often use the burin at the end of their work, and engravers *always* use the etching-point at the beginning, the real test is that, in an etching, the freedom of the bitten line is preserved to the end, but in a line-engraving the formal and severe character of the graved line predominates, and the burin work overcomes the bitten work. Under Bartolozzi’s magic touch both tools were used to full effect, but the freedom of line generally (not always) preserved ; and in these cases it would be as correct to call them etchings as

engravings, though I have preferred to keep to the accepted terminology for the sake of convenience.

Yet one last word (a word of caution) to the collector into whose hands these pages come ; and here I must step out of this editorial chair, and meet him (or her) upon the common ground of a common enthusiasm.

The attraction is great, the prizes to be found a lasting joy, but the perils manifold : especially is this the case with colour-prints, for which the high prices now to be obtained (ranging for good specimens from £50 to £200, and over) form an incentive to an unscrupulous dealer.

Of course the quality of the paper is a point to be noted ; and the wise collector will buy no print without seeing it outside its frame. Bartolozzi engravings were mostly printed upon a soft, ribbed, Dutch hand-made paper, which, when held to the light, shows generally specks of dirt in the texture ; and, when one has been through a hundred prints or more, one gets to know exactly the texture and feel of this paper, which is quite different from modern machine-made.

Yet again let the collector drive into his mind

that point insisted on by Mr. Andrew Tuer, a master of this subject, that in the coloured prints of Bartolozzi and his school it is the dots that are coloured, and not the background ; whereas in the hand-coloured stipple-prints, with which the *curio* shops are flooded, the paper is coloured all over, and the dots show through.

Even so the forgeries are so numerous and so clever (even the exact imprint with its occasional faults in spelling being copied) that it is sometimes difficult to escape deception. There are London shops at this moment where these modern reprints make a regular weekly change in the window, with or without "Bartolozzi" frames ; and, having been once thus caught, I found but yesterday a replica of my lovely fraud (a famous beauty of Reynolds' time) smiling at me in the window within a remote Sussex village.

Perhaps the best lesson really is to be thus "bitten," and, having owned it, and paid for your experience, to place the forgery beside its authentic original from one of the Museums or great private collections, and go through every point of the modelling—the curve of lips and nostrils, the light of the eye, the shadow of neck and chin—between



the finished proof by Burke or Bartolozzi or Ryland and its coarser copy.

Even an hour thus spent will not have been wasted; for the lesson, once learnt, will never be forgotten.

I must add a word of thanks, in conclusion, to Messrs. Colnaghi of Pall Mall East, who kindly placed at my disposal for illustration their beautiful colour-prints of *Georgiana, Duchess of Devonshire*, and of the *Countess of Derby*; to the officials of the British Museum Print Room and the Victoria and Albert Museum, and to Baron de Worms, whose superb collection of Bartolozzi prints at his Brighton residence has been of the greatest value to my research.



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## CHAPTER I

### BARTOLOZZI'S STUDENT LIFE AND 'PRENTICESHIP

**T**HE subject of this study, the famous engraver Francesco Bartolozzi, may serve as an example of the vagaries of artistic fashion. The interest in his beautiful prints—which was widely felt and expressed in England at the time of their production—has since waned, revived, and may not improbably decrease again; but that this interest will never entirely cease, that it will, should it ever decay, as certainly again revive, is a prophecy which is surely justified by the superb and finished drawing, by the exquisite feeling for form which appears throughout his work from the first moment when his individuality is able to assert itself.

At the same time, to the private collector—such as, in a small way, I may count myself—these

prints form an untiring source of fresh delight ; whether it is a translation into superb line work of Guercino da Cento's drawings, or some delicately-modelled stipple engraving, it is not merely the thrill of first possession, but the deeper pleasure of daily companionship, which does not diminish with time, and even—I speak here of my personal experience—is a persistent and invaluable training to the eye in qualities of careful draughtmanship.

Years ago (1887), when writing for the *Portfolio* under the delightful and gifted editorship of the late Mr. P. G. Hamerton, I pointed out how the rage for François Boucher's drawings—then at the height of his success, the *Peintre du Roi*, and director of the Gobelins tapestries—had led to their rapid reproduction by De Marteau, and proved a source of great profit both to artist and engraver. The *Education of Cupid* and the *Venus and Cupid*, both taken from Boucher, might here be cited as examples.

François Boucher himself was born at Paris in 1707, Giles de Marteau, the brilliant engraver of his work, at Liege in 1722, and Francesco Bartolozzi in 1727 ; so that the latter entered on his career just at a time when the fashion for prints was



at its height, both in Paris and London—a fact which we shall have to dwell on later in our study of his work in stipple.

But the English school of engraving could boast a definite and individual development, which is of sufficient interest to detain us ere we come to the personal career of the engraver Bartolozzi.

It is true that the art of engraving upon plates of metal appears earlier in use upon the Continent than in England, where its artistic development is slower and later. As early, however, as the reign of Henry VIII., in A.D. 1540, the entry in a list of goods of “2 figures graven in copper the one the man the other woman, with their Intryales thereto belonging,” may belong to the first edition of the *Birth of Mankind*, now in the British Museum. In fact, the progress of the Reformation at this period was probably a hindrance to the engraver's art in England; because this art had upon the Continent, from its very inception, become closely connected with the figures and legends of saints, and symbolism of the Catholic worship. Thus when it came into English use it became mostly employed upon maps, title-pages, portraits, or anatomical prints, upon subjects which, in general,

possess a secondary artistic interest. Possibly the "*Delineatio totius Anatomix*" of Gemini (1545), certainly the map engravings of Cole and Ryther belong to this class; while William Rogers (1589-1604) was doing excellent work upon title-pages and engraved portraits, among which last his fine full length of *Queen Elizabeth* remains a conspicuous example.

Already within the line work a certain use of dot is to be observed in these old prints, which might seem to foreshadow the later magnificent creations of the stipple engravers, among whom we shall come to find Bartolozzi such a master. No doubt, too, the settlement in England (A.D. 1616) of the Dutch engraver, Simon van de Passe, with his brother Willem, whose father, Crispin, was already known as an engraver in this country, is of importance in the development of the English School, because a whole school of pupils—including Hole, Delaram, Payne, Marshall, Glover, and Vaughan—was formed under their influence, whose work shows an advance upon that of their Elizabethan predecessors.

William Faithorne, a pupil of John Payne, had studied in Paris during the troubled period of the

Civil Wars ; and to that very period of unrest and political strife belongs one of the most remarkable developments in a new and fascinating branch of the graver's art. The excellent Loan Exhibition held this year (1903) at the Victoria and Albert Museum, which represents very fairly the work of the men I have just mentioned—Gemini, Rogers, Crispin, Simon, and Willem van de Passe, Hole, Delaram, Marshall, Vaughan, and Payne—and whose valuable notes on these men I have found of great service, has, in the section which includes their work with that of the quaint Wenceslaus Hollar and Sherwin, one study which seems to carry us away from them into a new epoch of art.

It is that magnificent mezzotint engraving called *The Great Executioner*, by Prince Rupert. A headsmen or soldier holds in his hand outstretched the severed head ; and the subject, in which the Prince had followed Spagnoletto, has a melancholy interest when we think that the King, whom he served so faithfully, met in this very way his life's conclusion. Van Siegen had invented this new art, and had given his secret to the Prince at Brussels in 1654 ; but mezzotint rather lies outside my province here, and therefore I will say no more of this grand

creation, which stands alone among the work of this epoch, and surpasses much that follows.

In the same epoch William Sherwin (1690-1711), whose name I have just mentioned, develops and carries forward the tradition of the now fairly established English School, whose best efforts are still devoted to portraiture; and in the unique satires of William Hogarth, and the line engravings from the *Old Masters* of Sir Robert Strange (1721-1792) we have reached already the names of artists who are closely connected with the English career of Francesco Bartolozzi. What I have said here will suffice to show that, when this last artist arrived in England, he found an art which had been already established and practised with success for nearly two centuries, although the art of line engraving—of which he shows such a mastery in his work from Guercino, and which had been specially favoured by his rival, Sir Robert Strange—became in this very period overshadowed to some extent by the fascinating softness and rotundity of stipple, and the magnificent possibilities in tone of the new art of mezzotint.

It is now time to devote ourselves for the remainder of this chapter to the outlines of Francesco Barto-

lozzi's early life and artistic training. Gaetano Bartolozzi, the father of our Francesco, had been a Florentine, occupied with the goldsmith's art, so that the son, as a young student, must have drawn in both the memories of that great school of painting—that *maravigliosa scuola Fiorentina*, which had once been the glory of Italy—and the precise training of *orfevria*, the goldsmith's craft, which had in greater days given to Florence such artists as the Pollajuoli, Verrocchio, Botticelli, and the later Cellini. From his very earliest years the bent towards his future career seems to assert itself in young Francesco. At nine years of age the graver is already in his hand, at ten a couple of heads—some prints of which are said to still exist—showed such precocious power that his father wisely allowed his talent its natural outlet, and placed him in the Academy of Florence under the guidance of Ignazio Hugford, a character of some interest in the art of that period.

Bryan \* states that Hugford was born in England in 1703, but it is certain that from very early years he was connected with Florence; and Tuer even

\* Bryan's "Dictionary of Artists," of which Messrs. Bell have now produced a new and most valuable revised edition.

mentions him as born there, and as a better critic than artist in fresco. When Francesco came to him he was nearing his thirtieth year, and his guidance is of main importance to the young engraver's career. Such a teacher could at least lead the student to those masters whose works were near him in church and Convent and Palace, and in the famous Grand Ducal Collection; and even if those "Primitives," who now so fascinate us, were at that time consigned to whitewash or treated with scanty interest, yet from the masterpieces of the later men,—from Perugino and his greater pupil Raffaele, from del Sarto, the "faultless artist," from Correggio, and even that Pietro da Cortona, whose work he was later to engrave,—there were priceless lessons to be learnt of style and composition.

Then, as with other great artists, the world of Greece came into his young life as a new vision! His passion for the antique is known, and his whole life work shows him to have been interpenetrated with its beauty. But the examples of the great Florentine masters and the inspiration of the antique formed only a part of the mental equipment of his art; its real and practical issue lay in his constant unremitting study from the life. It was at this

time, under Ignazio Hugford's tuition, that Bartolozzi laid the foundation of that mastery of draughtsmanship which led the printsellers to say, in his later London days, of any defective design which was handed over to him: "Bartolozzi will put it to rights." His faultless drawing of the hands—that test of thorough draughtsmanship—was once commented on by Sir Joshua himself; and at this period of his life he was combining with the study of the living model and of the great masters in the Florentine private collections the most careful research into the anatomical structure of the bones and muscles, of which he made countless detailed studies.

These are, after all, the foundations upon which any sound mastery of figure drawing must be laid. Beneath the skin and flesh the network of muscle and bone is constantly varying the outer surface forms, just as in the same way the living body beneath it affects every fold and ripple of the drapery; and when some divinely gifted artist—such, for instance, as the late Dante Gabriel Rossetti—either from prejudice or prudery neglects this solid ground-work, the result is constantly making some unexpected and uninvited appearance

in his painting. And to this period of fruitful progress belongs a friendship which was to last all his life, and prove of inestimable value to his engravings.

Giovanni Battista Cipriani was Bartolozzi's fellow pupil in that Academy of Florence of the value of whose training, even in the present day, I can testify from personal experience: the two lads became friends, and, when Bartolozzi in later years came to London, he found that Cipriani had preceded and was ready to receive him. It is interesting to note that not only was Cipriani a fellow pupil and fellow townsman of Bartolozzi, but of practically the same age, having been born, like him, at Florence in 1727, although his family came from Pistoja. Cipriani, after completing his studies under Hugford, went (1750) to Rome for improvement; in fact, for what is, I believe, sometimes called in young ladies' education "finishing off." Later on he came to England, after his work in Florence had already gained him some reputation; and his talents in London as a designer, combined with those of Bartolozzi as engraver,\* produced the happiest results—results which perhaps

\* See my List of Prints for an early work by both artists (in Baron de Worms' collection) before 1764.





*From Guercino*

*Engraved by F. Bartolozzi*

MOTHER AND CHILD



## BARTOLOZZI'S STUDENT LIFE 11

neither would have attained, in the same measure, working alone.

But I am here anticipating events, and must return to the point of departure in my narrative of Bartolozzi's career. In his great work on Correggio the present Director of the Brera has alluded to that "pilgrimage to Rome," which, in the fifteenth and sixteenth centuries, was deemed essential to the development of the completed artist. "Artists were actually possessed by a desire, amounting almost to a passion, to visit the Eternal City, and see the wonders ancient and modern culture had combined to accumulate. To use a phrase of our own day, Rome was looked upon as a school of perfection, which many entered by dint of privations and hardships innumerable."

We have already seen the young Cipriani to have taken this journey; and the same widening and stimulating influence was fortunately not wanting in Bartolozzi's training. The close of his three years of study under Hugford was marked by a visit to Rome and her treasures of art; and thence we turn to a new period in his development, which placed him in the first rank of the engravers of his time, in his apprenticeship, at eighteen, for

a period of six years to Wagner, a printseller of Venice.

This Joseph Wagner was a man of some note in his time and profession. Born beside Lake Constance he had studied in Venice under Amigoni, who persuaded him to turn his thoughts from painting to engraving. He was twice in England, and on his second visit engraved the portraits of the Royal Princesses, the daughters of George II. ; later in life, returning to the city of the Lagoons, he opened up what became a very profitable business as printseller, as well as a school of engraving. The works of Amigoni, Luca Giordano, Benedetto Luti, Solimene, and Piazzetta form the favourite subjects of his engravings ; in one instance (a Holy Family), even Veronese appears, and in these works, as well as his landscapes and pastorals, he was assisted by his pupils, among whom Francesco Bartolozzi is now to be included.

There is no doubt that his apprenticeship with Wagner is an all important factor in the technical progress of our artist. In some respects, perhaps, he lost when his free and already brilliant drawing was now cramped and confined, when his oil painting was practically abandoned, and his art turned into

a drudgery over the gigantic plates of Guarana. But on other sides of his art he gained immensely. Wagner insisted, above all, on precision, neatness, finish of detail; and this insistence forced the young artist, who might have remained a brilliant amateur, to become a scientific and masterly engraver.

If he ceased to paint, he continued to design; and we come to notice in this period that gradually, as his mastery over the graver increased, the sense of confinement, the lack of freedom and initiative which mark his earlier efforts with Wagner, seem to leave him, till, at the conclusion of his term of apprenticeship, he was on a level with the best engravers of his time in all Europe. Mr. Andrew Tuer, in his invaluable work on Bartolozzi\* mentions some large ecclesiastical subjects in his possession signed *Gior. Batta Piazzetta pin., F. Bartolozzi sculp., J. Wagner recognovit et vend.* (i.e., Piazzetta painted, Bartolozzi engraved, J. Wagner revised and sold), which are examples of the cramped mechanical style into which he fell within the earlier years of his apprenticeship.

It becomes of value to note at this moment, a print

\* "Bartolozzi and his Works," by Andrew W. Tuer. Leadenhall Press, chap. i. p. 3.

with the title *Maggio*, evidently one of a series of the months,\* in which five ladies and their attendant *cavalieri serventi* wander through some Italian garden adorned with statues, fountains, and trim-cut hedges, while young girls pick the spring-flowers; in the background an old peasant woman is milking goats, and a sense of sunlight seems to fill the whole pleasant scene. This print is signed *G. Zocchi inv. F. Bartolozzi incid. appò Wagner Ven.*, thus showing it to have been produced by our artist during his apprenticeship at Venice under Wagner from Zocchi's design; and I shall show later how other evidence seems to point to the great influence exerted upon young Bartolozzi at this critical period of his development by that magnificent and little appreciated eighteenth-century engraver, Giuseppe Zocchi.

Venice had in this latter half of the eighteenth century become the pleasure-ground of Europe. Beckford in his contemporary notes, Molmenti in his marvellous analysis of the decadence of the Great Republic, have painted for us the vast Piazza, with its moving crowds—red-robed Senators fresh from the Council, shrill-voiced Carnival masks,

\* Twelve Prints in all. The British Museum has a complete set, and Baron de Worms another.

travellers from the northern capitals, powdered abbés, penniless poets, "*femmes capricieuses, maris sans cervelles, cavaliers servants*" (as Pantaleone describes them in the old Venetian Comedy), all joining in the one universal scramble for pleasure. But though young Bartolozzi no doubt shared in the life and amusement of the wonderful city, we have the best evidence that these six years were given not to pleasure, but to constant work and careful progress. The end of his apprenticeship is marked by his betrothal and marriage (which shortly followed) with a young Venetian girl of good family, Lucia Ferro ; and now for a time he returned to Rome, where he enjoyed the protection of Cardinal Bottari, worked upon the material supplied by Domenichino\*—that gifted artist who, in an epoch of Academic classicism, dared to bring into his canvas the fresh breath of nature—and where his son Gaetano was born.

When he returned to Venice it was no longer as a 'prentice but a master, whose fame was spreading over Europe, among whose patrons were the Medici Duke of Tuscany, the Emperor of Austria, and the King of Naples ; and at this very time an event

\* The naked children (v. List) bearing books and censers I take as early work from this artist.

occurred which formed a turning-point in our engraver's career.

George III. had recently succeeded to the English throne, and had sent a Mr. Dalton, who had been his librarian when Prince of Wales, to Italy to purchase works of art.

Dalton was, it is said, originally a coach-painter (though it must be remembered that the coaches of those days were very elaborately decorated),\* and was an engraver of somewhat modest merits. It is interesting to compare two prints in my possession, which I am able to include in my illustrations, both treating a similar subject—one of those Italian music lessons or concerts which Guercino designed so delightfully—and to note how the freedom and beauty of Bartolozzi's print contrasts with the hard mannered treatment in Dalton's engraving.

But Dalton was, at least, a judge of good workmanship when he saw it. He had already commissioned a series of engravings from Bartolozzi of Guercino's drawings; and he now followed this up on behalf of his royal patron with the offer of the appointment of engraver to H.M. King George of England, and a salary of three hundred pounds

\* Cipriani himself painted panels for the Royal coach.





*From Guercino*

AN ITALIAN MUSIC LESSON

*Engraved by R. Dalton*



yearly for a period of three years, for the work done for himself.

The offer was a tempting one and perfectly genuine; for the appointment promised was immediately ratified. Italy was decaying and penniless, England, under her Hanoverian monarchs, progressive and prosperous; and Francesco Bartolozzi—leaving for the moment his wife, who was in bad health, behind with his young son Gaetano, and taking with him one only of his pupils, Vitalba, whose brilliant work we shall notice later—arrived in London in 1764, in the thirty-seventh year of his life, and took lodgings with his old friend and fellow student, Cipriani, at the house of a Mr. Burgess, in Warwick Street, Golden Square, in the very centre of busy London.

## CHAPTER II

### ENGRAVING IN LINE AND STIPPLE

**B**ARTOLOZZI'S portrait was painted by Sir Joshua Reynolds in 1771-3, when he had been already five years established in England, and engraved in 1784 by Robert Marquard. The original painting was in the possession of the Earl of Morley, and the engraving (of which a fine example is in the British Musuem) is an oval, and shows us the artist in a fur-trimmed coat, his left arm resting on a table, and with what seems to be a crayon or graver in his right hand.

Though slightly older this fine portrait might well answer for the description of him as he first arrived in London—as a tall, heavily-built man, with slightly curved nose, long face, broad forehead, well-shaped lips, and a somewhat grave expression, which here certainly is kindly and genial, if slightly serious.



*From Sir J. Reynolds, P.R.A.*

*Engraved by R. S. Marquard*

FRANCESCO BARTOLOZZI, R.A.



The great engraver's portrait was often painted and engraved, and Mr. Tuer mentions no less than twenty portraits, among which J. R. Smith's\* fine *mezzotint* of Bartolozzi, Carlini, and Cipriani deserves a special mention, as well as two stipple prints—one from a sketch by Bartolozzi's pupil Minasi, engraved by Wagstaffe, and another from Dance's painting, engraved by Daniell; and yet again the frontispiece by P. W. Tomkins of *Thomson's Seasons*, adorned with medallion portraits of Tomkins, Hamilton, and Bartolozzi.

This last we had left at the end of our first chapter, but just arrived in London, a fellow lodger with his old student friend, Cipriani, and under the patronage of Dalton, the King's librarian. His first important commission for Dalton was that magnificent series of his engravings, from Guercino's original drawings within the Royal Collection at Windsor.

I am so fortunate as to have within my own hands a number of these prints, and to my mind

\* John Raphael Smith (1752-1812) is an engraver not to be passed over at this epoch. Especially to be noted is his vigorous work in coloured stipple.

nothing that the master produced later—not even the *Clytie* or the famous *Silence*—can equal these in freedom and mastery of line.

Among those at present before me—some of which I am fortunately able to include among my illustrations—is one of those delightful *Scenes of music*, of which there are several examples, and which I have compared already with Dalton's harder treatment of the same subject; the nude *baby St. John*, one of the most faultless of Bartolozzi's delicious children; the same saint as an older boy of some fourteen years; the *Psyche and Cupid*, a subject of which the engraver sent a crayon sketch to the first Royal Academy; a vigorously handled scene of an Italian gambling quarrel, ending with the upraised stiletto; three charming prints of young girls, one seated alone, two others (Guercino's daughters?) with a bird, and others who surround a baby boy taking his first steps; the fine group of *Queen Esther and her maids before Ahasuerus*, and the *Almighty with Cherubs*, of which I possess a second example slightly tinted.

Without wishing to weary the reader by a catalogue I must briefly mention three other prints, also from Guercino, in my own collection, whose





*From Guercino*

*Engraved by F. Bartolozzi*

INFANT ST. JOHN



firm masterly drawing is to me an unending delight ; the *Cupid bending over a fire*, whereon his bow is thrown ; the curious scene of an old priest and woman with knit brows, before whom a youth upholds the slightly sketched plan of some building ; and the nude figure of a woman reclining, and giving her breast to a babe,—this last a masterpiece, as giving with the fewest possible lines of the graver a perfect presentment of space and movement. Indeed, the freedom and simplicity of treatment in these three engravings could scarcely be equalled ; and again, the exquisite sense of line in the naked youth, in the second mentioned, who stands in service on the priest, shows that the engraver had found a medium with which he was thoroughly in sympathy, that the severity of line was no hindrance, but a help to the graver when within his hand. Though to many his exquisite stipple productions may be more attractive, I cannot myself help feeling that, when Bartolozzi—obeying the dictates of fashion and the needs of his purse—turned aside from line engraving to the newer methods, he abandoned the natural bent and the best direction of his genius.

While still, however, under his three years' contract with Dalton the beautiful engraving, after

Annibale Caracci, of the *Virgin and Child with the little S. John* (known as *The Silence* from the Virgin's gesture), as well as the *Sleeping Baby Boy*, after Elizabetta Sirani, were produced, two prints which must always rank among the finest of Bartolozzi's productions in line. But meanwhile the fashion for Demarteau's red chalk engravings, after Boucher and Vanloo, to which I have already alluded in my first chapter, had passed from Paris to London, introduced there by Ryland and Picot, who had learnt the method in Paris which they developed in England into a new art.

Angelica Kauffman was then at the height of her success. Born in 1741, she was in Venice (1764) at the time of Bartolozzi's migration to London, having already, at the age of twenty-three, gained a reputation by her portraits; and in the year following (1765) she came herself to London, where, under the *ægis* of Lady Wentworth's introduction, her success was immediate and brilliant. Indeed, this fascinating artist and beautiful woman is one of the most interesting characters in the art-story of the eighteenth century; and her unhappy marriage, into which she was entrapped by a valet who passed himself off as his master, lends a





*Angelica Kauffman, pinxt*

*Thomas Burke, sculp. (publ. 1787)*

ANGELICA KAUFFMAN IN THE CHARACTER OF "DESIGN"  
LISTENING TO THE INSPIRATION OF POETRY

melancholy note of romance to her otherwise brilliant career.

A sense of refined beauty, and especially of grace, lives in her delicate slender figures, and finds perhaps its highest expression in the *Vestal Virgin* (*Die Vestalin*) of the Dresden Gallery, where she had as model the beautiful Princess of Courland, and in that delightful portrait of herself beside Poetry, of which I give an illustration. But though portraiture, in which she gained her first success at Rome, remained the mainstay of her art, she willingly treated subjects of romance (even Sterne's *Sentimental Journey* occupies her brush within the Hermitage collection), and herself handled the graver,—as witness her portrait of the great classicist Wilkelmann, and her reproduction of Correggio's *Marriage of S. Catherine*.

To her own taste, retrieved from weak sentimentality by its abiding sense of grace, this new art of stipple would naturally appeal. Seeing, with a woman's quickness, its obvious advantages, she wisely sought for the best engravers; and we shall very soon find Bartolozzi occupied in reproducing the charming creations of her pencil, no less than sixty plates from her work—not all necessarily by

his hand—having been published by his intelligent patron, Alderman Boydell.

Stipple engraving is really based upon the dot, and the term stipple is applied artistically not alone to engraving but also to water-colour, of which the late Mr. Hamerton \* pointed out very justly that in true stipple the ground is left to play between the specks of added colour. We saw already in the early English engravers the use of the dot creeping in to enrich the line work ; and even such a master of line as was Albert Dürer had felt the possibilities of stipple in this direction.

But stipple engraving, as practised in the latter half of the eighteenth century, was the actual offspring of the French chalk engravings of Demarteau, originally intended to reproduce in effect the chalk drawings of popular artists such as Boucher and others, but developed and perfected into a new and beautiful art by Ryland and his contemporaries, among whom Bartolozzi claims in this art a leading place. The whole process has been described in admirable detail by Mr. Tuer, † who may be usefully consulted by the technical student : but it may be

\* Hamerton's "Graphic Arts," chap. xxvi. p. 343.

† *Op. cit.* chap. xx. p. 82.



sufficient here to say that the outline having been traced, and then dotted in upon the copper plate (for which later steel came to be substituted) which had been already prepared with an etching ground, the shadows are then put in with dots with the etching point, or (in the case of steel more generally) with the graver or burin; and the plate thus prepared is "bitten" with a preparation of nitrous or (with steel) of nitric acid and water, until the acid has done the work intended, the finer portions, as, for instance, the modelling of the flesh, being stopped out earlier with black varnish.

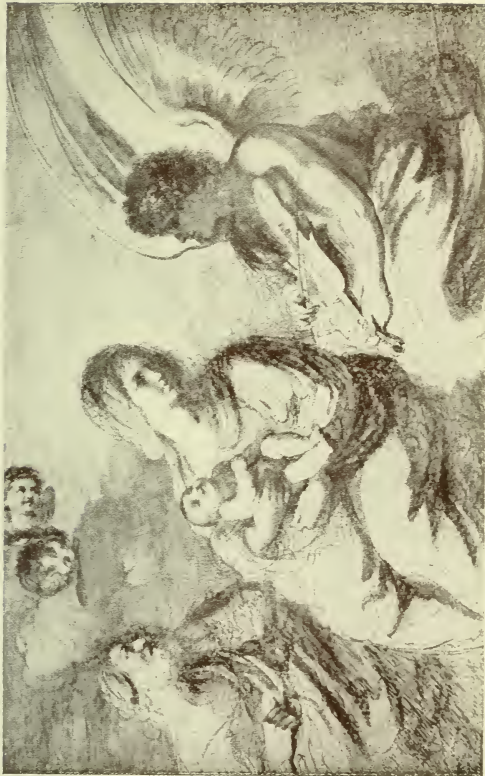
Of course this brief account does not include the whole of a complicated and detailed process: successive bitings were often needed until the larger dots could be induced to burst over into each other, thus producing an intentional effect of velvety richness. The whole plate had then to be worked over again with the graver to receive an even finish, and should any portion then be found to be either scratched or too dull in tone the steel burnisher might be used for removing these marks, or lightening up; and there is yet to come into our notice such technical aids as hand- and machine-rouletting, in which a toothed wheel passed over the plate gives

mechanically and rapidly the dotted or stippled surface. In fact, the rapidity of treatment,—which Boydell, the well-known publisher of prints at that period, said was as three to one compared to line treatment,—was, considered commercially, a great and obvious recommendation for the new method.

The term line engraving might with perfect truth be applied to etching, which is really line work with a fine etching needle, bitten into the copper with acid ; but the term line engraving is actually applied to engraving upon copper or steel plates with the burin. Practically there is an immense difference between the two processes, for while the etching needle is very free, the burin or graver requires considerable force, and will turn only in curves.\* Thus the very nature of this last process is restricted, but this restriction, this absence of liberty, is not without its advantages ; it is a kind of mental discipline, as Mr. Hamerton has pointed out, to the engraver, and gives to his whole art a quality of noble severity.

Form, expressed in line, is thus of the very essence of this art ; and, in fact, the work of the early Italian engravers is merely shaded outline ;

\* Yet Bartolozzi used both tools freely, as explained in my Preface.



*From Guercino*

HOLY FAMILY WITH ANGEL.

*Engraved by F. Bartolozzi*



while in Mantegna's plates the organic line, which that master of draughtsmanship so intensely felt, is aided by diagonal shading. The same treatment appears in some of Leonardo's wonderful drawings but the method itself is really a poor one, never being able to give either complete modelling or chiaroscuro ; and one is astonished to find Professor Legros attempting, in later years, to enforce it as a method of training for young students. Professor Colvin, speaking on this subject, very justly says : "This is a method unable to express the full relief or roundness of objects in nature, and that the Italians themselves by-and-by felt the poverty of the system is proved by the fact that, at the beginning of the sixteenth century, they turned eagerly to the works of Albert Dürer."

Dürer himself aimed, not directly at chiaroscuro, but at rendering with entire accuracy the actual shapes, and even the texture, of visible objects. His marvellous graver renders in pure line work the gleam of polished metal, the graining of wood, the sinuous growth of each hair in a beard ; and every smallest object is studied and reproduced with such loving truth—a hand-saw in the *Melancholia*, a sawn tree-trunk in the *Knight and Death*, are instances

among many—that furniture could be, and has been, made from the objects which accompany his figures. Yet even with Dürer texture is only successfully attained when the subject (*e.g.*, metal or wood) adapts itself naturally to this treatment, and chiaroscuro is not carried through either in his work or that of Van Leyden; while in the engravings of that master of line work and contemporary of Rafaele, Marcantonio Raimondi, tone, texture, and chiaroscuro (in the sense of shadows produced by light falling at certain angles) are calmly and contentedly neglected, and all the artist's powers of observation seem centred on the beauty and vigour of the nude forms, and the superb drawing of the grand folds of drapery. And yet we scarcely resent this—so completely does his work satisfy our sense of plastic beauty in the *Dido*, the *Lucretia*, the splendid vitality of the Eve in his *Temptation*, the movement and vigour of the naked soldier who runs, with drawn sword, across his *Massacre of the Innocents*; and I believe why we do not resent it (since I trust no refractory reader will here question my premiss) is that this art, which is, in its very nature and essence, an art of form and shaded outline, is here entirely concerned with form in one of its highest

manifestations of beauty—that of the human body; while the work of the modern, who attempts all these things that the Italian master had neglected, leaves us often cold and indifferent. For the modern engraver follows an art which, developed through the later Dutch, has no such liberty of treatment, but is expected to reproduce the painting or design before him in all its qualities of texture and values—working, like the stipple engraver, upon the etching ground or the prepared steel plate, and biting or re-biting the plate to get the required quality of tone: whereas Bartolozzi, in that magnificent series of plates from Guercino's drawings in the Royal collection which we have just noticed, is reproducing in pure line work the pencil or crayon of the painter of *Aurora*, and his prints give us the same splendid sense of line as we have found with those of the earlier Raimondi.

It was after the close of his contract with Dalton that Bartolozzi engraved for Alderman Boydell one of his masterpieces, the *Clytie*, of which it is said that he remarked when finished—alluding to Sir Robert Strange's unjust criticism that he could produce nothing but Benefit Tickets—"Let Strange beat that if he can!" The subject is treated in an oval,

and the nymph beloved of Phœbus is seen in a reclining attitude, with a delicious winged Cupid standing near her, whom she wards off with an outstretched thorn. To Bartolozzi collectors this print is to be commended as a fine example of his work, to be included in their collection if it is to be complete.

At this time he was busy for his new patron, Boydell, on several works from the Italian masters. Luca Giordano's *Venus, Cupid, and Satyr*, Dolci's *Mater Dolorosa*, Sassoferrato's work, and Zuccherò's *Mary Queen of Scots*, an example of which I have now before me, a very finished and beautiful specimen of his engraving, but with a good deal of cross-hatching here introduced. John Boydell was himself an engraver, and a man of very remarkable taste and energy of character. Born in 1719 he became apprenticed to Toms, the engraver, one of whose plates (a *Hawarden Castle*) had by chance come into the boy's hands, and excited his early admiration. His *Bridge Book*—a series of views near London—brought him into notice, and laid the foundation of a fortune which he applied most wisely and laudably in the encouragement of English art, and the development of English native talent,



which was at that time too much ignored in favour of prints supplied from abroad.

It is to the credit of his country, which is not always very ready to acknowledge merit unless pushed in high quarters, that Boydell's rare qualities of taste and patriotism were appreciated. He achieved a fortune, became Alderman and Lord Mayor of London, and published in his life, which was a long one (he died in 1814), close upon 4500 plates : he was an early patron of Bartolozzi's genius, and my good friend, Mr. Algernon Graves, whose firm succeeded to his great business in Pall Mall East, tells me that he has still in his possession the plates which Bartolozzi produced for the Alderman's commission.

In the year following his arrival in London Bartolozzi had joined the Incorporated Society of Artists, and exhibited in their rooms ; and three years later (1768) saw the formation of the Royal Academy, of which he was an original member, and for which he engraved the *Diploma*, after a drawing by Cipriani, which remains one of his finest efforts in line work. This print is a beautiful allegorical design, in which Art appears crowned and enthroned, and Britannia is present, assisted by her

lion. In the Royal Academy's Second Exhibition, his print of the head-piece to the *Diploma* was included, together with the original drawing for it by Cipriani, which last is now among the treasures of Burlington House, preserved in the very best condition.

To the First Exhibition (of 1769) Bartolozzi had sent his *Glytie*, drawn from Annibale Caracci, and a *Cupid and Psyche* in crayon, which may be that engraved later showing Psyche with a dart. Upon the walls of his living-rooms in London at the period were hung—with the landscapes of Vivares—his *Glytie*, the *Silence*, and some of his engravings after Guercino, showing what work of his own most attracted his interest and affection,—work, that is, in pure line, as I have already suggested.

At the same time he was becoming already interested in his stipple engravings which Ryland and his contemporaries had brought into fashion in London, and very soon in this new branch of his art Bartolozzi became an acknowledged master. Just as in his line engravings, the quality that attracts us is the brilliancy of touch, the fire and energy within each stroke of the graver,—as witness both the Guercino prints and that superb *Virgin and Child*





*G. B. Cipriani del.*

*F. Bartolozzi, sculp.*

BEAUTY

with *S. Elizabeth*, of which I lately acquired a copy when rummaging in my old friend Corbini's curio shop at Siena ; so in his stipple prints it is the softness, the richness, and depth which gives the predominant note.

In his line work the swift touch of the etching-point upon the copper plate has been compared to the contact of flint and steel. But in the stipple work, wherein this softness, this rounded modelling, and subtlety of tone was of the essence of the process, his fancy finds full play in a languid dream of loveliness, where the classic figures of Amiconi's or Cipriani's design (*Euphrosyne, Psyche bathing or robing herself, Omphale, Procris, Amphitrite, and Venus, and the Nymphs of Woodland Streams, or Beauty seated enthroned*) find expression. Elsewhere the romantic subjects which he took from Angelica Kauffman — *Shakespeare's Birth and Fancy scattering flowers over his tomb, Tancred and Clorinda, Griselda, Hebe, the charmingly drawn forms in Selim, or the Shepherd's Moral, and Telemachus and Mentor, or the Nymph in the still more delightful plate of Horace, occupy his graver.*

A certain air of sentimentalism appears in all this work, reproduced from the fair Angelica's

designs, and seems to affect even the morbid-looking eagle, who is taking his liquid refreshment at Hebe's hands ; it was not far from the age when Richardson's novels had come into fashion, when "Pamela" and "Clarissa" became of interest to the public, when Sterne wrote his "Sentimental Journey," and across the Channel Jean Jacques Rousseau was creating a fresh emotional current.

But in his portraits and subject pictures, engraved from Sir Joshua Reynolds, our Italian master was coming into contact with all that was best and most virile in the English art of his day ; *Lavinia, Countess Spencer* (whose drawing of *Cupid and Psyche* Bartolozzi engraved), the *Hon Anne Bingham*, the *Countess of Harrington and her children*, the beautiful *Angelica Kauffman* herself, whose portrait I reproduce elsewhere from her own painting, and among figure subjects the lovely *Thais*, inspired by Dryden's Ode, and no less charming scene of *Venus chiding Cupid*—these are examples among many ; while Wheatley and his somewhat idealised scenes of country life (*The Deserted Village, The Country Girl\* goes reaping*) and

\* His lovely wife was here perhaps his model, as she was certainly in the delightful print of *Winter* (v. List).



*Sir J. Reynolds, finx.*

*F. Bartolozzi, sculp.*

THAIS





## ENGRAVING IN LINE AND STIPPLE 35

Hamilton give another side of English contemporary art.

The traditions of his early Florentine training, the study of the later Italian masters, Domenichino, Guercino, Pietro da Cortona, and the voluptuous grace of Albano's Nymphs and Cupids, have become blended under the magic of his graver with the vigorous living up-growth—based on portraiture, on personality, and the fresh impression of Nature—of the English School of his day. He becomes affiliated with that school at the moment when, in the creation of its Academy, it first feels and asserts its individuality, without losing the passion for classic beauty of form which he had brought with him from the land of his birth. The result is an art which is hybrid in a sense, but curiously and intensely attractive; and this double sense of inspiration seems to me to be what places Bartolozzi alone, and gives to his work a special interest among that of the many talented engravers of his time. I have heard that work described by a severe lecturer—whose interests seemed to end with the *trecento*—as a bastard Italian art. But as in the Renaissance itself—which entirely escaped this latter's sympathy—the blending of Christian asceticism with the

memories of antique beauty resulted in the inspired creations of Leonardo and Correggio and Michelangelo, so here, too, strength is blended with sweetness without being overpowered by it. It is a far cry from the masterly and virile portraiture of Sir Joshua to the baby-girl Loves of Lady Diana Beauclerc ; but what unites them both is the great engraver's passion for beauty in every side of life, and his unerring truth of drawing in the human form.

## CHAPTER III

### THE ENGLAND OF PITT AND HER ILLUSTRATORS

**W**HAT, we may ask at this point of our survey, was this England where Francesco Bartolozzi had come in 1764 to settle, and whose art we have just seen to modify and profoundly influence his own conception? If it was the epoch of Sir Joshua Reynolds, of Hoppner, Gainsborough, and George Romney in English portraiture, it was also the period of Gillray, Bunbury, and Thomas Rowlandson in English political caricature. George III. had but lately (in 1760) ascended the throne, with the scarcely concealed intention of enforcing a stronger and more personal government. We are told that in his boyhood and youth the Princess of Wales, his mother, often exclaimed to him: "George, be King!"—and

that when the Peace of Paris was approved (1763) by the "King's Party" within the Commons, in the teeth of Pitt's denunciation, she was able to cry: "At last my son is King!"

But, in spite of a House of Commons which had become subservient to Court influence, a new power was then making its appearance in English public life—the power of the Press.

Dissatisfied with the conduct of the Government, and unable to find expression in a House of Commons where the majority were place-men, the masses were inclined to give vent to their feelings in riot and violence; but a yet more effective outlet for this deep-felt discontent was found when the journals of the period indulged in most bitter and personal attacks on the Ministry, with the King's favourite, Lord Bute, at its head.

In No. 45 of the *North Briton* Wilkes had ventured to criticise and condemn the Speech from the Throne at the opening of the Session; and in 1764—the very year of Bartolozzi's arrival—had been compelled to fly to France, and been expelled from the House of Commons. The corrupt Houses of Legislature commenced a campaign against the Press, which was bitterly resented throughout the

country ; a strong feeling became aroused, and the cry of "Wilkes and Liberty!" was heard in London streets.

Subsequent events led to the complete failure of the prosecution instituted against the assumed author of the famous political "Letters of Junius," and the triumphant return of the ejected member, who became Lord Mayor of London, and employed the talents of Cipriani and Bartolozzi upon the ticket of the ball which he gave (April 17, 1775) at the Mansion House.

This is a charming oval composition, quite in Cipriani's best manner, representing a draped female figure of great beauty, with the horn of plenty and Mercury's *Caduceus*, watching the dance of three delicious little Loves ; while two others descend from heaven with gifts, and the whole is encircled in a garland of English oak. This plate was a most successful one, and has been more than once re-engraved (it appeared in red in 1796); and John Wilkes himself, in writing to a friend at the time of its issue, said: "In my opinion it does honour to the two great artists, Cipriani and Bartolozzi, and to a country which distinguishes their merit, and I hope in time will emulate it."

This is, in fact, the period when the Press really became a power in England, and whence the great journals of political opinion, *The Times*, *The Morning Chronicle*, *The Morning Post*, date their origin; and though the ill-advised Stamp Act, which cost England her splendid American Colonies, belongs to this very time, yet even under the weak and bad Government—for which she paid dearly—England possessed statesmen, such as Edmund Burke or the elder Pitt, who supported the claim of America to self-taxation, and saw, too, the growth of public opinion outside the House of Commons, which found expression in the great journals I have mentioned. One of the finest works—though not perhaps the most popular—which ever employed Bartolozzi's graver was his *Death of the Earl of Chatham*, from the well-known painting by John Singleton Copley, R.A., which depicted this memorable scene in English history. The old statesman had made a supreme effort to reach the House of Lords in order to denounce the war, and entered supported by Mr. William Pitt and Viscount Mahon, his son and son-in-law; but the physical fatigue involved proved fatal to



*From Guercio*

*Engraved by F. Bartolozzi*

AN ITALIAN CONCERT





him, and, after an impassioned speech,\* as he was about to reply to the Duke of Richmond, he fell back in convulsions.

Copley's painting, and Bartolozzi's famous print, depict this most dramatic scene in English political history at that moment,—though, as a matter of fact, the Earl did not actually die till some weeks later. The House is crowded with figures, who are grouped around the dying statesman—no less than sixty contemporary portraits being introduced—and the print, though not one of the most popular, is one of the most finished of Bartolozzi's engravings.

Bartolozzi received by his agreement with Copley £2000 for this engraving, but complained that even this sum did not really pay him, as the plate took some years to finish, and he had heavy out-of-pocket expenses for the work of assistants—that of one of them, named Testolini, having to be erased and done over again to a large extent, though Delattre, another of Bartolozzi's pupils, gave valuable help in

\* “Was England,” he cried, “to stoop so low as to tell her ancient enemy—‘Take all we have! Give us only peace!’” He referred to France; with the States he sought conciliation.

its completion.\* The plate was published by subscription in April of 1780; it had considerable success, and the remainder of the issue was bought in later years by Messrs. Graves of Pall Mall.

If we now turn to the social life of England at this time, we shall find it marked by a certain coarseness of fibre, amounting sometimes to absolute brutality and indecency. We may not really now possess a very much higher standard, but we are certainly upon the surface more refined, more decorous. The age of Fox, of Burke, and Chatham in politics, of Smollett and Fielding in romance, set scarcely a limit to its language or a veil to its emotions.

The caricaturists of this period are a study in themselves, but their work all points to the same conclusion.

Hogarth might here serve as an instance, but that his definite aim as a moralist, his purpose of enforcing some lesson of conduct, makes his evidence less direct than that of the men who simply copied without *arrière pensée* of any kind, but coarsely or comically, the life around them—such draughtsmen as were Bunbury, Gillray, or Rowlandson.

\* In Bartolozzi's studio, now filled with pupils, Delattre had become a sort of chief assistant. (*See* chap. v.)

James Gillray\* deals to a large extent—though by no means exclusively—with political subjects, and his sketches, dating from 1779 onwards, are as clever as they are coarse. The younger Pitt and Fox—the latter often with that familiar oratoric gesture of clenched and upraised fist,—Edmund Burke, spectacled and professor-like, and Lord North are frequent figures ; and towards the century's close Buonaparte himself begins to appear, in his uniform as First Consul, with cocked hat and tricolour sash, beside an enormously stout Josephine in flowing classic drapery, while behind them at the banquet stand a sinister and gigantic line of ferocious-looking Guards.

A whole series deals with the Napoleonic Empire, and the unflinching resistance of England to its claims is reflected in these cartoons, two very clever plates being the "*Reception of Citizen 'Volpone' (Charles James Fox?) at Paris,*" and the "*Handwriting on the Wall,*" where Napoleon sees his fall foreshadowed ; while among the non-political subjects *John Bull and his family landing at Boulogne* is full of clever characterisation. Gillray's sketches form,

\* Gillray studied at one time under Bartolozzi : he had previously been a strolling player.

indeed, a most valuable commentary—taken from the popular British stand-point—on the troubled political history of this period; indescribably coarse though they often are, they are redeemed by their humorous insight, vigour of drawing, and enthusiastic patriotism.

We come to feel, in studying them, that this race—who sided with Wilkes in his demand for the free expression of public opinion, who supported Pitt in his great struggle against an overshadowing European despotism—had, above all, the quality of virility. They were a stiff-necked and sturdy generation,—these island forefathers of ours,—proud of their ancestral inheritance of liberty; and a certain “robustiousness” (if I may coin such a term) of temperament shows itself even in their pleasures, which are generally of an open-air and somewhat violent nature. The writer of a clever little article on Thomas Rowlandson, in one of the earlier numbers of *The Connoisseur*, has worked out this view with what seems to me entire truth. “The England of Rowlandson was, it must be remembered, a very different England from that in which we now live. Rough, jovial, and robust, both in mind and body, men were anything but

averse to pleasantries and witticisms, which would to-day be characterised as coarse and outrageous. Few people showed themselves anxious to reform their neighbours, and if occasionally they did so public opinion extended small support to such efforts. The race was strong, and had small sympathy for weakness in any form or shape, and no mercy if it scented hypocrisy or cant. All this may seem a digression, but to make a just estimate of Rowlandson's work it is necessary to bear these things in mind."

For Thomas Rowlandson, born (in 1766) just into this period, is as coarse in his way as Gillray, but has—what Gillray had not—a natural feeling for beauty. These creatures of his scenes of Comedy—drawn boldly in outline with the reed pen dipped in Indian ink and vermilion, with the shadows then washed in, and the whole slightly tinted in colour—seem full-blooded, vigorous, overflowing with animal life and energy. His women above all are delicious. Rather voluptuous, perhaps, and full in form, but yet indescribably charming in their mob caps or those big "picture" hats that George Morland loved, in their tight sleeves and high-waisted gowns falling in long folds about their

limbs,—their eyes sparkling with roguery, and their whole being breathing the charm of sex. I bought myself some years ago an engraving by Rowlandson of three young girls, which might have been a portrait group by Gainsborough or Hoppner, so refined and beautiful was the treatment; but perhaps the type I have described above finds closer illustration in the women of his humorous sketches—in *Luxury* (typified, for this artist, by breakfast in bed), *Housebreakers*, *The Inn Yard on Fire* (where the ladies are making a very impromptu exit), in the lovely model of the *Artist disturbed*, and (for women of fashion) in the series of the *Comforts of Bath*.

*Lady Hamilton at Home* is too delightful to be omitted without mention, too broadly humorous to be typical of Rowlandson as a “feminist.” Sir William appears here enormously stout, and suffering from an acute attack of gout; while his swollen foot reposes on a stool, the lovely Emma, in very classic garb, is watering a flower-pot, and Miss Cornelius Knight, a contemporary authoress, also dressed after the antique, touches the strings of a lyre, and warbles poems of her own composition. It is almost the very scene described by Mrs. St. George, during a visit to Dresden in 1800, when

Lord Nelson was of the company. "Sir William is old, infirm, all admiration of his wife. After dinner we had several songs in honour of Lord Nelson, written by Miss Knight, and sung by Lady Hamilton. She puffs the incense full in his face, but he receives it with pleasure and sniffs it up very cordially."

Probably it was this facility in humorous sketching, combined with his extreme carelessness of life, which alone prevented Rowlandson from becoming one of the greatest artists of his period. Less hostile to France than Gillray, perhaps on account of his training in a Parisian studio, the legacy left him by a French aunt, who had been most kind to him when in Paris, was all lost at the gambling tables; and on another occasion, after losing in the same way all he possessed, he sat down coolly to his work with the remark,—“I’ve played the fool, but here” (raising that facile pencil of his) “is my resource!” And the qualities which hindered him from taking place beside Reynolds or Romney at least gave us these inimitable sketches, in which we recover the life of that epoch in England.

And this, too, was the life into which Bartolozzi entered on his arrival in London in 1764. A

vigorous and virile race, coarse sometimes to the very verge of brutality, but full of sap and fresh energy; proud of their traditional liberty, and prompt to rise when it was threatened by a corrupt legislature at home, or by the threat of foreign invasion,—this was the full tide of life into which Bartolozzi found himself now thrown. Under Dalton's patronage, and with the position and prestige of engraver to the king, his success was immediate; but we should be unfair to the England of his time if we judged her possibilities of culture only from the standpoint of a Rowlandson or Gillray.

That tradition of classic life and learning, whose up-growth I have traced in my Italian series,\* had come from Padua, Florence, Ferrara, and Rome to find a new home among the scholars of the country which had welcomed Erasmus. For two centuries the classics had been the standard of culture at the Universities; the style of those writers who aimed at polish and lucidity was modelled on Cicero, Virgil, Lucan; and the antique was accepted both by artist and collectors as a subject of unequalled

\* "The Renaissance in Italian Art," 3 vols., 1889-1901. Messrs. Simpkin Marshall. London.



interest. Even into a later age the same passion for classicism remained predominant. John Flaxman's drawings\* took their inspiration from Homer or Hesiod, and seem like transcripts from Grecian bas-reliefs; and where modern British statesmen cultivate golf or orchids, in Disraeli's "Henrietta Temple"—that beautiful delineation of human passion—Mr. Temple solaces his leisure hours at Pisa with the contemplation of antique gems. Even apart from our leading politicians, who thinks now of settling in sleepy old Pisa to study and collect antiques? The hurried modern tourist generally finds one day enough to scramble through her Campo Santo, Baptistery, Cathedral, and Campanile, and if time presses he is disposed to "do" these between two trains. This fashion for classicism yielded before the impulse towards mediævalism, heralded by Scott in romance and John Ruskin in art; and though it still claims its votaries (among whom I very humbly count myself) it no longer stands alone upon the pedestal of culture.

\* See, for instance, "Compositions from the *Iliad* and *Odyssey* of Homer," by John Flaxman, R.A.; outline drawings, beautifully reproduced by Messrs. Bell and Daldy in 1870.

But then it included in its attraction all those who could rise above the rowdyism of Rowlandson's\* politicians, sailors, foxhunters, and peasants. Some of Sir Joshua's finest paintings show classic influence both in treatment and subject ; and Romney prefers to introduce as *Ariadne*, *Euphrosyne*, or a roving *Bacchante*, that fairest Emma, whose classic taste as Lady Hamilton we have just seen Rowlandson to satirise. Sir William's† collection of antiques was known to be very fine, and was, says Mr. Grego, a valuable addition later to those of the British Museum ; while a letter from Mrs. St. George describes his lovely wife's impersonation of the best statues and paintings extant, "in which, her hair short, dressed like an antique, her gown a simple calico chemise, very easy in the sleeves, she assumes the attitude, expression, and drapery with great fidelity, swiftness, and accuracy." The prints of these † classic dances of Nelson's enchantress are

\* See, for instance, his *Repeal of the Test Act*, *Grog on Board*, *Foxhunters Relaxing*, and *The Ale House Door*.

† One of these, in Mrs. Hansard's collection, shows her reposing ; in another, with a tambourine, she whirls like a Bacchante. See also J. Grego's "Rowlandson the Caricaturist," vol. ii. p. 312.





*Ang. Kauffman pinx.*

HORACE

*F. Bartolozzi, sculp.*

very beautiful, and of value now ; but I only mention them here as showing how the classic fashion was then accepted in cultured circles in England.

It is just here that Bartolozzi finds his place. His lovely *Thais* (see my illustration), and his *Venus chiding Cupid* are taken from Sir Joshua's designs. Cipriani supplied him with countless subjects from the antique (*Hercules and Omphale*, *Hebe*, the two plates of *Psyche going to Bathe* and *Dressing after the Bath*, the *Marriage of Cupid and Psyche*, and many others); and in their series of the Marlborough Gems,\* drawn by Cipriani and engraved by Bartolozzi, the two friends had before them one of the finest English collections. Finally, Angelica Kauffman herself mingles with her scenes of romance—such as *Griselda* or *Tancred and Clorinda*—others of a purely classic inspiration, *Telemachus and Mentor*, *Horace*, and *The Nursing of Bacchus*. Her *Nymphs Sporting* are the twin sisters of Cipriani's *Comedy*; and in her lovely *self-portrait* she has robed herself in classic dress to receive the message of inspiration.

\* The Marlborough Gems themselves were sold later (1875) at Messrs. Christie's for £35,000.

## CHAPTER IV

### BARTOLOZZI IN LONDON AND LISBON

**B**ARTOLOZZI, in spite of the fact that from the first years of his residence in London he was overwhelmed with commissions, found time to share in that social life of the time which we have seen reflected, and perhaps accentuated, in the work of the caricaturists.

He was a visitor at Holland House, which was then a social centre for men and women of culture; and when in 1780 he moved into his house at North End, Fulham, the studio where he worked with his pupils was already a favourite resort of amateurs and art patrons.

Whether the presence of these fashionable idlers aided his work, and whether the excessive production improved its quality, may be open to doubt; but the latter became a necessity from his habits of life,

in which a certain carelessness of money rather than extravagance was combined with the most open-handed generosity.

Mr. Tuer relates\* that a day's outing with Cipriani cost the engraver thirty guineas, and that his habit was to carry his gold loose in one waistcoat pocket ; while his generous help to the poor around him in Fulham, and to needy artists, while it illustrates the fine side of his character, seems to have been in some cases imposed upon.

His character seems that of a thorough artist, open, generous, devoted to his work, and capable—without one thought of jealousy—of warmly appreciating what he felt to be good in the work of others ; and, therefore, I shall touch very slightly here upon the story of his quarrel with Strange, because the bad feeling seems to have been all on one side, and Bartolozzi's own share in it to have been a very small one. That Dalton himself was a very sharp man of business seems certain, and that he may have used his official position as the King's Librarian, to prevent Strange having access to pictures in Italy which the latter wanted to engrave, seems more than probable.

\* *Op. cit.*, chap. i. p. 11.

But all the evidence seems to show that Bartolozzi was a stranger to the whole transaction, and had himself found that in dealing with Dalton he had suffered from a lack of business experience. What fanned Strange's resentment with the Italian engraver into actual hostility was the fact that, when the Royal Academy was formed, he found Bartolozzi made a member, and himself left out; and in his "Inquiry into the Rise and Establishment of the Royal Academy" he went so far as to charge Bartolozzi with having obtained his friend Cipriani's assistance in the production of his Academy painting. We have seen, however, that Bartolozzi had included painting in his Florentine training, and that his whole work bears evidence to his superb drawing of the figure; whereas Strange, though a brilliant engraver, appears from all accounts as a weak draughtsman.

Bartolozzi, when pressed by his friends to reply to this personal attack, steadily declined to take any notice of it whatever; and in later years Sir Robert Strange, though still harbouring his resentment against Dalton, seems to have at length done full justice to Bartolozzi, both as artist and man.

The latter's studio was now filled with pupils—



some of whose work I shall take in detail in my next chapter. For thirty years (1769 to 1799) he was a frequent exhibitor at the Royal Academy. An untiring worker, he is related to have been frequently employed on his engravings in hand till late at night, and back at his work again by six in the morning; and he must, during this period, have been making large sums of money, though without doubt the publishers who employed his talent made much larger.

He had his family now with him; he must at this time have become a freemason, and had started his son Gaetano as a print publisher in Great Titchfield Street, under the name of F. Bartolozzi and Co.\*

Gaetano Bartolozzi, whose birth in Rome we have noted (chap. i.), had married in 1795, and one of his daughters by this marriage became famous in the next century as the great dancer, Madame Vestris; but his passion for musical society and his indifference to business had landed Gaetano in money

\* *The Triumph of Venus* is inscribed—"Published as the Act directs March 1, 1787, by F. Bartolozzi." Here he is his own publisher. The print of *Masonic Charity* (Baron de Worms' Coll.) is engraved by "Brother Bartolozzi."

difficulties, and in 1797 the entire stock of his plates and prints had to be sold by auction at Christie's.\*

Perhaps it was this disappointment, combined with the financial pressure which it brought upon him ; perhaps the claims of the importunate hangers-on, whom his generosity had (as I have hinted) settled upon him ; or, perhaps, a craving to see again, before his life closed in, the myrtles and vines and olive-yards and deep blue skies of the South—the craving which those who have known the South intimately find sometimes to become insistent, almost intolerable, and which the poet Tennyson expressed with such intimate feeling in those lines whose thought may have been already in our artist's mind :

*“Though Power should make from land to land  
The name of Britain doubly great—  
Tho' every channel of the State  
Should almost choke with golden sand—*

*Yet waft me from the harbour's mouth  
Wild wind! I seek a warmer sky,  
And I will see before I die  
The palms and temples of the South.”*

\* Bartolozzi's delightful print of a sleeping child is from his tiny granddaughter, later Mme. de Vestris.



*F. Bartolozzi, sculp*

CUPID'S MANUFACTORY

*F. Albano pinx*



In any case, not even the brilliant position which he had achieved in London could now satisfy him. He accepted the offer which had been twice made by the Prince Regent of Portugal, with the promise of a pension and knighthood, and in November of 1802 quitted England for ever.

He seems, in fact, to have felt himself that, though his gains in London were considerable his expenses also were heavy, and he had many claims upon him; while in Lisbon, though his pension was comparatively small, his outgoings were equally so.\* "In England," he said to a visitor from that country after his arrival in Lisbon, "I was always in debt for the honours showered on my talents, and was quite tired of work. Here I go to Court, see the King, have many friends, and on my salary can keep my horse and drink my wine. In England it would not allow me a jackass and a pot of porter."

But evil days were coming quickly upon the new country of his adoption. In October of 1807 France, under Napoleon's guidance, agreed with Spain to divide Portugal between them; and the reigning House of Braganza fled from Lisbon to

\* See Tuer, *op. cit.*, chap. i., for details of his life at Lisbon.

Brazil. But this move on the part of France was only the prelude to the annexation of Spain herself. England supported by her armies the splendid courage of the Spanish revolt against this usurpation ; and the campaign which ensued ended in the French being eventually driven from the Peninsula. Gillray, as usual, hits off the public sentiment in England exactly in one of his clever sketches. The Spanish patriots, including even women and priests, are attacking the French, and at their side a sturdy British soldier runs forward to help the former with his bayonet.

It may be doubted whether our veteran engraver would not have secured a better provision of peace for his old age by remaining in England—the one European country at that time whose soil had not been overrun by Napoleon's armies ; and Bartolozzi seems up to his life's close to have had the hope of revisiting the country of his earlier adoption. In a letter, written in 1814, at the age of eighty-six, to his old pupil, James Minasi, he says : "I was in hopes last summer of seeing London once more ;" and his devoted pupil—whom I shall notice more in detail in the next chapter—in sending this letter to the *New Monthly*, adds : "Though he makes

no complaints of his situation, yet it must be evident, from the whole tenour of his epistle, that he is fast sinking into the grave without those comforts to which his age and eminence justly entitle him."

Yet gloomy though the letter here referred to may seem—in one passage especially in which he speaks of himself as "a poor old man already forgotten in the world, though you know I have done a great deal, and that my humble performances have been borne with; now they are despised"—and in contrast to the enthusiasm and gaiety of spirit which characterises all we know of his earlier life, he was at least still able to work, and says himself—"Yet God gives me the grace to be able to continue to do something." It seems certain, too, that his allowance was continued by the Portuguese Government, which would have kept him from absolute penury. A tireless worker during his life, it was almost with the graver still in his hand that he died at Lisbon, after a short and painless illness, on March 7, 1815.

On March 1 of that same year Napoleon had quitted Elba and marched on Paris. All Europe was absorbed in that brief and terrible struggle, which terminated on June 18 upon the field of

Waterloo, and few—even among those to whom fortune had come through his industry—can have given much thought to the aged artist, whose life had just flickered out. A new generation had sprung up, during the great war which was now nearing its conclusion, with new tastes, new aspirations, new sympathies. But the great engraver who thus passed away had possessed artistic qualities which must redeem him even from a temporary oblivion. Not the assumed nobility of ancestry which Portuguese punctiliousness discovered to justify his knighthood, nor the continuance of his name among descendants, which had lapsed now in the second generation, were needed to keep that name immortal; for this he had himself achieved by the abiding value and interest of his life-long work.



## CHAPTER V

### BARTOLOZZI'S PUPILS IN ENGLAND

**T**HE name of Henry Bunbury has already come before us in the preceding chapters. More refined is his art than either Rowlandson or Gillray, and of better social position and culture—for he had been educated at Westminster and Cambridge, had travelled in France and Italy, and was the second son of the Rev. Sir William Bunbury, who had inherited a Suffolk baronetcy as well as some fortune—he never attained the fertility of design or mastery of drawing of the two caricaturists just mentioned.

Something of the amateur remains through all the work of Bunbury, who left politics practically out of his field of subjects, and whose social qualities were one of his greatest charms. He married Catherine Horneck, whose sister Mary had been

painted—and, it is said, proposed to—by Sir Joshua Reynolds, who had elsewhere painted these two pretty women together; and when he settled in the country with his young wife, his circle of friends came to include Oliver Goldsmith, the actor Garrick, Hoppner, and Sir Joshua—the latter being godfather to his second son Henry, and painting his eldest as *Master Bunbury* in 1781—and last, but not least, Dr. Samuel Johnson. Bunbury was equerry to the Duke of York, and an officer of the Suffolk Militia, and as such was in camp at Coxheath in 1778 during the period of the American troubles. Some of his most amusing caricatures depict the military life of the period (*Recruits* and *A Visit to the Camp*); but among his better known prints are *Coffee-House Patriots* and a *Chop-House* (both 1781, the latter with Dr. Johnson introduced), and (in 1787) the *Long Minuet as danced at Bath* and *The Propagation of a Lie*.

Bunbury did not engrave himself, but drew in pencil, or black and red chalk, and left his work to be reproduced by Bretherton and Dickinson—the latter's engraving of *The County Club* being much sought after even now; while Rowlandson and Gillray respectively were engaged upon his *Patience*





*T. Lawrence, pinxt*

*F. Bartolozzi, sculpt, R.A.*

THE RT. HON. THE COUNTESS OF DERBY  
*Formerly Miss Eliza Farren, a beautiful actress*

*in a Punt and A Barber's Shop in Assize Time.* *A Family Piece* recalls the scene in his friend Goldsmith's famous story ; while another rough sketch seems to show Lord Derby, probably in the early stage of his attachment, following the coach of that beautiful actress, Miss Farren — whose portrait engraved by Bartolozzi I reproduce in this volume, and who subsequently became the Countess of Derby.

It is more particularly in his connection with Bartolozzi that I wish to speak of Bunbury here ; for he supplied the engraver with some charming drawings, mostly of English girls in simple country dress—such as the *Sophia and Olivia*, drawn for Goldsmith's "Vicar of Wakefield," where one of the girls touches a guitar and the other holds a roll of music ; or again, that very lovely print, a copy of which is in the Victoria and Albert collection, where three young girls dance hand in hand to the strain which a country lad seated near them is piping. The grace and easy movement of these figures is very remarkable, and raises our opinion of the artist's powers.\*

I touch the subject of this chapter more closely

\* "*The Song*," a pendant to this, is no less charming.

when I come to the name of Vitalba, whom we have already observed (chap. i.) to have accompanied Bartolozzi as his pupil to England. Vitalba, if he did not travel with Bartolozzi, followed him very closely, being in London in 1765; he was then twenty-five, having been born in 1740, and had been a pupil of Joseph Wagner, at Venice, before he associated himself with Bartolozzi.

Giovanni Vitalba is, to my judgment, a magnificent engraver in line; and I am adding to my illustrations an old man's head from my own collection, which fully equals in delicacy and power anything that Bartolozzi achieved in pure line work. The *Cupid and Satyrs* (after Caracci); *Spring and Summer* (from Lauri); and *Herodias with the head of John Baptist* are often quoted as his more important prints; but I could supplement these by others in my own hands, and those of friends, notably three superb line engravings, in my father's (Mr. John Brinton's) collection—*The Guardian Angel pointing upwards*, a *Bishop attending a Sick-bed* (from Guercino, inscribed *Giov. Vitalba, sculp., Londra*), and *A Seated Woman, resting her chin upon her hand*—while in my own hands is the *S. Joseph with the Infant Christ*. These are all



*Engraved by G. V. V. V. V.*

HEAD OF OLD MAN

*From Guercino*





line engravings, and fully justify what I have just said as to Vitalba's talent.

Pupils, it may be remarked here, formed a valuable assistance to the engraver's income, and Bartolozzi had pupils with him during the whole of his residence in England; but it was really the fashion which set in for stipple engravings which drew the largest number of artistic aspirants to his studio. Some of these achieved success, which placed them very nearly, if not quite, upon their master's level; others fell back into the ultimate oblivion, from which no teaching or example could rescue mediocrity. In any case, their number is so great that some, who were even better than these last, must be omitted here; while the prints of others, whom I shall mention, command at this moment as high prices as those of Bartolozzi himself. But there are two contemporaries to be first considered, who seem to me to have exercised a definite influence on Bartolozzi's art.

Thomas Vivares was born in London about 1735, as one of a family of thirty-one! He had already gained recognition by his talents when Bartolozzi reached England, and between 1764 and 1788 was an exhibitor at the Royal Academy and Society

of Artists. Bartolozzi himself exclaimed of him : "Vivares ! He is the finest landscape engraver in the world ; his needle paints upon the copper—so light, so full of taste, and so airy ! His skies are in motion. I esteemed it an honour to engrave the figures in his landscapes." He referred most probably here to the Italian peasant's wedding, a print of which now lies before me.\* Numerous figures of peasants, men and girls, are seated at a table spread in an open glade. The bride seems, by her gesture, to be proposing the bridegroom's health, and the distant landscape, with a large Italian villa on the right and a classic temple in the middle distance, is very finely handled.

But Bartolozzi did not treat landscape by preference ; and I incline to trace a deeper influence on his style in the engravings of Zocchi, that master of characterisation in portraiture, whose merits seem to me, even now, very insufficiently recognised. Born in Tuscany, in 1711, Zocchi was at his prime just when young Bartolozzi was first gaining his knowledge of the graver's art ; and the plate I have already mentioned (chap. i.) defines the period

\* Victoria and Albert collection. Inscribed *Bartolozzi and Vivares fecit*. See also Tuer, *op. cit.* chap. i.

of his Venetian apprenticeship as coming within Zocchi's influence. Some landscapes by the latter in my own collection—apparently of the country lying between Viterbo and Rome—are very remarkable, and far above Basire's sketchy treatment of similar subjects; but his greatest strength lay, perhaps, in his portrait studies, and in two prints lying before me now—the one by Zocchi, the other by Bartolozzi—it can be traced how the younger artist deliberately imitated the strong drawing and bold diagonal shading in line, which characterise those heads of monks and Italian *bourgeois* in which Zocchi delighted.

I turn now from line engraving, in which Vitalba too not improbably learned something from the last-named master, to work in stipple; and here the name of Thomas Cheesman comes before us, as one of the best known of Bartolozzi's pupils. His portrait of the beautiful Marchioness of Townshend, with her little son as a naked winged Cupid, holding a dove, of which I possess a print in red stipple, signed *Thomas Cheesman, late pupil to F. Bartolozzi Sculp., Angelica Kauffman pinx.*, is a masterpiece of delicate and dainty graver's work. Born in 1760, and working both in stipple and mezzotint, he

treated subjects from Romney and Hogarth, and was exhibiting as late as the year 1820—the print just mentioned being published in 1792. But Cheesman belongs to the later period of Bartolozzi's English life, while Delattre, whose name has come before us (chap. iii.), in speaking of *The Death of Chatham*, was Bartolozzi's principal assistant from the year 1770 onwards.

Jean Marie Delattre, a native of Abbeville, in France (born 1745), coming to London in 1770, gained from Bartolozzi instruction in the art of stipple engraving; and his prints in this method from Angelica Kauffman, Cipriani, Wheatley, Stothard, and Hamilton achieved great success.

It is obvious that at this time (from 1770 onwards) a great deal of fine stipple engraving was being turned out from Bartolozzi's studio by his pupils, working under the famous engraver's direction; and it was Delattre who was employed to touch up and correct the work of younger pupils, whom the master was unable to attend to himself. In the case of the famous *Death of Chatham*, John Copley, R.A., the artist of the picture, commissioned Delattre to make a smaller engraving of the same subject for 600 guineas; and on the painter's sub-





S. Aspmall del

A NEST OF LOVES

Engraved by L. Schiaronetti

sequent repudiation of this contract, on the ground that the engraving was inferior in style, Delattre brought an action for the amount, and won his suit in 1801, Bartolozzi being one of his witnesses.

One of the most fascinating of the stipple prints which appeared under Bartolozzi's name is *The Nest of Loves*, of which I am happily able to give a good reproduction from a print in my own possession. This plate was, as Mr. Tuer points out,\* really engraved by one of Bartolozzi's pupils, Louis Schiavonetti, from a drawing by Aspinall, and published in March of 1803 by Gaetano Bartolozzi. The name on the plate was changed later by some dishonest dealer—into whose hands it had then come—to that of Bartolozzi, thinking thereby to enhance its value; the same having been done elsewhere with John Ogborne's stipple portraits of two beautiful English actresses—Mrs. Jordan and the more famous Eleanor Gwynne. But both Ogborne and Schiavonetti, though pupils of Bartolozzi, can claim a high place on their own merits. Ogborne, born in London, 1725, worked for the Boydells and engraved from the designs of Angelica Kauffman and others; while Schiavonetti, a younger man (born 1765), came from

\* See Tuer, *op. cit.* chap. xi.

Bassano (the birthplace, too, of Jacopo da Ponte) in the Venetian territory, to London under the patronage of that Testolini who gave Bartolozzi such trouble over the print of the *Death of Chatham*, and who seems actually to have palmed off as his own some of Schiavonetti's stipple prints. That Schiavonetti possessed real talent in his art this beautiful print of the nymph feeding the baby Loves amply proves: he was largely employed in book illustration, and died at Brompton in 1810.

Far more closely connected with Bartolozzi's life was James Anthony Minasi (born 1776), a native of Calabria. His uncle Antonio had interest enough to place him under the patronage of the Court at Naples, and in 1793 he came to London as an artist, and lodged with his cousin, Mariano Bovi,\* at 207 Piccadilly. His uncle had used his influence with the King of Naples and Sir William Hamilton, ambassador at that Court, to get young Minasi into Bartolozzi's studio, and eventually he was received as an "*apprentice to Francis Bartolozzi, of North End, in the parish of Fulham. . . . Engraver, to learn his art for the term of seven years.*" Though the full period was

\* Bovi's name frequently appears as publisher beneath Bartolozzi prints: he was also an engraver.



not enforced the relations between master and pupil remained those of mutual respect and attachment ; and we have seen (chap. iv.) that their correspondence was continued until the very close of Bartolozzi's life. By his engraving of the *Duke of Wellington*, at the time of the Peninsular War, Minasi achieved a financial and artistic success. He was devoted to music, being the intimate friend of Paganini while that great violinist was in England, and died in London in 1865, at the great age of eighty-nine.

Peltro William Tomkins (born 1760 in London) must by no means be forgotten by us here. As a stipple engraver he is unequalled in tenderness and finish ; and Bartolozzi himself had the highest opinion of this pupil's talents, and loved him almost as a father —“ he is my son in the art,” he had once said. A typical example of his genius is a print I have now before me in stipple, printed in red, its title being *The First Lesson in Love*,\* with beneath it, *P. H. Tomkins, sculp., pupil to F. Bartolozzi*. Two young girls, in eighteenth-century dress, one of them holding a

\* From my father's collection. *Love and Hope*, and *Marion* (from Bunbury), are prints much sought for. Tomkins lived till 1840.

spindle, are watching two doves "billing and cooing." Vine leaves cover a wall, behind which a youth watches them unobserved. In the background a brook steals beneath shady trees, which half conceal a cottage; and the dainty finish of the drawing, the tender sentiment of the whole conception, finds another illustration in the verses beneath:

*"Cælia, behold yon pretty doves,  
How sweet they bill and coo:  
Were I and Lubin wedded loves  
Should we not do so too?"*

*The youth unseen o'erheard the maid,  
Strange raptures fired his breast;  
T' avow his flame no more afraid  
Nannette he soon addressed."*

Just this air of prettiness and sentimental charm are the distinguishing notes of Tomkins' engravings, which are often very exquisite in their finish. He had a high reputation in his life-time, was engraver (1793) to Queen Charlotte, and in the present day his prints fetch good prices.

Like Tomkins J. K. Sherwin excelled in subjects from Kauffman and Cipriani; and there are others,

one of whom I have mentioned here, Minasi's cousin—whom, in a fit of temper, he once calls "*il porco Bovi*"—Mariano Bovi, who carried on business as print-seller and engraver at 207 Piccadilly, and who was proud to count himself among Bartolozzi's pupils; and Pietro Bettelini, the pupil who felt insulted on being asked by the master to go out and buy some cold meat, and of whom Bartolozzi had cause to remark: "He is full of self-esteem, and thinks he knows far more than he does."

William Nelson Gardiner, who seems to have tried most careers in life—as artist, engraver, musician, actor, then student for the Church at Cambridge, and finally a bookseller in Pall Mall, where he committed suicide in 1814—must be added to our list. James Gillray himself had been an actor with a strolling company, before he became a student of the Royal Academy, and a pupil of Bartolozzi; and we must not forget the elder (R. H.) Cromek (born 1771), engraver and publisher, who worked largely upon Stothard's designs, and R. H. Marquard (1751–92), whose masterly portrait of Bartolozzi, engraved from Sir Joshua's painting, I have included among my illustrations; nor yet again Middiman—

who handles with freedom and power the landscape in *The Shepherdess of the Alps* and *The Tempest*, where Bartolozzi engraved the figures, nor Meyer, Pastorini, Pariset, Ramberg, the two Smiths (Anker and Benjamin), and the two Taylors (Charles and Isaac). Volpato—who scarcely comes under the heading of this chapter, since he studied with Bartolozzi while he was still in Venice—and Vendramini, who, like Schiavonetti, was born at Bassano (1769), and who, on Bartolozzi's departure from England in 1802, succeeded to his master's house at North End, Fulham, must conclude our list here.

Even this list, though sufficiently large for this work, cannot pretend to completeness. Sintzenich and Summerfield are still to be mentioned—the former well thought of on the Continent, the latter so neglected in his own country, in spite of talent, that he practically perished of want ; and it is only the exigencies of the space permitted me in this series which force me reluctantly away from a subject in which there is so much to say — so much that is of interest to the collector, the artist, and even to the general public. For the collector or lover of Bartolozzi's work will, I venture to believe, pardon the faults of this little work,

because he will trace through its every page the influence of a common interest and enthusiasm ; and if I shall have stimulated that interest, if I should have added to that knowledge or enthusiasm, then this study of the great master of line and stipple will not have been in vain.

# AN ABRIDGED LIST OF PRINTS



*"Syrinx escaping Pan"*  
(Adapted from Bartolozzi's Frontispiece)  
See List of Prints, No. 285

AN ABRIDGED LIST OF PRINTS EN-  
GRAVED BY FRANCESCO BARTO-  
LOZZI, R.A., BEFORE AND DURING  
HIS RESIDENCE IN ENGLAND

*N.B.*—This list represents a careful selection from a total of over two thousand prints, and even so my space has compelled me, to my regret, to confine myself to the Master's own engravings. Every print, save six, contained in this list has been examined by me personally, and those which I consider of exceptional beauty or interest I have marked with one or two asterisks.

LINE ENGRAVINGS OR ETCHINGS

- 1 *Dido's Prayer*. After Zocchi (*F. Bartolozzi Florentinus sculp. Venetiis*).
- 2-13\**The Months*. After Zocchi. Engraved by Bartolozzi at Venice, and published there by Wagner. (A complete set in Print Room of British Museum.) See chap. i., and note especially *December* (pig-killing), *January* (skating), *April* (sheep-shearing), and \**May* (described in chap. i., p. 14).

- 14 *Nude Child-angels with Censers and Church-books.*  
Early work with the graver. After Domenico  
Zampieri.
- 15 *Children Riding a Goat.* After Franceschini.
- 13a *Group of Baby Bacchanals.* After Franceschini.
- 16\* *Sleeping Baby Boy.* After Elizabetta Sirani.
- 17\*\* *La Vierge au Silence.* After Annibale Caracci.
- 18\*\* *Clytie.* After Annibale Caracci. Published by J.  
Boydell, Nov. 26, 1772.
- 19\* *Cupid and Psyche with a Dart.* After Guercino.
- 20 *Prometheus and the Vulture.* After Michelangelo.
- 21\* *Virgin and Child with S. Elizabeth.* After Guercino.

There are about 150 prints from the original drawings  
of Guercino, mostly from the collection of H.M.  
George III. All are of interest, but among the  
best of these are :

- 22 *Flora with Attendant Boys.*
- 23 *Infant S. John with a Cross.* (See illustration.)
- 24 *The Same (older lad) in the Wilderness.*
- 25\*\* *Old Man, Woman, and Boy with the Model of Building*  
(chap. ii., p. 21).
- 26\*\* *An Italian Family Concert.* (See illustration.)
- 27\* *Queen Esther and her Maids before Ahasuerus.*
- 28 *Virgin and Child watching a Bird.*
- 29 *The Circumcision.*
- 30\*\* *Almighty in Clouds, with two cherubs* (chap. ii., p. 20).
- 31\*\* *Naked Woman Lying down with her Babe* (chap. ii.,  
p. 21).
- 32 *S. John Writing.*
- 33\* *Cupid seeing his Bow in the Flames* (chap. ii., p. 21).
- 34 *Salvator Mundi (Youthful Christ) with Globe.*



- 35 *Two Italian Girls* (? Guercino's daughters),  
 36\*SS. *Peter and Paul*.  
 37\**Holy Family with Angel Playing a Violin*. (See illustration.)  
 38\**Gamblers or Italian "Bravi" Quarrelling*.  
 39\**Four Women, with Naked Child learning to Walk*.  
 40 *Girl Seated in Thoughtful Attitude*.  
 41\*\**Sibyl* (Sibilla Libia) *with a Book*.  
 42 *Naked Boys Pressing Grapes*.  
 43\**Three Boys with a Wreath* (pendant to No. 42).  
 44 *Four Boys with a Vase and Captive Bird*.  
 45\**Five Boys Playing — One has a Fife, Another a Drum*.  
 46 *Baby Boy Drinking from Wine-flask*.

Note here also :

- 47 By R. Dalton. *An Italian Music Lesson*. After Guercino. (See illustration.)  
 48 By Vitalba. \**Head of Old Man*. After Guercino. (See illustration.)

#### LINE WORK FROM OTHER ITALIAN ARTISTS

- 49\**Atalanta and Hippomanes*. After Benvenuto Luti.  
 Published 1791.  
 50 *Boys Playing with Lamb*. After Simone da Pesaro,  
 who died 1648.  
 51 *Mother and Sleeping Child*. After Sassoferrato.  
 Published by Boydell 1767.  
 52\**Tobias and the Angel*. After Carlo Maratta.  
 53 *Laocoon and his Sons*. After Pietro da Cortona.  
 54 *Laban Seeking for his Idols*. After the same.

- 55\* *Allegory of Night*. (One of Bartolozzi's earliest works in England. Imprint runs: *F. Bartolozzi sculpt., Londra, 1764.*) After Annibale Caracci.
- 56 *Allegorical Subject*. After Michelangelo.
- 57 *Figure from Last Judgment*. After the same.
- 58\*\* *Cupid's Manufactory* (from a series of *The Four Elements*, by Francesco Albano, in the Royal Gallery of Turin; this one representing Fire). Published by J. Boydell, 1800. (See illustration.)
- 59\* *Sleeping Venus*. After Annibale Caracci. A beautiful reclining nude. (*F. Bart<sup>i</sup> sculpt., J. Boydell excudit, 1783.*)
- 60 *A Series of Drawings after Hans Holbein*; the originals in his Majesty's collection being portraits of the Court of Henry VIII. Published in 1792.
- 61 *The Marlborough Gems*. Drawn by G. B. Cipriani. Engraved by F. Bartolozzi (see chap. iii.).

### PORTRAITS BOTH IN LINE AND STIPPLE

*Many of these last also in colour*

#### MALE PORTRAITS

- 62 *Thomas Lord Graves*. After Northcote.
- 63 *Thomas Guy* (Founder of Guy's Hospital). After J. Bacon, R.A.
- 64 *Dr. Samuel Johnson, LL.D.* Published 1785.
- 65\* *Marten van Suchen* (in steel armour). After A. Schouman.
- 66 *Vincent Lunardi* ("First aerial traveller in English atmosphere"). After R. Cosway.

- 67\**Omai*, *Native of Ulaietea* (brought to England in 1774). After N. Dance.
- 68 *Quirino*, *Senator of Venice* (imprint "*ne omnis moriar Bartolozzi me sculpsit 1794*").
- 69 *Right Hon. William Pitt*, *First Lord Commissioner, &c.* Published 1789. After J. S. Copley.
- 70 *Alex. Wedderburn* (Lord Loughborough).
- 71 *Andrew Keppis*, *D.D., F.R.S.* After W. Acland.
- 72\**Sir Ralph Abercrombie*. After Hoppner.
- 73\*\**John Ash*, *M.D. (full-length. Published 1791).* After Sir J. Reynolds.
- 74 *Johann Christian Bach* (*medallion with figures, 1782*). After A. Carlini.
- 75 *Cardinal Pietro Bembo* (*A. Paselli Ven, del.* After Titian.
- 76 *Lieut.-Col. Cox* (*uniform of Bloomsbury and Inns of Court Association in 1794*). After G. Hounsom.
- 77 *Captain Cook* (*published by Webber at Cape of Good Hope and London, 1784*).
- 78 *The Poet Cowper* (*drawn in 1793 from life by Sir T. Lawrence*).
- 79 *Napoleon Buonaparte* (*F. Bartolozzi, R.A., del. et sculpt.*).
- 80 *Lord Wellington*. (*Engraved in 1810, by Bartolozzi, when the latter was eighty-three years old.*)
- 81\**Lord Clive*. (*Painted by N. Dance. Engraved by F. Bartolozzi.*)
- 82 *The Affectionate Brothers*. (*Sir J. Reynolds pinx. F. Bartolozzi sculpt.*).
- 83\*\**George Augustin Eliot—Lord Heathfield. Governor of Gibraltar.* (*Painted by Poggi. Engraved by Bartolozzi.*)

- 84 *Sir J. F. E. Acton, Bart.* (*Proof before letters, in Baron de Wörms' collection.*)
- 85 *H.R.H. the Prince of Wales.* *Dedicated to the Kentish Bowmen.* (*J. Russell, R.A., pinx. F. Bartolozzi, R.A., sculpt.*)
- 86\* *Francis Bartolozzi, Esq., R.A.* (*W. Acland pinx. Pastorini and P. W. Tomkins sculpt.*)
- 87 *Magliabecchi* (*the famous Librarian of Florence*).
- 88 *Charles Pratt—Earl Camden.* After Gainsborough.
- 89\*\* *John Dunning—Lord Ashburton* (*published 1790*).  
After Sir J. Reynolds.
- 90\*\* *William Murray—Earl of Mansfield* (*published 1786*).  
After Sir J. Reynolds.
- 91\*\* *Edward, Lord Thurlow* (*part line, cross hatched, part stipple*). After Sir J. Reynolds.
- 92\* *Hon. Leicester Stanhope* (*child with drum*). After Sir J. Reynolds.
- 93\* *Frederick II. of Prussia.* After Ramberg's painting.
- 94\*\* *Right Hon. William Pitt.* After Gainsborough Dupont.
- 94a *The Same Statesman.* After Thomas Gainsborough, R.A.
- 95 *The Earl of Bute.* After Romney.
- 96 *W. Cobbett* (*published 1801*). After J. R. Smith.
- 97\* *Master Philip Yorke* (*with bird and dog. Published March 1788*). After Sir J. Reynolds.
- 98 *George, Duke of Marlborough, his Duchess and child.*  
After Samuel Shelley.
- 99 *John, Lord Burghersh* (*as child running*), *afterwards Earl of Westmoreland.* After Sir J. Reynolds, P.R.A.
- 100 *Francesco Bartolozzi, R.A.* Engraved by his pupil, Marcuard. After Sir J. Reynolds, P.R.A. (*See illustration.*)

- 101 *G. F. Barbieri (called Guercino da Cento)*. After Guercino.  
 102 *Pietro Berettini da Cortona (medallion)*. After Carlo Maratta.  
 103 *Carlo Cignani*. After Carlo Maratta.

## FEMALE PORTRAITS

- 104 *Georgiana, Duchess of Devonshire*. After Lady Diana Beauclerc.  
 105\* *Elizabeth, Duchess of Devonshire (Lady Betty Foster)*. After Sir J. Reynolds.  
 106\* *Georgiana, Duchess of Devonshire (1783)*. After Jas. Nixon.  
 107\*\* *The Same*. After a drawing by Mr. Downman. (See illustration.)  
 108 *Mrs. Crouch (seated by the sea, three-quarter length)*. After G. Romney.  
 109 *Lady Jane Dundas*. After Hoppner.  
 110\* *Duchess of Rutland (oval, very charming)*. Published July 15, 1780.  
 111 *Mrs. Arabella Lennox (published 1792)*. After Sir J. Reynolds.  
 112 *Jane Shore (published by Harding, 1790, for Harding's "Shakespeare")*.  
 113 *Van Dyck's Wife and Child (published 1770)*. After Van Dyck.  
 114\*\* *Daughters of Lady Diana Beauclerc \** (a charming creation. Published 1780). After Lady Diana Beauclerc. Imprint: Etched by F. Bartolozzi.

\* Lady Diana was the daughter of Charles Spencer, 2nd Duke of Marlborough. A clever amateur artist—*b.* 1734; *d.* 1808.

- 115\**Catharine II. of Russia* (published 1788, after *Ms. Benedetti*: drawn in 1783).
- 116 *Maria of Austria.*
- 117\**Mary, Queen of Scots.* After Zuccherò (See chap. ii.).
- 118 *Duchess of Northumberland.* After G. B. Cipriani.
- 119 *Right Hon. Anne, Countess Cowper.* After W. Hamilton, R.A.
- 120\*\**Miss Elizabeth Farren, Countess of Derby* (full-length, Published by Jeffryes, London, 1791. Commenced by G. C. Knight, finished by Bartolozzi). (See illustration.)
- 121 *Lady Diana Beauclerc and Sister.* After Lady Diana Beauclerc.
- 122 *Cipriani's Daughter, and Lais (Cipriani).*
- 123 *Miss O'Neill.* After R. Cosway, R.A.
- 124\**Maria Cosway.* After R. Cosway, R.A.
- 125 *Countess of Bute.* After Romney.
- 126 *Miss Ponsonby.* After R. Cosway, R.A.
- 127\*\**Lady Smith and Children.* After Sir J. Reynolds, P.R.A. Also in colour.
- 128\**Angelica Kaufman, R.A. (1780, red stipple).* After Sir J. Reynolds, P.R.A.
- 129 *Lady Elizabeth Foster.* After Sir J. Reynolds, P.R.A.
- 30\*\**Countess of Harrington and Children.* After Sir J. Reynolds, P.R.A.
- 131\**Countess of Bessborough* (published 1787). After Lavinia, Countess Spencer.
- 132\**Lavinia, Countess Spencer.* After Sir J. Reynolds, P.R.A.
- 133 *Another portrait of above.* After J. R. Smith.
- 134 *Lady Ashburton.* After Sir J. Reynolds, P.R.A.
- 135\**Mrs. Siddons* (published 1785). After Horace Hone, A.R.A.

- 136\*\**The Hon. Anne Bingham*. After Sir J. Reynolds, P.R.A. Also in colour.  
 137 *H.R.H. Princess Amelia, Daughter of George III.* After Sir Thos. Lawrence.

## FANCY PORTRAITS

- 138\**John Philip Kemble, as Richard III.* After W. Hamilton, R.A.  
 139 *A Lady in a Grecian Dress (Mrs. Baldwin)*. After R. Cosway, R.A.  
 140\*\**Thais (portrait of Emily Pott, or Coventry)*. After Sir J. Reynolds, P.R.A. (See illustration.)  
 141\**Winter (portrait of Mrs. Wheatley, née Miss Leigh)*. After Francis Wheatley, R.A.  
 142 *Summer (portrait of Mrs. Toward, Wheatley's sister-in-law)*. After Francis Wheatley, R.A.  
 143 *Guardian Angels, or Silence (Mme. Vestris, Bartolozzi's grand-daughter, a baby-girl asleep)*. By F. Bartolozzi, R.A. Engraved by Clarke.  
 144\**Hebe (Emma Hart, later Lady Hamilton)*. After G. Cipriani, R.A., to whom she sat, as well as to Romney and others. A charming creation.  
 145 *Lesbia (Miss Theophila Palmer, as a child)*. After Sir J. Reynolds, P.R.A.  
 146 *Thalia (Mrs. Abingdon crowning Shakespeare's bust. Published 1783)*. After R. Cosway, R.A.  
 147\**Simplicity (Miss Theophila Gwatkin, daughter of Sir Joshua's niece, Miss Theophila Palmer, by her marriage with R. Gwatkin)*. After Sir J. Reynolds, P.R.A.  
 148 *Mr. Henderson as "Iago" (Stuart del., Bartolozzi sculpt. Published by Baldwin)*.

- 149 *The Resurrection of a Pious Family.* After William Peters. (*The male figure ascending from below is said to be the artist's portrait.*)

SUBJECTS DRAWN FROM MYTHOLOGY AND ROMANCE

(*Many in stipple and colour. The inscriptions here are taken from the actual prints.*)

- 150\* JUDGMENT OF PARIS. (G. B. Cipriani inv. F. Bart. sculp. J. Boydell exc., 1783.)
- 151\* VENUS AND ADONIS. (Cosway pinx<sup>t</sup>. F. Bart. sculp. Published by J. Walker, 1778.)
- 152 THE ANGELIC CHILD. (Robinson pinx. F. Bart., R.A., sculp. Published by W. Palmer, 1790.)
- 153\* PARTING OF ACHILLES AND BRISEIS. (G. B. Cipriani inv. et del., 1785. F. Bart<sup>i</sup>. sculp. Published by Vivares, 1786.)
- 154 THE LATTER'S RETURN TO HER PARENT. (By the same artists.)
- 155\* HERCULES AND OMPHALE. (G. B. Cipriani inv. F. Bart<sup>i</sup>. sculp.)
- 156\* INNOCENCE TAKING REFUGE IN THE ARMS OF JUSTICE. (Louisa E. Lebrun inv. et pinxit, 1779. F. Bart<sup>i</sup>. sculp., 1783. Published in Paris and London.)
- 157 CHARITY. (J. B. Cipriani, R.A., inv. F. Bart., R.A., sculp.)
- 158\* EURYDICE. (Ang<sup>a</sup>. Kauffman pinx. F. Bart<sup>i</sup>. sculp. Published in 1790.)
- 159\* CORDELIA. (Ang<sup>a</sup>. Kauffman pinx. F. Bart<sup>i</sup>. sculp. Published by J. Burchall, 1784.)



- 160 FRIENDSHIP (*nude child*). (G. B. Cipriani del. F. Bart<sup>i</sup>., R.A., sculp.)
- 161 CEPHALUS AND PROCRIS. (G. B. Cipriani del. F. Bart<sup>i</sup>., R.A., sculp.)
- 162 GRISELDA. (*Ang. Kauffman pinx. F. Bart<sup>i</sup>., sculp. Published 1784 by Vivares.*)
- 163 ZEPHYRUS and \*\*FLORA (*two roundels*). (*Colibert inv. F. Bart<sup>i</sup>. sculp. Published by W. Palmer, 1788.*)
- 164 CUPID MENDS HIS BOW. (*A. Allegri pinx. [it is really by Parmigianino]. F. Bart<sup>i</sup>. sculp. Published by A. Torre, 1785.*)
- 165 CUPIDON ACHETTE (*sic.*) TROP CHER. (*Jos. Turts pinx. F. Bart<sup>i</sup>. sculp. Published, 1786.*)
- 166\*\*VENUS CHIDING CUPID. (*Sir J. Reynolds pinx. F. Bart. fecit. Published by A. Torre, 1784.*) In black; also in red stipple.
- 167 JUPITER AND IO. (*From Allegri's painting. In red stipple.*)
- 168 READING MAGDALEN. (*From painting attributed to Allegri. F. Bart., R.A., sculp.*)
- 169\*HEBE FEEDS THE EAGLE. (*A. Kauffman pinx. F. Bart. sculp. Published by J. Walker, 1782.*)
- 170\*NYPHYS BATHING. (G. B. Cipriani inv. F. Bart. sculp. *From Cipriani's "Rudiments of Drawing." Published by F. Bart<sup>i</sup>., 1787. Republished by Gaetano Bart<sup>i</sup>., 1792.*)
- 171\**Same subject; colour print in line, in my possession. (G. B. Cipriani del. F. Bart. sculp.)*
- 172 *Also \*colour stipple (Baron de Worms' collection), and an oval, red stipple (British Museum collection.)*
- 173 NYPHYS AFTER BATHING. (*Colour print, in my possession. By Cipriani and Bartolozzi.*)

- 174 NUDE CHILDREN QUARRELLING AND MOURNING.  
(*Two plates. G. B. Cipriani inv. F. Bart. sculp., and published 1787.*)
- 175\*\*TELEMACHUS AND MENTOR. (*Ang. Kauffman pinx. F. Bart. sculp. Ryland published. 1786.*)
- 176\*\*THE COUNTRY GIRL GOING A REAPING. (*F. Wheatley, R.A., del. F. Bart., Esq., R.A., sculpt.*)  
*Probably from Mrs. Wheatley. Cf. his WINTER. Published by A. Moltano, 1787.*)
- 177 ROMEO AND JULIET AT THE MASQUE. (*W. Hamilton pinx. F. Bart. sculp. J. Burchell published. 1783.*)
- 178\*THE SLEEPING NYMPH. (*G. B. Cipriani inv. F. Bartolozzi sculpt.*.)
- 179 TANCRED AND CLORINDA. (*Ang. Kauffman pinx. F. Bart<sup>i</sup>. sculpt. 1783.*)
- 180\*THE DESERTED VILLAGE. (*F. Wheatley, R.A., pinx. F. Bart<sup>i</sup>. sculpt. From Macklin's "British Poets," which contained a fine series of stipple prints.*)
- 181\*THE DEATH OF CHATHAM. (*J. S. Copley del. Engraved by F. Bart., R.A. See chap. iii., p. 41.*)
- 182\*PSYCHE GOING TO BATHE. (*G. B. Cipriani, R.A., pinx. F. Bart., R.A., sculpt.*)
- 183\*PSYCHE GOING TO DRESS. (*G. B. Cipriani, R.A., del., F. Bart., R.A., sculpt. Published 1786 by E. M. Diemar.*)
- 184 VENUS COMBING HER HAIR. (*Drawn by F. Bart<sup>i</sup>. Engraved by J. A. Minasi, late pupil of F. Bart<sup>i</sup>. Published by M. Bori, 1798.*)
- 185 VIGILANCE. (*G. B. Cipriani inv. F. Bart. sculp. Published in 1782 by Vivares.*)
- 186 MUSIC. (*G. B. Cipriani inv. F. Bart. sculp. Published in 1793 by A. Moltano.*)

- 187\*GIRL AND KITTEN. (*Sir J. Reynolds pinx. F. Bart., R.A., sculp. Published in 1787 by W. Dickinson.*)
- 188 HISTORY, PAINTING, MUSIC (*three ovals*). (*G. B. Cipriani inv. F. Bart. sculp., 1782. Published by J. Woodhouse.*)
- 189\*SERENITY. (*G. B. Cipriani inv. F. Bart. sculp. Published 1782 by (Mrs.) Susanna Vivares.*)
- 190 PROSPERITY, and (191) CONTENTMENT (*nude children*).  
*By the Same.*
- 192 FORTUNE RUNNING WITH CHILDREN AROUND HER.  
(*Drawn by Cipriani. Engraved by Bart. Published 1801 by Bori.*)
- 193 AMORINI OR BABY LOVES. (*Lady Di. Beauclerc del. F. Bart., R.A., sculp.*)
- 194\*HOPE. (*F. Bart., R.A., inv. del. et sculp.*) One of four oval medallions, *Hope, Merit, \*Prudence, and Vanity (published by Moltano, 1794.)*
- 195 SUMMER. (*F. Bart., R.A., del et sculp. Published by A. Moltano, 1799.*)
- 196\*WINTER. (*Drawn, engraved, and published by the same.*)
- 197 CUPID AND PSYCHE. (*Lavinia Countess Spencer del. F. Bart., R.A., sculp., 1792.*)
- 198\*CUPID AND PSYCHE. (*Here Psyche, nude, stands upright before winged Love.*) *Published 1781.*
- 199\*CUPID AND PSYCHE (*as children*). (*Drawn by Bart. Engraved by Delattre.*)
- 200 VENUS ATTIRED BY THE GRACES. (*G. B. Cipriani del. F. Bart. sculp. J. Boydell exc., 1783.*)
- 201\*THE TRIUMPH OF BEAUTY. (*G. B. Cipriani del. F. Bartolozzi, R.A., sculp.*)

- 202\*THE SACRIFICE TO CUPID. (*J. B. Cipriani del. F. Bart<sup>i</sup>, R.A., sculp. Published 1783 by W. Palmer.*)
- 203 BACCHUS AND ARIADNE. (*B. Cipriani del. Engraved by F. Bart<sup>i</sup>. Published by Duchesne, 1787.*)
- 204\*JUPITER AND JUNO. (*G. B. Cipriani del. F. Bart. sculp. Published by A. Torre, 1782.*)
- 205\*JUNO RECEIVING THE CESTUS FROM VENUS. (*G. B. Cipriani del. F. Bart<sup>i</sup>. sculp. Published by A. Torre, 1784.*)
- 206 THE NURSING OF BACCHUS (*Ang. Kauffman del. F. Bartolozzi, R.A., sculp.*)
- 207\*NYPHYS SPORTING. (*Ang. Kauffman del. F. Bartolozzi, R.A., sculp.*) Pendant to last.
- 208 NEPTUNE AND AMPHITRITE (*frieze*). (*G. B. Cipriani inv. F. Bart<sup>i</sup>. sculp. 1777.*)
- 209 A SACRIFICE TO JUPITER (*frieze*). (*Same artists ; same date.*)
- 210 VULCAN AND VENUS, WITH THE GRACES (*frieze*). (*Same artists and date.*)
- 211 MINERVA VISITING THE MUSES (*frieze*). (*Same artists and date.*)
- 212\*TRITONS AND SEA NYMPHS. (*A very spirited little frieze by same. No date.*)
- 213 BABY BACCHANALS. (*Lady Di. Beauclerc del., F. Bart<sup>i</sup>, R.A., sculpt. Published 1791.*)
- 214 *The Children are too numerous to catalogue : they are playing, scuffling, naked, and in dress of period. Cf. SCULPTURE and PAINTING (F. Bart. del) also.*
- 215 CHERUBIM. (*Drawn and engraved by F. Bart<sup>i</sup>. Published by Mariano Bori, 1792.*)

- 216\*HOPE. (G. B. Cipriani del. F. Bart<sup>i</sup>., R.A., sculp.  
Published by J. Walker, 1784.)
- 217 SOPHIA AND OLIVIA. (H. W. Bunbury del. F. Bart<sup>i</sup>.  
sculp. Published by J. Matthews, 1784.)
- 218 LITTLE GIRL ASLEEP. (F. Bart. del. et sculpt.  
Published 1796 by Dickinson.)
- 219\*EUPHROSYNÉ. (G. Amiconi pinx. F. Bart<sup>i</sup>. sculp.  
Published 1784 by J. Burchall.)
- 220\*THE BIRTH OF SHAKESPEARE. (Ang. Kauffman pinx.  
F. Bart. sculp., 1782. Published by A. Poggi.)
- 221\*SHAKESPEARE'S TOMB. (Ang. Kauffman pinx. F.  
Bart. sculp. Published by A. Poggi, 1782.)
- 222 THE FAIR ARIADNE. (F. Bart<sup>i</sup>., R.A., del. et sculpt.)
- 223 THE DEATH OF THE STAG (Diana and her nymphs).  
(Gabbiani inv. F. Bartolozzi sculp.) Published 1794.
- 224\*"ORANGE GIRL." (J. H. Benwell del. F. Bart<sup>i</sup>.  
sculp. Published 1787 by J. Walker.)
- 225 "A ST. JAMES BEAUTY." (J. H. Benwell pinx.  
F. Bart. sculp. Same date, by E. Diemar.)
- 226\*A ST. GILES BEAUTY." (J. H. Benwell pinx. F.  
Bart. sculp. Same date, by E. Diemar.)
- 227 BRITANNIA REWARDING MUSIC AND LITERATURE.  
(W. Hamilton, R.A., pinx. F. Bart., R.A., etched.)
- 228\*THE NYMPH OF IMMORTALITY CROWNING THE BUST  
OF SHAKESPEARE. (G. B. Cipriani pinx. F. Bart.  
sculp. Published in 1784 by J. Burchall.)
- 229-233 THE SEASONS. (\*"Spring" and "Autumn"  
drawn by R. Westal, engraved by Bart<sup>i</sup>. Published  
by J. Simpson, 1791. "Summer" and "Winter";  
see Fancy Portraits above.)
- 234\*RELIGION. (Ang. Kauffman pinx. F. Bart. sculp.  
Published 1783 by A. Torre.)

- 235 POETRY. (*Ang. Kauffman inv. F. Bart. sculp. Published 1781 by S. Buckland.*)
- 236\*\*THE POWER OF BEAUTY. (*G. B. Cipriani inv. F. Bart. sculp. Published 1783 by W. Palmer.*)
- 237 THE FAIR ALSATIAN. (*Ang. Kauffman pinx. F. Bart. sculp. Published 1779 by F. Bartolozzi.*)
- 238 GIRLS (OF OTAHEITE?) DANCING: NATIVES STAND ROUND. (*No imprint.*)
- 239 THE TARANTELLA DANCE. (*W. Lock inv. et del. F. Bart. sculp. Published 1799 by F. Bartolozzi and Company.*)
- 240 A TURKISH BEAUTY. (*G. B. Cipriani del. F. Bart. sculp. Published 1775. Red and black stipple.*)
- 241 COMEDY (*two renderings*). (*G. B. Cipriani del. F. Bart. sculp., 1784, oval. \*One full-length, with children dancing, 1788. Published by Molteno.*)
- 242 TRAGEDY. (*By the same.*)
- 243 GEOGRAPHY. (*Cipriani inv. F. Bart. sculp. Published 1789 by J. and J. Boydell.*)
- 244\*COMPOSITION and DESIGN (*two ovals*). (*Ang. Kauffman pinx. F. Bart. sculp. Published 1787 by Boydell.*)
- 245\*BLIND MAN'S BUFF. (*Ang. Kauffman del. Etched by F. Bart. Published 1784 by S. Walker.*)
- 246 ORIGIN OF DESIGN. (*Bartolozzi fecit.*)
- 247\*\*BEAUTY. (*G. B. Cipriani del. F. Bart. sculp. Published 1783. See illustration.*)
- 248 A NAIAD. (*G. B. Cipriani inv. F. Bart. sculp. Published 1779 by F. Bartolozzi.*)
- 249\*\*HORACE. (*Ang. Kauffman, R.A., pinx. F. Bart. R.A., sculpt. Published 1792 by T. Ryder. See illustration.*)

- 250\*ADELAIDE IN THE GARDEN. (*After H. W. Bunbury. In colour.*)
- 251 CHARLOTTE AND HER SISTERS. (*After the same. Published 1783 by W. Dickinson.*)
- 252\*THE SONG (*four young girls*). (*After the same. Published 1782 by W. Dickinson.*)
- 252a\*\*THE DANCE (*three girls dancing*). (*After the same. H. Bunbury del. F. Bart. engr. See chap. v., p. 64.*)
- 253\*AMORET AND BRITOMART. (*After T. Opie, R.A. F. Bart<sup>i</sup>. sculp.*)
- 254 CELADON AND AMELIA. (*After W. Hamilton, R.A., Engraved by F. Bartolozzi, R.A. 1794.*)
- 255 ADELAIDE, OR THE SHEPHERDESS OF THE ALPS. (*B. Cipriani inv. F. Bart. sculp. 1784.*)
- 256\*SELIM, OR THE SHEPHERD'S MORAL. (*Ang. Kauffman, R.A., pinx. F. Bart., R.A., sculp. Also in colour.*)
- 257\*THE SHEPHERD OF THE ALPS. (*Ang. Kauffman painted. Engraved by F. Bart<sup>i</sup>.*)
- 258 LOUISA HAMMOND. (*Ang. Kauffman del. F. Bart. sculp. Colour: for Pratt's "Emma Corbett."*)
- 259 THE LIBERAL FAIR. (*Ang. Kauffman pinx. F. Bart. sculp.*)
- 260 CERES. (*Ang. Kauffman del. F. Bart. sculp. 1782.*)
- 261 DIDO. (*G. Cipriani inv. et pinx. F. Bart. engraved. 1788.*)
- 262 PAINTING. 263 DESIGN. 264 ARCHITECTURE. 265 INVENTION. Four ovals in Baron de Worms' collection. (*A. Kauffman pinx. F. Bart. sculp. Published by J. and J. Boydell, 1787.*)
- 266 ORLANDO RESCUING OLYMPIA. (*Ann. Caracci pinx. F. Bart. sculp. Published by Boydell, 1788.*)

- 267 IMOGEN'S CHAMBER. (*Martin, R.A., pinx. F. Bart. sculp. 1780.*)
- 268 CLEOPATRA AND HER MAIDS ARM ANTHONY. (*Martin inv. F. Bart. sculp.*) Dedicated to the Corporation of Liverpool.
- 269 FOR THE GRAND LODGE OF ENGLAND: REPRESENTING MASONIC CHARITY. (*Engraved by Brother Bartolozzi, R.A. Painted by Brother Stothard, R.A. Jeffries published. 1802.*)
- 270 NUDE FEMALE (VENUS ?) WITH VASE. (*Cipriani inv. Bart. sculp. 1779.*)
- 271 LODONA. (*Maria Cosway pinx. F. Bart. sc. Published 1792.*)
- 272 and 273 Two large allegorical Subjects: (?) ARTS OF INVENTION AND HUSBANDRY. *From B. West, R.A. Bart<sup>t</sup>. Engr. Fine and scarce prints.*
- 274\* BACCHUS AND ARIADNE. (*G. B. Cipriani Fiorentino inv. F. Bartolozzi Fiorentino sculp. 1763.*)  
 [N.B. This print, in Baron de Worms' collection, shows the two friends working together as early as 1763, and claiming Florentine birth.]
- 275-278 THE FOUR ELEMENTS: EARTH, AIR, FIRE, WATER. (*Drawn by Cipriani. Engraved by F. Bart. Published May 20, 1803, by Molleno.*) One of Bartolozzi's latest works in England. WATER, which I possess, shows Venus drawn by dolphins.
- 279 THE MONTHS. (*W. Hamilton, R.A., pinx., except "January" and "November," which are by N. Gardiner. F. Bart. sculp.*)
- 280 LOVE AND HONOUR. (*H. Bunbury del. Eng. by Bart<sup>t</sup>. 1783.*)



- 281\*\*SLEEPING NYMPH WITH LOVES. A beautiful creation.<sup>1</sup>  
(*Cipriani and Bart<sup>i</sup>.*)
- 282\*\*ROYAL ACADEMY DIPLOMA. A noble allegorical design.  
(*Dated 1768*). See p. 31.
- 283 TOM JONES AND MOLLY SEAGRIM (*from Fielding's*  
*"Tom Jones"*). (*Loutherbourg del. Eng. by Bart.*)
- 284 THE DEAD ASS and THE SNUFFBOX AT CALAIS. (*from*  
*Sterne's "Sentimental Journey"*). (*Loutherbourg*  
*del. Eng. by Bart.*)

## BOOK ILLUSTRATIONS AND BENEFIT TICKETS

- 285 FRONTISPIECE (\**Pan pursuing Syrinx, with Cupids*)  
FOR SIX SONATAS BY J. C. BACH. (*Cipriani inv.*  
*F. Bart. sculp.*) See tail-piece.
- 286 ANOTHER FOR J. C. BACH. (*Drawn by Carlini.*  
*Etched by Bartolozzi.*)
- 287 FRONTISPIECE FOR SIX SONATAS BY BORGHI. (*By*  
*Cipriani and Bartolozzi.*)
- 288 FRONTISPIECE FOR ROGERS' "CENTURY OF PRINTS":  
TIME AND FEMALE FIGURE WITH LOVE. (*Rebecca*  
*inv. F. Bart. sculp.*)
- 289 DAMON AND MUSIDORA (*Thomson's "Seasons"*). (*Ang.*  
*Kauffman pinx. F. Bart. sculp. Published 1782.*)
- 290 THREE NYMPHS WITH FLOWERS (*Thomson's "Sea-*  
*sons"*). (*Ang. Kauffman pinx. F. Bart. sculp.*)
- 291-292 MILTON'S "PARADISE LOST." \*\*Adam awaking  
Eve. (*W. Hamilton, R.A., and Bart<sup>i</sup>.*) Adam,  
Eve, and the Angel. (*T. Stothard and Bart<sup>i</sup>.*)

<sup>1</sup> A little volume of six prints has just come into the hands of Messrs. Goodhones, 46 Knightsbridge, W. Imprint: *Published Jan. 1, 1788, by F. Bartolozzi. Sketches of the late G. B. Cipriani.* No. 281 is the first of these, *The Tragic Muse, Dido, Galatea, and Perseus* follow. Cipriani died in 1785, and was buried in Chelsea where Bartolozzi placed a monument to his old friend's memory.

- 293 METASTASIO'S "GALATEA." (*G. B. Cipriani and F. Bart.* 1783.)
- 294 FRONTISPIECE TO BROMLEY'S "FINE ARTS." (*Pax Artium Nutrix*). (*B. West inv., 1787, R.A. F. Bart. sculp.*)
- 295\*\*THE TICKET FOR THE MANSION HOUSE BALL, given by J. Wilkes as Lord Mayor of London in 1775. (*Cipriani, R.A., del. F. Bart., R.A., sculp.*)
- 296 MEDALLION OF HANDEL, held up by Fame and Love. For the edition of "Handel's Songs."
- 297 BUST OF MARTIAL, WITH PAN SEATED. Frontispiece to Graglia's Italian version of Martial's poems.
- 298 FRONTISPIECE TO LEONORA. (*Drawn by Lady Di. Beauclerc. Etched by F. Bart. 1796.*)
- 299 FRONTISPIECE TO CIPRIANI'S "RUDIMENTS OF DRAWING." (*Engraved by F. Bart.*)
- 300\*\*FRONTISPIECE TO THOMSON'S "SEASONS." With medallion portraits of Bartolozzi, R.A., W. Hamilton, R.A., and P. W. Tomkins (*see chap. ii.*). Fame is crowning Thomson.



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