

# Contents

<i>List of Figures</i>	page ix
<i>List of Contributors</i>	xii
<i>Acknowledgements</i>	xvi
<i>Frontispiece figure</i>	xx

Introduction: Hidden Legacies <i>Cristina S. Martinez and Cynthia E. Roman</i>	I
---	---

## PART I SELF-PRESENTATION AND SELF-PROMOTION

1 Show-Offs: Women's Self-Portrait Prints c. 1700 <i>Madeleine C. Viljoen</i>	11
2 Maria Hadfield Cosway's 'Genius' for Print: A Didactic, Commercial, and Professional Path <i>Paris A. Spies-Gans</i>	25
3 Caroline Watson and the Theatre of Printmaking <i>Heather McPherson</i>	40
4 'Talent and Untiring Diligence': The Print Legacy of Angelika Kauffmann, Marie Ellenrieder, and Maria Katharina Prestel <i>F. Carlo Schmid</i>	56

## PART II SPACES OF PRODUCTION

5 Living 'in the bosom of a numerous and worthy family': Women Printmakers Learning to Engrave in Late Eighteenth-Century London <i>Hannah Lyons</i>	75
---	----

6	Divine Secrets of a Printmaking Sisterhood: The Professional and Familial Networks of the Horthemels and Hémery Sisters <i>Kelsey D. Martin</i>	91
7	Yielding an Impression of Women Printmakers in Eighteenth-Century France <i>Rena M. Hoisington</i>	108
8	Laura Piranesi <i>incise</i> : A Woman Printmaker Following in Her Father's Footsteps <i>Rita Bernini</i>	123
9	Etchings by Ladies, 'Not Artists' <i>Cynthia E. Roman</i>	137
PART III COMPETING IN THE MARKET: ACUMEN IN BUSINESS AND LAW		
10	Mary Darly, Fun Merchant and Caricaturist <i>Sheila O'Connell</i>	155
11	A Changing Industry: Women Publishing and Selling Prints in London, 1740–1800 <i>Amy Torbert</i>	174
12	Jane Hogarth: A Printseller's Imprint on Copyright Law <i>Cristina S. Martinez</i>	189
13	Shells to Satire: The Career of Hannah Humphrey (1750–1818) <i>Tim Clayton</i>	207
14	Encouraging Rowlandson: The Women Who Mattered <i>Nicholas JS Knowles</i>	222
15	Female Printmakers and Printsellers in the Early American Republic: Eliza Cox Akin and Mary Graham Charles <i>Allison M. Stagg</i>	242
	<i>Index</i>	254