

Cambridge University Press & Assessment
978-1-108-84477-2 — Female Printmakers, Printsellers, and
Print Publishers in the Eighteenth Century
Edited by Cristina S. Martinez, Cynthia E. Roman
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FEMALE PRINTMAKERS, PRINTSELLERS, AND PRINT PUBLISHERS IN THE EIGHTEENTH CENTURY

A ground-breaking contribution that broadens our understanding of the history of prints, this edited volume assembles international senior and rising scholars and showcases an array of exciting new research that reassesses the history of women in the graphic arts c. 1700 to 1830. Fifteen chapters present archival findings and insightful analyses that tell compelling stories about women across social classes and nations who persevered against the obstacles of their gender to make vital contributions as creative and skilled graphic artists, astute entrepreneurs, and savvy negotiators of copyright law in Britain, France, Germany, Holland, Italy, and the United States. The book is a valuable resource for both students and instructors, offers important new perspectives for print scholars and aims to provide impetus for further research. This title is also available as Open Access on Cambridge Core.

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The Imprint of Women, c. 1700–1830

EDITED BY
CRISTINA S. MARTINEZ
CYNTHIA E. ROMAN



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To all women in the print trade — past, present, and future.

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Rowlandson and the Theatre (Paul Mellon Centre, 2016). His articles include ‘Thomas Rowlandson’s *The Women of Muscovy* and Other Russeries After Jean-Baptiste Le Prince’, *Print Quarterly* (2023). and his chapter, ‘British Caricature Copperplates from the Long Eighteenth Century’, for *Blocks, Plates and Other Printing Things* is (forthcoming Cambridge University Press, 2024).

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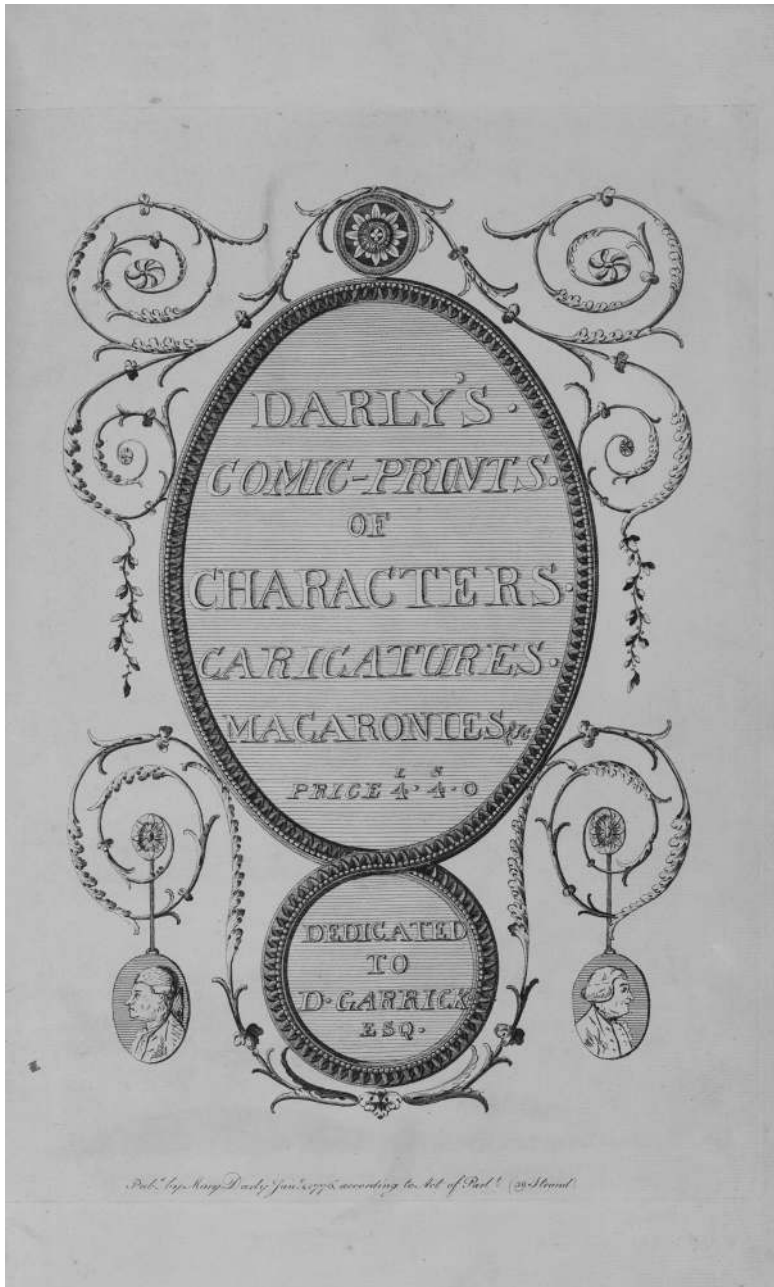
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'Title page' from *Darley's Comic-Prints. of Characters. Caricatures. Macaronies &c.*
Published by Mary Darley, 1 January 1776. Etching, 34.9 x 25 cm, platemark. Courtesy of
the Lewis Walpole Library, Yale University.