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1975

OLD MASTER PRINTS



PAPER AND WATERMARKS

Paper for printmaking is of two main types - "laid" and "wove" and prints up to the end of the 18th century are on "laid" paper generally. The bottom of the mould in which the sheets of paper are made consists of fine wires laid closely together lengthwise and crossed at about every inch by other wires. The clear imprint of these lines can be seen easily when the paper is held to the light. The surface of this paper is frequently covered with hair mark, this is from the layers of felt placed between the paper when pressed.

"Wove" paper is pressed onto a finely woven mesh or a finely pierced sheet of metal - and consequently no wire marks are seen. Wove paper was made in Europe after 1800. India paper is a very thin, semi-transparent paper and is usually backed by a thicker sheet of paper when printed - it then becomes chine cote (French for laid down). Japanese paper is generally a yellowish colour with a soft silky surface and when magnified shows gossamer - like hairs. The paper Rembrandt used for some of his best prints was called papier des Indes and Japon by the French.

A modern thick Japanese paper is frequently known as Japanese vellum.

Watermarks are usually the trade or proprietary marks of the manufacturers of the paper. Good quality drawing and writing paper bear watermarks. The study of watermarks is a serious and expert study and many books have been written about it. It is important to know something of the watermarks of the more famous printmakers so that an authentication can be made.

The Durers in our collection have the Tower and Crown watermark giving evidence they were printed in the 1511 series. (The Latin text on the back verifies this also). But watermarks can be forged as well - simply by scraping and thinning the paper from the back so that a mark may appear when held up to the light.

Small prints may not bear a watermark as the sheet could have been cut from larger sheets before printing and consequently missing the watermark altogether or bear only part of it.

Watman's the famous paper maker in the early 1800's impressed a date on each sheet of paper thus making authentication of the date of a print considerably easier.

PLATE MARKS

All prints taken from metal plates (i.e. etchings, drypoints, aquatints, steel engravings and mezzotints) should have a plate mark. This is the indentation made by the plate in the damp paper when printed.

Usually the edges are smoothed and the corners of the plate rounded so as not to tear the paper under the pressure of the etching press.

Many collectors look for a deep impression around the print giving proof that it has not been wet-cleaned (cleaned by soaking in bleaching agents and the plate mark tends to disappear as the paper expands again) or repaired where the print may have been ironed to regain its flatness. A deep plate mark will also mean the print has not been heavily pressed after printing. Some of the English printmakers preferred to leave the print to dry first so that the raised lines of ink may harden, then dampened slightly and pressed gently.

Most old master prints do not have margins around the print for there seemed to be the habit in the early days of trimming the print to the edge of the plate - often getting so close to the plate mark as to render it nonexistent. Many old prints usually carried inscriptions and titles in the margins below and a number of Rembrandts had blank spaces - these too were usually trimmed and consequently have made these less valuable.

Occasionally reproductions of etchings have appeared in book form - printed by a mechanical process in which a false platemark has been pressed into the paper. These are not originals and one must be careful to detect this falsity by feeling the surface of the inked surface - (originals have a raised textured surface and can be seen under a magnifying glass - the reproductions are flat and show a graining of the ink impression). Further more in reproductions the platemarks are some distance away from the prints and look very exact. In the original plate marks are close up to the work but this doesn't stop dishonest dealers from trimming originals or reproductions right to the printed borders.

BORDERLINES

These exist in woodcuts generally and in the case of Durer nearly all his blocks had thin (1/8" approx.) borders which gave the work its own small frame - so to speak. Time and constant printing have caused small breaks and fractures in the border and in a number of cases experts can ascertain the age of a print by the wholeness of its borderline. Etchings and lithographs frequently had etched or drawn borderlines but these are not to be confused with platemarks.

Lithographs most often will not have a plate mark as frequently the paper was not larger than the huge stones used by the first lithographers. Of course there are many exceptions.

MARGINS

Thread margin - where a print just shows its plate mark with a fraction of a margin showing.

Small margin - about 1/8 or 1/4 inch margin.

Wide margin - from 1/2 up to 1 inch margin.

Full margins - the whole sheet of paper untrimmed and sometimes showing its "deckled edges" - the ragged edges when it is made.

STATES

If an etching is a first state print it means there was only one printing of the edition (say 100 prints). A second state print could have had further work done on the plate adding details or taking out parts - an edition of second state prints could then be printed (say another 100 but slightly different prints). The artist is entitled to make as many alterations as he likes - some have made up to ten states but not necessarily making editions of 100 each time, but it is the artists responsibility to indicate the number of the state and edition of each print. In old master prints they used a series of states - for example

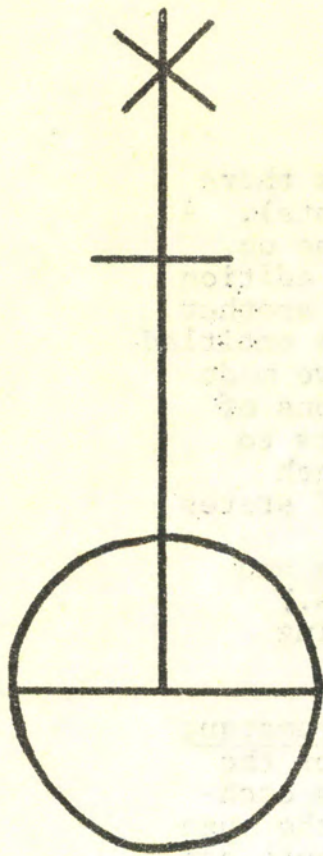
- (1) proofs before lettering.
- (2) open-letter proofs (the lettering and titles blocked in in open letters.)
- (3) final lettered proof (the lettering filled in).

A good selling print might be reprinted as "remarque" proof where small remarks were lettered or just for the sake of a re-issue. Various states of Rembrandt's etchings are in existence all of which are housed in the huge print room of the Rijksmuseum in Amsterdam. Woodcuts can be altered for second or third states by cutting out sections of the block and carefully inserting new wood.

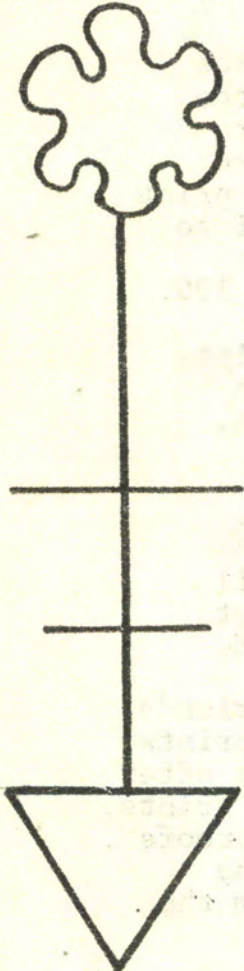
EDITIONS

Editions are the number of prints an artist takes of a work. This can vary according to the will of the artist, 25, 50, 100, 250, and so on but it must be remembered the higher the number the less rare they are and one runs the risk of obtaining a poorer quality print from a large run. Some Japanese wood cuts can run into tens of thousands, but not so with etchings, where a reasonable number of fine prints to expect would be 100. The modern practice of numbering prints is only a phenomenon of the 20th century, before this time prints were rarely signed in pencil by the artist, although his signature and perhaps date appeared on the plate.

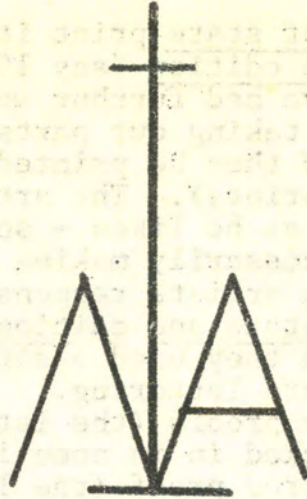
An artist today should number his prints as a fraction according to the number in the edition e.g. 1/50, 2/50, 3/50 etc. to 50/50. This constitutes the edition. But before the artist makes his run he will have a certain number of trial proofs - these may not be perfect and should be stated as "trial proof". He may then make a certain number of artists' proofs - half a dozen perhaps to give to fellow artists or friends but more specifically to keep in his master set of prints. However some artists who do not destroy their plates after an edition, and finding a continuing demand for the prints, might print further copies and sign them "artist's proofs". This practice should be discouraged as it lessens the value of the print which collectors have bought from the limited edition of 50.



IMPERIAL ORB LINE
AND STAR.
DURER 1520-1525



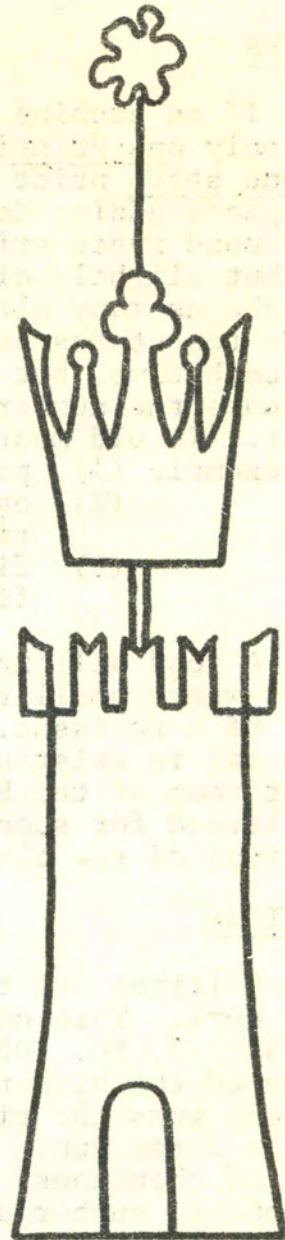
FLOWER AND TRIANGLE



NAME OF MARY
1511 edition of
Durer's three
great books



GOTHIC P



TOWER AND CROWN
used in 1511
for Durer's
"Large Passion"
"Life of Mary"



Watermark lines on
'laid down' paper

WATERMARKS

Unless there are alterations to the original plate, and in this case second state should be indicated, any further printing of the original plate should be extremely limited so as not to devalue the first edition which the collector was to assume would only be of 50 prints.

Any print bought today should have written in pencil on the bottom margin, in the artists own hand, his signature and year of printing, the title, and the number of print and edition written as a fraction 21/50 and the number of state, (2nd state), if any. Although the artist may have signed his name on the plate this is not sufficient and its authenticity is thus in doubt.

Reverting to Old Master Prints and signatures - look closely at all the printing on the bottom margin this will tell you who the artist was or from which artist the work was copied, the name of the engraver and frequently the name of the publisher and his address.

INCIDIT (or INC. or INTAGLIO) means engraved by
SCULPSIT (or SC) engraved by
EXSCULPSIT - re-engraved by
CAELAVIT - engraved by
FECIT (FEC or F.) etched it.
PINXIT - painted it.
INVENIT - painted it.
DELINEAVIT (DEL or DESEGNO) - drew it.
EXCUDIT (EXCUDEBAT, EX or EXC.) - published it.

This will explain why we sometimes see three names - but sometimes these names could refer to an artist who is asked to make an 'engravers drawing' of another artists work, on which an engraver was to then work. It might read thus: T. Brown pinxit, K. Smith del, B. Jones sc. That is, from a painting by T. Brown, K. Smith prepared an engravers drawing to be engraved by B. Jones.

DURERS WOODCUTS

On his return to Nuremberg in 1495 Durer commenced his first large set of woodcuts - called the Apocalypse - sixteen blocks and printed on the reverse side letter press which referred to the prints it faced. The text was in either Latin or German in the 1498 edition, but the 1511 issue was with Latin text and an extra woodcut of St. John added to the title. It is possible that Durer himself may have cut these blocks however they were printed in Nuremberg. Later two wood engravers Hieronymous Andreae and Wolfgang Resch were employed by Durer in his workshop.

The next series were "The Large Passion" a series of 12 blocks, and the "Life of the Virgin" a set of 20 blocks all with text letter pressed on the backs. These were the 'large' issues and only rarely are they to be found bound together. They were printed in 1511 on his own press.

A set of 36 smaller woodcuts were made of the Passion by Durer in 1511 and are best known as the Little Passion. These are on smaller pieces of paper and the reason for the lack of watermarks on many of these is they were cut from larger sheets of paper. Prints of the Little Passion with watermarks will be quite rare but their authenticity can be ascertained by the letterpress on backs.

No accurate count has been given to the number of woodcuts Durer may have made. Dr. Willi Kursh suggests 346 and this includes some Durer did in Basle and those he did as his share of the Emperor Maximilian commission. Some blocks of his pupils had pieces cut out and Durer's characteristic monogram inserted in later states, leaving many to believe they were the work of Durer.

DURER'S LINE ENGRAVINGS

Whilst the Gallery does not possess any Durer line engravings we could mention here something of his work in this medium. The first engravings Durer did was in 1494 - the Four Witches bears the date 1497. There have been recorded 107 engravings - 66 of these are religious and easy to understand but many of his allegorical subjects are obscure and varied interpretations for them have been offered. The three most popular of these prints "The Knight, Death and the Devil", "St. Jerome", and "Melencolia" represent moral, scholastic and intellectual virtues.

THE ETCHINGS OF REMBRANDT

Rembrandt was the greatest of all etchers, creative, resourceful and non-conformist. He broke the rules of etching almost all the time using the drypoint method (direct cutting into the copper with a burin) instead of re-biting the plate in acid when the first biting was not successful. At another time he obtained a double line - thought to have been made by two gravers held close together. It has been noted that his meticulously fine cross hatching caused the minute areas of copper remaining after biting to collapse and cause a strange greyness in printing. These he rectified again with direct graving in drypoint.

His famous print "Christ Healing the Sick" or the Hundred Guilder Print needed constant work to repair the soft drypoint with which nearly all the background was covered. The alternative name was given to this print because he exchanged one print for a hundred guilders worth of engravings by Marcantonio. He was also paid 30 guilders for "Christ before Pilate" and 20 for "Descent from the Cross".

Most likely the other prints may not have realized more than the equivalent of \$10 in Rembrandt's time.

Usually plates are destroyed after printing but Rembrandt's plates survived. The Hundred Guilder Print was acquired by a professional soldier Captain William Baillee (1723-1810) who was a clever amateur etcher and copier of old master works.

He re-worked the well worn plate back to an excellent state of its original condition. He printed a few hundred copies in this state on Japanese paper then cut it into four separate plates.

About 80 plates came into the possession of P. F. Basan a Paris engraver who issued an edition about 1790. Other plates which have survived were last printed in 1906 (commemorating Rembrandt's tercentenary) and are housed in the museum in North Carolina, America.

Most of Rembrandts etchings have been copied at some time or another - not necessarily as forgeries but to test the copiers skill, even in Rembrandts time one of the first tasks set students in etching class was to copy a Rembrandt. Much argument persists as to the total of Rembrandts etchings but a figure close to three hundred is commonly agreed upon but in purchasing a print by the master extreme caution must be exercised for at the end of the last century excellent photogravers (photographic copies) were done which will deceive the uncurious.

THE WORK OF WILLIAM HOGARTH

Hogarth the artist of great talents was an important figure in the history of British engraving. Apprenticed as a silversmith he learnt the art of engraving which later held him in good stead. As an artist he frequented off beat haunts of the city acquiring 'colour' for his biting and satirical engravings which campaigned against lechery, drunkenness, hypocrisy, cruelty, quackery, gambling and superstition. Other imperfections of society were revealed-disease, squalor, vanity, ostentation, swindling and theft. Full of characters his etchings take on a madcap quality but he disliked being regarded as a caricaturist. We might reserve this term for Gillray and Rowlandson. His scenes depicting actual scenes in London and life seen as it was were labelled "Progresses". The first Progress - "The Harlot's Progress" of 1732 was a 'modern moral subject' showing a young country girl coming to London to work alone. Mother Needham a famous procuress meets the overdressed girl as she steps off the carriers wagon - this is the subject of the first plate. The poor girl comes to an early and degrading end beating hemp in Bridewell Prison - but the intervening plates show the slow decline of this hapless girl.

The "Rake's Progress" published three years later, shows in eight plates a young man squandering a fortune left to him by a miser and ending his life in Bedlam (Bethlehem Hospital).

The series "Marriage a la Mode" (in our collection) was a set of six plates engraved by French engravers of high merit. This shows a marriage of convenience between a nobleman's son and the daughter of a rich city merchant. The husband overspends when building his fashionable and enormous home and from then on everyone's fortunes decline.

An intriguing set of 12 plates entitled "Idle and Industrious Apprentices" is all centred around London; in the textile mills in Spitalfields, the Lord Mayor's Show, a banquet at Guildhall where the industrious apprentice ends up - and predictably we witness a public hanging at Tyburn - the fate of the idler. Hogarth was not flattered by the frequency with which he was plagiarized for he was often taking action against the pirating of his successful prints. He took a leading part in having the engravers "Copyright Act" (commonly known as Hogarth's Act) passed in Parliament in 1735. Hogarth published his own prints thereby keeping some financial control on his works, but the piracy of his prints troubled him greatly. From that time in Britain prints bore the words "Published according to the Act of Parliament" and the name and address of the publishers. This merely brought to Britain a situation which had existed on the Continent for nearly 300 years - the patent or privilege granted by the King, Pope or Emperor of whatever country. French prints bore Avec Privilege du Roi or Cum Privilege Regis (A.P.D.R. or C.P.R.). A print after Rubens issued in Antwerp read Cum Privilegiis Regis Christianissimi.

Hogarth's copyright remained in his widows hands for a further twenty years but after that time the plates passed into the hands of various publishers who re-issued them as mezzotints, or had them re-engraved. John and Josiah Boydell figured largely in the publishing of up to 110 plates by Hogarth, however, later in 1818 Baldwin, Cradock and Jay added more plates making 156 plates - many printed two to a sheet.

The fact that many of the plates existed until the 1914-18 war when they were given to the Government as scrap copper seems to be a most remarkable and unexpected fate for these significant works.



ALBRECHT DÜRER

B. NUREMBERG, May 21, 1471

WOODBLOCKS

D. 1528

1. "The Resurrection of Christ"
from set of five wood cuts for The Great Passion.
Size 38 x 27 cm.
2. "Flagellation of Christ"
from set of seven wood cuts for The Great Passion.
Size 38 x 27 cm.
3. "The Crucifixion"
from set of seven wood cuts for The Great Passion.
Size 38 x 27.6 cm.
4. St. John Devours the Book (Rev. X, 1-5)
from the Revelation of St. John (Apocalypse)
Size 38.3 x 27.5 cm.
5. The Woman Clothed with the Sun, and the seven-headed
Dragon. (Rev. XII, 1-16)
from the Revelation of St. John. (Apocalypse)
Size 38.5 x 27 cm.
6. Angels staying the Four Winds, and Signing the Chosen.
(Rev. VII, 1-3)
from the Revelation of St. John (Apocalypse)
Size 39 x 28 cm.
7. "The Battle of the Angels" (Rev. IX, 13-19)
from the Revelation of St. John (Apocalypse)
Size 38.5 x 27.5 cm.
8. The Opening of the fifth and sixth Seals, the
distribution of white Garments among the martyrs
and the fall of the stars (Rev. IV, 9-15)
from the Revelation of St. John (Apocalypse)
Size 39 x 28 cm.
9. St. John and the twenty four Elders in Heaven
(Rev. IV, 1-10, V, 1-8)
Size 38.5 x 27.2 cm.
10. The Angel with the key hurls the dragon, into the
Abyss, and another Angel shows St. John the New
Jerusalem. (Rev. XX, 1-3; XXI, 9-12; XXII, 8)
from the Revelation of St. John (Apocalypse)
Size 38.5 x 27.3 cm.

11. St. John's Vision of Christ and the seven Candlesticks.
(Rev. B. 12 ff.)
from the Revelation of St. John (Apocalypse)
Size 38.3 x 27.5 cm.
12. The Martyrdom of St. John the Evangelist. According to
Thausing the torture but not the death of the saint
is represented; this torture took place in Rome before
the Porta Latina during the persecution of the Christians
by Domitian, but St. John suffered no harm, for he was
the only one of the apostles to die a natural death.
from the Revelation of St. John (Apocalypse.)
Size 38.3 x 27.8 cm.

REMBRANDT, Van Rijn 1606-1669 DUTCH

13. TITLE: Faust at the Window
MEDIUM: Etching
SIZE: 21 x 15.9 cm.
14. TITLE: Rembrandt Drawing at a Window 1648
MEDIUM: Etching
SIZE: 15.9 x 12.7 cm.
15. TITLE: Christ at Emmaus
MEDIUM: Etching
SIZE: 21 x 15.9 cm.
16. TITLE: Abraham Casting out Hagar and Ishmael
MEDIUM: Etching
SIZE: 12.7 x 9.5 cm.

TURNER, Joseph Mallord William, R.A.

17. TITLE: IV Alnwick castle, Northcumberland (England
and Wales Series)
MEDIUM: Engraving
SIZE: 16.5 x 24.5 cm.

Engraver's Proof, nearly finished. Published 1830. From
the A. Wallis Collection. The "England and Wales" was
Turner's most ambitious undertaking in black-and-
white. There are ninety-six plates, engraved for him by
extremely skilful artists whom he encouraged and corrected
with endless care. All kinds of landscape are represented
- town and country, sea-coast, lowland and mountain,
in all sorts of weather and at every hour. This
romantic Vision of Alnwick under a full moon is admirably
engraved by Willmore.

18. TITLE: VI Margate, Kent (England and Wales Series)
MEDIUM: Engraving
SIZE: 16 x 24.1 cm.

Engraver's Proof, nearly completed, Published 1832. From the Rawlinson Collection. This plate also may be of interest to those who dwell in a very different place and age: an English seaside town (with a new fangled steam-boat at the pier), on a perfect summer day; skilfully rendered by Wallis.

19. TITLE: X Longships, Lighthouse, Land's End
(England and Wales Series)
MEDIUM: Engraving
SIZE: 16.5 x 25.4 cm

Engraver's Proof, nearly completed. Published 1836. Rawlinson Collection. The drawing for this plate, now in the possession of Mr. Gerald Agnew, is one of the most beautiful watercolours in existence, and entrancing design in various tones of gray. The engraving should be compared with the earlier version engraved by George Cooke in the "Southern Coast" series.

20. TITLE: XIII Dryburgh Abbey
MEDIUM: Line Engraving
SIZE: 8 x 14.6 cm.

Engraver's Proof, completed. Published 1833. Engraved by W. Miller.
From the Rawlinson Collection.

21. TITLE: XV Fingal's Cave, Staffa ("Lord of the Isles",
Scott's Poetical Works)
MEDIUM: Line Engraving
SIZE: 12.7 x 8.9 cm.

Engraver's Proof, completed. Published 1834. Engraved by E. Goodall. From the Rawlinson Collection. Scott's lines on Fingal's Cave are famous. Goodall engraved some excellent larger plates, and his little vignettes are unsurpassed.

22. TITLE: XVII Fort Augustus ("Tales of a Grandfather",
Scott's Prose Works)
MEDIUM: Line Engraving
SIZE: 21 x 15.2 cm.

1st. Published State, 1836. Engraved by W. Miller, Rawlinson Collection. Showing the Caledonian Canal and Loch Ness. Turner seems to have liked steamboats almost as much as he liked sailing boats.

23. TITLE: XVIII Dunstanborough Castle ("Liber Studiorum")
MEDIUM: Etched and Mezzotinted
SIZE: 18.5 x 26.7 cm.

Engraver's Proof, practically finished. Published London 10.6.1808. Etched by J.M.W. Turner. Engraved by C. Turner.

From the Collection of Lord Cathcart.

One of Turner's proofs. The "Liber Studiorum" was a series of studies or designs which were to display Turner's powers in the various branches of landscape. They were engraved mainly in mezzotint, over an etched foundation; Turner himself did nearly all the etchings, and also a number of the engravings.

24. TITLE: XIX Lake of Thun, Switzerland ("Liber Studiorum")
MEDIUM: Etched and mezzotinted
SIZE: 17.8 x 26 cm.

Engraver's Proof, not quite finished. Published 1808. A study of thunderstorms in the Alps. The Flash of lightning near the range on the left throws the shadow of the mountain in the centre on to the cloud behind it. Above the flat ground at the end of the lake is seen a phenomenon known as "arborescent lightning", a discharge which seems to rise to meet a descending flash.

25. TITLE: XX St. Catherine's Hill Near Guildford
("Liber Studiorum")
MEDIUM: Etched and mezzotinted
SIZE: 18.4 x 26 cm.

1st. published state, 1811. From the Collection of G.E. Blood. This and other early states or proofs or mezzotints on copper, have a "bloom" that is not seen on later impressions; the "bloom" or velvety appearance is due to the burr, and shows up best in a sideways light.

26. TITLE: XXI Solway Moss
MEDIUM: Etched engraved and mezzotinted
SIZE: 20.3 x 29.2 cm.

1st. Published State, 1816. From the Collection of G.E. Blood. The Solway was the first plate engraved by Lupton, who had just finished his apprenticeship with G. Clint. Turner helped him at every stage of the mezzotinting and the result was one of the very greatest plates of the series.

27. TITLE: XXII Aesacus and Hesperie ("Liber Studiorum")
MEDIUM: Etched, engraved and mezzotinted
SIZE: 20.3 x 29.2 cm.

An early State, Published 1819. From the collection of G.E. Blood. According to Finberg's Catalogue, this impression should belong to the "4th Published State". In a footnote, however, he says that in any future edition of his catalogue he would include what he had described as the first two published states of this plate, among the engraver's proofs. There are certainly a great many small differences in the early impressions, and it seems almost as if Turner stood over the press and after each pull made alterations to the plate with scraper and burnisher. Whatever its "state", the impression we have here is quite an early one; there is little or no sign of wear, although Turner's own mezzotinting was notoriously evanescent.

Hamerton, in his book "Etching and Etchers", describing the Aesacus and Hesperie, says "...Over the head of the nymph bends a boldly-slanting tree, and where its boughs mingle, to the left, there is a passage of such involved and wild and intricate beauty, that I can scarcely name its equal in the works of the master-etchers. Over the head of Aesacus, and between the trunks of the two principal trees, is a glade full of tender passages of light, which are chiefly due to the work in mezzotint, which was executed by Turner himself, so that this plate may be taken as a transcendent example of his power in both arts. The brilliant freedom of the etched branches, the mellow diffusion of light in the tinted glade are both achievements of the kind which permanently class an artist."

28. TITLE: XXIII Windsor Castle from Salt Hill ("Liber Studiorum")
MEDIUM: Etching
SIZE: 17.8 x 25.4 cm.

The Etching, 2nd State. Circa 1818. Etched by J.M.W. Turner. From the Collection of A.A. Allen. This plate was never published, and only ten impressions are known with the added mezzotint. Ruskin in "The Elements of Drawing" Speaks of this etching and reproduced part of it (p. 124-126, 1902 edition), and in a footnote to p. 132 refers to it as about fourth in order of merit of all Turner's etchings.

29. TITLE: XXIV Newcastle-On-Tyne ("Rivers of England")
MEDIUM: Line Engraving
SIZE: 15.2 x 21.6 cm.

Engraver's Proof, completed. Published 1823. From the Collection of H.P. Horne. Engraved by T. Lupton. This series was carried out by Turner in collaboration with the Cookes, who published it; perhaps the first to be engraved in mezzotint on steel. Four of the plates are from drawings by Girtin, and Turner is said to have supervised their engraving out of regard for the memory of his early friend.

30. TITLE: XXVI Stangate Creek on River Medway ("Rivers of England")
MEDIUM: Line Engraving
SIZE: 21 x 27.3 cm.

Engraver's Proof, practically finished. Published 1827. Engraved by T. Lupton. From the Rawlinson Collection. Perhaps the most beautiful plate of the series.

31. TITLE: XXVII Ship in a Storm ("Sequels to the Liber Studiorum")
MEDIUM: Line Engraving
SIZE: 15.2 x 21 cm.

Engraved by J.M.W. Turner (on steel), 1830? Eleven small plates, some copper and some steel, engraved in mezzotint by Turner himself, were found in his house at his death, together with a very few trial proofs.

32. Plate I Marriage-a-la-Mode
 "The Marriage Contract" 1745
 Engraved by G. Scotin

The Earl of Squanderfield and a rich Alderman of the City of London arrange a marriage between son and daughter respectively, the former to pay off a mortgage, the latter to ennoble his descendants. Counsellor Silver tongue, the fashionable lawyer employed by the Earl, takes advantage of the boredom of the bride playing absentmindedly with her ring, and pays adroit court to her, while the bridegroom Viscount Squanderfield, turns his back in the direction of a mirror. In front of him two dogs are chained together against their will, an indication of the future state of the young couple. The Earl points to his family tree showing his descent from William, Duke of Normandy. His coronet, the symbol of his pride, is everywhere, above the canopy, on his footstool and crutch, and absurdly on the flank of the couchant dog.

33. Plate II Marriage-a-la-Mode
 "The Breakfast Scene" 1745
 Engraved By B. Baron

The Lady Squanderfield is taking morning tea at 1.20 p.m. after giving a card and music party which has lasted through the night. Her husband has just returned from an excursion of dissipation, for his dog is smelling the handkerchief of a strange woman which hangs out of his pocket. The Methodist steward, a pamphlet entitled Regeneration in his pocket, holds up his hand in horror as he walks out with a pile of bills and only one receipt.

34. Plate III Marriage-a-la-Mode
 "The Scene with the Quack"
 Engraved by B. Baron

The Viscount brings two women to a quack doctor to discover which has infected him. The young girl in tears is a servant whom he has seduced. The older is a prostitute, who draws her clasp-knife and threatens violence to prevent being examined. The quack, who wipes his spectacles for the examination, is hardened to taunts about the uselessness of his pills which the Viscount has taken as a precaution. Instead of being frightened, he appears highly amused. The room is the museum of Dr. Misauvin, 96 St. Martins Lane Westminster. His collection of instruments and curiosities can be seen: two machines, one for straightening a dislocated limb, the other for drawing a cork from a bottle.

35. Plate IV Marriage-a-la-Mode
"The Countess's Levee"
Engraved by S. Ravenet.

The Countess, whose bed is now crowned by an Earl's coronet, showing that her father-in-law has died, is having her hair dressed by a French Hairdresser, while she receives a somewhat mixed company. On the sofa Counsellor Silvertongue points to a masquerade scene on the screen with one hand and holds out invitingly a ticket with the other. The male singer is probably the castrato mezzo-soprano Francesco Bernardi, called Senesino, accompanied by the German flautist Weidemann. The audience of amateurs reacts in different ways to the performance. On the sofa is a copy of the erotic poem *Le Sopha* by Crébillon fils, and the same theme is repeated by the Old Masters.

36. Plate V Marriage-a-la-Mode
"The Death of the Earl" 1745
Engraved by S. Ravenet

The young Earl of Squanderfield, belatedly conscious of his honour, has followed his wife to the Turk's Head bagnio, or brothel, where she has an assignation, in a private chamber, with Counsellor Silvertongue. The fight, the earl is mortally wounded and died in an exquisite parody of the serpentine line of grace. The watch break in the door, while the Counsellor prudently retires out the window. The tapestry depicts the Judgment of Solomon, for the Countess has chosen between husband and lover, and will shortly lose both.

37. Plate VI Marriage-a-la-Mode
"The Death of the Countess"
Engraved by G. Scotin

The scene is the home of the Alderman by Old London Bridge. On the floor lies a broadsheet, Counsellor Silvertongue's last Dying Speech, for the commoner who killed an Earl in a duel has been hanged at Tyburn. Overwhelmed with grief, the Countess has bribed a servant (left) with the gift of one of her father's coats to procure laudanum, which she has swallowed. The apothecary, who has been summoned too late, upbraids the innocently stupid servant. The merchant callously removes her valuable ring, before she is dead. Only her old nurse and the child show grief or affection. The posterity of the proud old Earl has been disgraced and by the law of male descent the merchant's family will not inherit the title. An emaciated dog with suspicious eyes is hoping to carry off a pig's head before normal life is restored.

RENI, Guido 1575-1642 ITALIAN

38. TITLE: Mother and Child
MEDIUM: Engraving
SIZE: 12.7 x 10.2 cm.

LORRAINE, Claude 1600-1682 FRENCH

39. TITLE: The Dance Under the Trees c. 1660
MEDIUM: Etching on Copper
SIZE: 13.2 x 19.7 cm.
40. TITLE: The Cattle Crossing a Stream - "The Cowherd"
- 1636
MEDIUM: Etching on Copper
SIZE: 12.7 x 19.7 cm.

MILLET, Jean Francois 1814-1875 FRENCH

41. TITLE: Shepherdess Knitting
MEDIUM: Etching
SIZE: 32 x 24 cm.

WHISTLER, James McNeill 1834-1903 U.S.A.

42. TITLE: The Smiths Yard
MEDIUM: Lithograph
SIZE: 24.1 x 19 cm.
43. TITLE: Fumette (From the French Set 1856)
MEDIUM: Etching
SIZE: 16.5 x 10.8 cm.

HARTMAN, Schedel 15th Century GERMAN
(The Nuremberg Chronicle)

44. TITLE: "St. John on the Island of Patmas"
MEDIUM: Woodcut
SIZE: 13.2 x 12.6 cm.
45. From the Golden Legend 15th Century, GERMAN
St. Benedict
By Voragine (1230-98)
MEDIUM: Colored Woodcut
SIZE: 32 x 21.5 cm.

46. CORT, Cornelis DUTCH/ITALIAN
After RAPHAEL 1533-1578

TITLE: Battle of Hannibal
MEDIUM: Steel Engraving
SIZE: 42 x 54.9 cm.

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