

# PRINT QUARTERLY

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# New Facts about James Walker in Russia

Ekaterina Skvortcova

The English mezzotint engraver James Walker (c. 1760–c.1823), a pupil of the famous Valentine Green, was invited to Russia by Empress Catherine the Great and spent nearly twenty years at her court, from 1784 to 1802.<sup>1</sup> A number of English engravers – most of them mediocre – emigrated because of the fierce competition in Britain and the demand for their art on the Continent. Walker, however, was a notable exception: one of the most eminent masters of mezzotint, he chose to link his destiny with Russia. Alan Bird, in his 1996 essay, made the intriguing suggestion that Walker may have been a British intelligence agent. He cited as evidence Walker's letter to William Eaton, an employee of the British Embassy in St Petersburg, dating from the last year or so of Catherine the Great's reign.<sup>2</sup> The hypothesis needs further evidence, but seems plausible, especially if we take into account how enterprising Walker was.

The present article reports some new facts about Walker's print production and life, gleaned from two unpublished manuscripts on Russian-English artistic links compiled by Aleksandra Müller in the 1920s or 1930s, preserved in the Department of Manuscripts of

the Russian National Library, St Petersburg, and from entries in a contemporary Russian newspaper. An updated version of Anthony Cross's 1993 list of Walker's plates made in Russia is provided in the Appendix.<sup>3</sup>

Clearly Walker was attracted to Russia by the high pay offered by Catherine the Great. The details of this were discovered by Müller, who asserts that the invitation was extended in 1784, not 1785 as previously noted by Dmitrii Rovinskii.<sup>4</sup> He was offered the position of Engraver to Her Imperial Majesty (Kabinetna Ee Imperatorskogo Velichestva) with a salary of 1,000 roubles a year, while the engravings he made for the Court were remunerated separately.<sup>5</sup> He was appointed to several posts at the Imperial Academy of Fine Arts: on 30 December 1786 he became an Associate (Naznachennyi), on 12 September 1794 he was made a full Academician (Akademik), and on 21 October 1794 a Councillor (Sovetnik).<sup>6</sup>

Müller contends that Walker brought to Russia a substantial group of works from his London period, including engravings after George Romney, Joshua Reynolds, Francis Wheatley, Prince Hoare, Maria Cosway and James Northcote.<sup>7</sup> She cites Rovinskii, who enumerated

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1. For the clarification of the year of Walker's death in 1823 or thereafter see E. Skvortcova 'Graver James Walker (okolo 1760 ne ranee 1823): Angliia i Rossiia' (Engraver James Walker (c. 1760– after 1823): Russia and Britain), in *Aktual'nye problemy teorii i istorii iskusstva IV: Sbornik nauchnykh statei*, St Petersburg, 2014, pp. 453–54.
2. A. Bird, 'James Walker: A British Engraver in St Petersburg', in *British Art Treasures from Russian Imperial Collections in the Hermitage*, edited by B. Allen and L. Dukelskaya, New Haven, CT, 1996, p. 102, describing Eaton as 'a British agent attached to the Embassy in St Petersburg.'
3. A. G. Cross, *Engraved in the Memory: James Walker, Engraver to the Empress Catherine the Great, and his Russian Anecdotes*, Oxford and Providence, 1993.
4. D. A. Rovinskii, *Podrobnii slovar' russkikh graverov XVI–XIX vv.* (A Detailed Dictionary of Russian Engravers of XVI–XIXth centuries), I, St Petersburg, 1895, pp. 143–45. Cross independently reached the same conclusion as Müller that Walker arrived to Russia in 1784.
5. Typescript of Müller's work in the Department of Manuscripts, Russian National Library, St Petersburg (Rossiiskaia Natsional'naia Biblioteka, Otdel Rukopisei), library stock 504 (Müller A. P

and V. K.), issue 14, *Slovar' angliiskikh khudoginov, rabotavshikh v Rossii* (The Dictionary of English Artists who worked in Russia) – hereafter Müller, issue 14 – fol. 132. At the end of Müller's article there is a list of references to archive materials, but in one case it was not possible to firmly locate the document she mentions. Russian State Historical Archive (RGIA), St Petersburg, archive stock 468, op. 1, chapter 2, 1784, d. 3899. Dela Kabinetskie. Vysochaishie ukazi (Affairs of the Cabinet of Her Imperial Majesty: Her Majesty's orders), fol. 23 (Reestr Imennym Ee Imperatorskogo Velichestva Ukazam 1784 goda [A list of Her Majesty's orders of 1784]), 13 November. Ibid., fol. 269 (Upotreblennoe v raskhod po izustnym poveleniam v oktjabre mesiatse 1784 goda iz komnatnoi summy den'gi, a imenno ... [Money used in October 1784 after Her Majesty's oral orders, specifically ...]), 3 October.

6. P. N. Petrov, *Sbornik materialov dlia istorii Imperatorskoi S.-Peterburgskoi Akademii khudozhestva* (Selection of materials for the history of St Petersburg Imperial Academy of Fine Arts), I, St Petersburg, 1864, pp. 145, 333–34.
7. Typescript of Müller's work in the Department of Manuscripts, Russian National Library, St Petersburg (Rossiiskaia Natsional'naia Biblioteka, Otdel Rukopisei), library stock 504 (Müller A. P and V. K.), issue 13, *Angliiskoe iskusstvo i angliiskie khudogniki v Rossii s XVI po XIX vek* (English Art and English Artists in Russia from the XVIth to the XIXth Centuries) – hereafter Müller, issue 13 – fol. 112.





193. Evgraf Chemesov after Anton Losenko, *Portrait of Fedor Grigor'evich Volkov*, possibly 1764, engraving and etching, overlaid with a decorative printed frame, 173 x 133 mm (St Petersburg, Russian National Library, M. P. Pogodin Collection).

them as examples of Walker's works of the 1770s.<sup>8</sup> Few of these remain in museums in Russia, the exceptions being *Alceste* after Prince Hoare in the Museum of Fine Arts in Kharkiv, which was added to the collection in 1819 when the Ukraine was part of the Russian Empire, and *Portrait of Vice Admiral Parker* after James Roberts in the State Russian Museum in St Petersburg.<sup>9</sup>

The reason Walker was invited to Russia was to engrave the Empress's collection of paintings and thus make it famous throughout Europe. The engravings were published in two folders titled *A Collection of Prints*,

from the *Most Celebrated Pictures in the Gallery of her Imperial Majesty Catherine the Second*. The British Museum folders comprise the following engravings: 1. *Portrait of Catherine the Great* after Mikhail Shibanov 2. *Portrait of Prince Grigori Potemkin* after Giovanni Battista Lampi 3. *Infant Hercules* after Joshua Reynolds 4. *The Flight into Egypt* after Bartolomé Esteban Murillo 5. *The Holy Family* after Pompeo Batoni 6. *A Russian Peasant 108 Years Old with her Sons and Grandchildren* after Virgilius Eriksen 7. *Conversation* after Nicolaas Verkoyelle (Verkolje) 8. *The Card Players* after Theodoor Rombouts 9. *St Peter Denies Christ* after Moisé Valentin 10. *Anna and Samuel* after Lambert Doomer 11. *St Simon Bearing the Infant Christ* after Guido Rcmi 12. *Head of a Girl* after Jean-Batiste Greuze 13. *Head of a Shepherd* after Benedetto Luti.<sup>10</sup>

The full-sheet engravings are rather badly stitched together between boards of cardboard. In the front has been pasted the original blue paper wrapper for part I of *A Collection of Prints, from the Most Celebrated Pictures in the Gallery of her Imperial Majesty Catherine the Second*, and at the bottom is *London 1792* and the address of Hodges and Blamire. The printed words *Part I* at the top has had the inscription *& II* added in pen. A printed dedication by Walker to the Empress occurs on two sheets. The folder begins with a miniature portrait of Catherine the Great after a cameo executed by Grand Duchess Maria Fedorovna, which is engraved in stipple; all the other prints are in mezzotint. But there are variations among different sets of the *Collection of Prints*. Rovinskii enumerates prints from a set that lacks the portraits of Catherine the Great and Prince Potemkin. He points out that the folders from the Academy of Fine Arts, St Petersburg, contain an engraving after another cameo by Maria Fedorovna depicting profiles of her six children – grand dukes and duchesses. In addition, Rovinskii maintains that *Jeptha's Rash Vow* after Pierre Mignard and *Mother and Daughters* after Gaspard Netscher belonged to the same set of engravings, although they were not included in the two folders.<sup>11</sup>

Before assembling engravings after paintings from the Hermitage collection into two folders, Walker published them separately. This can be illustrated by many engravings, but best by *The Card Players* after Rombouts, from the folders now kept in the British Museum. A legend beneath the engraving in Russian

8. Rovinskii, op. cit., pp. 143–45. Rovinskii does not mention whether or not Walker brought these works to Russia, but just lists them as dating from the artist's London period. It is not clear whether Müller drew a false conclusion based on misinterpreting Rovinskii or whether she had another source.

9. It is not certain that these two works were brought to Russia by Walker. They might have been bought later abroad. For the Kharkiv print, see *Ukazatel' proizvedenii, khramishchikhcia v Muzeze*

*izvashchaykhi iskusstva pri Imp. Khar'kovskom universitete* (An Index of Works kept in the Museum of Fine Arts at Kharkiv Imperial University), part 3, Kharkiv, 1883, p. 136. The State Russian Museum print is inv. 1 p. 25184.

10. See list in D. Alexander, 'James Walker: 'A British Engraver in Russia'', *Print Quarterly*, XII, 1995, p. 413. The British Museum folder is 1917, 1208.68, shelfmark 245<sup>a</sup>b.7.

11. Rovinskii, op. cit., pp. 135–41.





194. James Walker after Anton Losenko, *Portrait of Fedor Grigor'evich Volkov*, possibly 1792, mezzotint and aquatint, overlaid with a decorative printed frame, 338 x 247 mm (St Petersburg, Russian National Library, M. P. Pogodin Collection).

mentions that it was published on 1 March 1785 in St Petersburg, while a legend in English adds that it was published on 1 January 1792 by W. Hodges, Queen Street, Mayfair and R. Blamire, Strand, London. Thus we can conclude that it was first published in St Petersburg and then in London, specially for the edi-

tion of the Hermitage Collection. Moreover, the engravings *Head of a Girl* after Greuze and *Head of a Shepherd* after Luti from the British Museum set were published in St Petersburg according to the lettering. They were not republished for the folders, but only included in them. Clearly, Walker had launched a





195. James Walker after Joshua Reynolds, *The Infant Hercules*, 1792, mezzotint, 575 x 600 mm (London, Victoria and Albert Museum).

project by subscription in London for a series of prints that was never completed. Proposals for this project must have existed, although they have not yet been located. The prints themselves carry very different publication lines, showing that the project began as a joint publication by John Dean of London and Walker in

St Petersburg before changing to Walker plus Hodges and Blamire in London.

During his prolonged stay in Russia, Walker made at least one visit to London to publish his engravings and establish his copyright, because copyright law and printing facilities were more advanced in England and





196. Charles Howard Hodges after Joshua Reynolds, *The Infant Hercules*, 1793, mezzotint, 375 x 590 mm (London, Victoria and Albert Museum).

included experienced printers and high-quality plates and tools. Besides, Walker strove to maintain professional links and a reputation in Britain, which proved to be very helpful when he finally returned there permanently. Cross provides important information about

Walker's stay in London in 1792, based on the artist's memoirs, *Paramythia*, and Records of the Russia Company.<sup>12</sup> The artist's departure from St Petersburg in late August 1791 was also recorded in the newspaper *Sankt-Peterburgskae Vedomosti* (St Petersburg Times), which had

12. Cross, *op. cit.*, p. 7.



a special column listing all the people leaving the city.<sup>13</sup> The purpose of this visit to London was the publication of the two folders of his engravings of paintings in the Hermitage collection.

In addition to these engravings Walker executed a number of portraits, which were easy to sell. Lacking commissions for engravings of historical or biblical paintings, he worked exclusively in the portrait genre during his last years in Russia, after the Empress Catherine II had died and Paul I succeeded to the throne.

In London, Walker collaborated with several different publishers. In 1788 and 1789 his engravings were published by John Dean, of 12 Bentick Street, Soho (*Portrait of Catherine the Great* after Mikhail Shibanov, 1789; *Conversation after Verkoyelle*, 1789). This is easily explained because, as noted by David Alexander, both Walker and Dean were pupils of Green and would have known each other.<sup>14</sup>

In 1792 Walker published his engravings *The Flight into Egypt* after Bartolomé Esteban Murillo, *The Holy Family* after Pompeo Batoni, and *Peter Denies Christ* after Moïse Valentine with W. Hodges, Queen Street, Mayfair, London and simultaneously with R. Blamire, Strand, London. In 1797 and 1798 Walker's engravings were published by Robert Wilkinson, Cornhill, London (*Portrait of Count Aleksandr Samoilov* after Giovanni Battista Lampi, 1798; *Portrait of Aleksandr and Konstantin* after Lampi, 1797).<sup>15</sup>

By way of illustrating how Walker interprets the paintings, it is worth comparing his mezzotint *Portrait of the Actor Fedor Volkov*, of 1796–98, after a painting from 1763 by Anton Losenko, now in the State Russian Museum in St Petersburg, with Evgraf Chemesov's engraving of 1764 after the same painting (figs. 193 and 194).<sup>16</sup> Chemesov combines line engraving with etching; Walker uses mezzotint with the clear intention of showing the advantage of this technique, thus entering into competition with one of the most famous Russian engravers. In Losenko's painting, now in the State Russian Museum, St Petersburg, striking spotlight and jagged lines of draperies produce an exciting and impressive effect. But the contours of the sitter's face are

soft. The sitter's multifaceted nature is also suggested by the contrasting gestures of his hands. As Aleksandr Karev argues, Volkov's right hand clutching a dagger is evocative of a struggle and endows him with commanding presence, while his left hand implies ease. Moreover his gestures, though determined, have a spirited artistic air about them. The attributes have an emblematic character, adding to the sophistication of the composition: a dagger is a symbol of Melpomene, the muse of tragedy (Volkov was a tragic actor) while a mask is a symbol of Thalia, the muse of comedy (Volkov participated in arranging a public masquerade in Moscow the year of the creation of the portrait).<sup>17</sup>

In Chemesov's engraving the drawing is stiff and crisp, which can be partly ascribed to the printing method. But the artist also accentuates the dramatic sense of the portrait by sharpening the contrast of light and shade and by showing the left sleeve as merging into the shadow, so that the figure appears in a bold aggressive turn. In Chemesov's engraving Volkov is depicted as a man of action. In contrast, in Walker's interpretation, Volkov seems more of a philosopher or an actor contemplating his role. To achieve this impression, Walker deliberately smoothes contours and lessens contrasts. Tellingly, in Chemesov's engraving Volkov resolutely gazes out at the spectator, while in Walker's he appears to be engrossed in his thoughts. Walker arguably conveys a more accurate impression of the original than Chemesov.

Even more revealing is the comparison of Walker's *The Infant Hercules* after Joshua Reynolds (fig. 195) with the mezzotint by Charles Howard Hodges (1764–1837; fig. 196).<sup>18</sup> Two engravings of the same painting made in the same technique will inevitably be close, but the differences are obvious. To gain dramatic impact Hodges employs sharp contrasts of light and shade, dividing the composition into sombre and luminous parts. Walker, on the contrary, suggests a delicate play of light. In Reynolds's painting, light-and-shade effects are used not only to emphasize the three-dimensional quality of the subjects, but rather to increase the sparkle of the paints. Unable to transmit the spectacle

13. *Sankt-Peterburgskie Vedomosti* (St Petersburg Times), 22 August 1791, no. 67, p. 1968.

14. Alexander, op. cit., p. 412.

15. British Museum, inv. 2010,7081.3506 and 2010,7081.3511.

16. Losenko's painting, State Russian Museum, St Petersburg, inv. Ж-4969.

17. A. Karev, 'Portrety Losenko. O sredstvakh kharakteristiki modeli v epokhu klassitsizma' (About the Means to Characterize a Model in the Epoch of Classicism), in *Russkii klassitsizm dvoroi poloviny XVIII nachala XIX veka* (Russian Classicism of the second half of the

eighteenth–beginning of the nineteenth centuries), Moscow, 1994, pp. 96–97.

18. Impressions of the Hodges mezzotint are found in the V&A (inv. DYCE.3088) and the Boston Museum of Fine Arts (inv. M26110). The lettering reads: *Painted by Sir Joshua Reynolds / Engraved by H. Hodges / The Infant Hercules / From an Original Picture Painted for the Empress of Russia by the late Sir Joshua Reynolds, President of the Royal Academy & Engraved under his directions. / Published March 25, 1795 by J & J Boydell at the Shakespeare Gallery Pall Mall & No. 50 Cheapside.*





197. James Walker after Ivan Akimov, *Baptism of Olga*, 1792, stipple engraving, 225 x 175 mm (St Petersburg, Russian National Library).

of Reynolds's shining colours into black-and-white engraving, Walker creates a counterpart that captures the essence of the original – the impression of an indivisible whole and the predominance of a painterly style

over a linear one. It is noteworthy that in *Paramythia* Walker recalls an episode when the Empress examined the painting and discussed it with him, Gabriel François Doyen and her courtiers. He writes:



The picture was not so much admired as it ought to have been. The style was new to them, and his mode of loaded colouring not understood; in short, it was too voluptuous for their taste; for, however exquisite his feeling may be, his undecided drawing, and his distribution of effect, light, and shadow, are certainly not in the severe classic style of N. Poussin.<sup>19</sup>

Here Walker clearly defines what he considers to be crucial features of the painting and transfers them to the engraving. Arguably, Walker's engraving corresponds to the painting by Reynolds more accurately than the one by Hodges.

The question of how Walker's prints were distributed in Russia has remained unanswered. David Alexander surmised that 'they possibly had a limited circulation at first, perhaps being available by application to the engraver rather than being sold commercially; some may have remained in proof form for some time until they were eventually lettered, in English as well as in French, for the British market'.<sup>20</sup> Bird conjectures that some of Walker's engravings were purchased for the Empress to offer as gifts to distinguished guests and that the artist was authorized to sell the rest. Furthermore, he points out that Walker's engraving of the *Infant Hercules* was sold in Klosterman's shop in St Petersburg.<sup>21</sup>

Scrutiny of the newspaper *Sankt-Peterburgskie Vedomosti*, where various advertisements, including those of art works, were published, verifies that the *Infant Hercules* was not the only piece by Walker sold commercially. Some extracts advertising Walker's engravings were collected by Nikolai Sobko, but the respective volume of the latter's *Dictionary of Artists* was not written, with only preparatory excerpts kept in the Department of Manuscripts of the Russian National Library. Notices in *Sankt-Peterburgskie Vedomosti* gathered by Sobko show that in 1786 Walker personally sold engravings made from Catherine the Great's paintings of *Shepherd's Head*

by Benedetto Luti, *Woman's Head* by Jean-Batiste Greuze, *The Card Players* by Theodoor Rombouts and *The Portrait of Aleksandr Lanskoï* by Dmitrii Levitskii.<sup>22</sup>

Furthermore, in 1789 a number of Walker's engravings were on offer at house no. 35 between the fifth and sixth lines of the Vasil'evskii Island near the Academy of Fine Arts.<sup>23</sup> They included portraits of *Samuel Greig*, *Aleksandr Lanskoï* after Dmitrii Levitskii and *Aleksandr Dmitriev-Mamonov* after Mikhail Shibanov.<sup>24</sup> *The Portrait of Catherine the Great* and 'historical prints' mentioned in the same notice were presumably also engraved by Walker, but the text is ambiguous.<sup>25</sup> Walker's engraving after the *Portrait of Grigorii Potemkin* was on sale in 1789 at 'the second house after the Academy of Fine Arts, Quai, no 35' and at Klosterman's shop on Nevsky Prospekt.<sup>26</sup> Another notice in the *Sankt-Peterburgskie Vedomosti*, from 1801, cited by Müller, showed that Walker's engraving after the *Portrait of Alexander I* by Gerhard von Kügelgen was being sold by Walker personally.<sup>27</sup> Finally, one more notice from the newspaper is mentioned in *Biobibliograficheskii slovar' khudozhnikov narodov SSSR XI-XX vv* (The Bio-bibliographical Dictionary of Artists of the People of the USSR of XI-XX centuries).<sup>28</sup> In 1799, Walker's engraving after the *Portrait of Aleksandr Suvorov* by John Augustus Atkinson (1774?/1776?-1830) was on offer at Klosterman's shop on Novo-Isaakievskaja street.<sup>29</sup> Also, Walker's prints of Angelika Kaufman's *Portrait of Anna Protasova*, Virgilius Eriksen's *Russian Peasant of 108 Years of Age* and a *Portrait of Potemkin* (possibly after Giovanni Battista Lampi or after Georg Heinrich König) were available from Klosterman on Nevsky Prospekt, no. 69.<sup>30</sup>

The aforementioned advertisements corroborate Walker's wide use of commercial channels for distributing his prints. He either sold them personally or through the various shop locations of Klosterman, and some of his engravings were simultaneously on offer at

19. Cross, op. cit., p. 146. For Walker and Doyen, see also E. Renne, 'Pavel I, Gabriel François Doyen and James Walker', in *250 istorii pro Ermitazh: 'Sobran'e pestrikh glav...'* (250 stories about the Hermitage: 'the different chapters lot...'), St Petersburg, 2014, pp. 264-65.

20. Alexander, op. cit., p. 413.

21. Bird, op. cit., p. 96.

22. *Sankt-Peterburgskie Vedomosti*, 27 January 1786, no. 8, p. 90; 17 February 1786, no. 14, p. 162; cited by N. P. Sobko in Department of Manuscripts, Russian National Library, St Petersburg, library stock 708 (Sobko N.P.), issue 86, *Zametki ob iskusstve. Bibliograficheskaja raspis' stales i2 gazeti Sankt-Peterburgskie Vedomosti, 1763-1813* (Notices on Art: Information on Artists from Newspaper *St Petersburg Times*), fol. 4.

23. The streets of the Vasil'evskii island in St Petersburg are all numbered and called 'lines'.

24. *Sankt-Peterburgskie Vedomosti*, 9 January 1789, no. 3, p. 33; 12 January 1789, no. 4, p. 48; 16 January 1789, no. 5, p. 62; 19 January 1789, no.

6, p. 76; 21 January 1789, no. 7, p. 96; 26 January 1789, no. 8, p. 112.

25. If the portrait of Catherine the Great was engraved by Walker it must have been the one after Mikhail Shibanov, as Walker's engravings of her portraits after Giovanni Battista Lampi and the cameo by Maria Fedorovna appeared in 1792 and 1794 respectively.

26. *Sankt-Peterburgskie Vedomosti*, 20 November 1789, no. 93, p. 1478; 23 November 1789, no. 94, p. 1498; 27 November 1789, no. 95, p. 1514; 23 November 1789, no. 94, p. 1493; 27 November 1789, no. 95, p. 1510; 30 November 1789, no. 96, p. 1529.

27. Müller, op. cit., issue 14, fol. 134. *Sankt-Peterburgskie Vedomosti*, 23 July 1801, no. 61, p. 2192.

28. *Biobibliograficheskii slovar' khudozhnikov narodov SSSR XI-XX vv* (Dictionary of Artists of the USSR, XI-XX centuries), St Petersburg, 2002, p. 224.

29. *Sankt-Peterburgskie Vedomosti*, 21 October 1799, no. 84, p. 2114.

30. *Ibid.*, 8 July 1791, no. 54, p. 1104; 24 October 1791, no. 85, p. 1717.







different places. Some were sold not only immediately after having been printed but also later. For example, the *Portrait of Lanskoï* was on offer in 1786 and in 1789.<sup>31</sup> The situation may have been different for a *Portrait of Potemkin* that was for sale in 1789 and in 1791, because one needs to take into account that Walker engraved two portraits of Potemkin, one after Lampi, the other after König.<sup>32</sup> Neither of the notices in *Sankt-Peterburgskie Vedomosti* mentions the author of the original. The painting by König and the engraving after it could not have been made earlier than 1791, as this was the year of Prince Potemkin's death, represented in the composition. Thus, Walker either put on sale again in 1791 his engraving after Lampi, hoping that it would attract public attention in connection with the Prince's death or, more likely, was selling the new engraving of the death of Potemkin after König.

Numerous copies also attest to the popularity of Walker's prints. His pupil Ivan Selivanov copied Walker's *Portrait of Alexander I* after Gerhard von Kügelgen, apparently in order to hone his skills.<sup>33</sup> Ivan Rozanov copied his engraving after Losenko's *Portrait of Sumarokov*.<sup>34</sup>

Information on the prices of Walker's prints, which ranged from three to ten roubles, can also be elicited from *Sankt-Peterburgskie Vedomosti*.<sup>35</sup> An early impression of a *Portrait of Alexander I* after Gerhard von Kügelgen or of *Samuel Greig* after Dmitrii Levitskii cost ten roubles and later impressions five.<sup>36</sup> Portraits of *Aleksandr Lanskoï* and *Aleksandr Mamonov* were priced at five roubles, a *Portrait of Anna Protasova* at ten.<sup>37</sup> We can either deduce that the print on sale of *Protasova* was an early impression and the ones of *Lanskoï* and *Mamonov* somewhat later, or there was some as yet unknown factor contributing to the difference in price. *The Card Players* after Rombouts cost six roubles, *Russian Peasant 108 Years Old* eight rou-

bles.<sup>38</sup> The cheapest, at three roubles each, were prints after Luti's *Head of a Shepherd* and Greuze's *Woman's Head*.<sup>39</sup> The most expensive was *The Infant Hercules* after Reynolds, which cost twelve roubles. This is easily explained because the original enjoyed fame, and the engraving was large and of remarkably fine quality.<sup>40</sup>

Müller reports interesting details about fees for some other works by Walker. According to letters from Aleksandr Vasil'evich Khrapovitskii, one of secretaries of state of Empress Catherine in 1783 to 1793, Walker was paid by order of Catherine 2,000 roubles for four prints in December 1788; 1,200 roubles for an unspecified number of prints in November 1789; 239 roubles for prints in April 1790; 1,000 for a single print in September 1790 and 600 roubles for the *Portrait of Archbishop Evgenii* in April 1793.<sup>41</sup> High prices of 2,000 and 600 roubles probably meant that not only the prints but also their plates were being sold.<sup>42</sup>

Taking into account Walker's salary and the prices for his prints, we can deduce that he must have been very wealthy – wealthy enough, in fact, to afford the luxury of buying works of art. Müller asserts that Walker possessed an admirable collection of European paintings, including works by Rubens, Tintoretto, Ostade, Bruegel and by English artists such as the landscape painter William Hodges, who also worked in Russia for some time, and the portrait painter James Opie. In addition, Walker owned a collection of prints, mainly of the English school, containing works by Valentine Green, John Dean and John Raphael Smith, which he must have built up while in Britain. When Walker visited Russia again in 1805 in order to sell his and John Augustus Atkinson's joint work *A Picturesque Representation of the Manners, Customs and Amusements of the Russians* (1803–04) and Atkinson's *Panorama of Saint-Petersburg*, he also tried to sell his collection of paintings

31. *Ibid.*, 27 January 1786, no. 8, p. 90; 17 February 1786, no. 14, p. 162; 9 January 1789, no. 3, p. 33.

32. *Ibid.*, 20 November 1789, no. 93, p. 1478; 24 October 1791, no. 85, p. 1717.

33. *Russkaja gravira kontsa XVII–XVIII vekov* (Russian Engraving of the End of the XVII–XVIII Centuries), compiled by M. A. Alekseeva, edited by G. I. Chegunov, introduced by M. I. Flekel, Leningrad, 1985, p. 13.

34. Müller, issue 13, op. cit., fol. 117.

35. In the two last decades of the eighteenth century the exchange rate was 38.64 pence for 1 silver rouble. The exchange rate of the rouble in banknotes fluctuated between 25.41 and 36.9 pence for 1 rouble; see B. N. Mironov, *Khlebyne tseni v Rossii za dva stoletia (XVIII–XIX vv.)* (Bread Prices in Russia in Two Centuries (XVIII–XIX centuries)), Leningrad, 1985, p. 37.

36. *Sankt-Peterburgskie Vedomosti*, 23 July 1801, no. 61, p. 2192, 'a portrait of the first Abdruk is 10 roubles and of later – 5'; 9 January 1789, no. 3, p. 33.

37. *Ibid.*, 27 January 1786, no. 8, p. 90; 17 February 1786, no. 14, p. 162; 9 January 1789, no. 3, p. 33; 8 July 1791, no. 54, p. 1104.

38. *Ibid.*, 27 January 1786, no. 8, p. 90; 17 February 1786, no. 14, p. 162; 24 October 1791, no. 85, p. 1717.

39. *Ibid.*, 27 January 1786, no. 8, p. 90; 17 February 1786, no. 14, p. 162.

40. *Ibid.*, 3 April 1791, no. 28, p. 503.

41. Müller, issue 14, op. cit., fol. 134. Russian State Historical Archive (RGIA), St Petersburg, archive stock 468, op. 1, ch. 2, 1778, d. 3903. Dela Kabinetnskie. Vysochaishye ukazy (Affairs of the Cabinet of Her Imperial Majesty. Her Majesty's orders), fol. 227 (Upotreblennyye v rashkod po izustnym povoleniiam v decabre mesiatse 1788 goda iz komnatnoi summy den'gi, a imenno... [Money used in December 1788 after oral orders, specifically...]), 29 December. *Ibid.*, 1789, d. 3904, fol. 165, 10 November. *Ibid.*, 1790, d. 3905, fol. 78, 17 April and fol. 168 verso, 24 September. *Ibid.*, 1793, d. 3908, fol. 112 verso, 15 April.

42. Müller, issue 14, op. cit., fol. 134.



and prints.<sup>43</sup> It was on offer in Usteev's house in Galernaia street where he resided in 1805. Clearly, he did not manage to sell the collection then, as an advertisement about an auction of it appeared in *Sankt-Peterburgskie Vedomosti* in 1807.<sup>44</sup>

In eighteenth-century Russia it was obligatory for a foreign artist to take on pupils and Walker was no exception. According to the records of the Academy of Fine Arts he had four pupils, but they are not mentioned by name.<sup>45</sup> Müller believed that Walker's pupils were Ivan Selivanov (1770–?), Andrei Mashutin (1775–1848), Andrei Ekimov (1779–1830) and possibly Stepan Ivanov. Like Rovinskii, she postulates that Andrei Ukhtomskii (1770–after 1858) might also have been Walker's pupil.<sup>46</sup> Contrary to this, Mikhail Fleisel considered that Walker's only pupil was Ivan Selivanov.<sup>47</sup> Of the same opinion is Alexander Solov'ev, who discovered highly interesting documents throwing light on the life and art of this master.<sup>48</sup> Very little is known about these engravers. Mashutin mastered not only mezzotint, but also stipple engraving.<sup>49</sup> What is more important is that like his teacher Walker, Selivanov worked in the technique of coloured mezzotint (*Portraits of Alexander I* after Kugelgen and *The Grand Duchesses Alexandra and Maria*, both after Vladimir Borovikovskii) and was the only engraver in Russia to do so.<sup>50</sup> He thus reinvigorated the tradition of colour printing established in Russia by Gavriil Skorodumov, who had studied in Britain in the 1770s.

*Sankt-Peterburgskie Vedomosti* provides information on Walker's addresses in St Petersburg. In 1786 he lived in Nevsky Prospekt, no. 65; when he is mentioned in the list of those leaving St Petersburg in August 1791, his address is given as 'no. 35 between the 5<sup>th</sup> and the 6<sup>th</sup> lines'.<sup>51</sup> According to the same newspaper, in 1789 his engravings were on sale at no. 35 between the 5<sup>th</sup> and the 6<sup>th</sup> lines near the Academy of Fine Arts' and 'at the second house after the Academy of Fine Arts, the

Quai, no. 35', which is obviously the same place. So, we can conclude that Walker already lived there in 1789 and that he personally sold his engravings advertised under this address.<sup>52</sup>

In 1801 Walker resided in Morgan's house, no. 237, opposite the Stone Theatre, and in 1802 in Pelis'er's house.<sup>53</sup> Müller considers that before moving to Morgan's, Walker resided in Usteev's house, opposite the Senate building in Galernaia street near St Isaak's Square, and stayed there later when he came back to St Petersburg for a short time in 1805.<sup>54</sup> In Morgan's house Walker shared a flat with Atkinson, his nephew or stepson whom he had brought as a boy to St Petersburg and who later began his artistic career there.<sup>55</sup> Müller believes that they lived together in Nevsky Prospekt and in Usteev's house as well.<sup>56</sup>

In 1802 Walker returned to Britain with a pension. On his way back home he lost 24 of his plates in a shipwreck off Yarmouth. A list of them is offered in the catalogue of a sale of his remaining plates and of impressions from the lost ones at Sotheby's on 29 November 1822.<sup>57</sup> The fact that he was bringing certain plates to England suggests that they belonged to him, and that even if they had been imperial commissions, he had the right to keep them.<sup>58</sup>

Even though he spent almost twenty years in Russia, Walker was not influenced by Russian artistic conventions. As a master of the mezzotint, he had almost no successors in Russian art either. But through his collection of prints, chiefly by English engravers after originals by English painters, he certainly broadened the knowledge of British art in Russia. His own engravings after originals in the collection of the Empress Catherine the Great made that collection famous throughout Europe, although his Hermitage sets had a very limited circulation. Finally, he made a number of portraits of Russian nobility and thus added a new element to the rich tradition of portrait engraving in Russia.

43. T. Clayton and A. McConnell, *Walker, James*, in *Oxford Dictionary of National Biography*, Oxford, 2004; online edn, www.oxforddnb.com/view/article/28488, accessed 1 February 2012.

44. Müller, issue 14, op. cit., fol. 86–87; Müller, issue 13, op. cit., fol. 94–95. *Sankt-Peterburgskie Vedomosti*, 4 July 1805, no. 53, p. 632; 11 July 1805, no. 55, p. 664; 11 June 1807, no. 47, p. 592.

45. Petrov, op. cit., p. 315.

46. Müller, issue 13, op. cit., fol. 111.

47. *Russkaja grammatika kniazia XVIII-XVIII vekov*, op. cit., p. 19.

48. A. Solov'ev, 'Grawer i pechatnik Ivan Selivanov i ego proizvedeniia v Ermitage' (Engraver and Printmaker Ivan Selivanov and his Works in the Hermitage), *Sanktskoiuša Gosudarstvennogo Ermitazha*, LXIII, 2003, pp. 52–61.

49. Müller, issue 13, op. cit., fol. 111.

50. *Russkaja grammatika kniazia XVIII-XVIII vekov*, op. cit., p. 19.

51. *Sankt-Peterburgskie Vedomosti*, 27 January 1786, no. 8, p. 90; 17 February 1786, no. 14, p. 162 and 22 August 1791, no. 67, p. 1368.

52. *Ibid.*, 9 January 1789, no. 3, p. 35; 20 November 1789, no. 93, p. 1478.

53. *Ibid.*, 29 July 1801, no. 61, p. 212; 4 July 1802, no. 58, p. 1979.

54. Müller, issue 14, op. cit., fol. 7, 133. *Sankt-Peterburgskie Vedomosti*, 4 July 1805, no. 53, p. 637.

55. Clayton and McConnell, op. cit.

56. *Sankt-Peterburgskie Vedomosti*, 30 July 1801, no. 63, p. 2079.

57. L. Stephan, *Dictionary of National Biography*, London, 1885–1901, xiv, pp. 56–57.

58. Appendix nos. 1, 4–5, 9–10, 13, 15, 18–20, 25–26, 28–29, 33, 43, 46–50, 52; apart from this there were four plates from his first English period.



## Appendix

Table of the 52 Prints made by Walker in Russia, 1785-1801, in Chronological Order.

A) Prints made by Walker, from his Arrival in Russia to the end of the Reign of Catherine the Great (1785-96)

No.	Title	Artist; location	Date; publication line; reference to Cross <sup>59</sup>	Size; technique	Collections known to possess impressions of the print
1	<i>The Card Players</i>	Theodoor Rombouts, State Hermitage Museum, St. Petersburg, inv. 522	1 March 1785  <i>Mapma 1<sup>re</sup> 1785; Publish'd Jan? 1. 1792 as the Act directs by Ja. Walker, St.-Petersburg, W. Hodges, Queen street, Mayfair, and R. Blamire, Strand, London (impression in the British Museum)</i>  Cross, no. 29.	440 x 530 Mezzotint	British Museum, London, inv. 1917,1208.68.10 in folder 245*.b.7 and inv. 2010, 7081.3507 (a separate print)
2	<i>Head of a Girl</i>	Jean-Batiste Greuze, State Hermitage Museum, St. Petersburg, inv. 1254	20 November 1785  <i>Du Cabinet de Sa Maj. Imp. de toutes les Russies Catharine II; d'après l'original de Greuze gravé par J. Walker Graveur de Sa Maj. Imp. S.-Petersburg, Nov. 20, 1785 (impression in the British Museum)</i>  Cross, no. 30	225 x 185 Mezzotint	British Museum, London, inv. 1917,1208.68.14 in folder 245*.b.7 (this shares a mount with no. 3 below, in folder 245*.b.7, so the two prints have the same accession number) and inv. 2010, 7081.3501 (a separate print)
3	<i>Head of a Shepherd</i>	Benedetto Luti, in the Hermitage in the time of Catherine the Great	20 November 1785  <i>Du Cabinet de Sa Maj. Imp. de toutes les Russies Catharine II; d'après l'original de Greuze gravé par J. Walker Graveur de Sa Maj. Imp. S.-Petersburg, Nov. 20, 1785 (impression in the British Museum)</i>  Cross, no. 31.	225 x 185 Mezzotint	British Museum, London, inv. 1917,1208.68.14 in folder 245*.b.7 (this shares a mount with no. 2 above, in folder 245*.b.7, so the two prints have the same accession number) and inv. 2010, 7081.3502 (a separate print) Research Library of the Academy of Fine Arts, St-Petersburg
4	<i>Jephtha's Rash Vow</i>	Pierre Mignard, State Hermitage Museum, St. Petersburg inv. 1244	1786 (Rovinskii)  Cross, no. 32	Mezzotint	
5	<i>The Sleeping Boy</i>	Guido Reni	1786 (Rovinskii)  Cross, no. 33	Mezzotint	
6	<i>Portrait of Count</i>	Mikhail Shibanov, State	10 July 1787	395 x 277	Academic Library of

59. 'Date' refers to the year or exact date when the earliest known impression was published. The author was able to see most of the impressions mentioned in the sixth column, but regrettably not

all. The 'publication line' also refers only to the earliest impression. If the date of publication is not mentioned on any of the impressions seen by the author, the reference is to Rovinskii or Cross.



	<i>Aleksandr Dmitriev-Mamonov</i>	Russian Museum, St Petersburg, inv. Ж-4964	<i>S. Petersbourg Juillet 10<sup>e</sup>. 1787</i> (impression in State Historical Museum)  Cross, no. 35	Mezzotint	Moscow State University, Moscow, inv. 121 British Museum, London, inv. 2010,7081.3493 Royal Collection, Windsor, inv. 614327 State Hermitage, St Petersburg, inv. ЭРГ-29875, inv. 14380, inv. ЭРГ-14381 and inv. ЭРГ-16980 State Historical Museum, Moscow, inv. 53408 И III 30104 State Museum of Fine Arts, Moscow, inv. ГР-2710 State Russian Museum, St Petersburg, inv. Гр.-29121, inv. Гр.-29122, inv. Гр.-29123, inv. Гр.-36386 and inv. Гр.-16572
7	<i>A Portrait of the Empress Catherine the Great</i>	Mikhail Shibanov, State Russian Museum, St Petersburg, inv. Ж-4963	1 November 1787  <i>S. Petersbourg Nov. 1. 1787</i> (impression in the Pushkin State Museum of Fine Arts)  Cross, no. 34	290 x 230 Mezzotint	Academic Library of Moscow State University, Moscow, inv. 143 British Museum, London, inv. 1917,1208.68.2 in folder 245 <sup>a</sup> .b.7 and inv. 1902,1011.6099 (a separate print) Pushkin State Museum of Fine Arts, Moscow, inv. ГР-3132 Research Academic Museum of the Russian Academy of Fine Arts, St Petersburg, inv. Г-2623 Russian National Library, St Petersburg, inv. О МП/2-Е-450 State Hermitage, St Petersburg, inv. ЭРГ-29857, inv. ЭРГ-29858, inv. ЭРГ-13414, inv. ЭРГ-13413, inv. ЭРГ-13431 and inv. ЭРГ-16946 State Historical Museum, Moscow, inv. 16116 III И III 18662 State Russian Museum, St Petersburg, inv. Гр.-25200, inv. Гр.-14146 and inv. Гр.-16862
8	<i>Portrait of Sir Samuel Greig (Samuil Karlovich Greig)</i>	Dmitrii Levitskii, the original is possibly in Britain <sup>60</sup>	1 November 1788  <i>Published Nov. 1<sup>re</sup> 1788 by Ja. Walker. St. Petersburg and J<sup>e</sup>.</i>	290 x 240 Mezzotint	Academic Library of Moscow State University, Moscow, inv. 150 British Museum, London,

60. S.V. Morozova, *Portret v russkoi gravire XVIII veka: Iz sobraia Gosudarstvennogo istoricheskogo muzeia* (Portrait in Russian Engraving of

the Eighteenth Century from the Collection of the State Historical Museum), Moscow, 2010, p. 366.



			<i>Dean, no 12, Bentinck Street, Soho, London</i> (impressions from the British Museum, State Historical Museum, Pushkin State Museum of Fine Arts)		inv. 2010,7081.3492 Pushkin State Museum of Fine Arts, Moscow, inv. 1'P-2452 Royal Collection, Windsor Castle, inv. 655418 Russian National Library, St Petersburg, inv. Э ГП/5- 797 State Historical Museum, Moscow, inv. 18473 И III 1047 State Russian Museum, St Petersburg, inv. Гр.-29125
9	<i>Holy Family</i>	Pompeo Batoni, State Hermitage Museum, St Petersburg, inv. 12	1788 (Rovinskii)  <i>Publish'd Jan? 1. 1792 as the Act directs by Ja. Walker, St-Petersburg, W. Hodges, Queen Street and R. Blamire, Strand, London</i> (impression in the British Museum was published later than that mentioned by Rovinskii)  Cross, no. 36	385 x 570 Mezzotint	British Museum, London, inv. 1917,1208.68.6 in folder 245*.b.7 and inv. 2010,7081.3496 (a separate print) Research Academic Museum of the Russian Academy of Fine Arts, St Petersburg, inv. Г-2622
10	<i>Conversation</i>	Nikolaas Verkooyelle (Verkolje) in the Hermitage in the time of Catherine the Great, now in the National Gallery of Armenia, Yerevan, inv. 956 <sup>61</sup>	1 July 1789  <i>July 1<sup>st</sup> 1789 published by James Walker S.-Petersburg and John Dean, London</i>  Cross, no. 38	75 x 505 Mezzotint	British Museum, London, inv. 1917,1208.68.9 in folder 245*.b.7 Research Library of the Academy of Fine Arts, St-Petersburg
11	<i>Portrait of Prince Grigori Potemkin</i>	Giovanni Battista Lampi or Dmitrii Levitskii, in the Hermitage in the time of Catherine the Great	1 October 1789  <i>Publish'd Oct 1<sup>st</sup>, 1789 by James Walker St. Petersburg and John Dean London</i> (impression in State Historical Museum)  Cross, no. 39	390 x 280 Mezzotint	Academic Library of Moscow State University, Moscow, inv. 309 British Museum, London, inv. 1917,1208.68.3 in folder 245*.b.7 Pushkin State Museum of Fine Arts, Moscow, inv. ГР-6835 Russian National Library, St Petersburg, inv. Э ГП/5- 642 State Hermitage, St Petersburg, inv. ЭРГ-29894 and inv. 29895 State Historical Museum, Moscow, inv.16116 III И III 7906 State Russian Museum, St Petersburg, inv. Гр.-25185 and inv. Гр.-16666

61. I. G. Georgi, 'Ermitazh Eia Imperatorskogo Velichestva. Kommentarii pod redaktsiei M. O. Dedinkina' (Her Imperial Majesty's Hermitage. Comments edited by M. O. Dedinkin), in

*Ermitazh Eia Imperatorskogo Velichestva: Katalog vystavki* (Her Imperial Majesty's Hermitage: Exhibition Catalogue), St Petersburg, 2014, p. 196.



12	<i>Portrait of Prince Grigori Potemkin</i>	A cameo by Georg Heinrich König, State Hermitage Museum, St Petersburg, inv. K-5446, 3B3-4772 (Rovinskii mentions a cameo, inscribed beneath the engraving: <i>Georg Heinrich König carved the stone</i> )	Cross, no. 40	12 x 9 line Stipple and engraving	State Historical Museum, Moscow, inv. 48980 H III 199
13	<i>Portrait of Count Ivan Petrovich Saltykov</i>	Alexander Roslin	c. 1789 (Rovinskii) Cross, no. 41	380 x 277 Mezzotint	Academic Library of Moscow State University, Moscow, inv. 357 Russian National Library, St Petersburg, inv. Э По1/2(70) State Hermitage, St Petersburg, inv. ЭПГ-15751 State Historical Museum, Moscow, inv. 77002 H III 12846 State Pushkin Museum of Fine Arts Museum, Moscow, inv. ГР-7372
14	<i>Portrait of Empress Catherine the Great</i>	A cameo made by Grand Duchess Maria Fedorovna, State Hermitage Museum, St Petersburg. Wedgwood made a cameo-medallion from jasper paste after Walker's engraving (State Museum Reserve Pavlovsk)	1789 <i>Ja. Walker Graveur de S.M.F. fecit Catherine II. Imperatrice de toutes Russies, d'après une pierre gravée à St-Petersbourg en 1789</i> (impression in State Historical Museum) Cross, no. 52	630 x 420 Stipple and line engraving in two colours	British Museum, London, inv. 1917.1208.68.1, inv. 1917.1208.68.8 in folder 245*.b.7 and inv. 1887.0301.4 (a separate print) Pushkin State Museum of Fine Arts, Moscow, inv. ГР-3340 Royal Collection, Windsor, inv. 614351 Russian National Library, St Petersburg, inv. Э ПП/1-450II State Hermitage, St Petersburg, inv. ЭП-13528, inv. ЭПГ-13529, inv. ЭПГ-13530, inv. ЭПГ-13531 and inv. ЭПГ-13534 State Historical Museum, Moscow, inv. 16116 III III 7866 State Russian Museum, St Petersburg, inv. Гр.-14175, inv. Гр.-25195, inv. Гр.-25196, inv. Гр.-25197, inv. Гр.-14653 and inv. Гр.-14654
15	<i>Portrait of Grand Duke Paul's Children</i>	A drawing (lead pencil on opaque glass) by Grand Duchess Maria Fedorovna, State Russian Museum, St Petersburg. Later she made a cameo-medallion after it (Hermitage). Wedgwood made a cameo-medallion	Not earlier than 1790 The drawing was made in 1790 according to the inscription beneath the engraving Cross, no. 42	292 x 345 Stipple and line engraving	Academic Library of Moscow State University, Moscow, inv. 10 Pushkin State Museum of Fine Arts, Moscow, inv. ГР-31 Research Library of the Academy of Fine Arts, St-Petersburg



		from jasper paste after Walker's engraving (State Museum Reserve Pavlovsk)			Royal Collection, Windsor, inv. 614435 and inv. 614436 State Hermitage, St Petersburg, inv. ЭПГ-30166 and inv. ЭПГ-10229 State Historical Museum, Moscow, inv. 53408 И III 10937 State Museum Reserve Tsaritsyno, Moscow State Russian Museum, St Petersburg, inv. Гр.-25198 and inv. Гр.-25199
16	<i>Portrait of Grand Duke Pavel Petrovich</i>	Usually a cameo made by Grand Duchess Maria Fedorovna is considered the model for this engraving, State Hermitage Museum, St Petersburg. By analogy with no. 15 we can suggest that a drawing by the Grand Duchess could have existed. But whereas an inscription on no. 15 mentions a drawing, in this case only the author of the original is noted. Wedgwood made a cameo-medallion from jasper paste after Walker's engraving (State Museum Reserve Pavlovsk)	Not earlier than 1791  <i>Ja.' Walker. Graveur de S.M.I. fecit; Paul Petrovitz, Grand Duc de toutes les Russies, d'apres une pierre gravee à St.-Petersbourg en 1791; par Son Altesse Impériale Marie Fedorovna Grande Duchesse de toutes Russies (impression in the Royal Collection, Windsor and State Historical Museum)</i>  Cross, no. 43	630 x 420 Stipple in two colours	British Museum, London, inv. 1851.0208.234 Royal Collection, Windsor, inv. 614380 Russian National Library, St Petersburg, inv. Э III/1- 120 State Historical Museum, Moscow, inv. 48980 И III 10203 State Russian Museum, St Petersburg, inv. Гр.-14672 and inv. Гр.-25194
17	<i>Russian Peasant 108 Years of Age with her Children</i>	Virgilius Eriksen	1 January 1792  <i>Publish'd Jan.' 1. 1792 as the Act directs, by Ja.' Walker, S-Petersburg, W. Hodges, Queen Street, May Fair, and R. Blamire, Strand, London (an impression from the British Museum)</i>  Cross, no. 44	430 x 565 Mezzotint	British Museum, London, inv. 1917,1208.68.7 in folder 245*.b.7 and inv. 1886,0114.2 (a separate print) Pushkin State Museum of Fine Arts, Moscow, inv. ГР-7960 Research Academic Museum of the Russian Academy of Fine Arts, St Petersburg, inv. Г-2624 Russian National Library, St Petersburg, inv. Э ГИ221,1/5- 628 State Russian Museum, St Petersburg, inv. Гр.-31388 and inv. Гр.-31389
18	<i>Infant Hercules fig. 195</i>	Joshua Reynolds, State Hermitage Museum, St Petersburg, inv. 1348	by April 1791  Print offered for sale in <i>Sankt-Petersburgskie Vedomosti</i> on 3 April 1791	575 x 600 Mezzotint	British Museum, London, inv. 1917,1208.68.4 in folder 245*.b.7 and inv. 1888,0716.300 (a separate print) Research Library of the Academy of Fine Arts,



			<i>Publish'd Jan. 1<sup>st</sup>. 1792, as the Act directs by Ja. Walker, S. Petersburg, W. Hodges, Corner of Northumberland Street, Strand, London</i> (impression in the British Museum)		St-Petersburg Victoria and Albert Museum, London, inv. Dyce 2919
19	<i>Peter Denies Christ</i>	Moisé Valentin, in the Hermitage at the time of Catherine the Great, now in Pushkin State Museum of Fine Arts, Moscow, inv. 2767	1 January 1792  <i>Publish'd Jan. 1<sup>st</sup> 1792 as the Act directs by Ja. Walker S.-Petersburg, W. Hodges, Queen Street, May Fair and R. Blamire, Strand, London</i>	390 x 530 Mezzotint	British Museum, London, inv. 1917,1208.68.11 in folder 245*.b.7 and inv. 1893,0118.69 (a separate print)
20	<i>Anna edifies Samuel</i>	Lambert Doomer (formerly thought to be by Rembrandt), State Hermitage Museum, St Petersburg	1 January 1792  <i>Published Jan. 1<sup>st</sup> 1792 by Ja Walker, St. Petersburg and W. Hodges, Queen Street, May Fair and R. Blamire, Strand, London</i> (impression in the British Museum)	450 x 360 Mezzotint	British Museum, London, inv. 1917,1208.68.12 in folder 245*.b.7 and inv. 1886,0114.4 (a separate print) Victoria and Albert Museum, London, inv. E. 617-1959
21	<i>Flight into Egypt</i>	Bartolomé Esteban Murillo, State Hermitage Museum, St Petersburg, inv. 340	1 January 1792  <i>Publish'd Jan. 1. 1792, as the Act directs by Ja. Walker S Petersburg W. Hodges, Queen Street, May Fair and R. Blamire, Strand, London</i>	420 x 525 Mezzotint	British Museum, London, inv. 1917,1208.68.5 in folder 245*.b.7 and inv. 1949, 1008.356 (a separate print) Research Library of the Academy of Fine Arts, St-Petersburg
22	<i>St Simon Bearing the Infant Christ</i>	Guido Reni, in the Hermitage in the time of Catherine the Great	1 January 1792  <i>Publish'd Jan. 1. 1792 as the Act directs by Ja. Walker, S.-Petersburg, W. Hodges, Queen Street, May Fair and R. Blamire, Strand, London</i> (impression in the British Museum)	454 x 355 Mezzotint	Academic Research Museum of the Russian Academy of Fine Arts, St Petersburg, inv. Г-2621 British Museum, London, inv. 1917,1208.68.13 in folder 245*.b.7, inv. 1878,0112.211 and inv. 1806,0114.1 (separate prints)
23	<i>Countess Anna Protasova with her Five Nieces</i>	Angelica Kaufmann, State Hermitage Museum, St Petersburg	1 January 1792? (Cross)  Cross, no. 33	446 x 576 Mezzotint	Pushkin State Museum of Fine Arts, Moscow, inv. ГР-6915 State Hermitage, St Petersburg, inv. ОРІ-16758



24	<i>Mother and Daughters</i>	Gaspard Netscher, in the Hermitage at the time of Catherine the Great	Rovinskii Cross, no. 49	Aquatint (Rovinskii)	
25	<i>A Young Woman with a Glass</i>	Titian	1 Jan 1792? (Cross) Rovinskii Cross, no. 50	Mezzotint	
26	<i>Holy Family</i>	Van Ort	c. 1792? (Cross) Cross, no. 51	Mezzotint	
27	<i>Portrait of Aleksandr Dmitrievich Lanskoi</i>	Dmitrii Levitskii, State Russian Museum, St Petersburg, inv. Ж-4996	1792? (Cross) Cross, no. 54	510 x 355 Mezzotint	Academic Library of Moscow State University, Moscow, inv. 216 Pushkin State Museum of Fine Arts, Moscow, inv. ГР-4277 Russian National Library, St Petersburg, inv. Э ПИОГ/2(76) State Historical Museum, Moscow, inv. 33408 И III 15063 State Russian Museum, St Petersburg, inv. Гр.-29118 and Гр.-29119
28	<i>Portrait of Archbishop Eugenius Voulguris</i>	Georgios Skul'bas	1792? (Rovinskii) Cross, no. 55	230 x 172 Stipple and line engraving	Russian National Library, St Petersburg, inv. Э ОЧН/27-158 and inv. Э ПИ/2-141 State Hermitage, St Petersburg, inv. ЭРТ-13274 State Historical Museum, Moscow, inv. 48980 И III 4447 State Russian Museum, St Petersburg, inv. Гр.-16574, inv. Гр.-25191 and inv. Гр.-29124
29	<i>Baptism of Olga</i> fig. 197	Ivan Akimov. An oil sketch is in the State Russian Museum, St Petersburg (inv. Г-10724), a drawing of the composition is in the Tretyakov Gallery, Moscow (inv. 6341).	1792? (Rovinskii) Cross, no. 56	225 x 175 Stipple	Academic Research Museum of the Russian Academy of Fine Arts, St Petersburg, inv. Г-2617, inv. Г-2618, inv. Г-2619 and inv. Г-2620 Pushkin State Museum of Fine Arts, Moscow, inv. ГР-4447 Russian National Library, St Petersburg, inv. Э ПИр124/3-1 and inv. Э ОЧН 27-157 State Russian Museum, St Petersburg, inv. Гр.-25189 and inv. Гр.-25190
30	<i>Portrait of Aleksandr Petrovich</i>	Anton Losenko	1792? (Cross) Cross, no. 57	290 x 240 Mezzotint	Russian National Library, St Petersburg, inv. Э ПИор/3(29) State Hermitage, St



31	<i>Samarokov</i> <i>Portrait of Fedor Grigor'evich Volkov</i> fig. 194	Anton Losenko, State Russian Museum, St Petersburg, inv. Ж-4969	1792? (Cross)  <i>Published as th Act direct. By Ja. Walker S. Petersburg and R. Wilkinson, Cornhill, London</i> (impressions from the State Historical Museum and Russian National Library)  Cross, no. 58	338 x 247 Mezzotint and aquatint	Petersburg, inv. ОРГ-15908  State Hermitage, St Petersburg, inv. ОРГ-12827 State Historical Museum, Moscow, inv. 48980 И III 3850 Russian National Library, St Petersburg, inv. Э Иор/3(56)
32	<i>Portrait of Prince Platon Alexandrovich Zubov</i>	Giovanni Battista Lampi, State Tretyakov Gallery, Moscow, inv. 5107	1793? (Cross)  Cross, no. 59	403 x 290 Mezzotint and aquatint	Academic Library of Moscow State University, Moscow, inv. 156 Pushkin State Museum of Fine Arts, Moscow, inv. ГР-3742 Russian National Library, St Petersburg, inv. Э III/ 4-3-915 State Historical Museum, Moscow, inv. 48234 И III 24546 State Russian Museum, St Petersburg, inv. Гр.-29115, inv. Гр.-29116 and inv. Гр.-29117
33	<i>Portrait of Andrei Francovich Al'test</i>	Giovanni Battista Lampi	1793? (Cross)  Cross, no. 60	353 x 290 Mezzotint	State Historical Museum, Moscow, inv. 55709. Я.14. П.2. no. 137
34	<i>Portrait of Count Aleksandr Andreevich Bezborodko</i>	Giovanni Battista Lampi, State Hermitage Museum, St Petersburg	1793? (Cross)  Cross, no. 61	340 x 277 Mezzotint	Academic Library of Moscow State University, Moscow, inv. 54 Academic Research Museum of the Russian Academy of Fine Arts, St Petersburg, inv. F2625 British Museum, London, inv. 2010, 7081. 3504 Pushkin State Museum of Fine Arts, Moscow, inv. ГР-1383 Russian National Library, St Petersburg, inv. Э Иор/2(86) State Historical Museum, Moscow, inv. 46637 И III 19761
35	<i>Portrait of Metropolitan Platon</i>	Georg Heinrich König	1793? (Cross)  Cross, no. 62	Mezzotint	
36	<i>Portrait of Empress Catherine</i>	Giovanni Battista Lampi, State Hermitage Museum, St Petersburg, inv. 2755	1794? (Cross)  Cross, no. 63	630 x 480 Mezzotint	British Museum, London, inv. 2010, 7081. 3505 Pushkin State Museum of



	<i>the Great</i>				Fine Arts, Moscow, inv. ГР-3149 Royal Collection, Windsor, inv. 614314 Russian National Library, St Petersburg, inv. Э Пор/1(85) State Hermitage, St Petersburg, inv. ЭПГ-30175 State Historical Museum, Moscow, inv. 52188 И III 23333 State Russian Museum, St Petersburg, inv. Гр.-29127 and inv. Гр.-31391
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## B) Prints made by Walker during the reign of Paul I (1796-1801)

37	<i>Portrait of Aleksandr Borisovich Kurakin</i>	Jean-Louis Voille, State Historical Museum, Moscow	1796 (Cross) Cross, no. 64	370 x 290 Mezzotint	Pushkin State Museum of Fine Arts, Moscow, inv. ГР-8053 Russian National Library, St Petersburg, inv. Э ЛА/П/4-930 and inv. Э Пор/2(109) State Historical Museum, Moscow, inv. 77002 И III 13310 State Russian Museum, St Petersburg, inv. Гр.-25180, inv. Гр.-25181 and inv. Гр.-25182
38	<i>Portrait of Grand Dukes Alexander and Konstantine</i>	Giovanni Battista Lampi, the original used to be in the Romanov Gallery of the Winter Palace (the Hermitage), St Petersburg. A sketch is now in State Museum Reserve Pavlovsk, and a further drawing in the State Tretyakov Gallery, Moscow,	1 March 1797  <i>Publ. March 1<sup>st</sup> 1797 by Ja. Walker, i. Petersburg and Rob. S Wilkinson, Cornhill, London (impression in the State Historical Museum)</i>  Cross, no. 67	620 x 475 Mezzotint	British Museum, inv. 2010, 7081.3511 Royal Collection, Windsor, inv. 614438 Russian National Library, St Petersburg, inv. Э ПП/3-А462I and inv. Э ПП/5-462 State Hermitage, St Petersburg, inv. ЭПГ-30168 State Historical Museum, Moscow, inv. 77002 И III 40811 State Museum Reserve Tsaritsyno, Moscow
39	<i>Portrait of Fieldmarshal Aleksandr Vasil'evich Suvorov</i>	John Augustus Atkinson	1 March 1797  <i>Published March 1<sup>st</sup> 1797 by Ja. Walker, St.-Petersburg and Rob. Wilkinson, Cornhill, London (impression in the State Historical Museum)</i>  Cross, no. 68	388 x 286 Mezzotint	British Museum, London, inv. 2010, 7081.3499 Pushkin State Museum of Fine Arts, Moscow, inv. ГР-7547 State Hermitage, St Petersburg, inv. ЭПГ-30129, inv. ЭПГ-15822 and inv. ЭПГ-30293 State Historical Museum, Moscow, inv. 48980 И III 9993



40	<i>Portrait of Fieldmarshal Aleksandr Vasil'evich Suvorov (full-length)</i>	John Augustus Atkinson	1797? (Cross)  <i>Published by Ja. Walker S. Petersburg and W<sup>o</sup>. Brown no 51 Green Street Grosvenor Square London (an impression in the State Historical Museum)</i>  Cross, no. 69	630 x 485 Mezzotint	British Museum, London, inv. 2010, 7081.3500 Pushkin State Museum of Fine Arts, Moscow, inv. ГР-7548 Russian National Library, St Petersburg, inv. Цор/2(61) State Hermitage, St Petersburg, inv. ЭПГ-30129, inv. ЭПГ-15822 and inv. ЭПГ-30293 State Historical Museum, Moscow, inv. 48234 И III 9999 State Russian Museum, St Petersburg, inv. Гр.-31386 and inv. Гр.-31387
41	<i>Equestrian Portrait of Emperor Paul I</i>	John Augustus Atkinson, State Museum Reserve, Pavlovsk, inv. ЦХ-3605-III	1 June 1797  <i>Published June 1<sup>st</sup> 1797 by Ja. Walker, St. Petersburg &amp; Rob. Wilkinson, Cornhill, London (impressions from the Royal Collection and from the State Historical Museum)</i>  Cross, no. 65	630 x 485 Mezzotint	Research Library of the Academy of Fine Arts, St Petersburg Royal Collection, Windsor, inv. 614399 State Hermitage, St Petersburg, inv. ЭПГ-16985 State Historical Museum, Moscow, inv. 48980 И III; 4593
42	<i>Allegorical Painting of Paul I with the Ashes of Peter III and Catherine the Great</i>	P. la Broué	1797? (Cross)  Cross, no. 66	Mezzotint	State Hermitage, St Petersburg, inv. ЭПГ-16726, 30158
43	<i>Portrait of Count Aleksandr Sergeevich Stroganov</i>	Giovanni Battista Lampi, Perm' State Artistic Gallery	1797? (Cross)  Cross, no. 70	380 x 278 Mezzotint	State Hermitage, St Petersburg, inv. ЭПГ-30006 State Historical Museum, Moscow, inv. 77002 И III 12851 Pushkin State Museum of Fine Arts, Moscow, inv. ГР-7516 Russian National Library, St Petersburg, inv. ЦГП/4 861
44	<i>Portrait of Count Petr Aleksandrovich Rumiantsev-Zadunaiskii</i>	Dmitrii Levitskii	20 March 1798  <i>Published March 20<sup>th</sup>. 1798 by J. Walker St. Petersburg and Wilkinson, Cornhill, London (impression from the State Historical Museum)</i>  Cross, no. 71	375 x 280 Mezzotint	Academic Library of Moscow State University, Moscow, inv. 328 Russian National Library, St Petersburg, inv. ЦПор/2(46) State Historical Museum, Moscow, inv. 48234 И III 19844 State Museum Reserve Tsaritsyno, Moscow



45	<i>Portrait of Count Aleksandr Nikolaevich Samoilov</i>	Giovanni Battista Lampi, State Hermitage Museum, St Petersburg	15 August 1798  <i>Published Aug. 15<sup>th</sup> 1798 by J. Walker St.-Petersburg &amp; R. Wilkinson, Cornhill, London</i> (impression in the State Historical Museum)  Cross, no. 72	355 x 282 Mezzotint	State Russian Museum, St Petersburg, inv. Гр.-16695  Academic Library of Moscow State University, Moscow, inv. 35 British Museum, London, inv. 2010.7081.3506 Pushkin State Museum of Fine Arts, Moscow, inv. Гр-7235 Russian National Library, St Petersburg, inv. Э Пор/2(93) State Hermitage, St Petersburg, inv. ЭПГ-15633 and inv. ЭПГ-16988; State Historical Museum, Moscow, inv. 16116 III И III 23875 State Russian Museum, St Petersburg, inv. Гр.-25186
46	<i>Portrait of Countess Ekaterina Samoilova with her Son Grigori and Daughter Elena</i> fig. 198	Louise Élisabeth Vigée Le Brun, State Hermitage Museum, St Petersburg	1 December 1798  <i>Published Dec. 1<sup>st</sup> 1798 by J. Walker St. Petersburg ... R. Wilkinson, Cornhill, London</i> (impression in the State Historical Museum)  Cross, no. 73	385 x 640 Mezzotint	Russian National Library, St Petersburg, inv. Э ПП/6-173 State Hermitage, St Petersburg, inv. ЭПГ-30198, 16762 State Historical Museum, Moscow, inv. 48234 И III 1135
47	<i>Portrait of Aleksandr Borisovich Kurakin</i>	Louise Élisabeth Vigée Le Brun, State Hermitage Museum, St Petersburg	1 December 1798  <i>Published the 1<sup>st</sup> of December 1798 by Ja' Walker S. Petersburg and Rob. Wilkinson, Cornhill, London</i> (impression in the State Historical Museum)  Cross, no. 74	470 x 285 Mezzotint	Pushkin State Museum of Fine Arts, Moscow, inv. Гр-8054 Russian National Library, St Petersburg, inv. Э Пор/2(110) State Historical Museum, Moscow, inv. 77002 И III 12776 State Russian Museum, St Petersburg, inv. Гр.-29126
48	<i>Portrait of Prince Nikolai Borisovich Iusupov</i>	Giovanni Battista Lampi, State Hermitage Museum, St Petersburg	1798 (Cross)  Cross, no. 75	392 x 280 Mezzotint	Pushkin State Museum of Fine Arts, Moscow, inv. Гр-43020 Russian National Library, St Petersburg, inv. Э Пор/2(102) State Hermitage, St Petersburg, inv. ЭПГ-16318, inv. ЭПГ-16319, inv. ЭПГ-16996 and inv. ЭПГ-16997 State Historical Museum, Moscow, inv. 16116 III И III 15011
49	<i>Portrait of Count</i>	Gerhard von Kügelgen	1799 (Cross)	377 x 280	Russian National Library,



	<i>Iakov Efimovich Sivers</i>		Cross, no. 76	Mezzotint	St Petersburg, inv. Э Пор/2(92) State Hermitage, St Petersburg, inv. ЭПГ-15717 State Historical Museum, Moscow, inv. 48234 И III 20012 State Russian Museum, St Petersburg, inv. Гр.-25187
50	<i>Portrait of Count Nikolai Petrovich Sheremetev</i>	Chevalier de Chateaubourg	1800? (Cross) Cross, no. 77	330 x 270 Mezzotint	British Museum, London, inv. 2010, 7081.3495 Pushkin State Museum of Fine Arts, Moscow, inv. ГР-8484 State Hermitage, St Petersburg, inv. ЭПГ-16215 State Historical Museum, Moscow, inv. 48980 И III 1051 State Russian Museum, St Petersburg, inv. Гр.-25188
51	<i>Portrait of Count Petr Alekseevich Palen</i>	Gergard von Kugelgen	1800? (Cross) Cross, no. 78	376 x 280 Mezzotint	Academic Library of Moscow State University, Moscow, inv. 308 Pushkin State Museum of Fine Arts, Moscow, inv. ГР-5672 Russian National Library, St Petersburg, inv. Э Пор/2(77) State Historical Museum, Moscow, inv. 48980 И III 3814 State Russian Museum, St Petersburg, inv. Гр-16633 and inv. Гр-29120
52	<i>Portrait of Prince Petr Vasil'evich Lopukhin</i>	Vladimir Borovikovskii, Gofmanstel's collection, London <sup>62</sup>	1800? (Cross) Cross, no. 79	330 x 276 Mezzotint	Academic Library of Moscow State University, inv. 219 Pushkin State Museum of Fine Arts, Moscow, inv. ГР-4440 Russian National Library, St Petersburg, inv. Э III/5-776, Пор/2(114) State Hermitage, St Petersburg, inv. ЭПГ-14345 State Historical Museum, Moscow, inv. 48980 И II 3698 State Russian Museum, St Petersburg, inv. 25183

62. According to Morozova, *op. cit.*, p. 422.