Fashions &Follies

November 25, 1975 — January 18, 1976
Auckland City Art Gallery

PREFACE

"Fashions and Follies" is an exhibition of prints, drawings and photographs covering the 16th century through to the beginning of the 20th century. Clothing, and more particularly fashionable European dress, is presented as a reflection of each period. Although the emphasis is on elegance and frivolity these pictures serve to indicate overall changes in thought and belief, and man's activities. Fashions are shown sometimes in isolation as costume studies, but they chiefly form an integral part of formal portraits and of scenes of leisured pastimes, ceremonial occasions, and war.

This exhibition has been organised by the Gallery's Department of Prints and Drawings in association with the Honorary Consultant for Prints, Dr Walter Auburn. The works have been drawn from public and private collections in New Zealand. In conjunction with this display we are presenting a number of costumes and accessories from the Auckland Museum. We wish to thank the lenders of works for generously supporting this venture and Anne Kirker and Dr Auburn whose expertise has made possible "Fashions and Follies".

Ernest Smith
DIRECTOR

In the two Introductions, figures in parenthesis refer to catalogue numbers. The catalogue documents the chief corpus of the display, namely the prints and drawings. For information on the early New Zealand photographs and the display of 19th century costumes and accessories, please refer to the labels on these items.

Lenders to the Exhibition
Auckland City Art Gallery: 8, 16, 19, 23, 37, 39-50, 52-54, 57, 58, 60, 61, 68-73.
Dr W.S. Auburn: 1-7, 9-15, 17, 18, 20-22, 24-32, 35, 51, 62, 63, 65-67.
Dunedin Public Art Gallery: 38, 55, 56, 59.
Mr C.J. Bleasdale: 36
Miss H.R. Butcher: 64
Mr A. Gongdon: 33, 34.

INTRODUCTION TO THE 18th & 19th CENTURIES

The 18th century has often been called the "Grand Age of France". European costume mirrors the spirit prevailing at Versailles and Charles Nicolas Cochin the younger gives an insight of the splendour of this Court through his two engravings (33,34).

It is the heyday of social satire in England, marked by Hogarth's moralizing, Gillray's irony and Rowlandson's comedy. The caricature shops had immense popularity, and their prints were virtually the only visual documents of the flow of political and social events, moods and fashions.

William Hogarth was the giant amongst the English satirists. He painted the first of his "modern moral subjects" — *A Harlot's Progress* when he was thirty-four. These canvases served as preliminaries for the subsequent engravings (35). Hogarth treated his subject in the same way as the dramatic writer, with the picture his stage and men and women his actors. *Marriage à la Mode* (37) is his masterpiece. Through the six engravings Hogarth records the manners of the time with biting condemnation; satirizing taste as the obsession of a decadent society.

Thomas Rowlandson's numerous pen and wash drawings were often prepared especially for the engraver. His earliest published caricatures date from 1774. Through them he touched society rather than politics. James Gillray, on the other hand, made his chief comments from the political arena. William Heath, working under the pseudonym Paul Pry, exposed the follies of polite English society with albums of handtinted etchings. A little later the great artist Honoré-Victorin Daumier made his powerful comments on French life and politics in lithographs published for the journals, "**La Caricature**" and "**Le Charivari**".

From satire we turn to examples of the late 18th century school of English mezzotinters who were largely devoted to the reproduction of paintings by Sir Joshua Reynolds. Valentine Green was one of the most significant, and our exhibition includes his print of *Lady Caroline Howard* (40).

While rooms in England were hung with mezzotints of prominent English people, the French decorated their salons with engravings of **galanterie,** meaning urbane pleasures. Jean Louis Delignon and Nicolas Delaunay (42,43) demonstrate the carefree flavour of these **estampes galantes.**

Special attention to hair fashions is given by the eminent Swiss painter Henry Fuseli in drawings of his wife and courtesans. The style frequently used is one which was worn by Mrs Fuseli until about 1795, where the bulk of the hair, after being dressed with pomade and powder, was combed up strand by strand and the ends crimped with curling tongs. The result resembled a fluted diadem or halo, shaped like a double moon descending in a mass of tight curls almost to the bridge of the nose (46-48,50). Ribbons and hats enhanced the striking effect. Fifty years later, Victorian fashion plates (66,67) consciously set out to provide an accurate and consistently updated record of current styles in dress.

James Tissot's delicate drypoint titled "**Soirée d'Eté**" **or** *Summer Evening* (68) devotes attention to Mrs Kathleen Newton, mistress of the artist for five years, who became known as **La Mystérieuse.** Charles Baudelaire in the 1860s described such a woman as "the glitter of all the graces of nature condensed in a single being; she is the object of the most intense admiration and curiosity that the picture of life has to offer to the beholder. She is a kind of idol, stupid perhaps, but dazzling and enchanting...".

One of the chief painters of the French Impressionist movement, Auguste Renoir, is represented at his best by one of the four lithographs he completed in colour, namely "**Le Chapeau Epinglé**" (72). It shows Berthe Morisot's daughter pinning a cousin's hat. We can observe the influence of Impressionism on the Australian painter, Charles Conder, through his *Carnival* (73) lithographs, which were a product of the years he spent in England at the turn of the century. Their gay, lighthearted exuberance captures the mood of the **belle époque.**

A. Kirker
Curator of Prints and
Drawings

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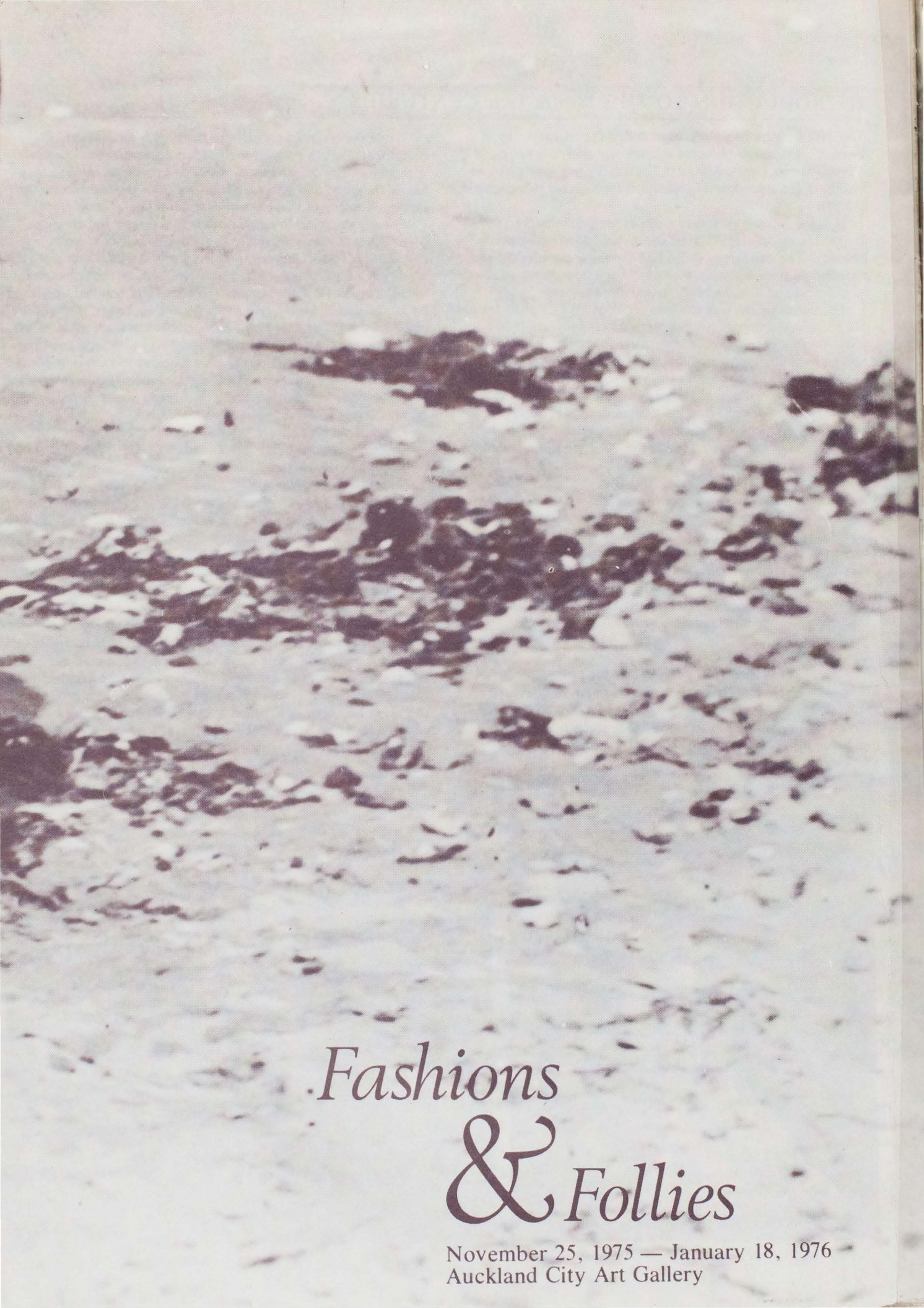
Fashions

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> "Fashion, though Folly's child, and guide of fools,
> Rules e'en the wisest, and in learning rules."
> (George Crabbe)

INTRODUCTION TO THE 16th & 17th CENTURIES

Apart from the portraits of illustrious personages or wealthy patrons in their elegant clothes, etchings and engravings by a number of masters convey an intimate impression of people in their everyday lives attired in less formal clothes.

Albrecht Dürer of Nuremberg was the son of a Hungarian immigrant who set up business as a goldsmith in this flourishing commercial centre. Three of young Albrecht's oil paintings are represented in etchings (4,5,6,) by Wenzel Hollar: you see the simplicity of the elder Dürer's dress contrasted by the elaborate elegance of the successful young painter who was accepted as an equal by his wealthy patrons. The young woman portrayed is Barbara Fürlegerin, a member of a patrician family of Nuremberg.

Lucas van Leyden, the Dutch contemporary and friend of Dürer, may be regarded as one of the founders of the large school of engravers and etchers which flourished in Holland and Flanders during the 15th and 16th centuries. They lifted the printmaker's standing from that of a skilled craftsman to the respected and admired level of men like Rembrandt and Anthony van Dyck. The latter is represented by portrait etchings of two fellow artists (21) which combine superb draughtsmanship with an economy of means that concentrates the emphasis on the face of the sitter and neglects all irrelevant detail.

Such detail is supplied in the three portrait engravings (9,10,11) by William Jacobszoon Delff, showing King Charles I, his wife, Henrietta Maria and their favourite minister, George Villiers, Duke of Buckingham. At this time male elegance reached a high level, as is shown also in the portrait of Duke Henri de Lorraine (22) by Jean Morin.

Wenzel Hollar from Prague spent most of his productive life

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in England in the service of Thomas Howard, Duke of Arundel, one of the first English noblemen to accumulate a large important art collection. Hollar produced a total of over 2,500 etchings which faithfully record many aspects of life and scenery in 17th century England. Some of his finest work consists in detailed and delicate studies of male and female attire of courtiers and citizens and their wives, most of them on a small scale (see the circular female portraits known as **"Runde Frauentrachten"** (31) and the set of English nobles in their ceremonial robes (32)).

Jacques Callot, born in Nancy, spent the early part of his artistic life in Rome and Florence, where he found employment at the court of Grand Duke Cosimo II (de Medici). His set of twelve full-length portraits of gentlemen and ladies of the court of Lorraine (15) shows them in all their finery, with small scenes of daily life providing the background. He also etched a set of beggars, **"Les Gueux"** (13), depicting them in their rags, begging for alms. This set became famous in Callot's lifetime, and it was a significant departure from the former artistic convention of only portraying the lives of the high and mighty. Callot represents the world of the theatre in the set of three key figures of the **Commedia dell'Arte** (12) which provided open air spectacles at fairs and public festivals. One of them (Scapin) is the jester who combines bravado with lighthearted fun, often at the expense of well known personalities.

The jester, fool or coxcomb, dressed in his eared hood, bells, baubles and motley coat, was a popular figure at the court of most European princes and in the houses of people of wealth and standing. He acted as entertainer, astrologer, soothsayer, and even as confidential adviser to his patron. This is brought out in the etched portrait of Konrad von der Rosen (2), court jester to the Emperor Maximilian of Habsburg, by Daniel Hopfer. In spite of his attire, there can be no doubt of the importance and influence of this man who played a major role in the life of his mighty patron.

Jesters are also shown in the charming court scene (1) by the master M.Z. (on the balcony) and in the large engraving (3) by Lucas van Leyden (on the far left).

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W.S. Auburn

CATALOGUE

Measurements are given in millimetres height before width,
and relate to the size of the image.

The Master M Z (Matthäus Zasinger?) (active c1500)
1 *Ball at the Court of the Duke of Bavaria*
engraving 1500 222 x 311

DANIEL HOPFER (active 1493-1536)
2 *Konrad von der Rosen*
etching probably before 1503-4 295 x 216

LUCAS VAN LEYDEN (1494-1533)
3 *Magdalene returning to the Pleasures of the World*
engraving 1519 292 x 396

WENZEL HOLLAR (1607-77)
4 *Albrecht Dürer's Father 1497*
etching 1644 225 x 159
5 *Albrecht Dürer 1498*
etching 1645 225 x 159
6 *Portrait of a Young Woman 1497* (after Albrecht Dürer
1471-1528)
etching 1646 238 x 174
7 *Hans von Zürch, goldsmith 1532* (after Hans Holbein
1497-1543)
etching 1647 200 x 130

JULES JACQUEMART (1837-80)
8 *Elisabeth de Valois, Queen of Spain* (after Antonio Moro
1519-75)
etching 200 x 168

"For he that's out of clothes is out of fashion,
And out of fashion is out of countenance,
And out of countenance is out of wit."
(Ben Jonson)

WILLIAM JACOBSZOON DELFF (1580-1638)
9 *George Villiers, Duke of Buckingham* (after Michel van
Mierevelt 1567-1641)
engraving 1626 412 x 289

10 *King Charles I* (after Daniel Mytens c1590-c1648)
engraving 1628 419 x 292
11 *Queen Henrietta Maria* (after Daniel Mytens)
engraving 1630 419 x 305

JACQUES CALLOT (1592-1635)
12 *Three Pantaloons* 1618
(showing three chief characters of the **Commedia dell'Arte**)
Pantaloon
The Captain or The Lover
The Zani or Scapin
etchings (each) 216 x 149
13 *The Beggars* 1622
Mother with three Children
Beggar with Wooden Leg
Beggar on Crutches
Beggar dancing on his Stick
etchings (each) 140 x 89
(from a set of twenty-five)
14 *Portrait of the Prince of Phalsbourg*
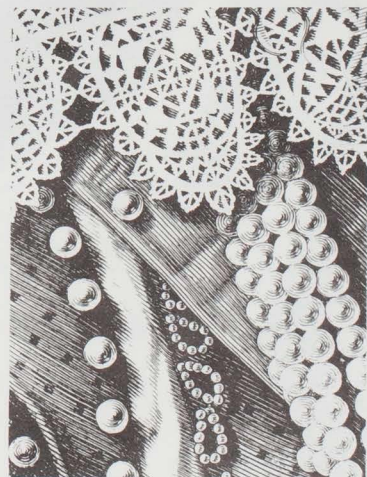etching 1623 286 x 336

(Cavalier of the 17th century) —
"Wearing a long-flapped beaver hat, decorated with huge
plumes, and, as his insignia, a mantle bought from some
dealer outside the Law Courts, bright eyed and smiling
beneath his moustache, which is twirled in a love-lock, he
passes by, bowing graciously to the guards who make way
for him".
(E. Magne)

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15 *The Nobility of Lorraine* 1624
   Lady with a small Hair-piece
   Gentleman greeting a Friend
   Soldier with large Feather in his Hat
   Lady in Profile with her Hands in a Muff
   Lady Wearing a large Veil, her Robe bordered with Fur
   Gentleman just off his Horse
   Gentleman wearing a Robe bordered with Fur
   Lady with a large Collar
   Lady with a Fan
   Gentleman wrapped in his Cape
   Gentleman with his Hands clasped
   Masked Lady
   set of twelve etchings (each) 144 x 92
16 *The Palace Garden at Nancy*
   etching 1625 254 x 384
17 *The Combat at the Barrier* 1627
   Entry of His Highness on Foot
   etching 152 x 241
   Combat at the Barrier
   etching 149 x 238
   (from a set of ten)
18 *The Card Game*
   engraving 1628 213 x 276 (oval)

STEFANO DELLA BELLA (1610-64)
19 *Florentine at the Hunt*
   etching 190 x 267
20 *A Hungarian Horseman turning to the right*
   A Hungarian Horseman turning to the left
   etchings 171 and 174 (circle)

ANTHONY VAN DYCK (1599-1641)
21 *The Iconography*
   Portrait of Jan Brueghel
   etching 241 x 152
   Portrait of Justus Suttermans
   etching 247 x 165
   (from a set of eighty)

JEAN MORIN (c1590-1650)
22 *Henry of Lorraine* (after Philippe de Champaigne 1602-74)
   etching 305 x 247

CHRISTOFFEL VAN SICHEM (active c1601-af.1646)
23 *Alexander Farnesius*
   engraving 184 x 143

WENZEL HOLLAR (1607-77)
24 *The Four Seasons* (three-quarter length figures) 1641
   Autumn and *Winter*
   etchings (each) 251 x 174
25 *The Four Seasons* (half-length figures) 1644
   Spring and *Summer*
   etchings (each) 162 x 124
26 *The Earl of Essex*
   etching c1644 168 x 120
   Sir Thomas Fairfax
   etching 1648 114 x 73
27 *Charles II* (after Anthony van Dyck)
   etching 1649 247 x 178
28 *Mary, Princess of Orange*
   etching 184 x 120
29 *General Monck*
   etching 1644 124 x 92
30 *Ornatus Muliebris* 1640
   Lady wearing a large Brooch
   Lady with Mask and Muff
   Lady with Cap and Muff
   etchings (each) 140 x 73
   (plates 3,13 and 14 from a set of twenty-six, illustrating the
   costumes of English women)
31 *Women's Costumes in Roundels*
   The Duchess of Lenox
   Lady with straight Hair
   Lady with Bows in her Hair
   Lady with a Pearl Necklace
   Lady with a Bow in her Hair and laced Bodice
   Lady with unkempt Hair
   Lady with a Millstone Collar
   Lady with lace-edged Cap
   English Noblewoman with a Rainhood
   Lady with Rainhood and Fur Stole
   Young Lady of Strasbourg
   Woman of Antwerp
   etchings 1639-47 (each) 89 (circle)
   (from a set of thirty-seven)

32 *English Statedress*
   The Creation Robe of the Prince of Wales
   The Creation Robe of an Earle, the Lord of Arundell
   The Creation Robe of a Duke. Duke of Buckingham
   The Creation Robe of a Marquesse
   The Creation Robe of a Viscount
   The Creation Robe of a Baron
   The Habit of a Bishop
   The Creation Robe of a Knight of the Garter
   The Habit of a Judge
   set of nine etchings (each) 117 x 73

CHARLES NICHOLAS COCHIN II (1715-90)

33 *The Room of Spectacle* (Versailles)
   engraving 1745 743 x 533
34 *A Ball held by King Louis XIV*
   engraving by C.N. Cochin I after C.N. Cochin II, 1745 736 x
   527

WILLIAM HOGARTH (1697-1764)

35 *A Harlot's Progress*
   set of six engravings 1733-34 (each approx.) 317 x 381
36 *A Rake's Progress*
   engravings 1735 (each) 355 x 406
   (plate II and III from a set of eight)
37 *Marriage à la Mode* 1745
   engravings by Thomas Cook after Hogarth 1796 (each) 381 x
   470
   (plate II and III from a set of six)

GEORGE DANCE (1741-1825)

38 *The Fatherless and the Widow with one to help 'em*
   watercolour 190 x 320

JAMES McARDELL (c1729-1765)

39 *Portrait of Robert Lord Henley* (after Thomas Hudson
   1701-79)
   mezzotint 400 x 276

35

35

VALENTINE GREEN (1739-1813)

40 *Lady Caroline Howard* (after Sir Joshua Reynolds 1723-92)
   mezzotint 1778 457 x 330

FRANCOIS AUGUSTE MOITTE (1748-90)

41 *Florentine Woman*
   Countrywoman of Lucca with Engagement Ring
   engravings after Jean-Baptiste Greuze 1725-1805, (each) 308
   x 225

"He who lives without committing any follies is not so
wise as he thinks."

(La
Rochefoucauld)

JEAN LOUIS DELIGNON (1755-1804)

42 *The Happy Villager* (after Sigmund Freudenberger
   1745-1801)
   engraving 289 x 324

NICHOLAS DELAUNAY (1739-92)
43 *The Gay Marriage* (after S. Freudenberger)
   engraving 289 x 324

CHARLES KNIGHT (1743?-af. 1825)
44 *Rosina* (after Thomas Stothard 1775-1834)
   stipple engraving 1791 343 x 244

HENRY FUSELI (1741-1825)
45 *Three Women at a Curtained Window*
   pencil and wash 1779 165 x 167
46 *A Woman with a Fan, standing, seen from the back.*
   pencil with wash 1791 233 x 188
47 *A Woman on a Balcony with high dressed Hair and Hat*
   pen with wash c1790-1 234 x 187
48 *Bust portrait of Mrs Fuseli*
   pen with wash c1790-95 174 x 144
49 *Mrs Fuseli sleeping*
   pen with wash c1795 227 x 186
50 *Two Courtesans with fantastic Hairstyles and Hats*
   pen with wash c1796-1800 179 x 162

LUIGI SCHIAVONETTI (1765-1810)
51 *Cries of London* (after Francis Wheatley 1747-1801)
   *Sweet China Oranges, Sweet China
   Strawberrys, Scarlet Strawberrys*
   handtinted stipple engravings 1794-95 (each approx.) 400 x
   286
   (plate 3 and plate 9 from a set)

THOMAS ROWLANDSON (1757-1827)
52 *A Helping Hand*
   pen and watercolour 149 x 111
53 *Before the Ball*
   pen and watercolour 135 x 114
54 *The Portrait Painter's Shew Room*
   pen and watercolour 151 x 239

SAMUEL COLLINGS (active c1784-91)
55 *The Battle of Umbrellas in Saint James' Park*
   watercolour (engraved 1784) 150 x 200

"His foe was folly and his weapon wit".
        (Anthony Hope on memorial to W.S. Gilbert)

JAMES GILLRAY (1757-1815)
56 *Ladies Dress, as it soon will be*
   etching 1796 352 x 250
57 *The Giant – Factotum amusing himself* (William Pitt
   bestrides the Speaker's Chair)
   handtinted etching 1797 349 x 247
58 *Cockney – Sportsmen marking Game* (John Bull and a
   London Volunteer)
   handtinted etching 1800 238 x 339
59 *The Man of Feeling, in search of Indispensibles; – a Scene at
   the little French Milliners*
   etching 1800 263 x 367
60 *The King of Brobdingnag and Gulliver* (George III and
   Napoleon)
   handtinted etching 1804 301 x 444
61 *He steers his flight
   Aloft,* ... (Lord Grenville installed as Chancellor of Oxford
   University)
   handtinted etching 1810 489 x 381

"There is no jollity but hath a smack of folly in it."
                                    (G. Herbert
                                    proverb)

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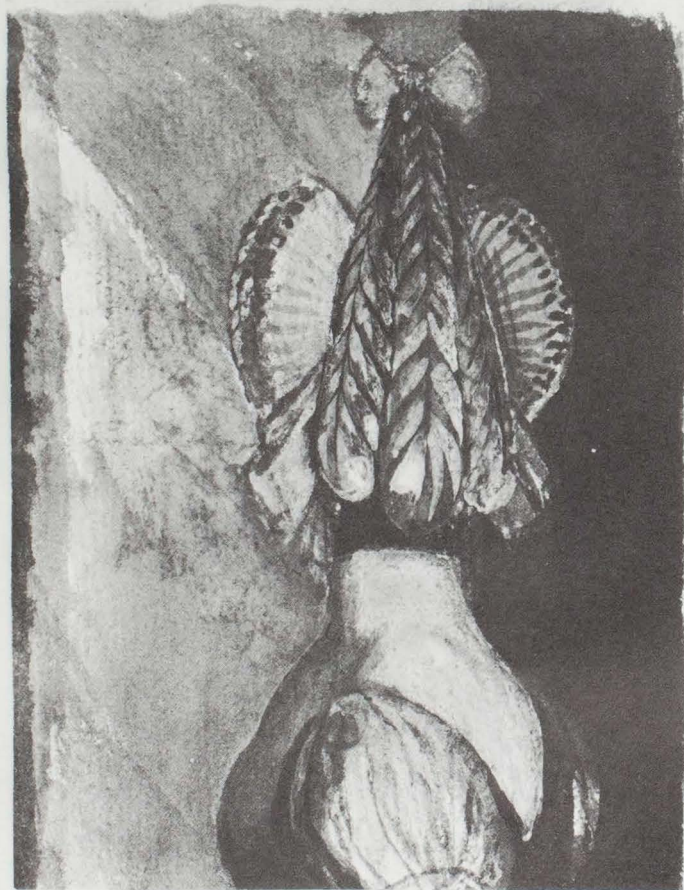
WILLIAM HEATH (1795?-1840)

62 *The Lady of the House*
   handtinted etching 1829 355 x 244

63 *Parish Characters in Ten Plates*
   Mr George King – The Parish Overseer
   Master Fang the Parish Beadle
   handtinted etchings 1829 (each approx.) 355 x 254
   (plates 1 and 4 from the set)

64 *Enough to make an Angel Swear or Real Birds Plucking*
   the Sham
   handtinted etching 1829 343 x 244
   (from an album of Heath's caricatures, displayed in the
   show-case)

HONORE-VICTORIN DAUMIER (1808-79)

65 *Tout ce qu'on voudra.*
   lithograph 1849 289 x 216

"One had as good be out of the world as out of the
fashion".

(Colly Cibber)

VICTORIAN FASHION PLATES

66 twelve handtinted engravings 1837-49
   (each approx.) 209 x 171

67 six handtinted engravings 1845-56
   (each approx.) 216 x 178

"Whether the charmer sinner it, or saint it, if folly grow
romantic, I must paint it".

(Alexander Pope)

JAMES J. TISSOT (1836-1902)

68 *Summer Evening*
   drypoint 1881 228 x 396

EDOUARD MANET (1832-1883)

69 *Jeanne*
   etching after a painting of 1882 155 x 108

AUGUSTE RENOIR (1841-1919)

70 *The Country Dance*
   softground etching c1890 219 x 136

71 *Pinning the Hat*
   etching and drypoint 1893 132 x 93

72 *Pinning the Hat*
   lithograph 1898 609 x 495

CHARLES CONDER (1868-1909)

73 four prints from the *Carnival* set
   The Life of the Bohemian
   Mid-Lent
   The Green Room
   The Spanish Courtyard
   lithographs (each approx.) 219 x 298
   (Nos. 1,2,3 and 5 from the set)

"Thou Greybeard, old Wisdom, mayst boast of thy
treasures;
Give me with young Folly to live:
I grant thee thy calm-blooded, time-settled pleasures;
But Folly has raptures to give."

(Robert Burns)

67

68   66