



Women in Print

*A collection of prints
representing women*

1613-1865



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CONTACT

www.DonaldHeald.com
info@donaldheald.com

212 744 3505
124 East 74th Street
New York, NY 10021



In his investigation into the history of Western culture's aesthetic framework, art critic John Berger observes, "Men act and women appear. Men look at women. Women watch themselves being looked at." Berger's statement serves as a backdrop to the exploration of the representation of women in print, emphasizing an enduring fascination in Western art and inviting intellectual scrutiny of what Berger takes to be commonly held beliefs about the portrayal of women.

In this catalogue, we are pleased to present a captivating array of prints, each a significant piece of the intricate puzzle that depicts the evolution of women of various occupations, race, and status who have been represented in Western print culture. Highlights from the catalogue include 17th-century engravings of remarkable Queens, beautiful examples showing tropes and practices of 18th-and 19th-century British portraiture, and significant images that seek to achieve preservation through representation.

These artworks, both individually and collectively offer a compelling and visually arresting journey through time, providing unique insights into the multifaceted narratives that have shaped perceptions of women over three centuries.



SUYDERHOEF, Jonas (1613-1686) after Pieter SOUTMAN; [Joanna, QUEEN OF CASTILE (1479-1555, portrait of)].

Johanna Uxor Philippi I. Regina Castilia et Legionis

Haarlem: Published by Pieter Soutman, circa 1644.
Mixed method, engraving and etching. Printed on fine laid paper, with a watermark of a sun. Trimmed within the platemark on all sides. Small tear on the upper left portion. Image size: 15 3/4 x 10 1/2 inches. Sheet size: 16 1/4 x 10 3/4 inches.

A stunning portrait of Queen Joanna I, by Jonas Suyderhoef, one of the most celebrated Dutch portrait engravers.



(description continues on the next page)



Jonas Suyderhoef, was one of the most eminent seventeenth century Dutch engravers. His refined and delicate technique, which combined a complicated use of etching and engraving, revolutionized the medium and introduced a new fluidity to the art of engraving. Considering his fame, surprisingly little is known of Suyderhoef's life and career. Born in 1613, he spent the entirety of his career in Haarlem, becoming one of the city's most esteemed craftsmen. It is conjectured that he received his training from the celebrated Dutch painter and engraver Pieter Soutman. He collaborated with his master on a number of plates and later reproduced many of his paintings as fine engravings. During his career Suyderhoef produced 138 magnificent engravings, the earliest of which is dated 1641 and the latest 1669. Although he did produce a number of dramatic mythological scenes, the vast majority of his oeuvre was portraits. He reproduced the works of the Dutch masters, in particular the portraits of Rubens, Hals, Van Dyke, and his master Soutman. He entered the Haarlem guild in 1677, and was Franz Hals's principal engraver. In the history of the medium, Jonas Suyderhoef is considered one of the masters of portrait engraving. By illustrating the subtle beauty of the medium, his rich refined style set a precedent for future engravers. This magnificent portrait of Queen Joanna I is an excellent example of Suyderhoef's skill, and an important work from one of the greatest old master engravers of the seventeenth century.

Joanna, historically known as "Joanna the Mad" (Juana la Loca), was a remarkable Queen whose life was marked by intricate political maneuvering and the struggle for her autonomy. Her life and legacy continues to be the inspiration for artists and subject of intrigue for scholars alike. Born in 1479 as the daughter of Queen Isabella I of Castile and King Ferdinand II of Aragon, she was destined for a significant political marriage that would strengthen her family's alliances. Her academic education was extensive, encompassing various subjects and languages. Joanna was married to Philip the Handsome, an Austrian archduke, in 1496, marking the beginning of her tumultuous journey. The sudden death of Philip in August 1506 had a devastating impact on Joanna's mental well-being. It is widely believed that she never recovered from the loss and displayed signs of extreme distress. She clung to the belief that her deceased husband was still alive, going to great lengths to preserve his embalmed body and even allowing it to join her at the dinner table. Despite claims of her madness, it is worth noting that independent correspondence from the time does not conclusively indicate her insanity. The historical accounts of Joana the Mad's life exemplify a troubling trend where female independence and strength are frequently conflated with madness. Joanna's story serves as a poignant reminder of the need to challenge such stereotypes and to reevaluate the historical narratives that have unfairly stigmatized strong and independent women as "mad" when they were, in fact, simply exercising their right to autonomy and self-determination

Hollstein, *Dutch and Flemish etchings, engravings, and woodcuts, ca. 1450-1700* Vol XXVIII, p. 218, no. 35, state ii; Hind, *A History of Engravings and Etchings* p. 129; Benezit, *Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs* (#15314)



**VAN SOMPEL, Pieter after Anthony VAN DYCK;
[Marguerite of Lorraine, DUCHESS OF ORLÉANS,
(1615-1672, portrait of)].**

***Margarita Coniux Gastonis [Margarita wife of Gaston
d'Orleans].***

Haarlem: Published by Pieter Soutman, circa 1644.
Mixed method, engraving and etching. Printed on fine
watermarked laid paper. In excellent condition. Image
size: 15 1/2 x 10 1/2 inches. Plate mark: 16 x 11 inches.
Sheet size: 20 1/2 x 15 inches.

*A lavish engraving from a series of portraits of
Hapsburg royalty published by Pieter Soutman.*



(description continues on the next page)



This stunning portrait is from a suite of engravings published by Pieter Claesz Soutman. Executed by some of the most noted seventeenth century engravers, the suite is a lavish series of portraits of the Hapsburg dynasty. A prolific engraver and publisher, Soutman began his career as a painter in Ruben's studio. In 1628 he returned to Haarlem and founded his own workshop, which was responsible for training some of the most celebrated printmakers in Holland.

Marguerite of Lorraine, born into the prestigious House of Lorraine in Nancy, emerged as a figure of strength and resilience. Raised by her aunt Catherine of Lorraine, the Abbess of Remiremont, after the loss of her mother, Marguerite's life was intertwined with political upheavals and clandestine romance. She became the Duchess of Orléans through a secret marriage to Gaston, Duke of Orléans, the younger brother of King Louis XIII. This union was kept hidden due to France and Lorraine being historical adversaries. Thus Marguerite's relationship was marred by betrayals and political maneuvering as Henri II, Duke of Montmorency, exposed her elopement, leading to the annulment of her marriage to Gaston.

It was only on his deathbed that King Louis XIII pardoned Gaston and allowed him to remarry Marguerite. They solemnized their marriage for the third time and were welcomed at the French court, where Marguerite took on the title of Madame. As Madame, she resided in the Luxembourg Palace and later at the Château de Blois. Although she was received warmly at the French court, Marguerite faced personal challenges, battling agoraphobia and rarely participating in her courtly duties. After Gaston's death in exile, the Dukedom of Orléans passed to his nephew, and Marguerite became the Dowager Duchess of Orléans. She continued to reside in the Palais d'Orléans until her passing in 1672, leaving a legacy of resilience in the face of political intrigue and personal struggles.

Hollstein, *Dutch and Flemish etchings, engravings, and woodcuts, ca. 1450-1700* Vol XXVII, p. 209, no. 12, state i; Benezit, *Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs* (#15325)

\$ 350.



**VISSCHER, Cornelis de (1629-1670); [Ada
COUNTESS REGNANT OF HOLLAND (c.1188-
1234/37, portrait of)].**

*Ada, Theoderici VII et Adelheidis Filia [Ada, daughter
of Dirk VII and Adelaide].*

Haarlem: circa 1658. Engraving. Printed on laid paper.
Collector's mark on verso of sheet. In excellent
condition. Image size: 15 3/4 x 11 1/2 inches. Plate
mark: 16 x 11 3/4 inches. Sheet size: 20 3/4 x 14 1/8
inches.

*This striking engraving comes from a series of portraits
executed by Cornelis de Visscher, one of the greatest
seventeenth century Dutch engravers.*



(description continues on the next page)



Visscher was born in Haarlem between 1628 and 1629, and remained in the city for his whole life. He studied the art of engraving from Pieter Soutman one of the most celebrated printmakers of the Dutch School. In 1653 he entered the Haarlem guild and earned a reputation as a talented and precise engraver. A prolific printmaker, Visscher published maps and charts as well as decorative plates, but it is for his lovingly etched portraits that he is best remembered. This handsome portrait is a superb example of his considerable skill.

Ada's life as the Countess of Holland in the early 13th century exemplifies the challenges faced by women in positions of power throughout history. As the only surviving daughter of Count Dirk VII of Holland and Adelaide of Cleves, Ada inherited her father's title. However, her uncle William I quickly contested her right to rule, setting the stage for a tumultuous period in Holland's history. To strengthen her position, Ada married Count Louis II of Loon. This strategic union caused scandal, particularly as it took place even before her father's burial. The tension between Ada and her uncle erupted into the Loon War, which lasted from 1203 to 1206. Unfortunately, Ada was captured by William's supporters and imprisoned in various locations, including in England. However, her resilience and determination allowed her to regain her freedom in 1206, and she and Louis returned to Loon. Their rule was brief, as Emperor Otto IV declared that William had a stronger claim to the title of Count of Holland in 1208. The lines of Latin verse below the portrait is in the first person, giving voice to Ada to tell her own story of following her father's footsteps, fighting with leaders alongside her husband Louis, and to emphasize her experience as a *foemina* or "woman."

From the collection of Frederic R. Halsey, a famous New York print collector who was active during the latter part of the 19th century.

Benezit, *Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*; Lugt, *Les Marques de Collections* 1308.
(#15329)

\$ 300.



MARIA ANNA, Archiducissa Austriae,
Nata A^o 1718. d. 14. Sept. Caroli Principis Lotharing. Coniux.
desponsata. A^o 1744. d. 7. Januari.
C. P. S. C. Maj. Mart. Engelbrecht excudit A. V.

ENGELBRECHT, Martin (1684-1756); [Maria Anna ARCHDUCHESS OF AUSTRIA (1718-1746, portrait of)].

Maria Anna, Archiducissa Austriae, Nata Ao. 1718 d. 14 Sept. Caroli Principis Lotharing. Coniux. desponsata Ao. 1744. d. 7. Januari.

Augsburg: Published by Martin Engelbrecht, circa 1745. Engraving with thick early colour with gold highlights. Printed on laid paper. In excellent condition with the exception of some minor foxing in the margins. Image size: 10 1/8 x 7 1/8 inches. Sheet size: 14 1/8 x 8 3/4 inches.

A lovely portrait, with stunning early colour, of Maria Anna, Archduchess of Austria, by the celebrated Augsburg engraver Martin Engelbrecht.

(description continues on the next page)



Martin Engelbrecht was one of the most prolific engravers and printsellers in Augsburg at the close of the 17th century. Along with his brother Christian, Martin dominated the print trade, producing some of the finest prints of his day. His outstanding portraits and landscape studies are beyond compare and his religious and allegorical engravings display a technical aptitude superior to many of his contemporaries. Martin had great success with his optical prints, which were used in perspective boxes. He is best remembered for his equestrian portraits depicting European nobility, and his engravings of Queen Elizabeth and Joseph II are numbered amongst his best work. This stunning portrait of Maria Anna is a rare example with vibrant early colour and is a wonderful example of Engelbrecht's superior work.

Archduchess Maria Anna Eleonore Wilhelmine Josepha of Austria, born into the prestigious House of Habsburg, played a significant role in governing the Austrian Netherlands during the reign of her elder sister, Empress Maria Theresa. Despite the initial reluctance of her father, Holy Roman Emperor Charles VI, towards her birth, Maria Anna and her sister, Maria Theresa, were the only children to survive to adulthood. Their upbringing took place within the opulent confines of the Imperial Court in Vienna.

Maria Anna's life was marked by pivotal negotiations for a political marriage. One prospective match was with Philip, Duke of Parma, a marriage intended to mend relations with Spain. However, this alliance was disrupted by the Anglo-Spanish War and the Treaty of Seville in 1729. Maria Anna then entered a relationship with Charles Alexander of Lorraine, the younger brother of Maria Theresa's husband. The marriage met resistance, given her father's desire for a politically advantageous match. Eventually, they wed in January 1744, after her father's death, and were soon appointed as governors of the Austrian Netherlands. Their rule was cut short as Charles had to leave for war, while Maria Anna, expecting their first child, remained in Brussels. Tragically, Maria Anna passed away in December 1744, just months after giving birth to a stillborn daughter. Her legacy endures as a remarkable woman who briefly governed a significant realm in the name of her sister, Empress Maria Theresa.

(#15093)

\$ 750.



ELISABETHA CHRISTINA, D.G. Rom. Imp. Germ. Hisp. Hung. et Boh.
 Regim. & Archiducis fac. Austr. & nata Duc. Brunsv. Guelfophytana.
 Majestas et Amor nunc una sede morantur.
 Virtutum est Princeps, Calmen ut Imperii.
 Delicam Capitis terrarum, cui Populorum
 Qua florent vivet publica et Ipsa salus;
 Optata faciet Nomen si prole Parentem.
 Aurea promittunt secula Regna sibi.

Das Lieb u. Majestät bey samen können wohnen.
 Zeigt uns Elisabeth die Krone dieser Welt.
 In der die Jugend selbst man sieht herrlich thronen.
 Und sich die Göttern den Aufenthalt bestell.
 Laßt Soll ein Imperia von Ihr das Reich u. Schatz sein.
 So wird nach aller Wunsch die Guldne Zeit ansehn.

**ENGELBRECHT, Martin (1684-1756) engraved by
 STEUTTNER; [Elisabeth Christine, QUEEN OF
 PRUSSIA (1715-1797, portrait of)].**

Elisabetha Christina, D. G.

Augsburg: Published by Martin Engelbrecht, circa 1745.
 Engraving with thick early colour with gold highlights.
 Printed on laid paper. In excellent condition with the
 exception of some minor foxing in the margins. Image
 size: 9 3/4 x 7 inches. Plate mark: 12 x 7 1/2 inches. Sheet
 size: 14 3/16 x 8 3/4 inches.

*A majestic portrait with stunning early colour of Queen
 Elisabetha Christina by the celebrated Augsburg engraver
 Martin Engelbrecht.*

(description continues on the next page)



Martin Engelbrecht was one of the most prolific engravers and print sellers in Augsburg at the close of the 17th century. Along with his brother Christian, Martin dominated the print trade, producing some of the finest prints of his day. His outstanding portraits and landscape studies are beyond compare and his religious and allegorical engravings display a technical aptitude superior to many of his contemporaries. Martin had great success with his optical prints, which were used in perspective boxes. He is best remembered for his equestrian portraits depicting European nobility, and his engravings of Queen Elizabeth and Joseph II are numbered amongst his best work. This stunning portrait of Queen Elizabeth is a rare example with vibrant early colour and is a wonderful example of Engelbrecht's superior work.

Elisabeth Christine of Brunswick-Wolfenbüttel-Bevern, the Queen of Prussia, faced the challenging role of being a royal wife to Frederick the Great. Their marriage was a politically motivated one, arranged to secure Frederick's release from his father's oppressive regime. From the very beginning, it was clear that Frederick resented this union. He did not show any affection or interest in Elisabeth, and she had to endure a difficult and somewhat lonely position at the Berlin Court. In spite of her husband's neglect, Elisabeth took on a very public role in Prussia. She handled representational duties, presided over court functions, and hosted events, even when Frederick did not attend. She was known for her charity work, especially during the Seven Years' War, where she became a symbol of Prussian resilience in the face of crisis. Her influence extended to matters of state, and she actively participated in political literature. Elisabeth also successfully introduced silk cultivation to Prussia. As queen dowager after Frederick's death, she continued to have an active role in public life and provided valuable insight and advice to the royal family. Despite the challenging circumstances of her marriage, Elisabeth Christine left a lasting legacy as a strong, compassionate, and influential figure in European history.

(#14742)

\$ 350.



CHRISTINA EWARTINA,
Polonorum Regina, Saxon : Duc : et Elect : r.

LEOPOLD, Joseph Friederich (1668-1726); [Christiane EBERHARDINE of Brandenburg-Bayreuth (1671-1727, portrait of)].

Christina Ewartina, Polonorum Regina, Saxon : Duc : et Elect: &c. [Christina Ewartina, Queen of Poland, Duchess and Elector of Saxony].

Augsburg: Published by Martin Engelbrecht, circa 1726, issued c. 1745. Engraving with thick early colour with gold highlights. Printed on laid paper. In excellent condition with the exception of some minor foxing in the margins. Image size: 10 1/8 x 7 1/8 inches. Sheet size: 14 1/8 x 8 3/4 inches.

An imposing portrait with stunning early colour of the Queen of Poland, Christina Ewartina, by the celebrated Augsburg engraver Martin Engelbrecht.

(description continues on the next page)



Christiane Eberhardine of Brandenburg-Bayreuth's biography is a remarkable tale of a woman who defied the conventions of her time in 17th and 18th century Europe. As the Electress of Saxony from 1694 to 1727 and Queen Consort of the Polish-Lithuanian Commonwealth, she stood out by never once setting foot in Poland during her entire thirty-year Queenship, choosing a self-imposed exile in Saxony instead. Her steadfast refusal to convert to Catholicism, despite her husband and son's conversion, earned her the title "Saxony's pillar of prayer" from her Protestant subjects. Her marriage to Augustus II the Strong was political and deeply unhappy, marked by his infidelity and her unwavering Protestant faith. In the face of her husband's efforts to persuade her to convert and join him in Poland, she resolutely maintained her faith, even as he was crowned King without her. Christiane Eberhardine lived separated from her spouse in her own courts, where she pursued cultural activities, education, and economic ventures. She symbolized Protestant faith and protection against Catholicism in Saxony, portraying a powerful image of a woman who stood her ground amidst a challenging era.

Joseph Friedrich Leopold was an Augsburg engraver, who made this print of the popular Queen of Saxony while she was still alive (as he pre-deceased her). The handsome Queen sits before an open view of snow-capped mountains. On a table beside her is, perhaps, the crown of Poland she put aside in favour of her faith.

(#15089)

\$ 350.



FINLAYSON, J[ohn] (c. 1730-c. 1776) after F[rancis] COTES (1726-1770). *Maria Lady Broughton*.



Published by Finlayson, Orange Street, Leicester Fields, May 29, 1772. Mezzotint. State ii/ii, with the engraved inscription, the artist' names and publication line re-engraved in closed thick & thin letters and the title in closed thick & thin letters, slightly strengthened to right. In excellent condition with the exception of some light soiling in the margins. Image size: 17 11/16 x 13 13/16 inches. Plate mark: 19 3/4 x 14 inches. Sheet size: 20 3/4 x 15 1/4 inches.

A lovely impression of this charming portrait of Lady Broughton painted as the classical ideal.

In this captivating image by the accomplished engraver Finlayson, Lady Broughton is shown in antique dress. Her figure is draped in loose silky fabric which is adorned with a large ornamental pearl hanging from her right shoulder, and her long tresses are partly covered by a scarf. Antique dress was often used in eighteenth century portraits of women to convey a classical theme, which would remind the viewer of Renaissance paintings. Finlayson's image of Lady Broughton is a wonderful example of the classical tradition in English portraiture, the antique costume and pose of the sitter is used to remind the viewer of the concept of ideal beauty expounded though centuries of art. The inclusion of an antique theme immediately compares Lady Broughton with images of goddesses from classical art, here Lady Broughton is transformed into the classical ideal, she has become the image of Venus or the face of Persephone.

Chaloner Smith, *British Mezzotinto Portraits* 2,ii/ii; O'Donoghue, *Catalogue of Engraved British Portraits... in the British Museum* 1; Lennox-Boyd & Stogdon, state ii/ii

(#7412)

\$ 450.



SMITH, John Raphael after Sir Joshua REYNOLDS (1723-1792).

The Schindlerin.

London: Published by John Boydell, Cheapside, Jan. 20, 1777. Mezzotint. State iii/iii, with the engraved inscription in thick and thin cursive letters. In good condition apart from some overall light surface soiling and foxing. Occasional rubbed creases throughout image. Laid down onto cream wove backing paper. Image size: 13 1/16 x 10 15/16 inches. Plate mark: 15 x 11 inches. Sheet size: 17 1/8 x 13 1/8 inches.

This charming portrait of the fashionable Catherine Schindlerin expertly illustrates Smith's superior technique and artistic ingenuity.

Catherine Schinderlin was a German singer and actress, who began her career in London in 1775, the year Reynolds did this portrait for the Duke and Duchess of Dorset. It shows the actress in the role of the "Coquette" from an as yet unidentified play or opera.

A highly influential figure in the late eighteenth-century British art world, John Raphael Smith was the most robust and prolific printmaker of his time. During his prodigious career, Smith produced nearly 400 prints, 130 of which were of his own design. The remainder reproduced paintings by such noted British artists as Joshua Reynolds, George Romney, and Joseph Wright of Derby. Smith was an incredibly astute businessman and soon became an impresario of the print-publishing trade. At the 1783 exhibition of the Society of Artists, Smith exhibited his print of the Prince of Wales. This clever bit of marketing precipitated his appointment as the Prince of Wales' mezzotint engraver, immediately making him even more desirable to an art market hungry for quality prints. (D'Oench)

D'Oench, *Copper into Gold, Prints by John Raphael Smith* 88; Frankau, *An Eighteenth Century Artist and Engraver, John Raphael Smith* 306, iii/iii; Chaloner Smith, *British Mezzotinto Portraits* 147, iii/iii; Russell, *English Mezzotint Portraits, and their States* 147; O'Donoghue, *Catalogue of Engraved British Portraits...in the British Museum* 1; Lennox-Boyd & Stogdon, state iii/iii (#7514) \$ 550.





WARD, William (1766-1826). *The Soliloquy*.

London: Published by W. Dickinson, Bond Street, Oct. 1, 1787. Stipple with hand-colour. Printed on early wove paper. In excellent condition with the exception of a small mended tear in the right margin. Small paper loss in lower left corner. Image size: 11 1/8 x 7 1/2 inches. Plate mark: 12 9/16 x 8 1/4 inches. Sheet size: 16 11/16 x 11 7/8 inches.

A wonderful print of a young woman contemplating love by the celebrated painter William Ward.

William Ward is remembered as one of the most accomplished engravers of his day. He produced some of the most beautiful prints of the period, and his delicate engravings epitomize the style and sentiment of the age. Ward was primarily a mezzotint engraver but he also worked in stipple, executing hauntingly delicate prints that capture the soul and character of their subject. He studied under John Raphael Smith and quickly became one of his most distinguished pupils, incorporating his master's delicate technique into his own distinctive style. Along with his brother James, William was a regular exhibitor at the Royal Academy and soon earned the privilege of becoming mezzotint engraver to the prince regent.

This delicate image recalls the style of Ward's master John Raphael Smith, who made a name for himself with his subtly suggestive portraits of women. Like many similar images produced by Smith, Ward's ambiguous picture depicts an ornately dressed young woman in a park setting. She sits by herself contemplating love, an emotion that is elucidated by the text underneath that makes reference to her denial of unchaste desires. This image serves as an excellent example in the study of the ways in which artistic traditions and visual tropes perpetuate stereotypes of women.

(#12929)

\$ 750.





WARD, William (1766- 1826) after George MORLAND (1763-1804). *A Visit to the Child at Nurse.*

London: Published by John Raphael Smith, 20 August 1788. Colour printed mezzotint with added hand colour. In good condition. Image size (including text): 17 1/8 x 21 1/2 inches. Sheet size: 23 x 30 1/2 inches.

A lovely colour printed impression of this charming print by Ward depicting one of George Morland's famous domestic scenes.

(description continues on the next page)



George Morland was one of the most successful genre painters of his time, creating, during his industrious career, some of England's most cherished paintings. At an early age Morland displayed his artistic genius, he learned to paint at three and exhibited his first work at the Royal Academy at the mere age of ten. He was a prodigious painter, producing more than 4000 paintings during the entirety of his career, and sometimes painting two or three works in a day. His beautiful idealistic scenes were a favourite source of inspiration for contemporary engravers, and as many as 250 separate engravings were done of his paintings during his lifetime. His brother-in-law, William Ward, engraved a great number of his paintings reproducing in print his endearing paintings of English country life. Ward's engravings after Morland are some of the most beautiful prints of the period; they combine fine technical skill and inspired artistic imagination to create enduring images that speak of the taste and beauty of the age.

Hiring a wet nurse was a common practice in both England and France during the 17th, 18th and early 19th centuries. They were primarily employed by aristocratic women, the theory being that breast feeding mishape the figure and that lactating had a contraceptive effect, an undesirable consequence for a noblewoman--or any woman--expected to produce many children during the time of high infant mortality. As a result, parents often saw very little of their young children. Nurses did not live with the families they worked for and, in fact, frequently lived miles away. Even parents who sent their children to nurses who lived nearby did not routinely visit them. Morland's image captures the estrangement between mother and child, presenting a rather ironic depiction as the baby clings to his nurse in fear of the embrace of his mother. The mother and her sister's conspicuously fashionable attire sets them apart, portraying them as out of place and intruding upon the simplicity of pastoral life. Modern viewers are prompted to reflect on evolving attitudes and depictions surrounding motherhood and child care in bygone eras.

Le Blanc IV, p.177, no.116
(#6601)

\$ 1,750



WARD, James (1769-1859) after John HOPPNER (1758-1810); [Lady Catherine Sophia HEATHCOTE (1773-1825, portrait of)]. *[Lady Heathcote as Hebe]*.

London: Published by James Ward, No. 6 Newman Street, Jan. 2, 1804. Mezzotint. Proof before letters. Possibly state i-vii/ix, Chaloner Smith notes that there are six progress proofs, and one finished proof before inscription in the British Museum. Without comparison it is impossible to note which state this print is. In excellent condition with the exception of some light foxing in the margins. Laid onto contemporary backing sheet with rubbed crease in upper left corner. Image size: 25 1/8 x 16 7/8 inches. Plate mark: 26 x 17 inches. Sheet size: 27 5/8 x 18 5/8 inches.

In Hoppner's dramatic portrait Lady Heathcote is depicted as Hebe, the goddess of youth.

(description continues on the next page)





This captivating portrait presents Lady Catherine Sophia Heathcote, the wife of Sir Gilbert Heathcote, in the guise of Hebe, the Greek goddess of youth and spring. In the backdrop, one can spot Ganymede, taking the form of an eagle, who would eventually take over as the cupbearer to the gods. This artistic choice reflects a tradition that was prevalent in portraiture during this era. Posing as historical and mythical figures allowed sitters to convey specific attributes and symbolism, often reflecting their own qualities or aspirations. Lady Heathcote, in her portrayal as Hebe, is depicted in the act of pouring divine ambrosia amidst turbulent stormy clouds, serving as an ethereal embodiment of her undoubtedly vivacious and spirited nature. The artwork masterfully merges elements of Classicism and Romanticism, showcasing both the idealized form associated with classical antiquity and the emotional depth and drama that characterized the Romantic period in art. By assuming the persona of Hebe, the youthful and vibrant cupbearer of the gods, Lady Heathcote steps into a more dynamic and powerful role, breaking away from the conventional confines of female representation.

Chaloner Smith, *British Mezzotinto Portraits* 23, possibly states i-vii/iii (Smith does not count the progress proofs as states); O'Donoghue, *Catalogue of Engraved British Portraits... in the British Museum* 2; Lennox-Boyd & Stogdon, possibly states i-vii/ix.

(#7288)

\$ 850.



TURNER, Charles after J. HOPPNER; [Georgiana Charlotte Cholmondeley, MARCHIONESS OF CHOLMONDELEY (1764-1838, portrait of)]; [Henry CHOLMONDELEY (1800-1884)]

Charlotte Countess of Cholmondeley and the Hon. Henry Cholmondeley.

London: Published by C. Turner, No 50 Warren Street, Fitzroy Square, July 15, 1805. Colour printed mezzotint. State ii/ii with the inscription strengthened. In good condition apart from some minor creasing and two small tears on the upper and lower margins. Trimmed within platemark and skillfully remargined onto cream wove paper. Image size: 22 7/8 x 14 11/16 inches. Sheet size: 25 15/16 x 16 1/2 inches.

A beautiful colour printed portrait of the Countess of Cholmondeley and her son.

(description continues on the next page)



John Hoppner was at the height of his powers at the time he painted Lady Cholmondeley and her son, Henry. The grand aristocratic portrait had been the domain of Sir Joshua Reynolds, carried on by Hoppner, Raeburn and later, Lawrence. In turn, Charles Turner was an outstanding engraver who throughout his memorable career produced an array of wonderful images. Born in Oxfordshire, Turner moved to London in 1795, at which time he was employed by the famous engraver and publisher Boydell. Turner was a versatile engraver working in stipple and aquatint as well as mezzotint. Although Turner produced a wide array of excellent prints in subjects ranging from topography to genre, his main artistic focus was portraiture. Throughout his career he produced more than six hundred plates, of which about two-thirds were portraits. Turner was a close friend of J.M.W. Turner, and engraved many of the artist's paintings, in addition to engraving some plates for 'Liber Studiorum'. The work of Charles Turner is highly regarded by print connoisseurs as an engraver who combined technical skill with an artistic imagination to create beautiful enduring images.

Lady Cholmondeley's representation reflects the aristocratic feminine ideal of the period, embodying qualities of serenity, grace, and self-possession. This traditional portrayal aligns with the conventional expectations of women in aristocratic society during her era, emphasizing her noble vulnerability, which was a highly regarded trait. However, what makes this portrait particularly noteworthy is the intriguing contrast it presents with contemporary sensibilities. As times evolved, so did the expectations and roles of women. Lady Cholmondeley's depiction harkens back to a time when women were often valued for their passive, delicate qualities, idealized as embodiments of purity and fragility. By contrasting this with later sensibilities, the portrait allows for a deeper exploration of how these perceptions have shifted over time.

Henry Cholmondeley (1800-1884) was about four when the painting was done. He is shown here in a dress, an evidence of a common tradition known as "breeching practiced from the 16th to late 19th-century. The practice involved boys wearing gowns or dresses until they reached a certain age, typically between 4 and 8 years old, when they would be "breeched" or transitioned to wearing trousers or breeches, which were considered more masculine attire. As societal attitudes towards childhood and gender evolved over time, the practice of breeching gradually faded in the 19th century, with boys being dressed in trousers from an earlier age.

Whitman, *Charles Turner* 110, this state not recorded; O'Donoghue, *Catalogue of Engraved British Portraits... in the British Museum* 1; Lennox-Boyd & Stogdon, state i/ii
(#7945)

\$ 850.



CRAIG, William Marshall engraved by R. ROFFE; [Elizabeth Rebecca EDWIN (c. 1771-1854, portrait of)]. *Mrs. Edwin.*

London: Published by Edward Orme, Bond Street, June 4, 1815. Colour printed aquatint. Printed on wove Whatman paper, watermarked 1815. In excellent condition. Image size: 13 3/8 x 9 1/16 inches. Plate mark: 15 7/8 x 10 1/2 inches. Sheet size: 17 1/8 x 11 9/16 inches.

This is a charming portrait of Mrs. Edwin by the celebrated miniature painter William Marshall Craig.

William Marshall Craig was one of the most celebrated miniature-painters of his day. Through his considerable skill he became drawing-master to Princess Charlotte of Wales, miniature-painter to the Duke and Duchess of York, and painter in watercolours to the queen. In addition to exhibiting regularly at the Royal Academy he became one of the principal engravers for a large "Scripture Illustrated" published in 1806. This delicate colour printed portrait, engraved by R. Roffe, is a wonderful example of his considerable skill.

Elizabeth Rebecca Edwin, a remarkable figure in the late 18th and early 19th centuries, was an Anglo-Irish stage actress celebrated for her exceptional talents. Born to actor William Talbot Richards, her early involvement in Dublin's Crow Street Theatre showcased her extraordinary potential. She later ventured to Covent Garden Theatre in London and gained recognition for her performances in comedy and farce. Her marriage to John Edwin the younger was followed by her collaboration with the Earl of Barrymore's ensemble at Wargrave. She appeared as Beatrice in *As You Like It*, and other prominent roles. Her career as an actress provides a fascinating lens through which to explore gender dynamics and female empowerment in the world of theater.

Not in O'Donoghue
(#12899)

\$ 375.





DURAND, Asher B. (1796-1886). *Musidora*.

New York: Burton and Valentine, 1825. Engraving.
Trimmed just outside or to the plate mark. Sheet
size: 17 x 12 3/8 inches.

Unrecorded proof of a seminal American engraving.



MUSIDORA

*with landscape engraved
The landscape designed by the artist's hand.
To be the first work of the artist.*

Published by Burton and Valentine

(description continues on the next page)



Asher Durand was hailed as the most famous engraver in America" and "the father of American landscape painting. His bold clean style was an immediate success, and he consequently produced some of the most important engravings in American print history. "Musidora was Durand's first major effort in engraving from an original design. The theme was inspired by 'The Seasons,' a poem by the Scottish poet James Thomson. In the 1825 engraving, the young Musidora moves cautiously to the bank of the woodland stream, and illustrates Thomson's lines, which are inscribed on the print ... John Durand called this work a product of his father's 'inner consciousness'..." (Hudson River Museum). The original drawing for the work is located at the New York Public Library. This example is a very fine, dark impression in an unrecorded proof state (i.e. before the date added to the end of Durand's imprint, prior to the printer's imprint below the quote from Thomson's Seasons, and with the title lightly engraved).

In Thompson's pastoral poem, the section in which Musidora appears describes her bathing in a secluded stream. While bathing, she is unaware that a male admirer, Damon, secretly watches her from a hidden vantage point. Durand's image of Musidora implicates viewers in Damon's act of voyeurism, compelling them to assume the role of the male gaze. This perspective confronts us with our own participation as voyeurs, akin to Damon's intrusive gaze. In this context, "Musidora" exemplifies the multifaceted nature of the female nude in art, prompting viewers to reflect on their own complicity in the act of looking. Just as Durand's portrayal challenges viewers to embody Damon's intrusive gaze, it underscores the broader dialogue that surrounds the depiction of the female form in art. Beyond being a mere visual representation, this print calls upon us to engage with the centuries-old discourse surrounding the female nude and serves as a thought-provoking entry point into the complex world of art and representation.

The Grolier Club, *Catalogue of the Engraved Work of Asher B. Durand* (New York: 1895), 236; Stauffer 683; Hudson River Museum, *Asher B. Durand: An Engraver's and a Farmer's Art* (Yonkers: 1983) 27.

(#35620)

\$ 3,750.



**MCKENNEY, Thomas L. (1785-1859) and James
HALL (1793-1868).**

Rant-Che-Wai-Me, Female Flying Pigeon.

Philadelphia: E.C. Biddle, 1837. Hand-coloured
lithograph. . Sheet size: 20 x 14 1/2 inches.

*A fine image from McKenney and Hall's 'Indian Tribes of
North America': 'One of the most important [works] ever
published on the American Indians' (Field), 'a landmark
in American culture' (Horan) and an invaluable
contemporary record of a vanished way of life.*

The devoted and audacious wife of the famous Iowa chief
Mahaskah, Flying Pigeon or Rant-Che-Wai-Me
accompanied her husband, along with his other wives, on
his 1824 trip to Washington to visit President Monroe.
Upon her return, she organized a meeting of Iowa women
to whom she recounted her trip to the White House. Of
Mahaskah's many wives, Flying Pigeon was his favorite,
and she bore him a son, Mahaskah the Younger, who
would later become a respected Iowa chief.



(description continues on the next page)



McKenney and Hall's 'Indian Tribes of North America' has long been renowned for its faithful portraits of Native Americans. The portraits are largely based on paintings by the artist Charles Bird King, who was employed by the War Department to paint the Indian delegates visiting Washington D.C., forming the basis of the War Department's Indian Gallery. Most of King's original paintings were subsequently destroyed in a fire at the Smithsonian, and their appearance in McKenney and Hall's magnificent work is thus our only record of the likenesses of many of the most prominent Indian leaders of the nineteenth century. Numbered among King's sitters were Sequoyah, Red Jacket, Major Ridge, Keokuk, and Black Hawk. After six years as Superintendent of Indian Trade, Thomas McKenney had become concerned for the survival of the Western tribes. He had observed unscrupulous individuals taking advantage of the Native Americans for profit, and his vocal warnings about their future prompted his appointment by President Monroe to the Office of Indian Affairs. As first director, McKenney was to improve the administration of Indian programs in various government offices. His first trip was during the summer of 1826 to the Lake Superior area for a treaty with the Chippewa, opening mineral rights on their land. In 1827, he journeyed west again for a treaty with the Chippewa, Menominee, and Winnebago in the present state of Michigan. His journeys provided an unparalleled opportunity to become acquainted with Native American tribes. When President Jackson dismissed him from his government post in 1830, McKenney was able to turn more of his attention to his publishing project. Within a few years, he was joined by James Hall, a lawyer who had written extensively about the west. McKenney and Hall saw their work as a way of preserving an accurate visual record of a rapidly disappearing culture. (Gilreath).

Cf. BAL 6934; cf. Bennett p.79; cf. Field 992; cf. Howes M129; cf. Lipperhiede Mc4; cf. Reese, Stamped With A National Character p. 24; Sabin 43410a
(#39646)

\$ 450.



MCKENNEY, Thomas L. (1785-1859) and James HALL (1793-1868).

Chippeway Squaw & Child.

Philadelphia: E.C. Biddle, 1837. Hand-coloured lithograph. Excellent condition. Sheet size: 20 x 14 1/2 inches.

A fine image from McKenney and Hall's 'Indian Tribes of North America': 'One of the most important [works] ever published on the American Indians' (Field), 'a landmark in American culture' (Horan) and an invaluable contemporary record of a vanished way of life.

In addition to caring for their children, Chippewa women were expected to forage for food, prepare meals, and frequently participate in hunts, often carrying heavy burdens. McKenney's compassion for the hardships endured by Indian women is reflected in this sympathetic portrayal of a Chippewa squaw carrying a sleeping child on her back. The Chippewa (Ojibwa) were the most widespread and powerful tribe in the Great Lakes area and primarily inhabited the Northeastern region of North America.

(description continues on the next page)





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Cf. BAL 6934; cf. Bennett p.79; cf. Field 992; cf. Howes M129; cf. Lipperhiede Mc4; cf. Reese, American Color Plate Books p. 24; Sabin 43410a

(#39613)

\$ 500.



DELACROIX, Eugene (1798-1863). *Juive d'Alger.*

Paris: Published by A. Cadart et Luquet, 79, rue de Richelieu, 1865. Etching. Printed on watermarked aqua-fortistes laid paper. State i/iii, before letters with artist's name and date engraved in the upper left corner of plate. Monogram in upper right corner of plate. Full sheet in excellent condition. Image size: 7 7/8 x 6 1/6 inches. Plate mark: 8 1/2 x 6 13/16 inches. Sheet size: 20 3/8 x 13 1/2 inches.

This stunning image is a rich proof impression of Delacroix's famous print, "Juive d'Alger."



In early 1832 Delacroix visited North Africa. He accompanied his friend the Count de Mornay on his good-will mission to the Sultan of Morocco, Abd-er-Rahman II. This experience had a drastic influence on his art, introducing an edge of brilliant realism into his majestic paintings and bold engravings. He filled countless sketchbooks with drawings and observations of Arab life and gathered a wealth of ideas that served him for the rest of his life. This sumptuous etching is inspired by Delacroix's travels in North Africa, and is considered one of his greatest prints. Assigned to the delegation as dragoman was Abraham-Ben-Chimol of Tangiers, a Jew who introduced Delacroix to his wife, Saada, and daughter. Delacroix was greatly influenced by this encounter and he did a number of images depicting young Jewish women in simple interiors. This breathtaking image depicts a young Jewish woman in traditional dress, seated in a simple room; she is accompanied by an Algerian woman who is seated on the floor beside her.

(description continues on the next page)



The leader of the French Romantic movement, Delacroix is widely considered to be one of the greatest French painters in history, but he is also one the most hailed printmakers of the modern age. The simple lines and bold textures of this monumental print delineate Delacroix's genius, and distinguish him as a true master of his art. This is an exceptional early impression of this important print, executed before the published title and publication details were added. Included in one of the first collections of the Society de Aqua-Fortistes publications by Cadart, this print is extremely rare in this early state. With its rich dark tones and fresh details, this is a magnificent example of Delacroix's work and a true collector's item.

Between 1862 and 1866 the Societe des Aqua-Fortistes produced a five-volume collection of artists' etchings entitled "Euax-Fortes Modernes." Printed on laid paper made especially for the series, this outstanding collection is one of the seminal publications to spring out of the etching revival in France. The Societe des Aqua-Fortistes was the French equivalent of the Etching Club in England and similarly it aimed to produce a collection of high quality etchings by the leading artists of the period. Like the Etching Club, the Societe des Aqua-Fortistes sought to raise the prestige of the medium from a reproductive technique to a fine art. Although the etching revival began somewhat earlier in England, the French movement exerted a far greater influence on the medium, and included a wider range of prominent artists. The Barbizon painters were among the earliest French artists to participate in the etching revival, and their superb prints helped raise the medium to new heights of genius. This unique publication, which included works by Manet, Corot, and Delacroix, is an outstanding example of fine art printing at its best

Delteil, *Le Peintre-Gravure Illustre*, vol. III, no. 18, i/iii; Beraldi, *Les Gravures du XIXe Siecle, Guide de l'Amateur d'Estampes Modernes*, vol. V, p. 158, i/ii. Benezit, *Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*; Biographical information has been taken from the website of the National Gallery in Washington, and The Metropolitan Museum in New York.

(#14621)

\$ 2,500.



Contact Information:

www.DonaldHeald.com

info@donaldheald.com

212 744 3505

124 East 74th Street

New York, NY 10021

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