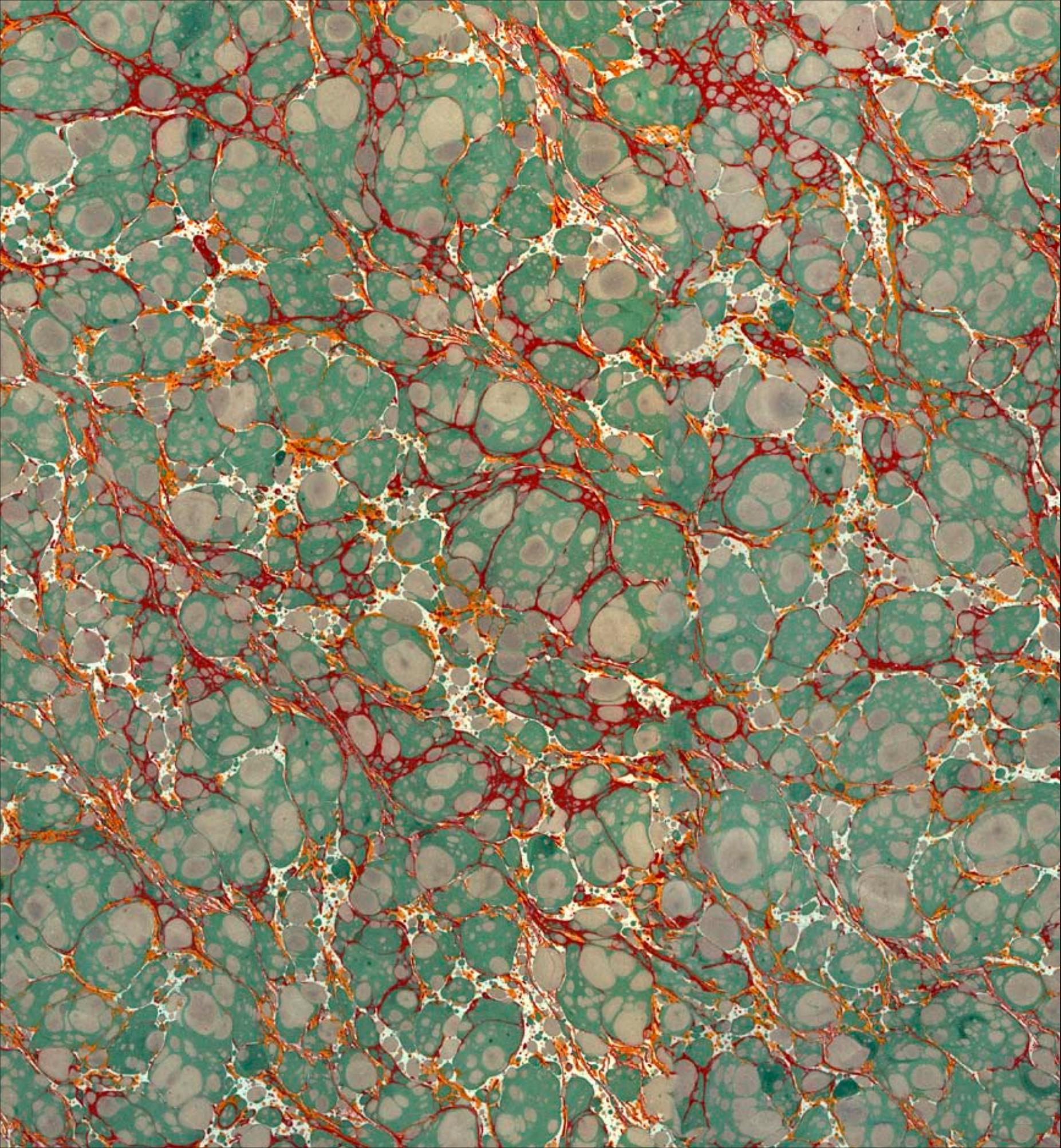


AMBITION IN
'THE GRAND MANNER'



Edward Dayes as History Painter

JONATHAN YARKER



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BRITISH ART

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Frontispiece: Edward Dayes *Self-portrait*, 1801
Oil on canvas · 24 × 20 inches; 610 × 508 mm
© National Portrait Gallery, London.

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Preface

I am particularly grateful to Jonny Yarker for his hard work in so successfully pulling together the various elements that I had been considering for a publication dealing with the fascinating development of Edward Dayes's career in his final decade. Robin Hamlyn had already made exhaustive researches into the Classical iconography seen in our three pictures as well as making extensive notes on the individual drawings contained in the book of sketches in the collection of the British Museum. I am greatly indebted to Robin and Susan Hamlyn for all they have contributed to this project. At the British Museum, Kim Sloan has been hugely supportive and has been most generous in allowing the sketchbook to be published here in its entirety.

I hope that this publication will aid the reconsideration of Dayes's career, as well as shedding important light on a moment in British painting which has been frequently overlooked.

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Ambition in 'The Grand Manner': Edward Dayes as history painter

A little bit of a hack, a little too versatile, of a rather spiteful and unpleasant character, Dayes was clearly a good teacher, and ranks high in accomplishment among the topographers ... his work is of his period, sedate and well designed.¹

With this statement Martin Hardie concluded his 1966 assessment of the work of the painter Edward Dayes, articulating a prejudice which has endured until comparatively recently. Edward Dayes has long been considered 'among the topographers', and his 'versatility' – he produced topographical and antiquarian watercolours, oil paintings, miniature portraits, added backgrounds to architectural drawings, worked as a reproductive engraver, coloured other peoples, prints and prepared drawings for the newly popular panoramas – has been seen as indicative of his status as a 'hack'. Recently this opinion has been challenged, not least because the best of his topographical works rank as some of the finest landscape paintings of the eighteenth century, but it has been the realisation that Dayes had ambitions as a history painter which has stimulated a re-examination of his career.²

The evidence of Dayes's writing – particularly his series of nine essays on painting published in the *Philosophical Magazine* – a surviving work diary from 1798 in the National Art Library and records of the Royal Academy prove that from the late 1790s Dayes planned and exhibited a number of bold historical compositions.³ These sources have been amplified by the rediscovery of a number of Dayes's historical works, including a sketchbook filled with over a hundred studies for compositions derived from literary and historical texts.⁴ The sketchbook's pages offer detailed evidence of Dayes's working method, aspirations and attempts to move away from pure landscape and complete pictures more in sympathy with the ambitions of the Royal Academy. Dayes had entered the Royal Academy schools in 1780, the year they moved

to the newly finished Somerset House, and as a student had been profoundly impressed by the writings of its first president, Joshua Reynolds. Dayes's desire to move away from landscape and attempt subject paintings, and in the process leave the world of the commercial print publisher and enter the more elevated marketplace of the Royal Academy, reflected a broader shift in the structures of British painting at the end of the eighteenth century.

The acquisition in 1988 of Dayes's historical watercolour *The Fall of the Rebel Angels* of 1798 by the Tate and the sketchbook by the British Museum in 1993 has meant that this aspect of Dayes's career has begun to receive attention from scholars. Kay Dian Kriz recognised in Dayes and his struggles to shift from 'hack' topographer to a painter in the Reynoldsian 'Grand Manner' one of the fundamental inter-generational struggles which were played out across the walls of the annual Royal Academy exhibition at the end of the eighteenth century.⁵ Whilst Greg Smith has deployed Dayes's example to illustrate the conflicting impulses of the fledgling school of British watercolour on the eve of its secession from the main-stream Academy, with the foundation of the Society of Painters in Watercolour in 1804.⁶

But it is with the rediscovery of Dayes's historical masterpiece in oil, *The Triumph of Beauty*, exhibited in the Great Room at Somerset House in 1800, that the true extent of his abilities as a painter and sophistication in mastering the conventions of contemporary history painting have been made apparent. The purpose of this publication is to introduce *The Triumph of Beauty* and to publish two further historical watercolours, *Lycurgus Entering Athens* and *Theseus's Approach to Athens* of 1797, along with the contents of the British Museum sketchbook. We hope this publication will aid in the reconsideration of Dayes's career, as well as shedding important light on a moment of British painting which has been frequently overlooked.



Edward Dayes 1763–1804

Lycurgus entering Athens and *Theseus's approach to Athens*

Pencil, pen and grey ink and watercolour heightened with touches of white and gum arabic

Each 22 $\frac{3}{8}$ × 31 $\frac{1}{8}$ inches; 568 × 792 mm

Signed and dated *E Dayes 1797* (the first lower left, the second lower right) and the first further inscribed '[Palamon & A]rcite or the Knight's Tale [from] Dryden' (lower edge)

In their original frames.

COLLECTIONS Mrs Madelyn Elmes;
Private collection, UK.

EXHIBITED London, Royal Academy, 1798, nos. 501 and 517.

In 1798 Dayes exhibited four works at the Royal Academy, including this impressive pair of watercolours, depicting scenes from Dryden's fable *Palamon and Arcite: Lycurgus Entering Athens* and *Theseus's Approach to Athens*. As Dayes's most ambitious and fully realised historical drawings, they represent an eloquent essay in the aspirations of a watercolourist competing for recognition at



the Royal Academy at the end of the eighteenth century as well as being extraordinarily powerful works of English neo-classicism.

In 1798 Dayes wrote nine *Essays on Painting*, which were printed in the *Philosophical Magazine*. Little more than conventional digests of seventeenth-century French Classicist art theory, written in emulation of Reynolds's *Discourses*, Dayes's essays were an essential part of his campaign to be recognised as a history painter, published at the moment he was preparing the present works for exhibition. Viewed in tandem with compositional drawings in Dayes's recently discovered sketchbook, now in the British Museum (see Appendix) they give a remarkably complete portrait of his commitment to becoming a history painter as well as providing the intellectual and practical context for these works.¹ Reynolds had articulated his own notion of a history painter in the *Discourses*, requiring his students to be both conversant with the great literature of the past and the great art. We can gather some idea of Dayes's efforts in the former, by the survival of an inventory of his library preserved in the National Art Library.² Made in 1800, it lists some 365 volumes, ranging from bound collections

of engravings to pocket editions of the works of fashionable writers such as Gray, Thomson, Shakespeare, Milton and Dryden. In his own *Essay on Composition, or disposition*, Dayes asked 'how is it possible that an artist with little reading can accomplish a work like an historical picture?'³ Under 'Pocket Volumes' is listed 'Dryden's *Fables*', a copy of the poet John Dryden's 1700 collection of translations of classical and medieval poetry from which Dayes made a number of designs. For the present pictures he chose the story of Palamon and Arcite, a translation of Geoffrey Chaucer's 'Knight's Tale' from *The Canterbury Tales*, which itself was taken from Boccaccio's *Teseida*. In Dryden's account of Lycurgus entering Athens, he described the 'King of Thrace' as:

*Big-bon'd, and large of limbs, with sinews strong,
Broad shoulder'd, and his arms were round and long
Four milk-white bulls (the Thracian use of old)
Were yok'd to draw his car burnish'd gold.
Upright he stood, and bore aloft his shield*

The passage continues describing the 'bear-skin on his back', his diadem of diamonds and rubies, 'greyhounds, snowy fair' and his train of knights 'in pomp and proud array.' In his fifth essay on *Invention*, Dayes articulated a working method which neatly described his own: 'When we have determined on a subject, we must with all due expedition make a sketch of the principal persons concerned in the event ... as much of the fire and spirit of the actions, as well as the grandeur of the whole depends on the first impression.'⁴ In the sketchbook is a confident and fluent study showing Lycurgus precisely as described by Dryden, indeed Dayes has retained the minutiae of the poem depicting the scene with remarkable literalism. A further sketch shows the



idea for the pictures pendant, the subject of which was *Theseus Approaching Athens*. Taken from the opening passage of Dryden's poem, it depicts the moment Theseus, returning from battle, is stopped by a 'quire of mourning dames', composed of wretched queens whose husbands have all fallen at the hands of Creon, now King of Thebes. The slaughtered kings are lying unburied and dishonoured according to Creon's command. The queens appeal for help to Theseus who, although returning from a long battle, is deeply moved and resolves:

*That by the faith which knights to knighthood bore,
And whate'er else to chivalry belongs,
He would not cease, till he revenged their wrongs;
That Greece should see performed what he declared,
And cruel Creon find his just reward.*

The pictures form a striking pair utterly different in tone and style of execution to any of Dayes's other surviving watercolours, both being chromatically restrained displaying Dayes's enduring respect for the classicism of Poussin.

Dayes's new departure into history painting did generate some press comment. In the *Monthly Mirror* Dayes's historical compositions were considered together, the anonymous critic commended his 'considerable labour' and described them as 'very respectable' for a landscape painter. Dryden's *Fables Ancient and Modern* were perennially popular and it seems likely that Dayes, who worked extensively for the topographical print market, would have been hopeful of having his works engraved by a book publisher. In the end Dayes's attempts to become a history painter were unsuccessful and these remarkable watercolours remain the most substantial historical watercolours he produced.



Fig.1 | Edward Dayes
Study for Lycurgus entering Athens, 1797
Pencil on paper; 7 $\frac{7}{8}$ × 6 $\frac{1}{4}$ inches;
197 × 158 mm
© The Trustees of the British Museum (1993,0508.1 (59)r).

Fig.2 | Edward Dayes
Study for Theseus Entering Athens, 1797
Pencil on paper; 7 $\frac{7}{8}$ × 6 $\frac{1}{4}$ inches;
197 × 158 mm
© The Trustees of the British Museum (1993,0508.1 (66)r).

Edward Dayes 1763–1804

The Triumph of Beauty

Oil on canvas; 50 × 36 inches; 1270 × 915 mm
Painted 1799–1800

EXHIBITED London, Royal Academy, 1800, no. 93

... *Beauty's living image, like the Morn
That wakes in Zephyr's arms the blushing May,
Moves onward; or as Venus, when she stood
Effulgent on the pearly car, and smild
Fresh from the deep, and conscious of her form,
To see the tritons tune their vocal shells,
And each cerulean sister of the flood
With loud acclaim attend her o'er the waves
To see the Idalian bower ...*¹



Fig.3 | Edward Dayes *Study for the Triumph of Beauty*, 1800
Pencil and watercolour on paper; 7 $\frac{7}{8}$ × 6 $\frac{1}{4}$ inches; 197 × 158 mm
© The Trustees of the British Museum (1993,0508.1 (91)r).

Executed by Edward Dayes and exhibited in the Great Room at Somerset House in the summer of 1800, *The Triumph of Beauty* is a remarkable essay in the aspirations of historical painting and the Reynoldsian 'grand manner' from a painter more generally known for his topographical watercolours. It stands simultaneously as a compelling document of Dayes's attempts to use the apparatus of history painting to advance his career and a perfect example of the Academy aesthetic in the decade after the death of Reynolds. The recent appearance of Dayes's sketchbook containing over 100 studies for historical compositions raised the possibility that a number of previously unattributed subject-pictures may in fact be by Dayes. Amongst the designs is a small wash study for the *Triumph of Beauty* [fig.3].

The sketchbook proves that from 1798 Dayes spent an increasing amount of his time painting scenes from the Bible and from the works of Dryden and Milton. His diary for 1798 gives a detailed account of his work on four watercolours, including the striking image of *The Fall of the Angels* [fig.14]. The following year he began the present canvas in oils, a move that was a logical progression for Dayes, ambitious for a career as a serious history painter. A small finished watercolour by Dayes of a *Woman Bathing in a wooded Stream* dated 1797 [fig.4] demonstrates his interest in the idea of a standing female nude. For the subject matter Dayes turned to the work of the mid-eighteenth century poet, Mark Akenside. In the 1800 exhibition catalogue published by the Academy, Dayes included seven lines from Akenside's 1744 didactic poem, *The Pleasures of the Imagination*, to inform the subject of the *Triumph of Beauty*. Dayes's composition was both a literal transcription of Akenside's account of a standing 'Venus' in her 'pearly car', surrounded by 'Tritons' and 'cerulean sister[s] of the flood', and a distillation of the poet's Platonic concept of beauty itself.

The extent of Dayes's ambition was underlined in his theoretical 'Essays on painting', published in the *Philosophical Magazine*



Edward Dayes: a true ‘historical painter’



Fig.4 | Edward Dayes *Woman bathing in a wooded Stream*, 1797
Watercolour on paper; 6⅞ × 5⅙ inches; 167 × 130 mm
© 2013 University of Oxford, Ashmolean Museum.

for 1801–2, which outlined the ideal method for preparing an historical composition. Dayes commended the young painter to begin with a rough sketch, which he was to ‘prune or add till the whole comes into perfect ordonnance,’ adding finally ‘complete the whole by slightly tinting it.’² The ‘tinted’ drawing in the British Museum sketchbook reveals Dayes’s debt to the *Medici Venus* in the conception of the figure. But Dayes’s composition had more immediate precedents than the antique. In 1772 James Barry had shown his *Venus Rising from the Sea* [fig.19] at the Academy. The study in the British Museum sketchbook gives an idea of the original composition, which included Cupid seated in the clouds, bow in hand, to the right of Venus. This detail recalled Barry’s composition, where Cupid is seen standing behind Venus on a bank of cloud. Recent analysis has shown that it was an element which Dayes included in his initial execution of the design, along with putti seated in the clouds to the left of Venus, but decided to paint them out before completing the picture.

The choice of subject was remarkably in tune with other pictures in the 1800 exhibition. Benjamin West showed *Venus at her Birth Attired by the Graces* [fig.21]. West’s Venus is posed very similarly to Dayes’s, with one hand raised to her head and the face shown in profile, although the palette and execution are completely different.³ Dayes follows his own suggestions as articulated in his essays, that handling and colour should reflect the subject matter of the painting. Thus the figure of Venus is finely modelled, ‘clean and fair’ in a blond palette, whilst the tritons are ‘dusky or muddy’ by contrast painted in a reddish-brown tone. Our painting was well placed in the Great Room, but in the end it received relatively little critical notice, its proximity to a canvas by the Academy’s President of a similar subject and format cannot have helped. Its subsequent history is unknown, no studio sale catalogue survives and it is entirely absent from any modern scholarship on the painter.

In recent writing on the development of a British school of watercolour painting, Edward Dayes has begun to receive critical attention, emerging from the shadow of his most celebrated pupil, Thomas Girtin.¹ This is largely due, not to his topographical watercolours, but to a series of historical compositions he produced at the end of his career for exhibition at the Royal Academy. They prove Dayes to have been one of a number of painters who explored the boundaries of the medium, pushing it beyond the traditional province of landscape, to represent scenes from poetry and history. This shift was a natural one for a generation of painters steeped in the writings and teachings of the Academy’s first President, Sir Joshua Reynolds, who framed history painting as the ultimate goal of any artist and founded the Academy schools to prepare painters to work in the ‘great manner’. Dayes in particular seems to have been alive to Reynolds’s doctrine. In a series of nine essays on the parts of painting, published in the *Philosophical Magazine* between 1801 and 1803, Dayes adumbrated a system of art indebted to Reynolds’s *Discourses*. In each essay he asserted the importance of thought over the mere mechanics of technique; for Dayes the literate artist was to rely on the nobility of his conception over the mere effects of paint. His literary ambition was matched by a series of historical compositions Dayes executed, first in watercolour and then in oil, which he exhibited at the Royal Academy from 1798. The recent identification of three of these watercolours and, more remarkably, his oil painting *The Triumph of Beauty* which he showed in 1800, offer an unusual opportunity to reassess not only his contribution to the developing school of watercolour painting, but his position as a true late eighteenth century ‘historical painter’.

TRAINING AND EARLY CAREER

Dayes began his working life not in the studio of a history painter, but in the workshop of an engraver. Born in London to a family of skilled craftsmen – his grandfather had been a staymaker and

his father a turner – Dayes in turn, began his career apprenticed to William Pether, a printmaker skilled at mezzotint.² Pether was particularly noted for his ability to exploit the chiaroscuro effects of the medium, making a number of celebrated plates after paintings by Rembrandt for John Boydell in the 1760s. In the following decade Pether produced prints after Joseph Wright of Derby’s candlelight paintings, including *A Philosopher Giving a Lecture on the Orrery* which he exhibited at the Society of Artists in 1768, *Three Persons Viewing the Gladiator by Candlelight* in 1769 and *An Academy* in 1772.³ Pether had trained with the entrepreneurial portraitist Thomas Frye, and considered himself more than an engraver, exhibiting pastel portraits, oil landscapes and miniatures at the Society of Arts throughout his career.⁴ It was this side of Pether’s career which Dayes noted in the biography he included in his *Professional Sketches of Modern Artists*, his somewhat waspish notes on contemporaries eventually published with his other writings in 1805. Dayes found Pether ‘a kind master, and polite gentleman’, specifically noting his oil portraits ‘painted with a firm, broad pencil and great force of light and shade’, his landscapes ‘tolerable’, and his miniatures ‘clear, firm and spirited’.⁵ On the strength of his interpretations of Rembrandt and Wright, Dayes reckoned that in mezzotint he was ‘unquestionably the first.’ By 1787 Dayes was entrusted with preparing the painted studies for Pether’s engravings; a fine watercolour copy of Poussin’s *Landscape with a Man Washing his Feet at a Fountain* executed by Dayes survives in Birmingham. It was copied from a painting then in the collection of the connoisseur Sir George Beaumont, in preparation for an engraving Pether published the same year.⁶ From Pether, Dayes seems to have learnt the art of mezzotint; in 1788 he exhibited two plates after George Morland, *Juvenile Navigation* and *Children Nutting*, and, in 1790, *A Visit to Grandfather* [fig.5], after a work by John Raphael Smith. This early training meant Dayes was acquainted with the commercial print trade, a sector which would provide financial stability throughout his career.



Fig.5 | Edward Dayes, after John Raphael Smith
A Visit to the Grandfather, 1788
 Mezzotint
 21¾ × 16 inches; 555 × 405 mm
 © The Trustees of the British Museum.

In 1780 Dayes enrolled at the Royal Academy schools, which had recently moved to new premises in Somerset House.⁷ Unlike the syllabus of the French Académie, the Royal Academy schools were designed not for beginners, but for apprentices who had attained a degree of competence by copying engravings and old master paintings under their master's supervision.⁸ Upon entering, students were required to follow a graduated progression: starting in the Antique Academy – where young painters perfected their skill in drawing from casts – before progressing to the study of the living model [fig.6].⁹ The timetable of the schools reflected this division, the Antique Academy was open from 9am to 3pm, with a two hour session in the evening, and the Life Academy was open for only two hours in the evening. This allowed students to work for their master during the day and then go to the Academy at night; Dayes would have learnt much of the practical life of a commercial artist in Pether's studio, using his time at the schools to improve his technical skills.

Practical work was supplemented by access to the Academy's library, and the Professors of Painting, Architecture, Perspective and Anatomy, who were each required to deliver 6 lectures a year, in addition to the President's *Discourses* which were biennial from 1772. Reynolds's writing constituted the *de facto* syllabus of the Academy and his first three *Discourses*, which were published as a single volume, along with four others, in 1778, outlined an ideal system of study for the young painter. For Reynolds, the 'language of art' – which consisted of drawing, modelling and the

use of colours – was to be supplemented by the study of old master paintings and reading works of history and poetry. This last idea was of particular significance, according to Reynolds, the 'great style' endowed a work with 'intellectual dignity' that 'ennobles the painter's art; that lays the line between himself and the mere mechanic; and produces those great effects in an instant, which eloquence and poetry, by slow and repeated efforts, are scarcely able to attain.'¹⁰ Prizes were offered each year, reinforcing the emphasis on the hierarchy of genres; gold medals were given for the best historical painting, bas relief or architectural design, while silver medals were awarded for drawings and models of academy figures or drawings of a building. Gold medallists were eligible to compete for a travelling scholarship. Landscape painting and topography held no official place and engravers were only permitted to be Associate Academicians, not one of the forty full members.¹¹

We have no record of Dayes's progress through the schools, although from his later trajectory, and his writing in particular, we can infer the great impact of his early training. Dayes does relate an anecdote of an early encounter with Reynolds himself. After noting that he saw 'many of his best pictures fresh off the easel' Dayes observed: 'At the time I made the drawing of the KING at ST PAUL'S, after his illness in 1788, Reynolds complimented me handsomely on seeing them; afterwards observed that 'the labor bestowed must have been such, that I could not be remunerated from selling them; but if I would publish them myself, he would lend me the money necessary, and engage to get me a handsome

subscription among the nobility.'¹² Dayes had made a pair of wash drawings commemorating a service of thanksgiving for the recovery of George III from illness [fig.5] which, despite his anecdote, seem likely to have been conceived as prints and were in fact published in 1790 by Robert Pollard.

It was as a topographical draughtsman that Dayes began his career as an independent master, his best-known work being the watercolours of London street scenes populated with fashionable figures, such as his *Buckingham House* [fig.8]. A recently rediscovered 1794 view of *Lancaster* [fig.9] appears to be not only his most ambitious landscape, but his masterpiece in this genre. Putting aside any aspirations of becoming an historical painter, Dayes worked primarily on the fringes of the print and publishing trades. For his day-to-day existence, we can turn to a remarkable survival, in the form of Dayes's work diary from 1798.¹³ Although made a decade after he began practising independently of Pether, it can be viewed as illustrative of the kind of work he had been producing throughout the 1790s. His regular income came from a number of printsellers and publishers, as well as amateur artists, keen to have their drawings worked up for publication. Dayes was paid £10 a month by the printseller Francis Jukes, it seems this was principally for colouring engravings. In January and March Dayes coloured impressions of the *View of Golconda* and *Torre Futtapoor*, plates 6 and 11 from Thomas Anburey's *Hindoostan Scenery*, which had been etched and published by Jukes. Jukes himself printed sixteen sepia aquatints of *Views on the River Wye* by Dayes between 1797 and 1802. Throughout the year he received money from John Walker for drawings which were presumably scheduled for publication in his successful *Copper Plate Magazine or Monthly Cabinet of Picturesque Prints*, a journal which also employed the young Turner [fig.10]. As a professional draughtsman he was also called upon to produce finished watercolours from sketches made by amateur hands; thus in 1789 Dayes completed a number of views of Iceland from studies made on a trip by Lord Stanley [fig.11]. In 1794 he was employed by the linen-draper and antiquarian James Moore to work up his studies for *Twenty Five Views in the Southern Part of Scotland*.¹⁴ The diary gives an idea of how much Dayes was paid for such work, he charged James Moore a guinea for a 'small view of Durham'. The plates for Moore's Scottish volume were engraved by John George Landseer who, along with Jukes, seems to have provided Dayes with continual, if distinctly un-academic, employment.¹⁵

The diary proves Dayes to have been at the heart of the London art world, as it records his periodic visits to: salerooms (in May



Fig.6 | Edward Francis Burney
The Antique School at New Somerset House, c.1780
 Pen and ink and watercolour
 13¾ × 19½ inches; 335 × 485 mm
 © Royal Academy of Arts, London.



Fig.7 | Edward Dayes
Interior of St Paul's during the day of General Thanksgiving, 23 April 1789
 Pen and ink, and watercolour
 15¾ × 25¾ inches; 401 × 652 mm
 © The Trustees of the British Museum (reg. no. 1872,0210.8).



Fig.8 | Edward Dayes *Buckingham House, St James's Park*, 1790
 Watercolour; 15½ × 20½ inches; 393 × 642 mm
 © V&A Images, Victoria and Albert Museum.



Fig. 9 | Edward Dayes *Lancaster*, 1794
Pencil, pen and grey ink and watercolour; 26 × 36 inches; 660 × 914 mm
Pierpoint Morgan Library and Museum, New York.

he went to see Michael Bryan's sale in Pall Mall, the same rooms which would play host to the Orléans collection at the end of the year) other painter's, such as James Barry and private collections. The diary also contains evidence that Dayes undertook the ancillary activities which occupied many young painters: working as a drawing master and picture restorer.¹⁶ We know also, that as an independent master he took on pupils; in May 1789 Thomas Girtin was bound for a seven-year apprenticeship with Dayes.

The most profitable project Dayes was involved with during 1798, was the execution of designs for a panorama, completed for Robert Barker. Having developed the concept of a circular panorama, Barker had built an exhibition room at Leicester Square to show a series of cities, towns and battles. As a topographer, Dayes was employed by Barker to prepare views of Windsor for one of his panoramas, visiting 'Brush place' on numerous occasions from February 1798 and charging £30 for two months work. Dayes was only preparing drawings for the panorama, as diarist Joseph Farington records, it was Ramsay Richard Reinagle who actually painted the scene.¹⁷ But whilst Dayes subsisted in this way, his diary makes clear he devoted the most time to a number of historical pictures he was preparing for exhibition at the Royal Academy.

BECOMING A HISTORY PAINTER

On January 3, Dayes recorded in the diary: 'Begun A Drawing of the fall of the Angels f^m. Milton', the picture took thirty days to



Fig. 10 | John Walker, after Edward Dayes *Lancaster*
Published in *The Itinerant: A Select Collection of Interesting and Picturesque Views in Great Britain and Ireland: engraved from original paintings and drawings, by eminent artists*, London, 1799, plate cxxxix.

complete, just in time for March 29, when he records being 'busy sending pictures to the Exhibition' [fig. 14]. This was by far the longest Dayes spent on a single picture and it suggests, that by 1798, he had already resolved to become a history painter. This change of direction requires some explanation. Dayes was undoubtedly ambitious for his art and determined to fulfil Reynolds's demands of a painter in the 'great style'. He may also have felt that his species of landscape painting was increasingly retardataire when compared to the works of younger contemporaries. Although whilst Dayes's topographical works were gradually superseded by the more atmospheric landscapes of Turner and Girtin, this would not have been evident until after 1800. Instead it was a decision prompted, at least in part, by commercial ambition. During the 1780s history painting was not only the most intellectually rewarding and celebrated genre open to an artist, but with the emergence of new systems of patronage, particularly the schemes run by the entrepreneurial publishers, John Boydell and Thomas Macklin, the most financially lucrative.

Reynolds had articulated his own notion of a history painter in the *Discourses*, requiring his students to be both conversant with the great literature of the past and the great art. We can gather some idea of Dayes's efforts in the former, by the survival of an inventory of his library preserved in the National Art Library.¹⁸ Made in 1800, it lists some 365 volumes, ranging from bound collections of engravings to pocket editions of the works of fashionable writers Gray, Thomson, Shakespeare and Milton. In his own *Essay on*



Fig. 11 | Edward Dayes
Skellingfell on the Island of Stromoe, Faroe Islands, 1789
Watercolour over pencil and pen and ink; 16 × 21¾ inches; 470 × 550 mm
Lowell Libson Ltd.

Composition, or disposition, Dayes asked 'how is it possible that an artist with little reading can accomplish a work like an historical picture?'¹⁹ Whilst reading was essential to inform the intellectual content of a historical composition, of almost greater importance was the study of earlier painters. Reynolds advocated a system of creation predicated on the imitation of certain ideal models; the young painter was advised to assemble a stock of figures, poses and devices from select Old Master paintings, what he called 'the materials for the exercise of genius.'²⁰ Reynolds went further in his sixth *Discourse* suggesting the painter should not be content with simply copying earlier works, 'he should enter into a competition with his original, and endeavour to improve what he is appropriating to his own work.'²¹

The inventory of Dayes's books reveal that he owned standard seventeenth and eighteenth century collections of engravings such as Francesco Aquila's impressions of the Vatican *Stanze* of 1722 and a volume of François Perrier's 'Statues' (either the 1635 or 1648 edition), as well as Grand Tour publications, which had been fashionable a generation earlier, such as Gavin Hamilton's 1773 *Schola Italica Picturae* and Giovanni Battista Piranesi's 1745 *Varie Vedute di Roma Antica e Moderna*. Dayes's assemblage of prints precisely reflected the composition of the Royal Academy library, which collected publications that reproduced existing works or contained material that was deemed useful to the aspiring historical painter, furnishing: costumes, ancient instruments, armour or architectural

details. Dayes himself noted, in a passage which echoes Reynolds's sentiments, '[p]rints and drawings are useful to please the eye, or enrich our thoughts, or, by having them before us, to keep up the fervour of the mind while employed on similar works of our own: then it is we may catch a grace from a figure, a grand or beautiful cast of drapery, or a thought that may give energy or brilliancy to our own, and that without copying. Collections of good prints are highly valuable to the artist; they add a nobleness to his conceptions, and raise and warm his imagination.'²²

Dayes's nine *Essays on Painting*, printed from 1798 in the *Philosophical Magazine*, were conventional digests of seventeenth-century French Classicist art theory, written in emulation of Reynolds's *Discourses*.²³ But they should be viewed as part of his campaign to be recognised as a history painter, published at the moment Dayes was preparing several historical works for exhibition. Read in tandem with one of Dayes's sketchbooks, preserved in the British Museum, which contains over 100 studies for historical works, it gives a remarkably complete portrait of his commitment to this new course.²⁴ In his fifth essay on *Invention*, Dayes articulated a working method which neatly described his own: 'When we have determined on a subject, we must with all due expedition make a sketch of the principal persons concerned in the event ... as much of the fire and spirit of the actions, as well as the grandeur of the whole depends on the first impression.'²⁵ In the sketchbook each sheet is covered with studies full of 'fire and spirit' recording his compositional ideas for an extensive range of literary, biblical and historical paintings. Principally dramatic, multi-figured scenes, such as the *Death of Cyrus* from Plutarch's life of Artaxerxes, which is shown dramatically in a wash drawing over two pages of the sketchbook (1993.0508.1 (84)r.). In his essay on *Invention*, Dayes goes on to observe that the painter should then 'prune or add till the whole comes into perfect ordonnance, choosing such objects as are strikingly noble or beautiful, and adding such accessory circumstances as may best contribute to illustrate the story.' Most of the sketchbook represents single compositional ideas – ranging from a depiction of Althan from Ossian's *Temora* (1993.0508.1 (12) r.) to illustrated scenes from Gibbon's *Decline and Fall* (1993.0508.1 (94) r.) – but in a number of studies he follows his own method and refines the initial idea in further sketches. So the figure holding aloft the head of Cyrus is shown in two further iterations, on the left hand page. The sketchbook demonstrates how committed Dayes was to becoming an historical painter.

For an aspirant artist determined to rise above the print and topographical market, the obvious forum for advancement was



Fig. 12 | Edward Francis Burney *The Royal Academy annual exhibition of 1784: The Great Room, West Wall, 1784*
Pen and wash; 13 1/8 x 19 3/8 inches; 335 x 492 mm
© The Trustees of the British Museum.

the annual exhibition of the Royal Academy. Dayes had submitted paintings every year to the Academy exhibition since 1786, initially showing miniatures and landscapes, but in 1798 he took the decision to submit three historical works.²⁶ The Royal Academy exhibition, like that organised by the Society of Artists, to which Dayes submitted topographical works in 1790 and 1791, offered a place to be seen, not only by other painters and connoisseurs, but by the newly professional art journalists and a public who were acquiring a burgeoning interest in the fine arts. But exhibiting at the Academy was not without its problems, particularly for watercolourists and topographical draughtsmen; principally, how to make works visible in the Academy's densely hung rooms in Somerset House [fig. 12].

In the memoir of the painter and illustrator Thomas Stothard, his widow, Mrs Eliza Bray, noted that:

The public, in order duly to appreciate an artist at the Exhibition of the Royal Academy, require to have something imposing before their eyes—something which, either from size, subject, or colour, compels them to see it. It is well known that artists who make the greatest figure there, paint their pictures, generally speaking, expressly for the place; and, in order to arrest attention, I have heard many of them say that they are “obliged to paint up to the Exhibition tone,” not from choice, but necessity, else would their pictures be at once overpowered



Fig. 13 | Richard Westall *Hesiod, 1796*
Watercolour and gouache
Attingham Park, The Berwick Collection (The National Trust),
© NTPL/John Hammond.

*(killed is the artist's term) by the host of staring, gaudy subjects that hang around, and come in immediate contact with a siber-coloured and natural painting.*²⁷

It was under these conditions that the first major exhibitor of historical watercolours, Richard Westall, made his mark. From 1789 Westall exhibited a series of historical compositions at the Academy calculated to compete on similar terms with paintings in oil [fig. 13]. Westall's very great success, both critical and financial, was in no small part down to his ability to 'arrest attention' and execute works, in what Mrs Bray disparagingly called, 'the Exhibition tone'. In a series of articles in the *Somerset House Gazette* adumbrating the 'Rise and Progress of Water Colour Painting in England' published from 1812, William Henry Pyne praised Westall's 'historical and poetical compositions', for 'the combinations of colouring, light, shadow and brilliancy of effect', noting that he was worthy of greater praise than either Turner or Girtin for achieving in 'what is considered to be a higher department, which until his experiments proved the contrary, seemed unattainable by any process, but in colours prepared with oil.'²⁸ The evidence of contemporary reviews, demonstrate that Westall's work attracted considerable critical notice at the Academy's annual exhibitions.²⁹

Up until 1798 Dayes had practised principally, and most successfully, in watercolour, although as we shall see he was a

competent – and consistent – painter in oils. It was therefore natural that he should follow Westall's example and make his first historical experiments in watercolour. Greg Smith has suggested that the shift in Dayes's work from landscape to historical compositions specifically reflected a 'disinterested campaign' to highlight the suitability of watercolour painting for the execution of historical subject matter, adding that Dayes's work (both literary and painted) represented 'a calculated riposte to Westall's example.'³⁰ It is true that for a painter, such as Dayes, steeped in Reynolds's teaching, Westall's reliance on technical pyrotechnics over intellectual content was irremissible. Writing in his *Professional Sketches*, he observed that Westall was 'great in little things, as his merit lies in neatness and colour; yet in the latter he is sometimes gaudy; and he too often sacrifices his subjects to handling.'³¹ Dayes added 'the higher walks of art are injured by the trickery of execution, or a great show of colour; as these practices draw the attention from the subject to the painter, whose duty it should be to keep unseen.'³² But Dayes must have been aware of Westall's very great financial success and, in showing historical works, sought in part to emulate it. Westall had received lavish support from entrepreneurial publishers, such as Boydell who had commissioned 28 watercolours for a new edition of Milton's *Paradise Lost*, at 40 guineas each. Around 1798 therefore, the execution of historical compositions in watercolour must have seemed like a potentially profitable endeavour.³³

THE 1798 EXHIBITION

In 1798 Dayes exhibited five watercolours, one was a *View on the Rhine and Ramagen* but the other four demonstrated his new departure into history painting. From the diary, we know that Dayes spent some thirty days completing a watercolour of the *Fall of the Rebel Angels* from *Paradise Lost* [fig. 14]. The British Museum sketchbook contains two studies for the composition, one showing God casting out the rebels and another, closer to the final composition, of just the angels in descent [fig. 15] and (1993.0508.1 (65)r.). The choice of subject matter reflected both Dayes's desire to tackle topics of serious intellectual content and his awareness of fashions amongst contemporary exhibitors. Dayes explained in his fifth essay on *Invention* '[a]s a poet, Milton was particularly happy in his *Paradise Lost*: it is not the destruction of a city, nor the conduct of a colony, but the fate of worlds, a theme which involves the happiness of mankind.'³⁴ But *Paradise Lost* had a greater significance, having offered a constant source for painters during the eighteenth century, so much so, that by the 1790s it

was one of the most repeated and most successful subjects at the exhibition. In 1797 Thomas Lawrence showed a painting of *Satan calling his Legions* (his diploma work given to the Royal Academy on his election as an Academician) and Thomas Stothard, George Romney, Henry Richter and Westall, had all recently completed paintings derived from *Paradise Lost*.³⁵ At the same time, Henry Fuseli was preparing a series of works for his Milton Gallery and James Barry a cycle of engravings depicting the major episodes from *Paradise Lost*.³⁶ The evidence of the British Museum sketchbook suggests that Dayes kept a weather eye on Academic taste. It contains a number of studies for pictures of the Plantagenet kings, Edwards 11 and 111, along with the Black Prince (1993.0508.1 (54)r.). Throughout the 1790s, Benjamin West – who had been elected President of the Royal Academy following the death of Reynolds in 1792 – had been exhibiting the same subjects in paintings destined for the Audience Chamber at Windsor Castle. Most of the other authors explored by Dayes in the British Museum sketchbook, reflect the exiguous range of subjects that appeared in the annual exhibition.

Along with the *Fall of the Angels*, Dayes exhibited a pair of impressive watercolours of scenes derived from Dryden's fable *Palemon and Arcite: Lycurgus entering Athens* and *Theseus's Approach to Athens* [cats 1a & 1b]. Represented by two confident and fluid studies in his sketchbook, the pictures form a striking pair utterly different in tone and style of execution to the *Fall of the Angels* [fig. 17 & 18]. Whilst his handling of the *Fall* recalls in its depth of colouring and stark use of lighting, precisely the kind of arresting colouration he apparently disliked in Westall's work, the *Lycurgus* and *Theseus* are more chromatically restrained, displaying Dayes's enduring respect for the classicism of Poussin. The frieze-like *Lycurgus* particularly recalls Poussin's work, such as the *Triumph of David* (Dulwich Picture Gallery), which Dayes could have seen in the house of the Royal Academician Francis Bourgeois, whilst the pair of oxen pulling *Lycurgus's* chariot, is indebted to Sébastien Bourdon's *The Return of the Ark*, a picture which had belonged to Reynolds and which he had commended in his *Discourses*.³⁷ The combination of recondite literary source with erudite quotation from earlier painters was precisely the formula for history painting which had been promulgated by the Academy. The other historical watercolour Dayes exhibited was entitled *Lewis the Gross Receiving Oriflamme*, currently unidentified, but we can gather something of its appearance from the preparatory study in his sketchbook (1993.0508.1 (42)r.). The subject matter was taken from a modern work of history, William Beckford's *History of France from the most*

Early Records to the Death of Louis XVI, which had been published in 1794.

Dayes's new departure into history painting did generate some press comment. In the *Monthly Mirror*, Dayes's historical compositions were considered together, the anonymous critic commended his 'considerable labour' and described them as 'very respectable' for a landscape painter. But his technique was attacked, particularly the handling of light and 'a certain *hatching*, that looks like the work of the *graver*, tends to enfeeble the expression' adding that this was a 'custom which has the authority of Westall to recommend it'.³⁸ The concession to Westall's technique – particularly apparent in the *Fall of the Rebel Angels* – suggests Dayes was emulating a successful formula, whilst the graphic quality of the *Lycurgus* and *Theseus* suggests that Dayes was looking to the commercial potential of the publishing market. This was noted by at least one other critic, writing in the *London Packet*, who observed of the *Lewis the Gross*: 'a very meagre drawing, something after the mechanical manner of Old Sam Wale, of Paternoster-row celebrity, but wanting in the correctness which he usually gave his *automata*!'³⁹ Samuel Wale was principally a book illustrator (hence the illusion to Paternoster row, at the heart of

London's publishing trade) and it is perhaps not too far fetched to see Dayes's decision to illustrate a scene from Beckford's recently published, popular work of history as a deliberate ploy to stimulate a commission.

The politics of display at the Academy has been the subject of much scholarship in recent years, it is really only necessary in the context of Dayes to underline the desirability for a painting to be well positioned and, if exhibiting in watercolour, the benefit of being in the Great Room rather than one of the other spaces.⁴⁰ A good position inevitably led to positive press comment and the potential for further commissions. It would have had a more immediate imperative for the financially insecure Dayes. Unlike the majority of exhibits, the three works Dayes showed at the Academy in 1799, were all advertised in the exhibition catalogue as 'to be disposed of', in other words for sale. But his watercolours were relegated to the Antique Academy, an inferior space, geographically removed from the main exhibition rooms a floor above, and as the place in which the Academy's students drew from casts, a world away in status from the Great Room.

The anonymous reviewer in the *Whitehall Evening Post*, after praising *The Fall of the Rebel Angels*, complained:

[t]o see a work of such superlative merit, a work which we hesitate not to pronounce the very best historical composition in the whole collection, degraded, insulted, and thrust into an obscure corner, to see such flagrant abuses committed under the shield and safeguard of OFFICIAL impunity, is a circumstance which calls imperiously for stern verdict of decided reprobation. We appeal to every spectator, susceptible of feeling; to every person, competent to feel; to every person, gifted with the energies of mind; nay more, we appeal to the Academy itself; we appeal to the society collectively; to the Members individually; to declare, as men of honour, men of taste and judgment, whether Mr Dayes' picture has met with the treatment it deserved?⁴¹

It was not uncommon at this period for painters to encourage journalistic encomia of this kind, but regardless of the authenticity of the review it underlines the poor positioning of Dayes's painting. The following year he succeeded in having his *Caernarvon Castle, North Wales*, one of the three pictures he submitted to the exhibition, shown in the Great Room. His two historical compositions, *St John Preaching in the Wilderness* (1993.0508.1 (48)r.) and *The Conversion of St Paul* [fig.16], which we know only from studies in the British Museum sketchbook and a later engraving of the

St Paul [fig.17], were shown in the Council Room, a slightly better space than the Antique Academy. Despite its prime location, Dayes's view of *Caernarvon* made little impact, overshadowed by Turner's handling of the same subject (Tate), which was also in the exhibition.⁴²

There were of course other strategies for amplifying exposure at the Academy.

Dayes's sketchbook confirms that he was conscious of preparing his paintings for their best reception at exhibition; two pages show sections of picture frames with detailed measurements. Thomas Uwins noted in 1828, 'I know the importance of first impressions. I believe frames pay more than pictures.'⁴³ The *Lycurgus* and *Theseus* are both in their original gilded, neo-classical frames. But if Dayes really wanted to become an accepted historical painter and ensure his pictures were well placed in the Academy, there was really only one route open to him and that was to exhibit works in oil. This change of medium was also essential as Dayes had ambitions to become a member of the Academy itself. A resolution passed by the General Assembly of the Academy in 1772 stated 'that Persons who only exhibit Drawings cannot be admitted as Candidates for Associates', so this partially explains



Fig.14 | Edward Dayes *The Fall of the Rebel Angels*, 1798
Watercolour and gouache on paper; 35¼ × 25⅝ inches; 91 × 65mm
© Tate, London, 2013

Fig.15 | Edward Dayes *Study for the Fall of the Rebel Angels*, c.1798
Pencil on paper; 7⅞ × 6¼ inches; 197 × 158 mm
© The Trustees of the British Museum (1993.5.81 (67)r.)



Fig.16 | Edward Dayes *Study for the Conversion of St Paul*, 1799
Pencil on paper; 7⅞ × 6¼ inches; 197 × 158 mm
© The Trustees of the British Museum (1993.0508.1 (82)r.)

Fig.17 | Isaac Taylor after Edward Dayes *The Conversion of St Paul*, 1814
Engraving from the *Royal Standard Family Bible*, 10¾ × 9 inches; 275 × 227 mm
© The Trustees of the British Museum (reg. no: 1981.U.467).

why Dayes exhibited an historical composition in oil the following year.⁴⁴

THE TRIUMPH OF BEAUTY

On Sunday December 8 1799, the landscape painter Joseph Farington recorded a visit to Benjamin West's private gallery, attached to his house, 14 Newman Street: 'Dayes came in & told Mr West that he is now employed painting and seemed to be well satisfied with the effect of his own attempts.'⁴⁵ Dayes was clearly keen to advertise his experiment in oils and was probably consciously preparing the way for his debut at the exhibition the following year. The move to oils was a logical progression for Dayes, ambitious for a career as a serious history painter, but it was by no means his first work in the medium. His 1798 diary records a number of landscape views made in oil, on Wednesday 1 August, Dayes 'Dead coloured in Oil a View of Dartmouth Castle' and in the following days completed a pendant view of 'Tynemouth', this evidence is supported by the survival of a number of signed canvases.⁴⁶ But the 'attempt' Dayes described to Farington and West was clearly the picture that would turn out to be his historical masterpiece, the recently rediscovered *Triumph of Beauty* [cat.2].

For the subject matter Dayes turned to the work of the mid-eighteenth century poet, Mark Akenside. In the 1800 exhibition catalogue published by the Academy, Dayes included seven lines from Akenside's 1744 didactic poem, *The Pleasures of the Imagination* to inform the subject of the *Triumph of Beauty*. Akenside's verse examines the various kinds of pleasure derived from the perception of beauty:

*Or as Venus, when she stood
Effulgent on her pearly car, and smil'd
Fresh from the deep, and conscious of her form,
To see the Tritons tune their vocal shells,
And each cerulean sister of the flood
With loud acclaim attend her o'er the waves
To seek th' Idalian bow'r*

Dayes's *Triumph of Beauty* was both a literal transcription of Akenside's account of a standing 'Venus' in her 'pearly car', surrounded by 'Tritons' and 'cerulean sister[s] of the flood', and a distillation of the poet's Platonic concept of beauty itself. Hugely popular amongst painters of the period, Akenside's poetry was frequently used as a source for compositions; in 1800 the miniaturist turned history painter, Samuel Shelley, exhibited a pair of paintings entitled 'Re-appearance of Euphrosyne' and 'Widsom and the fiend



Nemesis', both derived from the vision of Harmodius found in the second book of *The Pleasures of the Imagination*. In 1798 the rule prohibiting the inclusion of poetry to accompany a painting's title in the exhibition catalogue published and sold by the Academy, had been changed and exhibitors took advantage of the fact, citing long passages from poems to ensure maximum exposure. Westall exhibited his oil painting, *The Bard, from Gray* in 1798 (San Antonio Museum of Art), including eight lines from Gray's poem in the catalogue. This new ability to add literary gloss even extended to landscape painters, who began to add long quotations from texts such as James Thomson's *The Seasons* to the description of their works.⁴⁷ In 1802 Turner exhibited a watercolour of the *Falls of the Clyde* (Walker Art Gallery) including in the Academy catalogue an extract from Akenside's *Hymn to the Naiads*.⁴⁸

At this point it is worth returning to Dayes's essays as they offer much of the evidence for his choice of subject matter and his approach to the picture's execution. As we have seen, Dayes was the product of an Academic education, and despite never having travelled to the Continent, his writings demonstrate his respect for the antique models he had been required to replicate as a student. Dayes noted in his third essay *Of the Elements of Beauty*: 'those beautiful forms of the Greeks, which happily exist among us, are not imitations of any spectacle proper to the sense, but are the result of profound contemplation.'⁴⁹ One sculpture



Fig.18 | Venus de' Medici
Plaster cast; 65 × 20½ × 16¼ inches; 1650 × 520 × 410 mm
© Royal Academy of Arts, London

Fig.3 | Edward Dayes *Study for the Triumph of Beauty*, 1800
Pencil and watercolour on paper; 7⅞ × 6¼ inches; 197 × 158 mm
© The Trustees of the British Museum (1993,0508.1 (91)r).

Fig.19 | James Barry *Venus Rising from the Sea*
Oil on canvas; 104 × 68 inches; 2647 × 1722 mm
Dublin City Gallery, The Hugh Lane

Fig.20 | Valentine Green after James Barry
Venus Anadyomene, 1772
Mezzotint; 25¼ × 15½ inches; 40 × 395 mm
© The Trustees of the British Museum

in particular lies behind the *Triumph of Beauty*, the *Medici Venus*, which Dayes would have known in multiple copies and casts [fig.18].⁵⁰ He noted in his fourth essay, *On Grace*, that: 'Three things contribute to the beauty of the Venus de Medicis; its line of grace running unbroken through the whole figure, its form, and the variety and contrast of the parts; as, the head with the chest, and the arms and legs with each other.'⁵¹ This corresponds to his theory that: 'a standing figure, to be graceful, must rest on one leg, and the face incline to the hip it rests on.'⁵² Following seventeenth century Classicist writers – particularly Roger de Piles – Dayes commended a system of ideal proportion, including a series of anatomical ratios, which he undoubtedly used in constructing the figure of Venus in the *Triumph of Beauty*.⁵³ Dayes commended the young painter to begin with a rough sketch, which he was to 'prune or add till the whole comes into perfect ordonnance,' adding finally 'complete the whole by slightly tinting it.'⁵⁴ A 'tinted' drawing of the composition survives in the British Museum sketchbook [fig.3], it shows Venus posed with her weight on her left leg, her left arm raised to her head, and her face turned in profile, identical to the finished painting.

Dayes's composition had more immediate precedents than the antique. In 1772 James Barry had shown his *Venus Rising from the Sea* (Dublin City Gallery) at the Academy [fig.19]. The painting shows the single figure of Venus standing with her weight on her

right leg, arms raised, holding tresses of her hair, her face turned in profile, similar to Dayes's composition. William Pressly has observed that Barry's picture represents a perfect distillation of Edmund Burke's views on beauty as expatiated in his *Philosophical Enquiry into the Origins of Our Ideas of the Sublime and Beautiful*, published in 1757.⁵⁵ Burke had reduced beauty to a series of classifiable attributes, a criteria which directly informs Barry's work. Barry's figure is notable for its 'smoothness' and 'delicacy' of form, whilst the colouration directly reflects Burke's demand that 'the colours of beautiful bodies must not be dusky or muddy, but clean and fair.' Barry had also relied on the *Medici Venus* to provide the model for his figure – Burke had mentioned the sculpture as an example of grace – and Barry later observed that 'no man could be more sensible of its beauties than I was, whilst painting my own Venus.'⁵⁶ The picture was a critical triumph, two poems written in its praise appeared in the *Public Advertiser* and in the same year Valentine Green published a celebrated mezzotint, entitled *Venus Anadyomene* [fig.20].

In his diary, Dayes recorded visiting Barry's great cycle of paintings at the Society of Arts in 1798, he also commended Barry in his *Professional Sketches* noting that he 'is better entitled to the appellation of Historical Painter, than any other artist in this country'.⁵⁷ It was perhaps unsurprising that he should turn to Barry for inspiration in preparing his *Triumph of Beauty*. Dayes

would have felt no opprobrium in the term imitation, indeed he noted in his second essay *On Taste* that: '[t]he adoption of a grace or an ornament, by no means implies plagiarism. If they are introduced with fitness, there can be no charge of want of judgment. This is very different to using a visible or striking part of a composition, which no independent spirit would stoop to.'⁵⁸ For the details of the composition, Dayes turned to his collection of prints for inspiration, borrowing several elements from old master paintings. The figure of the Triton on the far right, is borrowed directly from the fresco of *Glaucus and Scylla* by Annibale Carracci from his decoration to the Farnese gallery in Rome. The study in the British Museum sketchbook, gives an idea of the original composition, which included Cupid seated in the clouds, bow in hand, to the right of Venus. This detail recalled Barry's composition, where Cupid is seen standing behind Venus on a bank of cloud. Recent analysis has shown that it was an element which Dayes included in his initial execution of the design, along with putti seated in the clouds to the left of Venus, but decided to paint them out before completing the picture.

As with his exhibits in the previous year, Dayes's choice of subject was remarkably in tune with other pictures in the 1800 exhibition. Benjamin West showed *Venus at her Birth Attired by the Graces* (private collection). West's Venus is posed very similarly to Dayes's, with one hand raised to her head and the face shown in profile, although the palette and execution are completely different.⁵⁹ Dayes follows his own suggestions as articulated in his essays, that handling and colour should reflect the subject matter of the painting. Thus the figure of Venus is finely modelled, 'clean and fair' in a blond palette, whilst the tritons are 'dusky or muddy' by contrast painted in a reddish-brown tone. Dayes's handling underscores this approach, he had written that '[t]he use of the pencil is distinguished into the smooth or mellow, and the expeditious or bold', observing that 'the former method best applies to objects in themselves beautiful: as elegant female figures.'⁶⁰ The Venus is indeed rendered with a smoothness that is in careful contrast to the painterliness of the sky and sea. A certain elegant stylisation of Venus's form, seen particularly in the improbable pink drapery covering her middle ('[i]n the female, the naked is ever pleasing, while an artful concealment will augment the beauty and grace') and serpentine line of the left-hand side of her body, suggests an awareness both of Barry and decorative painters such as Giovanni Battista Cipriani.⁶¹

The painting was well placed in the Great Room, along with 'Six Subjects from the xxvth Chap. Of St. Matthew', which were

presumably watercolours and exhibited in a single frame. The latter are of interest, identifiable from a series of labelled studies at the back of the British Museum sketchbook, they show Dayes attempting to master a form of painting which was increasingly popular: depicting contemporary scenes of rural acts of charity, but given religious titles. Thus the cottage door motif, made popular in the works of Gainsborough and George Morland, is used by Dayes to illustrate *I was thirsty and ye gave me a drink* and *I was a stranger and ye took me in* (1993.0508.1 (95)r.), (1993.0508.1 (95)v.) and (1993.0508.1 (96)r.). It is hard not to read this development as a directly commercial move, Dayes must have been aware of the popularity of prints of this nature, indeed, he had engraved



Fig. 21 | Benjamin West PRA (1738–1820)
Venus at her birth attired by the Three Graces, 1799
Oil on canvas laid on panel; 19½ × 14 inches; 495 × 356 mm
Private collection, USA

several works of this kind for Morland in 1790. Dayes was therefore tempering his debut historical canvas in oil, with genre works he hoped to capitalise on in the print market.

In the end the *Triumph of Beauty* received relatively little critical notice, its proximity to a canvas by the Academy's President of a similar subject and format cannot have helped. In the end it was not a propitious moment for Dayes to embark upon a career as a history painter. The apparent opportunities offered by entrepreneurial publishers, such as Boydell and Macklin, had ended in financial disaster by 1800; a situation compounded by the end of the European market for luxury goods brought about by the Napoleonic wars. Another consequence of which was that London was flooded with fine old master paintings dislodged from the Continent – the exhibition of the Italian paintings from the Orléans collection in Pall Mall had opened in December 1798 – serving to depress the market for contemporary works.⁶²

CONCLUSION

Dayes continued to show at the Royal Academy for the remainder of his life. In 1801 and 1803 he exhibited two pairs of pictures with biblical subjects, along with a succession of topographical works.⁶³ But their apparent critical failure and his unsuccessful bid to become an Associate Academician, led to a gradual dissatisfaction with the Academy. He only submitted a view of *Shrewsbury* to the exhibition in April 1804 and in the following month committed suicide. In 1805 his widow instructed E. W. Brayley to publish Dayes's writings, including his acerbic *Professional Sketches*, which dwelt on the perceived inequity of certain artists' professional success over that of others; as a result his posthumous reputation as a professionally disappointed painter was sealed. Later writers have continued to present Dayes as an outsider, who failed to manipulate the Academy system to his advantage. He has been compared with other tragic figures of the period, particularly the ill-fated James Barry whose intemperate outburst against the Academy in 1799 resulted in his expulsion, whilst Dayes's suicide has been framed, like that of Benjamin Robert Haydon, as the culmination of a period of professional disappointment.⁶⁴ But this interpretation ignores how embedded Dayes was in the London art world and how conventional, if ultimately unsuccessful, his attempts at advancement were.

Dayes had begun his artistic career in the workshop of a productive and successful engraver and had experienced first-hand the potential for employment in the print and publishing trades. As a topographical painter he had produced a number of views

of popular buildings and street scenes in London for publication, as well as supplying images for the burgeoning number of antiquarian works.⁶⁵ Dayes was a careful observer of fashions, frequently emulating successful schemes by other artists. In 1803 Dayes wrote a *Tour in Yorkshire and Derbyshire*, which described a walking tour with particular emphasis on 'picturesque' views illustrated by his own drawings.⁶⁶ Dayes adopted a format similar to that developed by the amateur, William Gilpin, in his 'picturesque' tours, which had proved hugely successful since the publication of *Observations on the River Wye* in 1782. His attempts to succeed as a history painter followed a similar pattern. Dayes's training at the Royal Academy schools and his early emersion in the theories of Reynolds, undoubtedly made him ambitious to become a historical painter. Around 1800 the Royal Academy was the principal forum for such works, and Dayes showed himself to be aware of the strategies for success. But it was the commercial potential presented by the print market and a number of contemporary historical projects, which convinced him to pursue this course. Even his essays in the *Philosophical Magazine* can be read as part of his programme of self-promotion.

In the end neither Dayes's literary efforts, nor his attempts to establish himself as a historical painter succeeded, but this does not justify transforming his life into an apologue. Recent genealogical research has suggested that Dayes's father also suffered periods of mental instability, indicating that his death was not prompted solely by professional disappointment.⁶⁷ Indeed, the illustrious list of subscribers to Brayley's edition of Dayes's works suggest he was firmly embedded in the London art world and respected by patrons as well as fellow painters. Although in light of the quality of Dayes's only historical work in oil *Triumph of Beauty* and historical works in watercolour, it is difficult not to agree with Dayes's own lament for the ill-fated sculptor Thomas Proctor who died penniless, apparently discouraged by his lack of success: 'what a loss are the public answerable for in him!'⁶⁸

Catalogue of Edward Dayes's sketchbook in the British Museum

REG. NO. 1993,0508.1(1-130)



In the collection of the British Museum is a vellum-bound, folio sketchbook, containing 130 leaves, with studies and notes for compositions derived from literary and historical sources. There are no topographical landscape studies, suggesting the sketchbook was intimately tied to Dayes's ambition to become a history painter and exhibit historical scenes at the Royal Academy. Accordingly it seems likely that the sketchbook was begun around 1797 and internal evidence suggests it was used continually by Dayes until his death in 1804. In his surviving work diary for 1798 Dayes records on 3 January 'Begun A Drawing of the fall of the Angels fm. Milton', this is likely to refer to the finished composition now in the Tate [fig.14] but may equally well describe one of the two schematic studies contained within the sketchbook (1993,0508.1 (67) r. and 1993,0508.1 (65)r.) The position of these studies in the sketchbook suggests that Dayes had begun to prepare historical compositions shortly before he began work on the *Fall of the Rebel Angels*.

The sketchbook offers a remarkable insight into Dayes's working method. Most of the finished compositional studies are annotated with the name of either the author or book from which the subject-matter is derived. These frequently relate to volumes listed in Dayes's library, a manuscript list of which survives in the National Art Library, London (MSL/1980/190). As in the case of the *Lycurgus* and *Theseus* derived from Dryden's *Fables Ancient and Modern*, Dayes composed studies which were faithful to the minutiae of the original text. He frequently experimented with several different episodes before arriving at the most dramatic moment of each narrative. In most cases he seems to have produced one fluid, compositional sketch, often modelled in ink and

wash or watercolour, before embarking upon the final work. There are very few studies of faces, gestures, landscapes or details, preferring schematic studies of the whole composition.

Towards the end of the sketchbook (from 1993,0508.1 (100) r.) Dayes turned it upside down and began working from the back on a series of ink studies of personifications (of the hours of the day, months of the year, continents and rivers etc.) accompanied by detailed descriptions of their iconography. They may well have been made in preparation for a projected publication. Throughout the sketchbook there are fragmentary notes and draft letters which, for the most part, have been largely erased. These include draft letters to the Exhibition committee of the Royal Academy (1993,0508.1 (104) v.) and a letter offering his pictures to the most prominent collectors of the day (1993,0508.1 (1) v.)

The sketchbook passed to Dayes's son, James Dayes (whose name appears inscribed on 1993,0508.1 (1) r.) and is next recorded in the collection of the scene-painter Robert Caney and was sold by his daughter-in-law at Christie's in 1973 (5 May, 1973, lot.28) and appeared again at auction in 1993 (Christie's 30 March, 1993, lot.29) where it was acquired by the British Museum.

The catalogue itself takes the form of an itemised description of each page. The standard description is of a graphite drawing, unless otherwise noted. The subject of each drawing, where known, is identified, and, where legible, inscriptions transcribed. Reference has been made to compositions which relate to works Dayes exhibited at the Royal Academy, the number of the picture in the exhibition catalogue is placed in brackets next to the title. The sketchbook consisted of a number of blank pages which, for the sake of space, have been omitted.

Fig.22 | Edward Dayes *Study for the Triumph of Beauty*, 1800
Pencil and watercolour on paper; 7 $\frac{7}{8}$ × 6 $\frac{1}{4}$ inches; 197 × 158 mm
© The Trustees of the British Museum (1993,0508.1 (91)r.).



1993,0508.1 (1) r.
Inscribed: Flyleaf, inscribed 'Ed Dayes' and 'James Dayes' various faint pencil sketches and notes.



1993,0508.1 (2) v. [horizontal format]
Loose sketch, scene outside an Inn.



1993,0508.1 (4) r.
Study inscribed 'hot ginger^d', showing a woman standing in doorway distributing food to a young boy. Possibly made in preparation for a series of London cries, *Hot Spice Gingerbread Smoaking hot!* Appeared in the series made by Francis Wheatley in 1796.



1993,0508.1 (1) v.
Inscribed: 4 separate brief paragraphs – in pencil – largely erased. 'Lord Leicesters Ld C[aw?dor] Lord War[...] Cremorne Sr G Beaumont ... Mr Chamberlaine' This looks like a list of the most prominent collectors of the period. Including Sir George Beaumont and John Campbell, Lord Cawdor.



1993,0508.1 (3) r.
Study of a woman in doorway distributing food to an old woman, related to 1993,0508.1 (2) r.



1993,0508.1 (4) v. [horizontal format]
A more developed study of 1993,0508.1 (2) v. showing figures on a cart outside an inn, somewhat in the manner of George Morland.



1993,0508.1 (2) r.
Study of a woman standing in doorway distributing food to an old woman.



1993,0508.1 (3) v.
A woman in contemporary dress and a second female figure with billowing drapery.



1993,0508.1 (5) r.
Faint study of a mounted figure amongst a crowd.



1993,0508.1 (5) v. [horizontal format]
Study inscribed 'The Halt', showing figure in riding gear at a cottage door, in the manner of George Morland.



1993,0508.1 (6) r.
Satyr chasing a nymph.



1993,0508.1 (6) v.
Inscribed: 'Faith/Charity-Samaritan'
Loose study for 1993,0508.1 (6) r.



1993,0508.1 (7) r.
Ink and wash drawing of the *Good Samaritan*, showing the Samaritan giving money to the innkeeper, there are coins visible in the right hand of Samaritan. Possibly related to the painting Dayes exhibited at the Royal Academy in 1802 (486).



1993,0508.1 (7) v.
A series of studies for 1993,0508.1 (7) r. another treatment of the *Good Samaritan*. Studies include the wounded man and the donkey. Possibly related to the painting Dayes exhibited at the Royal Academy in 1802 (486).



1993,0508.1 (8) r.

Wash study of the *Good Samaritan*, showing the Samaritan tending the wounds of the injured man. Possibly related to the painting Dayes exhibited at the Royal Academy in 1802 (486).



1993,0508.1 (8) v. [horizontal format]
Very rubbed drawings of a mounted figure – for clearer study see 1993,0508.1 (9) v.



1993,0508.1 (9) r.
Rubbed study of a hermit.



1993,0508.1 (9) v. [horizontal format]
Mounted figure in a landscape, loosely sketched.



1993,0508.1 (10) r.
Faint study of a bull.



1993,0508.1 (11) v.
Faint figure study, a standing woman.



1993,0508.1 (12) v.
Series of studies depicting chariots with single standing figures.



1993,0508.1 (10) v.
Dramatic study of two figures in front of a throne.



1993,0508.1 (12) r.
Inscribed in ink 'Temora Book I / Althan'
Temora was an epic poem by James Macpherson first published in 1763. This finished wash study depicts Althan – who related: 'I stood in the wood alone, and saw a ghost on the darkening air. His strides extended from hill to hill: his shield was dim on his side. It was the son of Semo: I knew his warrior's face.'



1993,0508.1 (13) r.
Inscribed: 'Homers Iliad Book – 21 –' 'Wisdom conquers or/ of the Brutal thread'
Study finished with wash. Possibly Lycaon and Achilles?



1993,0508.1 (11) r.
Faint figure studies.



1993,0508.1 (13) v.
Two ruled boxes containing indistinct compositional studies.



1993,0508.1 (14) r. 'Battle of [indistinct]'
Wash study of a battle scene.



1993,0508.1 (16) v. 'Numbers Ch. 20'
Top left inscribed 'woman/fainted' 'Beasts'.
Study for Moses Striking Water from the Rock.



1993,0508.1 (19) r.
Biblical study, possible related to the two drawings depicting Moses. See 1993,0508.1 (17) r. and 1993,0508.1 (16) v.



1993,0508.1 (15) r. [horizontal format]
Possibly Theseus, with Aethra, recovering his father's armour from under a rock?



1993,0508.1 (17) r. 'Exodus Ch. 17'
Another treatment of Moses Striking Water from the Rock.



1993,0508.1 (20) r. [horizontal format]
Worship of a term of Priapus – based in part on paintings by Poussin, including the *Bacchanal before a term of Pan* now in the National Gallery, London.



1993,0508.1. (16) r.
Study of *St John the Baptist preaching in the wilderness*, Dayes exhibited a finished watercolour of the same title at the Royal Academy in 1799 (423).



1993,0508.1 (18) r.
Possibly study of Theseus, with Aethra, recovering his father's armour from under a rock, a more developed version of the study on 1993,0508.1 (15)r.



1993,0508.1 (20) v.
Inscribed: 'Tom Jones'
Showing a dramatic moment from the novel *Tom Jones* by Henry Fielding.



1993,0508.1 (21) r.
A second study for the scene first explored in 1993,0508.1 (20) v.?



1993,0508.1 (22) v.
Two studies for the principal figures in 1993,0508.1 (23) r.



1993,0508.1 (24) r.
Inscribed: 'Death of Henry II'
Showing Henry II on his deathbed.



1993,0508.1 (21) v.
A third study for the scene first explored in 1993,0508.1 (20) v.?



1993,0508.1 (23) r.
Inscribed: 'Leolf the Robber Hist of Engd'
Wash drawing showing King Edmund I being assassinated by Leolf the Robber whilst celebrating the feast of St Augustine. The scene was a popular one in the eighteenth century, described in George Frederick Raymond's *History of England*, where it was illustrated by Samuel Wale.



1993,0508.1 (25) r.
Inscribed: 'Rufus'
Study showing the death of King William II, known as Rufus. Possibly another scene taken from Raymond's *History of England*?



1993,0508.1 (22) r.
Inscribed: 'Stephen's Queen'
Possibly shows Matilda, wife of King Stephen of England with Empress Matilda?



1993,0508.1 (23) v.
Slight landscape in drawn frame.



1993,0508.1 (26) r.
Inscribed: 'Rufus'
Wash drawing, more fully developed than 1993,0508.1 (25) r. but showing the same subject-matter, the death of King William II whilst hunting.



1993,0508.1 (27) r.
Study of an unidentified historical scene of a king enthroned.



1993,0508.1 (29) v.
Two portrait studies of a woman's head.



1993,0508.1. (31) r.
Inscribed: 'Edwd 2nd'
Study of a scene from the life of King Edward II.



1993,0508.1 (28) r.
Study for an historical scene, a bishop blessing a couple?



1993,0508.1. (30) r. [horizontal format]
Faint pencil sketch of male figure.



1993,0508.1 (32) r.
Another composition, reworking the scene in 1993,0508.1 (31) r. although not inscribed.



1993,0508.1 (29) r.
Watercolour and wash landscape of a waterfall and reclining figure in military dress.



1993,0508.1 (30) v.
Two studies of a woman's head.



1993,0508.1 (33) r.
Watercolour landscape of herd and mounted figure crossing a bridge and women washing clothes in the foreground.



1993,0508.1 (34) r.
Loose sketch of nymphs bathing.



1993,0508.1 (36) v.
Studies of plumes?



1993,0508.1 (38) v.
Ink drawing of Pontius Pilate washing his hands of Christ. The composition loosely based on Rembrandt's etching of Pilate showing Christ to the people.



1993,0508.1 (35) r.
Inscribed: 'Shepherdess of ... [indistinct]'
Study of a pastoral landscape, with a shepherd playing a pipe and a reclining shepherdess.



1993,0508.1 (37) v.
Study of two figures in Roman dress.



1993,0508.1 (39) r.
Inscribed: 'Mat Chap 27'
Wash drawing of Pontius Pilate washing his hands of Christ.



1993,0508.1 (36) r.
Wash drawing of two figures embracing.



1993,0508.1 (38) r.
Study of two figures.



1993,0508.1 (40) r.
Inscribed: 'aratus Page 395'
Wash drawing of a scene, probably taken from the Greek poet Aratus, depicting a woman interceding during a battle.



1993,0508.1 (41) r.
Inscribed 'Aratus'
Study for a historical scene, a mounted figure entering a city and greeted by the populace?



1993,0508.1 (41) v.
Study of a kneeling female figure for the same composition as 1993,0508.1 (40) v.



1993,0508.1 (42) r.
Inscribed: 'Lewis the Gross 92 His'y France'
Wash drawing depicting a sketch of Louis VI of France receiving the Oriflamme, or battle standard of France, from the Abbey of St Denis in 1124, an episode taken from William Beckford's *History of France* (1794) which Dayes exhibited at the Royal Academy in 1798 (331).



1993,0508.1 (43) r.
Preliminary for Leonidas, see 1993,0508.1 (44) r.



1993,0508.1 (43) v.
Preliminary for Leonidas, see 1993,0508.1 (44) r.



1993,0508.1 (44) r.
Inscribed: 'Leonidas'
Possibly Gorgo, Leonidas's wife, weeping over his corpse following the battle of Thermopylae? Related to Gavin Hamilton's *Andromache bewailing the body of Hector*.



1993,0508.1 (44) v.
Further study for figures from 1993,0508.1 (44) r.



1993,0508.1 (45) r.
Further study for figures from 1993,0508.1 (44) r.



1993,0508.1. (45) v.
Figure studies for 'Priors Solomon' related to 1993,0508.1 (46) r.



1993,0508.1 (46) r.
Inscribed: 'Priors Solomon'
Wash drawing of a scene from Matthew Prior's poem *Solomon and Abra; or, Love Epistles*, first published in 1718.



1993,0508.1 (47) v.
Figure studies.



1993,0508.1 (49) r. [horizontal format]
Wash drawing of an unidentified subject – possibly a shepherd watching a sleeping nymph?



1993,0508.1 (46) v.
A second study of Louis VI of France receiving the Oriflamme, developing 1993,0508.1 (44)r. The final watercolour was exhibited at the Royal Academy in 1798 (331).



1993,0508.1 (48) r.
Wash drawing of *St John the Baptist Preaching in the Wilderness*, presumably a preliminary design for the painting exhibited at the Royal Academy in 1799 (423).



1993,0508.1 (49) v.
A rapid sketch of two standing figures.



1993,0508.1 (47) r.
Inscribed: 'Collins'
This is presumably a scene taken from William Collins's *Oriental Eclogues*.



1993,0508.1 (48) v.
Inscribed: 'Pompey'
Wash drawing showing Pompey's severed head being shown to a disgusted Julius Caesar.



1993,0508.1 (50) r.
Inscribed: 'Phocion'
Wash drawing, probably depicting a scene from Plutarch's *Lives*. Phocion, the Greek statesman was offered untold riches by Alexander the Great and others, but refused them. This probably forms the subject of Dayes's sketch.



1993,0508.1 (50) v.
Inscribed: 'Phocion Vide Plutarch'
A further treatment of the subject in 1993,0508.1 (50) r.



1993,0508.1 (52)r.
Inscribed: 'Lycurgus'
Wash drawing almost certainly depicting an episode from Plutarch's life of Lycurgus.



1993,0508.1 (54) r. [horizontal format]
Inscribed: 'Edward black Prince'
Wash drawing of Edward, Prince of Wales in a victorious procession.



1993,0508.1 (51) r.
Inscribed: 'Theseus'
Pencil study depicting a scene from Theseus's life, probably also derived from Plutarch.



1993,0508.1 (52) v.
Inscribed: 'The fate of Romulus Vide Numa'
Wash drawing depicting a scene from Romulus's life.



1993,0508.1 (55) r.
Inscribed: 'Black Prince'
Wash drawing of King Edward III possibly granting the Black Prince Aquitaine?



1993,0508.1 (51) v.
Two figure studies relating to 1993,0508.1 (52)r.



1993,0508.1 (53) r.
Inscribed: 'Lives of Plutarch'
Wash study of a female figure running through a darkened archway, subject probably derives from one of Plutarch's *Lives*.



1993,0508.1 (55) v.
A wash study of the *Good Samaritan*. Possibly related to the painting Dayes exhibited at the Royal Academy in 1802 (486).



1993,0508.1 (56) r.
Inscribed: 'Black Prince'
Wash study of a scene taken from William Beckford's *History of France*, London, 1794, III, p.27.



1993,0508.1 (56) v.
Wash study of the *Good Samaritan*. Related to 1993,0508.1 (55) v.



1993,0508.1 (57) r. [horizontal format]
Inscribed: 'Page 32 Vol 3 Homer's Iliad'
Study possibly depicting Nestor giving advice to Patroclus?



1993,0508.1 (57) v.
Inscribed: 'Paul'
Wash drawing of the *Conversion of St Paul*, a preliminary idea related to the painting Dayes exhibited at the Royal Academy in 1799 (442).



1993,0508.1 (58) r.
Inscribed: 'Ceyx & Alcyone'
Drawing of Alcyone embracing her husband Ceyx? The fable 'Ceyx & Alcyone' originally related by Ovid in the *Metamorphoses* appears in John Dryden's *Fables Ancient and Modern* which formed the basis for two of Dayes's historical watercolours: see Cats. 1a & 1b.



1993,0508.1 (58) v. [horizontal format]
Study of three oxen, relating to 1993,0508.1 (59) r.



1993,0508.1 (59) r. [horizontal format]
Inscribed: 'Palamon and Arcite'
This fine wash drawing depicting the first compositional study of *Lycurgus Entering Athens*, the watercolour Dayes exhibited at the Royal Academy in 1798 (501), the subject derived from Palamon and Arcite, from Dryden's *Fables Ancient and Modern*. See Cat. 1a.



1993,0508.1 (60) r. [horizontal format]
Inscribed: 'Palemon and Arcite'
Wash drawing depicting an episode from Dryden's *Fables Ancient and Modern*, possibly the episode Dayes had originally considered pairing with 1993,0508.1 (59)r.?



1993,0508.1 (61) r. [horizontal format]
Schematic idea related to 1993,0508.1 (60) r.



1993,0508.1 (61) v.
Possibly a study of John the Baptist?



1993,0508.1 (62) r. [horizontal format]
Inscribed: 'Palemon and Arcite'
A study in wash relating to 1993,0508.1 (60) r.



1993,0508.1 (62) v. and 1993,0508.1 (63) r.
conceived as a single composition.
Inscribed: 'Death of Epaminondas'
Epaminondas was a Theban general, killed at the moment of victory at battle of Mantinea in 362 BC. The wash drawing shows Dayes working out the composition across the double-page, with two smaller pencil studies on 1993,0508.1 (69) v.



1993,0508.1 (63) v.
Sketch of a landscape with a mounted figure.



1993,0508.1 (64) r. [horizontal format]
A second wash study for the death of Epaminondas see 1993,0508.1 (62)v. and 1993,0508.1 (63)r.



1993,0508.1 (64) v.
Series of studies of an armed figure in Roman costume.



1993,0508.1 (65) r.
Wash study for the *Fall of the Rebel Angels*. In his 1798 diary, Dayes mentions that he had begun working on a drawing of this subject-matter which he exhibited at the Royal Academy in 1798 (490) and is now in the Tate, see Fig.14.



1993,0508.1 (65) v.
Study of a head in profile, related to a figure from *Lycurgus Entering Athens*. See Cat.1a.



1993,0508.1 (67) r.
Inscribed: 'Nine days the fall – Milton Book 6 Line 87'
Wash study for the *Fall of the Rebel Angels*, see also 1993,0508.1 (65)r. See Fig.14.



1993,0508.1 (69) r. 'Boadeica Vide Speed'
A depiction of Boadicea, Queen of the Iceni.



1993,0508.1 (66) r. [horizontal format]
First compositional study for *Theseus's Approach to Athens* the watercolour *Dayes* exhibited at the Royal Academy in 1798 (517), the subject derived from Dryden's *Pelamon and Arcite* and conceived as a pair to (59)r. For the watercolour see Cat.1b.



1993,0508.1 (68) r.
Inscribed: 'Parnells Hermit'
Scene derived from Thomas Parnell's *The Hermit*, a moral narrative in heroic couplets.



1993,0508.1 (70) r.
Inscribed: 'Death of Wm Conq'
Wash drawing depicting the death of King William I, known as William the Conqueror.



1993,0508.1 (66) v.
Study of a female figure.



1993,0508.1 (68) v.
Studies of armed women and men, relating to 1993,0508.1 (69)r.



1993,0508.1 (70) v.
A series of unidentified sketches.



1993,0508.1 (71) r.
Sketch of a giant holding a rock. Related to 1993,0508.1 (71) v.



1993,0508.1 (72) v.
Study of a seated man, (upside down), related to 1993,0508.1 (73) r.



1993,0508.1 (75) r. [horizontal format]
Inscribed: 'Dion'
The subject of this sketch is taken from Plutarch's *Lives*.



1993,0508.1 (71) v.
Inscribed: 'Tales of Geni(?) Giant Trifaldi'
Two studies of giants throwing rocks.



1993,0508.1 (73) r. [horizontal format]
Compositional sketch showing a man presenting a petition to a seated man in prison.



1993,0508.1 (76) r.
Inscribed: 'Mat Chap 14 Ver 6'
The sketch depicts the dance of Salome for King Herod.



1993,0508.1 (72) r.
A multi-figured celestial composition.



1993,0508.1 (74) r. [horizontal format]
Inscribed: 'Gen Chap 46'
A sketch study of Genesis Chapter 46 which shows Joseph recognising his brothers on their return into Egypt.



1993,0508.1 (77) r. [horizontal format]
Inscribed: 'Stephen'
A sketch of battle scene.



1993,0508.1 (77) v. [horizontal format]
A series of architectural and figural sketches.



1993,0508.1 (79) v.
Inscribed: 'Minerva comforting painting'
Inscription relating to: 1993,0508.1 (80) r.



1993,0508.1 (81) v.
Inscribed: 'Ixion ED'
Wash drawing of Ixion bound to a wheel. This composition, and that of 1993,0508.1 (82) r. are close to the work of the sculptor Thomas Proctor, who exhibited a much celebrated model of the same subject at the Royal Academy in 1785.



1993,0508.1 (78) r. [horizontal format]
Inscribed: 'Cato - Plutarch'
A sketch of a scene from Plutarch's *Lives*, depicting the Roman statesman and stoic, Cato the younger.



1993,0508.1 (80) r. 'Minerva comforting painting'
A study showing a grand allegorical composition of painting ascending with Minerva, the three graces in the bottom left. Possibly a design conceived following the death of an artist?



1993,0508.1 (82) r.
See: 1993,0508.1 (81) v.



1993,0508.1 (79) r. [horizontal format]
Inscribed: 'Caesar'
Wash drawing depicting Julius Caesar seated in the midst of a conflagration.



1993,0508.1 (81) r.
Indistinct compositional study.



1993,0508.1 (82) v. [horizontal format]
Inscribed: 'angel obscure'
A page of sketches and pen and wash drawings depicting the *Conversion of St Paul*.



1993,0508.1 (83) v.
Inscribed indistinctly.
Pencil, pen and wash study for the *Conversion of St Paul*.



1993,0508.1 (83) v. and 1993,0508.1 (84) r. read together:
Inscribed: 'Persians whose breeches long vests & tiara on the head' and 'Plutarch's Life of Artaxerxes Page 447'
A pencil, pen and wash study of a nocturnal scene from Plutarch's life of Artaxerxes, probably showing the death of King Cyrus.



1993,0508.1 (84) v. [horizontal format]
Inscribed: 'Eagles wing on the Helmet', 'Fingal book 1st Cathullin's Car'
A pen and ink study of a scene from Ossian, of Cathullin King of Ireland, riding a chariot.



1993,0508.1 (85) r. [horizontal format]
Inscribed: 'Cathullin from Fingal Book I'
A more vigorous wash study of Cathullin, see 1993,0508.1 (84) v. for an earlier treatment of the same scene.



1993,0508.1 (86) r.
A pen, ink and wash treatment of St Paul's conversion.



1993,0508.1 (86) v. [horizontal format]
Inscribed: 'The fight for the body of Patroclus'.



1993,0508.1 (87) r. [horizontal format]
Inscribed: 'Homers Iliad Book 17 Line 335 &c.'
A bold pen, ink and wash study of Menelaus rescuing the body of Patroclus from the Trojans. Clearly indebted to other treatments of the same subject, particularly the famous Classical sculptural group in Florence.



1993,0508.1 (88) r.
Inscribed: 'Collins Eclogue 1'
Pen, ink, wash and watercolour study of a scene from William Collins's *Persian Eclogues* of 1742.



1993,0508.1 (88) v. [horizontal format]
Inscribed in the bottom left 'Larger'.
 Pencil, pen and wash compositional study, showing a mounted figure embracing a standing figure in front of a city wall, possibly related to 1993,0508.1 (89) r.



1993,0508.1 (89) r. [horizontal format]
Inscribed: 'Philip helping Alexander Vide Plutarch 267', top left: 'augurs in white with gold fillet on crown'
 Pen, ink, wash and watercolour, compositional study of Philip embracing Alexander.



1993,0508.1 (89) v. [horizontal format]
 Pencil study for 1993,0508.1 (91) r., showing Venus reclining.



1993,0508.1 (90) r.
Inscribed: 'Akenside'
 Pencil compositional study, a scene derived from the poetry of Mark Akenside.



1993,0508.1 (90) v.
 Pencil study of a standing woman.



1993,0508.1 (91) r. [horizontal format]
Inscribed: 'Akenside Book 1st'
 A pencil, wash and watercolour study for *The Triumph of Beauty*, which was exhibited at the Royal Academy in 1800 (93). See: Cat.2.



1993,0508.1 (92) v. [horizontal format]
 Study of a kneeling male figure, possibly relating to 1993,0508.1 (93) r. or a study of St John the Baptist in the wilderness.



1993,0508.1 (93) r. [horizontal format]
Inscribed: 'Death of Brutus Vide Plutarch'
 A pencil, pen, wash and watercolour study of a scene from Plutarch's *Lives*.



1993,0508.1 (94) r. [horizontal format]
Inscribed: 'Julian protects Nebridius from the soldiers - Gibbon Vol 4 Page 24'
 A pencil, wash and watercolour compositional study depicting the Emperor Julian protecting Nebridius from his own followers.



1993,0508.1. (95) r.
Inscribed: 'For I was an hungered and ye gave me meat Mathew ch 25 Verse 35 &c.'
 Pen, ink and wash compositional study depicting a cottage interior, with an old destitute man being fed by a young woman. This was probably a sketch for the series of pictures of Chapter 25 of the Gospel of Matthew, exhibited at the Royal Academy in 1800 (163).



1993,0508.1 (95) v. **'I was thirsty and ye gave me drink Mathew 25 v.35'**
 Pen, ink and wash compositional study depicting a traveller at a cottage door receiving a drink. This was probably a sketch for the series of pictures of Chapter 25 of the Gospel of Matthew, exhibited at the Royal Academy in 1800 (163).



1993,0508.1 (96) r. **'I was thirsty and ye gave me drink Mathew 25 v.35'**
 Pen, ink and wash compositional study depicting a traveller at a cottage door receiving a drink. This was probably a sketch for the series of pictures of Chapter 25 of the Gospel of Matthew, exhibited at the Royal Academy in 1800 (163).



1993,0508.1 (96) v.
Inscribed: 'M - [unclear] in a Gown and Velvet Cap'
 Small pencil study, later worked up for a nocturnal coloured wash treatment of subject seen on 1993,0508.1 (97) v.



1993,0508.1 (97) r.
Inscribed: 'I was a stranger & ye took me in'
 Pen, ink and wash compositional study depicting a stranger being shown a bed. This was probably a sketch for the series of pictures of Chapter 25 of the Gospel of Matthew, exhibited at the Royal Academy in 1800 (163).



1993,0508.1 (97) v.
Inscribed: 'I was a stranger & ye took me in'
 Pencil, ink and watercolour wash compositional study depicting a mounted traveller being welcomed into a cottage. This was probably a sketch for the series of pictures of Chapter 25 of the Gospel of Matthew, exhibited at the Royal Academy in 1800 (163).



1993,0508.1 (98) r.
 Inscribed: 'Naked and ye clothed me'
 Pen, ink and wash compositional study depicting a seated man being clothed. This was probably a sketch for the series of pictures of Chapter 25 of the Gospel of Matthew, exhibited at the Royal Academy in 1800 (163).



1993,0508.1 (98) v.
 Inscribed: 'May have a servant' a young Artist'
 Studies for the cross-section of a frame.



1993,0508.1 (99) r. 'I was sick and ye visited me'
 Pen, ink and wash compositional study depicting a sick man in bed being attended to. This was probably a sketch for the series

of pictures of Chapter 25 of the Gospel of Matthew, exhibited at the Royal Academy in 1800 (163).



1993,0508.1 (99) v.
 Inscribed: 'Four Subject from Goldsmith Epilogue to She Stoops to Conquer'./ Sentimental Mag.e for 1773 page 43'

2 ft 7 in x 1/2 1 foot by 11	} Palamon & Arcite in Robert measure or Size of Drawings
31-23 Hist.l Sizes of German glass	

31 1/2 - 22
22 by 32 Landscape.

A design for frames for *Lycurgus Entering Athens* and *Theseus Approaching Athens*. Cats. 1a & 1b.



1993,0508.1(100) r.
 Inscribed: 'I was in prison & ye came unto me'
 Pen, ink and wash compositional study depicting a women visiting a man in prison. This

was probably a sketch for the series of pictures of Chapter 25 of the Gospel of Matthew, exhibited at the Royal Academy in 1800 (163). At this point, Dayes turned the sketchbook upside down and began to work from the back.



1993,0508.1 (130) r.
 Inscribed: 'Beginning' and indistinct signature
 Pen and ink study of a standing semi-naked male beneath globe with sun. Possibly derived from Cesare Ripa?



1993,0508.1 (130) v.
 Inscribed: 'Fire is expressed by the figure of a young woman of lively colour dressed in red having the drapery in different gold in form of a flame she hold a vase full of fire with a salamander in it illuminated by the rays of the sun in her right hand she holds Jupiters Thunder; her feet are suspended in the ir under them are the winds which blow beneath the regions of fire -

Air is personified by a Nymph by her side is a Peacock she holds a carnation in her hand & is a light transparent azure & her hair is scattered by the wind -

Earth her ordinary attribute is a lion is represented a matron sitting on a globe with a cornucopia in her hand & septre in the other she has a mural crown on her head instead of which the painter may introduce a garland of fruit & flowers: her garment may be either Green or any earthy colour decked with herbs & flowers -

Water a woman crown'd with marshy reeds (or she may have a crown of gold on her head) the vestment is the colour of the sea she is sitting on a rock at the shore leaning on an urn out of which flows abundance of water & various fishes hold a septre in hwe right hand & part of a ship is seen in the distance -'



1993,0508.1 (129) r.
 Inscribed: Fire, Air, Earth, Water
 Four ink studies of female figures, representing the four elements as described in 1993,0508.1 (130) v.



1993,0508.1 (129) v.
 Inscribed: 'The Spring Equinox so called from the days & nights being of an equal length a young woman dressed in white on the right side & black on the left she has a broad blue

girdle about her waist with stars upon it she holds the sign of the Ram under her Right arm & in her left hand a garland of flowers at her feet are wings that answer to the colour of her vestment -

Autumnal Equinox an old man dress'd as [unclear] he holds the sign Libra in one hand in the other is a bunch of grapes on the [unclear] in season & wings as pr. Last -

The Estival or Summer Solstice a young man almost naked to denote the heat of the season the drapery is a purple colour & the figure is in retreating attitude because at that time the sun seems to go back - the garland & ears of corn on his head distinguish the solstice the blew [unclear] with nine stars & the sign of Cancer in the middle denote the suns entering that sign of Cancer in his left hand & a globe in his right one fourth of which is dark to show the shortness of the night - he has four wings to his feet two on the right & one on the left which -

The Hyernal of Winter solstice an old man dressd in fur he hold a globe in his left hand an quarter of which is luminous - blue gone about his legs with twelve stars & the sign of Capricorn which sign he hold under his right arm are distinctive marks of the tropic - Four wings to his feet three of which are black the white one on the right - He hold the globe in the left from the suns being on the left hand towards the antarctick pole.'



1993,0508.1 (128) r.
 Inscribed: 'Spring, equinox,' 'Autumn, equinox,' 'Summer, solstice,' 'Winter, solstice, male.'
 Pen and ink drawings of the figures described in 1993,0508.1 (129) v.



1993,0508.1 (128) v.
 Inscribed: 'The East Wind is called Eurus a young man of a Moorish complexion in allusion to the Ethiopians country from whence it comes is in the attitude of flying with wings at his shoulders the star Lucifar above his head it appearing at the dawn he hold a cup of incense in his right hand a string of pearls in his left & about his middle a gurdle of the same as those aromattick & jewels come from the East.'



1993,0508.1 (127) r.
 Ink drawings of the four winds, including the East Wind, described 1993,0508.1 (128) v.



1993,0508.1 (127) v.

Inscribed: 'Spring is the figure of a young girl crowned with myrtle, she has various flowers in one hand and a garland of roses in the other with some animals by her side at play. -

Summer is represented by a healthy young woman, dressed in yellow drapery crowned with ears of corn, holding a lighted torch in one hand, and a sickle in the other. Sheaves of corn are introduced at a distance -

Autumn is a woman richly dressed with a garland of vines on her head she holds a cornucopia full of fruits in her right hand, and a bunch of grapes in the other -

Winter is expressed by the figure of a wrinkled old man, warming himself at the fire, dressed partly in cloath, and partly in fur.'



1993,0508.1 (126) r.

Inscribed: 'Spring', 'Summer', 'Autumn', 'Winter' Four ink studies of personifications of the seasons, as described in 1993,0508.1 (127) v.



1993,0508.1 (126) v.

Inscribed: 'March is characterised by a young man of a sprightly aspect dressed in armour with an helmet on his head, with wings at his shoulders as have all the other months. In one hand he holds the sign arises, adorned with the flower of the almond tree; in the other, he holds a cup containing the fruit of the ballac tree, asparagus and luminous, or other fruits produced in this month, a horse is introduced, because in this month it is mentioned they are inclined to propagate the spade alludes to the proper season, to dig about the roots of the vine -

April is represented by the figure of a young man crowned with myrtle and is dressed in green green in his right hand the sign of Taurus, adorned with violets and ravenous other spring flowers; with his left hand he holds a basked containing almonds, and other fruits produced in this month - the garland of myrtle, and the animals at a distance denote, that a this time, plants and animals are strongly quickened in a generative sense -

May is represented by a young man dressed in green embroidered with various flowers, with a garland of the same upon his head, in his right hand he holds the signs of Gemini, adorned with white and red roses, and in the other a sythe the hay rick, and basket containing strawberries, cherries, pease, and other fruits are introduced as being the natural productions of this month -

June in painted under the image of a young man in a lighter dress than the preceding figure. He is represented in hay fields, with a sickle or scythe in one hand, and holds the sign of cancer in the other, adorned with the ripening ears of

corn, having a garland of the same upon his head, the particular fruits of this month may also be introduced with propriety -'



1993,0508.1 (125) r.

Inscribed: 'March', 'April', 'May', 'June'. Pen and ink studies of four personifications of the months, described in 1993,0508.1 (126) v.



1993,0508.1 (125) v.

Inscribed: July is characterised by the faint aspect with which this figure is represented and the lightness of his dress, which is of an orange colour, in one hand he has the sign of Leo for an attribute decorated with ears of corn in the other hand, he holds a basket with melons, pears, nuts and other fruits to produce of this country, and is crowned with ears of corn -

August is represented a young man of a lively aspect, dressed in shining drapery, crowned with damask roses, jessamine and gilly flowers. In one hand he has the sign of virgo, and in the other a basket with pears, plums, figs, nuts, and almonds -

September this figure is drest in purple of a chearfull countenance with a garland of millit and [unclear] upon his head in the other

cornucopia with grapes, figs, peaches and other fruits -

October is represented a young man dressed in a carnation coloured robe, crowned with a garland and upon his head of sprigs in riched with acorns, In one hand he holds the sign of Scorpio, and in the other, a basket with medlers, mushrooms and chestnuts.'



1993,0508.1 (124) r.

Inscribed: 'July', 'August', 'September', 'October'. Pen and ink studies of four personifications of the months, described in in 1993,0508.1 (123) v.



1993,0508.1 (124) v.

Inscribed: 'November is also represented by a young man, whose drapery is the colour of the leaves when they begin to wither, round his head is a garland of olives with the berries, the sign Sagittarius in his right hand, the basket by his side with turnips, radishes cabbages and other plants. -

December is characterised by a young man of an austere aspect this figure has more drapery than the proceeding one, and increased is dressed in black. In one hand he holds the sing of Capricorn, and in the other a hatchet, in

place of a hatchet a cup full of truffles may be introduced. -

January the rigour of the season in this month requires this figure to be entirely cloathed in a white mantle. The figure is represented youing, and holds the sign of Aquarius for an attribute.

February is characterised a young man dressed in cloud coloured drapery he holds the sign of Pisces.'



1993,0508.1 (123) r.

Inscribed: 'November', 'December', 'January', 'February'.

Pen and ink studies of four personifications of the months, described in 1993,0508.1 (124) v.



1993,0508.1 (123) v.

Inscribed: 'The morning twilight is personified by a naked young boy of a brown complexion with wings of the same colour and the morning star appearing above his head. He is in a flying attitude, in one hand he holds a vase turned downwards out of which issues minute drops of water, with the other hand he holds a lighted torch turned backwards, the swallow is flying in the air -

The evening twilight is also represented

a young boy of a brown complexion in the precipitate action of flying towards the het, with the evening star Hesperides above his head which precedes the night he holds a bat in his left hand with its wings extended in the other he holds a dart, and others are seen in the air, that he has already thrown. -

Day is represented by an allegorical figure of a graceful aspect dressed in white with wings at his shoulders, he has a lighted torch in one hand and a bunch of flowers in the other he is crowned with the herb Ornithogalum, Day may be represented with a peacock, having its tail shut in such a manner as to hide the eyes of the feathers.-

Night is painted a woman of a dark complexion crowned with poppies she has large black ings her dress adorned with stars is not without its splendour two children in her arms of a pallid and black complexion.'



1993,0508.1 (122) r.

Pen and ink studies of four personifications of the times of the day as described in 1993,0508.1 (123) v.



1993,0508.1 (122) v.

Inscribed: 'First hour of the Day is represented under the image of a young woman of a fair complexion her forehead is a tuft of her golden locks she is dressed in red she has wings to her shoulders and is painted in a flying posture. In her right hand for where the painter thinks proper she hears the sign of the sun and in the other a bunch of red and yellow flowers opening in the bud. –

The second hour of the Day is represented by a young woman with wings, as in the proceeding figure the hair in the same form and colour the fore, lock, not quite so fair her dress is short and of a golden colour, surrounded with some clouds. She holds the sign of Hermes in her right hand and a turnsol in her left which follows the course of the sun.

The third hour of the day the hair of this figure is blackish the dress is of a mixture white and red, but mostly of the former, she holds the sign of Mercury in one hand and with the other a sundial-

The fourth hour of the Day is dressed in white, in her right hand she holds the sign of the moon, and with the other the flower Hyacinth –'



1993,0508.1 (121) r.

Pen and ink studies of four personifications of the hours of the day as described on 1993,0508.1 (122) v.



1993,0508.1 (121) v.

Inscribed: 'The fifth hour of the Day is represented dressed in white with a mixture of orange colour this figure holds the sign of Saturn in one hand and in the other a turnsol.

The sixth hour of the Day is represented of a more spirited aspect than the former ones. The arms are naked buskins on the legs. The colour of her vestment is a shining red. With her right hand of the holds the sign of Jupiter, and in the other a bunch of lotus –

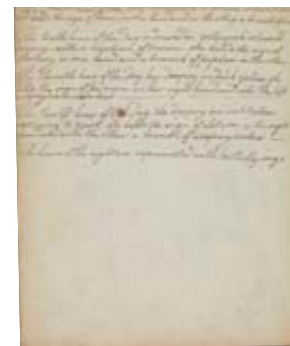
The seventh hour is dressed in orange colour, which participates a little red she holds the sign of mars in one hand and in the other a bunch of Lupines –

The eight hour of the Day is dressed in white and orange coloured drapery. She holds the sign of the sun dial on which the eight hour is indicated –'



1993,0508.1 (120) r.

Pen and ink studies of four personifications of the hours of the day as described on 1993,0508.1 (121) v.



1993,0508.1 (120) v.

Inscribed: 'The Ninth hour of the day is dressed in a citron coloured vestment and holds the sign of Venus in one hand and in the other a branch of olives.

The tenth hour of the Day is dressed in yellowish coloured drapery, with a mixture of brown, she holds the sign of Mercury in one hand, and a branch of poplar in the other.

The eleventh hour of the Day her Drapery is a dark yellow she holds the sign of the moon in her right hand and with the left a clepsydra or water dial –

The twelfth hour of the Day. The drapery is a violet colour inclining to black: she holds the sign of Saturn in the right hand, and with the other a branch of weeping willow –

The hours of the night are represented with butterfly wings.'



1993,0508.1 (119) r.

Pen and ink studies of four personifications of the hours of the day as described on 1993,0508.1 (120) v.



1993,0508.1 (119) v.

Inscribed: 'The first hour of the night the dress is a blackish colour such as that of the horizon on time of the evening twilight or rather of various colours. She holds the sign of Jupiter in one hand and in the other a bat. –

The second hour of the night holds the sign of mars in one hand and with the other – an owl. The drapery of this figure is of a dusky colour near to black the drapery of this figure is of a ducky colour, near to black, the draperys of the hours of the night in succession becomes darker –

The third hour of the night the vestment of this figure is black, the draperys of the hours of the night in succession becomes darker –

The third hour of the night the vestment of this figure is black she holds the sign of the sun as low as she can attribute, but if a different species from the antecedent one it having a kind of beard at its beak –

The fourth hour of the night is of a clearer black than the proceeding one, she holds the sign of Venus in one hand and an hour glass in the other –'



1993,0508.1 (118) r.

Pen and ink studies of personifications of four evening hours as described in 1993,0508.1 (119) v.



1993,0508.1 (118) v.

Inscribed: 'The fifth hour of the night. The attributes given to this hour are Mercury in one hand and a bunch of poppies in the other. The drapery is the same colour with that of the preceding figure. –

The costume of the sixth hour is black the sign of the moon is in her right hand and a cat under her left arm –

The seventh hour of the Night. The apparel of this female figure is a dark blue partaking of black. She holds the sign of Saturn in her right hand and a badger under her left arm.

The figure of the eight hour holds the sign of Jupiter the colour of the drapery is blue but not as dark as the last she as a dormouse for an attribute –'



1993,0508.1 (117) r.

Pen and ink studies of personifications of four evening hours as described in 1993,0508.1 (118) v.



1993,0508.1 (117) v.

Inscribed: 'The vestment of the Ninth hour is a violet colour with one hand she holds the sign of mars and with the other an horned owl –

The figure of the tenth hour is dressed in violet coloured drapery, lighter than the proceeding one. She hold the sign of the sun in one hand and with the other a clock in the form of a little temple the tenth hour is shown on the deal plate, with a bell at top –

A cock is an attribute to the eleventh house, this figure is dressed in blue holds the sign of Venus in one hand and an hour glass with the other –

The sign of Mercury is an attribute to the twelfth hour of night, the drapery is blue, with a mixture of white and violet. She holds a swan under her arm –'



1993,0508.1 (116) r.
Pen and ink studies of personifications of four evening hours as described in 1993,0508.1 (117) v.



1993,0508.1 (116) v.
Inscribed: 'Europe represented by the figure of a matron magnificently dressed having a crown of gold upon her head. She is standing by an elegant Temple. The horn of plenty in her left hand containing fruits and flowers, allude to the fertility of the soil. The trophies, the owl upon the books and the musical instruments and other things lying at her feet denote her superiority above all parts of the world with respect to arms and literature, a horse is an attribute and signifies the warlike disposition of the inhabitants the garments embroidered.

Asia is represented by a woman richly dressed in embroidery with pearls and other jewels and crowned with garlands of fruits and flowers. In her right hand she holds branches of cassia, pepper and July flowers and in her left hand a vase of incense. The camel by her side, is an animal of great service and a native of Asia

Africa is represented by the figure of a woman of a tawny colour and in a Moorish dress, she is crowned with the trunk of an Elephant and a lion by her side she holds a scorpion in her

left hand and a cornucopia in her right hand containing the ears of corn to denote the fertility of country

America is represented almost naked of a tawny complexion and a fierce aspect, has her head and other parts of her body adorned with various coloured feathers, according to the custom of the country. In her left hand she holds a bow, and in her right a bunch of arrows, these being the arms of both men and women in many of these provinces. The moose deer is also a notable animal in that part of the world and may with propriety be introduced.'



1993,0508 (115) r.
Four pen and ink studies representing the four continents as described in 1993,0508.1 (116) v.



1993,0508.1 (115) v.
Inscribed: 'The River Danube represented by the figure of an old man as in a medal of the Emperor Trajan, resting upon a vase out of which gushes great abundance of water. The head of this figure is covered with drapery because the origin of its spring is not certainly known

The River Ganges is represented by an

old man of an austere aspect, crowned with palms and pouring water out of a vase, with a rhinoceros by his side

The River Nile is Represented in the Vatican at Rome in the character of an old man, pouring out of an urn he holds a cornucopia in his right hand and his crowned with a garland of fruit and flowers, a crocodile may be introduced. The sphinx was a famous animal of Egypt and is here represented by the side of the river, the boys at play about this figure may be sixteen in number

The River Plata is also represented by the figure of an old man. resting upon a vase from which issues a torrent of water, and is crowned with the branches of oliander commonly called the Spanish willow which abounds in that part of the world the cinchona or Jesuits bark tree of the size of a cherry Tree may be introduced, as also the Lizard. The figure holds a bow and arrow.'



1993,0508.1 (114) r.
Four pen and ink studies representing the four rivers as described in 1993,0508.1 (115) v.



1993,0508.1 (114) v.

Inscribed: 'The River Thames is represented by the figure of an aged man of a vigorous appearance holding a cornucopia in one hand and neptunes trident in the other with a naval crown upon his head and sitting by various bales of merchandise. He is resting upon an urn from which is discharged great abundance of water a swan may also be introduced. -

The River Tiber is represented by the figure of an old man resting upon an urn as those already described, and crowned with laurel in memory of the Roman victories. At his feet and two boy [sic] suckling a wolf being significant characters of Romulus and Remus. The founders of Rome. He holds a cornucopia in one hand, and an oar in the other.

The River Indus is characterised a serious young man with a crown of fruit and flowers upon his head. He holds an urn with one hand, out of which is discharged abundance of water and with the other hand he holds a camel by the bridel.

The River Niger is represented by the figure of a Moor with rays of light surrounding his head. He is leaning upon an urn and sitting by a lion. The most remarkable animal on that part of affrica.'



1993,0508.1 (113) r.
Four pen and ink studies representing the four rivers as described in 1993,0508.1 (114) v.



1993,0508.1 (113) v.
Inscribed: 'The City of London is represented by the figure of a matron having a mural crown upon her head. She holds a cornucopia with her left hand, and a roll of parchment with the other. She is standing by several bales of Goods and the anchor of a ship. Upon a shield which lays at her feet, is deciphered the city arms. The mace and sword are also introduced, as the attributes of this figure.

The City of Rome is represented by a female figure with a helmet on her head, in one hand she holds a globe with an eagle upon it, each of them being the symbol of eternity in the other hand she holds a spear. At her left feet are the Roman fasces, and by her side is a shield of a circular form.

Britannia is represented by the figure of a graceful woman sitting upon a globe and crowned with oak leaves. She holds a spear in one hand, and a branch of olives in the other. The cornucopia on the foreground is emblematical of the various productions of the country, the cap of liberty by her side is an allusion to the happy constitution of the country. The trident at her feet signifies that britannia is the supreme Ruler of the waves.-

Italy is characterised by the figure of a fine woman in a sumptuous dress sitting upon a globe, having a mural crown upon her head with a star above it. She holds a cornucopia in her right hand, containing fruits, and a sceptre in her left. The globe and sceptre with the Roman ensigns and the crown at her feet signify the dominion the inhabitants of this region have had over other nations.'



1993,0508.1 (112) r.
Four pen and ink studies representing the four personifications, as described in 1993,0508.1 (113) v.



1993,0508.1 (112) v.
Inscribed: 'The Golden age is Personified by an amiable young woman standing by the shade of an olive (tree the simple of peace) in which is swarm of bees. Her golden locks hang upon her shoulders in their natural beauty without art: Her dress is of gold without ornament, and she holds a cornucopia containing various fruit and flowers. -

The Silver Age is represented by the figure of a young woman inferior in beauty to the preceding one. She is dressed in embroidered silver and her headdress is artfully adorned with rows of pearls. She rests upon a plough, standing by a cottage with the ears of a corn in her hand, and silver buskins on her legs.

The Brazen age is expressed in a bold attitude by the figure of a woman richly dressed, crowned with a helmet, the crest of which is the skin of a Lions head. She holds a spear in her right hand, and rests with her left upon a shield and is surrounded with elegant buildings.

The Iron age is represented by the figure of a woman, with a fierce aspect, dressed in armour having the skin of a wolfs head as a crest to the

helmet; she holds a drawn sword in her right hand in a fighting posture, and a shield in her left, on which on which is exhibited the figure of fraud, partly the resemblance of a mans face and partly the body of a syren or spotted serpent, both of which are the symbols of fraud, at her feet are different trophies of war, and part of a fortified city at a distance. –'



1993,0508.1 (111) r.
Four pen and ink studies representing the four personifications, as described in 1993,0508.1 (112) v.



1993,0508.1 (111) v.
Inscribed: 'The Muses are nine in number, the offspring of Jupiter and memory, who dwelt with appollo, on mount Parnassus. –
The Muse Clio is the first in order of the muses who presided over history, whose name signifies praise; she is represented young with a flowing white robe and is crowned with a garland of laurels and holds in her right hand a trumpet and in the left a book on which is rote herodatus, the Grecian historian, who dedicated his first book to this muse. –

The Muse Euterpe the name of this muse signifies joy or pleasure and alludes to the sweet

persuasions of erudition. She presided over musick, and is represent by a fine young woman gayley dressed, crowned with a garland of various flowers, and holds different instruments of musick in both her hands. –

The Muse Thalia presided after comedy and lyrick poetry and is represented a young woman of chearful countenance, with a garland of ivy round her head, she holds a mask in her left hand and in the right stalks of corn and green leaves, with socks on her feat, which were worn by the ancient comedians'

'The Muse Melpomene presides over tragedey and is painted of a grave aspect, in an heroick dress, with her head finely attired, she holds a cup in one hand, and a dagger in the other with a crown and scepter at her feet she is shod in buskins which were used by the ancient tragedians –'

A pencil note below: 'Robert Caney Esquire, 31 Rochester Square, Camden Road, N. W.'



1993,0508.1 (110) r.
Four pen and ink studies representing the four muses described in 1993,0508.1 (111) v.



1993,0508.1 (110) v.

Inscribed: 'The muse of Polyhymnia is represent in the attitude of oratory and presided over rhetorick. She is dressed in white drapery to denote the purity and sensitivity that became the orators of sound doctrine the book by her side, with the motto Suadere signifies the whole of rhetorick its end being persuasion her headdress is adorned with pearls and various jewels of fine colours.

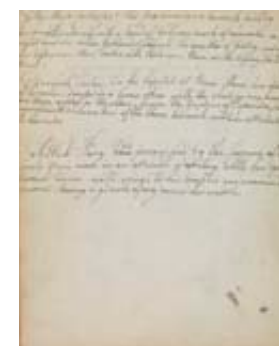
The Muse Eerato signifies love, as she presides over the softer poetry for this reason. Cupid is sometimes attending her. She is dressed in thin drapery, and crowned with myrtle and roses with one hand she holds a lyre and with the other a platter.

The Muse Terpsichore presided over the dances, and is therefore represented in a dancing attitude crowned with feathers of various colours, gayly dressed in thin drapery playing on the cithern.

Muse Urania the Name of this Muse heaven, the Science of astronimy being attributed to her. She is dressed in azure with a Garland of bright stars encircling her head standing by a Globe, on which is represented the celestial spheres, and is an attitude of contemplation.'



1993,0508.1 (109) r.
Four pen and ink studies representing the four muses described in 1993,0508.1 (110) v.



1993,0508.1 (109) v.
Inscribed: 'The Muse Calliope. She presided over heroick poetry her forehead is adorned with a band of Gold, as a mark of emenance, in her right hand she holds a Garland of Laurel, the symbols of poetry, and under her left arm three books with titles upon them. Viz the Oddysey, the Iliad and Aenead

Heroick Virtue. In the Capital at Rome. There is a statue of hercules, dressed in a lions skin, with the club in one hand, and three applies in the other from the Gardens of Esperides, being significant chharacters of the three heroick virtues attributed to hercules

Poetick Fury is personified by the figure of a lively young man, in an attitude of writing with his eyes toward heaven, with wings to his temples, and crowned with laurel, having a girdle of ivy round his middle'



1993,0508.1 (108) r.
Four pen and ink studies representing the four personifications described in 1993,0508.1 (109) v.



1993,0508.1 (107) r.
Four pen and ink studies of standing male figures, presumably personifications, but without the accompanying descriptive text to explain their meaning.



1993,0508.1 (107) v.
Inscribed: 'Mr Caney' Camden Town, London'



1993,0508.1 (106) r.
Four pen and ink studies of figures, presumably personifications, but without the accompanying descriptive text to explain their meaning



1993,0508.1 (106) v.
Inscribed: 'Mr r. Caney Esq.'



1993,0508.1 (105) r.
Four pen and ink studies of figures, presumably personifications, but without the accompanying descriptive text to explain their meaning



1993,0508.1 (105) v.
Pencil sketch of a man and woman in contemporary costume.



1993,0508.1 (104) r.

Four pen and ink studies of figures, presumably personifications, but without the accompanying descriptive text to explain their meaning



1993,0508.1 (104) v.

Inscribed: 'Gentleman, List of the pictures I have done my self the Honr of sending to your Exhibition forming a series (& marked 1 2 3 4 5 & 6)'. With other sketches. This is a letter addressed to the Royal Academy and presumably referring to the series of watercolours depicting verses from the Gospel of Matthew which Dayes exhibited in 1800 (163).



1993,0508.1 (103) r.

Four pen and ink studies of figures, presumably personifications, but without the accompanying descriptive text to explain their meaning.



1993,0508.1 (103) v.

17 lines of very faint pencil, appears to be a draft letter to the Academy describing the series of watercolours mentioned in the draft letter on 1993,0508.1 (104) v. Beneath in pen: 'A set of Pictures from Mat'.



1993,0508.1 (102) r.

Four pen and ink studies of figures, presumably personifications, but without the accompanying descriptive text to explain their meaning.



1993,0508.1 (102) v.

Pencil study of a tree.



1993,0508.1 (101) r.

Four pen and ink studies of figures, presumably personifications, but without the accompanying descriptive text to explain their meaning.



1993,0508.1 (101) v. [horizontal format]

Pencil study of a rural scene.



1993,0508.1 (100) r.

Four pencil, pen and ink studies of figures, presumably personifications, but without the accompanying descriptive text to explain their meaning.

APPENDIX 2

Works exhibited by Edward Dayes at the Royal Academy in the period covered by the British Museum Sketchbook

1798

Sketch from Beckford's 'History of France': Lewis the Gross Receiving the Oriflamme (331)

View of the Rhine between Room and Ramagen (420)

The fall of the Angels, *Vide* Milton (490)

Lycurgus entering Athens, *Vide* Dryden's Palamon and Ariete (501)

Theseus's approach to Athens, *Vide* Dryden's Palamon and Ariete (517)

1799

Caernarvon Castle, North Wales, where Edward 11, the first Prince of Wales, was born (97)

John Preaching in the wilderness (423)

Paul's conversion. 'And as he journeyed, he came near Damascus: and suddenly there shined round about him a light from heaven.' (442)

Netley Abbey, Hampshire (664)

1800

The Triumph of Beauty, 'Beauty's living image, like the Morn

That wakes in Zephyr's arms the blushing May.' (93)

Six subjects from the xxv Chapter of St Matthew, 'Ver. 35. For I was an hungered.'

'Ver. 36. Naked and ye clothe med.', 'Ver. 40. Verily I say unto you.' (163)

The Glyn, near Corwen, Merionethshire (415)

1801

Keswick Lake (18)

Pistill Rhayder, North Wales (280)

1802

Elisha causing iron to swim, 'And he cast down a stick, and casting it in thither; and the iron did swim, etc.' *2nd Kings, chap vi.* (251)

Conway Castle, North Wales (376)

The Good Samaritan, 'And he went to him and bound up his wounds.' (486)

Portrait of an artist (630)

Caernarvon Castle, North Wales (758)

1803

The Triumph of Saul and David, 'And the women answered one another as they played.' (548)

Conway Castle, North Wales (648)

1804

Shrewsbury (270)

Notes and References

EDWARD DAYES AS HISTORY PAINTER · PAGE 9

- 1 M. Hardie, *Water–Colour Painting in Britain, I The Eighteenth Century*, London, 1966, p.182.
- 2 This was something recognised by Hardie who noted that *St. Gregory the Great and the British Captives*, a watercolour now in the Victoria and Albert Museum was formerly attributed to Dayes, it is now more generally accepted as a work by William Blake. M. Hardie, *Water–Colour Painting in Britain, I The Eighteenth Century*, London, 1966, p.182.
- 3 Ed. R. W. Lightbown, *The Works of Edward Dayes*, London, 1971. This reprint of the 1805 publication of Dayes's writing includes a transcription of his 1798 work diary (p.31–51) and manuscript list of his library. Dayes's essay were initially published in the magazine between January 1801 and March 1803.
- 4 See D. Blaney Brown, 'Edward Dayes, Historical Draughtsman', *The Old Water–Colour Society*, vol.62, 1991, p.9–23.
- 5 K. D. Kriz, *The Idea of the English Landscape Painter; Genius as Alibi in the Early Nineteenth Century*, New Haven and London, 1997, p.21–33.
- 6 G. Smith, *The Emergence of the Professional Watercolourist; Contentions and alliances in the artistic domain, 1760–1824*, Aldershot, 2002, p.137–139.

CATALOGUE IA & IB · PAGES 12–13

- 1 The sketchbook is first recorded in the collection of Lisson James Dayes, it was sold at Sotheby's London, 5 April, 1973, lot. 28 and again at Christie's London, 30 March, 1993, lot. 29. It was acquired by the British Museum in 1993.

- 2 London, National Art Library, MSL/1980/190. It was reproduced in ed. ed. R. W. Lightbown, E. Dayes, *The Works of the late Edward Dayes*, London, 1971, Appendix (unpaginated).
- 3 E. Dayes, 1805, p.239.
- 4 E. Dayes, 1805, p.237.

CATALOGUE 2 · PAGES 14–16

- 1 M. Akenside (1721–1770) *The Pleasures of Imagination*, 1744 (1772 edition, rev. 1805), Book 1, p.27 ll. 329–335.
- 2 E. Dayes, 1805, p.237.
- 3 H. Von Erffa and A. Stalley, *The Paintings of Benjamin West*, New Haven and London, 1986, cat. no. 157.

EDWARD DAYES: A TRUE

'HISTORICAL PAINTER' · PAGES 17–29

- 1 See K. D. Kriz, *The Idea of the English Landscape Painter; Genius as Alibi in the Early Nineteenth Century*, New Haven and London, 1997, p.21–33. Kriz uses Dayes's life and writings to articulate a shift in the hierarchy of genres which took place around 1800, when history painting as espoused by Joshua Reynolds and practised by James Barry was displaced by the new school of landscape painting, led by Turner and Girtin.
- 2 T. Marshall, 'Edward Dayes: his ancestors, family and descendants', *The British Art Journal*, vol. 8, no. 3, Winter 2007, p.31–38.
- 3 For Pether's relationship with Wright see T. Clayton, in J. Edgerton, *Joseph Wright of Derby*, exh. cat. London (Tate Gallery), 1990, p.25–30.
- 4 In this context it is of note that Pether's other

successful pupil was the miniature portraitist Henry Edridge. In light of Dayes's failures at the Academy it is perhaps of interest that despite his commercial popularity, Edridge was also unsuccessful in his attempts at becoming an Academician, eventually being elected an Associate in 1820. See S. Houfe, 'Henry Edridge, 1769–1821: a neoclassical portraitist', *Antique Collector*, vol.43 (1971), p.211–16.

- 5 E. Dayes, 1805, p. 343–4.
- 6 See H. Wine, *National Gallery Catalogues: The Seventeenth Century French Paintings*, London, 2001, cat. no. NG40, p.282–287. Dayes's copy is listed under drawings (3) and Pether's engraving under prints (3). It is perhaps of note that Dayes apparently failed to impress Beaumont, an amateur draughtsman and patron who was famous for his sponsorship of young artists. It was on seeing the young John Constable's copies of engravings of the Raphael tapestry cartoons in 1795, Beaumont was convinced to encourage the young painter. See G. Reynolds, *The Early Paintings and Drawings of John Constable*, New Haven and London, 1996, vol. 1, cats. 95.1–3.
- 7 S. C. Hutchinson, 'The Royal Academy Schools, 1768–1830', in *The Walpole Society*, vol. xxxviii, 1962, p. 144, n. 367.
- 8 In his ninth essay *On Style*, Dayes criticised the lack of early training amongst young painters. 'Boys are too often put to draw after the living model, before they have imbibed a proper notion of, or relish for, beautiful proportion.' E. Dayes, 1805, p.276.
- 9 Little has been written about the early programme of study at the Royal Academy, for the best discussion see I. Bignamini and M. Postle, *The Artist's Model: Its Role in British Art from Lely to Ety*, exh. cat. Nottingham (University Art Gallery), p.16–24.

- 10 J. Reynolds, ed. R. Wark, *Discourses on Art*, New Haven and London, 1988, p.43.
- 11 For the place of engravers at the Royal Academy in this period see S. Hyde, 'Print-makers and the Royal Academy Exhibitions, 1780–1836', in ed. D. Solkin, *Art on the Line; the Royal Academy at Somerset House, 1780–1836*, exh. cat., London (The Courtauld Institute Gallery), 2001, p.217–228.
- 12 E. Dayes, 1805, p.346–7.
- 13 The MS diary is in the: London, National Art Library, MSL/1980/190. It was published with some minor transcription errors in ed. R. W. Lightbown, E. Dayes, *The Works of the late Edward Dayes*, London, 1971, Appendix p.31–51.
- 14 For Dayes's relationship with Moore see C. F. Bell, 'Fresh light on some water-colour painters of the Old British School, derived from the collection and papers of James Moore FSA', in *The Walpole Society*, vol. v, 1915–7, p.47–83.
- 15 For Landseer's career and discussion of Dayes's work for him see: J. Gage, 'An Early Exhibition and the Politics of British Printmaking, 1800–1812', *Print Quarterly*, vol. 6, 1989, p.123–139.
- 16 On December 19 Dayes records 'Rec^d of Col Howgill for Teaching his son &c. – £15.19.0.' On 12 September Dayes recorded 'repaired a picture for Collings'. Dayes is also listed in the catalogues of the Royal Academy as 'Draughtsman to the Duke of York' an honorary position which came with no stipend, but again suggests something of his ambitions.
- 17 Dayes's involvement with Barker's panoramas assumes greater significance in light of Girtin's work on the *Eidometropolis* – a depiction of London some 18ft high and 108ft in circumference – which was exhibited at the Spring Gardens in 1802. See H. J. Pragnell, *The London Panoramas of Robert Barker and Thomas Girtin circa 1800*, London, 1968 and G. Smith, *Thomas Girtin: The Art of Watercolour*, exh. cat. London (Tate Gallery), 2002, p.188–205. Farington recorded May 3, 1799 'Panorama, – Barkers view of Windsor painted by Reinagles I went to see.' Eds. K. Garlick and A. Macintyre, *The Diary of Joseph Farington*, New Haven and London, 1979, vol. 1V, p.1216.
- 18 London, National Art Library, MSL/1980/190. It was reproduced in ed. ed. R. W. Lightbown, E. Dayes, *The Works of the*

- late Edward Dayes*, London, 1971, Appendix (unpaginated).
- 19 E. Dayes, 1805, p.239.
- 20 E. Dayes, 1805, p.239.
- 21 J. Reynolds, ed. R. Wark, *Discourses on Art*, New Haven and London, 1988, p.107.
- 22 E. Dayes, 1805, p.231.
- 23 Dayes's separation of painting into nine parts is reminiscent of Dufresnoy's five parts of painting as articulated in his great poem *De Arte Graphica* of 1668, which had been republished by William Mason with 'annotations by' Reynolds himself in 1783. Jonathan Richardson earlier in the century had expanded the categories to seven, in his 1715 *Theory of Painting*. Quotations from Reynolds, Mason and Dufresnoy all appear as epigrams in Dayes's essays.
- 24 The sketchbook is first recorded in the collection of Lisson James Dayes, it was sold at Sotheby's London, 5 April, 1973, lot. 28 and again at Christie's London, 30 March, 1993, lot. 29. It was acquired by the British Museum in 1993.
- 25 E. Dayes, 1805, p.237.
- 26 A. Graves, *The Royal Academy of Arts: a complete dictionary of contributors and their work from its foundation in 1769 to 1904*, London, 1904, vol.2, p.277–78.
- 27 E. Bray, *Life of Thomas Stothard RA with Personal Reminiscences*, London, 1851, p.98.
- 28 This was a view apparently voiced by contemporaries. James Northcote observed that Westall was 'as much entitled to share in the honour of being one of the founders of the school of painting in watercolours, as his highly-gifted contemporaries Girtin and Turner.' See A. Wilton, *British Watercolours 1750–1850*, 1977, p.20.
- 29 For Westall's career see R. J. Westall, 'The Westall Brothers', *Turner Studies*, vol. 4, no. 1, 1984, p.23–38.
- 30 G. Smith, *The Emergence of the Professional Watercolourist; Contentions and alliances in the artistic domain, 1760–1824*, Aldershot, 2002, p.137–139.
- 31 E. Dayes, 1805, p.355.
- 32 E. Dayes, 1805, p.355–6. It is of note that the only composition by Westall to which Dayes offered unalloyed praise, was 'a Thresher, which was clear brilliant, and silvery; and so

- true to nature, as to astonish me that he did not oftener paint in the same style.'
- 33 It is perhaps of note that Dayes was not alone in making the transition. Samuel Shelley, who had practised as portrait miniaturist, began to show historical watercolours at the Royal Academy in 1782 and continued to do so until 1804, when lack of commercial success prompted him to become a founding member of the Society of Painters in Watercolour.
- 34 E. Dayes, 1805, p.227.
- 35 For the use of Milton as a subject matter in this period see M. Pointon, *Milton and English Art*, Manchester, 1970 and R. Paulson, *Book and Painting: Shakespeare, Milton and the Bible, literary texts and the emergence of English Painting*, Knoxville, 1982.
- 36 See A. Haut, 'Barry and Fuseli: Milton, exile and expulsion', in eds. T. Dunne, and W. Pressly, *James Barry 1741–1806: History Painter*, Farnham, 2010, p. 95–114.
- 37 Commended in his fourteenth *Discourse*, which was delivered to the Royal Academy in 1788, when Dayes was almost certainly present. Following the sale of Reynolds's collection in 1792, it entered the collection of Sir George Beaumont, whose name appears in a note in Dayes's BM sketchbook.
- 38 *The Monthly Mirror*, 1798, p.28–9.
- 39 *London Packet or New Lloyd's Evening Post*, May 9, 1798.
- 40 D. Solkin, *Art on the Line; the Royal Academy Exhibitions at Somerset House 1780–1836*, exh. cat. London (Courtauld Institute of Art), 2001. For the specifics of watercolour see G. Smith, 'Watercolourists and Watercolours at the Royal Academy 1780–1836', in ed. D. Solkin, 2001, p.189–200.
- 41 *Whitehall Evening Post*, June 12, 1798.
- 42 In the exhibition catalogue Dayes's *Caernarvon Castle* was noted as 'where Edward II. the first Prince of Wales was born', presumably to confer some historical status on what was essentially a topographical work.
- 43 S. Uwins, *A Memoir of Thomas Uwins RA*, London, 1858, vol.2, p.131. Quoted in J. Simon, *The Art of the Picture Frame; Artists, Patrons and the Framing of Portraits in Britain*, London, 1996, p.19.
- 44 G. Smith, *The Emergence of the Professional Watercolourist; Contentions and alliances in the*

artistic domain, 1760–1824, Aldershot, 2002, p.23.

45 eds. K. Garlick and A. Macintyre, *The Diary of Joseph Farington*, New Haven and London, 1979, vol. IV, p.1320, December 8, 1799.

46 His fine *View of Shrewsbury from the River Severn* survives in Shrewsbury Museum and Art Gallery and a view of *Rochester* in the Yale Center for British Art. Recently Bernard Smith and Ian McLean, have suggested Dayes may be the author of the remarkable view of *Sydney-Cove 1794*, apparently the earliest oil painting of the settlement, now in the State Library of New South Wales. See I. McLean 'Identities and empire in *Sydney-Cove 1794*', in eds. T. Barringer, G. Quilley and D. Fordham, *Art and the British Empire*, Manchester, 2007, p.23–37.

47 Turner in particular frequently accompanied his paintings with long passages from Thomson. For example in 1798 he showed *Buttermere Lake, with part of Cromackwater, Cumberland, a shower* (Tate) at the Academy, including a long passage from *Spring*.

48 For Turner's interest in Akenside see J. Gage, *Colour in Turner: Poetry and Truth*, London, 1969, p.143.

49 E. Dayes, 1805, p.214.

50 There were several casts of different Venus's recorded in the Royal Academy collection in 1781, including one of the 'Venus Anadyomene ... commonly called *La Venere de' Medici*', it had been presented to the Academy in 1779 by William Henry, Duke of Gloucester, who had obtained it from Filippo Farsetti in Venice. It is perhaps notable that the sculpture was cast without arms, making it far closer to Dayes's composition than the original marble in Florence. See G. Baretta, *A Guide through the Royal Academy*, London, 1781, p.29.

51 E. Dayes, 1805, p.222.

52 E. Dayes, 1805, p.221.

53 E. Dayes, 1805, p.216.

54 E. Dayes, 1805, p.237.

55 W. L. Pressly, *The Life and Art of James Barry*, New Haven and London, 1981, p.32–35.

56 J. Barry, ed. E. Fryer, *The Works of James Barry, Esq. Historical Painter*, London, 1809, vol. II, p.145.

57 E. Dayes, 1805, p.316.

58 W. L. Pressly, *The Life and Art of James Barry*, New Haven and London, 1981, p.33.

59 H. Von Erffa and A. Stalley, *The Paintings of*

Benjamin West, New Haven and London, 1986, cat. no. 157.

60 E. Dayes, 1805, p.264.

61 In his writing Dayes frequently commended Cipriani, particularly his abilities as a teacher.

62 We have a sense of Dayes's own frustration with taste for old master paintings. In a marginal note, made by Dayes in an auction catalogue for the sale of the collector John Purling, he observed: 'the prices given for many of the pictures in the Sale argues a great national weakness as the persons must buy from ignorance.' Dayes had recorded visiting Purling's collection in Portland Place in 1798 and clearly knew it well. In his annotated sale catalogue he remarked 'this Mr Purling when he showed me his pictures boasted in a sort of triumphal manner that the picture by Wilson was the only modern one in his collection.' Dayes in turn reported to Joseph Farington, that Wilson's painting had sold for £246, although it had been acquired by a dealer from Wilson himself for only £27; so implying the inequity of an art world dominated by collectors and dealers. Eds. K. Garlick and A. Macintyre, *The Diary of Joseph Farington*, New Haven and London, 1979, vol. IV, p.1547–8.

63 Dayes even resorted to holding his own exhibition at his house in Maiden Lane. This echoed the contemporary practice of painters showing works in their private galleries, such as Benjamin West at Great Newman Street. Our only record of the show, is Joseph Farington, who records Dayes giving him a ticket. See Eds. K. Garlick and A. Macintyre, *The Diary of Joseph Farington*, New Haven and London, 1979, vol. IV, p.1548.

64 In particular D. Blaney Brown, 'Edward Dayes, Historical Draughtsman', *The Old Water-Colour Society*, vol.62, 1991, p.9–23 and G. Smith, 2002.

65 Andrew Wilton has pointed out that Dayes's highly competent views of London, populated by fashionable figures, owe a debt to the contemporary French painter Philibert-Louis Debucourt and had an important impact on the young Turner. A. Wilton, *Turner as Draughtsman*, Aldershot, 2006, p.52.

66 Dayes's *Tour in Yorkshire and Derbysire* was published, along with his *Instructions for*

Landscape Painting in the 1805 edition of Dayes's works.

67 T. Marshall, 'Edward Dayes: his ancestors, family and descendants', *The British Art Journal*, vol. 8, no. 3, Winter 2007, p.31–38.

68 E. Dayes, 1805, p.344. Contained in the British Museum sketchbook are two studies of *Ixion* (1993,0508.1 (81) v. and 1993,0508.1 (82) r. which are extremely close to a sculpture of the same subject by Proctor, which he exhibited at the Royal Academy in 1785. In his *Sketch* of Proctor, Dayes describes the piece as 'justly considered as the finest piece of work ever produced by a native of Britain.'

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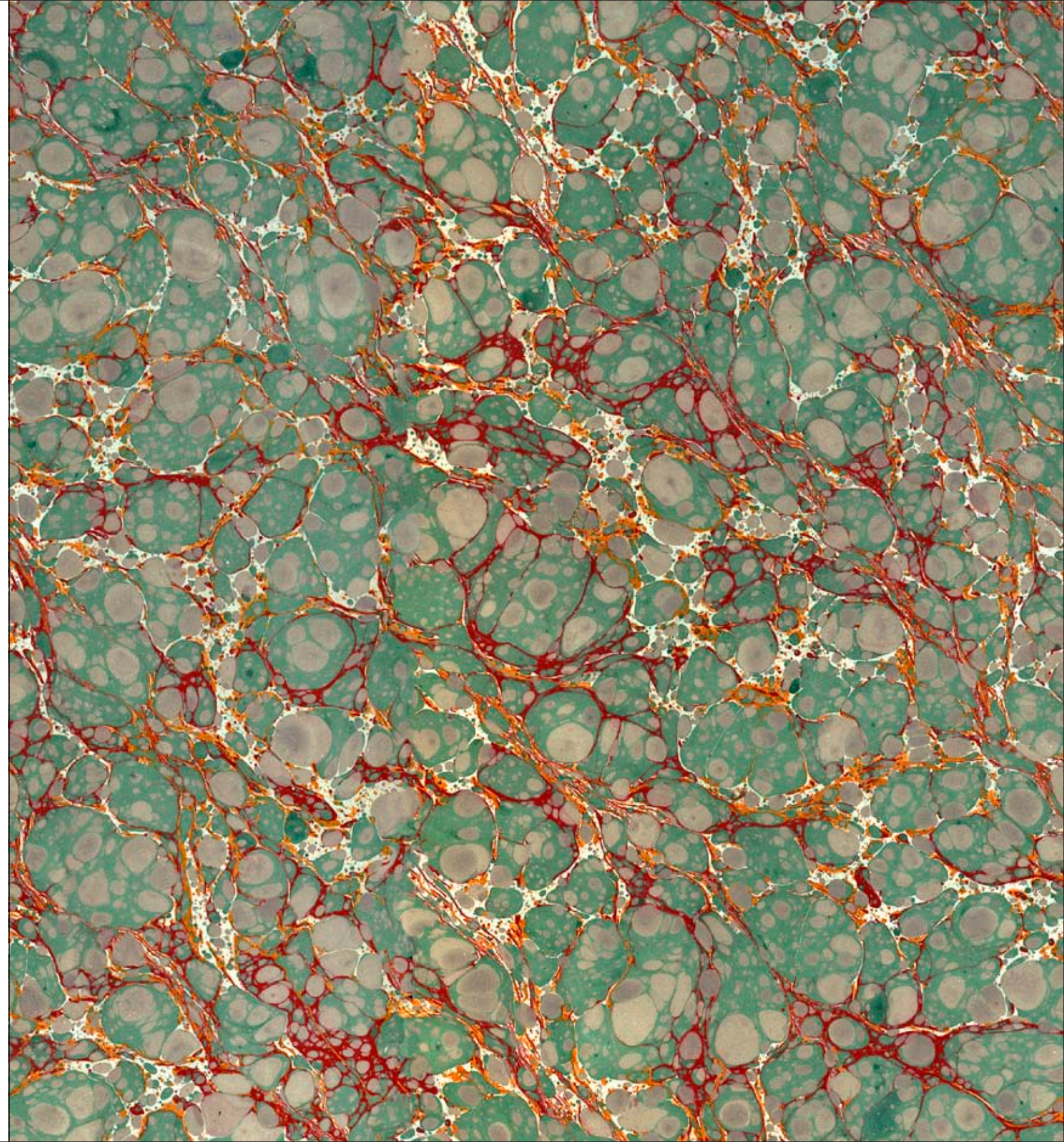
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