GROTESQUE

THE DIABOLICAL AND FANTASTIC IN ART

Fantastic creatures such as satyrs, demons, witches and monsters have featured in artistic imagery throughout the centuries. They have been used to give expression to religious beliefs, cultural anxieties, literary subjects or psychological insights and have provided fertile ground for artists' imaginings. Central to many artists' visualisations of these creatures has been the grotesque body. Characterised by the unnatural combination of body parts (human, bestial and other) or by the distortion of form, the grotesque body has featured in Christian imagery of the Devil and of Hell, in Romantic explorations of the irrational, in Symbolist divinations of man's inner world, and in twentieth-century visualisations of the alienated human condition. This exhibition draws upon the National Gallery of Victoria's rich collection of prints, drawings and illustrated books to explore the ways in which European artists have given expression to the monstrous, the diabolical and the fantastic from the fifteenth century through to the twenty-first century.

Christian imagery has provided one of Western art's most fertile sources of the monstrous. From the Middle Ages, images played an important role in instilling fear of eternal damnation in a largely illiterate population, with hybrid creatures figuring large in the personification of Satan and his diabolical minions. In a period in which freak phenomena were feared as manifestations of evil, artists developed whole vocabularies of fantastic creatures, in which alien anatomies were inventively grafted together to symbolise the concrete existence of sin and evil.

The emergence of witchcraft imagery in the Renaissance period provides a fascinating counterpoint to this development. Often depicted in the company of monstrous devils or of goats symbolising diabolical intent, the witches themselves usually retain the bodily features of women and appear as either youthful seductresses or emaciated hags. Sexual activity, in association with the diabolical, is often covertly suggested in these images, revealing cultural concerns with the control of women's bodies and the assertion of male authority.

Satyrs — mischievous, lustful creatures of classical antiquity, part-human and part-goat — appear in various guises throughout this exhibition. The demonisation of pagan sources in the medieval period saw the co-option of the satyr's form (notably its horns, cloven hooves and shaggy coat) for one of the most enduring personifications of the Devil. Also an important subject in secular art from the Renaissance period onward, some artists chose to emphasise the satyr's lascivious and destructive nature, while others depicted it as a creature belonging to a 'Golden Age' prior to civilization. The depiction of satyr 'families', and of tender scenes between male satyrs and nymphs or female humans, is a strong current in the exhibition, evident in prints by Albrecht Dürer, Jean-Honoré Fragonard and Pablo Picasso.

The Romantic era ushered in a new emphasis upon the artist's personal vision and the imagination that underlies much of the work on display in the latter part of the exhibition. In Goya's *Los Caprichos* the artist's visionary imagination and satirical observation of human nature is displayed in a series whose subject is the terrible consequences of the abandonment of reason in both collective and individual experience. Goya employed a fantastic array of supernatural beings in this series, including witches, goblins and monsters, to symbolise the very real forces of evil he perceived in Spanish society. While Goya's contemporary, William Blake, was also critical of social values of the time and developed a highly personal, complex mythology, the series of watercolours that occupied his late years were executed in response to Dante's *Divine Comedy.* These exceptional watercolours bring to life this vivid fourteenth-century account of the monstrous devils and horrendous tortures awaiting the damned in Hell.

By the end of the nineteenth century, new developments in scientific psychology were influencing a young generation of artists associated with the Symbolist movement. The inner realms of the human psyche were tapped via dreams, intuition, fantasy and the imagination. Max Klinger's series *A glove* (*Ein Handschuh*) portrays a dream-like narrative in which primeval creatures personify irrational and libidinal forces. The notion that dark forces are submerged within the human psyche has continued to attract the interest of many artists in the twentieth century. For artists as divergent as Pablo Picasso, Peter Booth, Louise Hearman and the Chapman Brothers, monstrous bodies, hybrid creatures or latent diabolicism continue to be potent vehicles for the expression of these abiding concerns.

Instructive images and texts were prevalent in the late medieval period and sought to teach their readers appropriate social and moral behaviour. Geoffroy de La Tour Landry's popular book of conduct, written for his daughters in the 1370s, was published widely from the fourteenth to sixteenth centuries. This remarkable woodcut featured in an early German edition, and was possibly designed by the young Albrecht Dürer. It illustrates a story in which God punished a woman who spent excessive time dressing by sending this horrible sight, which drove her mad. Repentant, she was later forgiven and restored to health.

Dürer left no record of the meaning behind one of his most famous and enigmatic engravings in which an armoured rider passes Death, a rotting corpse holding an hourglass (depicting the passing of time), and the monstrous, cloven-footed Devil. Interpretations have varied over the centuries. The scene may depict a phantom-knight with his foul companions, or a robber-knight, a common threat at the time. Alternatively, it may represent the humanist Erasmus's Christian soldier, who is undeterred by the presence of mortality and sin.

Jacques de Gheyn II
Three witches in an archway with a naked male c.1600–10
pen and brown ink
Felton Bequest, 1923 (1278.779-3)

itch-hunts were widespread throughout Europe around 1600 when this drawing of three witches was made by Jacques de Gheyn II. Of the many things they were accused of, feasting on human blood and flesh as part of the witches' Sabbath was considered among the most abominable. Despite this popular belief, depictions of cannibalism by witches were relatively rare until the beginning of the seventeenth century. In this mysterious scene the witches appear to be scooping out the helpless victim's eyes or brain. The emergence of this iconography has been interpreted as a response to pervasive cultural anxieties in de Gheyn's time. Although we are uncertain about the intention behind de Gheyn's images of *spookerijen* (spooks), this work communicates a fear of women transgressing the established social order by dispensing their own form of justice.

I n eighteenth-century Spain belief in witchcraft, goblins and demons was widespread and the topic of many books, treatises and plays. Goya used supernatural creatures in much of his graphic oeuvre to ridicule the human follies, vices, hypocrisies and superstitions he perceived in contemporary society. Witches featured prominently in his imaginative etched series *Los Caprichos* where they represent, among other traits, the lasciviousness and treachery he perceived in women. In *Pretty teacher!* Goya draws upon a long iconographic tradition, developed in the medieval period, in which flying or riding women represent uncontrolled female sexuality and an upheaval of the natural order. Prostitution and witchcraft were commonly associated, and the relationship depicted here suggests that of an older procuress and her protégée, who is being taught the wanton behaviour implicit in her trade.

Romanticism as a movement developed in the late eighteenth and early nineteenth centuries as an emotional or spiritual opposition to the rationalism of the Enlightenment and the Industrial Revolution. One of its best-known British exponents was the artist and poet William Blake. The series of watercolour illustrations to Dante Alighieri's *Divine Comedy*, which Blake produced between 1824 and his death in 1827, was the culmination of his visionary work. The fourteenth-century epic poem recounts Dante's imaginary pilgrimage through Hell and Purgatory to Paradise and salvation. Encountering devils, monsters and sinners on their journey, Dante and his guide Virgil meet three notorious Florentine robbers in Hell. One of them, Agnello dei Brunelleschi, is tortured before their eyes as he is seized by a serpent-like monster (a fellow thief who had been transformed), which grasps him with its six legs, tail and vicious jaw. The entwined couple merge into a grotesque hybrid creature. Unlike the Catholic Dante, Blake's idiosyncratic theology included an unshakeable belief in redemptive forgiveness rather than the eternal damnation suffered here.
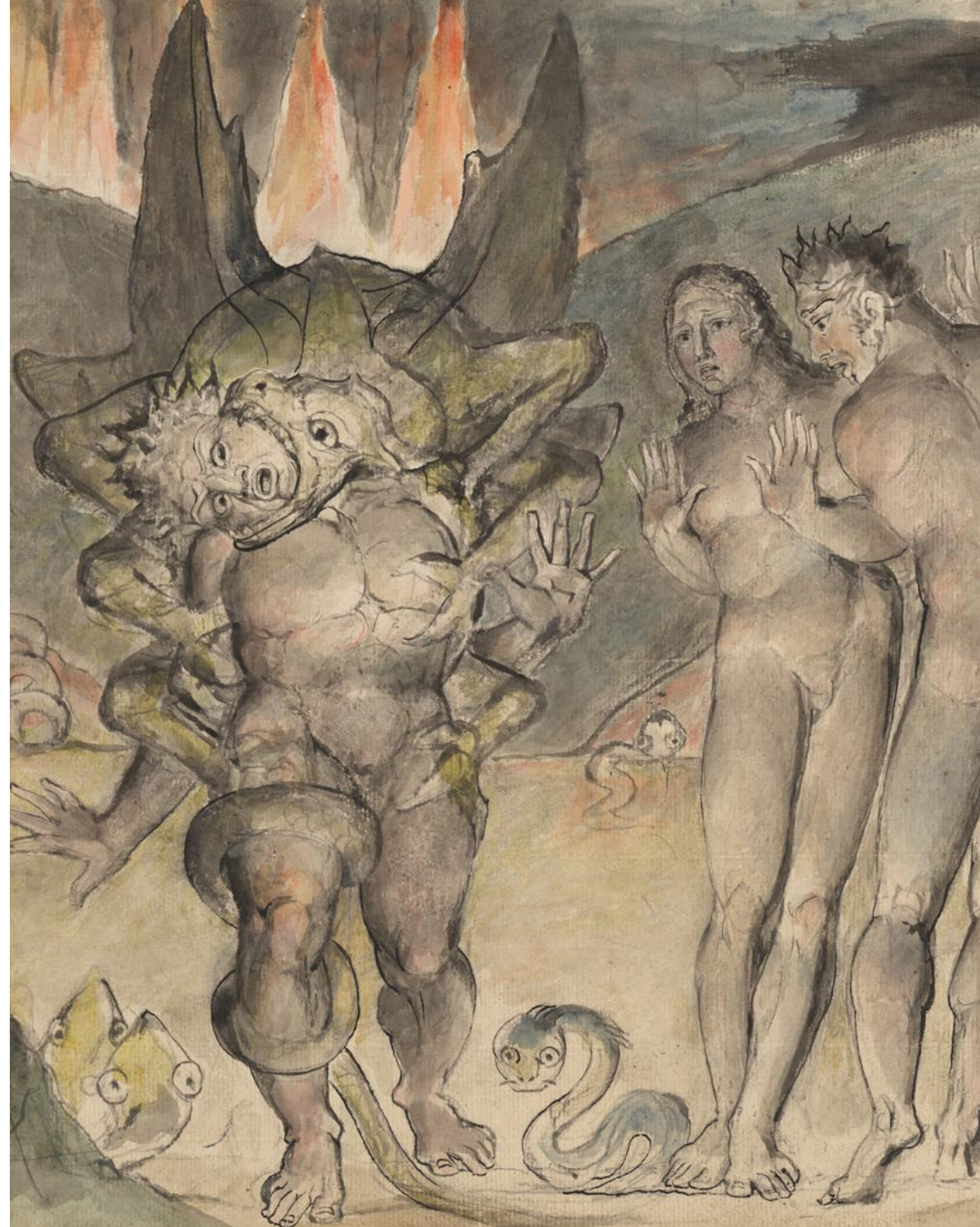
This famous image of Mephistopheles flying through the darkening sky, seemingly ready to pounce on the city below, aptly represents the fascination with spiritual and diabolical themes in the early nineteenth century. Mephistopheles was a familiar of the Devil, to whom the astrologer and necromancer Faust (based on a real medieval German character) sold his soul in exchange for complete knowledge. One of the principal French Romantic artists, Eugène Delacroix, was inspired in part to illustrate Goethe's version of *Faust* after seeing a dramatisation performed in London in 1825, a fact which may have much to do with the theatricality of his illustrations. While the series was a commercial failure and much mocked, Goethe praised Delacroix's visualisations. This lithograph is the only print in the series in which Mephistopheles is revealed in his true demonic status; once in Faust's company he disguises himself in human form although events reveal his supernatural abilities.

The elusive imagery in Max Klinger's series *A glove*, first editioned in 1881, anticipates the literary and artistic movement, Symbolism. In particular, the series shares with Symbolism an interest in conveying the subjective nature of experience. The ten prints make up a loose narrative that depicts the dreams of a man whose obsessive sexual longing is symbolised by a woman's glove. Throughout the series, unrequited desire is suggested by the transformation of the glove and its surroundings; in *Abduction* the primal sexual urge is pictured as a flying pterodactyl-like beast. How the strange creature flew through the impossibly small window is left a puzzle. Klinger believed that the black and white medium of etching was suited to exploring humankind's darker, repressed impulses. Made before Sigmund Freud's theories of the subconscious and its expression in dreams, Klinger's series nonetheless gives powerful visual form to such ideas. By combining realism and fantasy to generate meaning by association, he is also a precursor of the Surrealists.

Peter Booth's exploration of a disturbing nocturnal world commenced in the mid 1970s after a period of working in an abstract style. The works that emerged after a process of recording his dreams were figurative and highly expressive and had the appearance of nightmares. The subject matter, to which he returned compulsively, presents terrifying scenarios including lonely travellers in apocalyptic landscapes, helpless humans fleeing the destruction of their cities, hybrid creatures and cannibals devouring their prey. Booth's fear of the breakdown of civilization is aptly captured in his image of a Cyclops feasting on a human leg. In Homer's classical text *The Odyssey*, the race of one-eyed monsters is described as living lawlessly and without regard for community or tradition. Like Francisco Goya, Booth uses monsters in his art to communicate the failings of humankind he perceives in contemporary life.
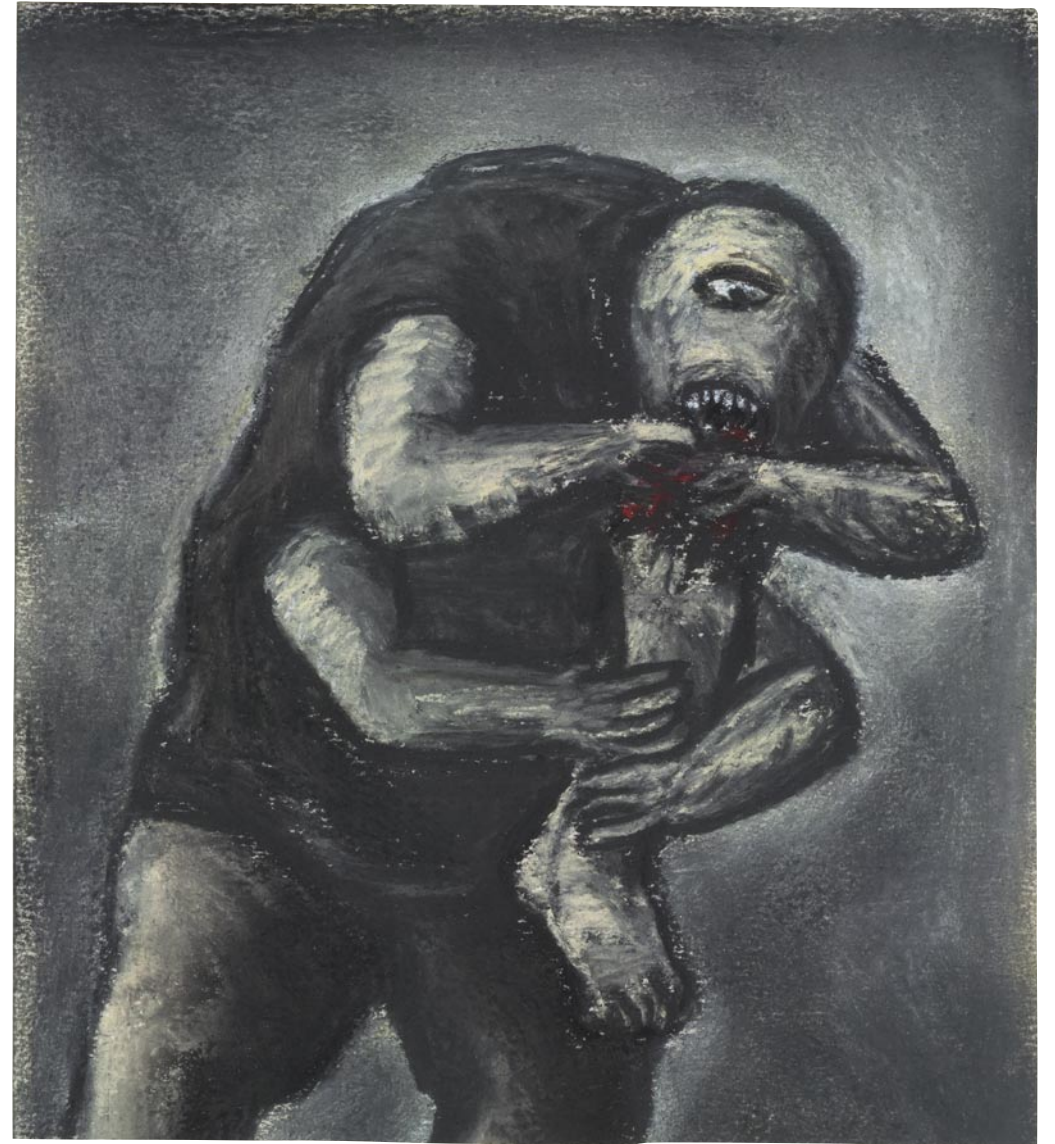
ince coming to prominence as part of the YBA (Young British Artists) phenomenon in the 1990s, brothers Jake and Dinos Chapman have consistently provoked audiences with their depiction of taboo iconography. This has included disturbing, sexually charged representations of children, and sculptures and prints that show horrific transformations and mutilations of the human body inspired by Francisco Goya's *Disasters of war* print series. Like Goya and other artists before them, the Chapmans are interested in the irrational. The exquisite corpse game that inspired this portfolio of etchings was developed by the Surrealists and subverts reason by embracing chance. The game relies on each participant drawing a section of a body before concealing it and passing it on to others in turn for completion. The etchings produced by the Chapmans using this method present a fantastic amalgam of body parts. In one print from the series, a 'creature' displays beast-like claws, prominent genitals and an Alice in Wonderland face. In another, the artists make direct reference to Goya's *Disasters of war* series by showing an impaled head, however, Goya's tree branch has been changed to the antler of a fantastic deer-like animal. The prints display contrasting drawing styles, from virtuoso passages to those that look like a teenager's obsessive doodling.

Exhibition Checklist

Dimensions of the works are given in centimetres, height preceding width. For drawings, sheet dimensions only are cited. Paper is white or cream unless otherwise noted. All prints are final states unless otherwise noted; states are given in Roman numerals following the catalogue raisonné number. Numbers in parentheses at the conclusion of captions are National Gallery of Victoria accession numbers.

Albrecht Altdorfer
German c.1480–1538

Satyr attacking a nymph, himself being attacked c.1520–25
engraving
6.0 x 4.1 cm (plate), 6.2 x 4.2 cm (sheet)
Bartsch 38; Winzinger 164.a/c
Felton Bequest, 1950 (2272-4)

James Barry
Irish 1741–1806, worked in England 1764–1806

The Fall of Satan 1777
etching, engraving and aquatint
84.4 x 61.0 cm (plate), 101.2 x 66.5 cm (sheet)
Pressly 9 vii/vii
Presented by the Society of Arts, 1881 (p.183.224-1)

Satan and his legions hurling defiance toward the vault of Heaven
c.1792–95
illustration for *Paradise Lost* by John Milton (II, 229–301)
etching, posthumous impression
76.8 x 50.9 cm (plate), 100.5 x 64.3 cm (sheet)
Pressly 25 v/v
Presented by the Society of Arts, 1881 (p.183.226-1)

Satan, Sin and Death c.1792–95
illustration for *Paradise Lost* by John Milton (II, 720–26)
etching, posthumous impression
57.5 x 42.3 cm (plate), 69.2 x 50.6 cm (sheet)
Pressly 26 ix/ix
Presented by the Society of Arts, 1881 (p.183.228-1)

Sebald Beham
German 1500–1550

Patience (*Pacientia*) 1540
engraving
10.5 x 7.0 cm (image and sheet)
Bartsch 138; Pauli 141 iv/vi
Felton Bequest, 1923 (1278.585-3)

Misfortune (*Infortunium*) 1541
engraving
7.8 x 5.1 cm (plate), 8.3 x 5.6 cm (sheet)
Bartsch 141; Pauli 144 iv/iv
Purchased, 1945 (1427-4)

William Blake
English 1757–1827

illustrations to *The Divine Comedy* by Dante 1824–27
5 watercolours from the series of 100

Cerberus (*Inferno*, VI, 13–33)
pen and ink and watercolour over pencil and black chalk
37.3 x 52.7 cm
Butlin 1981, 812.13; Butlin & Gott 6

Geryon conveying Dante and Virgil down towards Malebolge
(*Inferno*, XVII, 1–27 and 79–123)
pen and ink and watercolour over pencil and black chalk
37.2 x 52.7 cm
Butlin 1981, 812.31; Butlin & Gott 14

The devils setting out with Dante and Virgil (*Inferno*, XXI, 97–139)
pen and ink and watercolour over pencil
37.2 x 52.8 cm
Butlin 1981, 812.39; Butlin & Gott 18

The six-footed serpent attacking Agnello dei Brunelleschi
(*Inferno*, XXV, 49–78)
pen and ink and watercolour over black chalk
37.2 x 52.7 cm
Butlin 1981, 812.51; Butlin & Gott 2

Lucifer (*Inferno*, XXXIV, 10–81)
pen and ink and watercolour over pencil and black chalk
52.7 x 37.2 cm
Butlin 1981, 812.69; Butlin & Gott 28

Felton Bequest, 1920 (991-3, 999-3, 1003-3, 1006-3, 1013-3)

Peter Booth
English/Australian 1940–

Drawing (*Cyclops eating leg*) 1982
pastel
20.0 x 18.0 cm
Purchased through The Art Foundation of Victoria with the assistance of the Rudy Komon Fund, Governor, 1985 (P108-1985)

Drawing (*Large swarming fight*) 1982
black chalk
66.4 x 103.4 cm
Purchased through The Art Foundation with the assistance of the Rudy Komon Fund, Governor, 1985 (P110-1985)

Drawing (*Hybrid man/insect with four legs*) 1982
black chalk and pastel
25.8 x 34.6 cm
Purchased through The Art Foundation of Victoria with the assistance of the Rudy Komon Fund, Governor, 1985 (P112-1985)

Drawing (*Saltimbanques*) 1982
black chalk, gouache and watercolour
23.0 x 31.0 cm
Purchased through The Art Foundation of Victoria with the assistance of the Rudy Komon Fund, Governor, 1985 (P113-1985)

Drawing (*Small monster with human head*) 1984
black chalk and pastel
18.0 x 26.0 cm
Purchased through The Art Foundation of Victoria with the assistance of the Rudy Komon Fund, Governor, 1985 (P123-1985)

Rupert Bunny
Australian 1864–1947, worked throughout Europe 1884–1933

Out of the sea c.1909
colour monotype
23.8 x 33.6 cm (image), 31.2 x 46.6 cm irreg. (sheet)
Gift of Mr C. C. Chisholm, 1962 (1075-5)

Jacques Callot
French 1592–1635, worked in Italy c.1611–21

The temptation of Saint Anthony (second version) 1635
etching
35.9 x 46.7 cm (plate), 37.6 x 49.3 cm (sheet)
Lieure 1416 iv/v
Felton Bequest, 1958 (3805-4)

Giovanni Benedetto Castiglione
Italian c.1609–1664

A satyr or Pan seated at the foot of a herm c.1645
etching
11.9 x 21.5 cm (plate), 17.4 x 25.5 cm (sheet)
Bartsch 17 iii/iii; Percy E9
Felton Bequest, 1961 (958-5)

Pan seated near a vase c.1645
etching
11.5 x 21.8 cm (plate), 12.0 x 22.3 cm (sheet)
Bartsch 18; Percy E10
Felton Bequest, 1925 (1750-3)

Jake Chapman
English 1966–

Dinos Chapman
English 1962–

Exquisite corpse 2000
6 prints from the portfolio of 20 etchings, ed. 30/30
22.9 x 17.7 cm (plate) (each), 46.0 x 38.0 cm (sheet) (each)
Purchased, 2004 (2004.3.3, 2004.3.5, 2004.3.6, 2004.3.14, 2004.3.15, 2004.3.20)

Jazmina Cininas
Australian 1965–

Lycanthropy survival hints 1999–2001
series of 10 prints
colour linocuts, letterpress text, 1/35
14.4 x 19.3 cm (image and sheet) (each)
Purchased, 2003 (2003.36.1-10)

Cornelis Cort
Dutch 1533–1578, worked in Italy 1565–78

Federico Zuccaro (after)
Italian 1540-42–1609

The Calumny of Apelles 1572
engraving
40.2 x 56.0 cm (image and sheet)
Bartsch 219 ii/ii; de Haan 219 ii/ii
Gift of Professor Peter Tomory, 1992 (P44-1992)

George Cruikshank
British 1792–1878

illustrations for *Letters on Demonology & Witchcraft* by Sir Walter Scott (London: John Murray) 1830
6 prints from the series of 12 etchings

The corps de ballet
6.8 x 11.2 cm (plate), 7.1 x 11.2 cm (sheet)
Reid 1471

Elfin tricks
6.8 x 11.1 cm (plate), 7.2 x 11.1 cm (sheet)
Reid 1474

The persecuted butler
6.9 x 11.2 cm (image), 7.2 x 11.2 cm (sheet)
Reid 1475

Fairy revenge
6.9 x 11.2 cm (plate), 7.2 x 11.2 cm (sheet)
Reid 1477

Black John chastising the witches
6.9 x 11.3 cm (image), 7.3 x 11.3 cm (sheet)
Reid 1479

Witches' frolic
6.9 x 11.2 cm (plate), 7.2 x 11.2 cm (sheet)
Reid 1480

Gift of Miss Archibald, 1930 (4294.32-3, 2494.9.3, 4294.7-3, 4294.2-3, 4294.4-3, 4294.5-3)

Eugène Delacroix
French 1798–1863

illustrations for *Faust: Tragèdie de M. de Goethe* (*Faust: The Tragedy of Mr Goethe*) (Paris: Charles Motte), 1828
4 prints from the series of 17 lithographs

Mephistopheles in the air (*Méphistophélès dans les airs*) (plate 2)
27.5 x 24.0 cm (image, oval), 38.5 x 27.2 cm (sheet)
Delteil 58 ii/v

Mephistopheles appearing to Faust (*Méphistophélès apparaissant à Faust*) (plate 6)
26.2 x 21.3 cm (image), 38.6 x 27.3 cm (sheet)
Delteil 62 ii/v

Faust trying to seduce Marguerite (*Faust cherchant à séduire Marguerite*) (plate 9)
26.8 x 21.4 cm (image), 38.5 x 27.4 cm (sheet)
Delteil 65 ii/vii

Marguerite's ghost appearing to Faust (*L'Ombre de Marguerite appraissant à Faust*) (plate 16)
26.0 x 35.2 cm (image), 27.3 x 38.5 cm (sheet)
Delteil 72 iii/vi

Purchased through The Art Foundation of Victoria with the assistance of the National Gallery Women's Association, Governor, 1982 (P43-1982, P47-1982, P50-1982, P43-1982)

Albrecht Dürer
German 1471–1528

The monstrous sow of Landser 1496
engraving
12.0 x 12.7 cm (image), 12.2 x 12.9 cm (sheet)
Bartsch 95
Felton Bequest, 1956 (3095-4)

The Beast with two horns like a lamb c.1496–97
from *The Apocalypse* (published 1498)
woodcut, proof
38.7 x 28.3 cm (image and sheet)
Bartsch 74
Felton Bequest, 1956 (3543-4)

Saint Michael fighting the Dragon c.1497
from *The Apocalypse* (1511 Latin edition)
woodcut
39.2 x 28.2 cm (image and sheet)
Bartsch 72
Felton Bequest, 1923 (1278.506-3)

The four witches 1497
engraving
18.9 x 13.3 cm (image and sheet)
Bartsch 75 (i/ii)
Felton Bequest, 1956 (3488-4)

The sea monster c.1498
engraving
24.8 x 18.8 cm (image), 25.0 x 19.1 cm (sheet)
Bartsch 71
Felton Bequest, 1956 (3483-4)

Hercules at the crossroads c.1498
engraving
32.3 x 22.3 cm (image), 32.7 x 22.7 cm (sheet)
Bartsch 73 (ii/ii)
Felton Bequest, 1956 (3485-4)

The Temptation of the Idler c.1498
engraving
18.7 x 11.8 cm (border line), 19.0 x 12.1 cm (sheet)
Bartsch 76
Felton Bequest, 1956 (3489-4)

Witch riding backwards on a goat c.1500
engraving
11.5 x 7.1 cm (image and plate), 11.6 x 7.3 cm (sheet)
Bartsch 67 (i/ii)
Felton Bequest, 1956 (3479-4)

Saint George on foot c.1502–03
engraving
11.3 x 7.2 cm (image), 11.6 x 7.5 cm (sheet)
Bartsch 53
Felton Bequest, 1956 (3466-4)

Adam and Eve 1504
engraving
24.8 x 19.0 cm (image and sheet)
Bartsch 1 (v/v)
Felton Bequest, 1956 (3433.2-4)

Satyr family 1505
engraving
11.5 x 7.1 cm (image), 12.3 x 7.8 cm (sheet)
Bartsch 69
Felton Bequest, 1956 (3481-4)

The Harrowing of Hell (*Christ in Limbo*) 1510
from *The Large Passion*, published 1511
woodcut, proof
39.5 x 28.4 cm (image), 41.3 x 30.9 cm (sheet)
Bartsch 14
Felton Bequest, 1956 (3526.11-4)

Knight, Death and the Devil 1513
engraving
24.6 x 18.9 cm (image), 24.7 x 19.0 cm (sheet)
Bartsch 98
Felton Bequest, 1956 (3512-4)

Albrecht Dürer (workshop of)
German 16th century

The Great Column 1517
woodcut on 4 sheets
161.2 x 22.6 cm (image, overall), 164.5 x 26.0 cm (sheet, overall)
Bartsch 129
Felton Bequest, 1956 (3597.a-d-4)

Jean-Honoré Fragonard
French 1732–1806

Bacchanals 1763
suite of 4 prints
etchings
Wildenstein 3-6 i/ii

 Nymph and two satyrs
 13.4 x 20.0 cm (image), 14.9 x 21.4 cm (sheet)

Satyr and nymph with their babies
13.4 x 20.5 cm (image), 14.5 x 21.5 cm (sheet)

Satyr carrying a nymph on his back
13.5 x 20.5 cm (image), 14.9 x 21.5 cm (sheet)

Satyr holding two babies, dancing nymph with young satyr
13.6 x 20.4 cm (image), 14.6 x 21.3 cm (sheet)

Felton Bequest, 1926 (2027-3, 2029-3, 2028-3, 2030-3)

Jacques de Gheyn II
Dutch 1565–1629

Three witches in an archway with a naked male c.1600–10
pen and brown ink
20.1 x 15.6 cm
Felton Bequest, 1923 (1278.779-3)

Pier Leone Ghezzi
Italian 1674–1755

Head of a satyr after 1720
pen and brown ink
32.6 x 22.5 cm
Felton Bequest, 1923 (1278.804-3)

Sharon Goodwin
Australian 1973–

Danny's girl 2004
synthetic polymer paint, watercolour and gouache on polystyrene board
100.0 x 164.0 cm
Courtesy of the artist and Uplands Gallery, Melbourne

Francisco Goya y Lucientes
Spanish 1746–1828

Los Caprichos (*The Caprices*), 1st edition, 1799
17 prints from the series of 80

The sleep of reason produces monsters (*El sueño de la razon produce monstruos*) (plate 43)
etching and aquatint printed in sepia ink
18.3 x 12.2 cm (image), 21.5 x 15.1 cm (plate),
24.2 x 16.7 cm (sheet)
Harris 78.III.1

Correction (*Correccion*) (plate 46)
etching and burnished aquatint printed in sepia ink
19.2 x 13.1 cm (image), 21.4 x 14.9 cm (plate),
24.8 x 17.6 cm (sheet)
Harris 81.III.1

Tale-bearers / Blasts of wind (*Soplones*) (plate 48)
etching and burnished aquatint printed in sepia ink
19.0 x 12.9 cm (image), 20.5 x 15.1 cm (plate),
24.6 x 17.4 cm (sheet)
Harris 83.III.1

Hobgoblins (*Duendecitos*) (plate 49)
etching and burnished aquatint printed in sepia ink
18.8 x 13.2 cm (image), 21.5 x 15.1 cm (plate),
24.6 x 17.7 cm (sheet)
Harris 84.III.1

They spruce themselves up (*Se repulen*) (plate 51)
etching, burnished aquatint and burin printed in sepia ink
18.2 x 12.8 cm (image), 21.1 x 14.8 cm (plate),
23.6 x 17.4 cm (sheet)
Harris 86.III.1

To rise and to fall (*Subir y bajar*) (plate 56)
etching and burnished aquatint printed in sepia ink
18.9 x 12.9 cm (image), 21.6 x 15.0 cm (plate),
24.6 x 17.5 cm (sheet)
Harris 91.III.1

Trials (*Ensayos*) (plate 60)
etching, aquatint and burin printed in sepia ink
18.4 x 12.4 cm (image), 20.8 x 16.5 cm (plate),
24.2 x 17.0 cm (sheet)
Harris 95.III.1

They have flown (*Volaverunt*) (plate 61)
etching, aquatint and drypoint printed in sepia ink
18.7 x 13.0 cm (image), 21.6 x 15.0 cm (plate),
24.5 x 17.6 cm (sheet)
Harris 96.III.1

Who would have thought it! (*¡Quien lo creyera!*) (plate 62)
etching, burnished aquatint and burin printed in sepia ink
18.7 x 13.2 cm (image), 20.6 x 15.1 cm (plate),
24.4 x 17.7 cm (sheet)
Harris 97.III.1

Look how solemn they are! (*¡Miren que grabes!*) (plate 63)
etching, aquatint and drypoint printed in sepia ink
18.5 x 12.3 cm (image), 21.2 x 16.3 cm (plate),
24.3 x 16.8 cm (sheet)
Harris 98.III.1

Bon voyage (*Buen viaje*) (plate 64)
etching, burnished aquatint and burin printed in sepia ink
18.8 x 12.8 cm (image), 21.6 x 15.2 cm (plate),
24.6 x 17.3 cm (sheet)
Harris 99.III.1

There it goes (*Allá vá eso*) (plate 66)
etching, aquatint and drypoint printed in sepia ink
18.6 x 12.3 cm (image), 20.7 x 15.8 cm (plate),
24.3 x 16.1 cm (sheet)
Harris 101.III.1

Pretty teacher! (*¡Linda maestra!*) (plate 68)
etching, burnished aquatint and drypoint printed in sepia ink
18.5 x 12.3 cm (image), 21.1 x 15.0 cm (plate),
24.2 x 16.9 cm (sheet)
Harris 103.III.1

Blow (*Sopla*) (plate 69)
etching, aquatint, drypoint and burin printed in sepia ink
17.6 x 11.8 cm (image), 21.2 x 15.0 cm (plate),
23.2 x 16.3 cm (sheet)
Harris 104.III.1

Devout profession (*Devota profesion*) (plate 70)
etching, aquatint and drypoint printed in sepia ink
18.6 x 12.6 cm (image), 20.7 x 16.5 cm (plate),
24.2 x 17.1 cm (sheet)
Harris 105.III.1

When day breaks, we will be off (*Si amanece, nos vamos*) (plate 71)
etching, burnished aquatint and burin printed in sepia ink
17.3 x 12.7 cm (image), 19.8 x 15.0 cm (plate),
23.0 x 17.2 cm (sheet)
Harris 106.III.1

You will not escape (*No te escaparas*) (plate 72)
etching and burnished aquatint printed in sepia ink
19.5 x 13.7 cm (image), 21.4 x 15.0 cm (plate),
25.2 x 18.2 cm (sheet)
Harris 107.III.1

Felton Bequest, 1976 (P43-1976, P46-1976, P48-1976, P49-1976, P51-1976, P56-1976, P60-1976 – P64-1976, P66-1976, P68-1976 – P72-1976)

Los Disparates (*The Follies*) c.1819–24, 1st edition, published 1864
4 prints from the series of 18

Folly of fear (*Disparate de miedo*) (plate 2)
etching, burnished aquatint and drypoint printed in sepia ink
22.0 x 31.9 cm (image), 32.9 x 52.0 cm (sheet)
Harris 249.III.1

Flying folly (*Disparate volante*) (plate 5)
etching and aquatint printed in sepia ink
21.7 x 32.6 cm (image), 33.0 x 50.1 cm (sheet)
Harris 252.III.1

Disorderly folly (*Disparate desordenado*) (plate 7)
etching, aquatint and drypoint printed in sepia ink
21.7 x 32.3 cm (image), 33.0 x 50.1 cm (sheet)
Harris 254.III.1

Funereal folly (*Disparate fúnebre*) (plate 18)
etching, burnished aquatint and burin printed in sepia ink
20.9 x 31.8 cm (image), 32.9 x 52.2 cm (sheet)
Harris 265.III.1

Felton Bequest, 1981 (P23.2-1981, P23.5-1981, P23.7-1981, P23.18-1981)

Louise Hearman
Australian 1963–

Untitled # 246 1990
charcoal
16.8 x 24.0 cm
Margaret Stewart Endowment, 1991 (DC17-1991)

Untitled 1990
charcoal
24.2 x 16.8 cm
Margaret Stewart Endowment, 1991 (DC18-1991)

Untitled # 1054 1993
charcoal
27.5 x 21.3 cm
Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

Untitled # 1055 1993
charcoal
26.7 x 22.5 cm
Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

Untitled # 1056 1993
charcoal
28.0 x 28.0 cm
Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

Daniel Hopfer
German c.1470–1536

Ornament with grotesques and *Ornament with satyrs* early 16th century
2 etchings on 1 sheet, 17th-century edition
27.6 x 9.9 cm (left plate), 27.3 x 7.9 cm (right plate), 47.2 x 34.0 cm (sheet)
Bartsch 98, 97; Hollstein 109 ii/ii, 108 ii/ii
Gift of Dr Cunningham Dax, 1957 (3718-4)

Max Klinger
German 1857–1920

A glove (*Ein Handschuh*) 1881, 3rd/4th edition, published 1893, portfolio of 10 prints

Place (*Ort*)
etching and aquatint
22.6 x 32.7 cm (image), 25.5 x 34.7 cm (plate),
43.6 x 69.4 cm (sheet)
Singer 113 v/v

Action (*Handlung*)
etching
24.8 x 18.7 cm (image), 29.8 x 21.0 cm (plate),
43.6 x 69.4 cm (sheet)
Singer 114 vi/vi

Yearnings (*Wünsche*)
etching and aquatint
28.2 x 10.6 cm (image), 31.6 x 13.7 cm (plate),
43.6 x 69.4 cm (sheet)
Singer 115 vi/vi

Rescue (*Rettung*)
etching
14.3 x 10.4 (image), 23.6 x 18.0 cm (plate),
43.6 x 69.4 cm (sheet)
Singer 116 vii/vii

Triumph (*Triumph*)
etching
10.9 x 23.8 cm (image), 13.8 x 26.7 cm (plate),
43.6 x 69.4 cm (sheet)
Singer 117 v/v

Homage (*Huldigung*)
etching
12.2 x 29.2 cm (image), 15.7 x 32.6 cm (plate),
43.6 x 69.4 cm (sheet)
Singer 118 v/v

Anxieties (*Ängste*)
etching
11.0 x 23.7 cm (image), 14.2 x 26.8 cm (plate),
43.6 x 69.4 cm (sheet)
Singer 119 v/v

Repose (*Ruhe*)
etching
11.0 x 23.4 cm (image), 14.2 x 26.6 cm (plate),
43.6 x 69.4 cm (sheet)
Singer 120 v/v

Abduction (*Entführung*)
etching and aquatint
8.9 x 21.8 cm (image), 11.9 x 26.8 cm (plate),
43.6 x 69.4 cm (sheet)
Singer 121 v/v

Cupid (*Amor*)
etching
10.9 x 23.8 cm (image), 13.8 x 26.6 cm (plate),
43.6 x 69.4 cm (sheet)
Singer 122 v/v

Purchased, 1978 (P83-1978 – P92-1978)

Andrea Mantegna
Italian 1431–1506

Battle of the sea gods: right half of the frieze early 1470s
engraving
28.9 x 39.5 cm (image), 28.9 x 39.7 cm (sheet)
Hind V.15.6
Felton Bequest, 1965 (1583-5)

Andrea Mantegna (school of)
Italian late 15th century

Christ in Limbo c.1490
engraving
44.9 x 35.1 cm (image and sheet)
Bartsch 5; Hind V.18.9
Felton Bequest, 1964 (1424-5)

Charles Meryon
French 1821–1868

The Admiralty (*Le Ministère de la Marine*) 1865
etching
14.1 x 13.0 cm (image), 16.8 x 14.6 cm (plate),
22.9 x 19.9 cm (sheet)
Schneiderman 94 vii/vii
Gift of Mrs David Keppel, 1960 (409-5)

The vampire (*Le Stryge*) 1853
etching
15.5 x 11.6 cm (image), 17.1 x 13.2 cm (plate),
25.1 x 20.6 cm (support)
Schneiderman 27 iv/x
Purchased, 1891 (p.186.8-1)

John Hamilton Mortimer
English 1740–1779

Caliban 1775
from a series of prints of Shakespearean heads,
published 1775–76
etching printed in brown ink
40.0 x 32.5 cm (plate), 57.6 x 43.3 cm (sheet)
Sunderland 96.6
Felton Bequest, 1926 (2929-3)

Enrag'd monster 1778
from a series of prints dedicated to Sir Joshua Reynolds
etching
21.4 x 15.7 cm (image), 23.3 x 16.9 cm (plate),
33.4 x 24.4 cm (sheet)
Sunderland 140.15
Felton Bequest, 1926 (2934-3)

Pablo Picasso
Spanish 1881–1973, worked in France 1904–73

Minotaur, drinker and women (*Minotaure, buveur et femmes*) 1933
plate 92 from the *Vollard Suite*
etching, edition of 250
29.6 x 36.6 cm (image and plate), 34.2 x 44.6 cm (sheet)
Geiser 368 iv/iv c; Bloch 200
Purchased, 1969 (P27-1969)

Winged bull watched by four children (*Taureau ailé contemplé par quatre enfants*) 1934
plate 13 from the *Vollard Suite*
etching, edition of 250
23.7 x 29.8 cm (image and plate), 34.0 x 44.9 cm (sheet)
Geiser 444 ii/ii c; Bloch 229
Purchased, 1969 (P29-1969)

Faun unveiling a sleeping woman (*Faune devoilant une dormeuse*)
1936
plate 27 from the *Vollard Suite*
etching and aquatint, edition of 250
31.4 x 41.5 cm (image), 31.8 x 41.6 cm (plate),
34.0 x 44.6 cm (sheet)
Geiser-Baer 609 vi/vi; Bd; Bloch 230
Felton Bequest, 1955 (3268-4)

Corrida 1934
etching
49.4 x 69.1 cm (plate); 56.7 x 77.1 cm (sheet)
Geiser 433; Bloch 1330
Felton Bequest, 1981 (P24-1981)

Fauns and goat (*Faunes et chèvre*) 1959
colour linocut, ed. 40/50
53.1 x 63.9 cm (block), 62.1 x 75.0 cm (sheet)
Baer 1263 B.h.2; Bloch 934
Felton Bequest, 1969 (P19-1969)

Odilon Redon
French 1840–1916

The Sciapodes: 'The head as low as possible, that is the secret of happiness!' (*Les Sciapodes: La Tête le plus bas possible, c'est le secret du bonheur!*) 1889
plate 6 in *À Gustave Flaubert: Six Dessins pour La Tentation de Saint-Antoine* (*For Gustave Flaubert: Six drawings for The Temptation of Saint Anthony*)
lithograph on chine collé, proof before letters
27.7 x 21.3 cm (image), 44.9 x 31.5 cm (sheet)
Mellerio 100
Purchased, 1988 (P8-1988)

Pegasus (*Pégase*)
also known as *Pegasus and Bellerophon* c.1900–05
mixed media on paper on cardboard
47.4 x 37.2 cm
Wildenstein 1969
Felton Bequest, 1951 (2361-4)

Paula Rego
Portugese 1935–, worked in England 1976–

Mist I 1996
from the *Pendle Witches* suite
etching and aquatint, ed. 14/30
35.6 x 29.5 cm (image), 35.9 x 29.8 cm (plate),
67.6 x 53.6 cm (sheet)
Rosenthal & Begbie 132
Purchased, 1997 (1997.411)

Mist III 1996
from the *Pendle Witches* suite
etching and aquatint, ed. 18/30
29.5 x 35.6 cm (image), 29.8 x 35.8 cm (plate),
53.4 x 67.2 cm (sheet)
Rosenthal & Begbie 134
Purchased, 1997 (1997.412)

Thomas Rowlandson
English 1756/57–1827

Grotesque heads (*Human head and bull's head*) 1821
pen and inks and watercolour
12.4 x 15.9 cm
Felton Bequest, 1923 (1278.40-3)

Grotesque heads (*Human head and wolf's head*) 1821
pen and inks and watercolour
13.3 x 17.6 cm
Felton Bequest, 1923 (1278.41-3)

Giambattista Tiepolo
Italian 1696–1770

A nymph with a small satyr and two goats early 1740s
from the *Vari Capricci* series, 3rd edition, published 1785
etching
14.0 x 17.4 cm (plate), 23.6 x 31.0 cm (sheet)
Rizzi 33
Purchased with funds donated by the National Gallery
Women's Association, 1996 (1996.569.6)

Magician and other figures observing a head on a pyre 1740s–50s
from the *Scherzi di Fantasia* series
etching
22.5 x 17.7 cm (plate), 24.3 x 18.0 cm (sheet)
Rizzi 7 i/ii
Felton Bequest, 1970 (P75-1970)

Israhel van Meckenem
German/Netherlandish 1440/45–1503

Saint Anthony late 15th century
engraving
15.5 x 8.6 cm (image), 15.6 x 8.7 cm (sheet, trimmed within platemark)
Bartsch 86; Hollstein 310 vi/vi
Felton Bequest, 1920 (1054-3)

Books

Albrecht Dürer
German 1471–1528

The angel showing Saint John the new Jerusalem
plate 15 in *Die heimlich Offenbarung Iohannis*
(*The Secret Revelations of Saint John: The Apocalypse*)
(Nuremberg: Albrecht Dürer, 1498)
woodcut illustration
39.6 x 28.5 cm (image), 40.1 x 28.6 cm (page)
Bartsch 75; NGV 20
Felton Bequest, 1956 (3669-4)

Albrecht Dürer (attributed to), illustrator
German 1471–1528

The eternal pain of those condemned to Hell
folio [b]2 recto in *Ein allerhailsamste Warnung von der falschen Liebe diser Werlt* (*A Most Salutary Warning of False Love in This World*) (Nuremberg: Peter Wagner, c.1489)
letterpress text hand-coloured with red ink, woodcut illustration
13.7 x 9.5 cm (image); 17.9 x 12.3 cm (page)
Strauss 5c; NGV 2
Felton Bequest, 1956 (3653-4)

The treasure-hunt fool
folio 31 recto in *Stultifera Navis* (*The Ship of Fools*) by Sebastian Brant (Basel: Johann Bergmann von Olpe, 1494)
letterpress text, woodcut illustration
11.5 x 8.5 cm (image), 19.3 x 14.5 cm (page)
Strauss 13e; NGV 8
Felton Bequest, 1956 (3649-4)

A vain lady combing her hair sees the Devil in the mirror
folio c6 verso in *Der Ritter vom Turn vom den Exempeln der Gotsforcht un Erberkeit* (*Book of the Knight of La Tour, Examples of the Fear of God and of Respectability*) by Geoffroy de La Tour Landry (Basel: Michael Furter, 1513 (2nd edition))
letterpress text, woodcut illustration
10.8 x 10.9 cm (image), 27.7 x 19.6 cm (page)
Strauss 12g; NGV 14
Felton Bequest, 1956 (3648-4)

Louis Simonneau
French 1654–1727

Charles Le Brun (after)
French c.1619–90

Human face forced into the resemblance of an ox
page 108 in *Essays on Physiognomy*, vol. II by Johann Kaspar Lavater (London: John Murray et al., 1792)
engraving and letterpress text
19.5 x 20.3 cm (plate), 33.6 x 27.0 cm (page)
National Gallery of Victoria Library
Gift of John Cotterell, 1952

Unknown
German 14th century – 15th century

Saint Birgitte and the Virgin interceding for the damned
folio H6 verso in *Revelationes sancte Birgitte* (*The Revelations of Saint Birgitte*) (Nuremberg: Anton Koberger, 1500)
woodcut illustrations and letterpress text, hand-coloured with red ink
24.7 x 15.2 cm (image), 30.6 x 21.0 cm
Strauss X-7; NGV 9
Felton Bequest, 1956 (3654-4)

Additional illustrations:

Cover: **Eugène Delacroix** *Mephistopheles in the air* (detail), plate 2 for *Faust: The Tragedy of Mr Goethe* 1828. Lithograph. Purchased through The Art Foundation of Victoria with the assistance of the National Gallery Women's Association, Governor, 1982 (P42-1982)

Back cover: **Albrecht Dürer (workshop of)** *The Great Column* 1517. Woodcut on 4 sheets. Felton Bequest, 1956 (3597.a-d-4)

p. 25: **James Barry** *Satan and his legions hurling defiance toward the vault of Heaven* c.1792–95, illustration for *Paradise Lost* by John Milton. Etching. Presented by the Society of Arts, 1881 (p.183.226-1)

p. 28: **Jean-Honoré Fragonard** *Satyr carrying a nymph on his back*, from *Bacchanals* 1763. Etching. Felton Bequest, 1926 (2028-3)

p. 29: **Jean-Honoré Fragonard** *Satyr holding two babies, dancing nymph with young satyr*, from *Bacchanals* 1763. Etching. Felton Bequest, 1926 (2030-3)