



VISIT TO MARBLE HILL HOUSE AND STRAWBERRY HILL HOUSE
4TH APRIL 2024

MARBLE HILL HOUSE





**'I know a reasonable woman,
Handsome and witty, yet a friend'**

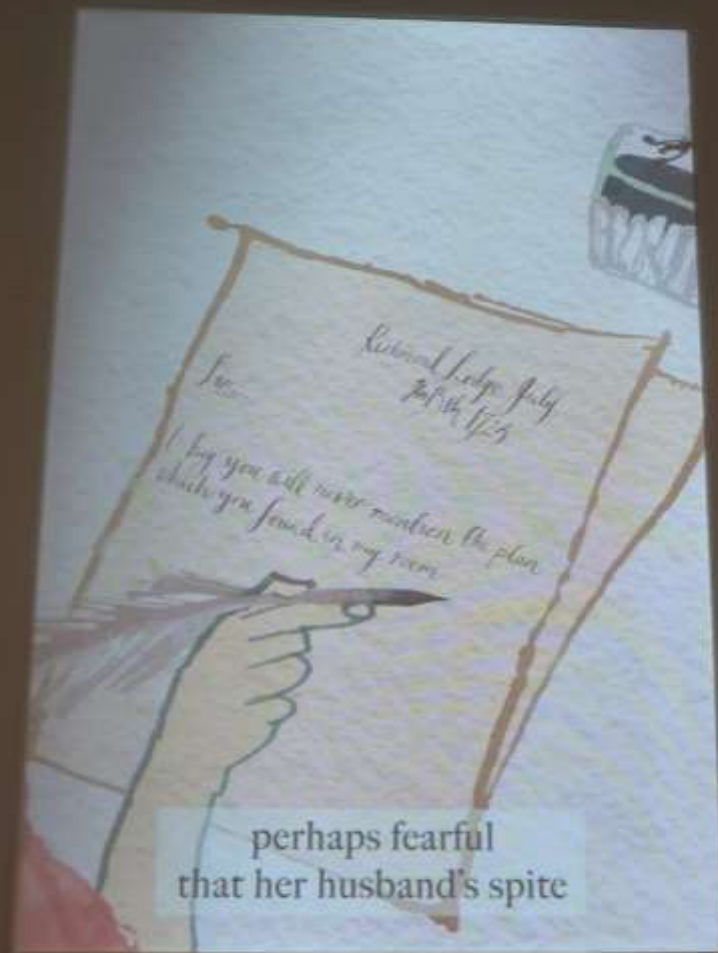
Alexander Pope, On a Certain Lady at Court

Henrietta Howard (1689–1767),
Countess of Suffolk, started building
Marble Hill in her thirties. She had
lived a life full of uncertainty, but
her story reveals an intelligent and
resourceful woman who discreetly and
determinedly forged her own path.
This led to her independence and
to Marble Hill – the first home she
could truly call her own.



1714-34: Royal Court

In pursuit of a better life, Henrietta fled to Hanover, Germany, to seek favour with England's future monarchs. When they came to England, she was given a position in the household of the Princess of Wales (later Queen Caroline), and later lived at Kensington Palace. Henrietta became known at Court for her discretion and taste.



perhaps fearful
that her husband's spite

















Taking Tea and Coffee

In the early 18th century tea and coffee were popular and fashionable beverages. The equipment used to prepare and drink them was a display of wealth and taste.

Tea was often drunk from small tea bowls, which held only a few sips and had no handles, but these on the outside were often decorated with the words 'Tea' and 'Coffee'. The cups and saucers were also decorated with the words 'Tea' and 'Coffee'. Handwritten names were also common, being written in the margin of the cup or saucer.

In the early 18th century tea was imported by the East India Company from China and was extremely expensive. As a result it was kept in tin containers in a locked chest. The most popular teas were Boleyn, a black tea, and Hyacinth, a green tea. These were associated with signs.

from China...
some fine tea





Madam;
pray keep a little summer for me
I will give you a bushel of apples
when I come to Macolehill.
for a beacup of strawberries & cream.





Thank you for our visit
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Thank you for not touching
this historic surface

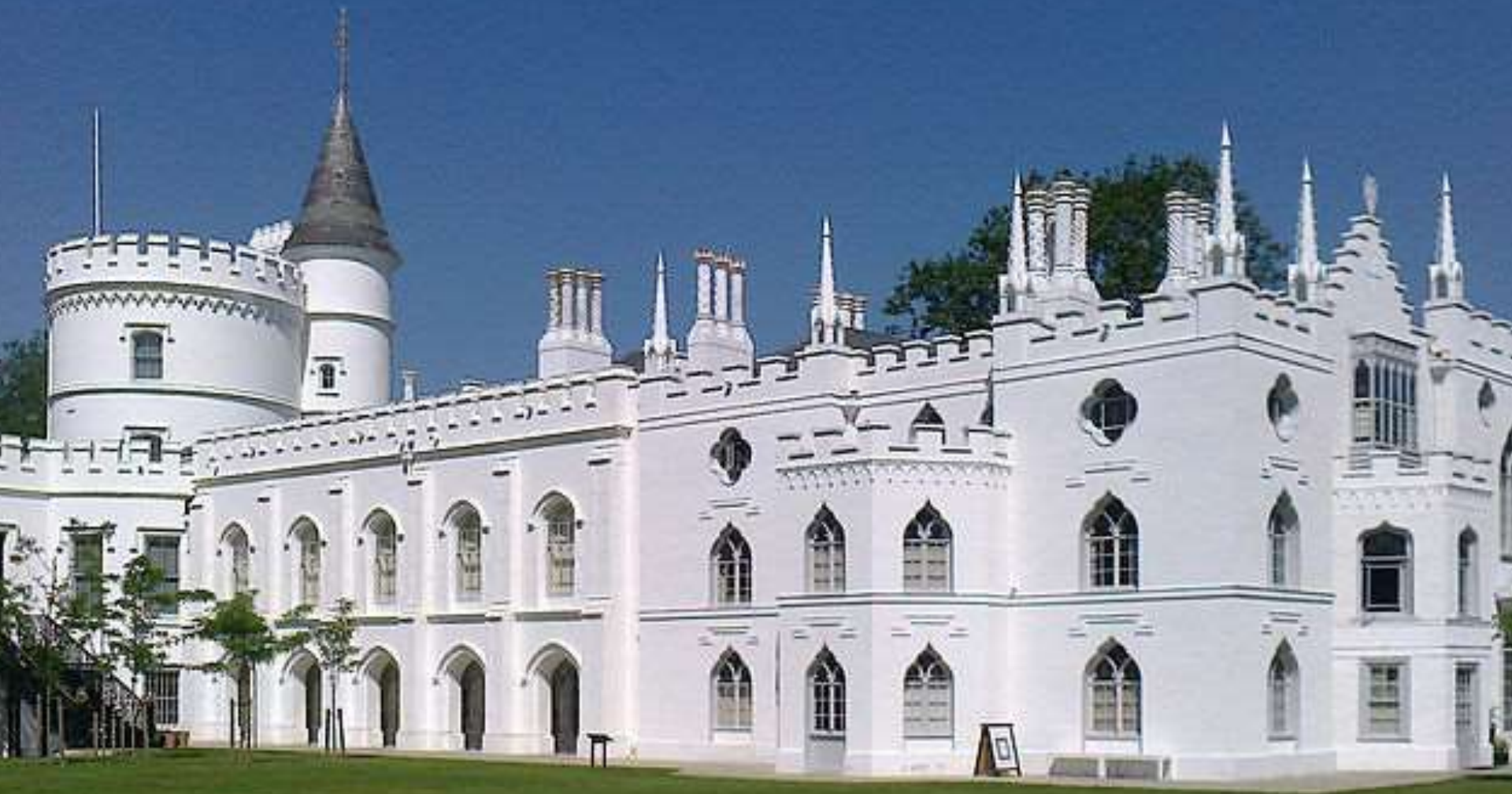








STRAWBERRY HILL HOUSE





















Daniel Abraham & Co
1642













ROBERT HALL'S BED

Robert Hall's bed is a fine example of the work of the famous Quaker abolitionist and social reformer. The bed was made in 1840 and is a fine example of the work of the famous Quaker abolitionist and social reformer. The bed was made in 1840 and is a fine example of the work of the famous Quaker abolitionist and social reformer. The bed was made in 1840 and is a fine example of the work of the famous Quaker abolitionist and social reformer.









LUTHER'S GERMAN BIBLE:

Before Luther's translation, 18 German-language Bible versions existed. These used an archaic language, were written in different local idioms, and were expensive. To make it more accessible to the reader, in 1521 Luther set out to produce a new translation.

Luther's first complete German Bible was published in Wittenberg in 1534. This first edition of 3,000 copies sold out in spite of its relatively high price. In the next 24 years, it would be followed by more than 300 editions. Its impact was enormous:

- It served as the foundation for a common German language, unifying its manifold dialects
- The translation from Hebrew and Greek was more accurate than previous translations from the Vulgate (Latin)
- It created a new interest for the public to own a copy of the Bible, becoming a best-seller
- Its woodcut illustrations revolutionized the traditional Bible iconography, by going back to the original source, to a LITERAL interpretation of the Scriptures.

Timeline

1517: Luther's 95 Thesis published in Wittenberg

1521: Luther excommunicated for refusing to recant his attack on the Catholic Church at the Diet of Worms.

1522: Luther's September Testament (New Testament and Apocalypse only) published by Melchior Lotter, illustrated by Cranach's workshop

1529: Siege of Vienna by the Ottoman Turks

1534: Luther's Complete Bible, including the Old Testament published by Hans Lufft, illustrated by Cranach's workshop

1536: Tyndale Bible, the first English Bible

The two German Bibles on display in this room show two different approaches to Bible illustration: traditional imagery (Hans Lufft Bible) vs Lutheran iconography (Wusten Bible).



Er hat funden ym tēpell vorkauffen / schaff / ochsen vñ tauwien
vñ wechslar sitzen / vñ hat gleich ein geysd gemacht vō strickē
alleschaff / ochsen / tauwē vñ wechslar außem tempell trieben /
das gelt verschüt / die zall biedr vnkart vñ zu den die tauwien
vorkauffen gesprochen. Hebe auch hin mit dieser auß mens
vater hauß / solt ir nit ein kauff hauß machē. Joh. 2. Ir habes
vns sunst / daruß gebes vns sunst. Mat. 10. Dein gelt sey mit
dir yn vordammuß. Act. 8



... in demselben gotes ein erben sich als got
... 1. Thos 1. 2. vnder all goetlich ood
... und erben duseit die derlig schaffe /
... Jhesu Christi Bystums lehen / arbei
... 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 82



The Devil is in the Detail:

Dürer's Great Passion and Early Woodcuts from the Schroder Collection

Albrecht Dürer's *Great Passion* and the images illustrating the books on display showcase the evolution of woodcut art in Germany between 1493 and the 1570s, offering a snapshot of the socio-political scene of the time.

Following the invention of the movable-type printing press around 1450, woodcuts spread across Europe through a tight partnership with the book industry. Woodcut artists were originally inspired by the miniatures decorating illuminated manuscripts, sparking a period of fervent competition. The 1493 *Nuremberg Chronicle*, lavishly illustrated with over 1800 images, was the pinnacle of this experimentation.

Dürer trained at the Nuremberg workshop that produced this masterpiece and possibly contributed to it. Three years later, he embarked on the production of his *Great Passion* cycle, elevating the status of the woodcut from its simple decorative function to fine art.

In the meantime, others had set their eyes on the woodcut's great potential for publicity and propaganda. Holy Roman Emperor Maximilian I (Emperor: 1508-19) adopted it for his ambitious self-promoting campaign, while Martin Luther used it to disseminate the Protestant doctrine.

Luther enacted his attack on the Roman Catholic Church with the publication of his *95 theses* and satirical pamphlets. A more unexpected propaganda battleground were Bible illustrations. The Reformer's new German translation of the Bible became an instant best-seller, as his use of a modern, unified German language made it accessible to a wider readership. A new Lutheran imagery was born, featuring groundbreaking illustrations that abandoned traditional iconography in favour of a literal interpretation. Lutheran Bible illustrations also contained vehement attacks on the Catholic church, with demonic creatures and the Whore of Babylon sporting the papal tiara and Vatican regalia.

Woodcut technique: ink is pushed into the surface of a wooden block, which is then pressed onto paper or fabric.

First and the earliest printmaking technique, in which the ink adheres to the raised surface of the block, leaving an impression of the image on the paper or fabric used to decorate textiles.













The Last Supper (1510)

This is one of four scenes Dürer created after his second journey to Italy (1505-7). Christ sits at the centre, embracing St John; the circular window above his head, the crossing of the vault above, and the leg of the table below reinforce the symmetry of the composition, reflecting the Italian artistic appreciation for balance.

Judas is shown from behind in the right foregrounds, holding the purse with the betrayal money. On the left, the host is pouring wine.



Frontispiece (1510)
The Man of Sorrows
Mocked
by a Soldier

Dürer created this frontispiece just before publishing the *Great Passion* as a book in 1511, simultaneously with the *Apocalypse* and *Life of the Virgin*, today known as the 'Three Large Books'.

Latin verses were composed by Benedict Schwalbe to accompany each image. Seven of the illustrations for the *Great Passion*, created between 1497 and 1500, had already been in circulation, sold separately and without text.









































