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## **Aquatint: From Its Origins to Goya**

Oct 24, 2021–Feb 21, 2022

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Object ID: 5226-002

Adam von Bartsch, after a drawing formerly attributed to Albrecht Dürer

*A Crouching Apostle (Saint Peter)*, 1785

etching and aquatint printed in brown on laid paper

plate: 26.1 x 25 cm (10 1/4 x 9 13/16 in.)

sheet: 43.5 x 35.9 cm (17 1/8 x 14 1/8 in.)

National Gallery of Art, Washington, Gift of Jane Tarleton Smith Moore



Object ID: 5226-005

Peter Perez Burdett, after John Hamilton Mortimer

*Two Brigands Frightening Three Fisherfolk*, 1771

etching, aquatint printed in brown

sheet (trimmed to plate): 36 x 45.7 cm (14 3/16 x 18 in.)

National Gallery of Art, Washington, Pepita Milmore Memorial Fund



Object ID: 5226-007

François-Philippe Charpentier, after Carle Van Loo

*Persée et Andromède (Perseus and Andromeda)*, 1762

etching and aquatint with roulette and burnishing printed in brown-black

sheet (trimmed to plate): 40.6 x 50.7 cm (16 x 19 15/16 in.)

National Gallery of Art, Washington, Pepita Milmore Memorial Fund



Object ID: 5226-010

François-Philippe Charpentier, after Jean Honoré Fragonard

*The Tumble*, 1766

etching and aquatint printed in brown (proof)

plate: 29.9 x 41.9 cm (11 3/4 x 16 1/2 in.)

sheet: 35.7 x 54.1 cm (14 1/16 x 21 5/16 in.)

National Gallery of Art, Washington, Pepita Milmore Memorial Fund



Object ID: 5226-016

Giovanni David

*Le Masque au caffè (The Masked Man Taking Coffee)*, 1775

etching with aquatint, printed in dark brown on laid paper  
plate: 24.1 x 16.5 cm (9 1/2 x 6 1/2 in.)

sheet: 39.8 x 27.8 cm (15 11/16 x 10 15/16 in.) (irregular)

National Gallery of Art, Washington, New Century Fund



Object ID: 5226-017

Giovanni David

*La Dame Venitienne en abit de masque (Venetian Woman in Carnival Dress)*, 1775

etching with aquatint, printed in dark brown on laid paper  
plate: 24 x 16.6 cm (9 7/16 x 6 9/16 in.)

sheet: 38.4 x 26.6 cm (15 1/8 x 10 1/2 in.) (irregular)

National Gallery of Art, Washington, New Century Fund



Object ID: 5226-019

Giovanni David

*Le Gondolier*, 1775

etching with aquatint, printed in dark brown on laid paper  
plate: 23.9 x 16.5 cm (9 7/16 x 6 1/2 in.)

sheet: 39.5 x 27.1 cm (15 9/16 x 10 11/16 in.) (irregular)

National Gallery of Art, Washington, New Century Fund



Object ID: 5226-020

Giovanni David

*Le Perruquier fatigué (The Tired Wigmaker)*, 1775

etching with aquatint, printed in dark brown on laid paper  
plate: 24 x 16.5 cm (9 7/16 x 6 1/2 in.)

sheet: 38.6 x 26.2 cm (15 3/16 x 10 5/16 in.) (irregular)

National Gallery of Art, Washington, New Century Fund



Object ID: 5226-021

Giovanni De Pian, after Francesco Galimberti

*The "Giardin Scuro," for Executions by Strangling*, 1797

etching and aquatint on laid paper

plate: 23.7 x 30.2 cm (9 5/16 x 11 7/8 in.)

sheet: 29.6 x 38 cm (11 5/8 x 14 15/16 in.)

National Gallery of Art, Washington, Ailsa Mellon Bruce Fund



Object ID: 5226-022

Giovanni De Pian, after Francesco Galimberti

*The "Ovens," for Those Who Wouldn't Admit Their Crimes*, 1797

etching and aquatint on laid paper

plate: 24.7 x 30.2 cm (9 3/4 x 11 7/8 in.)

sheet: 30.7 x 39.2 cm (12 1/16 x 15 7/16 in.)

National Gallery of Art, Washington, Ailsa Mellon Bruce Fund



Object ID: 5226-023  
Giovanni De Pian, after Francesco Galimberti  
*The "Well," for Violators of State Law, 1797*  
etching and aquatint on laid paper  
plate: 24.5 x 30.5 cm (9 5/8 x 12 in.)  
sheet: 30 x 41.1 cm (11 13/16 x 16 3/16 in.)  
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund



Object ID: 5226-025  
Per Gustaf Floding, after François Boucher  
*Guardhouse, 1762*  
etching and aquatint printed in brown  
National Gallery of Art, Washington, Pepita Milmore Memorial Fund



Object ID: 5226-029  
Francisco de Goya  
*Por que fue sensible (Because She Was Susceptible), Plate 32 from the series Los Caprichos, 1799*  
aquatint and lift-ground aquatint  
plate: 21.8 x 15.2 cm (8 9/16 x 6 in.)  
page size: 30.8 x 19.3 cm (12 1/8 x 7 5/8 in.)  
image: 17.3 x 11.4 cm (6 13/16 x 4 1/2 in.)  
National Gallery of Art, Washington, Rosenwald Collection



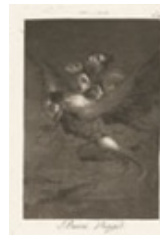
Object ID: 5226-030  
Francisco de Goya  
*Estan Calientes (They Are Hot), published 1799*  
etching and aquatint with burnishing on laid paper  
plate: 21.5 x 15.4 cm (8 7/16 x 6 1/16 in.)  
sheet: 30.5 x 21.2 cm (12 x 8 3/8 in.)  
National Gallery of Art, Washington, Gift of Ruth B. Benedict



Object ID: 5226-031  
Francisco de Goya  
*Subir y bajar (To Rise and To Fall), 1799*  
etching and aquatint with burnishing on laid paper  
plate: 21.5 x 15.2 cm (8 7/16 x 6 in.)  
sheet: 27.6 x 19.1 cm (10 7/8 x 7 1/2 in.)  
National Gallery of Art, Washington, Gift of Ruth B. Benedict



Object ID: 5226-032  
Francisco de Goya  
*Buen Viage (Bon Voyage), 1799*  
etching, aquatint, and engraving with burnishing on laid paper  
plate: 21.8 x 15.2 cm (8 9/16 x 6 in.)  
sheet: 29.6 x 21.5 cm (11 5/8 x 8 7/16 in.)  
National Gallery of Art, Washington, Gift of Ruth B. Benedict



Object ID: 5226-033

Francisco de Goya

*No hay quien nos desate? (Can't Anyone Untie Us?)*, published 1799

etching and burnished aquatint on laid paper

plate: 21.6 x 15.2 cm (8 1/2 x 6 in.)

sheet: 28.7 x 18.9 cm (11 5/16 x 7 7/16 in.)

National Gallery of Art, Washington, Gift of Ruth B. Benedict



Object ID: 5226-034

Francisco de Goya after Diego Velázquez

*The Jester Barbarroja*, probably 1778

etching, aquatint, burin and roulette [proof]

National Gallery of Art, Washington, Rosenwald Collection



Object ID: 5226-042

Jean Jacques Lagrenée II

*Composition with Antique Vases*, 1782

etching, aquatint, and lift-ground aquatint printed in brown on laid paper

National Gallery of Art, Washington, Pepita Milmore Memorial Fund



Object ID: 5226-043

Jean Jacques Lagrenée II

*Ornamental Frieze*, 1784–1785

etching, aquatint, and lift-ground printed in brown on laid paper

National Gallery of Art, Washington, Pepita Milmore Memorial Fund



Object ID: 5226-044

Jean Jacques Lagrenée II

*Ornamental Frieze*, 1784–1785

etching, aquatint, and lift-ground printed in brown on laid paper

National Gallery of Art, Washington, Pepita Milmore Memorial Fund



Object ID: 5226-046

Jean-Baptiste Le Prince

*Oeuvres de J.-B. Le Prince open to Rustic Amusement*, 1769

1 vol: ill: etchings and engravings by Le Prince plus 1 loose print by Guillaume-Philippe Benoist after Perronneau (see 1942.9.1640)

plate: 38.4 x 30.6 cm (15 1/8 x 12 1/16 in.)

image: 30.1 x 23.8 cm (11 7/8 x 9 3/8 in.)

National Gallery of Art, Washington, Widener Collection



Object ID: 5226-047

Jean-Baptiste Le Prince

*Les Pecheurs (The Fishermen)*, 1771

etching and aquatint printed in brown

image: 32.2 x 23.2 cm (12 11/16 x 9 1/8 in.)

National Gallery of Art, Washington, Ailsa Mellon Bruce Fund



Object ID: 5226-048

Jean-Baptiste Le Prince

*Les Laveuses (The Laundresses)*, 1771

etching and aquatint printed in brown on laid paper

sheet: 33.1 x 23.2 cm (13 1/16 x 9 1/8 in.)

National Gallery of Art, Washington, Gift of Mr. and Mrs. Paul S. Morgan in Honor of Margaret Morgan Grasselli



Object ID: 5226-050

Pierre Lelu, after Giorgio Vasari

*Les Patriarches voyant leur délivrance prochaine par la conception de la Sainte Vierge*, 1783

etching and aquatint printed in red-brown

National Gallery of Art, Washington, Pepita Milmore Memorial Fund



Object ID: 5226-051

Martin von Molitor

*Mountain Landscape with a Rocky Outcrop*, 1795

etching and aquatint on laid paper

plate: 16.8 x 24.5 cm (6 5/8 x 9 5/8 in.)

sheet: 17 x 24.8 cm (6 11/16 x 9 3/4 in.)

National Gallery of Art, Washington, Ruth and Jacob Kainen Memorial Acquisition Fund



Object ID: 5226-053

Johann Gottlieb Prestel, after a 16th-Century German Artist

*The Adoration of the Shepherds*, 1782

etching and aquatint in red-brown and black

National Gallery of Art, Washington, Rosenwald Collection



Object ID: 5226-055

Johann Gottlieb Prestel, after Lodovico Carracci (formerly attributed to Guido Reni)

*The Ascension of the Virgin*, 1776

etching and aquatint printed in brown on laid paper, laid down on Liechentstein album page

National Gallery of Art, Washington, Pepita Milmore Memorial Fund



Object ID: 5226-056

Johann Gottlieb Prestel, probably after Alessandro Moretti

*The Temple of Hercules at Cori*, c. 1784

color aquatint on wove paper

sheet: 49.1 x 65.1 cm (19 5/16 x 25 5/8 in.)

National Gallery of Art, Washington, Ailsa Mellon Bruce Fund



Object ID: 5226-057

Maria Catharina Prestel, after Giorgio Vasari, after Raphael  
*Diogenes*, 1779  
aquatint and soft-ground etching printed in green and black  
National Gallery of Art, Washington, Rosenwald Collection



Object ID: 5226-058

Maria Catharina Prestel, after Jacopo Ligozzi  
*The Triumph of Truth over Envy*, 1781  
etching and aquatint printed in brown and gold leaf  
National Gallery of Art, Washington, Rosenwald Collection



Object ID: 5226-059

Maria Catharina Prestel, after Willem van de Velde the Younger  
*Seascape*, 1782  
etching and aquatint  
National Gallery of Art, Washington, Rosenwald Collection



Object ID: 5226-060

Regina Schönecker, after Wigerus Vitringa  
*Seascape*, published 1782  
etching and aquatint  
National Gallery of Art, Washington, Rosenwald Collection



Object ID: 5226-061

Jean-Claude-Richard, Abbé de Saint-Non  
*Naiads and Tritons*, 1766  
etching and aquatint printed in brown  
plate: 23.7 x 37.4 cm (9 5/16 x 14 3/4 in.)  
sheet: 31.3 x 44 cm (12 5/16 x 17 5/16 in.)  
National Gallery of Art, Washington, Pepita Milmore Memorial Fund



Object ID: 5226-064

Jean-Claude-Richard, Abbé de Saint-Non, after Hubert Robert  
*Entrance of the Temple of Serapis at Pozzuoli*, 1767  
etching and aquatint printed in brown  
plate: 27 x 37 cm (10 5/8 x 14 9/16 in.)  
sheet: 30.6 x 38.8 cm (12 1/16 x 15 1/4 in.)  
National Gallery of Art, Washington, Pepita Milmore Memorial Fund



Object ID: 5226-066

Jean-Claude-Richard, Abbé de Saint-Non, after Jean Honoré Fragonard  
*Stairway in an Italian Garden: Villa d'Este or Caprarola*, 1766  
etching, aquatint printed in brown  
plate: 21.5 x 28.4 cm (8 7/16 x 11 3/16 in.)  
sheet: 26.1 x 33.4 cm (10 1/4 x 13 1/8 in.)  
National Gallery of Art, Washington, Pepita Milmore Memorial Fund





Object ID: 5226-067

Paul Sandby

*Pont-y-Pair over the River Conway above Llanrwst in the County of Denbigh, 1776*

etching, aquatint, and lift-ground aquatint with burnishing printed in brown

National Gallery of Art, Washington, Ailsa Mellon Bruce Fund



Object ID: 5226-068

Paul Sandby

*Italianate Landscape, 1762/c. 1774*

etching and aquatint printed in brown on wove paper

sheet (trimmed within plate mark): 42.9 x 33.8 cm (16 7/8 x 13 5/16 in.)

National Gallery of Art, Washington, Gift of the Washington Print Club in honor of Sherwood Smith



Object ID: 5226-069

Paul Sandby

*Caernarvon Castle (Night), 1776*

etching and aquatint printed in brown on laid paper

plate: 23.9 x 31.6 cm (9 7/16 x 12 7/16 in.)

sheet: 29 x 37.2 cm (11 7/16 x 14 5/8 in.)

National Gallery of Art, Washington, Gift of Ruth B. Benedict



Object ID: 5226-070

Paul Sandby

*Windsor Terrass looking Westward, Plate 3 from the series Six Views of Windsor and Eton in Album of Views in England and Wales, 1776*

etching, aquatint, and lift-ground aquatint printed in brown

overall size (book open): 46 x 65 cm (18 1/8 x 25 9/16 in.)

National Gallery of Art, Washington, Paul Mellon Fund

Object ID: 5226-075

Elisha Kirkall, after Giulio Romano (formerly after Raphael)

*The Holy Family, 1724*

etching and mezzotint with woodcut printed in brown and ochre on laid paper

block: 27.9 x 35.1 cm (11 x 13 13/16 in.)

sheet: 29.2 x 37.5 cm (11 1/2 x 14 3/4 in.)

National Gallery of Art, Washington, Paul Mellon Fund



Object ID: 5226-078

Francesco Londonio

*Woman Spinning Yarn by an Arch, 1764*

etching heightened with white on blue paper

sheet: 23.4 x 18 cm (9 3/16 x 7 1/16 in.) [trimmed within platemark]

mount: 43.2 x 27.9 cm (17 x 11 in.)

National Gallery of Art, Washington, Ellwanger/Mescha Collection



Object ID: 5226-080

Jean-Charles François, after Carle Van Loo

*Guardhouse, 1758*

chalk manner and soft-ground etching printed in brown ink

plate: 45.9 x 67.8 cm (18 1/16 x 26 11/16 in.)

sheet: 47.4 x 68 cm (18 11/16 x 26 3/4 in.)

National Gallery of Art, Washington, Gift of Ivan E. and Winifred Phillips in memory of Neil Phillips



Object ID: 5226-081

William Wynne Ryland, after Sir Anthony van Dyck

*Jacob Persuaded to Send Benjamin with His Brethren into Egypt*, 1762

stipple etching and mezzotint, on laid paper

plate: 30.7 x 30.7 cm (12 1/16 x 12 1/16 in.)

sheet: 33.8 x 31.9 cm (13 5/16 x 12 9/16 in.)

National Gallery of Art, Washington, Ellwanger/Mescha Collection



Object ID: 5226-084

Louis-Marin Bonnet, after Carle Van Loo

*Marie-Rosalie Vanloo*, c. 1764

chalk manner printed in black and white inks on blue paper

image: 35.8 x 28.9 cm (14 1/8 x 11 3/8 in.)

plate: 40.2 x 30.2 cm (15 13/16 x 11 7/8 in.)

National Gallery of Art, Washington, Ailsa Mellon Bruce Fund



Object ID: 5226-085

Jean-François Janinet, after Hubert Robert

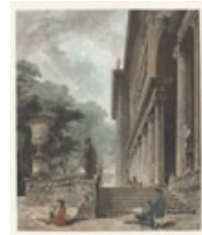
*Colonnade et Jardins du Palais de Medici (Colonnade and Gardens of the Palazzo Medici)*, c. 1776

etching and wash manner, printed in blue, red, yellow, and black inks

plate: 29.2 x 24.5 cm (11 1/2 x 9 5/8 in.)

sheet: 37.5 x 29.3 cm (14 3/4 x 11 9/16 in.)

National Gallery of Art, Washington, Gift of Ivan E. and Winifred Phillips in memory of Neil Phillips



Object ID: 5226-086

Jean-Claude-Richard, Abbé de Saint-Non

*Fragments choisis dans les Peintures...des Palaix et des Eglises de l'Italie*, 1767–1775

bound volume with 200 etching and aquatint illustrations (6 titles, 194 plates), printed in dark gray, gray-brown, and brown

book: 27.7 x 20.7 x 3.5 cm (10 7/8 x 8 1/8 x 1 3/8 in.)

National Gallery of Art, Washington, Purchased as an Anonymous Gift



Object ID: 5226-087

Jean Claude Richard de Saint-Non, after Jean-Honoré Fragonard, after Sebastiano Ricci

*Details from the Adoration of the Magi and the Pool at Bethesda (Christ Healing the Paralytic)*. Plate from the series *Fragments Chosen from the Most Interesting Paintings and Canvases of the Palaces and Churches of Italy*, 1774

etching counterproof reworked in brown wash on laid paper

sheet (trimmed within plate mark): 18.6 x 13.1 cm (7 5/16 x 5 3/16 in.)

National Gallery of Art, Washington, Gift of the Christian Humann Foundation



Object ID: 5226-088

François-Philippe Charpentier, after Jean-Honoré Fragonard, published by Pierre-François Basan

*La Culbute (The Tumble)*, 1766

aquatint and etching in brown ink

plate: 30 x 41.7 cm (11 13/16 x 16 7/16 in.)

National Gallery of Art, Washington, Widener Collection





Object ID: 5226-089  
Jean-Baptiste Greuze  
*A Tired Woman with Two Children, 1750/1761*  
pen and brown ink with brown wash over black chalk on laid paper; laid down  
sheet: 22.3 x 27.9 cm (8 3/4 x 11 in.)  
support: 24.5 x 29.7 cm (9 5/8 x 11 11/16 in.)  
National Gallery of Art, Washington, The Armand Hammer Collection



Object ID: 5226-090  
François-Philippe Charpentier, after Jean-Baptiste Greuze  
*Italian Peasant Woman, 1762/1766*  
etching and aquatint on laid paper [proof printed in black]  
sheet (trimmed to plate): 22.8 x 16.7 cm (9 x 6 9/16 in.)  
National Gallery of Art, Washington, Pepita Milmore Memorial Fund



Object ID: 5226-092  
Jean-Baptiste Le Prince  
*Head of a Man, Slightly Turned, 1768*  
etching and aquatint on laid paper  
plate: 14.4 x 11.1 cm (5 11/16 x 4 3/8 in.)  
sheet: 14.4 x 11.2 cm (5 11/16 x 4 7/16 in.)  
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund and Purchased as the Gift of Ellen von Seggern Richter and Jan Paul Richter



Object ID: 5226-093  
Jean-Baptiste Le Prince  
*Head of a Young Woman, 1768*  
etching and aquatint on laid paper  
plate: 15.2 x 11.6 cm (6 x 4 9/16 in.)  
sheet: 15.2 x 11.7 cm (6 x 4 5/8 in.)  
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund and Purchased as the Gift of Ellen von Seggern Richter and Jan Paul Richter



Object ID: 5226-094  
Jean-Baptiste Le Prince  
*Head of a Woman, Full Face, 1768*  
etching and aquatint on laid paper  
image: 10.2 x 8.7 cm (4 x 3 7/16 in.)  
sheet: 14.2 x 11.4 cm (5 9/16 x 4 1/2 in.), trimmed within platemark  
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund and Purchased as the Gift of Ellen von Seggern Richter and Jan Paul Richter



Object ID: 5226-095  
Jean-Baptiste Le Prince  
*Head of a Turbaned Man without a Moustache, 1768*  
etching and aquatint on laid paper  
image: 10.5 x 9 cm (4 1/8 x 3 9/16 in.)  
sheet: 14.9 x 10.4 cm (5 7/8 x 4 1/8 in.), cut within platemark  
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund and Purchased as the Gift of Ellen von Seggern Richter and Jan Paul Richter



Object ID: 5226-096

Jean-Baptiste Le Prince

*Head of a Drooping Old Woman, 1768*

etching and aquatint on laid paper

sheet: 14.9 x 11 cm (5 7/8 x 4 5/16 in.), trimmed within platemark

National Gallery of Art, Washington, Ailsa Mellon Bruce Fund and Purchased as the Gift of Ellen von Seggern Richter and Jan Paul Richter



Object ID: 5226-097

Jean-Baptiste Le Prince

*Title Page: Head of a Turbaned Man, 1768*

etching and aquatint on laid paper

plate: 15.2 x 11.1 cm (6 x 4 3/8 in.)

sheet: 15.5 x 11.3 cm (6 1/8 x 4 7/16 in.)

National Gallery of Art, Washington, Ailsa Mellon Bruce Fund and Purchased as the Gift of Ellen von Seggern Richter and Jan Paul Richter



Object ID: 5226-098

Alexandre Briceau, after Jean-Baptiste Huet, I

*The Four Seasons, 1780s*

color etching and aquatint with hand coloring on laid paper

plate: 34 x 30.5 cm (13 3/8 x 12 in.)

sheet: 37.8 x 33.2 cm (14 7/8 x 13 1/16 in.)

National Gallery of Art, Washington, Gift of Ivan E. and Winifred Phillips



Object ID: 5226-099

French 18th Century

*A Fan with Classical Figures Processing to Apollo, c. 1795*

etching and aquatint, printed in brown ink, on laid paper

sheet: 49.2 x 24.4 cm (19 3/8 x 9 5/8 in.) (cut inside platemark and measured at widest points)

National Gallery of Art, Washington, Katharine Shepard Fund



Object ID: 5226-100

Jean Jacques Lagrenée II

*Title Page, 1782*

etching, aquatint, and lift-ground aquatint printed in brown on laid paper [trial proof]

National Gallery of Art, Washington, Purchased as the Gift of Ellen von Seggern Richter and Jan Paul Richter



Object ID: 5226-102

George Richardson

*Plate 23 from A New Collection of Chimney Pieces, Ornamented to the Style of the Etruscan, Greek and Roman Architecture; Containing Thirty Six Designs suitable to the most Elegant Range of Apartments, published 1781*

1 vol: ill:

National Gallery of Art, Washington, Mark J. Millard Architectural Collection, David K.E. Bruce Fund



Object ID: 5226-105

Giovanni David

*Le Paveur (The Road Paver)*, 1775

etching with aquatint, printed in dark brown on laid paper

plate: 24 x 16.6 cm (9 7/16 x 6 9/16 in.)

sheet: 38.3 x 28.6 cm (15 1/16 x 11 1/4 in.)

National Gallery of Art, Washington, New Century Fund



Object ID: 5226-106

Giovanni David

*La Cuisiniere (The Cook)*, 1775

etching with aquatint, printed in dark brown on laid paper

plate: 23.9 x 16.9 cm (9 7/16 x 6 5/8 in.)

sheet: 39.2 x 26.8 cm (15 7/16 x 10 9/16 in.) (irregular)

National Gallery of Art, Washington, New Century Fund



Object ID: 5226-107

Giovanni David

*Gaspar Gribolari brocanteur à Padoue (Gaspar Gribolari, Secondhand Dealer in Padua)*, 1775

etching and aquatint, printed in dark brown on laid paper

plate: 23.9 x 16.7 cm (9 7/16 x 6 9/16 in.)

sheet: 38.7 x 27.2 cm (15 1/4 x 10 11/16 in.) (irregular)

National Gallery of Art, Washington, New Century Fund



Object ID: 5226-108

Richard Cooper II (artist and publisher); John Boydell (publisher)

*View of the Remains of Caracalla's Baths, Taken from the Jesuits Gardens at Rome*, 1779

etching and aquatint in brown on laid paper

sheet (cut within platemark): 37.8 x 52.2 cm (14 7/8 x 20 9/16 in.)

National Gallery of Art, Washington, Gift of Jacob Kainen



Object ID: 5226-111

Francisco de Goya

*Nada (Nothing)*, 1810/1820

etching, aquatint and lavis with burnishing (proof)

National Gallery of Art, Washington, Rosenwald Collection



Object ID: 5226-113

Thomas Rowlandson (artist); Elizabeth Jackson (publisher)

*A Bawd on Her Last Legs*, 1785

etching and aquatint

National Gallery of Art, Washington, Rosenwald Collection



Object ID: 5226-114  
Thomas Rowlandson (artist); S W Fores (publisher)  
*A Bawd on Her Last Legs*, 1792  
etching and aquatint with hand coloring  
National Gallery of Art, Washington, Rosenwald Collection



Object ID: 5226-119  
Eugène Delacroix  
*A Blacksmith (Un Forgeron)*, 1833  
aquatint and drypoint  
plate: 22.6 x 16 cm (8 7/8 x 6 5/16 in.)  
sheet: 39.8 x 32 cm (15 11/16 x 12 5/8 in.)  
National Gallery of Art, Washington, Rosenwald Collection



Object ID: 5226-120  
conte Antonio Maria Zanetti I after Parmigianino  
*Mucius Scaevola Putting his Hand in a Fire*, 1720s  
color chiaroscuro woodcut printed from 3 blocks: green and pink tone blocks with red line block  
National Gallery of Art, Washington, Rosenwald Collection



Object ID: 5226-121  
Andrea Scacciati, after Jacopo Chimenti  
*Christ Consigning the Keys to Saint Peter*, c. 1766  
etching and sulfur-tint, and roulette printed in green on laid paper  
sheet: 61.5 x 44.5 cm (24 3/16 x 17 1/2 in.)  
plate: 50 x 38.5 cm (19 11/16 x 15 3/16 in.)  
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund



Object ID: 5226-122  
Friedrich von Martens, after Ambroise-Louis Garneray  
*Pêche du Cachalot, Cachalot Fishery*, 1835  
etching, aquatint and engraving  
National Gallery of Art, Washington, Gift of Harry W. Havemeyer in memory of his father, Horace Havemeyer



Object ID: 5226-124  
Francisco de Goya  
*Brujas à volar (Witches Preparing to Fly)*, 1796/1797  
brush and black ink and gray wash on laid paper  
overall: 23.7 x 15 cm (9 5/16 x 5 7/8 in.)  
National Gallery of Art, Washington, Woodner Collection



Object ID: 5226-125

Francisco de Goya

*Ya un no se van! (And Still They Don't Go!)*, 1799

etching, aquatint, and engraving with burnishing on laid paper

National Gallery of Art, Washington, Ailsa Mellon Bruce Fund



Object ID: 5226-126

William Moss and Francis Jukes

*The Inner Courtyard of Old Somerset House in the Strand*, 1777

etching, aquatint, and mezzotint on laid paper

sheet: 51.3 x 72.5 cm (20 3/16 x 28 9/16 in.)

plate: 50.4 x 71.5 cm (19 13/16 x 28 1/8 in.)

image: 43.6 x 68.2 cm (17 3/16 x 26 7/8 in.)

National Gallery of Art, Washington, Ailsa Mellon Bruce Fund



Object ID: 5226-127

Louis-Jean Desprez

*Tomb with Death Standing*, 1779/1784

etching with black wash on laid paper

National Gallery of Art, Washington, New Century Fund and Eugene L. and Marie-Louise Garbáty Fund



Object ID: 5226-128

Giovanni De Pian, after Francesco Galimberti

*Underground Prisons, Known as "the Wells"*, 1797

etching and aquatint on laid paper

National Gallery of Art, Washington, Ailsa Mellon Bruce Fund



Object ID: 5226-129

Giovanni De Pian, after Francesco Galimberti

*Canale dei Maranni, Where the Former State Inquisitors Had Them Drowned*, 1797

etching and aquatint on laid paper

National Gallery of Art, Washington, Ailsa Mellon Bruce Fund



Object ID: 5226-130

Giovanni De Pian, after Francesco Galimberti

*The Last Underground Prison: He Fell Dead into His Brother's Arms*, 1797

etching and aquatint on laid paper

National Gallery of Art, Washington, Ailsa Mellon Bruce Fund



Object ID: 5226-131

Cornelis Ploos van Amstel (editor) and Cornelis Brouwer (printmaker), after Ludolf Backhuysen

*Fisherman with Pack over His Shoulder*, 1779, published 1781

etching, chalk manner, and aquatint printed in black ink on laid paper

sheet: 14.4 x 21.1 cm (5 11/16 x 8 5/16 in.) cut within platemark

National Gallery of Art, Washington, Gift of Sherwood B. Smith, Jr.



Object ID: 5226-134  
Maria Catharina Prestel, after Herman Saftleven  
*Landscape with Two Trees*, 1782  
aquatint printed in gray and brown  
National Gallery of Art, Washington, Rosenwald Collection



Object ID: 5226-137  
Cornelis Ploos van Amstel (editor) and Cornelis Brouwer (printmaker), after Gerbrand van den Eeckhout  
*The Botanist*, 1780, published 1787  
aquatint with some etching printed in red-brown ink on laid paper  
sheet: 9.2 x 12.8 cm (3 5/8 x 5 1/16 in.) cut within platemark  
National Gallery of Art, Washington, Gift of Sherwood B. Smith, Jr.



Object ID: 5226-138  
Cornelis Ploos van Amstel (editor) and Cornelis Brouwer (printmaker), after Ludolf Backhuysen  
*Seascape with Full Moon*, 1779, published 1781  
aquatint printed in black ink on laid paper  
sheet: 13.8 x 20.8 cm (5 7/16 x 8 3/16 in.) cut within platemark  
National Gallery of Art, Washington, Gift of Sherwood B. Smith, Jr.



Object ID: 5226-139  
Cornelis Ploos van Amstel (editor) and Cornelis Brouwer (printmaker), after Caspar Netscher  
*Lady with Double-Headed Lute*, 1781  
etching and aquatint printed in black ink on laid paper  
sheet: 15.7 x 12.8 cm (6 3/16 x 5 1/16 in.) cut within platemark  
National Gallery of Art, Washington, Gift of Sherwood B. Smith, Jr.



Object ID: 5226-140  
Jean Pierre Louis Laurent Hoüel (artist/author)  
*Map of Volcano Island, plate 63 from the book Picturesque Journey on the Islands of Sicily, Malta, and Lipari, vol. 1*, 1782  
etching and aquatint printed in brown  
National Gallery of Art, Washington, Mark J. Millard Architectural Collection



Object ID: 5226-141  
Francisco de Goya  
*Fuerte cosa es! (That's Tough!)*, 1810/1820  
etching, aquatint, and drypoint with burnishing [proof]  
plate: 15.5 x 20.3 cm (6 1/8 x 8 in.)  
National Gallery of Art, Washington, The Ahmanson Foundation and Pepita Milmore Memorial Fund



Object ID: 5226-142  
Charles Francis Greville  
*Title Page*, c. 1786  
etching and aquatint on laid paper  
plate: 25.2 x 35.5 cm (9 15/16 x 14 in.)  
sheet: 30.6 x 49.4 cm (12 1/16 x 19 7/16 in.)  
National Gallery of Art, Washington, Gift of James A. Bergquist in honor of Jamie Gabbarelli





Object ID: 5226-143

Charles-Paul-Jean-Baptiste de Bourgevin Vialart de Saint-Morys, after Paolo Veronese  
*Concert des Anges autour de l'enfant Jesus (Concert of Angels around the Infant Jesus)*, 1770s  
etching and aquatint printed in brown on laid paper  
plate: 40.3 x 31.2 cm (15 7/8 x 12 5/16 in.)  
sheet: 44.6 x 33.2 cm (17 9/16 x 13 1/16 in.)  
National Gallery of Art, Washington, Pepita Milmore Memorial Fund



Object ID: 5226-144

Louis-Jean Desprez  
*Tomb with Death Standing*, 1779/1784  
etching and aquatint printed in brown  
sheet: 36.3 x 51 cm (14 5/16 x 20 1/16 in.)  
Getty Research Institute, Los Angeles  
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Object ID: 5226-145

Louis-Jean Desprez  
*Tomb with Corpse on Sarcophagus*, 1779/1784  
etching and aquatint printed in brown  
sheet: 34.8 x 51 cm (13 11/16 x 20 1/16 in.)  
Getty Research Institute, Los Angeles  
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Object ID: 5226-153

Johann Carl Richter, after Pierre-Jacques Volaire  
*Vesuviusbruch von 1771 (The Eruption of Mount Vesuvius in 1771)*, 1797  
etching and aquatint printed in brown, laid down on a mount with a contemporary printed ornamental border on blue paper and collaged title  
sheet: 20 x 30 cm (7 7/8 x 11 13/16 in.)  
mount: 24 x 33.8 cm (9 7/16 x 13 5/16 in.)  
National Gallery of Art, Washington, Ruth and Jacob Kainen Memorial Acquisition Fund



Object ID: 5226-154

Henry Tresham  
*ΦΑΙΝΟΜΑΙ ΑΠΙΝΟΥΣ (I Seem to Be Breathless)*, plate from *Le Avventure di Saffo (The Adventures of Sappho)*, 1784  
etching and aquatint printed in brown and gray  
book: 44 x 33.5 x 0.9 cm (17 5/16 x 13 3/16 x 3/8 in.)  
National Gallery of Art, Washington, William B. O'Neal Fund



Object ID: 5226-155

Giovanni De Pian, after Francesco Galimberti  
*Court of the Former State Inquisitors*, 1797  
etching and aquatint on laid paper  
plate: 23.7 x 30.2 cm (9 5/16 x 11 7/8 in.)  
sheet: 27.9 x 34.9 cm (11 x 13 3/4 in.)  
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund



Object ID: 5226-156

Giovanni De Pian, after Francesco Galimberti

*The "Sotto Piombi," Where Death Sentences Were Read, 1797*

etching and aquatint on laid paper

plate: 23.9 x 30.6 cm (9 7/16 x 12 1/16 in.)

sheet: 28.2 x 35.4 cm (11 1/8 x 13 15/16 in.)

National Gallery of Art, Washington, Ailsa Mellon Bruce Fund



Object ID: 5226-158

Eugène Delacroix

*A Blacksmith (Un Forgeron), 1833*

aquatint on laid paper

image: 15.9 x 9.6 cm (6 1/4 x 3 13/16 in.)

plate: 22.5 x 16.2 cm (8 7/8 x 6 3/8 in.)

sheet: 57.5 x 37.2 cm (22 5/8 x 14 5/8 in.)

National Gallery of Art, Washington, Purchased as the Gift of Ellen von Seggern Richter and Jan Paul Ritcher, and Ailsa Mellon Bruce Fund



Object ID: 5226-159

Francis B. Spilsbury

*The art of etching and aqua tinting, strictly laid down by the most approved masters: enabling amateurs to transmit their works to posterity, or, as amusements among their circle of friends: with directions for preparing the most useful liquid colours, adapted for staining and colouring the same, &c.: with a specimen of landscape and profile (2nd edition), 1797*

bound volume with etchings and aquatints

National Gallery of Art Library, Gift of Robert L. Feller and Ruth M. Johnston Feller

Object ID: 5226-160

Gaetano Gandolfi

*Adoration of the Shepherds, 1780s*

etching and aquatint

National Gallery of Art, Washington, Ailsa Mellon Bruce Fund



Object ID: 5226-161

Karl Friedrich Thiele, Ernst Theodor Amadeus Hoffmann (author)

*Meister Floh. Ein Märchen in sieben Abentheuern zweier Freunde (Master Flea: A Fairy-Tale in Seven Adventures of Two Friends), 1822*

bound volume with etching and aquatints printed in brown on the front and back cover

book: 18.6 x 12.4 x 2 cm (7 5/16 x 4 7/8 x 13/16 in.)

National Gallery of Art, Washington, William B. O'Neal Fund



Object ID: 5226-162

Daniel Nikolaus Chodowiecki

*The Artist in His Mother's Room, Danzig, 1774*

etching and aquatint on laid paper

plate: 11.8 x 18.2 cm (4 5/8 x 7 3/16 in.)

sheet: 18.7 x 26.4 cm (7 3/8 x 10 3/8 in.)

National Gallery of Art, Washington, Ailsa Mellon Bruce Fund



Object ID: 5226-163

Joseph Fischer

*Self-Portrait with an Injured Foot*, 1798

etching and aquatint in brown

sheet: 13.2 x 22.8 cm (5 3/16 x 9 in.)

National Gallery of Art, Washington, Ruth and Jacob Kainen Memorial Acquisition Fund



Object ID: 5226-164

Carl Russ

*Diogenes in His Tub with Alexander and His Generals*, 1810

etching and aquatint

image: 20.9 x 30.1 cm (8 1/4 x 11 7/8 in.)

plate: 21.4 x 30.8 cm (8 7/16 x 12 1/8 in.)

sheet: 27.8 x 38.8 cm (10 15/16 x 15 1/4 in.)

National Gallery of Art, Washington, Ruth and Jacob Kainen Memorial Acquisition Fund



Object ID: 5226-165

James Gillray

*Monstrous Crows, at a New Coalition Feast*, 1787

etching, engraving, and aquatint with publisher's hand coloring in watercolor

sheet: 37.8 x 47.8 cm (14 7/8 x 18 13/16 in.)

National Gallery of Art, Washington, Anonymous Gift



Object ID: 5226-166

Jean-Philippe-Guy le Gentil, Comte de Paroy

*Mythological Roundels*, 1790s

etching and aquatint with roulette on laid paper

plate: 27.3 x 16.5 cm (10 3/4 x 6 1/2 in.)

sheet: 30.5 x 19 cm (12 x 7 1/2 in.)

National Gallery of Art, Washington, Ailsa Mellon Bruce Fund



Object ID: 5226-167

Giovanni David

*Gaspar Gribolari Brocanteur à Padoüe (Gaspar Gribolari, Secondhand Dealer in Padua)*, 1775

etching on laid paper

plate: 24.2 x 17 cm (9 1/2 x 6 11/16 in.)

sheet: 37.9 x 26.8 cm (14 15/16 x 10 9/16 in.)

National Gallery of Art, Washington, Ailsa Mellon Bruce Fund



Object ID: 5226-168

Richard Cooper II

*Part of the Colonnade and Piazza Leading to St. Peter's Church in Rome*, 1778

etching and aquatint printed in brown

sheet: 52.8 x 58.3 cm (20 13/16 x 22 15/16 in.)

Blanton Museum of Art, The University of Texas at Austin, The Leo Steinberg Collection, by exchange, 20210

Object ID: 5226-169

William Moss and Francis Jukes

*The North Front of Old Somerset House in the Strand*, 1777

etching, aquatint, and mezzotint on laid paper

sheet: 51.4 x 72.5 cm (20 1/4 x 28 9/16 in.)

plate: 50.5 x 71.5 cm (19 7/8 x 28 1/8 in.)

image: 43.2 x 67.1 cm (17 x 26 7/16 in.)

National Gallery of Art, Washington, Ailsa Mellon Bruce Fund



Object ID: 5226-170  
Maria Anna Fischer  
*A Lakeside Chapel by Moonlight*, 1810s(?)  
etching with aquatint  
sheet: 13.5 x 20 cm (5 5/16 x 7 7/8 in.)  
sheet: 14.7 x 21 cm (5 13/16 x 8 1/4 in.)  
National Gallery of Art, Washington, Ruth and Jacob Kainen Memorial Acquisition Fund



Object ID: 5226-171  
Francisco de Goya  
*No hay quien los socorra (There Is No One To Help Them)*, Plate 60 from the series *The Disasters of War*, 1810/1820, published 1863  
etching, aquatint, and drypoint with burnishing  
book: 24.6 x 34.7 x 3 cm (9 11/16 x 13 11/16 x 1 3/16 in.)  
National Gallery of Art, Washington, Rosenwald Collection

Object ID: 5226-172  
Maria Catharina Prestel, after Louis Bélanger; published by Colnaghi  
*A View of the Loss of the Rhone*, 1791  
etching and aquatint printed in brown on laid paper  
sheet (trimmed to platemark): 55.8 x 72.2 cm (21 15/16 x 28 7/16 in.)  
image: 48 x 69.5 cm (18 7/8 x 27 3/8 in.)  
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund

Object ID: 5226-173  
Carlo Labruzzi  
*Family at Rest*, Plate from *Original Figures*, 1788  
etching and aquatint printed in brown  
page size: 25.9 x 18.8 cm (10 3/16 x 7 3/8 in.)  
overall size (volume closed): 26.5 x 20.2 x 1.4 cm (10 7/16 x 7 15/16 x 9/16 in.)  
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund



Object ID: 5226-174  
Joseph Fischer  
*Boating Party in an Underground Cave*, 1794  
etching and aquatint printed in brown on wove paper, mounted on an album sheet with a separate engraved text plate  
image: 51.2 x 68 cm (20 3/16 x 26 3/4 in.)  
sheet: 51.4 x 68.1 cm (20 1/4 x 26 13/16 in.)  
overall (text plate): 7.8 x 68.1 cm (3 1/16 x 26 13/16 in.)  
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund