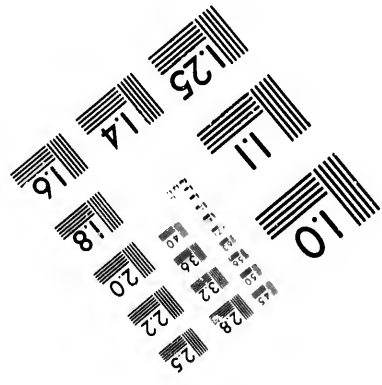
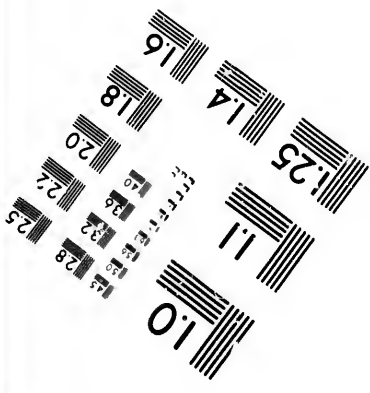
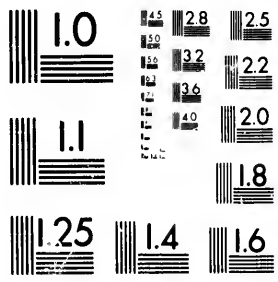


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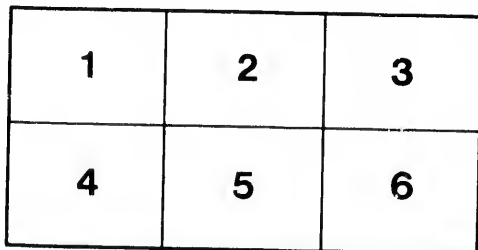
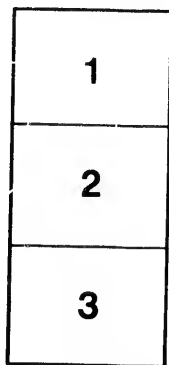
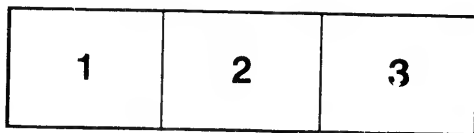
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Group 3

Art Association of Montreal

P344-1

FIRST
EXHIBITION
 OF
Works of Art
 IN
BLACK & WHITE
February 1881.

Duplicate 2

P393-13

THE CATALOGUE

In presenting this Catalogue of the first Black and White Exhibition given by the Association, the Committee regret that the time allowed for its preparation has not been sufficient for more than a mere List of the Works exhibited; and this must also be their excuse for any errors in arrangement, or in the Catalogue. It has been thought desirable to enter the Engravings and Etchings under the names of the artists who translated the painters' effects of colour into Black and White, rather than under the names of the artists who created the original designs.

The readiness with which possessors of Works of Art have contributed from their collections at the first request of the Committee will encourage the Association in undertaking a like exhibition in the future. The Committee have been surprised at the number of excellent specimens of both Engravings and Drawings yet remaining in the hands of collectors, and which have never been seen by the public; and they feel sure that any future exhibition can be made quite as attractive as they hope the present one may prove to be.

CATALOGUE.

Durer (Albert), 1471-1528.

1. Portrait of himself. 1527.
2. Virgin and Child.
3. Holy Family.
4. The Four Horsemen of the Revelation.
5. The Presentation in the Temple.
6. The Flight in Egypt.
7. Eleven small prints, each $4\frac{3}{4} \times 3$:
 - Christ freeing Souls from Purgatory. 1512.
 - Christ before Pilate.
 - Christ mocked. 1512.
 - Christ scourged. 1512.
 - Christ bearing the Cross. 1512.
 - Crucifixion. 1511.
 - The Descent from the Cross. 1501.
 - The Entombment. 1512.
 - The Resurrection. 1512.
 - Ecce Homo. 1509. (?)
 - Peter healing the Cripple.
8. The Circumcision.

Lucas Van Cranach (1472-1553).

9. Christ at the Well of Samaria.

Lucas Van Leyden (1494-1533).

10. Small Female Figure standing on Clouds. 1518.
11. The Raising of Lazarus.

Beham (Hans Sebald), 1500-1548. One of the "Little Masters."

12. (a) The Prodigal Son. 1538.
- (b) Hercules and the Shirt of Nessus.

Cock (Jerome), 1498-1570.

13. Sacrificial Procession.

Veneziano (Agostino de Musis, called), 1490-1540.

14. Hercules and the Lion. 1528.—*After Raffaele*.
15. The Intervention of Camillus. 1531.

Goltzius (Henry), 1558-1617.

16. The Circumcision, in the manner of Durer.
17 & 18. Two companion pieces—Night and Day.

Iode (Peter de, the elder), 1570-1659.

19. Marriage of Saint Catherine.—*After Titian*

Galle (Philip), 1537.

20. The Annunciation.—*After Blocklant*.

Galle (Cornelius), 1600.

21. Infant Christ and John.—*After Rubens*.
22. Quis ut Deus.

Caracci (Annibale), 1560-1609.

23. Holy Family.

Sadeler (Raphael), 1555-1616.

24. The Salutation.

Vandyck (Sir Anthony), 1599-1641.

25. Christ Crowned with Thorns.—Two impressions, but evidently not from the same plate.

Castiglione (Giovanni Benedetto), 1616-1670.

26. The Genius of Castiglione; a frontispiece.
27. Man's Head, with cap and feather.

Du Jardin (Karel), 1625-1678.

28. Sleeping Pigs.

Waterloo (Anthony), 1618-1679.

29. Small Landscape.

Maratti (Carlo), 1625-1713.

- 30. Adoration of the Magi. *After his own design.*
- 31. Madonna and Child. *After his own design.*

Schut (Cornelius), 1600-1660.

- 32. Madonna and Child with St. John.
- 33. (a) Madonna and Child.
- (b) Madonna and Child.
- (c) Infant Christ.

Polanzani (Francesco), born 1700.

- 34. An Old Man with Money Bag. *After Nogari.*

M., 1783.

- 35. The Offering.

Visscher (John), 1636.

- 36. Peasant with Animals at a Fountain. *After Berghem.*

Zeeman (Reinier), born 1612.

- 37. Seven Sea Pieces. *After his own designs.*

Rosa (Salvator), 1615-1673.

- 38. Three small Figures. •

Rembrandt, 1606-1674.

- 39. Christ driving the Money Changers out of the Temple. 1636.
- 40. The Prodigal Son. 1635.

41. The Resurrection of Lazarus.

42. Christ healing the Sick. "The Hundred Guilder" print.

43. Christ presented to the People.

44. The Descent from the Cross.

45. The Crucifixion.

46. The Death of the Virgin.

(The above six prints are reproductions published with *L'Œuvre de Rembrandt* of Charles Blanc.)

47. Studies of Heads.

48. The Descent from the Cross.

49. Old Man with Hat.

50. Ephraim Bonus. Reproduction of 2nd state.

51. Head of an Old Man.

Worldige (Thomas), died 1768.

52. Head. *After Rembrandt.*

Masson (Anthony), 1636-1700.

53. A Portrait. *After Rembrandt.*

Stella (Claudia Bousonnet), 1636-1697.

54. Denial of St. Peter. *After Poussin.*

54a. St. Peter and St. John healing the sick. *After the same.*

54b. Moses striking the Rock. *After the same.*

Unknown.

55. Pub. by Visscher.

Bartolozzi (Francesco), 1730-1813.

56. Parting of Hector. *After Cipriani.*

57. Ulysses and Penelope. *After Rigaud.*

57. (a.) Jupiter and Leda. *After Vitalie.* (Landscape by Comte.)

57. (b.) Bacchanals. *After Lady Diana Beauclerk.*

Morghen (Raphael), 1755-1833.

58. Aurora. *After Guido.*

59. Madonna and Child with Infant St. John

Mochetti (G.)

60. Apollo and the Muses on Mount Parnassus. *After Raffaele.*

61. The Burning of the Borgo Vecchio. *After Raffaele.*

Denon.

62. Adoration of the Shepherds. *After Giordano.*

63. The Good Samaritan. *After Rembrandt.*

Velpato (Giovanni), 1738-1802.

64. The School of Athens. *After Raffaele.*

65. Sybil. (Roof of Sistine Chapel.) *After Michael Angelo.*

Wille (John George), 1717-1807.

66. La Liseuse. *After G. Douw.*

67. La Deiveuse. *After the same.*

Lorenzi (Fra Antonio), 1665-1740.

68. St. John preaching in the Wilderness. *After Pasinelli.*

Reynolds (Samuel William), 1774-1835.

- 69. Sir Joshua F. . . . P.R.A. *After Von Brada*
- 70. Sir William Chambers. *After Sir Joshua Reynolds.*
- 71. George the Third. (Shortly before his death.)
- 72. Miss Stephens. *After Fradelle.*

Turner (Charles), 1773-1857.

- 73. Rembrandt in Persian Habit, painted by himself.
- 74. Sir Francis Bond Head. *After Nelson Cook.*
- 74a. Dr. Hamilton. *After Raeburn.* Mezzotint.
- 75. Robert Dickson, D.D. *After Raeburn.* Mezzotint.

Phillips (Charles), 1737.

- 76. The Philosopher. *After Rembrandt.*

Callot (Jacques), 1593-1635.

- 77. Ten small designs from "Les Fantasies," 1535, with title, also three portraits of Callot, one engraved by Ferdinand, 1644.

Ward (William, A. K. A.)

- 78. Canning. *After Stewardson.*
- 79. Robert Darley Waddilove. *After Marshall.*
- 80. Rev. Thomas Chalmers. *After Geddes.*

Drevet (Peter, the younger), 1697-1739.

- 81. Bossuet. *After Rigaud.*

Edelinck (Gerard), 1627-1707.

- 82. Martin Vanden Baugart. *After Rigaud.*
- 83. Charles Le Brun. *After De Largillière.*
- 83a. Charles D'Hozier. *After Rigaud.*

Le Clerc (Sebastian), 1637-1714.

- 84. Apotheosis of Louis XIV. *After Le Brun.*

Dupont (Henriquel).

- 85. Louis Philippe. *After Gérard.*
- 85a. Hemicycle du Palais des Beaux Arts. *After the masterpieces by Paul Delaroche.*

This important work contains portraits of about seventy-five of the greatest artists. *Three large plates in vestibule.*

Bervic (Charles Clement), 1756-1822.

86. Louis XVI. *After Callet.*

Sharp (William), 1749-1824.

Lear in the Storm. *After West.*

87. (a) Trial Proof.

88. (b) Finished Plate.

Woollett (William), 1735-1785.

89. Death of Wolfe. *After West.*

90. A Landscape with Æneas and Dido. *After Jones and Mortimer.*

Strange (Sir Robert), 1721-1792.

91. Charles I. *After Vandyck.* 1770.

92. Henrietta Maria, with the Prince of Wales and Duke of York.
After the same. 1782.

93. The Magdalene. *After Guido.* 1753.

Clemens (I. T.)

94. Death of Montgomery. *After Trumbull.* (Vestibule.)

Muller (Christian Friedrich von), 1783-1816.

95. Christ on the Cross. *After Albert Durer.*

96. St. John. *After Domenichino.*

Calame (Alexander), born 1815.

97. Solitude.

98. The Torrent. Original etchings.

Lorichon ()

99. Virgin and Child. *After Raffaello.*

Fariat (Benoit), 1646-1720.

100. The Dead Christ, 1694—from an altar piece in marble by
Domenico Guidi.

Bettelini (Pietro), born 1763.

101. Magdalene. *After Schidone.*

Eichens (Frédéric Edouard), born 1804.

102. The Woman taken in Adultery. *After Pordenone.*

- Holloway** (Thomas), 1748-1827.
103. 104. Two of the cartoons at South Kensington, *after Raffaele*
- Le Bas** (Jacques Philippe), 1708-1781.
105. Fête Champêtre. *After Lancret.*
- Visscher** (Cornelius), 1610-1670.
106. Theodoricus, Comitis Walgeri Frater.
- Green** (Valentine), 1739-1813.
107. Regulus leaving Rome. *After Benjamin West.*
108. The Air Pump. *After Wright of Derby.*
- Schiavonetti** (Luigi), 1865-1810.
109. The Etching of the Canterbury Pilgrims, *After Stothard.*
- Watt** (James Henry), 1799.
110. The Procession of the Flich of Bacon. *After Stothard.*
- Lupton** (Thomas Goff), 1790-1873.
111. Scarborough. *After Turner.*
112. Whitby. "
113. Portsmouth. "
114. Sun Rise, Margate. "
115. Dartmouth Castle. "
116. Ramsgate. "
117. Dover. "
118. Sheerness. "
- Brandard** (Robert), 1805-1862.
119. Snow Storm. *After Turner.*
- Radcliffe** (William), 1780-1855.
120. Deal. *After Turner.*
- Barlow** (Thomas Oldham), born 1824.
121a. The Wreck of the Minotaur. *After Turner.*
- Turner** (Joseph Mallord William) 1775-1851.
121. Ben Arthur.
One of the original plates of the *Liber Studiorum*, etching by Turner
mezzotint by Lupton.

A selection of Autotype reproductions of etchings for the *Liber Studiorum*:

- | | |
|-------------------------------|------------------------|
| 122. Asacus and Hesperie. | 128. Pembury Mill. |
| 123. Rizpah | 129. Morpeth. |
| 124. Falls of Clyde | 130. Mont St. Gothard. |
| 125. Little Devil's Bridge. | 131. Sheep Washing. |
| 126. Temple of Jupiter Ægina. | 132. Via Mala. |
| 127. Aqueduct with Stork. | 133. Jason. |

With the exception of Nos. 126, 127, 131 and 132, the above were taken from the "Liber" plates previously to the addition of mezzotint. The four plates mentioned were never carried further than their present state. No. 127 is characterised by Ruskin as the finest of Turner's etchings.

Fittler (James), 1758-1835.

134. "Titian's Schoolmaster." *After Moroni.*
 135. Marine Piece. *After Vernet.* Etched by Woollett.

Duchesne (J. N.)

136. Nicolas Chanlatte. *After Voiriot.*

Balechon (John James), 1715-1764.

137. Jacques Gabriel Grillot. *After Autreau.*

Cathelin (Louis Jacques), born 1736.

138. L'Abbé Terray. *After Roslin.* Reception plate for the Academy.

Dupuis (Nicholas Gabriel), 1696-1770.

139. Charles F. P. Le Normand. *After Toqué.*

Tardieu (Nicolas).

140. Louis Antoine, Duc d'Antin. *After Rigaud.* Reception plate for the Academy.

Chereau (Francois), 1680-1729.

141. Nicolas de Launy. *After Rigaud.*

Grignon (J.)

142. Cesar de Bourbon.

Hainzelmann (Elias), 1640-1693.

143. David Thoman. *After De Nève.*

Meunier (J. B.)

144. Louis XVII. in the Temple. *After Wappers.*

Unknown.

145. Farm Yard. Mezzo-tint. *After Morland.*

Stephenson (J.)

146. Tennyson. *After Watts.*

Watson (James).

147. Sir Jeffrey Amherst. *After Reynolds.*

Sartain (John), born 1808.

148. Lord Elgin. From a photograph

Unknown.

149. Sir Charles Metcalfe.

Willmore (James T.), 1800-1863.

150. Off Teignmouth. *After David Cox.* Proof.

151. On the Thames. *After David Cox.* Proof.

Champellion ()

152. Le Choix du Modèle. *After Fortuny.*

Edson (Allan), R.C.A., Montreal.

153. Shewanegan Falls, St. Maurice River. *Indian Ink.*

153a. All Alone. *Pen and ink.*

L'Huillier (V.)

154. "When a Man's Single he lives at his Ease. *After J. Watson Nicol.*

155. "When a Man's Married his Troubles Begin. *After J. Watson Nicol.*

Slocombe (C. P.)

156. Cleopatra's Needle. Original etching.

The "Graphic."

157. Cardinal Manning. *A fine specimen of wood engraving.*

Bromley (Wm.)

158. The Gamekeeper's Pony, *after T. S. Cooper.*

Raddon (Wm.)

159. "Mischief," *after Edwin Landseer.*

Say (William).

160. Thomas Lowndes. *After Beechey.*

Hodgetts (Thomas).

161. Sir John Poo Beresford. *After Beechey.*
 162. Hon. David Cathcart. *After Smith.*
 163. Jamie the Showman. *After Edmonstone.*

Heath (Charles), died 1848.

164. Benjamin West. *After Newton.*

Vivares (Francois), 1712-1782.

165. Jupiter and Europa. *After Claude Lorraine.*

Major (Thomas), born about 1715.

166. The Swineherd. *After Potter.*

Unknown.

167. Rev. W. Drury, head master of Harrow School. *A fine head in Mezzotint.*

Lewis (Frederick Christian), 1779-1856.

168. James Northcote, R.A. *After Harlow.*

Jacque (Léon).

169. St. Denis.
 170. Pigs.
 171. Moulin à Monmartre.
 172. Poultry.
 172a. Farm Yard.

Jacque (Ch.)

173. A farm yard scene. *Etching.*

Greux (Gustave Marie).

174. Moorland with Ponies. *After Diaz.*

Whistler (John), born 1834.

175. Billingsgate. 1859.

Unger (Wilhelm) born 1837.

176. Autel de St. Ildephonse de Tolède, *after Rubens.*
 177. Volets du Rétable, from the same.

- George** (Ernest).
178. St. Albans.
- Macbeth** (R. W.) born 1848.
179. Potato Harvest in the Fens.
- Park** (J.)
180. Shields Harbour.
181. Strayed. A Moonlight Pastoral, *after Lawson*.
181a. Flatford Lock, *after Constable*.
- Jazet** (P.)
182. Un Hussard. 1878.
- Le Rat** (P.)
183. Un Professeur de Théologie. *After Jan de Bray*.
- Chauvel** (Théophile) born 1831.
184. Pêcheurs Ecosais attendant l'obscurité, *after Hunter*.
- Michetti** (Paolo).
185. L'Enfant au Panier.
- Milius** (P.)
186. Jeune Femme. *After Reynolds*.
- Chiffart** (F.)
187. L'Arte.
- Lalauze** (Adolphe).
188. The Beguiling of Merlin. *After Burne-Jones*.
- Lalanne** (Maxime), born 1827.
189. View at Haarlem.
- Toudouze** (Edouard).
190. Distraction de la Châtelaine.
- Paton** (J. Noel), born 1823.
191. *Two Valentines*.
- Watson** (Saml.), 1838.
192. Distraining for Tithes. *Pen and Indian Ink*.

Way (C. J.) Lausanne.

193. View from the Mountam, Montreal. *Etching.*

Harris (R.). R.C.A., Toronto.

Drawings in Indian Ink.

- 194. Shipbuilding near Montague Bridge, P.E.I.
- 195. Shooting Wild Geese, P.E.I.
- 196. Mackerel Fishing, off Rustico, P.E.I.
- 197. Cleaning Mackerel, Rustico, ..
- 198. Queen Street, Charlottetown, ..
- 199. Acadian Women in Church, Rustico, P.E.I.
- 200. Landing Lobsters at Canoe Cove, P.E.I.

Pen and Ink Drawings.

- 201. Tristram and Iseulte.
- 202. By the Settler's Hearth.

Sketching Society, London.

Seven Sepia Drawings by members of the above society (*founded*
1808.)

- 204. Henry P. Bone. *The Fates.*
- 205. do do *Scene from Coriolanus.*
- 206. do do *Orpheus.*
- 207. Joshua Cristali. *Ahasuerus.*
- 208. John Chalon. *Pastoral.*
- 209. do do *Pastoral.*
- 210. A. Chalon. *Pastoral.*

In 1842 Her Majesty honoured the Society by giving a subject for study,
and accepted a selection of the drawings.

Cruickshank (W.) Peterboro. Ont.

211. Portrait of himself. *Charcoal.*

Martin (T. M.), R C.A., Toronto.

212. Ox-Tongue Lake, Muskoka. *Indian Ink.*

Whittle (G. H.) Montreal.

213. Portrait of Dr. Beausoleil. *Chalk Drawing.*

Sassoferrato.

214. Madonna. Autotype reproduction from the picture in the
Seminario, Venice.

Carre (Abraham), born 1694.

215. An Indian ink drawing. *After Simon Vouet.*

Reye, (R.)

216. *Chalk Drawing.* Landscape.

Weston (J.)

217. Scene at Point Lévis. *Sepia.*

218. Market Boats, Quebec, *Sepia.*

219. Bonsecours Church, Montreal. *In Oil.*

220. Young Canada. *Etching.*

O'Brien (L. R.), P.R.C.A., Toronto.

Drawings in Indian Ink.

221. Falls on the Chaudière, near Quebec.

222. North Channel, from Two-Head Island. Lower St. Lawrence.

223. Near Ange Gardien, Quebec.

224. Shewanegan Falls, St. Maurice.

225. A Street in Chateau Richer, Quebec.

226. Quebec from the Lévi Shore.

Unknown.

227. "Merchant Barques, close reefed topsails, in North Sea." *A fine old drawing in sepia.*

Marble (J. N.), Montreal.

228. Portrait of a Girl. *Chalk Drawing.*

229. The Last Shot. *Oil.*

Horner (Capt.), R.N.

230. A Connemara Interior. *A quaint sketch in pen and ink and sepia.*

Caldecott (Randolph),

231. John Gilpin. *Sepia.*

Carpendale.

232. Lion. *Chalk Drawing.*

Verboeckhoven.

233. Donkey with Sheep and Goat. *Pen and Ink.*

Edmonds (A. M.)

234. Amprior Bridge.
 235. Amprior Pridge.
 236. Railway Bridge, Amprior.
 237. Bridge House. *Four pen and ink drawings.*

Fowler (D.)

238. Ferryman at Rye, Sussex. *Etching.*

Sandham (H.), R. C. A.

239. Among the Wharves, Quebec. *Etching.*

Fraser (J. A.), R.C.A.

240. Percé Rock, Gaspé. *Indian Ink.*

Brown (Hablot K.) "Phiz."

241. Four Etchings illustrative of "Barnaby Rudge." *India Proofs.*

Various Engravers.

242. Four plates illustrative of "Nicholas Nickleby," &c. *After drawings by Sir John Gilbert.*

Green (Benj.) 1787.

243. Four plates, *after Salvator Rosa.*

Brunet-Debaines.

244. View on the Thames, St. Paul's in the distance. *An etching.*

Herkomer (Hubert) 1849.

245. The Blind Shepherd and his Daughter. Original etching signed by the artist. *Proof.*

Lane (A. R.)

246. Miss Siddons. *After Lawrence.*
 247. Mrs. Siddons. "

Cheesman.

248. Mr. Kemble. *After Lawrence.*

Rajon (Paul Adolphe), born at Dijon.

249. Un Amour Platonique. *After Zamacôis.* An etching.

Cousins (Saml.)

250. The Princes in the Tower. *After Millais.*

Aude (Charles B.)

251. The Trumpeter. *After Meissonier.*

Adamotti (Luigi)

252 to 255. Four large etchings. The Destruction of Jerusalem, &c.

Francois (Alphonse).

256. Le General Bonaparte franchissant les Alpes. *After Paul Delaroche.*

Giller (W.)

257. The Retreat at Naseby. *After Cooper.*

Vosterman (Lucas, the elder), born about 1580.

258. The Battle of the Amazons. *After Rubens.* Engraved in six plates.

Vasi (Giuseppi).

259. Interior of St. Peter's. 1775.

260. Exterior " 1774.

Stackpole (F.)

261. The Roll Call. *After Miss Thompson. (Signed Proof.)*

Fontana (Pietro).

262. Ecce Homo. *Guercino.*

Turrell (Arthur).

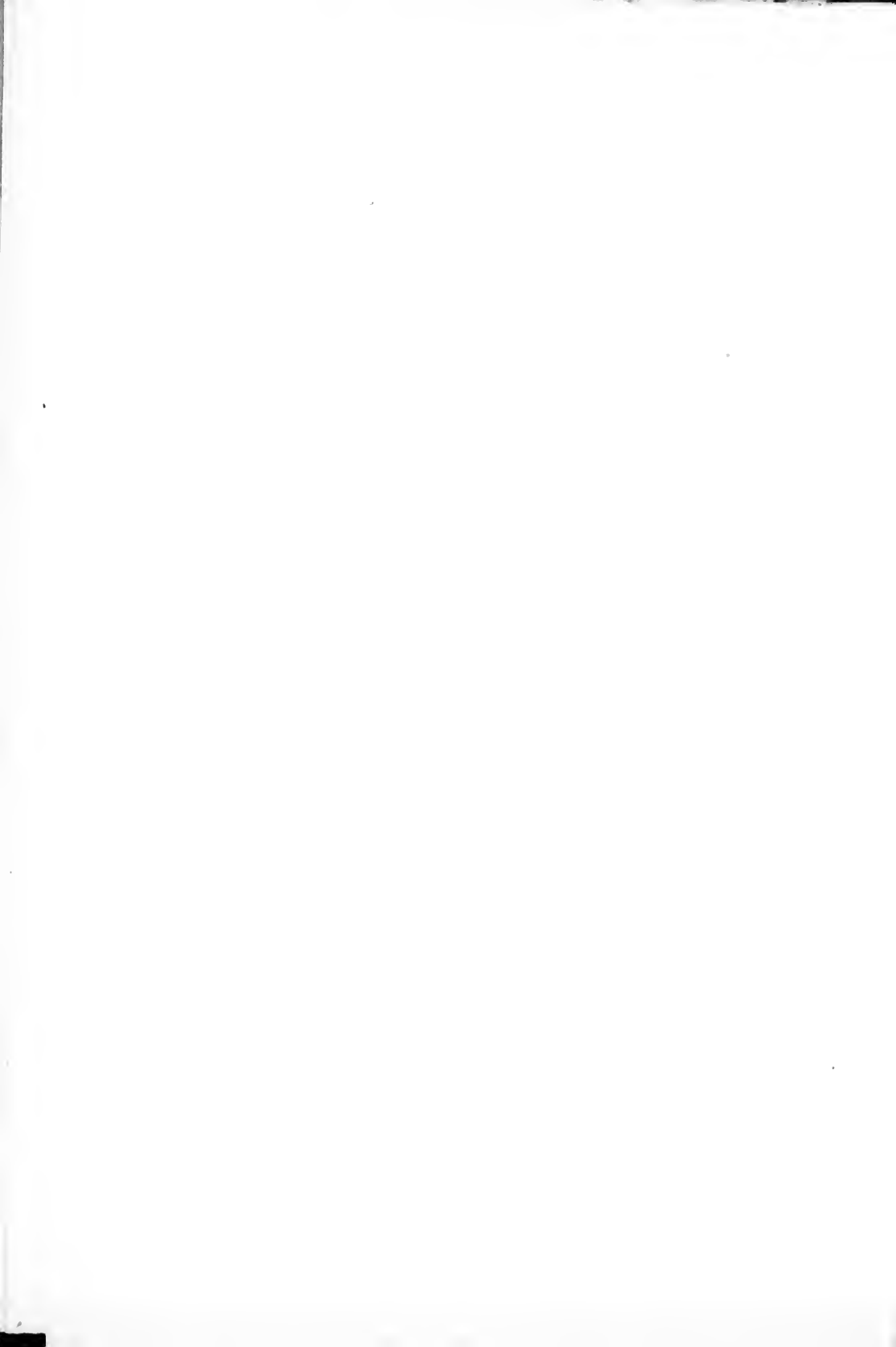
263. The Last Muster. *After Herkomer.*

Rimmer (Alfred).

264. A set of six *etchings.*

Bourne (Herbert).

265. Christ leaving the Praetorium. *After Gustave Dore. (Artist's Proof.)*



DESCRIPTION OF THE SPECIMENS

TO ILLUSTRATE

MR. McLENNAN'S PAPER

ON

ENGRAVING.

FRIDAY EVENING, Feb. 25. 1881.

As many of the following Specimens are in book form, they will not be shown until the evening of the lecture.

ENGRAVING ON WOOD.

1. Woodcuts.

From *The Graphic* and *London News*, showing the division of the plates into small blocks.

2. The Buxheim St. Christopher of 1423.

An uncoloured reproduction of the first woodcut which bears an undisputed date.

3. An Angelic Salutation.

Found in the same binding on which the St. Christopher was pasted, and supposed to be of the same date. A reduced copy.

4. Fac-similes of Two Pages from a Block Book.

The initial letters at the foot are possibly those intended for the spaces left above.

5. **The Nuremberg Chronicle.**

The *Nürnberg* (or Nuremberg) *Chronicle* was published in that city in 1493. One of the artists, Wolgemut, was the master of Albert Durer. "The peculiarity of the cuts.....is that they generally contain more of what engravers term 'color' than any which had previously appeared."—*Jackson*, 212.

6. **Imago Mortis.**

From the *Nuremberg Chronicle*. The print was originally uncoloured.

7. **Sebastian Munster's Cosmography.**

The plates of the edition of 1559. The maps are engraved on wood, and the names of places are printed from metal type inserted in holes pierced in the block.—(See *Jackson*, pp. 413 *et seq.*)

8. **A Monk Preaching, 1474. (?)** Fac-simile.

This and the two following specimens are examples of *la manière criblée*. A very pure example, being composed entirely of holes punched out of the wood or metal,

9. **Christ's Agony in the Garden.** Fac-simile.

10. **De Imitatione Christi, 1507.**

The printers mark of Jehan Petit. The background is in *la manière criblée*, and the figures are white on a black surface.

11. **Thomas Bewick, 1853-1828.**

(a) A View of the Cape of Good Hope.

(b) History of British Birds.

(c) History of Quadrupeds.

The most striking features in the specimens shewn are the absence of cross hatching, and the use of the white lines.

ENGRAVING ON METAL.

12. **Orlando Furioso, London, 1591.**
 These plates are engraved on brass, and in the preface the translator (Harrington) says that it is the second book with such plates engraved in England.
13. **Niello Work.**
 Facsimile of a Pax in Niello by Maso Finiguerra. The Virgin surrounded by Angels and Saints. This is probably the one mentioned by Dr. Willshire as having sold for 300 gs.
14. **Engraver's Tracing.**
 Portrait of "General Thomas Dalyell," signed D. Patton, delin : P. Vandrebanc, sculp.
15. **King Lear in the Storm.**
 By Sharp. *After Benjamin West.*
 (a) Trial proof, shewing the first work of the engraver.
 (b) The finished plate.
6. **Head of Christ.**
 Reduced copy, engraved in a single line by Claude Mellan. The line begins at the tip of the nose.
17. **The Dying Gladiator.**
 Engraved by Andrea Rossi, in parallel lines drawn diagonally from left to right.
18. **Etching by J. C. Gaal.**
 Shewing the effect of a second biting.
19. **Mr. Jefferson as Bob Acres (Copy).**
 A pen and ink drawing in the style of an etching : a comparison with the following will shew the difference.
20. **View at Haarlem.**
 Etching by Lalanne.
21. **Mezzo-tint.**
 Sir Joshua Reynolds, by S. W. Reynolds. A perfect example of this manner of engraving.