Figures

I.I	Maria de Wilde, Self-Portrait, c. 1700. Etching.	
	Rijksprentenkabinet, Rijksmuseum, Amsterdam.	page 13
1.2	Angelika Kauffmann, Self-Portrait, c. 1764. Etching.	
	Graphic Art Collection, Albertina, Vienna.	19
2.1	Caroline Watson, after Maria Cosway, Plate 12, from Mary	
	Robinson, The Winter's Day Delineated, 1803.	
	Etching and aquatint. Author's collection.	38
3.I	Caroline Watson, after Robert Edge Pine,	
	Mrs. Siddons as Euphrasia, 1784. Stipple engraving.	
	© Victoria and Albert Museum, London.	48
4.I	Marie Ellenrieder, Mary Holding the Hand of the	
	Infant Jesus, 1826. Etching and drypoint.	
	Kupferstichkabinett, Staatliche Museen zu Berlin.	66
5.1	Letitia Byrne, after Paulus Potter and Marcus de Bye,	
	Frontispiece to Animals Etched by Letitia Byrne from	
	the Most Esteem'd Masters. Published by Darling and	
	Thompson, London, 1795. Etching. Bancroft Library,	
	University of California, Berkeley.	84
6.1	Thérèse-Éléonore Hémery, femme Lingée	
	(French, 1753-after 1814) after Frans van Mieris the	
	Elder (Dutch, 1689–1763), Plate 59, Allegory of Art in	
	Collection de cent-vingt estampes, gravées d'après les	
	tableaux & dessins qui composoient le Cabinet de	
	M. Poullain, c. 1781. Etching. British Museum, London.	102
7 . I	Catherine Élisabeth Cousinet, after Giovanni Paolo Panini,	
	La Pyramide de Sextius, 1760.	
	Etching and engraving. British Museum, London.	109

7.2	Catherine Élisabeth Cousinet, after Giovanni Paolo Panini,	
•	Les Trois Colonnes de Campo Vaccino, 1760.	
	Etching and engraving. British Museum, London.	IIO
8.1	Laura Piranesi, Veduta della Basilica di Santa	
	Maria Maggiore. Roma Istituto centrale per la	
	grafica. Courtesy of Ministry of Culture.	132
9.1	Lady Louisa Augusta Greville, Landscape after a	•
	Painting by Salvator Rosa. Etching in Horace	
	Walpole's A Collection of Prints Engraved by Various	
	Persons of Quality. Courtesy of Lewis Walpole	
	Library, Yale University.	147
10.1	Marriage record of Matthias Darly and Mary	• ,
	Salmon, St Mary Magdalene, Bermondsey,	
	28 October 1759. London Metropolitan Archives	
	(City of London), P71/MMG/053/A (detail).	
	Reproduced with the permission of the Rector	
	of St Mary Magdalene, Bermondsey.	156
10.2	Mary Darly (publisher), The Scotch Tent, or	
	True Contrast, 1762. Etching on laid paper.	
	Courtesy of Lewis Walpole Library, Yale University.	162
II.I	Trade Card of Dorothy Mercier, c. 1762–1764.	
	Etching. British Museum, London.	182
12.1	A Landscape. Published by Jane Hogarth, 1781. Etching.	
	The Elisha Whittelsey Collection, The Elisha Whittelsey	
	Fund, 1962, Metropolitan Museum of Art, New York.	203
13.1	James Gillray after 'Miss Aynscombe', "	
	"And Catch the Living Manners as They Rise."	
	Published by Hannah Humphrey, 7 May 1794.	
	Etching & aquatint with stipple on wove paper.	
	Courtesy of Lewis Walpole Library, Yale University.	220
14.1	Elizabeth Howitt, <i>Drown'd</i> , 1803–1806?	
	Hand-coloured etching. National Gallery of Art,	
	Washington, DC.	237
14.2	Thomas Rowlandson, The World in Miniature,	
	Plate 12, 1816. Hand-coloured etching. Author's collection.	237
14.3	Thomas Rowlandson, [Finding the Shipwrecked	
	Sailor], 1800–1805. Watercolour with pen.	

	List of Figures	xi
15.1	Achenbach Foundation. Fine Arts Museums of San Francisco, CA. Eliza Cox Akin, <i>Membership Certificate</i> , the Female Charitable Asylum, c. 1803. Engraving on silk.	238
	Smithsonian American Art Museum, Museum purchase through the Robert Tyler Davis Memorial	
	Fund, 1984.5.	244