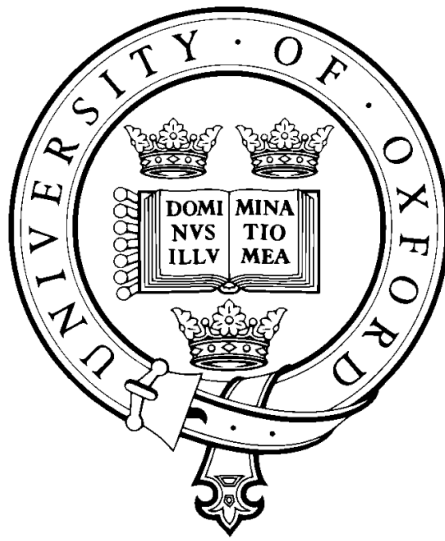


The Art of Blotting
Alexander Cozens's *New Method* as Intermedial Practice



A thesis submitted in fulfilment of the requirements for the degree of
Doctor of Philosophy

Faculty of History
Department of the History of Art
University of Oxford

Francesca Kaes
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Vol II: Illustrations and Bibliography

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All objects are by Alexander Cozens unless otherwise noted.

High resolution images of *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape* (London, 1786) are accessible via the Beinecke Rare Book and Manuscript Library, Yale University, Jc49+785C at <https://collections.library.yale.edu/catalog/17443404> [last accessed 7 September 2024].

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- Fig. 104 Jacopo Robusti, known as Tintoretto, *The Miracle of St Agnes*, oil on canvas, 400 x 200 cm, c.1577, Church of Madonna dell'Orto, Contarini Chapel, Venice. © Didier Descouens. Shared under a Creative Commons Attribution-Share Alike 4.0 International (CC BY-SA 4.0) license.
[https://en.m.wikipedia.org/wiki/File:Madonna_dell%27Orto_\(Venice\)_-_Chapel_Contarini_-_The_miracle_of_Saint_Agnes_by_Tintoretto_\(1577_ca\).jpg](https://en.m.wikipedia.org/wiki/File:Madonna_dell%27Orto_(Venice)_-_Chapel_Contarini_-_The_miracle_of_Saint_Agnes_by_Tintoretto_(1577_ca).jpg) [last accessed 29 September 2024].
- Fig. 105 Joshua Reynolds, after Tintoretto, *The Miracle of St Agnes*, black chalk on paper, 220 x 150 mm, 1752, British Museum, London, 1859,0514.304, f. 66 verso. Author's photo.
- Fig. 106 Anthony van Dyck, *Christ on the Cross with Saint Catherina of Siena, Saint Dominic and an Angel*, oil on canvas, 318.8 x 244.6 cm, 1622–27, Koninklijk Museum voor Schone Kunsten, Antwerp, 401. Photo: KMSKA – Flemish Community. Shared under a Creative Commons Zero (CC0) license.
- Fig. 107 Mary Linwood after George Stubbs, *Tygress*, wool, 46 x 59 cm, c. 1798, Yale Center for British Art, New Haven, QR.MC 3. Photo: Yale Center for British Art (Copyright Not Evaluated).
- Fig. 108 George Stubbs, *Tiger*, oil on canvas, 61.44 x 72.87 cm, c. 1769–71, Virginia Museum of Fine Arts, Mellon Collection, 99.95. Image released via Creative Commons CC-BY-NC.

Fig. 109 John Dixon after George Stubbs, *A Tigris*, mezzotint on paper, 470 x 584 mm (image), 483 x 584 mm (sheet), 1773, Yale Center for British Art, Paul Mellon Collection, B1985.36.1090. Public domain (CC0 1.0 Universal).

Illustrations

All objects are by Alexander Cozens unless otherwise noted.



Fig. 1 *An extensive country, with no predominant part or object. The horizon above the bottom of the view, aquatint and brown wash on paper, on original grey wash line mount, signed lower left, 222 x 293 mm, plate 16 from *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape* (1786), Fitzwilliam Museum, Cambridge, PD.7-1953.*



Fig. 2 *An extensive country, with no predominant part or object. The horizon above the bottom of the view, aquatint on paper, plate 16 from *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape* (London, 1786), General Collection, Beinecke Rare Book and Manuscript Library, Yale University, Jc49+785C.*



Fig. 3 *A Blot*, aquatint on paper, plate 37 from *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape* (London, 1786), General Collection, Beinecke Rare Book and Manuscript Library, Yale University, Jc49+785C.



Fig. 4 *A print, representing a sketch made out with a brush, from the preceding blot, aquatint on paper, plate 38 from *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape* (London, 1786), General Collection, Beinecke Rare Book and Manuscript Library, Yale University, Jc49+785C.*



Fig. 5 Alexander Cozens and William Pether, *A print, representing the same sketch, made into a finished drawing*, aquatint and mezzotint on paper, 5 May 1784, plate 39 from *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape* (London, 1786), General Collection, Beinecke Rare Book and Manuscript Library, Yale University, Jc49+785C.



Fig. 6 Plates 5–8 from *The Shape, Skeleton and Foliage of Thirty Two Species of Trees. For the use of Painting and Drawing*, etching and engraving, 2nd edition, bound in an album with *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape* (London, 1786), General Collection, Beinecke Rare Book and Manuscript Library, Yale University, Jc49+785C.

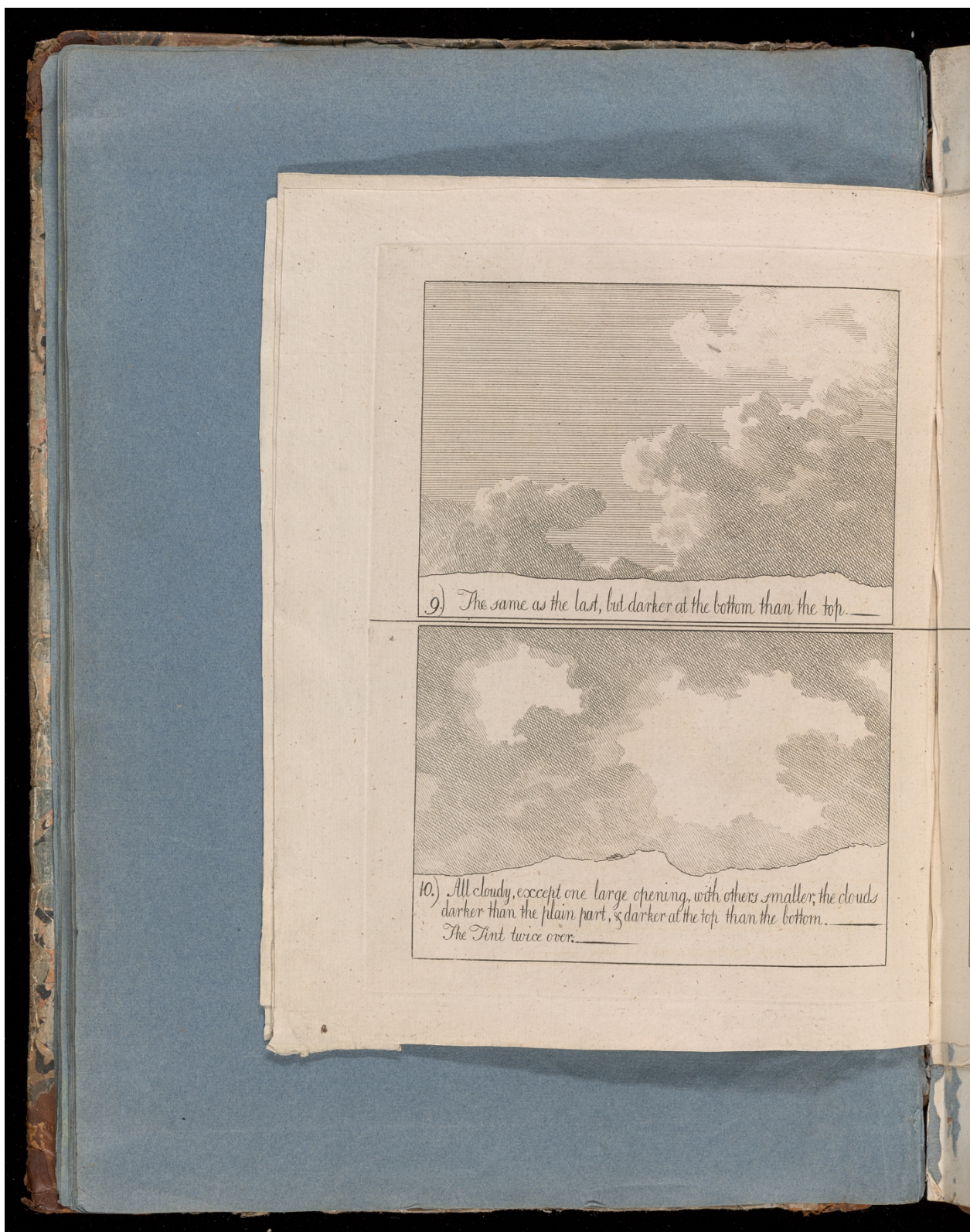


Fig. 7 *The Ninth and Tenth Kinds of Composition of Sky*, etching and engraving, bound in an album with *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape* (London, 1786), General Collection, Beinecke Rare Book and Manuscript Library, Yale University, Jc49+785C.

A
NEW METHOD
OF
ASSISTING THE INVENTION
IN
DRAWING
ORIGINAL
COMPOSITIONS of LANDSCAPE.

By ALEXANDER COZENS.

“ Ex fumo dare lucem
“ Cogitat, ut speciosa dehinc miracula promat.” HORACE.
“ Sometime we see a Cloud that's dragonish,
“ A Vapour sometime like a Bear, or Lion,
“ A tower'd Citadel, a pendant Rock,
“ A forked Mountain, or Promontory,
“ With Trees upon't, that nod unto the World,
“ And mock our Eyes with Air.”

SHAKESP. *Ant. and Cleop.* Act IV. Scene II.

“ This is an Art
“ Which does mend Nature, change it rather; but
“ The Art itself is Nature.” SHAKESPEAR.

LONDON:
PRINTED FOR THE AUTHOR,
BY J. DIXWELL, IN ST. MARTIN'S LANE:
AND SOLD BY
MR. A. COZENS, NO. 4, LEICESTER STREET, LEICESTER FIELDS;
AND J. DODSLEY, IN PALL MALL.

Fig. 8 Title page of *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape* (London, 1786), General Collection, Beinecke Rare Book and Manuscript Library, Yale University, Jc49+785C.



Fig. 9 John Robert Cozens, Blot for *The Passage of Hannibal over the Alps* (verso), ink and brush on paper, 241 x 329 mm, c.1776, Victoria and Albert Museum, London, 2007BP3327.



Fig. 10 *The tops of hills or mountains, the horizon below the bottom of the view*, aquatint on paper, plate 2 from *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape* (London, 1786), General Collection, Beinecke Rare Book and Manuscript Library, Yale University, Jc49+785C.



Fig. 11 *A close or confined scene, with little or no sky*, aquatint on paper, plate 14 from *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape* (London, 1786), General Collection, Beinecke Rare Book and Manuscript Library, Yale University, Jc49+785C.

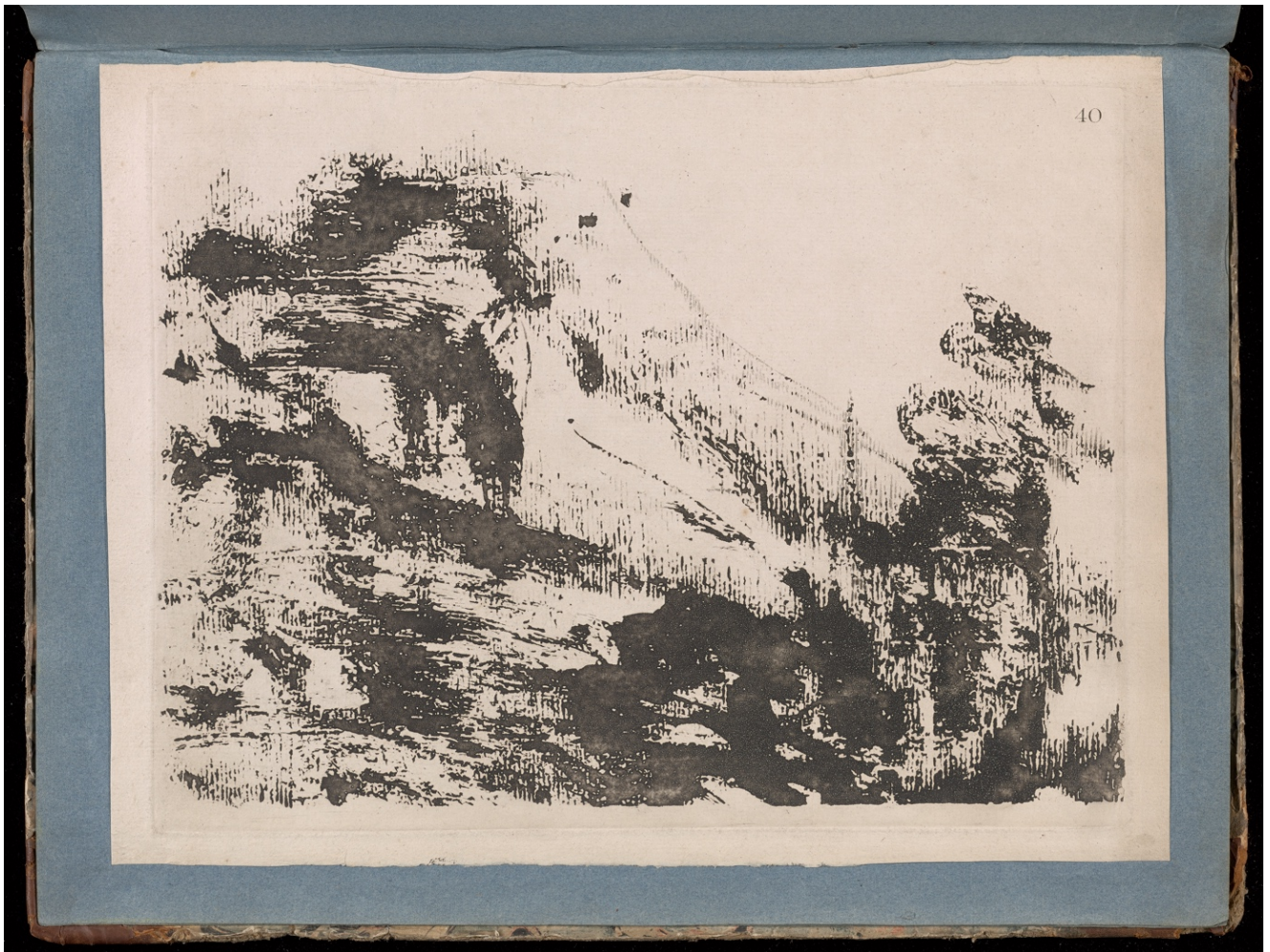


Fig. 12 *A Blot*, aquatint on paper, plate 40 from *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape* (London, 1786), General Collection, Beinecke Rare Book and Manuscript Library, Yale University, Jc49+785C.



Fig. 13 Alexander Cozens and William Pether, *A print, representing a drawing done with a brush, from the preceding blot*, aquatint and mezzotint on paper, 20 July 1785, plate 41 from *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape* (London, 1786), General Collection, Beinecke Rare Book and Manuscript Library, Yale University, Jc49+785C.



Fig. 14 Alexander Cozens and William Pether, *A second drawing done from the same blot*, aquatint and mezzotint on paper, 20 July 1785, plate 42 from *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape* (London, 1786), General Collection, Beinecke Rare Book and Manuscript Library, Yale University, Jc49+785C.



Fig. 15 Alexander Cozens and William Pether, *A third drawing done from the same blot*, aquatint and mezzotint on paper, 20 July 1785, plate 43 from *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape* (London, 1786), General Collection, Beinecke Rare Book and Manuscript Library, Yale University, Jc49+785C.

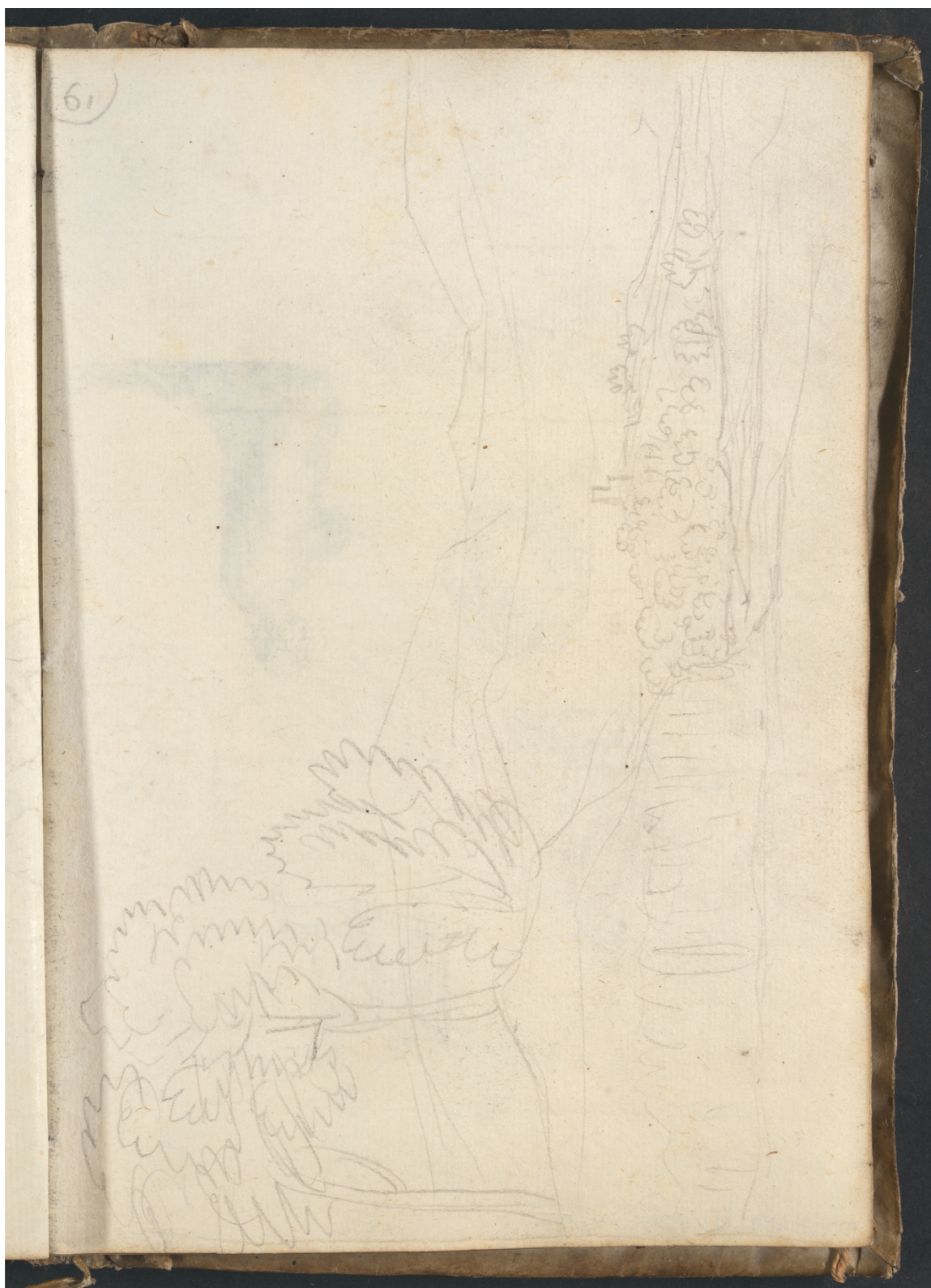


Fig. 16 *Roman Sketchbook*, f.61 recto, slight sketch of a landscape in graphite, Yale Center for British Art, Paul Mellon Collection, B1978.43.166.

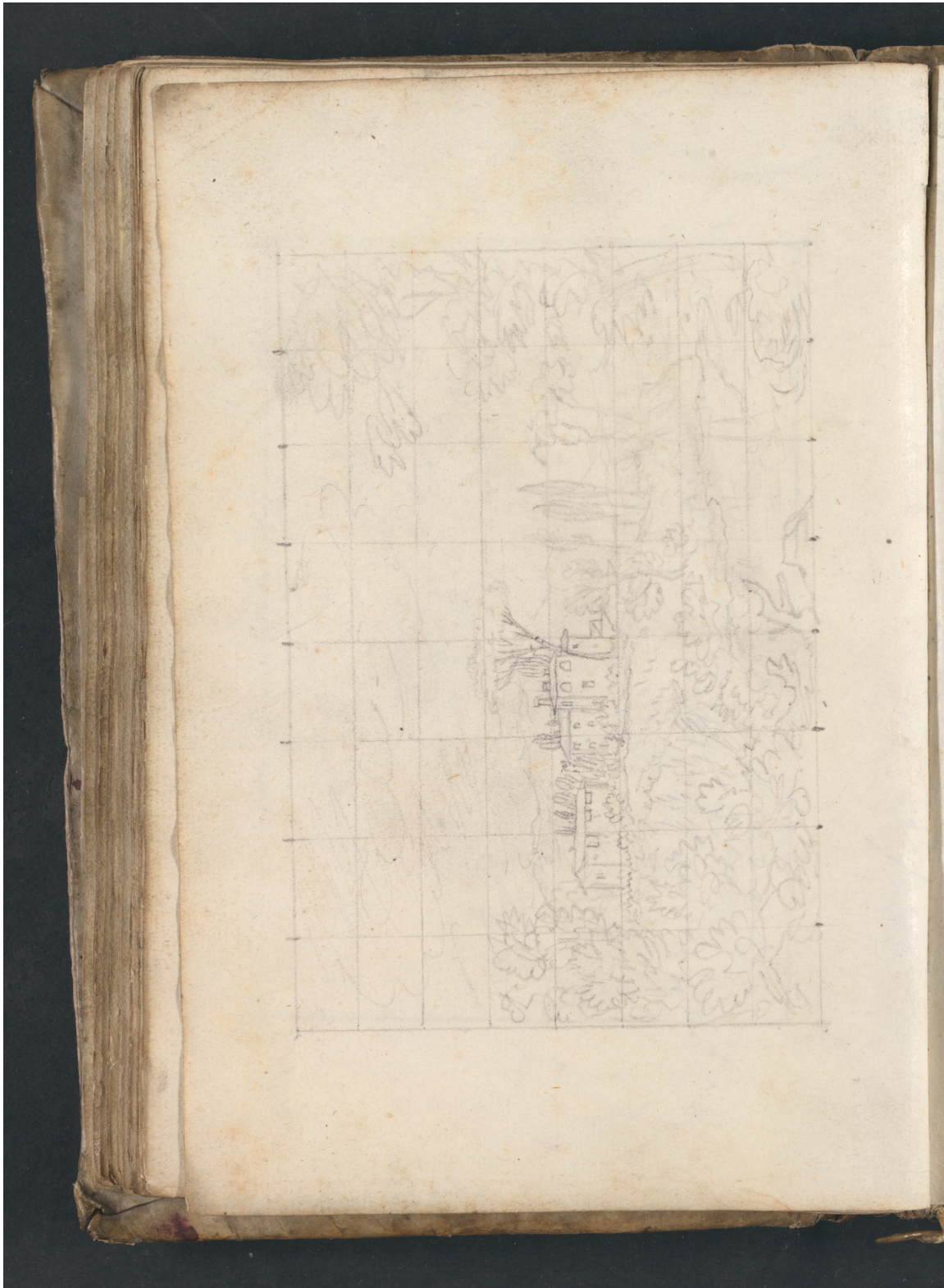


Fig. 17 *Roman Sketchbook*, f.74 verso, c.1746, sketch of a landscape in graphite, squared for transfer, Yale Center for British Art, Paul Mellon Collection, B1978.43.166.



Fig. 18 *Roman Sketchbook*, f.44 verso, sketch of a building with trees in graphite, c. 1746, Yale Center for British Art, Paul Mellon Collection, B1978.43.166.



Fig. 19 *Roman Sketchbook*, f.64 verso, view of the Forum Romanum in graphite, c. 1746, Yale Center for British Art, Paul Mellon Collection, B1978.43.166.



Fig. 20 *Landscape drawing from an album, with figures right foreground, a shallow valley and trees beyond, graphite and pen and black ink, 240 x 366 mm, c. 1746, British Museum, London, 1867,1012.50.*



Fig. 21 *Landscape drawing from an album; a view from an olive-grown hill over undulating country, with buildings at intervals, a glimpse left of a winding stream, and in the distance right a line of hills, 230 x 372 mm, graphite, pen and brush in black and grey ink, c. 1746, British Museum, London, 1867,1012.4.*



Fig. 22 *View of Frascati*, pen and black ink, 247 x 377 mm, c. 1746, Harvard Art Museums/Fogg Museum, Gift of Belinda L. Randall from the collection of John Witt Randall, 1898.559.

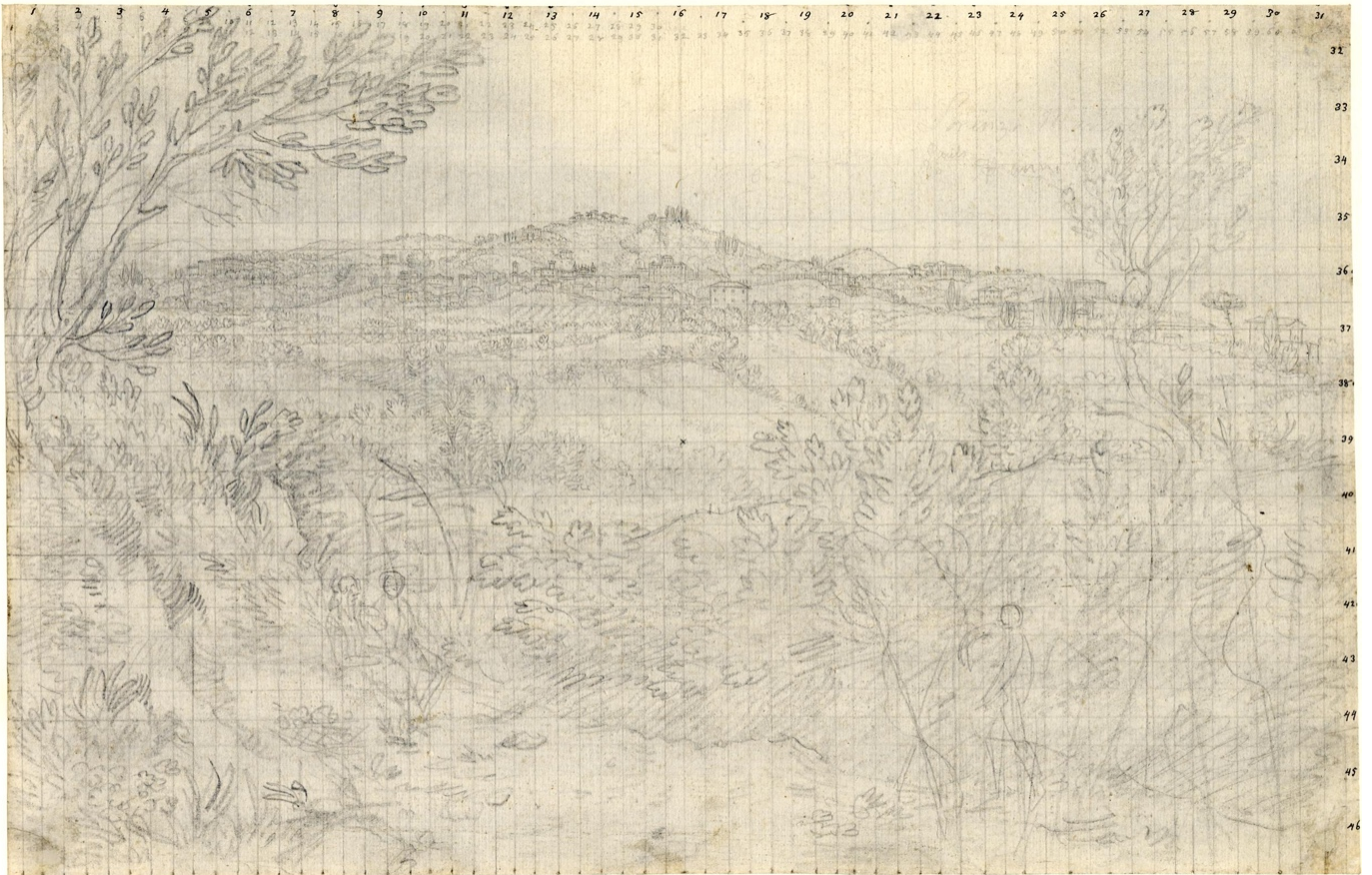


Fig. 23 Preparatory drawing for *View of Frascati*, graphite, squared for transfer, 241 x 370 mm, c.1746, British Museum, London, 1867,1012.51.



Fig. 24 Preparatory drawing for *In the Farnese Gardens*, pen and black ink and grey wash, over graphite, squared for transfer, 224 x 355 mm, c.1746, British Museum, London, 1867,1012.45.



Fig. 25 *In the Farnese Gardens, Rome*, pen and brush with grey ink wash, 245 x 390 mm, 1746, Tate, London, purchased as part of the Oppé Collection with assistance from the National Lottery through the Heritage Lottery Fund 1996, T08117.

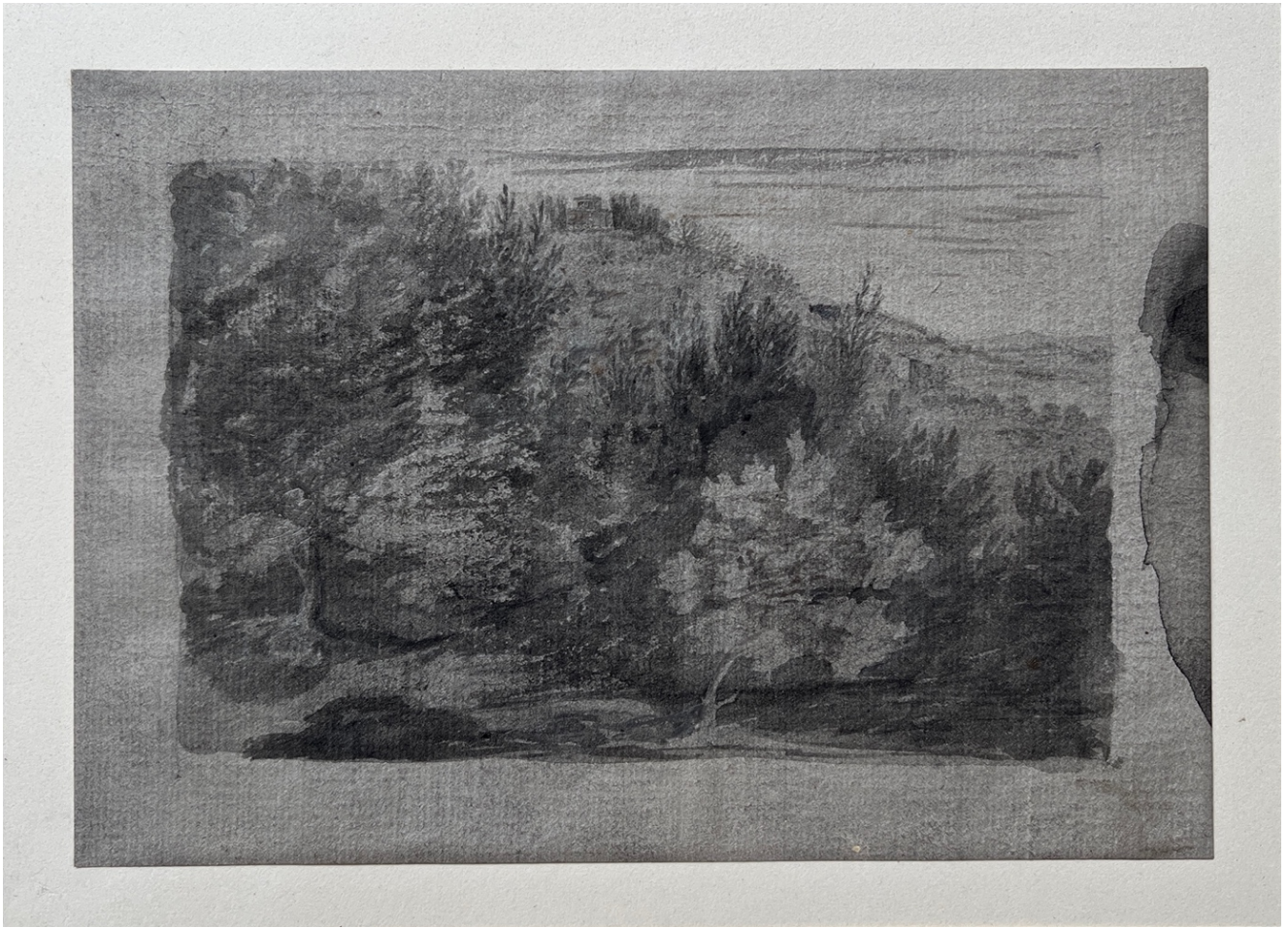


Fig. 26 *Sketch of a wooded hillside*, brush and grey ink over graphite on paper prepared with a grey wash, 109 x 156 mm, c. 1746, British Museum, London, 1867,1012.43.



Fig. 27 *Castle by a Lake and Mountains*, brush and grey ink, 90 x 136 mm, signed and dated 6 July 1755, Whitworth Art Gallery, University of Manchester, D.1912.14.



Fig. 28 *Castle by a Lake and Mountains*, brush and grey ink, 90 x 136 mm, signed and dated 6 July 1755, Whitworth Art Gallery, University of Manchester, D.1912.14.



Fig. 29 *Coast Scene with a Castle on a Cliff*, grey ink in pen and brush with graphite, 100 x 161 mm, 1750s, Tate, London, purchased as part of the Oppé Collection with assistance from the National Lottery through the Heritage Lottery Fund 1996, T08867.



Fig. 30 *Coastal Scene with Wooded Cliff*, black ink, graphite, brown and grey wash on prepared and varnished paper, 251 x 346 mm, 1750s, Yale Center for British Art, Paul Mellon Collection, B1977.14.5797.



Fig. 31 *A Mountain Pool*, brush and brown and black ink on prepared paper, 197 x 146 mm, 1760s, University of Leeds Art Collection, Gift of Sir Michael Sadler, 1923, LEEUA_1923.006.



Fig. 32 *A Blot: Landscape Composition*, black and brown ink and graphite, 162 x 207 mm, 1760s, Tate, London, purchased as part of the Oppé Collection with assistance from the National Lottery through the Heritage Lottery Fund 1996, T08114.



Fig. 33 *A Mountain Pool*, black and brown ink, with touches of graphite, 185 x 231 mm, 1760s, Tate, London, purchased as part of the Oppé Collection with assistance from the National Lottery through the Heritage Lottery Fund 1996, T08859.



Fig 34 *A riverbed with cliffs and mountains beyond*, brush with black and brown wash, with graphite, 638 x 466 mm, 1760s, Leeds Art Gallery, LEEAG.PA.1953.0013.0080.



Fig. 35 *A Coast Line, with Sea to Right, and Ships*, black and grey ink with graphite, 98 x 166 mm, c.1755–59, Tate, London, purchased as part of the Oppé Collection with assistance from the National Lottery through the Heritage Lottery Fund 1996, T08020.



Fig. 36 *Coast Scene with Town on a Cliff and a Ship*, black and grey ink and graphite, 108 x 168 mm, c.1755–59, Tate, London, purchased as part of the Oppé Collection with assistance from the National Lottery through the Heritage Lottery Fund 1996, T08760.



Fig. 37 *A Wooded Coast, a Ship in the Distance to the Right*, black and grey ink and graphite, 95 x 152 mm, c.1755–59, Tate, London, purchased as part of the Oppé Collection with assistance from the National Lottery through the Heritage Lottery Fund 1996, T08846



Fig. 38 *A blot: 4th Stile of Composition*, brush with black ink and grey washes on prepared yellow paper, within the artist's wash-line mount, 107 × 163 mm, c.1755–59, Private Collection, USA.

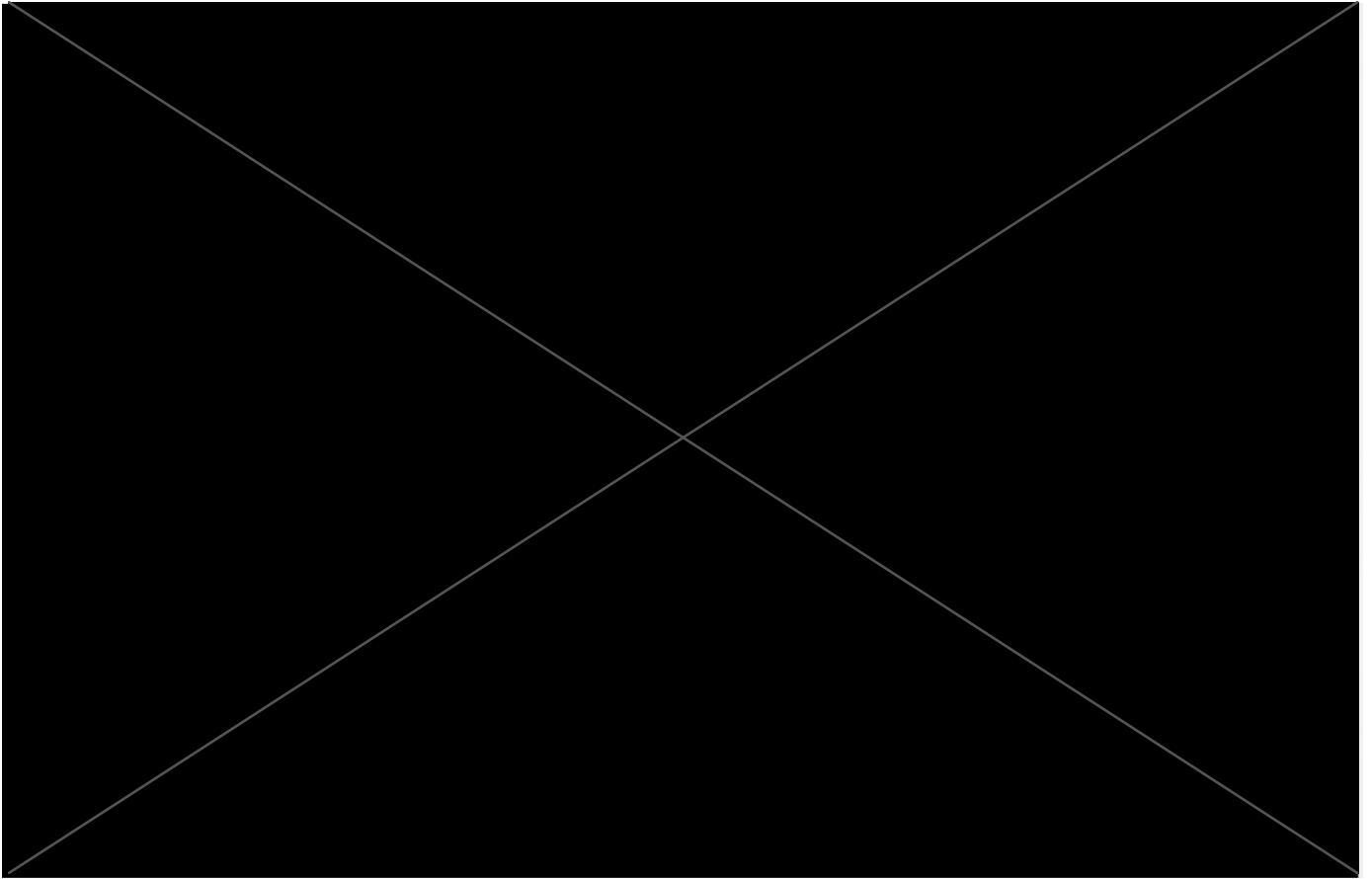


Fig. 39 *7th Stile of Composition*, etching, plate 7 from *An Essay to Facilitate the Inventing of Landskips, Intended for Students in the Art* (1759), Private Collection.

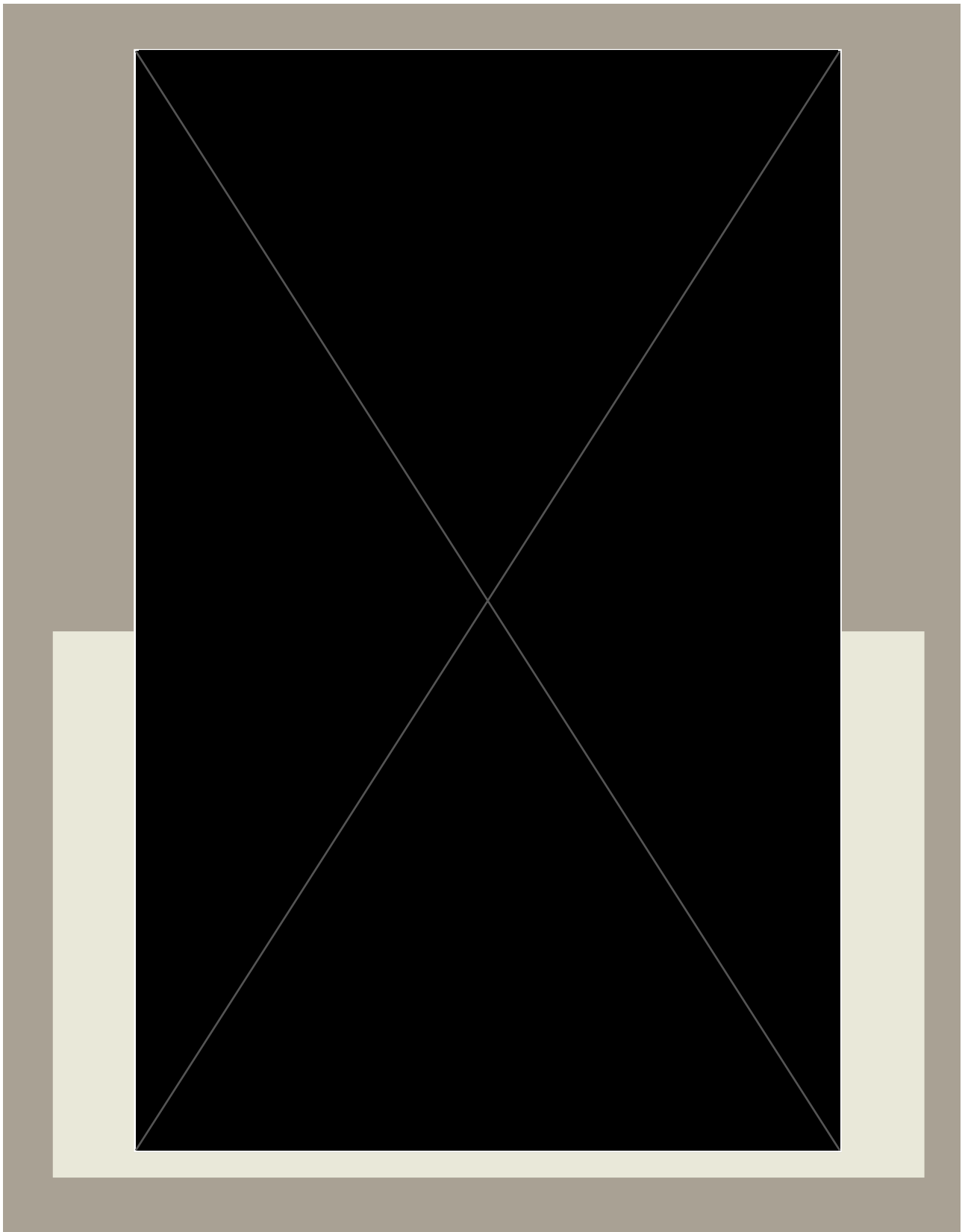


Fig. 40 Mock up of 7th *Stile of Composition*, covered with paper.

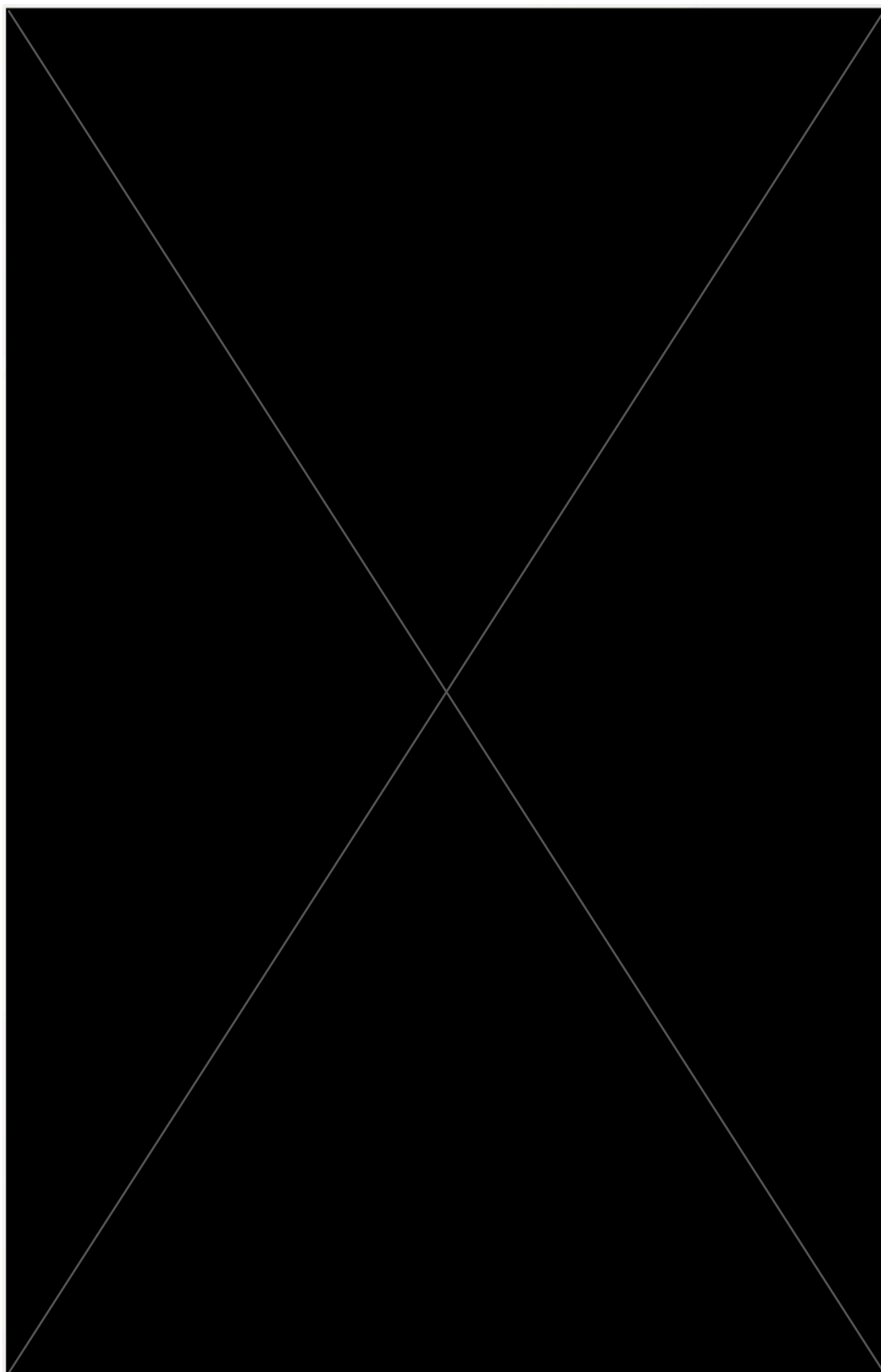


Fig. 41 *1st Stile of Composition*, etching, plate 1 from *An Essay to Facilitate the Inventing of Landskips, Intended for Students in the Art* (1759), Private Collection.

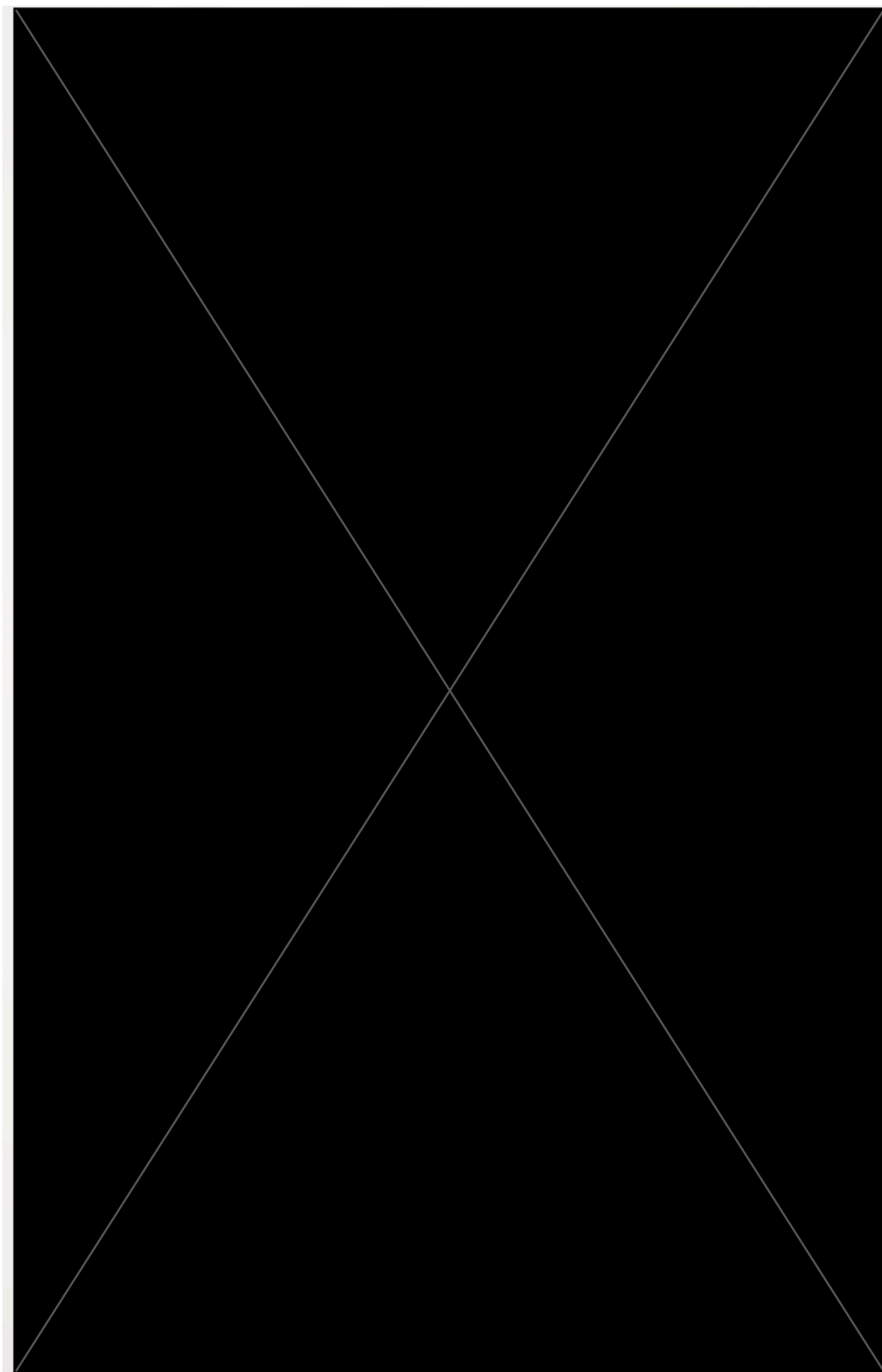


Fig. 42 *8th Stile of Composition*, etching, plate 8 from *An Essay to Facilitate the Inventing of Landskips, Intended for Students in the Art* (1759), Private Collection.



Fig. 43 *Coast Line with Ruined Tower*, black and grey ink and graphite, 99 x 159 mm, c.1755–60, Tate, London, purchased as part of the Oppé Collection with assistance from the National Lottery through the Heritage Lottery Fund 1996, T08021.



Fig. 44 *A castle in a landscape*, brush and ink with grey wash on tinted laid paper, 100 x 180 mm, c.1755–65, Museum of Fine Arts, Houston – The Stuart Collection, museum purchase funded by Francita Stuart Koelsch Ulmer in honor of Marie and John Glover and their family, 2018.237.

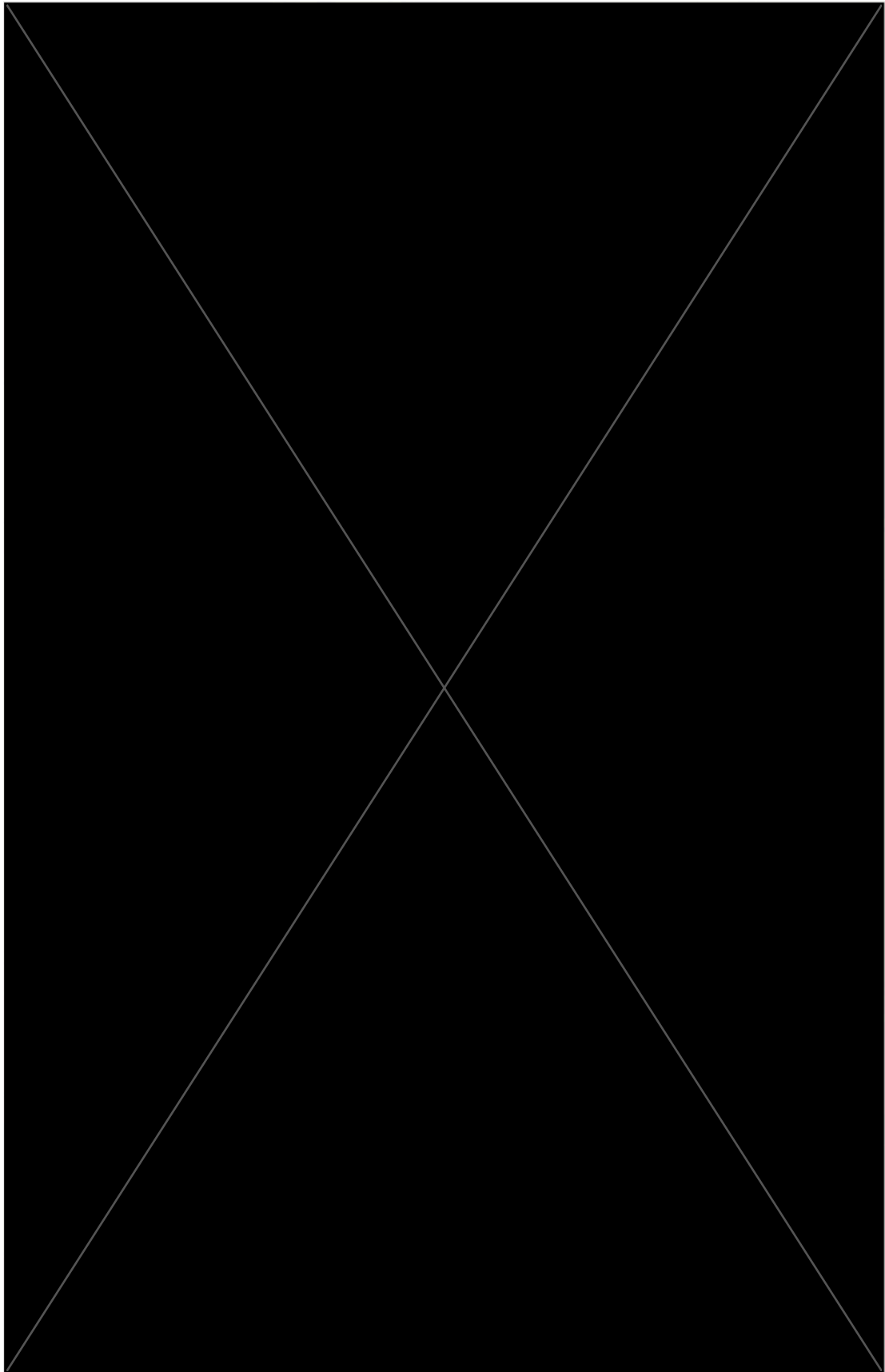


Fig. 45 *4th Stile of Composition*, etching, plate 4 from *An Essay to Facilitate the Inventing of Landskips, Intended for Students in the Art* (1759), Private Collection.



Fig. 46 *Blot for the 3rd Stile of Composition*, black ink, 93 x 166 mm, c.1759, British Museum, London, 1888,0116.8.7.



Fig. 47 *Blot for the 4th Stile of Composition*, black ink, 92 x 163 mm, c.1759, British Museum, London, 1888,0116.8.6.



Fig. 48 *Blot for the 8th Stile of Composition*, black ink, 105 x 165 mm, c.1759, British Museum, London, 1888,0116.8.5



Fig. 49 Sir George Beaumont, *A blot*, depicting the interior view of a cave, pen and grey ink wash with graphite, 1806, Victoria and Albert Museum, London, E.426-1926.



Fig. 50 Henry Stebbing, *Blot and Ink Drawing for: Idea of a March of an Army*, brush and pen with black ink, from an album of blots, State Hermitage Museum, St Petersburg, H.41656 and H.41657.



Fig. 51 *Forest scenery, looking across a pond surrounded by high banks and shrubs*, brush and brown ink, 167 x 210 mm, 1763, Victoria and Albert Museum, London, Dyce.668.



Fig. 52 *Landscape*, grey ink and wash, 133 × 175 mm, 1763, Tate, London, presented by the Art Fund (Herbert Powell Bequest) 1967, T00981.



Fig. 53 *Rainstorm over Mountains*, brush with brown and grey ink and wash, 432 x 542, c.1765–75, Whitworth Art Gallery, University of Manchester, D.1934.8.



Fig. 54 *A Mountain Gorge*, brush with grey wash, 212 x 304 mm, c.1765–75, Whitworth Art Gallery, University of Manchester, D.1931.18.



Fig. 55 *Mountainous Landscape, with Crypresses along a River*, grey-brown ink and wash, 448 x 570 mm, c.1770–75, Tate, London, purchased as part of the Oppé Collection with assistance from the National Lottery through the Heritage Lottery Fund 1996, T08240.



Fig. 56 *A rocky Island*, pen, ink and watercolour on paper, 463 x 625 mm, c.1765–75, Whitworth Art Gallery, University of Manchester, D1929.26.



Fig. 57 *A rocky Seascape*, pen, ink and watercolour on paper, 493 x 659 mm, c.1765–75, Whitworth Art Gallery, University of Manchester, D1933.9.



Fig. 58 *Landscape with Mountains and Lake*, brush with brown wash, 100 x 136 mm, c.1755–65, Whitworth Art Gallery, University of Manchester, D.1933.10.



Fig. 59 *Mountainous Landscape with Cottage*, brush with brown wash, 98 x 139 mm, c.1755–65, Whitworth Art Gallery, University of Manchester, D.1933.11.



Fig. 60 *Mountain Tops*, brown and grey wash on prepared paper, 235 x 311 mm, c.1775–1786, Yale Center for British Art, Paul Mellon Collection, B1977.14.5233.



Fig. 61 *Landscape with Riverbed and Mountains*, brush with grey and yellow wash, on original mount, 232 x 312 mm, c.1775–86, The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1930, 30.49.7.



Fig. 62 *Fishing Boats in a Bay Below Cliffs*, brown ink and graphite, with gum arabic glaze, 486 x 650 mm, 1760s, The Morgan Library & Museum, New York, Thaw Collection, 2017.43.



Fig. 63 *Capo di Bove, the Tomb of Metella*, brush and grey wash with pen and black ink, 263 x 376 mm, c.1746, British Museum, London 1867,1012.1.



Fig. 64 *Blot with a Ruined Castle and Trees*, graphite, brush and black ink, grey and brown wash, 266 x 426 mm, c.1762, The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1930, 30.49.11.



Fig. 65 Plates 1 (top) and 3, from *The Various Species of Composition of Landscape in Nature*, etching, 212 x 149 mm, early 1770s, British Museum, London 1928,0214.41.



Fig. 66 *Before Storm*, oil paint on paper, 241 x 314 mm, early 1770s, Tate, London, T01949.



Fig. 67 *Close of the Day: Sunset on the Coast*, oil paint and graphite on paper, 244 x 311 mm, early 1770s, Yale Center for British Art, Paul Mellon Collection, B1981.25.168.



Fig. 68 *Setting Sun*, oil paint on paper, 242 x 308 mm, early 1770s, Whitworth Art Gallery, University of Manchester, O.1997.3.

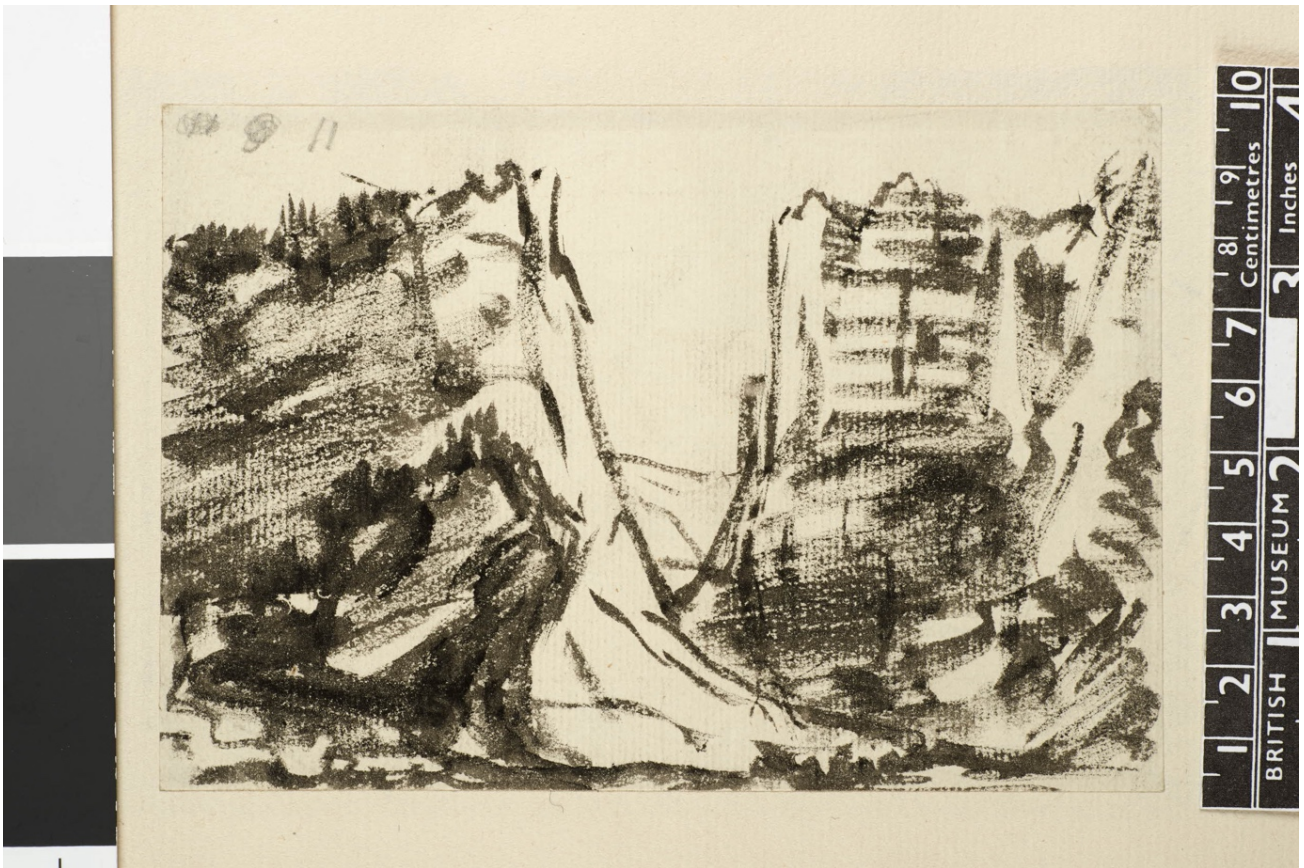


Fig. 69 *Blot no. 11*, brush and black ink, 95 x 141 mm, early 1770s, British Museum, London, 1888,0116.8.4.



Fig. 70 *Blot no. 14*, brush and black ink, 95 x 141 mm, early 1770s, British Museum, London, 1888,0116.8.2.



Fig. 71 *Blot no. 15*, brush and black ink, 95 x 141 mm, early 1770s, British Museum, London, 1888,0116.8.3



Fig. 72 *Blot no. 16 (Landscape with Distant Hill)*, brush and black ink, 98 x 142 mm, early 1770s, Tate, London, purchased as part of the Oppé Collection with assistance from the National Lottery through the Heritage Lottery Fund 1996, T08000.



Fig. 73 Plates 14 (top) and 16 from *The Various Species of Composition of Landscape in Nature*, etching, 213 x 148 mm, early 1770s, British Museum, London, 1928,0214.48.



Fig. 74 Plates 13 and 15 (bottom) from *The Various Species of Composition of Landscape in Nature*, etching, 213 x 147 mm, early 1770s, British Museum, London, 1928,0214.47.



Fig. 75 Plates 9 and 11 from *The Various Species of Composition of Landscape in Nature*, etching, 212 x 149 mm, early 1770s, British Museum, London, 1928,0214.45.



Fig. 76 *Landscape with building and tree*, etched disc, 2.8cm ø, 1733, Museum of London, A.24225. Inscribed: 'A. Cozens fecit 1733'.



Detail of fig. 76, reversed.



Fig. 77 *Bearded Man*, etched disc, 2.8cm ø, 1733, Museum of London, A.24225. Inscribed: 'A. Cozens'



Fig. 78 *Imaginary Landscape with River*, pen and black ink, 100 x 130 mm, 1743, British Museum, London, 1923,1016.2.



Fig. 79 John Pine after Alexander Cozens, *East View of Eton College*, engraving, 1742, Bodleian Libraries Oxford, MS Gough Maps 1, fol. 50.



Fig. 80 *Landscape with Rocks and Stream*, pen and black ink, 122 x 189 mm, 1746, British Museum, London, 1867,1012.15.



Fig. 81 Alexander or John Robert Cozens, *Castel Sant'Angelo*, etching, 270 x 373 mm, etching, re-issued 1801 by J.P. Thompson, British Museum, London, 1858,0417.325.



Fig. 82 Alexander or John Robert Cozens, *Lake Nemi*, etching, 277 x 380 mm, re-issued 1801 by J.P. Thompson?, British Museum, London, 1852,0214.77.

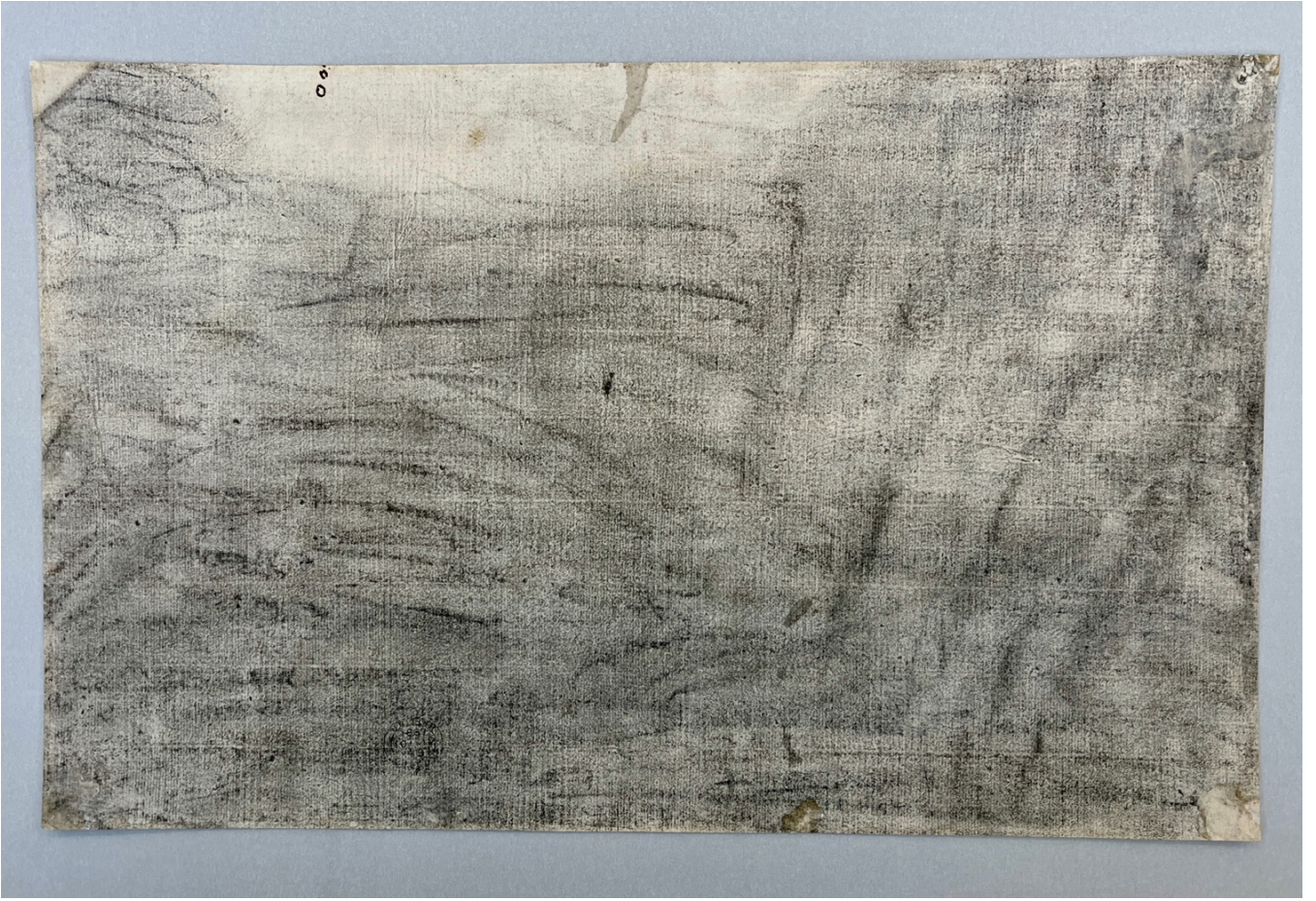


Fig. 83 Verso of *Scene on a River* (verso), charcoal across sheet, 230 x 366 mm, 1746, British Museum, London, 1867,1012.49.



Fig. 84 *Scene on a River* (recto), pen and black ink over graphite, indented, 230 x 366 mm, 1746, British Museum, London, 1867,1012.49.



Fig. 85 Amabel Hume-Campbell, Lady Polwarth, *Landscape with Ruin*, etching, 99 x 148 mm, British Museum, London, 1917,1208.2601.

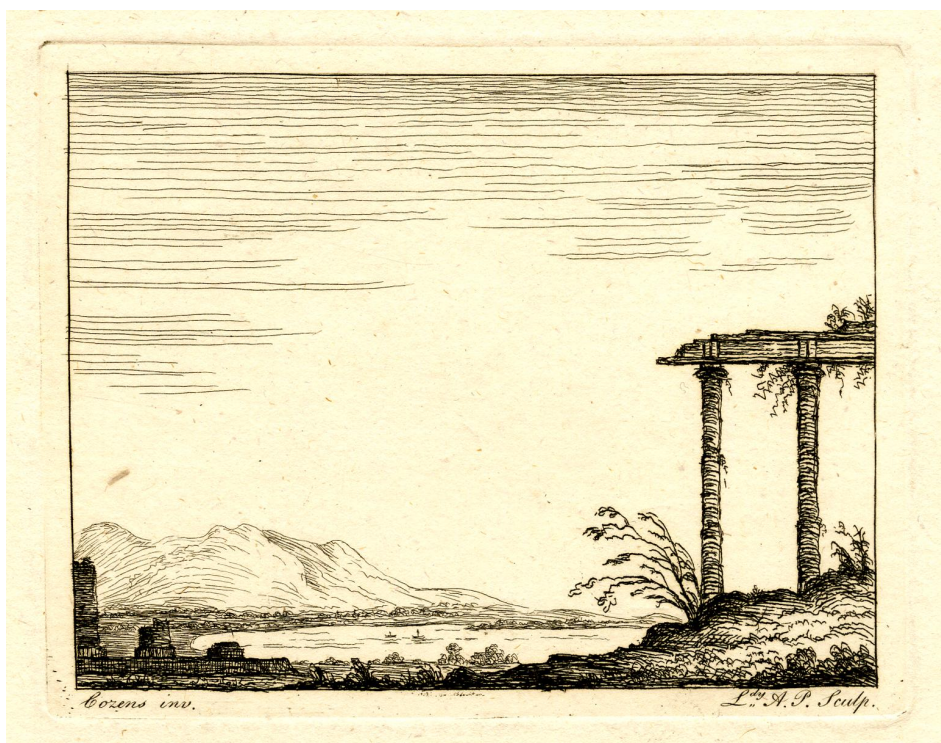


Fig. 86 Amabel Hume-Campbell, Lady Polwarth, *Landscape with Ruin and Bay*, etching, 95 x 120 mm, British Museum, London, 1917,1208.2603.



Fig. 87 Amabel Hume-Campbell, Lady Polwarth, *Landscape with Split Tree-Stump*, etching, 93 x 119 mm, British Museum, London, 1917,1208.2604.



Fig. 88 Arthur Pond, after Claude Lorrain, *Landscape with the Rest on the Flight into Egypt*, etching and woodcut, 170 x 234mm, 1734, British Museum, London, 2006,U.1104.



Fig. 89 Richard Earlom, after Claude Lorrain, *Landscape with the Rest on the Flight into Egypt*, mezzotint over etched lines, printed in dark brown, 205 x 260 mm, published by John Boydell, 1776, British Museum, London, 1872,1012.4711.



Fig. 90 Plates 1–16, aquatint and engraving, some with additional etching and mezzotint from *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape* (London, 1786), General Collection, Beinecke Rare Book and Manuscript Library, Yale University, Jc49+785C.



Fig. 91 *A single or principal object, opposed to the sky; as a tree, a ruin, a rock, &c, or a group of objects, aquatint and engraving, plate 6 from *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape* (London, 1786), General Collection, Beinecke Rare Book and Manuscript Library, Yale University, Jc49+785C.*



Fig. 92 *A high fore-ground, that is to say, a large kind of object, or more than one. Near the eye, aquatint and engraving, plate 7 from *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape* (London, 1786), General Collection, Beinecke Rare Book and Manuscript Library, Yale University, Jc49+785C.*



Fig. 93 *Two hills, mountains, or rocks, near each other. At a moderate distance from the bottom of the view, aquatint and engraving, plate 9 from *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape* (London, 1786), General Collection, Beinecke Rare Book and Manuscript Library, Yale University, Jc49+785C.*



Fig. 94 *Objects, or groups of objects, placed alternately on both hands, and gradually retiring from the eye. The horizon above the bottom of the view, aquatint, mezzotint? and engraving, plate 11 from *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape* (London, 1786), General Collection, Beinecke Rare Book and Manuscript Library, Yale University, Jc49+785C.*



Fig. 95 *A landscape of a moderate extent between the right and left hand, the objects or groups placed irregularly, and no one predominant. The horizon above the bottom of the view, aquatint and engraving, plate 15 from *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape* (London, 1786), General Collection, Beinecke Rare Book and Manuscript Library, Yale University, Jc49+785C.*



Fig. 96 *Landscape with Wooded Crag*, preparatory drawing for plate 41 from *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape* (London, 1786), brush with grey and black ink on paper, 218 x 298 mm, 1785, Tate, London, purchased as part of the Oppé Collection with assistance from the National Lottery through the Heritage Lottery Fund 1996, T08816.



Fig. 97 *Landscape with a Wooded Crag*, preparatory drawing for plate 42 from *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape* (London, 1786), brush with grey and black ink on tinted paper, 219 x 302 mm, 1785, Fitzwilliam Museum, University of Cambridge, PD.8-1953.



Fig. 98 *Landscape with Mountain and Wooded Valley*, preparatory drawing for plate 43 from *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape* (London, 1786), brush with grey and black ink on tinted paper, 216 x 301 mm, 1785, Fitzwilliam Museum, University of Cambridge, PD.9-1953.



Fig. 99 Paul Sandby, *Wynnstay, seat of Sir Watkin Williams Wynn Bart, from a Cottage above the New Bridge over the River Dee, DENBIGH SHIRE*, aquatint and etching, 239 x 314 mm, plate 2 from *Twelve Views in North Wales*, 1776, British Museum, London, 1854,0812.212.



Fig. 100 Paul Sandby, *View with ruined temple and arch, with seated statue and figures*, aquatint in grey and black ink, 145 x 104 mm, 1774, British Museum, London, 1904,0819.615.



Fig. 101 Charles Francis Greville, *A satyr carrying a basket of fruit to a nymph sitting under a tree*, aquatint in black ink, 124 x 80 mm (trimmed), 1774, British Museum, London, 1867,0309.521.



Fig. 102 Nicolas Poussin, *Le Manne*, oil on canvas, 149 x 200 cm, 1638/39, Musée du Louvre, Paris, INV 7275; MR 2314.

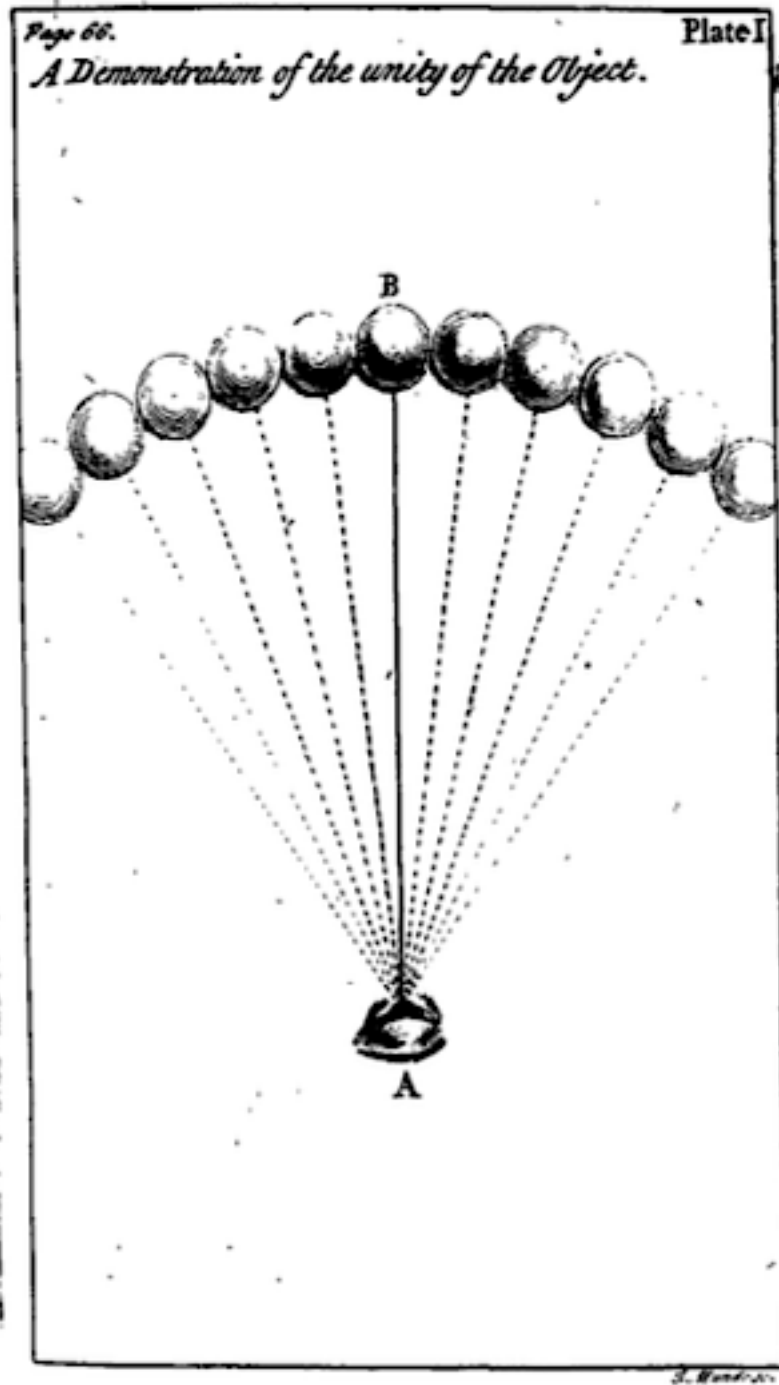


Fig. 103 *A Demonstration of the unity of the Object*, from Roger de Piles, *Principles of Painting* (1743), 66, pl. I.



Fig. 104 Jacopo Robusti, known as Tintoretto, *The Miracle of St Agnes*, oil on canvas, 400 x 200 cm, c.1577, Church of Madonna dell'Orto, Contarini Chapel, Venice.



Fig. 105 Joshua Reynolds, after Tintoretto, *The Miracle of St Agnes*, black chalk on paper, 220 x 150 mm, 1752, British Museum, London, 1859,0514.304, f. 66 verso.



Fig. 106 Anthony van Dyck, *Christ on the Cross with Saint Catherina of Siena, Saint Dominic and an Angel*, oil on canvas, 318.8 x 244.6 cm, 1622–27, Koninklijk Museum voor Schone Kunste, Antwerp, 401.



Fig. 107 Mary Linwood after George Stubbs, *Tygress*, wool, 46 x 59 cm, c. 1798, Yale Center for British Art, New Haven, QR.MC 3.



Fig. 108 George Stubbs, *Tiger*, oil on canvas, 61.44 x 72.87 cm, c. 1769–71, Virginia Museum of Fine Arts, Mellon Collection, 99.95.



Fig. 109 John Dixon after George Stubbs, *A Tigress*, mezzotint on paper, 470 x 584 mm (image), 483 x 584 mm (sheet), 1773, Yale Center for British Art, Paul Mellon Collection, B1985.36.1090.

Inscribed: 'G. Stubbs pinxt. J. Dixon fecit' (lower left); 'J. Dixon fecit.' (lower right); 'A TIGRESS. | In the Possession of His Grace the Duke of Marlborough, to whom this Plate is most humbly dedicated by his Graces most dutiful & obedient Servt. John Dixon. | Publish'd according to Act of Parliament, 1st. Feby, 1773, & sold by J. Boydell Cheapside S. Hooper Ludgate Hill, T. Bradford Fleet Street, T. Burford Bridge Street Westminster, & J. Dixon Kempe's Row, facing Ranelagh Walk, near the Whim, Chelsea.' (lower centre).

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Morning Herald

Morning Post

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Whitehall Evening Post

Sale Catalogues

A Catalogue of A Valuable Collection of Finished and Unfinished Drawings Sketches, &c. And Some Pictures, The Works and Property of the Late Ingenious Artist Mr. Alexander Cozens, Dec. Which Will Be Sold by Auction, By Mr. Christie, At His Great Room in Pall Mall, On Saturday, March 31, 1787. To Be Viewed on Thursday and Friday Preceding the Sale, Which Will Begin at Twelve o'clock. Catalogues May Be Had above; and at the Rainbow Coffee House, Cornhill. Sale Cat. London, Christie's, 31 March 1787.

A Catalogue of All the Drawings, Studies, Sketches, Prints, Capital Books of Prints, Eighty-Two Valuable Copper-Plates, of His Esteemed Publications; A Small, but Excellent, Library, Among Which Are, Restes de l'Ancien Rome, Par Overbeke, 3 Toms. Statue Antiche, Greche e Romance, 2 Vols. Russia; Bruce's Travels, 5 Vols. Elegant; Johnson's Poets, 75 Vols. Ditto; &c. &c. – A Number of Artist's Implements, and Other Effects, of the Ingenious Mr. Cozens, Landscape Painter. Sale Cat. London, Greenwood's, 9–10 July 1794.

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