

Figures

1.1	Maria de Wilde, <i>Self-Portrait</i> , c. 1700. Etching. Rijksprentenkabinet, Rijksmuseum, Amsterdam.	page 13
1.2	Angelika Kauffmann, <i>Self-Portrait</i> , c. 1764. Etching. Graphic Art Collection, Albertina, Vienna.	19
2.1	Caroline Watson, after Maria Cosway, Plate 12, from Mary Robinson, <i>The Winter's Day Delineated</i> , 1803. Etching and aquatint. Author's collection.	38
3.1	Caroline Watson, after Robert Edge Pine, <i>Mrs. Siddons as Euphrasia</i> , 1784. Stipple engraving. © Victoria and Albert Museum, London.	48
4.1	Marie Ellenrieder, <i>Mary Holding the Hand of the Infant Jesus</i> , 1826. Etching and drypoint. Kupferstichkabinett, Staatliche Museen zu Berlin.	66
5.1	Letitia Byrne, after Paulus Potter and Marcus de Bye, Frontispiece to <i>Animals Etched by Letitia Byrne from the Most Esteem'd Masters</i> . Published by Darling and Thompson, London, 1795. Etching. Bancroft Library, University of California, Berkeley.	84
6.1	Thérèse-Éléonore Hémery, <i>femme Lingée</i> (French, 1753–after 1814) after Frans van Mieris the Elder (Dutch, 1689–1763), Plate 59, <i>Allegory of Art</i> in <i>Collection de cent-vingt estampes, gravées d'après les tableaux & dessins qui composoient le Cabinet de M. Poullain</i> , c. 1781. Etching. British Museum, London.	102
7.1	Catherine Élisabeth Cousinet, after Giovanni Paolo Panini, <i>La Pyramide de Sextius</i> , 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. 110
- 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
- 11.1 *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, *Drown'd*, 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.

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