

Appendix II: The Engravings of Solomon Bennett

I have referred to and reprinted many of Bennett's copper engravings throughout this book. While hardly an expert in this highly specialized art, I have come to appreciate the significant role it played in Bennett's life and how it expanded his intellectual and social contacts both on the Continent and in England. The skill required to engrave a plate was not easily attained. Engravers such as Bennett needed artistic ability, excellent judgment, and attention to detail. They also needed good eyesight and patience.¹ Bennett may have completed his formal study in Copenhagen in one year, but he practiced and improved his craft for many additional years. How he came to devote himself to this challenging profession, to leave home and family, and to travel to foreign countries previously unknown to him remain questions not fully answered by the sources that illuminate his life and thought.

By Bennett's time, engraved portraits depicted not only famous men but also authors, common politicians, and civic figures of various kinds. Bennett seems to have taken on varied assignments ranging from biblical scenes to famous men such as Frederick II, Shakespeare, and Napoleon to military leaders. In the case of Frederick II or his wife, Bennett's choice of subjects appears to be no more than standard for Berlin during the time he was beginning his career. Nevertheless, that he was rewarded for his engravings does suggest his work showed some distinction. The Shakespeare and Napoleon engravings, in contrast, seem less original and less noteworthy. His military paintings such as those of George III and IV do seem difficult to reconcile with the anti-monarchical posture found in his writings.

Professional engravers replicated prior images—usually paintings, as we have seen. Some made original images or even contemporary political cartoons for editorial pages. But Bennett's productions generally were more conventional. When he depicts biblical scenes, especially in his engravings of the Temple, the Molten Sea, and the Tabernacle, his work seems more interesting and connected more closely to his exegetical writings on the Bible; for the most part, however, he appears to have kept his engravings separate from his literary work. While I have tried to demonstrate how his biblical interests could converge with his artis-

¹ On the history of engraving and the mechanics of the engraving process, see, for example, Susanne Anderson-Riedel, *Creativity and Reproduction: Nineteenth Century Engraving and the Academy* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2010), and Arthur Hind, *A History of Engraving and Etching from the Fifteenth Century to the Year 1914* (Boston: Houghton Mifflin, 1923).

tic ones, especially in the case of the Temple of Ezekiel, this was not always the case.²

Arthur Barnett has suggested that Bennett's best work was in his early years in Berlin,³ and this seems to be generally confirmed by the extant engravings that can still be located. But some of the later engravings from the London period are quite impressive: see, for example, the hand-colored military images from the Brown University collection (nos. 15 and 16 below). Bennett's production in England seems concentrated mostly during the first decade of his career there, before his eyesight deteriorated and the his artistic work was gradually reduced.

I list below all the engravings attributed to Solomon Bennett known to me, their present location, the painting on which the engraving is based, and the date (when known). When the image is available on the internet, I also offer the appropriate link.

II.1 The list of engravings

1. Lorens Weiskopf (Lorenz Werskoss), Danish alchemist of seventeenth century. Perhaps Bennett's earliest extant work, based on an original painting by Henrich Dittmers (ca. 1625–1677). See figure 1.3, above. The painting is still located in Copenhagen in the National Gallery of Denmark. Available online: https://en.m.wikipedia.org/wiki/File:Heinrich_Dittmers_-_The_Alchemist_Lorens_Weiskopf_-_KMSsp818_-_Statens_Museum_for_Kunst.jpg. The engraving is located at the Kupferstichkabinett [Museum of Prints, Drawings, and Fine Manuscripts], Staatliche Museen zu Berlin, no. 213–130. It was probably completed ca. 1795. This engraving, together with several others by Bennett, is reproduced in Salli Kirschstein, *Juedische graphiker aus der zeit von 1625– 1825* (Berlin: Der Zirkel Architektur-Verlag, 1918) [hereafter Kirschstein], engraving no. vii.
2. King Frederick the Great [II]. Located in the Kupferstichkabinett, 776–93 (additional copies, 109–101, 775–95). See figure 1.4, above. Kirschstein, engraving no. viii.
3. Queen Louisa Augusta. Located in the Kupferstichkabinett, 686–121 (additional copies, 727–96, 110–101), based on a painting by Nikolaus Lauer (1753–1824). See figure 1.5, above. Kirschstein, engraving no. ix.

² I have benefited from the thoughtful comments of Professor Larry Silver in writing the last few paragraphs.

³ Arthur Barnett, "Solomon Bennett 1761–1838: Artist, Hebraist, and Controversialist," *Jewish Historical Society of England Transactions* 17 (1951–1952): 92.

4. King Frederick William III. Located in the Kupferstichkabinett, 97–1883, based on a painting by Nikolaus Lauer.
5. Field-Marshal Richard Heinrich Moellendorf, governor of Berlin. Located in the Kupferstichkabinett, 212–130 (additional copy, 211–130), based on a painting by Jean Marc Pascal (active 1784). Kirschstein, engraving no. xi.
6. Ewald Friedrich von Hertzberg, Prussian statesman. Located in the Kupferstichkabinett, 210–130, based on a painting by Johann Heinrich Schröder (1757–1812).
7. Daniel Chodowiecki, artist and president of the Royal Academy. Located in the Kupferstichkabinett, 209–130, based on a painting by Johann Christoph Frisch (1738–1815). See figure 1.6, above. Kirschstein, engraving no. x.
8. William Shakespeare. Looking toward the viewer, wearing a point ruff and a doublet decorated with darts. After George Vertue's print of the Harleian miniature. See figure 2.3, above. Frontispiece to an edition of *The Dramatic Works of Shakespeare* (J. Stockdale, 1807). British Museum, London, 1980, U.693; K,64.37; K,64.38; and K,64.39 (4 copies).
9. Danae in the Golden Shower. Lying naked on a bed, raising her hands toward a shower of coins at left, as her servant tries to cover her in a sheet. After Adriaen van der Werff. Plate 19 from an unidentified series. 1803. British Museum, 1861,1109.397.
10. Hannah presenting Samuel to Eli. Eli, seated at left, extends his arm to touch Hannah, who is facing him, bending forward with her arms around her son, both in profile to left, the boy with his hands together in prayer; two bulls behind at right. See figure 2.2, above. After Benjamin West (Staley 272), no date. British Museum, 1838,0714.89.
11. George IV. Standing three-quarter length to front, head turned in three-quarter profile to left, wearing elaborate uniform with star and, his right arm extended and leaning on the hilt of his sword, holding a plumed hat in his left hand; field of leeks in background at left. After Sir William Beechey, 1805. British Museum, 1870,1008.2586.
12. Napoléon I, Emperor of the French. Bust-length, in profile to left, wearing lavish imperial costume and laurel wreath. 1808. British Museum, 1850,0211.116.
13. The Dutch Courtship. The merry hostess; a man leaning over a barrel and serving wine to a drunken woman; a child holding a spoon at left. After Richard Brakenburgh, 1807. British Museum, 1861,1109.43.
Note: nos. 8–13 are available online at <https://www.britishmuseum.org/collection/term/AUTH231244>.
14. King George IV. After Sir William Beechey, 1805. National Portrait Gallery, London, NPG D10982 (same as no. 11 above). Available online: <https://www>.

- npg.org.uk/collections/search/person/mp19855/salomon-jomtob-bennett?role=art.
15. Frederick Augustus, Duke of York and Albany. Hand-colored line and stipple engraving: full-length portrait in uniform on horse rearing toward left, baton in upraised hand. See figure 2.5, above. "H.R.H.F. Duke of York & Albany, Prince Bishop of Osnabruck &c. &c. Field Marshal and Commander in Chief of the Army of Great Britain." *Prints, Drawings and Watercolors from the Anne S.K. Brown Military Collection*. Brown Digital Repository. Brown University Library. <https://repository.library.brown.edu/studio/item/bdr:227462/>.
 16. George Prince of Wales: Hand-colored line and stipple engraving: full-length portrait, mounted, in uniform, sword upraised in right hand, facing left. Published October 1801. "His Royal Highness George Prince of Wales &c: Colonel of the 10th Light Dragoons." *Prints, Drawings and Watercolors from the Anne S.K. Brown Military Collection*. Brown Digital Repository. Brown University Library, Providence, RI. <https://repository.library.brown.edu/studio/item/bdr:227455/>.
 17. Solomon Hirschell: Hirschell is standing in a library holding a book in his left hand. After a painting by Frederick Benjamin Barlin. Photograph of an engraving belonged to the Josef Moses Levy Collection and the Israel Solomons Collection, Jewish Theological Seminary of America, PST 295. See figure 3.2, above. The original engraving was once located in the Mocatta Library (now merged with the collections of University College London).
 18. The Form of the Tabernacle, based on Exodus 25:9. See figure 2.1, above. Printed in five books by Catherine Housman: *A Writing or Declaration from the Law Book, to Obliterate the House of the Revolver, or Solar System* (London: A. J. Valpy, 1821), 8; *Three Letters to a Friend* (London: A. J. Valpy, 1833), following 66; *Letter to Charles Empson, Esq.* (London: Hughes and Robinson, 1848), 32; *Meditations on the Scriptural Interpretations Contained in Sir William Drummond's "Oedipus Judaicus"* (London: Hughes and Robinson, 1849), 52; and *Letter to Dr. Spry in Vindication of the Word of God Against Every Species of Scientific Opposition* (London: W. Hughes, 1839), 204.
 19. Solomon's Altar for Chemoth, based on 1 Kings 11:7. Printed in four books by Catherine Housman: *A Writing or Declaration from the Law Book*, 44; *Three Letters to a Friend*, following 66, after engraving 18 listed above; *Letter to Charles Empson*, 106; and *Meditations on the Scriptural Interpretations*, 72.
 20. Daniel Discovers the Deceit of Bel's Priests, based on Daniel 13:18. Printed in three books by Catherine Housman: *A Writing or Declaration from the Law Book*, 242; *Three Letters to a Friend*, following 68; and *Letter to Charles Empson*, end of the volume.

21. The Molten Sea, based on 1 Kings 7. See figure I.1, above. Printed in Solomon Bennett, *The Molten Sea* (London: Jay Hatchard and Sons, 1821), frontispiece, and in Housman, *A Writing or Declaration from the Law Book*, 326.
22. The Ground Plan of the Temple of Ezekiel. Printed in Solomon Bennett, *The Temple of Ezekiel* (London: published by the author, R. Hunter, and M. Solomon, 1824), 1824, end of book.
23. A bird's-eye view of the Temple of Ezekiel. See figure 6.3, above. Printed in Bennett, *The Temple of Ezekiel*, end of book.
24. Solomon Bennett, self-portrait. After a painting by G. Fraser. See figure 0.1, above. Printed in Solomon Bennett, *Neṣaḥ Yisra'el: The Constancy of Israel* (London: W. H. Wyatt, 1809), 1809, frontispiece, and in later books by Bennett.
25. Solomon Bennett, possibly a self-portrait. After a painting in the possession of Hubert Meredith, his great-great-grandson, painter unknown. See figure 0.2, above. Printed in Arthur Barnett, *The Western Synagogue through Two Centuries (1781–1961)* (London: Valentine Mitchell, 1961), 50. The location of the original is presently unknown.

