

Index

Page numbers in *italics* indicate figures.

- Académie de peinture et de sculpture (Marseille), 102, 104–5
- Académie de Saint-Luc (Paris), 94n12, 96n18
- Académie des sciences (Paris), 103
- Académie française, 117
- Académie royale de peinture et de sculpture (Paris), 94n12, 99, 103–4, 105, 116
- printmakers affiliated with, 103–4, 115
- Salons of, 67, 115
- academies of art
- life-model work at, 11
 - in French provinces, 103–6
 - state-sponsored, 92
 - women members of, 57, 58, 62
- Achenbach Collection (San Francisco), 236, 238
- Achery, Elizabeth Lyfe d'. *See* d'Achery (or D'Acheray, Darchery, Dasheray), Elizabeth Lyfe
- Ackermann, Rudolf, 30–2, 35, 36, 37, 42, 43n15, 241
- Dr. Syntax's Tour* (Rowlandson), 251–2
- Repository of the Arts, 31, 231
- World in Miniature*, 236
- advertising. *See also* self-promotion
- of Charles printshop contents sale, 252–3
 - of Darlys' print exhibitions, 168
 - by Darlys' studio, 163–4
 - by Griffin print shop, 180
 - for Hogarth's prints, 192–3, 205–6
 - in newspapers, 5, 158–9, 178
 - for Pine's Shakespeare subscription, 45–6
 - for satirical prints, 158–60
 - by M.O. Sayer, 178n16, 179n21
 - by Sledge, 185n42
 - of women-owned businesses in London, 75
 - of workshop output, 14, 85
- Akin (née Cox), Eliza, 6, 243–50
- Membership Certificate, the Female Charitable Asylum*, 243, 244, 245
- Mrs. Barbauld's Lessons for Children*, 246
- Akin, Eliza (sister of James), 247
- Akin, James, 243, 246–8
- Mrs. Barbauld's Lessons for Children*, 246
- Akin, Ophelia, 246
- Alexander, David, 40, 49, 78–9, 141, 149–50
- Amateurs and Printmaking in England, 1750–1830*, 139n6, 140
- Aliamet, Jacques (or Jean Jacques), 97, 120n61
- Allen, William, 164
- Almanach historique et raisonné des architectes, peintres, sculpteurs, graveurs et cizeleurs*, 121–2
- amateur* (term), 140–1. *See also* non-professional printmakers
- American Antiquarian Society, 166n40, 245, 250n24
- Angelo, Henry, 231
- Anguissola, Sofonisba, 111n1–2, 15n9
- L'Année littéraire*, 109, 114, 116n36, 120
- apprenticeship(s), 80. *See also* contract(s)
- advice literature for, 82
 - to J. Akin, 248
 - to the Darlys, 157–8, 170, 171
 - gender-based differences among, 82–3
 - in London livery companies, 75, 78, 156n3, 157, 176
 - premiums for, 78n15, 79n24
 - in printing workshops, 77–80
 - training during, 81, 82
 - for women outside family workshops, 89, 240
- aquatint, 53, 61, 69, 70, 89, 98, 233–4
- Archer, Sarah, 219
- Argenville, Antoine Nicolas Dezallier d', 114
- aristocracy
- British, cards printed for, 165
 - collectors among, 139
 - etchings used as social currency among, 151
 - French, social bonds among, 117

- printmaking by members of, 2, 97
- artist(s)
- amateur vs. professional status of, 2, 5, 6, 25
 - female. *See* women artist(s)
 - rights of, 196
- Astley, Rhoda, 21
- Athenaeum*, 135n27
- Atherton, H.M., 157n8
- Auchmuty, Rosemary, 3
- Augusta, Princess of Wales, 159, 161, 162, 163
- Austin, Gilbert
- Chironomia; or a Treatise on Rhetorical Delivery*, 49
 - Seven Attitudes by Mrs. Siddons*, 49
- Austin, William, 167
- L'Avant-Coureur*, 119
- Aveline, Pierre II, 111, 112, 113, 115, 116
- Aynscombe, Valentina, 213
- “—————” *“And Catch the Living Manners as They Rise,”* 219, 220
- Bachelier, Jean-Jacques, 105
- Mémoire sur l'éducation des filles*, 105
- Baden (Germany), 63
- Badischer Kunstverein, 63, 67
- Baker, Mary. *See* Sayer, Mary Baker Overton
- Bakewell, Elizabeth Bartlet. *See* Bartlet Bakewell, Elizabeth
- Bakewell, Thomas, 176–7, 192
- Bank of England, 194
- Banks, Joseph (Sir), 167, 210
- Banks, Sarah, 210
- Barbault, A.L. (Mrs.): *Mrs. Barbault's Lessons for Children*, 246
- Barker, Hannah, 76, 176n4
- Barlow, John, 213
- Barnett, David, 239
- Bartlet Bakewell, Elizabeth, 159n18, 174–8, 192, 202n57
- The Brave Old Hendrick, the Great Sachem of Chief of the Mohawk Indians*, 177–8
- Bartolozzi, Francis (or Francesco), 26, 27, 41n7, 61, 186, 206
- Cornelia, Mother of the Gracchi* (Kauffmann), 186
 - Shrimps!* (W. Hogarth), 204
- Basan, Pierre-François, 101, 119n58, 120
- Dictionnaire des graveurs anciens et modernes*, 102, 108, 111–12
- Batoni, Pompeo, 127
- Beauclerk, Diana (Lady), 137
- drawings for *The Mysterious Mother*, 148
- Becker, F., 130
- The Bee*, 51–2
- Beechey, William, 41
- Belle, Alexis-Simon, 91, 98
- Belle, Clément-Louis-Marie-Anne, 98
- Bennett, John, 170
- Benziger, Karl and Nikolaus, 67
- Berge, Pieter van den, 18n18
- Bermingham, Ann, 140
- Berry, Mary, 137
- Bevilacqua, Mario, 124
- Bianconi, Giovanni Ludovico, 126, 128n14
- Antologia Romana*, 128n14, 129
- Biblioteca Apostolica Vaticana, 59, 130–1, 134
- Biedermeier period, 64
- Billy (Comte de). *See* Chastre de Billy, Armand
- Pierre François de (Comte)
- biographies
- of Gillray, 218
 - of Hogarth, 190
 - of G.B. Piranesi, 128, 129
 - of L. Piranesi, 130
 - by/of Ann Taylor, 77
 - of C. Watson, 54n60
- Birch, William Russell: *The City of New York, in the State of New York, North America*, 248
- Blackwell, Elizabeth, 190
- Blake, William, 53, 193n18
- Blunt, Edmund March, 249–50
- Bodmer, Gottlieb, 67
- Bonaparte family, 33, 34
- book(s)
- illustrated, making of, 115–16
 - manufacture of, compared to engravings, 197–8
 - print illustrations for, 77, 85, 97, 115–16
 - published by Charleses, 252
 - Rowlandson illustrating, 224, 241
 - selling of and markets for, 116
- bookseller(s) (London), 196–7, 201
- Booksellers' Bill, 196
- Boston Evening Post*, 192n13
- Boston News-Letter*, 192
- Boswell, James: *Tour of the Hebrides*, 223
- Bottari, Giovanni Gaetano, 125
- Bottari, Guido (Msgr), 125
- Bouchard, Jean (or Giovanni), 126
- Bouchard, Maddalena, 127
- Boucher, François, 97
- Départ de Jacob*, 114–15
- Boulton, Jeremy, 172
- Bourlier, Marie Anne, 41
- Bowles, George, 186
- Bowyer, Robert, 42–3
- Boydell, John, 42, 45, 46, 47, 50–3, 54, 68, 185
- Jane Hogarth and, 205
 - Kauffmann prints and, 61
- Boydell, Josiah, 47

- Boydell Shakespeare Gallery, 41, 44
 C. Watson's prints for, 50–2
 works commissioned for, 47, 51n42
- Boyne, John, 213
- Bretherton, Charles, 234
- Bretherton, James, 150–1, 166n37
- Brighton (UK), 230–1
- Brighton Museum, 230
- Britannia, 202
- Britannia Depicta*, 85
- British Museum (London), 40n3, 124n4,
 149n38, 210, 240
 albums of works by non-professional artists at,
 21, 139, 144nn19
 E. d'Achery prints at, 229
 Darly prints at, 171n66
 H. Humphreys prints at, 233
 E. Jackson's prints at, 224
 Piranesi prints in, 130, 131, 132, 134, 135
- Broeck, Barbara van den, 14
- Broeck, Crispin van den, 14
- Brookes, Henry, 223, 226, 231
- Brown Ryland, Mary, 44, 159n18, 174–5, 176,
 183, 185, 192
 Cornelia, Mother of the Gracchi (Kauffmann),
 186
 *The Interview between Edgar and Elfrida after
 Her Marriage with Athelwold*, 186n46
- Brühl (Comte de), 113
- Bryan, Michael: *Dictionary of Painters and
 Engravers*, 130
- Bryer, Ann Harper, 159n18, 174, 176, 183,
 185–6
- Bryer, Henry, 185–6
- Buldet, Denis Charles, 119
- Bull, Elizabeth, 6, 222, 230
- Bull, Fenwick, 230
- Bull, Richard, 139, 141n13, 142, 148
 Amabel Yorke and, 151
 collections of, 148
 *Etching and Engravings, by the Nobility and
 Gentry of England*, 142, 144, 145, 146
- Bunbury, Henry William, 150, 165–6, 219
 *The Kitchen of a French Post House / La cuisine
 de la poste*, 166
 'macarones' by, 167
- Burdett, Peter Perez, 233
- burin engraving(s), 96, 97, 113, 121, 143
- Burke, Edmund, 52
- Burke, Thomas, 20
- business partnership(s). *See also* publishers and
 publishing (prints)
 of J. Akin and W. Harrison Jr., 247–8
 of Darlys (Mary and Matthieu). *See* Darly,
 Mary and Matthias, print business of)
 of M. Graham and W. Charles, 251–3
 J. Hogarth in, 192–3, 200, 203–4
 H. Humphrey in, 210–11, 214–16, 242
 husband-and-wife, 176–8, 242
 of Overton and Sayer, 177, 179
 of Sledge and Grimm, 184
- Bute (Lord), 54, 159, 160, 161, 163
- Bye, Marcus de, 83
- Byrne, Elizabeth, 86
- Byrne, Letitia, 76, 77, 83–6, 159n18
 *Animals Etched by Letitia Byrne from the Most
 Esteem'd Masters*, 83, 84
 Donnington Castle, 85
 prints for European market by, 85
- Byrne, William, 76–7, 81, 83, 85, 86
 Donnington Castle, 85
- Byron, Isabella (Lady Carlisle), 140, 143–6,
 148n34, 151, 152
 Cottage beside a Canal, 144
 Man in a Fur Cap (Rembrandt), 144
 St. Thais of Egypt after Parmegiano, 145
- Byron, Richard (Hon. Revd), 144
- Byron, William (Lord), 144
- Cabinet Poullain*, 101, 102
- Calcografia Camerale (Rome), 134,
 135
- Campbell, Colen: *Vitruvius Britannicus*, 164
- Campbell, Robert, 82–3
- Canning, George, 215
- Cantarini, Simone, 145
- card(s), trade
 of E. Bartlett Bakewell, 177, 192
 Darlys and, 158, 173n71
 of Griffins, 180
 of H. Humphrey, 211
 of E. Jackson, 180
 of Mercier, 181, 182
 of Pulley, 187
- Cardon, Anthony, 31
- Carey, Matthew, 252
- caricature, 52, 158, 160. *See also* satirical print(s)
 Mary Darly's principles of, 163–4
 from Darlys' shop, 165–6, 172, 183–4
 Hogarth's denigration of, 161
 from H. Humphrey's shop, 219, 233
 by W. Humphrey, 209
 as improper for ladies, 219
 mezzotint drolls and, 184
 The Caricatures of Gillray, 215, 217
- Carlisle (Lady). *See* Byron, Isabella (Lady
 Carlisle)
- Carracci, Annibale, 146, 148, 152
- Carracci family, 127
- Carriera, Rosalba, 21

- Cars, Laurent, 111–16
 Castiglione, 114
 catalogue(s)
 Boydell's, 42
 in art encyclopaedias, 70–1
 of print exhibitions, 168
 Catherine, Empress of Russia, 151n45, 160
 Cecil, Mary Amelia, Marchioness of Salisbury, 42–3
 Chardin, Jean-Siméon: *Saying Grace*, 117n42
 Charles, Henry, 252
 Charles, Mary Graham, 6, 243, 250–3
 Charles, William, 243, 250–1
 Charlotte, Queen of Great Britain and Ireland, 35
 Chastre de Billy, Armand Pierre François de (Comte), 120, 121
 Chéreau, François, 21
 Chéron, Elisabeth Sophie, 21
 Chippendale, Thomas: *The Gentleman and Cabinet-Maker's Director*, 156, 173n71, 183
 Chiswick (UK), Hogarth's house at, 194

 Chracas: *Diario ordinario di Roma*, 135
 chromolithography, 67
 Ciprani, Giovanni Battista, 26, 186
 class(es), social. *See also* aristocracy
 art making and, 142
 education and training determined by, 95, 97, 127
 non-professional artists and, 97, 138–9
 printmaking production affected by, 14, 17, 97
 printsellers and, 6, 179–80, 188
 self-presentation and, 17
 Walpole on, 142
 women's duties according to, 86
 Clayton, Timothy, 78, 159n18
 Clive, Robert, 167
 Clockmakers' Company (London), 156, 157
 Cochin, Charles-Nicolas (le jeune), 99, 116, 119n53
 Almanach iconologique, 97
 Watelet portrait, 118n46
 Cochin, Charles-Nicolas (le père), 91, 96, 99
 collections, art
 albums of prints in, 134
 art works presented in, 69
 of natural history objects, 207–10, 214
 of non-professional artists' work, 138n4, 141, 147–8
 portraits in, 148
 print reproductions commissioned for, 103, 104, 113, 114
 of Rembrandt drawings and prints, 145
 collector(s). *See also* Bull, Richard; Walpole, Horace (Lord Orford)
 advertising geared toward, 43
 as amateurs, 141
 art commissioned by, 103, 104
 'bias' of, 224
 of drawings and prints, 108, 117
 in French printmaking networks, 122
 L.S. Lempereur and, 117–18
 women as, 118
 Colley, John Long, 173
 Colley, Mary, 173
 Colley, Thomas Graham, 157, 170, 173
 Colley, Thomas Graham Jr., 173
 Collings, Samuel
 Chamber of Genius (Rowlandson), 227
 Chamber of Taste (Rowlandson), 227
 More of Werter—The Separation (Rowlandson), 227
 Picturesque Beauties of Boswell, 223–4, 225
 The Sorrows of Werter—The Last Interview (Rowlandson), 227
 Colman, George, 169
 communities of artists. *See* network(s), printmakers'; workshop(s), printing
 Comte, Marguerite Le, 109, 118
 Condé, John, 232
 contract(s)
 for apprenticeship, 94nn11–12, 96n16
 for female engravers, 96
 Cook (Captain), 210
 copperplates. *See also* plate(s)
 in Charles sale, 252n33
 in Darly sale, 171
 joining, C. Watson on, 53
 in Piranesi chalcography, 124, 134
 retirement of, 176
 Rowlandson(s) acquiring, 235
 second-hand, market for, 225
 copyright (British), 5, 176
 duration of, 196, 198
 formalities of, 203–4
 history of, 206
 Parliamentary exceptions to, 190, 196, 198
 as property, 195
 Cornell (or Corneille), Thomas, 223, 225, 226
 Capt. Epilogue, 225
 Correggio, Antonio Allegri da: *Mystical Marriage of St Catherine*, 59–60
 Costa, Emmanuel Mendes da
 Conchology, or Natural History of Shells, 208
 Natural History of Fossils, 208
 Cosway, Maria Hadfield, 3–4, 21, 25–39
 The Birth of the Thames, 29n20

- Cosway, Maria Hadfield (cont.)
 caricatures of, 228
The Duchess of Devonshire as Cynthia, 27
Gallery of the Louvre (Galerie du Louvre), 32–5
Imitations in Chalk from Drawings by R. Cosway, R.A., 30
A Progress of Female Dissipation (Cardon), 31–2
A Progress of Female Virtue (Cardon), 31–2
The Winter's Day Delineated, 35–7, 38, 43, 53
- Cosway, Richard, 21, 22, 25, 26, 28, 31, 36
 caricatures of, 228
 portrait of Mrs. Fitzherbert, 232
- Cosway, William (Sir), 25
- Coulet, Anne Philiberte, 115n33, 119–22
La Belle Après-dînée (Vernet), 119
 Cousinet and, 120–2
Le Départ de la chaloupe (Vernet), 120, 120
L'Heureux passage (Vernet), 120
Les Pêcheurs florentins (Vernet), 120
Les Pêcheurs napolitains (Vernet), 120
- Coulet, Jeanne Louise, 120
- Cousinet, Catherine Élisabeth, 4–5, 108–9, 111
Le Bénédicité Flamant (L. Le Nain), 112–13, 117, 122n76
Le Calme (Vernet), 118–19
Le Charme de la musique, 112
Les Commerçants Turcs (Vernet), 120–1
 Coulet and, 120–2
La Crédule Laitière (Teniers), 117
Il Decamerone illustrations, 116–17
Départ de Jacob (Boucher), 114–15, 117
Le Moulin de Quinquengrogne (Lancret), 113–14, 117
La Pyramide de Sextius (Panini), 109, 118
Les Suites d'un naufrage, 121
La Tempête (Vernet), 118–19
Le Triomphe de Flore, 112
Les Trois Colonnes de Campo Vaccino (Panini), 109, 110, 118
- Cousinet, Jean Baptiste, 111n13, 122
- Coutts, Frances, 43
- Coytel, Antoine, 103–4
- Cozens, Alexander, 146, 150
- crayon-manner engraving, 41n7, 69. *See also* stipple engraving
- Hémery sisters' use of, 97–8, 101, 102, 105
- Cribb, Robert, 42
- Cristall, Alexander (Captain), 88
- Cristall, Elizabeth, 77, 88–90
 George Dyer portrait by, 89
- Cristall, Joshua, 88–9
- Cruikshank, George, 188, 219, 221, 233
- Cruikshank, Isaac, 242
- Cruikshank, Mary, 242
- Cugoano, Ottobah, 228
- Cumberland (Duke), 157, 158, 163
- Currier, J., 246
- d'Achery (or D'Acheray, Darchery, Dasheray), Elizabeth Lyfe, 6, 159n18, 174, 180, 183, 186–7, 212, 222, 230, 240
Britannia's Assassination (Gillray), 187
Covent Garden Nightmare (Rowlandson), 229
The Devonshire, or Most Approved Method of Securing Votes (Rowlandson), 187, 212, 229
Drum Major of Sedition, 229
 Rowlandson published by, 229–30
Secret Influence Directing the New P-L-t, 229
Sir Cecil's budget for paying the National Debt, 229
- d'Achery, Nicholas Claude Amboise, 187
- Daily Advertiser*, 164
- Daily Pennsylvanian*, 247
- Damer, Anne, 137
- D'Archeuille, Jean, 229–30
- d'Argenville, Antoine Nicolas Dezallier, 114
- Darling and Thompson, 83
- Darby, Ann, 164, 172
- Darby (née Salmon), Mary, 5, 7, 155–73, 174, 176, 210, 236, 242. *See also* Darby, Mary and Matthias, print business of
The Boot & the Block-Head, 162
Caesar at New-Market, 158, 160, 166, 183–4
 caricature and, 160, 163
Darby's Comic-Prints. of Characters. Caricatures. Macaronies &c., 7
 Hogarth and, 161–2
 H. Humphrey and, 210–11
Lord Amherst on Duty, 171
 printed ephemera by, 165
The Royal Ass, 171
The Scotch Broomstick & the Female Besom, 161
The Scotch Tent, or True Contrast, 161, 162
Tit for Tat, or Kiss My Arse Is no Treason, 161, 162
 workhouse days and death of, 172–3
- Darby, Mary and Matthias, print business of, 171, 174, 183–4. *See also* Darby (née Salmon), Mary; Darby, Matthias (aka Matthew)
- Bunbury's work with, 165–7
 caricature albums from, 166–8
 'macaronies' from, 163, 167, 184
Mr Sharp and Mr Blunt, 170
 prints satirising American Revolutionary War from, 169
- Darby, Matthias (aka Matthew), 5, 155, 156, 157, 159, 160, 168, 173n71, 183, 242. *See also* Darby, Mary and Matthias, print business of

- The Cork Rump*, 234
 death of, 170
 'A New patriotic Song, to the Tune of Rule Britannia,' 164
 possible indictment of, 162–3
 questioning of, in duke of Cumberland case, 157
The Recruiting Serjeant (Townshend), 158, 166
The Scotch Victory, 164
 Wilkes and, 163–4
 Darly, Matthias Jr., 158, 172, 173n71
 Darly, Mattina, 158, 173
 'Etruscan Profiles,' 169–70
Miss Carolina Sullivan One of the Obstinate Daughters of America, 1776, 169
 'Darly's Comic Exhibition,' 168
 Davidoff, Leonore: *Family Fortunes: Men and Women of the English Middle Class*, 1780–1850, 75
 De Launay, Nicolas, 100
Les Suites d'un naufrage (Vernet), 121
 de Passe, Crispin. *See* Passe, Crispin
 de Wilde, Maria. *See* Wilde, Maria
 death, will(s) and. *See* will(s)
 Denham, John: *Married* [and] *Unmarried*, 225
 Desprez, Louis Jean, 135–6
 Devonshire, Duchess of, 45, 45, 212
 Dezallier d'Argenville, Antoine Nicolas, 114
 Dickinson, William, 166n37, 184, 211, 219
Dictionnaire des graveurs anciens et modernes depuis l'origine de la gravure (Basan), 102, 108, 111n12, 112n16
 Dighton, Catherine, 242
 Dighton, Robert, 242
 D'Oench, Ellen, 141, 144
 Dogson, Campbell, 135
Donaldson v. Becket, 196–7, 206
 Dorat, Claude-Joseph: *Fables Nouvelles*, 97
 Douce, Francis, 236
 Downman, John, 46
 dowry(ies)
 for female artists, 81, 95, 98
 of L. Piranesi, 128–9
 drawing(s)
 en plein air, 84–5
 instruction in, for gentry, 165
 from live models, 11
 Prestels' prints from, 68–9
 in printmaking process, 213
 prints resembling, 41–2
 reproductions of, 97–8
 Dresden (Germany), Galerie Royale, 113
 drolls, mezzotint, 163, 168, 184
 Drury Lane Theatre (London), 45, 50
 Dun, Alexander, 163–4
 Dürer, Albrecht, 63, 65
 Düsseldorf Academy, 68, 71
 Dyck, Anthony van, 17, 23
 Dyer, George, 89
 Edgcombe, Emma Mount, 219
 Edict of Saint Jean-de-Luz, 93–4
 education and training of printmakers
 Bachelier's interest in, 105
 for burin engravers, 96, 97, 113
 Edict of Saint Jean-de-Luz affecting, 93, 94
 in 18th-century Italy, 127
 within family workshops, 80–1, 111
 gendering of, 89–90, 111
 of Horthemels sisters, 95–6
 social class and, 95, 97, 127
 or women printmakers, 76–7, 82, 95–6
 Edward II, King of England, 159–60
 Edwards, Edward, 45, 47
 Edwards, George, 157, 160
 Edwards, Turner, 103, 104
 Einsle, Joseph Bernhard, 62
 Eliot, John (2nd Baron), 149
 elite. *See* aristocracy
 Ellenrieder, Konrad, 62, 64
 Ellenrieder (née Hermann), Maria Anna, 62
 Ellenrieder, Marie, 4, 56–7, 62–7, 66, 70–1
 church commissions by, 62–3
 Lerch portrait by, 64
Mary Holding the Hand of the Infant Jesus, 65, 66
 prints made by other artists of her work, 67
Endeavour (ship), 210
 England
 amateurism in, 141, 152
 art and commerce separated in, 138
 nobility and gentry in. *See* aristocracy
 Engravers Act (England),
 1735, 190, 194–5, 194n22, 202, 203
 1767, 194n22, 196, 206
 engravers and engraving(s). *See also* printmaking
 with burin, 96, 97, 113, 121, 143
 crayon-manner. *See* crayon-manner engraving
 of letters/inscriptions, 120, 158, 160n64, 213
 line, 47, 69, 143
 mezzotint. *See* mezzotint engraving
 plates for. *See* plate(s)
 as 'practical dowry,' 98
 rights of, 196–7
 Saint Jean-de-Luz edict and, 93
 steel, 67
 stipple. *See* stipple engraving
 training in making, 82

- Erickson, Amy Louise, 78–80, 176, 179
 etching(s), 69
 drawings made into, 213
 for landscapes and *vedute*, 114, 124, 125
 multiple, process of, 133
 by G. Piranesi, style of, 133
 by L. Piranesi, style of, 130, 133
 production of, 97, 143
 taken up by amateurs, 97
 Evans, R.H.: *Historical and Descriptive Account of the Caricatures of James Gillray*, 218
 Evelyn, John, 148, 149–50
 exhibition(s)
 at Académie royale (Paris), 104, 230
 advertising for, 231–2
 of drawings purchased at Mary Daryl's sale, 170
 in London, 86, 168
 of prints, 140, 168, 181
 Sign-Painters', 200
 at Worcester Art Museum, 250
 family(ies)
 businesses and trades run among, 75, 159, 175, 176, 183, 243
 Daryl. *See* Daryl, Mary and Matthias, print business of
 gendering of labour within, 86–8
 Griffin, publishers, 180
 Humphrey, businesses run by, 208–9
 printmaking/selling within. *See* workshop(s), printing
 training within, 80–1, 111
 widows and. *See* widow(s)
 Fanshawe, Catherine Maria, 43, 144
 Farington, Joseph, 29, 33, 34, 84–6
 Farren, Elizabeth, 46, 230
 Female Charitable Society, 244–5, 249, 250
 feminism, 1. *See also* women; women artist(s)
 studies in, 3, 77
 ferret weaving, 155
 Fesch, Joseph (Cardinal), 34, 35
 Fessard, Étienne, 97, 100, 111–16
 Fielding, Mantle: *American Engravers Upon Copper and Steel*, 250
 Firmian, Karl Joseph von (Count), 57
 Fisher, Ann, 192
 Fisher, Edward, 192
 Fitzherbert (Mrs.), 230, 232
 Floding, Per Gustaf, 117
 Fontaine, Jean de La: *Les Fables*, 116
 Fordyce, James (Rev.): *Sermons for Young Women*, 86–7
 Fores, Samuel William, 168, 214, 216, 233, 239, 241
 E. Jackson and, 223, 228–9
 Lay and, 231
 Forrest, Ebenezer, 204
 Forster, (Mrs.) Elizabeth. *See* Humphrey, Elizabeth
 Forster, Jacob, 209
 Foster, Elizabeth (Lady), 46
 Fox, Charles James, 227
 Fragonard, Jean-Honoré, 97
 France
 non-professional artists in, 141
 provincial académies of, 103–6
 women printmakers in, 4–5, 91–122
 Frankland, Robert, 219
 Franklin, Benjamin, 195, 196n33
 Fraser, William Augustus (4th Baronet), 236
 Free Society of Artists, 208
 Fréron, Élie Catherine, 109–10, 114, 115, 116n36, 118, 120
 fresco, by women artists, 58, 63
 Gainsborough, Thomas, 41, 81
Galerie du comte de Brühl, 113
 Gandellini, Giovanni Gori, 126, 129–30
 Gandon, James, 164
 Garrand, George, 198
 Garrick, David, 167, 168
 Bon Ton, 169
 Gay, John, 228n21
Gazetteer and London Daily Advertiser, 163–4
Gazetteer and New Daily Advertiser, 164, 192, 193n15, 199
General Evening Post, 179n21
 'genius' (concept), 93
 gendering of, 37
Gentleman's Magazine, 42
 George, Dorothy, 169n54, 171, 233–4, 234n48
 George Augustus Frederick, Prince of Wales, 31
 George Earl of Warwick, 146, 147
 George III, king of England, 159
 Gillray, James, 5–6, 171, 183, 186, 187–8, 211–12, 240
 "—————" *And Catch the Living Manners as They Rise.*, 219, 220
 Anticipation, or, The Approaching Fate of the French Commercial Treaty, 227
 La Belle Assemblée, 214
 Britannia's Assassination, 187
 Connoisseurs Examining a Collection of George Morland's, 218n38
 E. d'Achery publishing, 229–30
Election-Troops, Bringing in Their Accounts, to the Pay-Table, 214
 H. Humphrey and, 212, 214–16, 218, 219, 221, 232, 233, 242

- Shakespeare Sacrificed: — or the Offering to Avarice*, 50, 54
The Triumphant Britons, 212
 Westminster Election prints, 214, 225, 229
 Gilpin, William, 149–50
 glass painting, 65
 Godfrey, Richard, 141
 Goethe, Johann Wolfgang, 58, 63
 Sorrows of the Young Werther, 227
 Goldsmith, Oliver: *She Stoops to Conquer*, 168–9
 Gordon, Duchess of, 219
 Gordon, George (Lord), 170–1
 Gordon Riots (London), 171
 Gori Gandellini, Giovanni, 126, 129–30
 Goupy, Joseph, 144
 Graham, George, 228
 Granger, James: *A Biographical History of England*, 148
 Grantham, Mary (Lady), 150, 151n47
 graphic arts, 1, 2. *See also* printmaking
 business of. *See* printseller(s)
 satirical use of. *See* satirical print(s)
 women's work in, 2, 5, 6, 70, 152
 Graves, A., 157n7
graveuses en taille-douce. *See* women printmakers
 Great Ormond Street Hospital (London), 190
 Green, Valentine, 27n8, 27n11
 Green Frog Service, 151n45
 Grego, Joseph, 224, 230–1, 233
 Gregory XVI, Pope, 134
 Greuze, Jean-Baptiste, 97
 La Mère bien-aimée, 120n64
 Greville, Francis (Earl of Brooke), 146
 Greville, George (2nd Earl of Warwick), 146, 147
 Greville, Louisa Augusta (Lady), 139, 140, 143, 146–8, 151, 152
 Landscape after a Painting by Salvator Rosa, 139, 147
 Grey (Marchioness), 150
 Griffin, Elizabeth, 159n18, 174, 175, 176, 180
 Griffin, Hester, 174, 175, 176, 180–1
 Griffin, Peter, 180
 Griffiths, Antony, 248, 250
 Griffiths, Julius, 33, 35
 Grimm, Hieronymus, 183–5, 211
 Grolier Club, 99
 Guercino, 127, 147, 148
 Guiard, Laurent, 122
 guild(s), artists', 94, 176
 female apprentices in, 78
 in Paris, 103
 rules of, 93
 Guillard, Charlotte, 141
 Gwynn, John, 195
 Hadfield, Maria Cosway. *See* Cosway, Maria Hadfield
 Haid, Johann Elias, 21
 Hall, Catherine: *Family Fortunes: Men and Women of the English Middle Class, 1780–1850*, 75
 Hamilton, William, 45
Hamlet (Shakespeare), 41, 44, 46
 Hamlett, Jane, 76
 Harcourt, Simon (Viscount Nuneham), 143
 Harold (Darl), Elizabeth, 157
 Harriet, Lady Duncannon, 46, 212
 Harris, John, 166n37, 223, 232
 Harrison, William Jr., 247
 Hayley, William, 40–1, 53–4, 79–80
 Hedges, Edward, 213
 Heineken, Carl Heinrich van, 113–14, 120
 Dictionnaire des artistes dont nous avons des estampes, 111–12
 Hémery, Antoine-François, 101, 104, 106
 Hémery, Louise-Rosalie, 4, 91, 96, 97
 Hémery (Ponce), Marguerite, 4, 91, 96, 97, 100
 Cabinet Poullain, 101
 Hémery (Lingée), Thérèse-Éléonore, 4, 91, 96, 97, 99–100, 115n33
Allegory of Art (van Mieris the Elder), 101, 102
Cabinet Poullain, 101, 102
 Marseille academy membership of, 102, 104–6
Victime de la Calomnie Gertrude, 100
 Heppet, H., 235
 Hermitage Museum (St. Petersburg), Rowlandson etchings in, 225–7
 Heß, Carl Ernst Christoph, 64
 Hewson, William, 88
 Hill, Draper, 217
 Hind, A.M., 42n8, 124n4, 130, 134
 history painting(s)
 in Boydell Shakespeare Gallery, 47
 Kauffmann and, 58–60, 62, 127
 Pine and, 44
 prints made after, 11, 49, 59–60
 single-figure, 60
 Hobart, Albinia, 219, 227
 Hofakademie der Maler, Bildhauer und Baukunst (Vienna), 115n33
 Hogarth, Ann, 191–2
 Hogarth, Jane, 5, 189–206
 Boydell and, 205
 early and unknown W. Hogarth works published by, 203–6
 family print business run by, 191–206
 The Heads from the Cartons (W. Hogarth), 205
 A Landscape, 203, 204, 205
 Livesay and, 204

- Hogarth, Jane (cont.)
The Politician (W. Hogarth), 203, 205
 reputation of W. Hogarth shielded by, 189–91, 205–6
 satirical prints directed at, 200–1
 Sayer's publications and, 201–2
Shrimps! (W. Hogarth), 204, 205
- Hogarth, William, 32
 'battle of prints' and, 161
Enraged Woman, 238
The Four Stages of Cruelty, 201
A Harlot's Progress, 191, 201
Industry and Idleness, 201
March to Finchley, 205
Marriage A-la-Mode, 191, 201, 205
 Nichols's *Biographical Anecdotes* about, 189–90, 204
The Politician, 203
A Rake's Progress, 191, 201, 202, 205
 reputation of, J. Hogarth shielding, 189–91, 205–6
 satirical prints directed at, 200–1
The Times Plate I, 161–2
- Hogarth Act, 195–6
Hogarth Moralized, 192–4
 Hoisington, Rena M., 70n38
 Holland, William, 168, 214, 227, 228, 232
 Hollar, Wenceslaus, 145
 Holloway, Thomas, 88–9
 Hoppner, John, 40, 41, 53
 Horthemels, Daniel (le jeune), 95
 Horthemels, Daniel (le père), 95, 98
 Horthemels, Denis, 95
 Horthemels, Frédéric, 95
 Horthemels (Cochin), Louise-Madeleine, 4, 91, 94, 98, 99, 104
 Horthemels (née Cellier), Marie-Anne, 95
 Horthemels, Marie-Anne Hyacinthe, 4, 91, 94, 98, 103–4
 Cardinal de Bissy portrait, 103
 Horthemels, Marie-Nicole, 4, 91, 94, 98
 Houbraken, Jacobus, 22–3
 households. *See* family(ies); workshop(s), printing
 Howard, Henry (4th Earl of Carlisle), 144
 Howitt, Elizabeth Rowlandson, 222, 234–9, 241
 Drown'd (T. Rowlandson), 236, 237, 238
 Love and Poverty, 238
 Quarterly Duns, or Clamorous Tax Gatherers (T. Rowlandson), 235
 Howitt, Samuel, 222, 223, 234, 235–6
 Hume-Campbell, Alexander (Viscount Polwarth), 149
 Humphrey, Ann, 208
 Humphrey, Elizabeth, 207–8, 209, 214, 217–18, 221
 will of, 218nn38–39
 Humphrey, George Sr., 187, 207, 208, 209
 Humphrey, George II, 208, 209, 214
 Humphrey, George [nephew of Hannah], 217, 221
 Humphrey, Hannah, 5–6, 28, 159n18, 174, 180, 183, 186–8, 210, 211, 222, 223, 232–4, 239–42
 "—————" *"And Catch the Living Manners as They Rise,"* (Aynscombe/Gillray), 219, 220
 The Apotheosis of the Dutchess (Rowlandson), 212
 La Belle Asemblée (Gillray), 214
 Brothers of the Whip (Rowlandson), 233
 Charity Covereth a Multitude of Sins (Rowlandson), 233
 Col. Topham Endeavouring with His Squirt to Extinguish the Genius of Holman (Rowlandson), 233
 The Devonshire, or Most Approved Method of Securing Votes (Rowlandson), 212, 229
 Election-Troops, Bringing in Their Accounts, to the Pay-Table (Gillray), 214
 English Manner and French Prudence (Rowlandson), 233
 Gillray's relationship with, 212, 214–16, 218, 232, 242
 A Lady at a Card Party Who Does Not Play, 213–14
 as major print publisher, 218–19
 The Resurrection, or An Internal View of the Museum in W-D-M-LL Street on the Last Day (Rowlandson), 233
 The Rotation Office (Rowlandson), 233
 Rowlandson and, 232–3
 shops of, layouts of, 216–17
 The Village Doctor (Rowlandson), 233
 Wet under Foot (Rowlandson), 233
 Humphrey, Sarah: *A New Academy for Accomplishments*, 209, 210
 Humphrey, William, 187, 208, 211, 212–14, 223, 229, 233
 Mary Darly and, 210–11
 History of the Westminster Election (Rowlandson), 212
 Liberty and Fame Introducing Female Patriotism to Britania [sic] (Rowlandson), 212, 225
 Rowlandson and, 233
 The Shilling of the Value of a P[ri]v[y] C [ouncillo]r's Matrimonial Honor (Rowlandson), 211
 A Smuggling Machine or a Convenient Cos(au) way for a Man in Miniature, 28–9

- The Triumphant Britons* (Gillray), 212
The Two Patriotic Duchess's on their Canvass (Rowlandson), 212
Two-Penny Whist, 217–18
Very Slippy-Weather, 216
 Westminster election prints (Gillray), 214, 225
The Westminster Mendicant (Rowlandson), 213
 will of, 221
 Hüttner, Johann Christian, 215–16
 Huygens, Constantijn, 15–16, 24
 Hyde, Melissa, 112

Iliad (Homer), 158
Illustrative Description of the Genuine Works of Mr James Gillray, 217
 imprints
 for cooperative ventures among printsellers, 224–6
 of women printsellers/publishers, 151
 Inchbald, Elizabeth, 228
 indenture, 79n24
Infantia Christi, 65
 inheritance, per Roman statutory rule, 127–8.
 See also will(s)
 inscription(s), 234
 by J. Akin, 246
 by M. Charles, 252
 copyright and, 216
 by Cousinet, 115, 118
 on Mary Darly prints, 158
 by de Wilde, 14, 18
 on engravings, 46, 120
 on Hogarth print volumes, 201–2, 205
 by O'Keeffe, 219
 by L. Piranesi, 135
 by Rowlandson, 228
 by Schurman, 15, 17
 by Jos. Smith, 21
 by Spencer, 22
 intaglio. *See* printmaking
 intellectual property, 195
 invention(s), 12, 178, 196
 caricature and, 213
 by Mary Darly, 165
 by Indigenous Peoples, 210
 by Kauffmann, 19, 62
 patent and, 199
 by L. Piranesi, 124, 133
 in printmaking, 67, 70
 of repeatable images, 16, 24
 self-portraits and, 11
 of social cards, 160
 by Walpole, 142

Ipswich Journal, 169
 Isabella, Queen of England, 159–60, 161
 Istituto centrale per la grafica (Rome), 131, 132, 134n26, 135

 Jackson, Elizabeth, 6, 29, 222, 240
 Anticipation, or, The Approaching Fate of the French Commercial Treaty (Gillray), 227
 Bawd on Her Last Legs, 228
 Chamber of Genius (Rowlandson, aft. Collings), 227
 Chamber of Taste (Rowlandson, aft. Collings), 227
 Contrasting French and English Beauties (Rowlandson), 228
 The Doctor Called Up or the False Alarm, 228
 Don't He Deserve It/She Don't Deserve It, 228
 I'll Tell You What! . . . Such Things Never Were Till Now (Inchbald), 228
 Liberty and Fame Introducing a Female Artist to Britannia (Rowlandson), 226
 Liberty and Fame Introducing Female Patriotism to Britannia [sic] (Rowlandson), 225
 Married [and] Unmarried (Rowlandson), 225, 228
 Morland prints published by, 228
 The Parachute (Rowlandson), 227, 228
 Picturesque Beauties of Boswell, 223–4, 225
 Rowlandson prints published by, 223–8, 241
 satirical prints published by, 227–8
 Syrens (Rowlandson), 228
 Triumph of Hipocrisy [sic] (Rowlandson), 227
 Triumph of Sentiment (Rowlandson), 227
 Twelve Etchings, 225–6
 A Visit to the Aunt, 240
 Jackson, Hester Griffin, 174, 175, 176, 180–1
 Jackson, Michael, 180
 Jacobé, Johann, 184–5
 James-Sarazin, A., 103
 Jefferson, Thomas, 34–5
 Jefferys, James
 Bacchants, 226
 Elizabeth Bull and, 230
 Johnston, Cecilia, 219
 Johnston, David Claypoole, 219
 Jones, John, 223
Journal des sçavans, 116
 Judkins, Elizabeth, 40, 41n6

 Kauffmann, Angelika (or Angelica), 4, 19, 20–1, 26, 27, 36, 41n7, 44, 56–62, 70–1, 186
 Apostles cycle (Schwarzenberg), 58
 art training of, 127

- Kauffmann, Angelika (or Angelica) (cont.)
Cornelia, Mother of the Gracchi, 186
The Interview between Edgar and Elfrida after Her Marriage with Athelwold, 186n46
Mystical Marriage of St. Catherine (Correggio), 59–60
 portraits by, 58–9
 at Royal Academy of Arts, 44n18, 58
 Schwarzenberg high altar, 58, 63
La Speranza, 20
 Winckelmann portrait, 59–61
Woman Plaiting Her Hair, 60
- Kauffmann, Johann Josef, 57, 58
- Kearse, Mary Lawrance, 31
- Kearsley, George, 223, 224
- Keate, George, 210
- Keate, Georgiana, 210, 219
- Kenrick, William, 198
- Kirkley, Caroline, 79, 90
- Kirkley, Ralph, 79
- Kneass, William, 248
- Koenen, Henrietta Louisa, 2n3
- Kunz, Armin, 70n38
- La Fontaine, Jean de: *Les Fables*, 116
- Lafosse, Adolphe, 67
- Lancret, Nicolas, 104
Le Moulin de Quinquengrogne, 113–14, 117
- Landseer, John, 46
- Langer, Johann Peter, 62
- law(s)
 not made by women, 199–200
 on estates and wills. *See* will(s)
 on intellectual property, 195
 statutory, in 18th-century Rome, 127–8
 study of, 3
- Lawrance (Kearse), Mary, 31
- Lawrence, Richard, 232
- Lawrence, Thomas, 41, 45, 49
- Lay, Eleanor, 6, 222, 223, 240
A Brace of Blackguards (Rowlandson), 230–1
 Brighton views by, 230
The English Review, 230
The French Review, 230
A Sufferer for Decency (Rowlandson), 230–1
- Lay, Henry, 232
- Le Bas, Jacques Philippe, 119n53
- Le Brun, Élisabeth-Vigée, 101
- Le Brun, Jean-Baptiste-Pierre, 101
- Le Comte, Marguerite, 109, 118
- Le Daulceur, Louise, 112
- Le Nain, Louis, 112
- Legrand, Jacques Guillaume, 128, 129
- Leicester Fields (London)
 Darlys at, 158, 161, 162n25, 163, 164
 the Golden Head (Hogarth's residence) at, 191, 192, 193, 204
- Leis, Arlene Carol, 210n13
- Lemercier, Joseph, 67
- Lempereur (Mme). *See* Cousinet, Catherine Élisabeth
- Lempereur, Louis Simon, 109, 112, 115–16, 118n46
 Cousinet represented by, 120–2
 Le Comte portrait (Watelet), 118n48
 as print publisher and seller, 119, 120, 121
 Watelet portrait (Cochin), 118n46
- Lépicicé, François Bernard, 116–17
- Lépicicé (née Marlié), Renée Élisabeth, 116–17
- Lerch, Georg, 64
- letter engraving, 120, 158, 160n64. *See also* inscription(s)
 on Humphrey-published prints, 213
- Lewis, Mary, 191
- Lewis, W.S., 137n2, 145
- Lewis Walpole Library (Yale Univ.), 28n15, 137n2, 145n25, 203n58
- Ligozzi, Jacopo: *The Triumph of Truth over Envy*, 69–70
- Lingée, Charles-Louis, 91, 97, 99–100
Cabinet Poullain, 101
Victime de la Calomnie Gertrude (T-E. Hémary Lingée), 100
 wife of. *See* Hémary (Lingée), Thérèse-Éléonore
- The Literary Magazine, and American Register*, 43
- lithography, 64, 67
 colour (chromolithography), 67
- livery companies (London), 75, 78, 156n3, 157, 175, 176n4
- Livesay, Richard, 204, 205
 'Hogarth's Tour,' 204n61
Mask and Palette (W. Hogarth), 204
Mr. Ben: Read (W. Hogarth), 204
Mr. Gabriel Hunt (W. Hogarth), 204
Shrimps! (W. Hogarth), 204
- Lloyd's Evening Post*, 164n34
- London
 as art marketplace, 68, 81
 Bermondsey area of, 155–6
 booksellers in, 195–7
 fire insurance policy holders in, 239
 Gordon Riots in, 170–1
 livery companies in, 75, 78, 156n3, 157, 175, 176n4
 printing industry in, 5, 76–7, 175–6
 Rocque's map of, 155
 shopping location(s) in, 207
 the Square Mile in, 175–6
 Westminster borough of, 175, 212

- women printmakers in, 75–90
London Chronicle, 194
London Courant, 45n21, 47n31
London Tradesman, 82
London und Paris, 216
Louis, Dauphin of France, 99
Louis XIV, King of France, 93
Loutherberg, Philip de: *The Exhibition*, 234
Louvre, Musée du (Paris), 32, 34
 Cosway's prints of, 33
 Salons at, 115
Lutma, Jan, 64
'macaronies,' 163, 167, 169, 171, 184
- Macaulay, Catherine, 169
Macklin, Charles, 168
Major, Thomas, 235
Mann, Horace, 145–6
Marillier, Clément-Pierre, 100
Marinkelle, Joseph, 22–4
 Oprecht Verhaal wegens het portraitteeren, 22,
 23n32, 23n34, 24
marketing of prints, 81, 115, 194–5, 239–42. *See*
 also advertising; self-promotion
Markey, Lia, 93, 98
Maronnie, B., 135n27
Marseille, Académie de peinture et de sculpture
 at, 102, 104–5
Marshall, Betty, 215, 217, 221
Mary, Duchess of Gloucester, 40, 53
Mary, Queen of Scots, 160
Mason, William, 51, 142
Massachusetts Gazette, 192n13
Massard, Jean: *La Mère bien-aimée* (Greuze),
 120n64
Maxted, Ian, 240–1
Mayor, A. Hyatt, 145
Mayor, Barnabas, 157
McAllister-Johnson, W., 114
McArdell, James, 21
McKeever, Lou, 7, 155
Melcher, Jakob, 67
Menus Plaisirs, 99
Mercier, Dorothy Clapham, 159n18, 174, 176,
 181
 trade card of, 182
Mercier, Philippe, 181
Mercure de France, 117, 120n60
Metropolitan Museum of Art (New York),
 114n28, 145, 203, 204n66, 223n4, 224n7,
 226n12, 227n14, 234n50
mezzotint engraving, 42, 43, 52, 79, 98, 230
satirical prints (drolls) in, 163, 168, 184
Mieris the Elder, Frans van: *Allegory of Art*, 101,
 102
- Milam, Jennifer, 1n2
Miller, Andrew, 179n19
Millinton, Edward, 152
minerals, trade in, 207, 209, 214
Minor, Heather Hyde, 124, 129
Mitchell, Matthew, 236
Moitte, Élisabeth Mélanie, 111
Moitte, Pierre Étienne, 111–17
Moitte, Rose Angélique, 111
Molteno, Anthony, 42
Molteno, Colnaghi & Co., 68
Montagu, Elizabeth, 50
Montigny Le Daulceur, Louise de, 112
morality
 Blake's work and, 193n18
 Hogarth's work and, 192–3
 H. Humphrey and, 215
Morgan & Yeager, 252
Morland, George, 231
 Lindamira, 228
 Morning Reflection, 228
Morning Chronicle, and London Advertiser, 27,
 45, 165, 167n46, 168, 185n42, 205n68
Morning Post, 36, 43, 46
Mortimer, Richard, 218n38
Mortimer, Roger, 160
Moser, Mary, 57–8
Mosley, Charles, 157n8, 179
Moulinneuf (M.), 105–6
Munich Academy of Art, 62, 63
Murphy, Arthur
 The Grecian Daughter, 45, 48, 49
 The Way to Keep Him, 46
Murray, Alexander, 167, 171
Museum of Old Newbury, 5, 245nn4, 5
Musgrave, Richard (Bt of Hayton Castle, Co.
 Cumberland), 144
- Nagler, G. K., 130
Napoleon Bonaparte, Emperor of France, 33
National Gallery of Art (Washington, DC), 134
 Fraser Album in, 224
 Rowlandson collection at, 236
natural history market (London), 207–10,
 214
Nazarenes, 62–4, 71
Neoclassicism, 71
network(s), printmakers', 3, 103
 art agents and, 121
 Cabinet Poullain made by, 101
 commercial, 42
 in 18th-century France, 93–4, 101, 103, 107,
 115
 French provincial académies in, 104–6
 gendering of, 86

- network(s), printmakers' (cont.)
 professional, 103
 women negotiating, 112, 241
 workshops and, 52, 85, 90, 94
 Newburyport (MA), 249
 Newburyport Female Charitable Society, 243–6,
 244
 Nichols, John, 193n15, 194
Biographical Anecdotes of William Hogarth,
 189–90, 205
 Niquet (Mlle), 120n64
 nobility. *See* aristocracy
 Nochlin, Linda, 11n2, 94n12
 non-professional printmakers, 97, 138. *See also*
 professionalism in art
 caricatures suggested by, 160
 class, social status and, 97, 138–9
 competence of, 140
 difficulty researching, 138–9
 Gillray publishes work by, 219, 221
 prints by, in Bull and Walpole albums, 137,
 141–8
 Norfolk, Duchess of, 45
The North Briton, 164n32, 201
 Northcote, James, 51
 'not artist' status. *See* non-professional
 printmakers
 Nuremberg (Germany), 68
 O'Keefe, W., 219
 Old Watercolour Society, 89
 Oudry, Jean Baptiste, 116
 Overton, Mary Baker. *See* Sayer, Mary Baker
 Overton
 Overton, Philip, 177, 178n15, 180
Oxford Almanack for the Year 1749, 179n21
 painting(s), by women artists, 1, 11, 27, 41, 56,
 70
 M. Cosway and. *See* Cosway, Maria Hadfield
 given as gifts, 16
 Kauffmann and. *See* Kauffmann, Angelika
 pecuniary restrictions of, 30
 print reproduction of, 46, 47, 64, 67, 117–20
 professionalism in, 25, 29, 38
 of religious subjects, 58, 59, 62–3, 65, 67
 of self-portraits. *See* self-portraits and
 portraiture
 for stencils, 165
 Panini, Giovanni Paolo
La Pyramide de Sextius, 109, 118
Les Trois Colonnes de Campo Vaccino, 109, 110,
 118
 Paris
 bookselling and engraving in, 95–6
 rue Saint-Jacques in, 95, 96, 98, 103
 Saint-Benoît neighbourhood of, 96
 women printmakers in, 92–107
 Parker, Henry, 177, 202
 Parliament (UK)
 copyright considered by, 190, 199
 Hogarth Act considered by, 195–6, 198
 women and, 200
 Parmegiano: *St. Thais of Egypt*, 145
 Pasquin, Anthony, 157, 158n9, 159n17
 Passe, Crispin de, 16–17
*Les Vrais Pourtraits de quelques unes des Plus
 Grandes Dames de la Chrestiente, desguisées
 en Bergères*, 16–17
 Paul, Jeremiah, 250
 Paulson, Ronald, 161n22
 Pauncefote, Emma Smith, 28, 79
 Payne, James, 222n2, 232
 Payne, Matthew, 222n2, 232
 pensions, from Royal Academy of Arts (London),
 205
 Perkins, Jacob, 249
 Perry, Lara, 77n13
 Peters, Hendrick (aka Tejonihokarawa), 178n14
 petition (Parliament), 33n36, 195–9
 Philadelphia (PA), 243
 Akines in, 247, 249–50
 Charleses' print business in, 252–3
 Philips, Samuel, 32
 Phillips, Richard, 53
 photography, printmaking affected by, 71
 Piazzetta, Giovanni Battista, 58
 Pickering, Timothy, 250
 Picot, Victor-Marie, 45n21
 Pierre, Jean Baptiste Marie, 117–18
 Pine, Charlotte, 208
 Pine, Robert Edge, 41, 42
America, 44
Garrick Speaking the Ode, 50
 W. Humphrey's prints after, 208–9
Mrs. Siddons as Euphrasia, 45, 48, 49
 C. Watson and, 41, 44–5
 Pinhas, Hermann, 67
 Pinto, John, 129
 piracy of prints, 161n21, 194–5, 198, 201
 Piranesi (née Pasquini), Angela (or Angelica),
 125, 129n16
 Piranesi, Angelo, 126, 128
 Piranesi, Anna Maria, 126, 128, 129n18
 Piranesi, Faustina Clementina Ludovica, 126
 Piranesi, Francesco, 123, 126, 128, 129, 130,
 134, 135
 etching of cave of Posillipo by, 135–6
 Piranesi, Giovanni Battista (or Giambattista), 5,
 123–5

- Antichità Romane*, 130–1
 dying intestate, 127–9
 etching style of, 133
Invenzioni capricciose di carceri, 126
Magnificenze, 126
Opere varie di architettura, 126
Vedute Romane (Views of Rome), 126, 134
- Piranesi, Laura Maria Gertrude, 5, 123
 biographical background on, 130–1, 134
 dowry and marriage of, 128–9
Sepolcro di Cecilia Metella or detto Capo di Bove, 132
Veduta degli avanzi del Tempio della Pace, 131
Veduta del Campidoglio, 131
Veduta del Castel Sant'Angelo di Roma, in tempo che spara la Girandola, 132, 135–6
Veduta del Ponte e del Castello S. Angelo nel tempo che si spara la Girandola, 135–6
Veduta del Ponte Salario, 131
Veduta del Portico di Ottavia, 131
Veduta del tempio della Concordia, 131
Veduta del tempio della Sibilla in Tivoli (Temple of the Sibyl at Tivoli), 132, 134
Veduta del Tempio di Antonino, oggi Dogana di Terra, 131, 134
Veduta del Tempio di Baccho oggi detto S. Urbano, 131
Veduta del tempio di Cibebe nella piazza della Bocca della Verità, 131
Veduta dell'Anfiteatro Flavio d.o il Colosseo, 132
Veduta dell'Arco di Settimio Severo, 131
Veduta dell'Arco di Tito, 131
Veduta della Basilica di Santa Maria Maggiore, 132
Veduta della Fontana di Termini, 132
Veduta della Piramide di Caio Cestio, 131
Veduta della Rotonda, 131
Tempio di Giano, 131
Veduta di Ponte Molle, 132, 134
Veduta di San Giovanni in Laterano, 131
 views of Roman Pantheon and Colosseum, 135n27
- Piranesi, Pietro, 126, 128, 129n18, 135
- Pitt, William, 161, 218
- Pitteri, Marco Alvise, 58
- plate(s)
 cancellation of, 69
 date of first publishing on, 203
 of Hogarth's prints, 192
 joining of, 53–4
 quality variance among, 47
 reuse/reissuance of, 42, 52, 61
 scoring of, 16
 sizing of, pricing and, 42–3, 69
 stipple engraving's use of, 42
- political print(s). *See also* satirical print(s)
 caricature and, 158
 from E. d'Achery, 186–8, 229–30
 by Mary Darly, 158–60, 171
 by Matthias Darly, 157, 159, 162–3, 183–4
 from H. and/or W. Humphreys, 186–8, 211–12, 214, 225
 Jackson publishing, 227
- Polwarth (Lady). *See* Yorke, Amabel (Lady Polwarth)
- Polwhele, Richard, 36
- Pompadour (Mme de), 112, 118
- Ponce, Nicolas, 91, 100, 104
Cabinet Poullain, 101
- Pond, Arthur, 178
- Portland, Duchess of, 208, 212
- portrait(s)
 by Bakewell, 178
 collections of, 148
 of Mary Darly, 167
 by Kauffmann, 58–61
 mourning, 247
 popularity of, 54
 of E. Rowlandson, 234–5
 self-. *See* self-portraits and portraiture
 by Sledge, 185
 stipple engraving for, 41–2
 of women artists, by men, 20–1
- posture prints. *See* caricature
- Potter, Paulus, 83
- Poullain, Antoine, 101
- Poulson's Daily Advertiser*, 252n33
- Poussin, Nicolas: *Death of Germanicus*, 51
- Predl, Katharina von, 63
- press(es), printing, 69, 151
 in Charles sale, 252n33, 253
 of H. Humphrey, 218
 of T. Major, 235
 Walpole's, 142, 143
- Prestel, Johann Gottlieb, 56, 68, 71
- Prestel (née Höll), Maria Katharina, 4, 56–7, 68–71
The Triumph of Truth over Envy (Ligozzi), 69–70
- pricelists, by Jane Hogarth, 205
- pricing of prints, 33, 42, 54, 166, 183, 227, 231
- print(s) (states)
 colouring in, 61
 copyright and, 202
 of Hogarth's *A Rake's Progress*, 202
 in Kauffmann's oeuvre, 60–1
 of L. Piranesi's work, 134
 pricing of, 33, 42, 54, 166, 183, 227, 231
 signing of, 40, 69, 92, 99–100, 103
- print(s) (subjects)

- print(s) (subjects) (cont.)
 allegory, 11
 architecture and landscape, 124, 133, 156–7, 231
 beauty, 228
 book illustrations, 77, 85, 97, 115–16
 botanical, 57n4, 190
 fashion, 46, 210, 219, 240
 genre, 232
 history, 11, 59–60
 humour, 165–6
 political events and issues. *See* political print(s)
 satirical. *See* satirical print(s)
 self-portraiture. *See* self-portraits and portraiture
 sporting, 232, 234
 theatrical, 4, 41, 44–7
 topographical, 77, 85
vedute (cityscapes; vistas), 124, 125, 131–2
- print market(s). *See also* printseller(s)
 in 18th-century France, 115
 in 18th-century U.S., 243
 in Georgian England, 239–42
 international, 108
 in London, 81
 for pendant prints, 118
 piracy in, 194–5, 198
 women in. *See* women printmakers
- print shop(s), 183, 210. *See also* printseller(s)
 of H. Humphrey, layout of, 216–17
 woman-owned and/or -run, 210
- printer-booksellers, guild of, 95
- Printing Women: Three Centuries of Female Printmakers, 1570–1900* [exhib.], 2n3
- printmaking
 drawings and. *See* drawing(s)
 gender and, 2n3
 networks and relationships in. *See* network(s), printmakers'
 photography and, 71
 processes for. *See* printmaking process(es)
 Saint Jean-de-Luz edict affecting, 93–4
 social class and, 14, 17, 97
 training in. *See* education and training of printmakers
- printmaking process(es), 82, 213
 burin used in, 96, 97, 113
 colour in, 41–2, 166
 crayon-manner in. *See* crayon-manner engraving
 engraving. *See* engravers and engraving(s)
 etching. *See* etching(s)
 gold leaf used in, 70n38
 lithography. *See* lithography
 multiplate, 69
 multiple-etching, 133
 plates used in. *See* plate(s)
 Prestels' experimentation with, 69
 stipple. *See* stipple engraving
 Walpole on, 143
- printseller(s), 5–6, 31, 108, 242. *See also* print shop(s); publishers and publishing (prints)
 cooperative ventures among. *See* business partnership(s)
 diversity in offerings of, 192
 in Philadelphia, 243–53
 social class and, 6, 179–80, 188
 specialisation among, 183
 women, 12, 174–88, 210, 239–40
- privilege, 36, 138
 property and, 199
- Probin, Ann, 79, 90
- Probin, John, 79
- professionalism in art, 2, 5, 6, 25. *See also* non-professional printmakers
 in 18th-century England, 138, 140–1
 English aristocracy and, 141–2
 networks and. *See* network(s), printmakers'
 print exhibitions (London) and, 168
 reputation development and, 104–5, 115
 satirical prints about, 28–9
 training and. *See* education and training of printmakers
- Walpole's considerations of, 137, 141–3
 for women, 29–30, 38–9, 56–7
- promotion
 of académiciens' work, 104
 self-. *See* self-promotion
 through workshops, 14, 98
- property (intangible), 190, 191, 195, 199, 236
- prostitution, female artists' self-promotion equated to, 12
- Protestant Association, 170–1
- Public Advertiser*, 160, 161, 162n25, 163, 165–9, 192, 193n16
- publication line(s)
 on Livesay's offerings, 204n61, 205
 name of proprietor and date included in, 203–4
 omission of (by women), 29n21, 151
- publishers and publishing (prints), 5–6, 42, 181, 183. *See also* business partnership(s); printseller(s)
 cooperative ventures among printsellers and, 224–5
 Mary Darly as, 158–9
 in Georgian England, 240–1
 H. Humphrey as, 210, 218
 specialization of, 183
 strategies of, 183

- women as, 174–88
- Pulley, Hester Griffin Jackson, 174, 175, 176, 180–1
- Quimby, Mary O'Brien, 243n3, 246n6
- Quirinale, Palazzo del (Rome), 131, 132, 134
- Rackley, Erika, 2–3
- Raphael, 63
Sistine Madonna, 65, 67
- Recueil d'Estampes d'après les plus célèbres Tableaux de la Galerie Royale de Dresde*, 113
- Reiffenstein, Johann Friedrich, 59
- Reinhart, Johann Christian, 56
- religion(s)
 Ellenrieder's art and, 63, 67
 painting subjects from, 58, 59, 62–3, 65, 67
- Roman Catholicism, 26, 65, 67, 71
- Rembrandt
 chiaroscuro of, in prints, 64
 collecting drawings and prints by, 145, 152
 copyists and imitators of, 144–5
The Hog, 145
Man in a Fur Cap, 144, 145
 prints by, 64, 148n34
The Rat Catcher, 145
Rembrandt and His Wife Saskia, 145
- Reni, Guido, 127, 148, 152
- Repository of Arts (London), 31, 231
- Repton, Humphry, 51–2, 230
- Resolution* (ship), 210
- Revere, Paul: *A Warm Place—Hell*, 166n49
- Reynolds, Joshua (Sir), 27, 40, 50, 53, 54, 79, 147–8
The Death of Cardinal Beaufort, 50–2
Omai, 184–5
Self-Portrait, 51
 Sledge's prints after, 184
- Reynolds, Samuel William, 32
- Richmond, Duchess of, 46
- Ridley, William, 20
- Rigaud, Hyacinthe, 103, 104
- Rizzio, David, 160
- Roberts, Ann, 240
- Robinson, Mary 'Perdita', 35–8, 43
Thoughts on the Condition of Women and on the Injustice of Mental Subordination, 35–6
- Robinson, Thomas (Lord Grantham; 2nd Baron Grantham), 150
- Rocque, John, 155
- Roget, John Lewis, 88–9
- Roland, Charles Nicolas, 118n46
- Roman Catholicism, 26, 65, 67, 71
- Rome, views of, from Piranesi family, 124–6, 131–3
- Romney, George, 41, 184
- Rosa, Salvatore, 139, 147, 148, 152
- Rose, Mark, 195
- Rosenthal, Angela, 20
- Rowlandson, Elizabeth. *See* Howitt, Elizabeth
- Rowlandson
 Rowlandson, James, 222, 236
 Rowlandson (née Chevalier), Jane, 222
 Rowlandson, Thomas, 6, 28n15, 171, 186, 187, 209n10, 212, 219
 1784, or *The Fashions of the Day* (Repton), 230
The Apotheosis of the Dutchess, 212
Brothers of the Whip, 233
Chamber of Genius (Collings), 227
Chamber of Taste (Collings), 227
Charity Covereth a Multitude of Sins, 233
Col. Topham Endeavouring with His Squirt to Extinguish the Genius of Holman, 233
Contrasting French and English Beauties, 228
 Cosways and, 228
Covent Garden Nightmare, 229
 E. d'Achery publishing, 228–9
Death of the Fox, 232
The Devonshire, or Most Approved Method of Securing Votes, 187, 212, 229
Dr. Syntax's Tour, 251–2
Drown'd [also Finding the Shipwrecked Sailor], 236, 237, 238
English Manner and French Prudence, 233
Going Out in the Morning, 232
Going to Ride St George, 232
History of the Westminster Election, 212
Imitations of Modern Drawings, 223, 226–7, 241
 E. Jackson publishing, 223–8
A Landing Place with Small Boats, 224
 E. Lay publishing, 230–2
Liberty and Fame Introducing Female Patriotism to Britania [sic], 212
Married [and] Unmarried, 225, 228
More of Werter—The Separation (Collings), 227
Narcissus, 228
The Parachute, 227, 228
Picturesque Beauties of Boswell (Collings), 223–5, 225, 227
A Pretty Picture Book for Good Children, 236
 as print publisher, 235
Quarterly Dunns, or Clamorous Tax Gatherers, 235
Rear-cart, 234
The Resurrection of an Internal View of the Museum in W-D-M-LL Street on the Last Day, 233
Rhedarium, 223

- Rowlandson, Thomas (cont.)
The Rotation Office, 233
*The Shilling of the Value of a P[rivily C
 ouncillo]r's Matrimonial Honor*, 211
The Sorrows of Werter—The Last Interview
 (Collings), 227
Syrens, 228
Triumph of Hipocrisy [sic], 227
Triumph of Sentiment, 227
The Two Patriotic Duchess's on their Canvass,
 212
A View at Blackwall, 224
A View at Brighthelmstone, 224
*A View near Folkstone with Fishermen Selling a
 Cargo*, 224
A View near Shoreham with Smuglers [sic]
Landing a Cargo, 224
The Village Doctor, 233
The Westminster Mendicant, 213
Wet Nurse Interrupted, 238
Wet under Foot, 233
 women publishers of, 222–3, 239–40
 Royal Academy of Arts (London), 27, 44, 89,
 148–9, 168, 175, 185, 240, 247
 on copyright, 198
 M. Cosway at, 27
 exhibition at (1786), 230
 J. Hogarth's pension from, 205
 Kauffmann at, 44n18, 58, 186
 Rowlandson at, 222, 234
 women members of, 27, 30n24
 Royal Academy Schools, 54
 Royal Exchange (London), 157n8, 178
 Royal Society, da Costa prosecuted by, 208
 rue Saint-Jacques, (Paris), 95, 96, 98, 103
 Ryder's Court (London), Darly's printshop at,
 158–63
 Ryland, Mary Brown. *See* Brown Ryland, Mary
 Ryland, William Wynne, 41n7, 61, 183, 185–6,
 192, 206
- Sage, Letitia, 227
St. James's Chronicle, Or, British Evening-Post,
 29n19, 164n32, 192n13, 198
 Saint Jean-de-Luz, edict of, 93–4
 Salem Female Charitable Society, 245
 Salmon, Daniel, 155
 Sandby, Paul, 146, 152, 162n25
 Sandrart, Jacob von, 14
 Sandrart, Susanna Maria von, 14, 98
 Sarrahat, Suzanne, 96n16
 satirical print(s), 171, 183–4, 186–8, 200. *See*
also caricature; political print(s)
 advertisements for, 158–60
 colour used on, 172
 on *Donaldson v. Becket*, 197
 on fashion, 219
 about Hogarths, 200–1
 Humphreys issuing, 211–12, 219
 indictments arising from, 162–3
 Jackson publishing, 227
 subjects of, 169
 women artists targeted by, 28
 by women printmakers, 40n2
 Sayer, James, 179, 218, 219, 233
 Sayer, Mary Baker Overton, 159n18, 175–7
 portrait of William IV, Prince of Orange,
 178–9
 Sayer, Robert, 157n8, 170, 179, 209
*Les Satyres de Guillaume Hogarth, Oeuvre moral
 et Comique en LXXIX Sujets*, 201–2
 Sayer & Bennett, 170
 Schertle, Valentin, 67
 Schurman, Anna Maria van, 12, 14–16, 24
 Schwerzmann, Josef Anton, 129
 Schwerzmann, Luisa Clara Maria Gertrude
 Fortunata, 129
Scientific Researches, 218
 Scratchley, Thomas, 157
 Seidler, Louise, 63
 Sejanus, 160
 self-portraits and portraiture, 3
 by female artists, 11–24
 as gifts, 16–17, 21
 by male artists, 11–12
 by J. Reynolds, 51
 by T. Rowlandson, 240
 self-promotion. *See also* advertising
 portraiture used for, 12
 printmaking assisting in, 6, 70–1
 Shakespeare, William. *See also* Boydell
 Shakespeare Gallery
Henry VI, 50–2
 Jubilee of (1769), 50
The Tempest, 41, 44, 46–7, 50–2
 C. Watson prints from plays by, 41, 44–7
 Shell Warehouse (London), 208, 209
 shells and shellwork, 207–8, 210, 214
 Sheridan, Richard Brinsley: *The Rivals*, 169
 Sherwin, John Keyse, 45, 49, 203
 Shirreff, Charles: *Siddons and Kemble in the
 Characters Tancred and Sigismunda*, 45
 Sickler, Friedrich, 56
 Siddons, Sarah, 43, 45
 as Euphrasia, 47, 48, 49
 signature(s) (on art works), 13–14, 69, 83, 92,
 99–100, 103
 of Mary Darly, 156
 on L. Piranesi prints, 134
 on plates, 112

- Sign-Painters' Exhibition (1762), 200
 Siries, Violante Beatrice, 26
 Sledge, Susanna, 175, 180, 183–5, 192n12, 210–11
 Omai (Reynolds), 184–5
 Sledge, Thomas, 184
 Sloan, Kim, 140–1, 144, 146, 150
 Smith, Charlotte, 28
 Smith, Eliza, 79
 Smith, Emma, 28, 79
 Smith, John Raphael, 79, 209, 211, 219, 223, 227, 235, 240
 Smith, Joseph, 21
 Smithsonian American Art Museum (Washington, DC), 243
 Sneyd, John, 215
 social status. *See* class(es), social
 Society for the Encouragement of Arts, Manufactures and Commerce, 208
 Society of Artists, 44, 168, 181
 Society of Artists of Great Britain, 157n7, 168
 J. Hogarth's work with, 195–8
 Sofonisba Anguissola, 111n1–2, 159n
Somerset House Gazette, 217
 Sommerau, Ludwig, 20
 Sophia, Princess of England, 40n4, 53
 Spencer, Lavinia, 21, 22
 Spornberg, Jacob, 169n59
 Spring Gardens (London), 44
 Square Mile district (London), 175–6
 Stanley, George, 215, 218
 Stationers' Company (London), 78n19, 173n71, 176n4, 192–3
 Statute of Anne (1710), 194n22, 196
 stencils, 165, 166n39
 Stephens, F.G., 156n4
 stipple engraving, 40, 41–2, 51n42, 185–6, 230.
 See also crayon-manner engraving
 in *Cabinet Poullain*, 101, 102
 of E. Jackson prints, 228
 for Prestel prints, 69
 in theatrical prints, 46, 47
 women practicing, 42n8
 Strawberry Hill, 137, 143, 148, 151
 Stuart, Gilbert
 Benjamin West portrait, 53
 William Woolett portrait, 53
 Stubbs, George Townly, 213
 studios. *See* workshop(s), printing
 Sunderland (Lord), 145
 Sweetser, Sally, 245

 Tallis, John, 216
 Tardieu, Jacques Nicolas, 111
 Tardieu, Nicolas-Henri, 91, 96, 103–4

Portrait de Jean Soanen, 98–9
 Taylor, Ann, 76, 77, 81, 86, 87, 90, 159n18
Autobiography and Other Memorials of Mrs Gilbert (Formerly Ann Taylor), 77n10
 Taylor, Elizabeth, 199
 Taylor, Isaac, 76–7, 81, 86
 Taylor, Jane, 76, 77, 81, 87, 90
 Taylor, Walter, 199
 Tegg, 239, 241
 Tejonihokarawa (aka Hendrick Peters), 178n14
 Teniers, David, 117
 Terry, Garnett, 197
 Tessin (Comte de), 117
 Theyanoguin, 178
 Thicknesse, Philip, 214
 Thieme, U., 130
 Thompson, John Peter, 61
 Thornhill, James (Sir), 190
 Thornhill, Judith (Lady), 190
 Tiberius, Emperor of Rome, 160
 Tomkins, Peltro William, 32, 46
 Topham, Edward: *The Macaroni Print Shop*, 167
 Tournay (Tardieu), Claire, 111
 Townshend, George, 160
 The Recruiting Serjeant, 158
 trade cards. *See* card(s), trade
 Triennial Directory (1817–19), 236
 Trimmer, Sarah, 186
 Trusler, John (Rev.)
 business relationship with Jane Hogarth of, 192–4
 Memoirs, 194n22
 Turner (Mrs.), neighbor of H. Humphrey, 218
 Turner, J.M.W., 85
 Turner, Rebecca, 218n39
 Turner, Sarah, 218n39

 Uffizi (Florence), 33
 United States, women print publishers in, 6, 243–53

 van der Wilp, Sara Maria, 22–4
 Van Dyck, Anthony, 17, 23
 van Schurman, Anna Maria, 12, 14–16, 24
vedute, 124, 125
 by L. Piranesi, 130–4
 Vence (Comte de; Claude Alexandre de Villeneuve), collection of, 114
 Vernet, Joseph
 La Belle Après-dinée, 119
 Le Calme, 118–19
 Les Commerçants Turcs, 120–1
 Le Départ de la chaloupe, 120
 engravings of works by, 119–20
 L'Heureux passage, 120

- Vernet, Joseph (cont.)
Les Pêcheurs napolitains, 120
Les Suites d'un naufrage, 121
La Tempête, 118–19
- Verrue (Comtesse de), 118
- Victoria, Queen of England, 63
- Views of Rome* (pub, Bouchard), 126
- Vigée-Le Brun, Élisabeth, 101
- Villeneuve, Claude Alexandre de (Comte de Vence), collection of, 114
- Vivares, François, 186
The Enchanted Castle, 186n46
- Vivares, Susanna (or Susan) Parker, 159, 175, 176, 183, 185–6
The Enchanted Castle (F. Vivares), 186n46
- Vives, Juan, 14n8
The Instruction of a Christian Woman, 14n8
- Wagner, Joseph, 21
- Wakefield, Priscilla: *Reflections on the Present Condition of the Female Sex*, 80–1
- Walker, Adam, 189n1
- Walpole, Horace (Lord Orford), 142–3, 148, 160, 167, 204
Anecdotes of Painting in England, 189–90
‘Book of Materials,’ 146
collecting by, 148
A Collection of Prints Engraved by Various Persons of Quality, 137, 141–5, 147, 149, 151, 152
Description of the Villa at Strawberry Hill, 137, 148
etchings after Rembrandt collected by, 145
on women’s rationality, 199–200
‘Works of Genius at Strawberryhill [*sic*] by Persons of rank and Gentlemen, not Artists,’ 137
- Ward, William, 235
- Ware, Isaac: *A Complete Body of Architecture*, 156–7
- Washington, George, mourning portraits of, 247
- Watelet, Claude Henri, 117–18
L’Art de peindre, 117, 118n46
M. Le Comte portrait, 118n47
- Watson, Caroline, 4, 35–8, 40–55, 87
Boydell Shakespeare Gallery prints by, 41, 50–2
Contemplation (Reynolds), 53
The Death of Cardinal Beaufort (Reynolds), 41, 50–2
Ferdinand and Miranda Playing Chess (Wheatley), 41, 50–2
Garrick Speaking the Ode (Pine), 41, 43, 44–5, 48n34, 50
Hayley and, 52–4, 79–80
- The Life of Romney*, 43n17, 53
Maternal Tuition, 42n10, 43n15
Miranda (Pine), 41, 44, 45, 46–7, 48n34, 51n44
Mrs. Siddons as Euphrasia (Pine), 41, 44–5, 47–9, 48
Ophelia (Pine), 41, 44–7
Reynolds self-portrait, 51
Siddons and Kemble in the Characters Tancred and Sigismunda (Shirreff), 45, 49
West portrait (Stuart), 53
Woollett portrait (Stuart), 53
- Watson, James, 41, 44n20, 45
- Watteau, Antoine, 97
- Wessenberg, Ignaz Heinrich Freiherr von, Vicar General of Konstanz, 62, 64, 65
- West, Benjamin, 53, 54, 247
- Westman, Annabel, 155
- Westminster (London borough), 175, 183
- Wheatley, Francis, 51
- White, Christopher, 141
- Whitehall Evening Post*, 25, 180nn24
- widow(s), 95, 159, 174, 176
husbands’ print businesses assumed by, 177–8, 183, 186, 190–2, 252–3
- Wigstead, Henry, 223
- Wilde, Jacob de, 12–13, 18
- Wilde, Maria de, 12, 13, 14, 17–18
Signa Antiqua e Museo Jacobi de Wilde, 18
- Wilkes, John, 163, 164, 167, 200–1
- will(s)
of J. Akin, 249
of Bartlet Bakewell, 177
of N. d’Archev, 187
of Darly Colley, 173
of Gillray, 215, 219
of Grimm, 185
of W. Hogarth, 191
of S. Howitt, 235–6
of E. Humphrey, 218nn38–39
of G. Humphrey Sr., 187
of H. Humphrey, 174, 216, 221
in Roman statutory law, 127–8
of J. Rowlandson, 222
- William IV, Prince of Orange, 178–9
- Williams, John (aka Anthony Pasquin), 157, 158n9, 159n17
- Wilp, Sara Maria van der, 22–4
- Wilson, Thomas, 169
- Winckelmann, Johann Joachim, 59, 60, 61
- Wollstonecraft, Mary, 1, 30, 36
A Vindication of the Rights of Women, 30, 36
- women
as apprentices, 78–80, 88–9
archival information about, lack of, 253

- as artists. *See* women artist(s)
- businesses run by, 75, 239
- as collectors of art, 118
- conforming to male-dictated standards, 23–4
- feminism and, 1, 3, 77
- law making and, 199
- money earned by, 30
- patronising female artists, 43
- as printmakers. *See* women printmakers
- as printsellers, 12, 175, 179–80, 239–40, 248
- as publishers of prints, 174–88, 239–40
- rationality of, Walpole on, 199–200
- rights of (18th century), 25
- as subjects of satire, 28–9, 169
- women artist(s). *See also* women printmakers
- in French provincial academies, 104–5
- fresco by, 58, 63
- male counterparts' roles in careers of, 112
- modesty required of, 14, 15
- networking among, 85–6
- professional status of. *See* professionalism in art
- proximity to Académie royale (Paris) of, 103–4
- satirical prints aimed at, 28–9
- training of, 77
- women as patrons of, 43
- women printmakers, 1–2, 233, 242, 248. *See also* women artist(s)
- as anonymous artisans, 12, 91
- in Basan's *Dictionnaire*, 108, 112n16
- earning a living, 42, 81, 216
- Edict of Saint Jean-de-Luz affecting, 93–4
- among English aristocracy, 142
- in France, 4–5, 91–122
- marriage to, 98–9, 215–16
- networking among, 85–6
- in Philadelphia, 243
- 'practical dowries' for, 98
- professional status of. *See* professionalism in art
- self-portraiture by, 11–24
- training of, 76–7, 82, 93–5
- works signed by, 40, 69, 92, 99–100, 103
- in workshops. *See* workshop(s), printing
- Woolett, William, 186n46, 206
- Woolf, Virginia: *A Room of One's Own*, 123
- Woolfe, John, 164
- Worcester Art Museum (MA), 245n4
- Art in New England, Early New England Printmakers*, 250
- workshop(s), printing, 11
- apprenticeships and, 78–80, 88–9
- Darlys' business and. *See* Darly, Mary and Matthias, print business of
- family-based, 4, 5, 6, 13–14, 40n2, 75–90, 210, 242, 248, 251, 252
- home blended with business in, 86–8
- in London, 75–90, 175
- networks among, 42, 52, 85, 90, 94
- in Paris, 92–107
- of Piranesi family, 123, 126
- promotion via, 14, 98
- Saint Jean-de-Luz edict and, 93–4
- training at, 80–1
- Wortley, Clare Stuart: 'Amateur Etchers,' 139, 141
- Wray, Cecil (Sir), 227
- Wright, Thomas: *Historical and Descriptive Account of the Caricatures of James Gillray*, 218
- Wright of Derby, Joseph, 26
- writing engraving. *See* letter engraving
- Würth, Anton, 70n38
- Wynne Ryland, William. *See* Ryland, William Wynne
- Yorke, Agneta, 149, 150
- Yorke, Amabel (Lady Polwarth), 140, 149–51, 152
- View in Studley Park*, 150
- Yorke, Caroline (Lady), 140, 149–51, 152
- View on Beaulieu River* (A. Yorke), 149
- Young, Arthur, 121
- Zofani, Johan, 26
- Zucchi, Antonio, 58
- Zucchi, Giuseppe Carlo, 61

