

## Print Quarterly Vol XLII, No. 3, September 2025

Rhoda Eitel-Porter, Print Quarterly

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A Portrait of Israhel and Ida van Meckenem by CAROLYN YERKES 259

A comprehensive examination of Israhel's van Meckenem's engraved portrait of himself and his wife. The author proposes that the print was meant to serve several functions, including helping to establish Ida's role in the business even after Israhel's death, and possibly even providing a substitute registration mark, filling in for their physical presence in markets where they could not register.

John Constable's Working Relationship with David Lucas on the English Landscape Series by ELENOR LING and HARRY METCALF 272

This paper examines the partnership between the engraver David Lucas (1802–81) and the painter and draughtsman John Constable (1776–1837) in the creation of the mezzotint print series English Landscape. It outlines what is known about their working methods and Constable's treatment of Lucas in times of dissatisfaction with his work. The problems and gaps in existing scholarship and the methodology here used for analysing 'A Mill', one of the prints from the series, is discussed, describing its development in light of Constable's requested changes. The conclusion asserts that Lucas's contribution to developing the image was more significant than previously recognized.

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