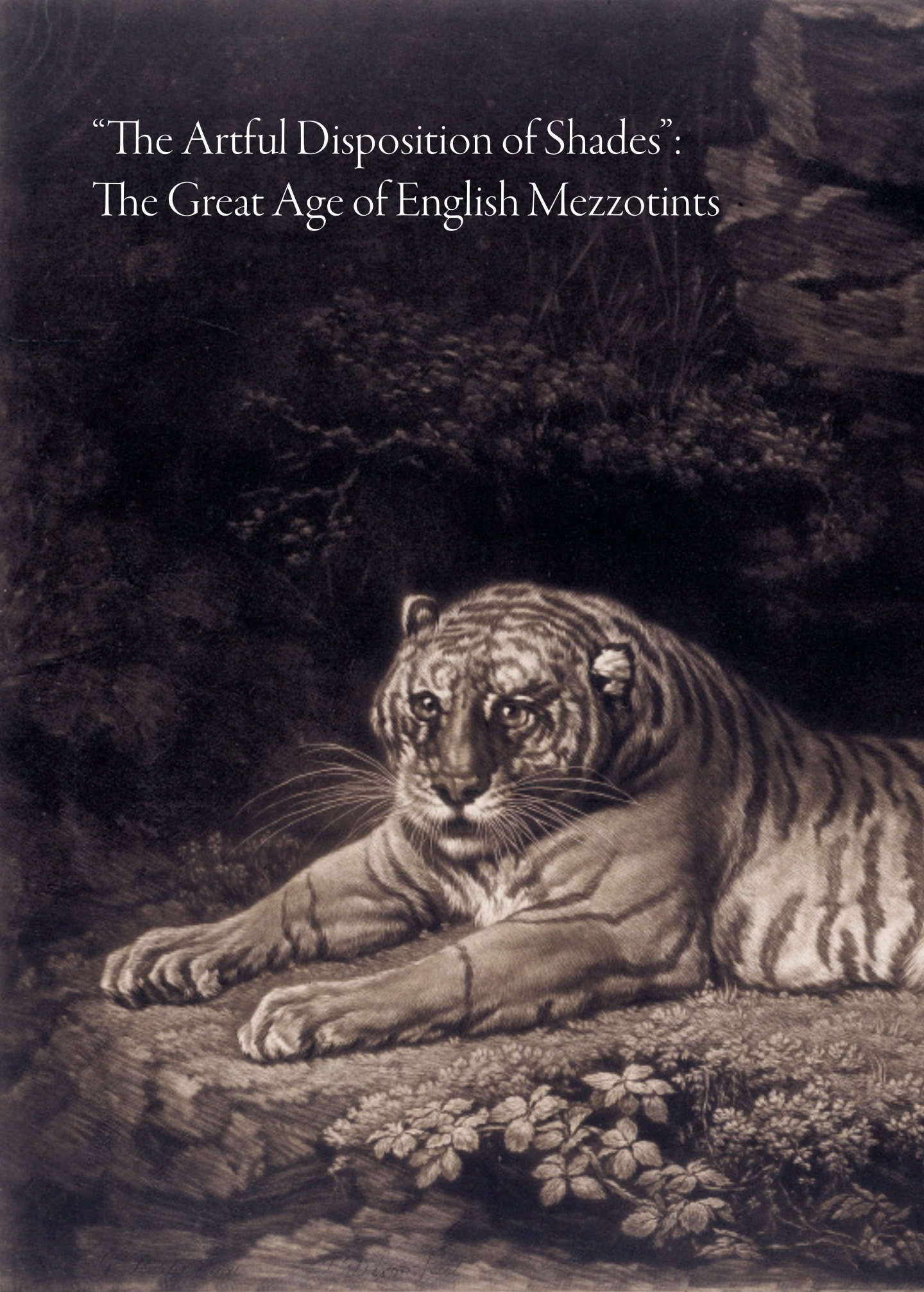


“The Artful Disposition of Shades”:
The Great Age of English Mezzotints



INTRODUCTION

Samson Occom's (1723–1792) fundraising trip to England, Ireland, and Scotland from 1766 to 1768 relied heavily on the power of the press to promote his mission. Newspapers reported on his sermons and travels, a published brochure described the goals of the campaign, and a printed portrait highlighted his celebrity (FIG. 1). The image portrayed the sitter's erudition and exoticism in the most popular medium available at that time: mezzotint. It was also one of the earliest prints to be collected at Dartmouth College.

Immediately after Occom arrived in London along with Nathaniel Whitaker (1732–1795) in early 1766 to raise money “to support the Rev. Mr. Wheelock's school at Lebanon in New England” (*London Evening Post*, 1 May 1766, p. 1), they published a sixty-four-page booklet entitled *A Brief Narrative of the Indian Charity School*. It outlined their goal of “building and endowing an Indian academy for clothing, boarding, maintaining, and educating such Indians as are designed for missionaries and schoolmasters, and for maintaining those who are, or hereafter shall be, employed on this glorious errand.” It also included numerous testimonials from leading American ministers and statesmen. A second edition with new letters of recommendation came out the following year. Copies were widely circulated in the British Isles during the travelers' two-year venture in order to publicize their background and objectives. Moreover, the centerpiece of the promotional drive was the “Reverend Mr. Occom, the first pupil and Indian Christian which Mr. Wheelock educated, and the first Indian Preacher that ever set foot in Britain” (*London Evening Post*, 26 May 1767, p. 1). His orations were attended by “crowded audiences” and his movements prominently reported, quickly making him famous.

Not surprisingly, the portrait of Occom painted by Mason Chamberlin (1727–1787) while the sitter was traveling overseas—likely commissioned by the Second Earl of Dartmouth (1731–1801)—was eventually translated into a print for mass distribution. The seated Native American preacher, depicted in clerical garments, appears serene and dignified. His gesture toward the open Bible with handwritten notes in the margins emphasizes his education and Christian conversion. Yet, while the pose and setting reflect conventional images of the period, Occom's complexion and hairstyle, and the bow and arrows hanging on the wall, emphasize his foreignness. These visual clues are reinforced by the inscription below, which again points to his reputation as “the first Indian Minister that ever was in Europe.”

The printed effigy was produced in response to the growing demand in England for affordable and accessible images of celebrated figures, and mezzotints were the preferred medium in this regard. These types of prints were especially valued by artists and collectors for their ability to reproduce the painterly qualities of flesh, hair, and drapery. “Engraving and etching must get over the prejudices of cross lines, which exist on no natural bodies; but metzotinto [*sic*] gives us the strongest representation of a surface” (Gilpin, *An Essay on Prints*, 1768, p. 60). Long after the original painting was lost and Occom had died, impressions of the print continued to be circulated and were used as the basis for newly engraved, lithographed, photographed, and even painted versions made well into the nineteenth century in England and the United States. His refined portrait was issued in the midst of the great age of mezzotints. The era's history and



FIG. 1. Jonathan Spilsbury after Mason Chamberlin, *The Reverend Mr. Samson Occom*, 1768, mezzotint. Gift of Mrs. Robert W. Birch; PR.961.307.

some of its supreme achievements are briefly described in the following pages and through a number of representative examples in the accompanying exhibition.

While copies of this print were some of the first to be found at Dartmouth College, many others that express fully the power of the medium have been added to the collection over the course of the last 241 years. Individual donors are acknowledged in the credit lines in the check-list at the back of this brochure. An additional seventeen superb mezzotints have been generously lent by Robert Dance, Class of 1977, and Robert Loper, to whom the staff of the Hood Museum of Art extends its deepest appreciation.

—T. Barton Thurber



FIG. 2. James Watson after Anthony van Dyck, *Paulus Pontius*, about 1764, mezzotint. Purchased through the Guernsey Center Moore 1904 Memorial Fund; PR.987.69.

Production, Distribution & Marketing of English Mezzotints in the Eighteenth Century

T. BARTON THURBER, CURATOR OF EUROPEAN ART

In the century before the advent of lithographic and photomechanical reproductions in the early 1800s, mezzotints were favored for publicizing English paintings. Compared to traditional printmaking techniques, such as engraving and etching, this later tonal method was better able to represent the painterly qualities of light and shadow. Although generations of artists had used prints to promote their designs, the establishment of regular public exhibitions in London in the second half of the eighteenth century significantly increased popular demand for inexpensive and widely available editions of fashionable pictures. Artists and collectors were equally attracted to the dramatic appearance of mezzotints.

One particular example highlighted the appeal of the medium. Soon after Anthony Van Dyck's (1599–1641) painting of *Paulus Pontius* (FIG. 3) arrived in England following its purchase in Amsterdam in 1763, the portrait was rendered into a magnificent mezzotint (FIG. 2). It was one of the first prints that James Watson (1739/40–1790) had independently published soon after moving to London from his native Ireland to work for and train with his fellow countryman and printmaker James McArdell (about 1729–1765). Watson, whose prints were characterized by a high degree of finish, quickly established a reputation as a well-regarded and talented artist. His mezzotint after Van Dyck's painting was an extraordinary display of the qualities of a technique that had “introduced a softness and delicacy before unknown in prints” (Chelsum, *A History*, 1786, p. 4). It also underscored the differences between the mezzotint and other reproductive techniques, especially since the composition had already been etched by Van Dyck himself after the same picture in about 1630—seen in reverse due to the printmaking process (FIG. 4). The primary distinction between the two methods was summarized by William Gilpin (1724–1804), who wrote in his *An Essay on Prints* of 1768, “In etching . . . you make the shades; in mezzotinto the lights” (p. 57).

The traditional intaglio printmaking methods such as etching and engraving, in which the ink is deposited into the recessions of a metal plate, employ a system of lines to indicate tonal transitions from light to dark. In the case



Fig. 3. Anthony van Dyck, *Paulus Pontius*, about 1630, oil on canvas, 35 $\frac{7}{8}$ x 25 $\frac{3}{4}$ in. Jerusalem, Israel Museum.



FIG. 4. Anthony van Dyck, *Paulus Ponitus*, about 1630; reprinted in the second half of the 17th century, etching and engraving. Purchased through the Adelbert Ames Jr. 1919 Fund; 2009.62

of Van Dyck's etched portrait, the background was filled with a network of thin, intersecting lines, which contrasted with a pattern of hatching and dots to delineate the features of the figure. The effects of light and shade were rendered by varying the density of the markings, similar to the process of drawing with a pen. However, while Van Dyck succeeded in conveying the character of the sitter (part of an ambitious printmaking project to create a uniform series of famous contemporaries derived from his portraits), the print failed to convincingly reproduce the atmosphere and darkness of the painting. Nearly a century and a half later, Watson recognized the potential of mezzotint to better capture the complete tonality and drama of Van Dyck's picture. He started with a copper plate, the entire surface of which had already been abraded with a tiny mesh of indentations by a serrated tool called a rocker. If printed at that stage, the dots in the plate would have deposited an even, velvety layer of ink on the paper. The next step in the process required the burnishing, or smoothing out, of the areas intended to appear graded or white, removing the indentations so that little or no ink would be transferred to the paper. The shaded sections were left alone. Watson's portrait print demonstrated the affinity of the mezzotint

method to painting in black and white, which differentiated it from other forms of printmaking in its ability to replicate the subtle areas of shadow and dark colors in Van Dyck's original.

First invented in Germany in the mid-seventeenth century, the tonal rather than the linear process was especially favored by English painters, who praised its "expression of flesh more naturally, or the flowing of hair, or the folds of drapery, or the catching lights of armour" (Gilpin, *An Essay on Prints*, 1768, p. 60). As a result, mezzotint was adapted chiefly to portraiture or history subjects with a few figures. Given the growing popularity of portrait painting and the well-established tradition of collecting portrait prints in Britain, the medium soon became known on the Continent in the eighteenth century as *la manière anglaise*, or "the English manner" (Heineken, *Idée générale . . . d'estampes*, 1771, p. 208).

One particular advantage of the mezzotint technique over line engraving was its facility and quickness in the hands of an expert, which made it cheaper to produce excellent copies after a variety of distinguished pictures. Yet, due to the fragility of the raised surface of the plate, which would flatten after repeated printings, only a limited number of strong impressions could be made—sometimes no more than one hundred. In order to distinguish good, early impressions from later copies, publishers increasingly issued different versions of a print, called states, such as those before the addition of inscriptions or with the letters barely scratched into the surface of the plate. These so-called proofs, presumably produced in small quantities before the



FIG. 5. John Smith after Sir Godfrey Kneller, *Sir Godfrey Kneller*, 1694, mezzotint. Collection of Robert Dance, Class of 1977.



FIG. 6. John Smith after Godfrey Kneller, *John Smith*, 1716, mezzotint. Collection of Robert Dance, Class of 1977.

ordinary edition, were intended as a guarantee to buyers of better quality, and were, therefore, more expensive.

One of the first native-born practitioners to popularize mezzotints in England was John Smith (1652–1743), whose reputation was linked with that of the leading portrait painter of the era, Sir Godfrey Kneller (1646–1723). Although there is no surviving evidence to indicate that Kneller benefitted financially from the production of mezzotints after his canvases, it was undoubtedly advantageous for the painter to publicize his work in order to obtain new commissions. It was equally important for the print publisher to maintain a constant supply of paintings to reproduce. The alliance enhanced both Kneller's and Smith's careers, due especially to the increased demand for painted and printed portrayals of family members, ancestors, and other notable individuals following the restoration of the monarchy in the second half of the seventeenth century. Between 1689 and 1721, Smith translated a total of 140 pictures by Kneller. As a sign of their close relationship, the printmaker produced an elegant mezzotint of the painter's self-portrait in 1694 (FIG. 5), which was reciprocated two years later by a depiction of Smith holding a copy of Kneller's paper effigy, eventually printed in 1716 (FIG. 6).

Like all young mezzotint artists, Smith initially worked for other printmakers and printsellers, receiving a fixed fee for each plate he executed. He soon realized, however, that in order to obtain a share of the profits, he would have to become involved in all aspects of the business. Ultimately, after being employed by others for the first ten years of his career, from 1693

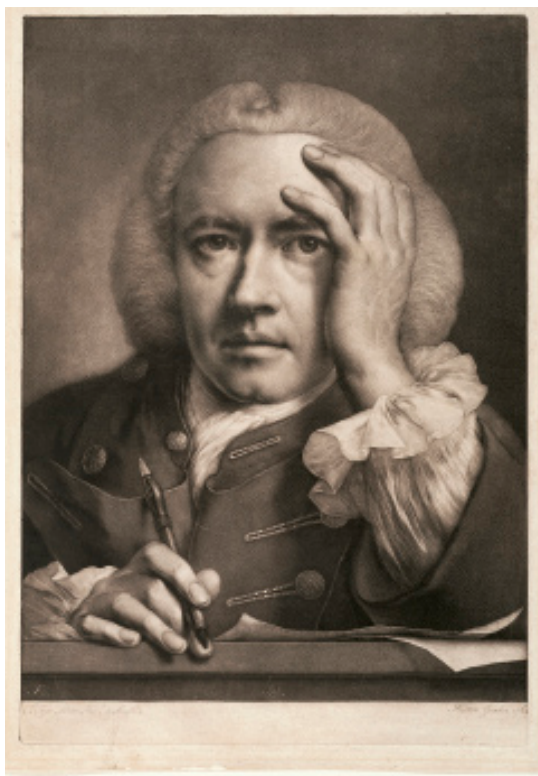


FIG. 7. Thomas Frye, *Ipse (Self-Portrait)*, 1760, mezzotint. Purchased through a gift from the Cremer Foundation in memory of J. Theodore Cremer; 2006.53.

onward he controlled both the production and distribution of his own prints (Griffiths, “Early Mezzotint Publishing in England,” p. 251).

One way to defer the expense of independently preparing and issuing prints was to advertise the future availability of particular designs through a subscription process, which guaranteed collectors “the best impressions.” Thomas Frye (1710–1762), an Irish-born painter who traveled to London in the 1730s and set himself up as a portrait specialist, used this process to sell “Twelve Mezzotinto Prints . . . drawn from Nature and as large as life” (*The Public Advertiser*, 28 April 1760, p. 4). The result was a novel series of varied character studies not based on preexisting paintings and unidentified except for a single self-portrait (FIG. 7). The striking poses, and Frye’s successful use of the dramatic light effects that mezzotint could supply, made an immediate impact. One critic praised them in *The British Magazine* in June 1760 (vol. 1, no. 5, p. 135), and Joseph Wright of Derby (1734–1797) included one of the heads—the seated young man on the far left—in his painting *Experiment on the Air Pump* of 1768, which was released as a mezzotint the following year (see FIG. 9).

Awareness of Frye’s figures was facilitated by their display in 1760 in the first exhibition of the Society of Artists, in which the series was presented alongside objects by sixty-seven other painters, sculptors, architects, and designers. From the beginning of the newly established event, mezzotint printmakers realized the importance of public exhibitions in attracting popular and critical attention. Painters, too, found the shows helpful for promoting themselves and their pictures to a broad audience, especially when prints after their compositions appeared in the same year or soon afterward. For Joseph Wright of Derby, who had already established a reputation as a regional portraitist by the mid-1750s, fourteen of the paintings that he exhibited in London between 1765 and 1772 were printed—twelve of them as mezzotints. The prints served as a lasting record of the artist’s most notable examples of his early “candlelight pictures,” which were characterized by spectacular effects of natural and artificial light. Most of these images were not individual portraits but rather large, multi-figure interior scenes, generally produced on speculation for sale to the general public. In many instances the prints were issued within six months after the paintings had been exhibited and often praised by critics. In one case, Richard Earlom’s (1743–1822) *A Blacksmith’s Shop* of 1771 (FIG. 8), the print appeared on the market less than three months after the closing of the exhibition in which the painting was displayed. The inscription pointed out that the original had already been purchased by an eminent patron. Such publicity enhanced the prestige of painters, but it also advanced the careers of printmakers.



FIG. 8. Richard Earlom after Joseph Wright of Derby, *A Blacksmith's Shop*, 1771, mezzotint. Purchased through the Julia L. Whittier Fund; PR.952.66.



FIG. 9. Valentine Green after Joseph Wright of Derby, *Experiment on the Air Pump*, 1769, mezzotint. Purchased through gifts from the Lathrop Fellows; 2008.10.

Several of the earliest mezzotint versions of Wright's works were themselves exhibited, including Valentine Green's (1739–1813) *Experiment on the Air Pump*, published on his own in 1769 as his grandest and most complex print to date (FIG. 9). The printmaker faithfully rendered the depiction of a variety of poses and facial expressions, heightening the nighttime drama of a family observing a traveling lecturer as he demonstrates the potentially lethal effects of his pneumatic devices. The image's quality, delicacy, and precision soon attracted the attention of the publisher John Boydell (1719–1804), who purchased the plate immediately after the exhibition of Green's mezzotint and reissued it in late June of the same year.

From the 1760s onward in London, the annual exhibitions of the Society of Artists, the Royal Academy, and other organizations drew large numbers of visitors and critics. The English writer and connoisseur Horace Walpole (1717–1797) complained in 1770 that “the rage to see these exhibitions is so great that sometimes one cannot pass through the streets.” He immediately added that “another rage is for prints,” with the consequence that prices for mezzotints in particular—“which I have been collecting for thirty years”—had recently increased by as much as 500 percent (*Correspondence*, vol. 7, p. 211). In addition to these major events, regular displays could be found at print shops around the city. In one humorous composition of 1773, *Miss Macaroni and Her Gallant at a Print Shop* (FIG. 10), John Raphael Smith (1751–1812) represented



FIG. 10. John Raphael Smith, *Miss Macaroni and Her Gallant at a Print Shop*, 1773, mezzotint. Purchased through the Adelbert Ames Jr. 1919 Fund; 2007.39.2.



FIG. 11. Richard Earlom after Jan van Huysum, *A Flower Piece*, 1778, mezzotint, etching, and stipple engraving. Purchased through the Florence and Lansing Porter Moore 1937 Fund; 2009.41.

four people in front of the window of John Bowles's (about 1717–1779) salesroom in London's historic center. A prostitute, her client, and two other male bystanders were shown observing and discussing the array of mezzotints of well-known reformed clergymen at the top and the satires below—many of which have recently been identified. The spectacle revealed the allure of prints for consumers of all classes, who were continuously attracted by novel subjects.

The largest print shop in the city in the second half of the eighteenth century was owned by John Boydell, who began as an engraver and eventually rose to prominence as an entrepreneur employing artists on a variety of large-scale publishing projects. While his business in the 1750s and 1760s was predominantly based on importing foreign prints, Boydell's catalogue of 1769 reflects a shift toward reproductive printmaking aimed at capitalizing on the growing English trade. Over the course of the next three-and-a-half decades, he produced a number of large sets and individual prints that drew attention to prominent artists, works, and collections. One of his most ambitious endeavors was the translation of 162 paintings that had once belonged to Sir Robert Walpole, later First Earl of Orford (1676–1745), at Houghton Hall, Norfolk, which were



FIG. 12. Richard Earlom after Claude Lorrain, *Pastoral Landscape* from the series *Liber Veritatis*, 1774, mezzotint and etching. Gift of Mr. and Mrs. Adolph Weil Jr., Class of 1935; M1S.989.26A [7].



FIG. 13. Henry Birche (pseudonym for Richard Earlom) after Thomas Gainsborough, *Boys and Dogs*, 1791, mezzotint and etching. Collection of Robert Loper.

contractually restricted from working for any other publishers from 1781 to 1793, he apparently prepared several plates for Benjamin Beale Evans (about 1765–1824) under the pseudonym of Henry Birche in the 1790s. In the case of *Boys and Dogs* of 1791 (FIG. 13), the printmaker captured the haunting atmosphere of bucolic tranquility and striking violence in Thomas Gainsborough's (1727–1788) celebrated canvas. Earlom and Evans subsequently collaborated on eleven other mezzotints between 1793 and 1799, almost all of which reproduced English painters (Rubenstein, "Richard Earlom," p. 21).

The various annual exhibitions raised public awareness of contemporary artists in England and likewise increased demand for prints of more fashionable pictures instead of those by foreigners and old masters. Given the prevalence of portraits at many of these events, there was a corresponding interest in such subjects, especially those of Sir Joshua Reynolds (1723–1792), the most influential painter of his day and the first president of the Royal Academy. From the mid-1750s onward, Reynolds recognized the power of the prints to promote his pictures. As one critic noted in 1787, "Sir Joshua has been more indebted to [printmaking] than any other artist past or present. The preservation of such designs as his is an act of service to fame" (*British*

later acquired by Catherine the Great (1729–1796) for the newly built Hermitage in Saint Petersburg. The *Houghton Gallery* prints were issued generally in sets of ten between 1774 and 1788—nearly half of them executed as mezzotints. The leading printmaker among the forty-five involved in the vast enterprise was Richard Earlom, who prepared twenty-six plates, including the extraordinary pair *A Fruit Piece* and *A Flower Piece* (FIG. 11) after the Dutch painter Jan van Huysum (1682–1749). Earlom perfected the mixed-media technique that combined mezzotint and etching to render a rich variety of textures and hues. He used the same method to reproduce the subtle variations of tone in his reproduction of two hundred pen-and-wash drawings by Claude Lorrain (1600–1682), which the painter had bound together and entitled the *Liber Veritatis*, or "Book of Truth," as a partial record of his pictures (FIG. 12). Boydell's advertisement for the first of the two volumes of prints emphasized Earlom's ability to replicate "the manner and taste of the original drawings" (*The Public Advertiser*, 12 April 1774, p. 1).

Although no concrete evidence has been found to indicate that Earlom was



FIG. 14. John Jones after Sir Joshua Reynolds, *Mrs. Tollemache in the Character of Miranda*, 1786, mezzotint. Collection of Robert Dance, Class of 1977.

Mercury vol. 3, p. 321, cited in Clayton, “Figures of Fame,” p. 59, n. 4). In the last four decades of the artist’s life, over four hundred authorized prints were issued after Reynolds’s paintings—generally those that had been exhibited publicly at the Royal Academy. The vast majority of these were mezzotints, a method that was closely associated with his predilection for the striking effects of light and shadow. One scholar suggested that in some instances the painter may have partially modified his style so that it could be better reproduced in this manner (Godfrey, *Printmaking in Britain*, p. 48).

In the case of the portrayal of Mrs. Tollemache, the Countess of Dysart (1745–1804; FIG. 14), the original painting was exhibited at the Royal Academy in 1774 with only the title *A Lady in the Character of Miranda in the Tempest*. Like many of Reynolds’s “Grand Manner” pictures aimed at elevating portraiture to the status of history painting, it depicted a beautiful aristocratic woman in the guise of the heroine in the play by Shakespeare (1564–1616). She was surrounded by characters and scenes described in the text, including Caliban, the monster; Prospero, her father (behind the tree); and the wrecked ship carrying her future spouse, Ferdinand (in the background). While one observer chastised the painter for including too many details (*The Public Advertiser*, 3 May 1774, p. 2), a later critic praised the printmaker, John Jones (about 1745–1797), for fully depicting “the youthful graces of Mrs. Tollemache” (*The Public Advertiser*, 27 April 1786, p. 3) in the print, one of twenty-five that he rendered after Reynolds’s portraits.

Another artist whose reputation was greatly enhanced through the publication of his compositions was George Stubbs (1724–1806), a renowned English painter of domestic and exotic animals, as well as other subjects. During his lifetime, there were 218 prints made after his pictures and compositions, including eighteen engravings and mezzotints prepared by Stubbs himself. It remains unclear to what extent the painter was directly involved in the production and distribution of many of these prints; however, with regard to the more elaborate ones intended for elite collectors, Stubbs often supervised the entire process. One particular example was *A Tigress* (cover and FIG. 15), based on a painting exhibited to grand acclaim at the Society of Artists’ exhibition in 1769. It represented a tiger given in 1762 to George Spencer, fourth Duke of Marlborough (1738/39–1817), by Lord Clive, Governor of Bengal (1725–1774). John Dixon (about 1740–1811), an Irish engraver and publisher, beautifully recreated the soft appearance of the animal’s fur and the sense of awe produced by such a wild creature. The print was exhibited in 1773 and from that point onward continuously praised as the best reproduction after Stubbs. One reviewer even referred to it as “the finest mezzotinto that was ever [made]” (*The Monthly Magazine*, February 1802, p. 65, cited in Lennox-Boyd, et al., *George Stubbs*, p. 133).

The market for English mezzotints was reaching its apogee by the time that Jones and Dixon produced their prints in the late eighteenth century. Painters valued the growing ability of the medium to represent a greater array of textures and surfaces. Publishers increasingly produced various states, or successive changes to a plate, in order to meet the demand of connoisseurs who were willing to pay more for earlier and stronger impressions. And sitters often craved the publicity derived from the larger number of public displays and wider circulation of their portraits. However, the rising popularity of mezzotints would eventually contribute to their downfall in the early nineteenth century. In particular, the introduction of steel in 1823 for use in printing plates led to disturbing technical difficulties. Compared to soft copper plates, the harder material was superior for producing bigger editions, but the effect was a loss of quality. The overall tonal range that characterized earlier mezzotints was replaced by heightened contrast between



FIG. 15. John Dixon after George Stubbs, *A Tigress*, 1773, mezzotint. Purchased through the Julia L. Whittier Fund and proceeds from “One Night in November,” 2008; 2008.33.

darks and lights, since the ink could not adhere as well to the non-porous surface. Around the same time, the new technique of lithography was being introduced on the Continent and in England, where it attracted the attention of many artists and publishers. By the mid-1800s, pure mezzotints were rarely produced.

The present exhibition features forty-three fine mezzotints dating from 1694 to 1831, executed by nineteen different artists. They represent the works of twenty-five painters, many of whom deliberately chose this form of printmaking to translate their compositions. They also depict a variety of subjects that highlight the precision and brilliance of the medium. And, even though their original functions have faded, we continue to admire them for the richness of the rendering and the depth of tone. Mezzotints remain a powerful means of expression, drawing from darkness into light countless inspired interpretations.

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CHECKLIST

Dimensions for prints are in inches and centimeters, height followed by width. By the middle of the eighteenth century, mezzotint publishers increasingly issued different versions of a print, called states, such as those before the addition of inscriptions or with the letters barely scratched into the surface of the plate. States are written in Roman numerals, with the number of the total states shown in the denominator and the specific state referenced in the numerator.

Henry Birche (pseudonym for Richard Earlom), English, 1743–1822 (printmaker),

after Thomas Gainsborough, English, 1727–1788 (painter);

Benjamin Beale Evans, English, about 1765–1824 (publisher)

The Cottage Children and Boys and Dogs, 1791

Mezzotint and etching, each state iii/III, each 22¾ x 15⅞ in. (57.9 x 39.1 cm)

Collection of Robert Loper

John Dixon, Irish active in England, about 1740–about 1811 (printmaker and publisher), after George Stubbs,

English, 1724–1806 (painter); John Boydell, English, 1719–1804, Samuel Hooper, English, active 1766–1788,

Thomas Bradford, English, active 1763–1773, Thomas Burford, English, about 1710–about 1779 (publishers)

A Tigress, 1773

Mezzotint, state iv/IV, 18⅞ x 23 in. (48 x 58.4 cm)

Purchased through the Julia L. Whittier Fund and proceeds from "One Night in November," 2008; 2008.33

Sir Anthony van Dyck, Flemish, 1599–1641 (printmaker and painter)

Paulus Pontius, a) about 1630; b) reprinted in the second half of the 17th century

Etching, state ii/IX, and etching and engraving, state viii/IX, 9¼ x 7⅞ in. (23.5 x 18.2 cm)

Purchased through the Jean and Adolph Weil Jr. 1935 Fund; PR.2000.9

Purchased through the Adelbert Ames Jr. 1919 Fund; 2009.62

Richard Earlom, English, 1743–1822 (printmaker), after Carlo Dolci, Italian, 1616–1686 (painter);

John Boydell (publisher)

The Virgin and Child with the Infant John the Baptist, 1768

Mezzotint with etching, only state, 9½ x 8¼ in. (24.1 x 21 cm)

Collection of Robert Dance, Class of 1977

Richard Earlom (printmaker), after Joseph Wright of Derby, English, 1734–1797 (painter);

John Boydell (publisher)

A Blacksmith's Shop, 1771

Mezzotint, state iii/III, 23¾ x 17 in. (60.3 x 43 cm)

Purchased through the Julia L. Whittier Fund; PR.952.66

Richard Earlom (printmaker), after Michel Vincent Brandoin, Swiss active in England, 1733–1807 (painter);

Robert Sayer, 1725–1794 (publisher)

The Exhibition of the Royal Academy of Painting in the Year 1771, 1772

Mezzotint, only state, 18½ x 22⅞ in. (47 x 56.3 cm)

Purchased through a gift from Jane and W. David Dance, Class of 1940; PR.2003.13

Richard Earlom (printmaker), after Claude Lorrain (painter); John Boydell (publisher)

Pastoral Landscape and *Coast Scene* from the series *Liber Veritatis*, 1774–77

Mezzotint and etching, only state, $5\frac{1}{2} \times 7\frac{1}{2}$ in. (14 x 19 cm);

bound volumes (closed), $11\frac{7}{8} \times 17\frac{5}{16} \times 2\frac{3}{8}$ in. (30 x 44 x 6 cm)

Gift of Mr. and Mrs. Adolph Weil Jr., Class of 1935; MIS.989.26A–B

Richard Earlom (printmaker), after George Farington, English, 1752–1788 (draftsman),

after Sir Peter Paul Rubens, Flemish, 1577–1640 (painter); John Boydell (publisher)

Mary Magdalen Washing Christ's Feet from the series *Houghton Gallery*, 1777

Mezzotint and etching, state ii/II, $18\frac{1}{2} \times 22\frac{3}{4}$ in. (47 x 57.8 cm)

Gift in memory of Mrs. Harvey Fisk by her children; PR.974.401

Richard Earlom (printmaker), after Joseph Farington, English, 1747–1821 (draftsman),

after Jan van Huysum, Dutch, 1682–1749 (painter); John Boydell (publisher)

A Flower Piece and *A Fruit Piece* from the series *Houghton Gallery*, 1778 and 1781

Mezzotint, etching, and stipple, each state iii/III, each $21\frac{7}{8} \times 16\frac{7}{8}$ in. (55.2 x 41.6 cm)

Purchased through the Florence and Lansing Porter Moore 1937 Fund; 2009.41

Purchased through the Class of 1935 Memorial Fund; 2006.58.2

John Faber the Younger, Dutch active in England, about 1695–1756 (printmaker), after Sir Godfrey Kneller,

German active in England, 1646–1723 (painter); Jacob Tonson, English, 1682–1735 (publisher)

Title Page and *Richard Temple, 1st Viscount Cobham* from the series *Kit-Cat Club*, 1735 and 1732

Mezzotint, only state for each, both $13\frac{3}{4} \times 9\frac{7}{8}$ in. (35.1 x 25.2 cm)

Collection of Robert Dance, Class of 1977

John Finlayson, English, about 1730–about 1776 (printmaker and publisher),

after Johann Joseph Zoffany, German active in England, 1733–1810 (painter and publisher);

Henry Parker, English, about 1725–1809 (publisher)

Mr. Foote and Mr. Weston, in the Characters of the President and Dr. Last, 1769

Mezzotint, state ii/II, $17\frac{3}{4} \times 21\frac{7}{8}$ in. (45.2 x 55.4 cm)

Purchased through the Julia L. Whittier Fund; PR.961.188

John Finlayson (printmaker), after Nathaniel Hone the Elder, Irish active in England, 1718–1784 (painter);

Henry Parker (publisher)

Signora Zamperini in the Character of Cecchina, 1769

Mezzotint, state ii/II, $14\frac{7}{8} \times 10\frac{13}{16}$ in. (37.8 x 27.5 cm)

Purchased through the Julia L. Whittier Fund; PR.961.187

Edward Fisher, Irish active in England, 1722–1785 (printmaker and publisher), after Sir Joshua Reynolds,

English, 1723–1792 (painter); John Boydell, Elizabeth Bakewell, English, active 1749–1770s,

and Henry Parker (publishers)

Garrick between Comedy and Tragedy, 1762

Mezzotint, state ii/III, $15\frac{13}{16} \times 20\frac{13}{16}$ in. (40.5 x 53.2 cm)

Purchased through the Julia L. Whittier Fund; PR.961.186

Edward Fisher (printmaker and publisher), after Sir Joshua Reynolds (painter)

Lady Sarah Bunbury Sacrificing to the Graces, 1766

Mezzotint, state ii/II, $23\frac{1}{2} \times 14\frac{7}{16}$ in. (59.7 x 36.7 cm)

Collection of Robert Loper

Thomas Frye, Irish active in England, 1710–1762 (artist, printmaker, and publisher)

Ipse (Self-Portrait), 1760

Mezzotint, state ii/II, 19⁷/₈ x 13⁷/₈ in. (50.5 x 35.2 cm)

Purchased through a gift from the Cremer Foundation in memory of J. Theodore Cremer; 2006.53

Valentine Green, English, 1739–1813 (printmaker), after Joseph Wright of Derby (painter);

John Boydell (publisher)

Experiment on the Air Pump, 1769

Mezzotint, state ii/IV (scratch letter proof), 19¹/₁₆ x 23¹/₄ in. (48.5 x 59 cm)

Purchased through gifts from the Lathrop Fellows; 2008.10

Valentine Green (printmaker), after Johann Joseph Zoffany (painter); John Boydell (publisher)

Mr. Garrick and Mrs. Pritchard in Macbeth (Act II, Scene iii), 1776

Mezzotint, state ii/II, 18 x 21 13/16 in. (45.8 x 55.4 cm)

Purchased through the Julia L. Whittier Fund; PR.961.185

Valentine Green (printmaker and publisher), after Sir Joshua Reynolds (painter)

Anne, Vicountess Townshend, 1780

Mezzotint, state i/III (scratch letter proof), 24¹/₁₆ x 15¹/₈ in. (63 x 38.5 cm)

Collection of Robert Dance, Class of 1977

Valentine Green (printmaker and publisher), after Sir Joshua Reynolds (painter)

Sir Joshua Reynolds, 1780

Mezzotint with drypoint, state iii/V, 17⁵/₈ x 14⁷/₈ in. (44.8 x 37.8 cm)

Purchased through the Adelbert Ames Jr. 1919 Fund; 2008.85

Valentine Green (printmaker and publisher), after John Hoppner, English, 1758–1810 (painter)

Jupiter and Io, 1785

Mezzotint, state i/II (scratch letter proof), 21⁵/₈ x 16⁷/₈ in. (54.9 x 42.8 cm)

Purchased through a gift from Jane and W. David Dance, Class of 1940; PR.2004.6

Henry Hudson, English, 1728–1793 (printmaker), after Sir Joshua Reynolds (painter);

John Young, English, 1755–1825 (publisher)

Sir William Hamilton, 1787

Mezzotint, state ii/II, 24¹/₄ x 14⁷/₈ in. (61.6 x 37.8 cm)

Purchased through the Guernsey Center Moore 1904 Memorial Fund; PR.961.44

John Jones, English, about 1745–1797 (printmaker and publisher), after Sir Joshua Reynolds (painter)

Mrs. Tollemache in the Character of Miranda, 1786

Mezzotint, state ii/III, 24 x 15 in. (61 x 37.8 cm)

Collection of Robert Dance, Class of 1977

Robert Laurie, English, about 1755–1836 (printmaker),

after Claude-Joseph Vernet, French, 1714–1789 (painter); Robert Sayer (publisher)

A Hard Gale, 1773

Mezzotint and etching, only state, 18 x 22 in. (45.5 x 55.5 cm)

Purchased through the Julia L. Whittier Fund; PR.960.87.14

David Lucas, English, 1802–1881 (printmaker),
after John Constable, English, 1776–1837 (painter and publisher)
Weymouth Bay, Dorsetshire and Summer Afternoon—After a Shower
from *English Landscape Scenery* (*Portfolio No. 5*), 1830 and 1831, both published 1833
Mezzotint on chine-collé, state iv/vi, 6¹/₁₆ x 9 in. (17.6 x 22.9 cm),
and state i/iv, 7 x 8¹/₁₆ in. (17.8 x 22 cm)
Gift of Adolph Weil Jr., Class of 1935; PR.992.12.18

James McArdell, Irish active in England, about 1729–1765 (printmaker and publisher),
after Anthony van Dyck (painter)
Lord John and Lord Bernard Stuart Sons of Esme Duke of Lenox, mid-18th century
Mezzotint, state iii/iv, 19⁷/₈ x 14 in. (50.5 x 35.5 cm)
Collection of Robert Dance, Class of 1977

James McArdell (printmaker and publisher), after Sir Peter Paul Rubens, Flemish, 1577–1640 (painter)
Rubens with His Wife and Child, about 1740–1765
Mezzotint on silk, state i/ii, 18⁵/₈ x 14¹/₈ in. (57.2 x 44.7 cm)
Purchased through the Jean and Adolph Weil Jr. 1935 Fund; 2005.65.2

James McArdell (printmaker and publisher), after Rembrandt van Rijn, Dutch, 1606–1669 (painter)
The Tribute Money, mid-18th century
Mezzotint, only state, 15¹/₁₆ x 19⁷/₈ in. (40.5 x 50.5 cm)
Collection of Robert Dance, Class of 1977

Robert Samuel Marquard, English, 1751–1792 (printmaker), Sir Joshua Reynolds (painter);
Colnaghi Co., established 1760 (publisher)
Francesco Bartolozzi, 1788
Stipple in colors (partly reworked with watercolor), 13 x 10¹/₄ in. (32.9 x 26 cm)
Purchased through the Jean and Adolph Weil Jr. 1935 Fund; 2008.84.1

John Murphy, Irish active in England, 1748–about 1807 (printmaker), after Luca Giordano, Italian,
1632–1705 (publisher); John Boydell, English, 1719–1804 (publisher)
The Cyclops at Their Forge from the series *Houghton Gallery*, 1788
Mezzotint, state ii/ii, 20 x 13³/₄ in. (50.8 x 34.9 cm)
Collection of Robert Dance, Class of 1977

John Smith, English, 1652–1743 (printmaker and publisher), after Sir Godfrey Kneller (painter)
Sir Godfrey Kneller, 1694
Mezzotint, state iii/iv, 14 x 10⁵/₈ in. (35.7 x 27 cm)
Collection of Robert Dance, Class of 1977

John Smith (printmaker and publisher), after Titian (attributed), Italian, about 1488–1576 (painter)
Loves of the Gods: Neptune and Amphitrite from the series
Nine Prints from the Celebrated Paintings of Titian, 1708
Mezzotint, only state, 16³/₈ x 11 in. (41.5 x 28 cm)
Collection of Robert Dance, Class of 1977

John Smith (printmaker and publisher), after Sir Godfrey Kneller (painter)

John Smith, 1716

Mezzotint, state ii/III, 13³/₈ x 10¹/₁₆ in. (33.4 x 25.6 cm)

Collection of Robert Dance, Class of 1977

John Raphael Smith, English, 1751–1812 (artist and printmaker);

John Bowles, English, about 1701–1779 (publisher)

Miss Macaroni and Her Gallant at a Print Shop, 1773

Mezzotint, only state, 13⁷/₈ x 10 in. (35.2 x 25.3 cm)

Purchased through the Adelbert Ames Jr. 1919 Fund; 2007.39.2

John Raphael Smith (printmaker), after Rev. Matthew William Peters,

Irish active in England, 1741/42–1814 (painter); John Boydell (publisher)

Parmesan Lady and Venetian Lady from the series *Ladies in Foreign Costumes*, 1776

Mezzotint, each state ii/II, each 10¹/₄ x 7³/₄ in. (26 x 19.6 cm)

Collection of Robert Dance, Class of 1977

John Raphael Smith (printmaker), after Henry Fuseli, Swiss active in England, 1741–1825 (painter);

James Birchall, English, active 1781–1796 (publisher)

Ezzeline, Count of Ravenna . . . Musing over the Body of Meduna . . ., 1781

Mezzotint, state ii/II, 18 x 22 in. (45.5 x 55.4 cm)

Purchased through the Adelbert Ames Jr. 1919 Fund; PR.2004.33

Jonathan Spilsbury, English, 1737–1812 (printmaker), after Mason Chamberlin, English, 1727–1787 (painter);

Henry Parker (publisher)

The Reverend Samson Occom, 1768

Mezzotint, state ii/III, 13⁷/₈ x 9⁷/₈ in. (35.3 x 25.1 cm)

Gift of Mrs. Robert W. Birch; PR.961.307

Joseph Mallord William Turner, English, 1775–1851 (artist, printmaker, and publisher),

and Henry Dawe, English, 1790–1848 (etcher—ascribed for the later work)

Inverary Pier. Loch Fyne. Morning and The Source of the Arveron in the Valley of Chamouni Savoy

from the series *Liber Studiorum*, 1811 and 1816

Mezzotint and etching, state ii/VI and state, iii/III, each 8¹/₂ x 11¹/₂ in. (21.6 x 29.2 cm)

Purchased through the Class of 1935 Memorial Fund; PR.2000.7

Gift of Barbara Eck Sorini in memory of her brother, Theodore Dietrich (Dieter) Eck, Class of 1959; PR.2004.58

James Watson, Irish active in England, 1739/40–1790 (printmaker), after Anthony van Dyck (painter)

Paulus Pontius, about 1764

Mezzotint, state i/III, 14¹/₃₂ x 10 in. (35.6 x 25.4 cm)

Purchased through the Guernsey Center Moore 1904 Memorial Fund; PR.987.69

Thomas Watson, English, 1743–1781 (printmaker and publisher), after Sir Joshua Reynolds (painter)

Francesco Bartolozzi, 1785

Mezzotint on laid paper, state ii/III, 15 x 10⁷/₈ in. (38.1 x 27.6 cm)

Purchased through the Class of 1935 Memorial Fund; 2009.85

This brochure was published to accompany the exhibition "*The Artful Disposition of Shades*": *The Great Age of English Mezzotints* (January 19–March 14, 2010), curated by T. Barton Thurber, Curator of European Art. The exhibition was organized by the Hood Museum of Art and generously supported by the Bernard R. Siskind 1955 Fund and the Cissy Patterson Fund.

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HOOD

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