

excluded mere imitations of modern French art, which has been much more generally studied and copied in England since the War.

II. BRITISH ENGRAVING

Our 18th Century line engravers, like Strange, Sharp and Woollett, did notable work in the reproduction of portraits and landscape, but they are now out of fashion and unjustly neglected. More favour is shown by the modern collector to mezzotint engraving, in which English engravers were unsurpassed, and to stipple. The mezzotint process, though invented by a German, was soon introduced into England and found on English soil, in the reign of George III, its ripest development. First-rate engravers at that period were numerous and had no lack of occupation in reproducing the fine portraits which were then being painted by such artists as Reynolds, Gainsborough, Hoppner, Romney, Opie and Lawrence. No process was better adapted to render the sheen of silks and satins or the brilliance of powdered hair. The landscapes and rustic subjects of Morland were also favourites with such masters of the mezzotint as James and William Ward and John Raphael Smith.

The most accomplished master of the stipple process, which also reached its highest development in England, was the Italian Francesco Bartolozzi, who settled in London in 1764 and remained till 1802. His pupil, Luigi Schiavonetti, like Condé and Simon, who rank among the most accomplished stipple engravers, were also foreigners, as were Angelica Kauffmann and Cipriani, two of the artists whose works were most frequently chosen for reproduction by this process. But there was also no lack of native talent. Ryland, who had learnt his art in Paris, was engraving in stipple before Bartolozzi came to London, while Burke and Cheesman, who are represented here by subjects after Kauffmann and Romney, were also, with P. W. Tomkins, among the most skilful stipple engravers of English birth, while W. Ward and J. R. Smith excelled in mezzotint as well as stipple. Stipple engravings are especially valued when printed in colours.

From about 1790 to 1830 was the most flourishing period of caricature in which Rowlandson and Gillray were the leading spirits, and also of the sporting prints (hunting, shooting, boxing, racing, fishing, etc.) in which the designs of Alken, Howitt, Wolstenholme,