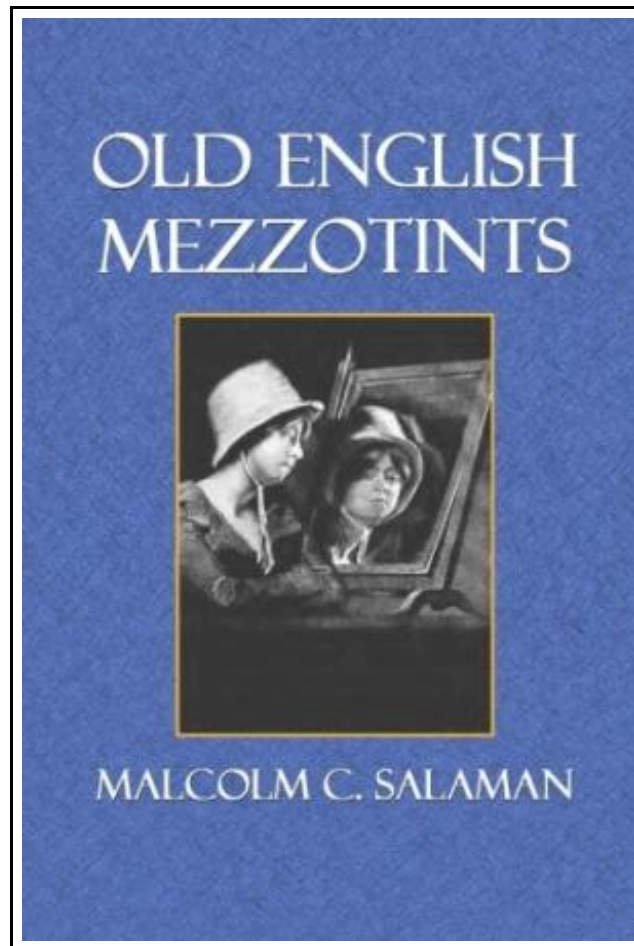


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Createspace, United States, 2014. Paperback. Book Condition: New. 229 x 152 mm. Language: English . Brand New Book \*\*\*\*\* Print on Demand \*\*\*\*\*.Devoted to those beautiful and valuable Old English Mezzotints which interpret par excellence the great painters of the eighteenth century. Malcolm C. Salaman tells the story of mezzotint engraving from its inception to its climax at the close of the eighteenth century, and its decline in the early nineteenth. \* \* \* \* \* An excerpt from the author's introductory: WHEN, in Christie's sale-room, the fine mezzotints or familiar portraits by Reynolds, Gainsborough, Romney or Hoppner-familiar, perhaps, chiefly through the prints- are being handed round the table, and the amazingly high bidding of eager dealers and collectors, bidding that seems to recognise no conscience save fashion's, is being voiced goadingly from the rostrum, my fancy is wont to travel back to those eighteenth-century days when the London print-shops were full of such prints fresh from the engravers' hands. I think of the fine old engravers themselves, content to sell their prints for the few shillings apiece at which the current demand appraised them, little dreaming that, in a hundred years or more, the greasy ink they used would have so dried on the very surface of the inimitable old paper as to give that richness of bloom which would induce future collectors to pay for single impressions sums sufficient to have bought for the artists themselves life annuities. I picture genial, honest Valentine Green, in 1780, at the height of his prosperity, drawing up his Proposals for publishing by subscription his engravings, from the paintings of Reynolds, of that sumptuous series of Beauties of the Present Age, as he called them, which, with no thought of being modest, he offered at fifteen shillings a copy,...



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