

**“Antiquaries and Connoisseurs in Eighteenth-Century Satiric Prints”**

The Lewis Walpole Library, Farmington, Side Hall--Summer 2004-Spring 2005

Original label text, by Margaret K. Powell



Arthur Pond (1705-1758) after Pier Leone Ghezzi (1674-1755)

**Due famosi Antiquari**, 1739

Etching and engraving

The Lewis Walpole Library, Yale University, 739.0.1

Ghezzi's famous antiquarians are not identified in Pond's etching, but they would most probably have been recognized by contemporary viewers. It is possible to see these figures as prototypes for later satiric representations.





Francis Grose (ca.1731-1791)

**Antiquarians, Peeping into Boadicea's Night Urn**, ca. 1770

Etching

The Lewis Walpole Library, Yale University, 770.0.43.1

Francis Grose, himself an antiquarian of some note, here uses a motif that recurs during this period: the careful and serious examination of a chamber pot by puzzled groups of antiquarians.





I. Read [?]

**The Learned Antiquarians Puzzl'd, (by an English Epitaph.)**

Etching and engraving

Published January 1, 1770, by M. Darly

The Lewis Walpole Library, Yale University, 770.1.1.1

The epitaph causing the antiquarians to scratch their learned heads is actually quite banal:  
 "Beneath this stone reposeseth Claud Coster tripe seller of Impington as doth his consort Iane  
 [i.e., Jane]."



Artist Unknown

**The Antiquarian**

Etching and engraving with hand coloring

Published September 9, 1773, by M. Darly

The Lewis Walpole Library, Yale University, 773.9.9.1

This eager antiquary, apparently pleased with his discovery (a coin reading "OTHOM"), is dressed in suitably antiquated clothes: a cap with the horns seen in women's headdresses of the middle ages, and boots with a seventeenth-century look.





Benedetto Pastorini (ca. 1746, fl. in London 1775-1803)

**An Antique Basso-Rilievo found in Hadrians Villa evidently of Greek Sculpture. the Story seems obscure; but, Antiquarians suppose it to represent some fact relative to the Ancient Britons: if so, we have not entirely lost all resemblance of our Ancestors.**

Etching and aquatint in brown ink

Published December 16, 1778

The Lewis Walpole Library, Yale University, 778.12.16.1



Benedetto Pastorini (ca. 1746, fl. in London 1775-1803)

**An Antique Basso-Rilievo found in Pompeia, supposed by the Antiquarians to represent a Member of the Beef Eaters Company at Athens in the time of Pericles making proposals of Marriage to an Athenian Virgin, some imagine the other figures to be the Master & Wardens of that Company.**

Aquatint and etching with hand coloring

Published December 16, 1778

The Lewis Walpole Library, Yale University, 778.12.16.2

These two images play on the antiquarian interest in Classical as well as British archaeology, and use a humorous imitation of an ancient medium, bas-relief, to comment on the continuity between past and present, and also perhaps to poke fun at the antiquaries' insistence on finding contemporary significance in any relic, however unlikely.



Francis Grose (1731-1791)

**The Antiquarian Mastiff**, ca. 1788

Drypoint

The Lewis Walpole Library, Yale University, 788.2.26.2

Well-known antiquaries were singled out for mockery by the caricaturists, but the tone of these images could be indulgent rather than biting. Francis Grose, for example, an artist and an antiquarian scholar, poked fairly gentle fun at himself and his colleagues in several comic representations of antiquarian activity and types. As Horace Walpole wrote to William Cole: “We antiquaries are a little apt to get laughed at for knowing what everybody has forgotten, and for being ignorant of what every child knows.” Here Grose gives a portrait caricature of Michael Lort, D.D. (1725-1790), an antiquary who was one of Walpole’s correspondents, figuring in the controversy around Walpole’s supposed ill treatment of Thomas Chatterton.





Francis Grose (1731-1791)

**A Fat & Lean Antiquarian**, ca. 1788

Soft ground etching

The Lewis Walpole Library, Yale University, 788.2.26.5.2



Thomas Rowlandson (1756-1827)

### **An Antiquarian**

Etching

Published October 23, 1789, by W. Holland

The Lewis Walpole Library, Yale University, 789.10.23.1

Here Rowlandson portrays an antiquarian inspecting a mummy, which seems to stare back at him through spectacles. The sphinx at their feet bears a disquieting resemblance to a buxom woman.



Artist Unknown

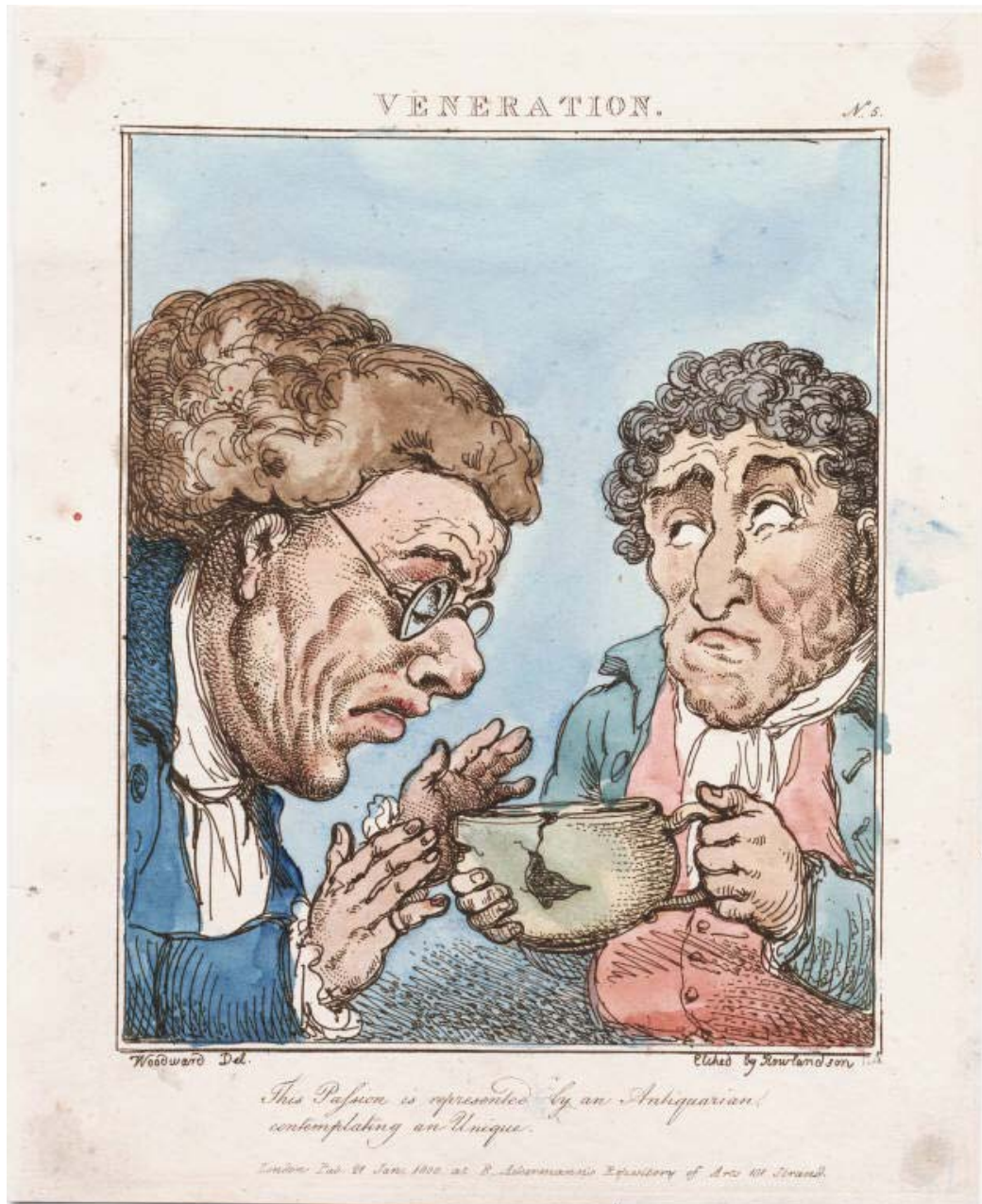
**Modern Antiques**

Etching and engraving with hand coloring

Published May 20, 1797, by I. Evans

The Lewis Walpole Library, Yale University, 797.5.20.1





Thomas Rowlandson (1756-1827) after George Moutard Woodward (ca. 1760-1809)

**Veneration. No. 5**

**This Passion is represented by an Antiquarian contemplating an Unique.**

Etching and engraving with hand coloring

Published January 21, 1800, by R. Ackermann

The Lewis Walpole Library, Yale University, 800.1.21.17

In this satiric image Woodward would seem to echo one of Alexander Pope's characteristic judgments: "And let our love to Antiquity be ever so great, a fine ruin is one thing, a heap of rubbish another."





Thomas Rowlandson (1756-1827)

**Antiquarians a la Greque**

Etching with hand coloring

Published July 14, 1805, by R. Ackermann

The Lewis Walpole Library, Yale University, 805.7.14.1





Thomas Rowlandson (1756-1827)

**Modern Antiques**, ca. 1811

Etching with hand coloring

The Lewis Walpole Library, Yale University, 811.0.17



Artist Unknown

**The Connoisseurs. The Head is undetermined, some taking it for Julius Caesar, some for Holifernes, others for an Antediluvian Law-Giver, &c.**

Etching and engraving

Published September 1, 1771, by M. Darly

The Lewis Walpole Library, Yale University, 771.9.1.2

The features of the “undetermined” head in this image appear to sneer at the puzzlement of the three irritated connoisseurs.





Charles Grignion (1717-1810) after Michel Vincent Brandoin (1733-1807)

**A Macarony at a Sale of Pictures**

Etching and engraving

Published [September 25, 1771], by Robert Sayer

The Lewis Walpole Library, Yale University, 771.9.25.1.2

As early as 1764 Horace Walpole remarked on “The Maccaroni Club (which is composed of all the travelled young men who wear long curls and spying-glasses),” but the extreme style of the macaronis was most prevalent in the 1770s. This superior gentleman squints through an eyeglass, apparently at one of the pictures listed in the catalogue he holds in his left hand.





*The Auction; or Modern Connoisseurs.*

Artist Unknown

**The Auction; or Modern Connoisseurs, 1771**

Etching and engraving

The Lewis Walpole Library, Yale University, 771.11.0.1

The fashionable ladies and gentlemen in this auction room are paying attention to everything but the painting being shown to them. Despite catalogues and eyeglasses, no one seems to notice that the canvas is upside-down. On the wall behind them are portraits that may be intended to suggest Lord Holland, Lord Mansfield, and Lord Bute.



Artist Unknown

**A Connoisseur Admiring a Dark Night Piece**

Etching and engraving

Published November 12, 1771, by M. Darly

The Lewis Walpole Library, Yale University, 771.11.12.1.1

In this print, a figure perhaps meant to represent the antiquarian Francis Grose gestures toward a completely blank, black canvas, which he is scrutinizing through his magnifying lens.



Artist Unknown

**A Celebrated Connoisseur**, ca. 1772

Etching and engraving

The Lewis Walpole Library, Yale University, 772.2.0.1

The distinctive figure caricatured here has been identified as the picture-dealer Dr. Bragge. *The Oxford Magazine* (1772) printed a description of Bragge in a letter on the page facing an impression of this same image: "There is a remarkable figure which I have frequently seen in the streets of this metropolis, which seems to engage the attention of every one what beholds him. I have seen him many times at auctions, where he generally goes by the name of the Connoisseur."





Artist Unknown

**The Female Connoisseur**

Engraving

Published February 1, 1772, by M. Darly

The Lewis Walpole Library, Yale University, 772.2.1.1.1

Holding what appears to be a caricature of a gentleman in full macaroni regalia, this lady smiles faintly, perhaps in appreciation of the satirist's art.





Richard Earlom (1743-1822) after Charles [i.e., Michel Vincent] Brandoin (1733-1807)

**The Exhibition of the Royal Academy of Painting, in the Year 1771**

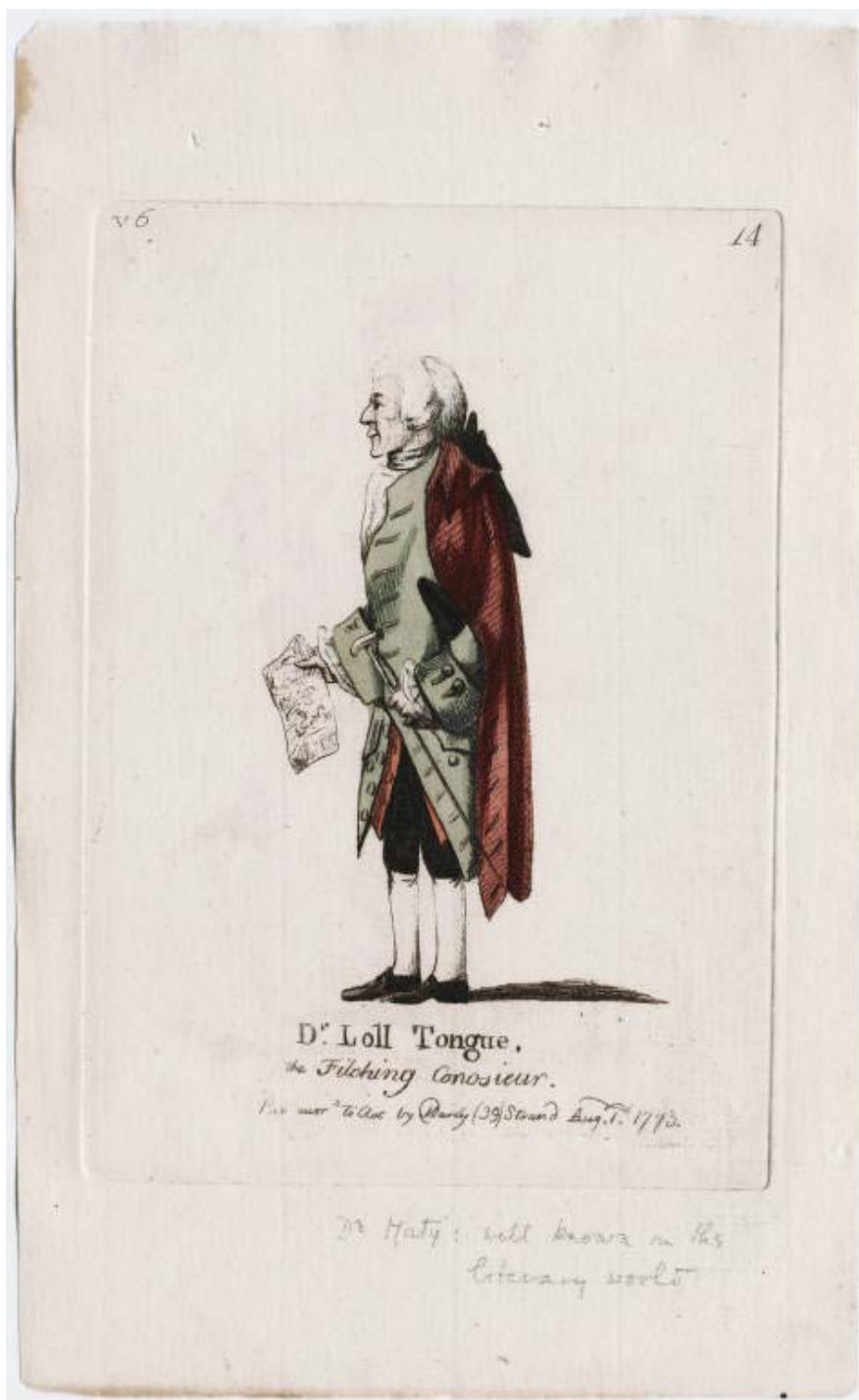
**From an Original Drawing in the Possession of Robt Sayer**

Mezzotint

Published May 20, 1772, by Robert Sayer

The Lewis Walpole Library, Yale University, +772.5.20.1

As this print suggests, the fashionable world came out in force to see the paintings exhibited at the Royal Academy of Art. Horace Walpole wrote to his friend Horace Mann in May 1770: "The rage to see these exhibitions is so great, that sometimes one cannot pass through the streets where they are." Once the Royal Academy shows moved from James Christie's auction rooms in Pall Mall to Somerset House, Walpole complained that the space was so crowded that one needed the vantage point of a barge on the Thames to see the pictures. Note the catalogues, spectacles, and eyeglasses of the stylish crowd, as well as the tired unhappy boy on a bench in the center.



Artist Unknown

**Dr. Loll Tongue, the Filching Conosieur**

Etching with hand coloring

Published August 1, 1773, by M. Darly

The Lewis Walpole Library, Yale University, 773.8.1.1



Philip Dawe after Henry Robert Morland (ca. 1730-1797)

**The Connoisseur and the Tired Boy**

Mezzotint

Published November 1, 1773, by R. Sayer

The Lewis Walpole Library, Yale University, +773.11.1.1





James Gillray (1757-1815)

**A Connoisseur examining a Cooper**

Etching and stipple with hand coloring

Published June 18, 1792, by H. Humphrey

The Lewis Walpole Library, Yale University, 792.6.18.1

Here Gillray portrays George III as a connoisseur inspecting a portrait miniature of Oliver Cromwell. Among the many miniatures painted by the artist Samuel Cooper (1609-1672) were several of Cromwell.



Isaac Cruikshank (1764-1810/11)

**Caleb Curious. The Witty Wine Merchant.**

**Ay, he will wholesale you new Wine, and anon retail you old wit—Shakespier.**

Etching with hand coloring

Published June 11, 1792, by S.W. Fores

The Lewis Walpole Library, Yale University, 792.6.11.2

While Caleb Whitefoord (1734-1810) was indeed a wine-merchant, he was also a diplomat, acting as intermediary between Benjamin Franklin and the British government in the conclusion to the American Revolution, an essayist of reputed wit, and a collector of paintings.





## TASTE.

Thomas Rowlandson (1756-1827) after George Moutard Woodward (ca. 1760-1809)

### Taste

Etching and stipple with hand coloring

Published April 2, 1801, by R. Ackermann

The Lewis Walpole Library, Yale University, 801.4.2.2

This householder's extraordinary pride in his new acquisition is nearly equal to Woodward's contempt for his taste.

"There Neighbour Jenkins, what do you think of my purchase--theres Taste for you. Mr Bronze bought it for me I think he calls it a Chinese Goss or Joss or something like that—what a fine grim countenance, and do you mind the Higgle-de-griphicks—stuck all about him--something very deep and larned in that, I dare say, if one could but make it out.—Ill have him put up in the lawn, plump facing the road—D-m me how the stage coach passengers will stare. I should not wonder if it was to frighten some of the fellows off the Roof."





Artist Unknown

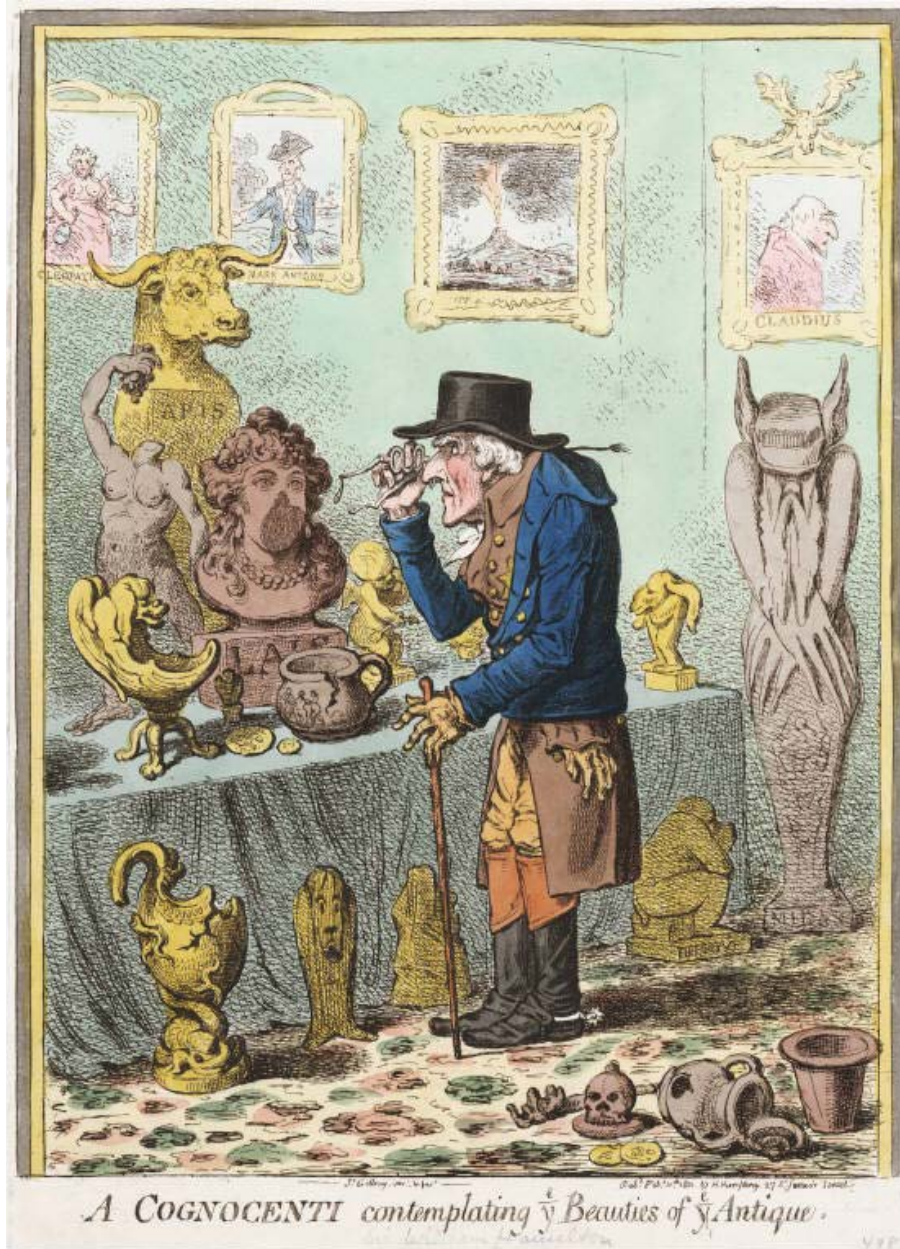
**The Venus de Medicis. The Consular Artist.**

Etching and engraving

Published December 1, 1790, by A. Hamilton

The Lewis Walpole Library, Yale University, 790.12.1.10

Artists could also use familiar satiric images of “the antiquarian” and “the connoisseur” to comment on current events and scandals, such as the notorious liaison and eventual marriage between Emma Hart (1761?-1815) and Sir William Hamilton (1730-1803), ambassador to Naples, amateur archaeologist, and well-known collector. Published in *Town and Country Magazine* to illustrate the “Histories of the Tête-à-Tête” article for November 1790, these portraits represent Sir William and his mistress. The “Tête-à-Tête,” a regular column in *Town and Country*, retailed gossip in high places, emphasizing scandal rather than accuracy.



James Gillray (1757-1815)

**A Cognocenti contemplating ye Beauties of ye Antique**

Etching and engraving with hand coloring

Published February 11, 1801, by H. Humphrey

The Lewis Walpole Library, Yale University, 801.2.11.1

Hamilton is reputed to have said after he met Emma: "In her particular way she is better than anything that is to be found in antique art." One of the pictures on the wall in this print is a reference to Hamilton's study of volcanoes, notably Vesuvius and Etna.





James Gillray (1757-1815)

### **Dido in Despair!**

Etching and stipple with hand coloring

Published February 6, 1801, by H. Humphrey

The Lewis Walpole Library, Yale University, 801.2.6.1

In apparently great distress at the sailing of the ships, a monstrously large figure meant to be Lady Hamilton springs from the bed in which her sleeping husband, Sir William, can barely be discerned. Nelson had been promoted to vice admiral in January 1801 and made second-in-command of the Channel fleet. The verse caption reads:

Ah where, & and ah where, is my gallant Sailor gone?

He's gone to Fight the Frenchmen, for George upon the throne.

He's gone to fight ye Frenchmen, t'loose t'other Arm & Eye,

And left me with the old Antiques, to lay me down & Cry.