

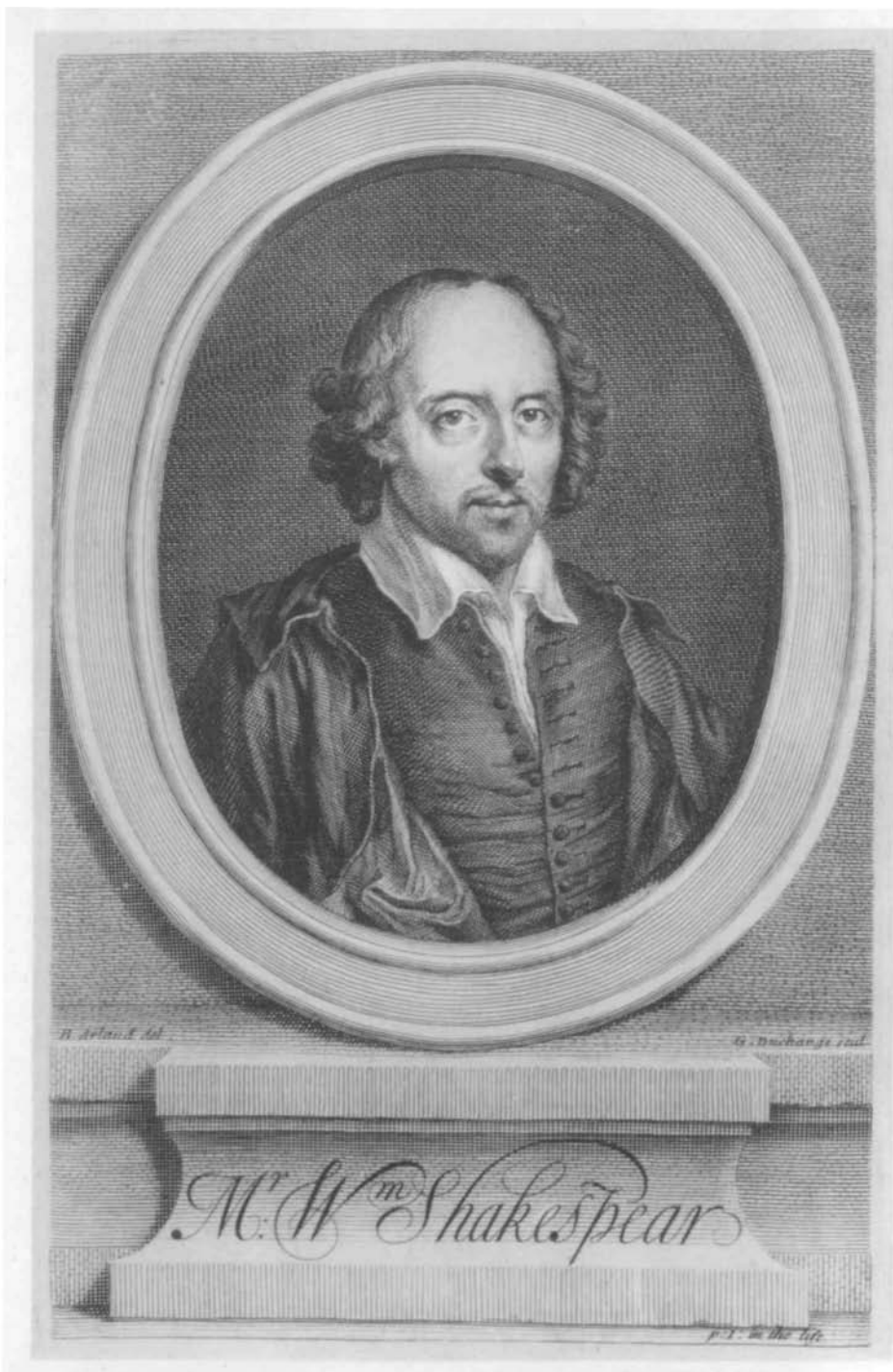
## THE ARLAUD-DUCHANGE PORTRAIT OF SHAKESPEARE

By GILES E. DAWSON



THEOBALD'S first edition of Shakespeare, 1733, contains as a frontispiece a fine portrait of the poet drawn by B. Arlaud and engraved by G. Duchange. The same portrait—with differences, but printed from the same plate—occurs in some large-paper copies of Rowe's first edition of 1709. Since the appearance of James Boaden's *Inquiry* in 1824, where the portrait is discussed, an error concerning it has been more or less prevalent—namely, that the plate was executed for Theobald's edition in or shortly before 1733. It is my purpose here to correct this error which is still defended (though not recently in print) by bibliographers whose opinions bear weight.

Boaden (*Inquiry*, pp. 34–5), while stating with assurance that the picture was drawn in 1725 from the Chandos painting, admits his ignorance concerning B. Arlaud, of whom he writes, 'The latter was, I imagine, the son of Jaques Antoine Arlaud, 'a delightful artist, who came over to this country in 1721, 'aged 53, and might therefore have a son, who with his name 'could bring to any work much of his talent'. In Boaden's defence it may be said that he seems not to have known of the existence of the engraving in Rowe's Shakespeare and therefore naturally supposed that it was executed for Theobald's edition. The present-day adherents to this belief explain the appearance of the engraving in certain copies of Rowe as a later insertion. They point out that only large-paper copies of Rowe (themselves not common), and by no means all of those, contain the plate, and, further, that if the plate had been engraved in 1709



Portrait as found in Rowe's octavo edition. (First state.)



and used for Rowe's edition it would by 1733 show some wear, whereas the impressions found in Theobald are crisp and perfect.

A careful examination of the Rowe and Theobald plates, of certain other related engravings, and of known facts concerning the artists involved, will, I think, show that the engraving was in fact executed about 1709 for the Rowe edition, and that Jacob Tonson, the publisher of both editions, later had the plate slightly altered for use in the Theobald edition of 1733.

Benoît Arlaud was not, it appears, the son of the more famous Jacques Antoine, but his younger brother.<sup>1</sup> He was well known in London as early as 1707, and died there in 1719. Gaspard Duchange, about whom less is known, was admitted to the French Academy in 1707. It is clear then that the engraving could have been done in 1709.

A comparison of the impression found in Rowe (which I shall designate the first state) with that in Theobald (the second state) reveals the fact that the same plate was used for both but that at some time prior to 1733 several changes were introduced. (a) In the first state (shown in the accompanying illustration) the poet's name is spelt 'Shakespear', with a flourish after the final *r*; in the second state this flourish has been erased from the plate—incompletely, a small trace still showing—and in its place an *e* has been added to the name. It is significant that in Rowe's edition the name is always spelt 'Shakespear', whereas in Theobald's it always has the final *e*. (b) In the first state, in the lower right-hand corner, are the words 'p: 1: in the life'; in the second these have been imperfectly erased, though unmistakable traces of them are still visible. Rowe's edition contains a life of Shakespeare, and the plate, when found at all, faces the first page of this life; Theobald's edition contains no separate life, and hence the inscription, if left on the engraving, would have been confusing. (c) To the

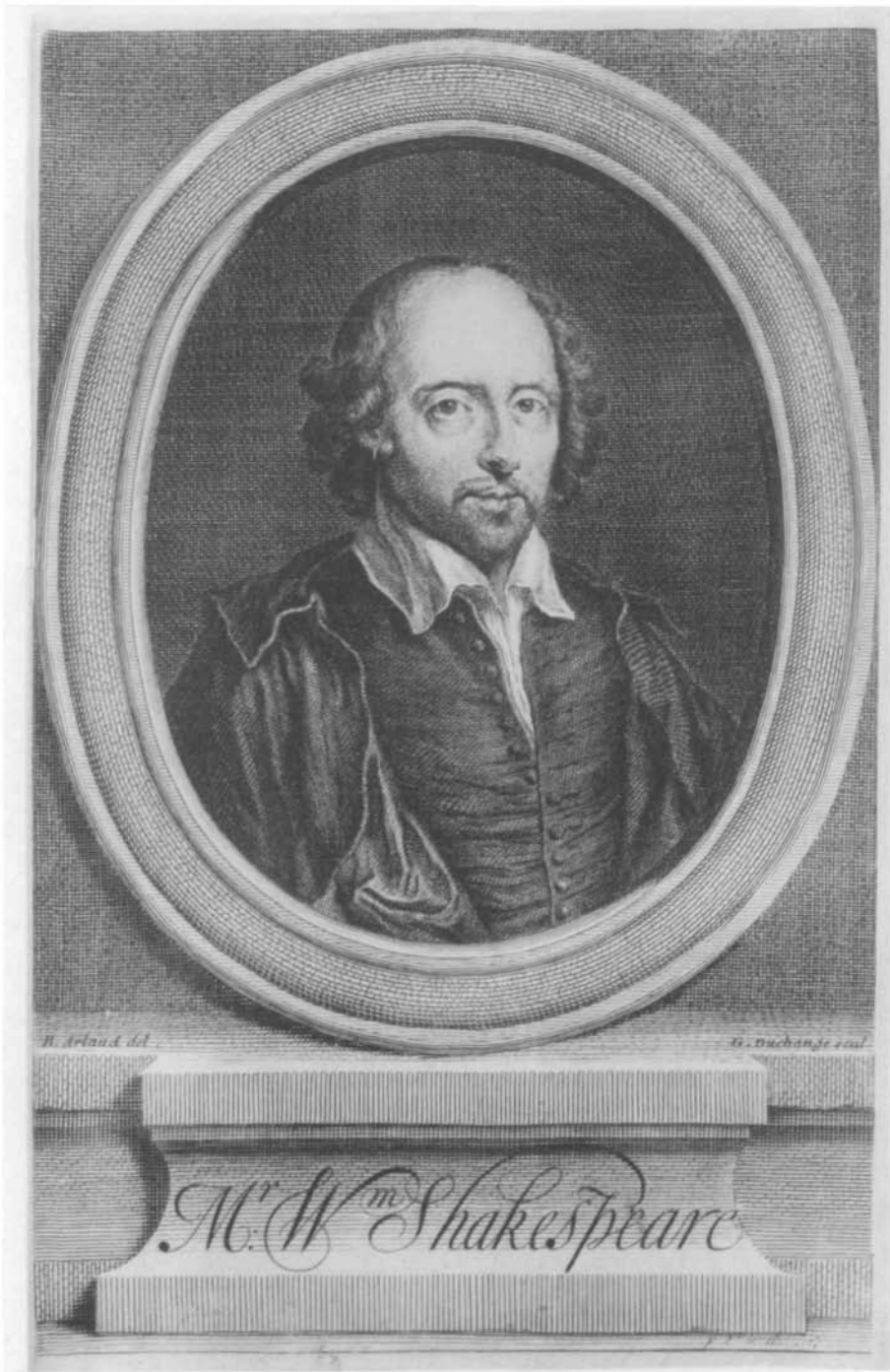
<sup>1</sup> Thieme-Becker, *Allgemeines Lexikon der Bildenden Künstler*.

elliptical frame in the first state have been added in the second, for no good reason, small cross touches which make the frame darker. (*d*) In the first state, the background outside the frame consists of horizontal lines with short connecting touches, both vertical and diagonal; in the second state, heavy vertical lines that go straight through have been added, but some of the original vertical and diagonal lines have not been thus obscured and can still be seen in the accompanying reproduction. The person responsible for these changes, recognizing the excellence of the bust itself and its condition, left that part of the engraving untouched.

It will also, upon comparison, be evident that the paper of the Theobald impression is not that of the Rowe impression. That in the Theobald impression is thick and of a rough texture, and has a large watermark consisting of a crown over a shield charged with a fleur de lis, and below a cross and a W; that in the Rowe impression is thinner and smoother, and the watermark consists of a smaller and very different shield with two bends.

The assumption that the engraving when found in the 1709 Rowe is insititious and due to extra-illustrating would be tenable if only one or two examples were known. But this is not the case, for of the six large-paper copies which I have examined four contain the engraving, and I have been told that a copy in the British Museum and one in the Dyce Collection also contain it. Further evidence of the genuineness of the Rowe plate is supplied by the condition and nature of copies of this work in which it is found. The following are the four which I have seen:

1. *Folger Shakespeare Library, copy 1*. 6 vols. Excellent condition. Contemporary red morocco, rebacked but not re-sewn. Contains heraldic bookplate (dated 1706) of the second Duke of Beaufort (died 1714). The plate shows no evidence of having been inserted after the binding, nor is there any other



Portrait from Theobald's edition, 1733. (Second state.)





extra-illustration in the set. The binding must have been done in or before 1714, and presumably was done shortly after the work was published.

2. *Folger, copy 2*. 9 vols. Excellent condition. Contemporary calf. Some joints are weak, but the bindings have never been repaired or tampered with. The engraved sheet does not look as if it could have been inserted after the binding.

3. *Furness Library, University of Pennsylvania*. 9 vols. (vol. 9 wanting). Binding nearly identical with that of No. 2, above. The name 'Geo. Tilson' and the date 1710 written on titles of vols. 2 and 8. Engraving shows no signs of being an insertion.

4. *The Library Company of Philadelphia*. 6 vols. Nineteenth-century binding. It is possible that the engraving was later inserted, but there is no evidence that it was.

Of these four copies, all are on large paper, two are of the rare nine-volume issue, which must have been more expensive and regarded as more desirable than the usual six-volume sets; and one is the Duke of Beaufort's beautiful morocco-bound set. A reasonable explanation, therefore, of the rarity of the engraving in copies of 1709 Rowe and of the excellent condition of the plate when used by Tonson for the 1733 edition is that it was added by the publisher only to the more sumptuous large-paper copies. From the date in copy No. 3, above, it seems probable that this was done in 1709 or 1710.

A final body of evidence for the early execution of the portrait is supplied by the 1714 duodecimo edition of Rowe's Shakespeare. In vol. 1, facing the first page of the *Life*, is a small copy of the portrait, reversed, and rather inferior in workmanship. The close correspondence between this and the first state of the large engraving, almost every line being exactly the same, shows clearly that one was copied from the other. Therefore, since the plate is found in virtually every copy of the several issues of the 1714 Rowe and cannot be called a later insertion, those who hold that the engraving does not properly



belong to the large-paper copies of the 1709 Rowe must suppose that it was first executed for the 1714 edition and later copied in the larger form. But certain details of the two plates indicate clearly that the smaller one was copied from the larger. The inferior workmanship of the 1714 portrait points to this conclusion. Secondly, the names of Arlaud and Duchange do not appear on the 1714 plate, which bears only the one signature 'Lud. Du Guernier.Sculp'. Du Guernier was an inferior workman employed by Tonson and other London publishers from about 1712 onwards. For the 1714 Rowe he copied, besides the Arlaud-Duchange portrait, the frontispiece which had originally been engraved for the 1709 edition by Michael Van der Gucht, and redesigned some of the scene plates. Finally, a significant detail in the treatment of the portrait is the ear-ring. Arlaud, presumably adapting the Chandos painting, retained this detail; in Duchange's engraving the ear-ring shows, but is indistinct, so that Du Guernier either failed to recognize it or decided that it was unimportant and so omitted it entirely.

Briefly, then, the history of the portrait seems to be something as follows. When Tonson in 1709 planned his large-paper issue of Rowe, he commissioned one of the best French engravers of the day to reproduce Arlaud's drawing, and a limited number of impressions of the portrait were made for large-paper copies. In preparation for the 12mo edition of 1714, Tonson had his own engraver, Du Guernier, copy in smaller size this portrait, along with other illustrations from the 1709 edition. Years later, when the 1733 Theobald edition was in preparation, Tonson found that he still had on hand the large Duchange engraving, which was in excellent condition, since previously used only for the few large-paper copies, and with a little alteration could be used to embellish the new edition.



Portrait from Rowe's edition, 1714.

