

**CHRONOLOGICAL
EXHIBITION OF
MEZZOTINTS FROM
VON SIEGEN TO BARNEY**

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Chronological Exhibition of Mezzotints from Von Siegen to Barney by Various

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VARIOUS

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No. 5

THE GREAT EXECUTIONER

CHRONOLOGICAL
EXHIBITION OF
MEZZOTINTS

*FROM VON SIEGEN
TO BARNEY*



UNIV. OF
CALIFORNIA

EXHIBITED AT
THE GROLIER CLUB
NEW YORK
ANNUAL MEETING
1918

1918

ME1815
G7

TO VINU
OF
AIRBORNE

PN

REFERENCES AND ABBREVIATIONS

Appended are the various names and abbreviations employed, and the works to which they refer.

In this connection it is a pleasure to refer to that remarkable work by J. C. Smith on which he labored with loving care for thirty years. It is the standard work on British mezzotint portraiture, and though monographs cataloguing the works of individual artists, subsequently published, may sometimes give an item of information which was not accessible to Smith or escaped his notice, his work is monumental and stands supreme.

C. S. *British Mezzotint Portraits described by John Chaloner Smith, B.A.* London, 1884.

H. or HAMILTON. *The Engraved Works of Sir Joshua Reynolds, P.R.A., by Edward Hamilton, M.D., F.L.S., etc.* London, 1884.

HORNE. *An illustrated catalogue of engraved portraits and fancy subjects painted by Thomas Gainsborough, R.A. Published between 1760 and 1820. And by George Romney, published between 1770 and 1830, with the variations of the state of the plates, by Henry Percy Horne, M.A.* London, 1891.

WHITMAN. *Samuel William Reynolds, by Alfred Whitman.* London, 1903.

Charles Turner, by Alfred Whitman. London, 1907.

REFERENCES AND ABBREVIATIONS

LABORDE. *Histoire de la Gravure en Manière Noire*, by Léon de Laborde. Paris, 1839.¹

WESSELY. *Catalogue of the Works of W. Vaillant*.¹

NAGLER. *Künstler Lexicon*.

McKAY AND ROBERTS. *John Hoppner, R.A.*, by W. McKay and W. Roberts. London, 1909.

R. D. *Le Peintre Graveur Français*, by Robert Dumesnil. Paris, 1835.

¹"Archiv für die zeichnende Künste," Vol. XIV, 1868.

INTRODUCTION

THERE are historical associations which give to the present exhibition an appropriateness of its own in time of war. The technical process which it illustrates was invented by a soldier. The most renowned of the works of art in its earlier annals was produced by another. It was Ludwig von Siegen, a Hessian officer, whose experiments as an engraver brought the mezzotint into being. This martial amateur, substituting the scraper for the burin and the needle, added a new idiom to the language of the print maker. He was not, himself, a creator of æsthetic beauty. The portrait of the Landgravine Amelia Elizabeth, through which he announced his discovery, at Amsterdam, in 1642, is not, precisely, a lovely thing. But it pointed the way to great achievements and to that extent it holds forever a position of honor.

In 1652, when Prince Rupert, Count Palatine of the Rhine, Duke of Bavaria, nephew of King Charles the First of England, met Von Siegen in the Low Countries, he, also

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tradition is piquantly disclosed in a story told by Angelo, the fencer, who went with Gainsborough and Abel, the musician, to Windsor and there saw the portrait of Queen Henrietta Maria, in white satin, by Van Dyke. The conversation before it as recorded in Angelo's Memoirs was begun by Gainsborough:

"That woman had taste," said he; "why do not the Frenchwomen dress with that exquisite simplicity now? But she was the daughter of Henry the Fourth! Ye gods! how the French have degenerated!"

"Yes," said Abel, who was a man of observation; "but howsomdever dat may be, vot a strange degeneracy of your gountry-vomans for to imidade all the drumpderry fashions from France!"

"True," replied Gainsborough; "I once, in conversing with his Majesty upon the subject of modern fashions, took the liberty to say, your painters should be employed to design the costumes."

"Vell; and I should tesire to know vot observations his Majesty reurnded, as he is a brince of gultivated daste."

"What observation, man! Why, the King said, 'You are right, Mister Gainsborough, I am entirely of your opinion. Why do not