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23–30 January 2016

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11–20 March 2016

LONDON
MASTERPIECE LONDON
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LONDON
LONDON ART WEEK
1–8 July 2016



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*We are delighted to be supporting the following
exhibitions in 2016:*

NEW YORK

Pierre-Jean Mariette and The Art of Collecting Drawings

The Morgan Library & Museum, New York,

22 January – 1 May

LONDON

Light, time, legacy: Francis Towne's

watercolours of Rome The British Museum,

21 January – 14 August

Agostino Aglio 80

Catherine Andras 54

Mary Black 38

Adam Buck 56

Edward Burch 64

John Constable 84, 88

Richard Cosway 68

John Robert Cozens 28

Sir Nathaniel Dance 18

John Downman 42

Richard Eurich 106

Thomas Gainsborough 26

Benjamin Robert Haydon 74

John Hoppner 48

Thomas Hudson 14

James Jefferys 58, 62

Louis Laguerre 9

Lady Mary Lowther 34

Samuel Palmer 98

George Richmond 77

Thomas Rowlandson 32

John Russell 50

Archibald Skirving 45

Michael Henry Spang 64

George Stubbs 22

Henry Tonks 102

William Turner of Oxford 94

Benjamin West 70

Rex Whistler 104

Matthew Cotes Wyatt 72



THIS CATALOGUE PRESENTS SOME OF THE REMARKABLE ACQUISITIONS THAT WE HAVE MADE OVER THE last year. The group of paintings includes a very splendid pair of unusually large baroque ceiling studies by Louis Laguerre, separated since the early 1960s, which we have recently reunited; Thomas Hudson's powerful portrait of his friend and collaborator Joseph van Aken; a Grand Tour masterwork by Nathaniel Dance (detail opposite) – recently acquired from us by the Minneapolis Institute of Arts – as well as perhaps the greatest Constable oil sketch we have ever handled.

We have been delighted to support the important exhibition devoted to Jean-Etienne Liotard's works seen at the Scottish National Gallery and the Royal Academy, London and our continuing interest in pastels is underlined by a group of portraits of the second half of the eighteenth century which demonstrate both the beauty of the medium and the fascinating social contexts in which they were made. The continuing tradition of neo-classical figure drawing is represented by works by Jefferys, Cosway, Haydon and Richmond as well as a contemporary cast of Spang's famous écorché figure.

Landscapes include evocative works by Gainsborough, Cozens, Constable, Palmer and Turner of Oxford whilst our interest in the twentieth century takes the form of three rather fascinating and quirky interior groups by Henry Tonks, Rex Whistler and Richard Eurich.

Last year was a busy one for us and we continued our strongly held policy of supporting museums and specific exhibitions. Amongst the highlights were the Ashmolean's splendid *Great British Watercolours* for which we were sole sponsor. This exhibition is commemorated in an impressive catalogue designed by Robert Dalrymple who has been responsible for our catalogues for many years. The Courtauld opened its elegant new dedicated drawings gallery with the ground breaking Jonathan Richardson self-portrait exhibition, we were pleased to support both the construction of this new space and the exhibition. Jonny Yarker continues to have an active academic life and has continued his research into eighteenth century British art and the Grand Tour, with articles and papers appearing on a wide range of topics: Gainsborough, Giovanni Volpato, Robert and James Adam as dealers in antiquities and a Russian chandelier!

Sadly, for us, Laurence Allan with whom I have worked for over thirty years, decided to retire at the end of 2015. Many clients can well attest to the brilliance of his ability to frame and hang pictures with immaculate taste. We shall certainly miss his friendship as well as his many talents.

Deborah Greenhalgh and Cressida St Aubyn continue to ensure that our business runs with superb efficiency. Their good humour, intelligence, unflappable competence and good counsel make life in the gallery and at fairs a delight for both their colleagues and our visitors.

2016 promises to be an exciting year with our usual appearances in New York, Maastricht and in London. The year starts with our support of two important exhibitions: *Pierre-Jean Mariette and The Art of Collecting Drawings* at the Morgan Library & Gallery, New York and *Light, time, legacy: Francis Towne's watercolours of Rome* at the British Museum.

Jonny Yarker has made an important contribution to all aspects of the business since he joined us in 2012. I am aware of the great commitment he has made and am therefore delighted that he has now become my co-director. I look forward to his increasing role in building the business with me for an active and very positive future.

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LOUIS LAGUERRE 1663–1721

A Feast of the Gods with Venus and Bacchus & Cupid and Psyche before Jupiter

Oil on canvas
Each 36 × 48¼ inches · 914 × 1223 mm
Painted c.1720

A Feast of the Gods with Venus and Bacchus

COLLECTIONS

With Appleby Brothers, London, June 1957
Hazlitt, Gooden & Fox, London, 1961;
John and Eileen Harris, acquired from the
above, to 2015.

LITERATURE

Jacob Simon and Ellis Hillman, *English Baroque Sketches: The Painted Interior in the Age of Thornhill*, 1974, no.12;
Elizabeth Einberg (ed.), *Manners and Morals: Hogarth and British Painting, 1700–1760*, exh. cat., London (Tate Gallery), no.10.

EXHIBITED

English Baroque Sketches: The Painted Interior in the Age of Thornhill, exh. cat., Twickenham (Marble Hill), 1974, no.12;
London, Tate Gallery, *Manners and Morals: Hogarth and British Painting, 1700–1760*, exh. cat., London (Tate) no.10.

Cupid and Psyche before Jupiter

COLLECTIONS

With Appleby Brothers, London, June 1957;
Hazlitt, Gooden & Fox, London, 1961;
Anthony Hobson, acquired from the above,
to 2015.

From the Restoration until the rise of Palladianism in the 1720s decorative history painting formed the preeminent artistic discipline in Britain. It was a field dominated by Continental artists including the Italian Antonio Verrio and the Frenchman Louis Laguerre. Laguerre had trained in Paris under Charles Le Brun and arrived in London in 1684 where he established a flourishing practice producing major decorative schemes for many of the most important interiors of the date, including Chatsworth, Marlborough House, Petworth and Hampton Court. The present impressive, large oil studies were made by Laguerre in preparation for a major decorative scheme and illustrate the breadth and ambition of his work.

George Vertue noted, in his short biography of Laguerre, that he was the son of a Catalonian who was ‘Maitre of the Menagerie of Foreign Fowles & Animals’ and that Louis XIV was his godfather.¹ Laguerre trained at the Académie Royale under Charles Le Brun, in 1682 he won third prize in the prix de Rome for a painting entitled *Cain batit la ville d’Hénoch*, and another third prize the following year, for his sculpture *Invention des forges ... par Tubal-Cain*. Rather than stay in France Laguerre travelled to London in the company of another decorative painter Ricard. He rapidly established a practice in London, as Vertue noted:

‘so young, yet so forward a Genius soon afterwards mett with encouragement from many Noblemen. & painted for them. Halls. Stair cases. Ceilings, &c. in a great Number’.²

Laguerre was responsible for executing decorative schemes in a number of significant interiors. His first major independent

commission was for William Cavendish, 1st Duke of Devonshire, at Chatsworth, Derbyshire, where between 1689 and 1697 he painted at least six interiors, including the hall and chapel, with mythological and religious subjects. Thereafter he was much in demand for decorative schemes in the baroque manner. He was employed by William III at Hampton Court Palace, where his work included a series of roundels illustrating the labours of Hercules on the exterior of Fountain Court. In 1698 he painted the ballroom at Burghley House with scenes from the story of Anthony and Cleopatra. Other documented commissions include several interiors at Canons, Middlesex, for James Brydges, 1st Duke of Chandos, staircases at Buckingham House and Marlborough House, London, and at Petworth House, Sussex, as well as the saloon at Blenheim Palace, Oxfordshire.³

Laguerre was a director of Sir Godfrey Kneller’s Academy of Painting, founded in 1711. His chief rival after the death of Verrio in 1707 was a fellow director of the academy, James Thornhill. In 1715 Laguerre was awarded the commission to paint the interior of the dome of St Paul’s Cathedral but due to ‘some political contrivance’ the scheme was actually awarded to Thornhill.

The present paintings are unusually large sketches made in preparation for what must have been one of Laguerre’s grandest decorative schemes. A large amount of information about Laguerre’s working practice survives. A remarkable document, preserved in the Yorkshire Archaeological Society Archive, records the agreement made between Laguerre and Thomas Osborne, 4th Duke of Leeds for the decoration of the staircase at Kiveton House.⁴



The agreement, dated 1704 and lists in remarkable detail the practical requirements Laguerre was required to fulfil in executing the fresco: ‘Lewis Laguerre will at his own charge find all the materials whatsoever as oyls colours and workmanship (Scaffolding excepted).’ The document also stipulates the programme of the scheme in detail:

*‘he shall paint in proper colours the upper ceilings and coverings in the above said room with the history of the marriage between Psyche and Cupid as in a step thereof hereto affixed is shown forth as masterlike as he is capable of panting’.*⁵

The ‘affixed’ drawing, preserved with the agreement, shows the ceiling was to be composed of an illusionistic sky populated by a pantheon of gods. The swirling mass of Baroque figures demonstrates Laguerre’s appeal; bringing a Continental language of decoration to English interiors. Laguerre’s work at Kiveton House was destroyed in 1811. At about the same date Laguerre completed work on the staircase hall at Buckingham House for John Sheffield, 1st Duke of Buckingham. The decoration demonstrates Laguerre’s skill at integrating wall and ceiling painting with the existing architecture. The ceiling, which shows Juno asking Venus to cause Aeneas and Dido to fall in love, is supported on a series of painted Telamons, flanked by painted grisaille medallions, in characteristic style, figures from the ceiling spill onto the walls.

The large sketches of *Cupid and Psyche before Jupiter* and *A Feast of the Gods* are characteristic of Laguerre’s composition and working method. The sketches seem likely to date from about 1720 but are currently unrelated to a specific project. The two designs show illusionistic skies filled with mythological characters. The first *Cupid*

and *Psyche before Jupiter* reprises the subject-matter Laguerre had used in 1702 at Kiveton. As with the Kiveton drawing, the present sketch shows a multitude of figures seated on clouds, on the left hand side the figure of seated Minerva, on the right the figure of Mars and a seated figure of Mercury; in the centre of the composition Jupiter, with a large eagle at his feet, also identifiable are the figures of Venus, Bacchus and Hercules, Flora and Diana. Laguerre’s sketch is structured around architectural elements; as at Buckingham House, Telamons support an entablature and the cloud supporting Venus and her attendants break onto the wallspace, suggesting the scheme was also designed to include the decoration of the rest of the room. Compositionally the sketch of *Cupid and Psyche* is close to the work Laguerre carried out at Blenheim Palace.

In about 1720 Laguerre was commissioned to complete the decoration of the saloon at Blenheim Palace. The ceiling depicted the *Triumph of the Duke of Marlborough* and was completed in roughly 1720. The composition and approach – particularly the vertical dynamism – are similar: the seated figure of Britannia on the left of the composition is close to the figure of Minerva on the left of *Cupid and Psyche before Jupiter*.

The ceiling design of *The Feast of the Gods* is even more architectonic. The assemblage of gods – identical to the figures found in *Cupid and Psyche before Jupiter* – are shown bursting through a frieze of Telamons supporting an entablature. The riotous composition displays the illusionistic grandeur of Laguerre’s most mature compositions. Narratively the pair of designs are closely related and clearly formed part of a



Louis Laguerre *Sketch for ceiling decorations at Kiveton*
Pen and wash · 175 × 191 mm
Duke of Leeds Collection, Reproduced by permission of the Yorkshire Archaeological Society.



William James Bennett, after James Stephanoff
Staircase, Buckingham House, 1818
Aquatint · 12½ × 10¾ inches · 317 × 264 mm
Pub. W. H. Pyne, *The Royal Residences*, 1819, vol.2, pl.46.

programme of decoration for two adjoining rooms. The architectural decoration is also similar in both designs, but the visual emphasis is slightly different. In *Cupid and Psyche before Jupiter*, the action is more condensed and immediate suggesting the design is for a smaller room than *The Feast of the Gods*.

Unlike Thornhill, Laguerre produced few oil sketches and even fewer drawings. An anecdote related by Joseph Highmore, suggests the reason for this paucity: ‘Burleigh House is adorned with the paintings of several masters, among others, of Cheron and Laguerre; these two were employed on different apartments. At their arrival, Cheron opened his chest of drawings after the life, such as academy figures, draperies &c. and Lord Exeter observing that Laguerre produced nothing of this kind, asked him where was his box of drawings. Laguerre, pointing to his head, answered, ‘I carry them all here.’⁶ It suggests that the present grand *bozzetti* were made specifically for a demanding client and underlines their rarity and importance.

These two oil sketches first appeared on the market in June 1957 when they were with Appleby Brothers in London and attributed to James Thornhill. The canvases were with Hazlitt, Gooden & Fox by 1961 when they were sold separately to the great architectural historian John Harris and the eminent bibliophile Anthony Hobson. It was Harris who recognised that the canvases were by Laguerre by the time he lent *The Feast of the Gods* to the exhibition *English Baroque Sketches: The Painted Interior in the Age of Thornhill* held at Marble Hill in 1974. *The Feast of the Gods* was then lent to the important exhibition: *Manners & Morals: Hogarth*

and *British Painting 1700–1760* held at the Tate Gallery in 1987 as the single example of a great French Baroque ceiling design from the period.

These large sketches are two of the most ambitious surviving oil studies made by the most significant decorative history painter in Britain in the early eighteenth century. They neatly illustrate the prevailing fashion for Baroque, illusionistic decoration which dominated British interiors in the first decades of the eighteenth century. Laguerre was a highly important figure within the London art world and Vertue’s obituary notice stressed that he was: ‘a man of Good Judgement wellread in historys sacred & profane’ and he concluded: ‘From his Paintings most of the Present History painters learnt the Manner of such works.’⁷ This is a significant observation and underscores the centrality of Laguerre to a generation of ‘History’ painters.

NOTES

- 1 G. Vertue, eds. L. Cust and A. Hind, ‘The Notebooks of George Vertue’, *The Walpole Society*, London, 1929–47, III, pp.125–6.
- 2 G. Vertue, eds. L. Cust and A. Hind, ‘The Notebooks of George Vertue’, *The Walpole Society*, London, 1929–47, III, pp.125–6.
- 3 For the fullest discussion of Laguerre as a decorative painter, see: Edward Croft-Murray, *Decorative Painting: In England 1537–1837*, London, 1962, vol.1, pp.61–68 and 250–4.
- 4 Norbert Lynton, ‘Laguerre at Kiveton’, *The Burlington Magazine*, vol.98, no.639, 1956, pp.204–207.
- 5 Norbert Lynton, ‘Laguerre at Kiveton’, *The Burlington Magazine*, vol.98, no.639, 1956, p.205.
- 6 *The Gentleman’s Magazine*, LXXXVI, part 1, April, 1816, p.302.
- 7 G. Vertue, eds. L. Cust and A. Hind, ‘The Notebooks of George Vertue’, *The Walpole Society*, London, 1929–47, III, pp.125–6.



Louis Laguerre
The ceiling of the Saloon, Blenheim Palace
Blenheim Palace, Oxfordshire, UK / wwBridgeman Images



Louis Laguerre *The Creation of Pandora*,
oil sketch for the staircase ceiling at Petworth
House, c.1720
Oil on canvas · 21½ × 25½ inches · 550 × 648 mm
© Victoria and Albert Museum, London

THOMAS HUDSON 1701–1779

Joseph van Aken, the drapery painter

Oil on canvas
32½ × 27¾ inches · 825 × 705 mm
Painted c.1745

COLLECTIONS
Thomas Hudson;
Presumably Hudson sale, Messrs. Langford,
London, 3rd March 1779, lot 18 'Vanhaken';
John Lane (1854–1925), The Bodley Head,
Vigo Street, London;
Lane sale, Sotheby's, London, 1st July 1925,
lot 117;
Sir George Sutton, Bt.

LITERATURE
C.H. Collins-Baker, 'Notes on some Portraits
in Mr John Lane's Collection',
The Connoisseur, XLVIII, July 1917, p.130;
E. G. Miles, *Thomas Hudson 1701–1779, Portrait
painter and collector. A bicentenary exhibition*,
Exh. cat., London (Kenwood House), 1979,
under no.37 as untraced.

ENGRAVED
by John Faber, mezzotint.



John Faber, the Younger, after Thomas Hudson
Joseph Vanhaeken
Mezzotint · 14 × 9¾ inches · 349 × 250 mm
Lowell Libson Ltd

Writing in 1743 George Vertue observed in one of his notebooks that the most skilled living drapery painter was Joseph van Aken: 'Mr Van aken – whose draperys silks satins Velvets, gold & embroideries which he dos paint for several of them painters extreamly well – and is a great addition to their works and indeed puts them so much on a Level that its very difficult to know one hand from another.'¹

It is a statement which neatly communicates the division of labour which was central to the profession of painting in eighteenth-century London. Portraitists completed the face and hands, whilst drapery painters were responsible for the pose and costume. Modern scholarship tends to cast this division as one of the superior portrait painter and inferior or client drapery painter, but contemporary accounts, such as Vertue's notebooks, point to Joseph van Aken's celebrity and importance. Drapery painters were frequently regarded as master technicians and artists with a status parallel to that of portraitists, the drapery painter Peter Toms, for example, was a founder member of the Royal Academy. The present portrait, which was executed by the painter with whom van Aken had the longest and most successful collaboration, Thomas Hudson, is therefore a hugely important document for understanding the commercial and creative apparatus of eighteenth-century portrait studios. It is also a portrait which underlines Hudson's abilities as a painter; it was clearly highly regarded by Hudson who had it engraved and published by John Faber.

Joseph van Aken moved to London about 1720 with his artist brothers Arnold and Alexander. His Flemish-style conversation pieces, such as *An English Family at Tea* (Tate Gallery, London), painted on arrival in

England proved fashionable and his crowded city scenes, such as *The Stocks Market* (Bank of England, London) and *Covent Garden Market* (Museum of London) are important topographical views of London. From early in his career, van Aken and his brother, Alexander, were noted as drapery painters. From 1735 the van Aken's began to work closely with a number of fashionable portraitists, particularly Thomas Hudson. Hudson, the son-in-law of Jonathan Richardson, was the most fashionable portraitist of the second quarter of the eighteenth century, hugely prolific he produced portraits of most of the leading figures of the period. Hudson's highly successful practice was based in Covent Garden where he employed a large studio which included amongst his apprentices Joshua Reynolds, Thomas Worldige and Joseph Wright of Derby.² To handle the volume of commissions Hudson relied upon the services of a drapery painter. Vertue noted in 1744 that:

*'It is truly observd that Hudson has lately more success and approbation than the other or any other of ye busines – at present a great Run – his pictures being dressd and decorated by Mr Joseph Van Aken – who is a very elegant and ingenious painter. Serves & helps him and other painters to dress and set off their pictures to advantage he having an excellent free Genteel and florid manner of pencelling Silks Sattins Velvets. Gold laceings Carvings &c.'*³

For Vertue, Hudson's success was entirely predicated on his creative partnership with van Aken. Vertue alludes to the process involved, heads would have been completed in Hudson's studio and the canvas then carried to van Aken's workshop for the addition of the figure and drapery. Anecdotally, it was for refusing to carry a



portrait to van Aken's studio, that the young Joshua Reynolds left his apprenticeship with Hudson.⁴ The visual evidence for van Aken's involvement in creating portraits in the 1730s and 1740s comes in the form of a remarkable group of drapery studies preserved in the Scottish National Gallery which relate to van Aken's work with both Hudson and Allan Ramsay.⁵ They show the kind of dress and poses van Aken added to both Hudson and Ramsay's heads and suggest his importance for introducing and popularising van Dyck costume amongst patrician sitters in the 1730s. Indeed van Aken and his brother worked for a generation of portrait painters including Isaac Whood, Hamlet Winstanley and Henry Pickering underscoring Vertue's observation that 'its very difficult to know one hand from another.'

Van Aken's success enabled him to form his own collection of works of art, which included Rembrandt's *The Entombment* (Hunterian Art Gallery, University of Glasgow). His substantial collection was dispersed in several impressive auctions.

Contemporary evidence shows that van Aken won the respect and friendship of fellow artists and joined Hogarth, Hudson, Francis Hayman, and the sculptor Henry Cheere on a trip to Paris in 1748, going on to Flanders and the northern Netherlands with Hudson and Cheere to visit some of the leading continental painters of the day. The close creative relationship between Hudson and van Aken is further underlined by their joint acquisition of lots from Jonathan Richardson's sale of drawings in 1746, as Vertue noted with Hudson: 'Mr van Aken jointly bought also drawings paintings &c.'⁶ The fact that Hudson and van Aken purchased lots together, suggests that they were appreciative that their purchases had a practical application in the lives of their respective studios. At the sale of Richardson's paintings the same year, a priced copy in the Houlditch ms reveals, van Aken purchased £36.12.6 worth of paintings and Hudson £92.15.

The present portrait is therefore a striking image of Joseph van Aken by his closest

professional collaborator. Hudson depicts van Aken holding his palette and brushes in his left hand and a porte crayon in his right; to complete the sense of van Aken as an active artist, Hudson places a blank canvas in the foreground and dresses him in a loose jacket and distinctive fur hat. Van Aken's dress is entirely typical of the costume adopted by contemporary artists in their self-portraits. Hogarth frequently depicted himself without his wig but wearing a soft hat of some description. The fur hat immediately recalls Rembrandt and works by contemporary artists, such as the Italian painter Francesco Trevisani. The handling of the sitter in the present portrait is a long way from Dutch models and suggests Hudson's interest in contemporary French and Italian painting whilst he foreshortened hands, bold shadow and painterly handling all demonstrate Hudson's abilities as a portraitist.

Van Aken died in London on 4 July 1749, leaving a widow but no children. He was buried in St Pancras Church in London. At his death his two principal collaborators, Hudson

and Ramsay, were joint executors of his will. The present portrait was almost certainly retained by Hudson in his personal collection and eventually dispersed in his own sale after his death.

Shortly after van Aken's death, Vertue noted:
*The Ingenious Mr Joseph VanhAcken painter (had been 30 years or more in England) haveing catchd cold fell into a Feavour of which in about a fortnights Time he dyd – aged about 50 – a man of good complexion a good round fatt face and shortish stature. A small cast with one Eye.*⁷

The present portrait is therefore a powerful testament of both Hudson and van Aken's professional relationship and their friendship. The image also stands as important evidence of the relationship between portraitist and drapery painter in the generation before the foundation of the Royal Academy. A masterpiece within Hudson's own oeuvre, it represents an important link between the portraiture of the early eighteenth century and that of Hudson's greatest pupil: Sir Joshua Reynolds.



Joseph van Aken *An English Family at Tea*, c.1720
Oil on canvas · 39¼ × 45¾ inches · 994 × 1162 mm
© Tate, London 2015



Francesco Trevisani (1656–1746) *Self-portrait*, c.1700
Oil on canvas · 29½ × 23¾ inches · 749 × 628 mm
Private collection
Photo © Christie's Images / Bridgeman Images



Thomas Hudson *Alexander Van Aken*, c.1748
Oil on canvas · 29½ × 25 inches · 752 mm × 635 mm
© National Portrait Gallery, London



John Faber, the Younger, after Thomas Hudson
Alexander Van Haecken
Mezzotint, published 1748 · 12⅞ × 9 inches · 327 × 230 mm
© Trustees of the British Museum



Thomas Hudson *Charles Erskine*, 1747
Oil on canvas · 29¼ × 24½ inches · 755 × 622 mm
Scottish National Gallery

NOTES

- 1 G. Vertue, eds. L. Cust and A. Hind, 'The Notebooks of George Vertue', *The Walpole Society*, London, 1933, III, p.117.
- 2 For the best account of Hudson's studio see Mark Hallett, *Reynolds: Portraiture in Action*, New Haven and London, 2014, pp.33–42.
- 3 G. Vertue, eds. L. Cust and A. Hind, 'The Notebooks of George Vertue', *The Walpole Society*, London, 1933, III, p.123.
- 4 E. G. Miles, *Thomas Hudson 1701–1779, Portrait painter and collector. A bicentenary exhibition*, Exh. cat., London (Kenwood House), 1979, p.5.
- 5 Alastair Smart, *Allan Ramsay: Painter, Essayist and Man of the Enlightenment*, New Haven and London, 1992, pp.60–64.
- 6 G. Vertue, eds. L. Cust and A. Hind, 'The Notebooks of George Vertue', *The Walpole Society*, London, 1933, III, p.135.
- 7 G. Vertue, eds. L. Cust and A. Hind, 'The Notebooks of George Vertue', *The Walpole Society*, London, 1933, III, p.150.

Olive Craster

Oil on canvas
29¼ × 24¼ inches · 744 × 614 mm
Signed, inscribed and dated (centre left):
N. Dance. fecit Roma. 1762

COLLECTIONS

Commissioned in Rome by the sitter and her husband;
Michael Craster, Craster Tower, Craster,
by direct descent to 2014.

LITERATURE

Sir Edmund Craster, *The Craster Family: Three Generations*, Gateshead on Tyne, 1953, pp.39 and 43;

B. Skinner, 'Some Aspects of the Work of Nathaniel Dance in Rome', *The Burlington Magazine*, CI, 1959, p.349, fig.51;

A. Busiri Vici, 'Ritratti di N. Dance tra dueri e salotti', *Capitolium*, XL, July/August 1965, pp.388–9;

A.M. Clark, E.P. Bowron (ed.), *Pompeo Batoni. A complete catalogue of his works with an introductory text*, Oxford, 1985, pp.288–9, under no.256;

Brinsley Ford, John Ingamells (ed.), *A Dictionary of British and Irish Travellers in Italy 1701–1800*, New Haven and London, 1997, p.250;

Ann French, *Art Treasures in the North: Northern Families on the Grand Tour*, London, 2009, pp.93–5, fig.82, pl.8, repr. on front cover;

Francesco Petrucci, *Pittura di Ritratto a Roma: Il Settecento*, Rome, 2010, II, p.531, reproduced.

EXHIBITED

London, Kenwood, *Nathaniel Dance 1735–1811*, 1977, no.6;
Newcastle, Laing Art Gallery, *Art Treasures in the North*, 1999–2000.

Nathaniel Dance's portrait of *Olive Craster* is one of the finest depictions of a female traveller made in Italy during the second half of the eighteenth century. It is also Dance's first recorded bust-length portrait of a female sitter and one of the most successful paintings he made during his stay in Rome. The institutionalised programme of Continental travel which we have come to characterise as the *Grand Tour* was a largely male phenomenon, comparatively few women travelled to Rome and even fewer recorded their experiences in detail. Olive Craster, who kept meticulous accounts and records of her tour, is a notable exception. These accounts, when read in conjunction with Dance's magnificent portrait, make her a figure of exceptional interest. Made as a pendant to the portrait of *George Craster* by Pompeo Batoni, Dance's portrait of *Olive Craster* also provides important evidence of the relationship between British and Italian painting at the height of the Grand Tour.

Nathaniel Dance was the son of George Dance, the clerk of works to the City of London. Having trained with Francis Hayman in London he set out for Rome, arriving in May 1754.¹ Not much is known about his early stay in Italy, although by 1758 he was attending the Accademia del Nudo.² Dance seems to have gravitated towards the studio of Pompeo Batoni, by that date the most distinguished and sought after portraitist in Rome. It was as a history painter that Dance sought to succeed in Italy. At the time the Crasters arrived in Rome, in the summer of 1762, Dance was largely unknown. He had made one important conversation piece of four travellers, James Grant, John Mytton, Thomas Robinson, and Thomas Wynn posed in front of the Colosseum; a version

of which is now at the Yale Center for British Art. It also seems likely that he was engaged in some form of partnership with Batoni; a travel card of 1762 introduced 'Rome, Sigr. Pompeo Batoni & Mr Dance, for Portrait and History Painting.'³ The precise nature of Dance's relationship with Batoni demands greater investigation; but it seems to have been close and collegiate. The first evidence that Dance had been commissioned to paint Olive Craster comes in a letter Dance wrote to his father where he expresses his initial apprehension and subsequent delight:

Mr Crastow [sic] and his lady have had their portraits painted, the Gentleman by Pompeo Batoni, who is esteemed the best Italian Painter living, and the Lady by me. When it was proposed to me, I was not very desirous of undertaking a thing in competition with a Man of his Merit...However, I had the courage to undertake it, and have had the good fortune to succeed better than my best friends expected.⁴

The paragone was an interesting one and may have been recommended by Batoni himself. Olive Craster listed the portraits as a single payment in her *Account of Antiques & Curiosities &c.* of 61 scudi and 5 baiocchi suggesting that the idea had originated from Batoni himself.⁵

George Craster was the oldest surviving son of John Craster, a London lawyer who owned estates in Craster in Northumberland. George Craster acquired a legal training at Grey's Inn, but was destined for a career in the army; his father purchased a commission in the Royal Troop of Horse Guards. In 1757 he married Olive Sharpe. Olive is recorded as a neighbour of the Crasters in London, she was the daughter of the Solicitor of the Treasury, John Sharpe, and consequently





Pompeo Batoni (1708–1787)
George Craster (1734–1772), 1762
Oil on canvas · 30 1/8 × 25 inches · 764 × 635 mm
© Christie's Images



Nathaniel Dance
Angelica Kauffmann, 1764
Oil on canvas · 30 × 25 1/2 inches · 762 × 635 mm
© Burghley House Collection, Lincolnshire,
Bridgeman Images

heiress to a £30,000 fortune. The Sharpes were a distinguished family of lawyers, colonial administrators and politicians. It was therefore Olive Sharpe's money which enabled the Crasters to embark on an expensive, and extensive, period of Continental travel shortly after their marriage in 1757.

Olive's surviving notebooks document their tour.⁶ They passed through Paris in November 1760, at the height of the Seven Years' War, and spent the winter in the popular spa town of Montpellier. It was in Montpellier that Oliver Craster began spending lavishly. Her *Memorandum Book* meticulously records the personal expenditure she made for clothes and other fashionable acquisitions, ranging from yards of dress fabric, gloves, shoes and slippers, fans, flower egrets, gauze and feathers, silk stockings, mittens, lace, corsets, handkerchiefs to boxes for combs and brushes.⁷

The Crasters stayed in the South of France for most of 1761. By October they were in Marseilles ready to travel by sea to Naples, where they arrived by January 13th 1762. Once in Naples, Olive began again to acquire items for her wardrobe. Her *Memorandum Book* records that on January 13th she purchased for 159 ducats: 'blue & silver Negligee.' This seems likely to be the material which she had made up for the dress she is wearing in her portrait by Dance. The next expense is recorded as: 'pd. Madame Zoukeys', which is possibly the dress maker. Olive was highly conscious of conversions, both of measurements for the fabric, and for the exchange rate. Her notebook contains careful notes that a 'Canne is 2 yards' and that the 'Naples ducat is 4 shillings.'

The Crasters reached Rome in June 1762. We have a sense of who they met and dealt with through a remarkable city-by-city digest Olive compiled, possibly as a record to be passed to a friend or relative contemplating an Italian tour. Gazetteers of this kind are

common in travel literature of the Grand Tour, but Olive Craster's account is singular both in its focus, she places unusual emphasis on producers of fans, jewellery food and domestic objects, and in having been compiled by a woman.

So we find Olive recommending the Abbé Peter Grant in Rome 'a very friendly good man, & useful to strangers' along with the young painter and cicerone John Russel 'a modest agreeable man.' On the highly structured Roman market place for fine art and antiquities, she observes wisely: 'all antiques to be met with here, tho at present very difficult, anything rare that is found being bought up immediately & at high prices, what is good & really valuable cannot be bought so cheap as strangers imagine, the Romans well know there value, I mean pictures, statues, cameos, intaglios &c. that are antique.'⁸ This was a sentiment that was frequently repeated by travellers during the century; the perception of Rome as a place where wealthy British collectors could acquire antiquities and old master paintings cheaply was in contrast to the reality. The account does recommend a number of modern artists including: 'Picler is at present the most famous engraver & makes cameos, extremely well' this was the great gem engraver Giovanni Pichler. Oliver Craster's *Account of Antiques & Curiosities* records the acquisition of some gems: 'an intallio of Tullys Head', 'an agate of Hercules's Mistress', 'a Cornelian Socrates head', 'a small onix Minervas head' and 'a blue onix of cupid who has mercury of his purse & caduceus, set in a gold ring.'⁹ At least one of the above seem likely to come from Pichler and they seem to constitute the most substantial outlay the Crasters made in Italy. Again the emphasis is on wearability as Olive Craster records, as a separate expense: 'setting Menervas head in a ring.'

For pictures Olive Craster recommends: 'Sigre Pompeo Battoni, & Mr Dance for

portrait & History painting, Mr Hamilton for ye later only Mr Delane for landskip.'¹⁰ Again Olive Craster's recommendations echo the purchases she records in her *Account of Antiques & Curiosities*. We know that the Crasters took the unusual decision to sit for their portraits by different painters. George Craster sat to Pompeo Batoni, then the leading portraitist in the city, wearing his uniform as an army officer. Unlike other portraits by Batoni of the period, Craster is shown without any attributes of Continental travel, there is no view of ruins in the Roman campagna, antique bust or even books, instead he is shown in a conventional, English manner. Dance's portrait of Olive is, by contrast, a tour de force.

Painted in a feigned oval, an English convention, Dance depicts Olive Craster bust length, her body angled to the left, staring out at the viewer. She is spectacularly dressed in a blue silk dress and wearing an exquisite lace jacket. The meticulously rendered costume points to its specificity and suggests that it accurately records an existing dress. Olive Craster's hair is dressed with silk flowers and a feather aigrette of precisely the kind she list acquiring in several



Nathaniel Dance
A Conversation Piece
in Rome: James
Grant, Mr Mytton,
the Hon. Thomas
Robinson, and Mr
Wynne, c.1760
Oil on canvas
38 3/8 × 48 3/4 inches
981 × 128 mm
Yale Center for British
Art, Paul Mellon
Collection

Italian cities; two separate pages preserved in her papers list the silk flowers she acquired in Genoa and Rome.¹¹

Dance's most striking and whimsical inclusion, is the pet squirrel, seen seated on Olive Craster's hand. Squirrels contain no specific allegorical message or heraldic significance for the Craster or Sharpe families. Squirrels were, however, frequently kept as pets during the eighteenth century and they feature in a number of portraits in the period. Olive Craster's accounts record that she acquired: 'at Bologna viz a little lap dog a Ditto black & white', it is therefore entirely possible that she also acquired a squirrel.

The reason for choosing two different painters to complete their portraits is unclear; although from Dance's letter to his father quoted above, it seems to have been the Crasters' decision. It may have been that Batoni was encouraging his young protégé, or that Olive Craster wanted to promote the work of a young British painter. Olive Craster's notes on Rome included a reference to 'Sigra Tibaldi', who she commends: 'for miniature & fan painting, the general price for fans in that way is 25 or 30 sequins, or as much more as you chuse to

go to.' Again this reference reflects her own purchases. Olive Craster's *Account of Antiques & Curiosities* lists 'two miniature' after the portraits of her husband and herself by: 'Sigra Tibaldi' for 32 scudi and 8 Baiocchi. These were miniatures by Maria Felice Tibaldi-Subleyras an established miniaturist who was the widow of the French painter Pierre Subleyras. The miniature of George Craster, after Batoni's portrait, survives and was initially mounted as a bracelet.¹²

NOTES

- 1 For Dance see: David Goodreau, *Nathaniel Dance: 1735–1811*, exh. cat. London (Kenwood House), 1977.
- 2 For the Accademia del Nudo and artistic Rome in 1750s see: eds. Martin Postle and Robin Simon, *Richard Wilson and the Transformation of European Landscape Painting*, exh. cat. New Haven (Yale Center for British Art), 2014, pp.35–51.
- 3 Basil Skinner, 'Some Aspects of the Work of Nathaniel Dance in Rome', *Burlington Magazine*, September 1959, pp.346–349.
- 4 London, Royal Institute of British Architects, MSS 72.034(42).8 / 88:92D.
- 5 Northumberland County Record Office, Craster MSS, 'An Account of Antiques & Curiosities &c.', ZCR/Box/20.
- 6 The Craster archive is owned privately but on deposit at Northumberland County Record Office, ZCR/Box/20. We are extremely grateful to the current owners for permission to quote from Olive Craster's papers.
- 7 Northumberland County Record Office, Craster MSS, 'Memorandum Book', ZCR/Box/20.
- 8 Northumberland County Record Office, Craster MSS, 'An Account of Antiques & Curiosities &c.', ZCR/Box/20.
- 9 Northumberland County Record Office, Craster MSS, 'An Account of Antiques & Curiosities &c.', ZCR/Box/20.
- 10 Northumberland County Record Office, Craster MSS, 'Untitled list of cities and people', ZCR/Box/20.
- 11 Northumberland County Record Office, Craster MSS, 'A list of flowers bought at Genoa Dec. 1761/ Flowers bought at Rome July y 23d 1762', ZCR/Box/20.
- 12 Anne French, *Art Treasures in the North: Northern Families on the Grand Tour*, Norwich, 2009, p.95, fig.83.

GEORGE STUBBS ARA 1724–1806

The legs of a draught-horse

Pencil, heightened with white, on buff paper
4 1/8 x 9 3/4 inches · 106 x 248 mm
Inscribed by James Ward: *Stubbs*
Drawn c.1786

COLLECTIONS

George Stubbs ARA;
Stubbs sale, Peter Coxe, 24 Somerset Street,
Portman Square, London, 26th – 27th May
1807, lot 30 as 'one drawing of four horses
legs' sold with '2 Academy figures';
James Ward RA (1769–1859), purchased at the
above sale;
Edith Winifred Jackson, granddaughter of
the above;
Thomas H. Knowles, by descent, 1932;
T.W. Knowles, son of the above, 1956;
Prudence Turner (née Summerhayes), gift
from the above;
Derek Turner, by descent to 2015.

This finely executed study is an exceptionally rare autograph drawing by George Stubbs and appears to be the only animal drawing by him to have been on the market since 1947. As Judy Egerton noted in her *Catalogue Raisonné* in 2007: 'The greatest gap in our knowledge of Stubbs's working methods lies in the unaccountable disappearance of almost all of his drawings.'¹ There is a large body of evidence to suggest that Stubbs made drawings throughout his career and a number of discreet groups of studies survive relating to his anatomical projects. Indeed Basil Taylor calculated that no fewer than '575 drawings on separate sheets or in sketchbooks' were sold in Stubbs's studio sale in 1807.² This is the first drawing from the 1807 sale to be identified; as such it is not only important evidence of the kind of graphic material that is currently missing from Stubbs's oeuvre but a beautiful sheet

demonstrating the full power of Stubbs as a draughtsman.

Although his achievements were prodigious, and his working life long and professionally rewarding, we know relatively little about Stubbs. He was born in Liverpool, the son of a currier and leather seller. He was briefly a pupil or assistant to the local artist Hamlet Winstanley and copied pictures from the collection of the 10th Earl of Derby at Knowsley Hall, near Liverpool. In the mid-1740s, Stubbs was established as a portrait painter in York but also undertook systematic anatomical dissections and provided illustrations for John Burton's *Essay Towards a Complete New System of Midwifery* published in 1751.³

Stubbs went to Italy in 1754 and, on his return, retreated with his common-law wife Mary Spencer to an isolated farmhouse at Horkstow in Lincolnshire, where he dissected horses and assembled meticulous drawings from which he planned to produce a volume of engravings. Largely on the basis of these drawings, from 1760, in London, Stubbs achieved success with portraits of thoroughbred racehorses and other sporting subjects that he executed for the prime minister, the Marquess of Rockingham, the Duke of Richmond, Lord Brooke, and their Whig racing associates. In the mid-1760s, following the successful publication of his *The Anatomy of the Horse* in 1766, Stubbs was elected to the committee of the Society of Artists, later serving also as a treasurer

George Stubbs *A draught-horse pulling a harrow, driven on by a farm labourer*

Oil on panel · 21 x 29 inches · 530 x 740 mm

Signed and dated 1786

Private collection, courtesy of Richard Green

(Fine Paintings)



and president. During this period he was associated with the Scottish men of science and medicine William and John Hunter, for whom he executed a series of portraits of exotic animals.⁴ He was elected an associate of the Royal Academy in 1780, and full membership followed the next year. His later years were occupied by large projects, first to document the history of the turf from 1750 in a series of paintings that were eventually exhibited at the Turf Gallery in 1794 and engraved by his son George Townley Stubbs.⁵ Finally, in 1795, commenced work on his ambitious *Comparative Anatomical Exposition of the Structure of the Human body with that of a Tiger and a Common Fowl*.

This meticulous drawing, prepared on distinctive buff coloured paper, was made by Stubbs towards the end of his career and is entirely characteristic of the few surviving drawings we have by Stubbs. The careful and sensitive observation of legs in motion is stylistically similar in technique, particularly the small diagonal hatched lines employed for the shadows under the horse's feet, to the drawings Stubbs prepared for the *Comparative Anatomical Exposition* which are now preserved at Yale.⁶ The soft tonalities, use of graphite and careful hatching also recall Stubbs's squared self-portrait made in preparation for a plaque by Wedgwood and now in the National Portrait Gallery, London. The technical precision and specificity of subject-matter of Stubbs's drawings suggest that he viewed them as essential steps in the production of finished works of art. Equally the present sheet also relates directly to Stubbs's oil painting: *A draught-horse pulling a harrow, driven on by a farm labourer*, signed and dated 1786.⁷ The arrangement of the legs precisely relate to the finished picture, suggesting that it was made in preparation for the final painting.

As such our drawing relates closely to an important pair of paintings Stubbs made in 1785: *The Haymakers* and *The Reapers*, now in



George Stubbs
Reapers, 1785
Oil on panel · 35 $\frac{3}{8}$ × 53 $\frac{7}{8}$ inches
899 × 1368 mm
© Tate, London 2015



George Stubbs
Haymakers, 1785
Oil on panel · 35 $\frac{1}{4}$ × 53 $\frac{1}{4}$ inches
895 × 1353 mm
© Tate, London 2015



George Stubbs
Tiger, lateral view, with skin and tissue removed, 1795–1806
(Finished study for Table 1x, *A Comparative Anatomical Exposition of the Structure of the Human Body with that of a Tiger and a Common Fowl*)
Pencil · 16 × 21 $\frac{1}{4}$ inches
406 × 540 mm
Inscribed verso
Yale Center for British Art, Paul Mellon Collection



George Stubbs
Study for the Self-portrait in Enamel, c.1781
Pencil · 12 × 9 $\frac{1}{8}$ inches · 305 × 232 mm
Inscribed verso
Yale Center for British Art, Paul Mellon Collection

the Tate. It was in these canvases that Stubbs marked his return to the Royal Academy, having fallen out over the issue of the exhibiting of his enamels. This pair of paintings have been viewed as a response to the popularity of picturesque rural subjects made by Gainsborough, Wheatley and Morland and some of the many illustrators of Thomson's *Seasons*. Stubbs's *Haymakers* is similar to an oval scene on the same theme painted in watercolour by Thomas Hearne, *A Landscape and Figures from Thomson's Seasons* of 1783 (Whitworth Art Gallery, Manchester). The pictures' unsentimental yet sympathetic observation of work in the countryside, with little or no narrative content, is reminiscent of Stubbs's earlier depictions of groups of grooms and stable-lads rubbing down horses. As Judy Egerton has observed Stubbs evidently made a number of life studies in preparation for the finished composition. The first day of Stubbs' sale included 'Six studies of the Reaper [sic], and two finished drawings of ditto', 'A capital Drawing, the original design for the Corn Field with Reapers' and 'Ditto, the original design for the Painting of the Hay Field and Men loading a Hey Cart'.⁸ The present sheet shows the legs of a draught horse, which is close in design to the draught horse on the right of *The Haymakers*. The same horse, with distinctive white fetlocks, was used in the *Draught-horse pulling a harrow, driven by a farm labourer*. This points again to the systematic way that Stubbs prepared drawings from life for the execution of his most important finished oil paintings. Stubbs sent *Haymakers* and *Reapers* to the 1787 exhibition of the Society for Promoting Painting and Design in Liverpool. His personal vote of confidence in his subjects was to translate them into enamel. In printed *Proposals* issued on 24 September 1788, Stubbs invited subscriptions for engravings of *Haymakers* and *Reapers*.

This drawing was purchased by the animal painter James Ward at the 1807 sale

of Stubbs' collection. It was almost certainly contained in lot 30, listed as 'one drawing of four horses legs'. As an equine painter James Ward was passionately interested in the work of George Stubbs. In his surviving account book, Ward listed cleaning and repairing works by Stubbs for the sugar merchant Thomas Garle in 1807, presumably paintings Garle had purchased from Stubbs' studio sale. At the same moment he borrowed £14 from Garle listing the money as: 'cash lent at Stubbs sale'.⁹ This confirms Ward as a purchaser at the auction. Lot 30 also contained '2 Academy Figures', Ward certainly owned at least one other drawing by Stubbs, described as an 'Anatomical figure', as it was sold along with his own drawings at Phillips on 4 April 1835.¹⁰ The present sheet remained with James Ward, who inscribed it 'Stubbs' in his distinctive hand, and has an unbroken provenance to the present.

NOTES

- 1 Judy Egerton, *George Stubbs, Painter. Catalogue Raisonné*, New Haven and London, 2007, p.80.
- 2 Quoted in: Judy Egerton, *George Stubbs, Painter. Catalogue Raisonné*, New Haven and London, 2007, p.80.
- 3 Basil Taylor, *Stubbs*, London, 1971, pp.7–51.
- 4 Eds. Peter Black, Mungo Campbell and Anne Dulau, 'My highest pleasures: William Hunter's art collection, exh. cat., Glasgow (Hunterian, University of Glasgow), 2007, pp.45–47.
- 5 Christopher Lennox-Boyd, Rob Dixon and Tim Clayton, *George Stubbs: The Complete Engraved Works*, London, 1989, pp.43–55.
- 6 Ed. Judy Egerton, *George Stubbs 1724–1806*, Exh. cat., London (Tate Gallery), 1984, pp.183–216.
- 7 J. Egerton, *George Stubbs, Painter. Catalogue Raisonné*, New Haven and London, 2007, p.478, no.253.
- 8 Judy Egerton, *George Stubbs 1724–1806*, exh. cat., London (Tate), 1984, p.168.
- 9 Ed. Edward Nygren, 'James Ward, RA (1769–1859): Papers and Patrons', *The Walpole Society*, vol.75, 2013, p.91.
- 10 Ed. Edward Nygren, 'James Ward, RA (1769–1859): Papers and Patrons', *The Walpole Society*, vol.75, 2013, p.120.

Figures and cattle beside a woodland pool

Grey washes, heightened with white chalk
over pencil
10¾ × 13¾ inches · 273 × 349 mm
Drawn c.1777

COLLECTIONS
Private collection, 2003;
Private collection, UK, to 2015.

LITERATURE
Hugh Belsey, 'A Second Supplement to
John Hayes's *The Drawings of Thomas
Gainsborough*', *Master Drawings*, vol. XLVI,
no. 4, Winter 2008, pp. 502–3, no. 1062, fig. 86.

This fluid wash study is a quintessential landscape drawing made by Thomas Gainsborough at the height of his creative powers. Writing in his *Anecdotes of Painters* published in 1808, Edward Edwards made an important early assessment of Gainsborough's late landscape drawings: 'in his latter works, bold effect, great breadth of form, with little variety of parts, united by a judicious management of light and shade, combine to produce a certain degree of solemnity. This solemnity, though striking, is not easily accounted for, when the simplicity of materials is considered, which seldom represent more than a stony bank, with a few trees, a pond, and some distant hills.'¹

The present sheet perfectly encapsulates these qualities: Gainsborough has simply used grey wash, white chalk and pencil to create a composition of 'stony bank', 'a few trees' and a 'pond'. The sheet is part of a body of drawings Gainsborough made, which were highly prized by contemporary collectors, presumably precisely because they evoked an emotional response, characterised by Edwards as 'a certain degree of solemnity.'

Gainsborough's landscapes were never purely topographical and the present sheet demonstrates his interest in deploying a limited vocabulary of visual motifs: cattle, figures, trees and ponds. Many of Gainsborough's surviving drawings from this period all feature a similar group of components, rearranged to form new compositions. To achieve these 'free sketches' Gainsborough developed a visual short-hand, particularly in his handling of trees, figures and cattle; the latter often appearing in an almost abstract reduction of shapes and lines.

This sheet is typical of Gainsborough's landscape drawings and raises the question of its appeal to contemporaries. The idealised composition is partly inspired by the work of Gaspard Dughet, whose landscapes would have been familiar to Gainsborough and his contemporaries both in the original and through the medium of engraving. This sensibility was shared by Alexander Cozens and there is growing evidence that Gainsborough, like Cozens, was conscious of the ability for his landscape drawings to suggest certain emotions. It was the apparent simplicity of his formula, as described by Pyne, which prompted Joshua Reynolds to offer the audience of his fourteenth *Discourse* a word of caution about Gainsborough's technique, noting: 'Like every other technical practice, it seems to me wholly to depend on the general talent of him who uses it ... it shows the solicitude and extreme activity which he [Gainsborough] had about everything related to his art; that he wished to have his objects embodied as it were, and distinctly before him.'² But there is considerable evidence that contemporaries read something more immediate and emotional

in Gainsborough's drawings. It was the imperceptible feeling of 'bold effect, great breadth of form' and 'solemnity' described by Edwards which probably explained the emotional appeal of such drawings to Gainsborough's contemporaries.

NOTES

- 1 Edward Edwards, *Anecdotes of Painting*, London, 1808, p. 139.
- 2 Ed. Robert Wark, *Joshua Reynolds Discourses on Art*, New Haven and London, 1975, p. 250.



Thomas Gainsborough
A herdsman with six cows by a woodland stream, c.1780s
Black chalk with brown, blue and grey wash heightened with white
8½ × 12¼ inches, 221 × 311 mm
Private collection, USA (formerly with Lowell Libson Ltd)



Thomas Gainsborough
Figures in a wooded landscape, c.1788
Black chalk and grey wash heightened with white
10½ × 15¾ inches · 267 × 390 mm
Private collection, USA (formerly with Lowell Libson Ltd)



JOHN ROBERT COZENS 1752–1797

London and the Thames from Greenwich

Watercolour over pencil
14½ × 20¾ inches · 367 × 525 mm
Signed and dated on the original-mount,
lower left: J^{no} Cozens 1792

COLLECTIONS

Private collection, Yorkshire, until c.1956;
Agnew's, London;
H.G. Balfour, purchased from the above,
1957;
by family descent, until 1995;
Leger Galleries, London;
Sir Edwin Manton (1909–2005), purchased
from the above, 1996;
Judy Caruso, New York, a gift from the
above, to 2015.

LITERATURE

C. F. Bell and T. Girtin, 'The Drawings and
Sketches of John Robert Cozens', *Walpole
Society*, vol.xxiii, 1935, no.441 (for a discus-
sion of the group);
Francis Hawcroft, *Watercolours by John Robert
Cozens*, London 1971, p.34, under no.9;
Andrew Wilton, *The Art of Alexander and
John Robert Cozens*, exh. cat., New Haven,
Yale Center for British Art, 1980, p.51, under
no.137.

EXHIBITED

London, Agnew's, *Annual Exhibition of
Watercolour Drawings*, 1957, no.32.

This sophisticated and beautifully modulat-
ed London view was made by John Robert
Cozens at the end of his professional
career and this cityscape is an extremely
rare aspect of his work. Cozens's career
marks a watershed in the history of British
watercolour painting: his art forms a vital
link between the pioneers of the medium
in the eighteenth century and those artists
who turned it into a major art form in the
nineteenth. Most famous for his two hugely
important Continental tours, Cozens's
English views are exceptionally rare and
the present sheet was completed shortly
before he suffered a debilitating nervous
breakdown in 1794.

Cozens trained with his father, the
landscape painter and drawing master
Alexander Cozens. In 1776 he travelled with
Richard Payne Knight to the Continent,
acting as draughtsman, sketching the land-
scapes they saw in Switzerland and Italy.
When Payne Knight returned to England,
Cozens stayed behind in Rome, joining the
expatriate community of British artists then
living in the city. On his return to London
in 1779, he worked his sketches up into
finished watercolours, presenting a port-
folio of them to Knight. Their success led
to requests for replicas from a small circle
of connoisseurs, one of whom was the
young William Beckford, a former pupil of
Alexander Cozens. John Robert's fortunes
were tied to Beckford for the next stage of
his career. In 1782 Cozens joined Beckford
on his Grand Tour. His work for Beckford
introduced to watercolour a new depth
and consistency of tone and a technique
of colouring in layered washes similar to
oil glazes that transformed topographical
views into affective landscape visions.





In the present lyrical watercolour Cozens captured a classic London panorama. The scene depicts the view from the top of the hill in Greenwich near the observatory. Looking over the twin domes of the Royal Hospital for Seamen, the eye follows the bend of the river to the Isle of Dogs and Thames anchorage, and westward towards the city, with the dome of St Paul's Cathedral conspicuous on the horizon and an exaggeratedly high hill (Hampstead, or possibly Highgate) beyond the hospital. Vertical forms – spires, tree trunks and ships' masts – counterbalance the undulating contours of land and vegetation that suggest an evocative association with the hilly environs of Rome.

Cozens's sensitive handling and consummate understanding of tone sets his English watercolours apart from the simple topographical 'stained' drawings of the time. Following his second trip to Italy and the work he undertook for William Beckford, Cozens developed a limited, almost monochromatic palette of greys and muted blues. With countless touches of a severely limited palette of colour applied with the point and flat of the brush, Cozens built up structural masses that gradually dissolve as the view recedes into the distance, the sky and horizon suffused with delicate washes of colour, a

practice that was later much imitated. In the present sheet, these are beautifully preserved and demonstrate his technique of handling these muted colour washes and his ability to draw with the brush. This example is especially notable for the beauty of the lighting effects which have not been diminished by fading.

Only a very few British compositions by Cozens are known to exist, these include views of *The Thames from Richmond* (Yale Center for British Art); *The Falls of Lodore* (Abbot Hall Art Gallery, Kendal); *Lake Windermere* (Private collection) and *Windsor from the South West* (Cecil Higgins Art Gallery, Bedford). This view of London from Greenwich, however, appears to be one of the most popular subjects of Cozens's career and it is known in six variants, including versions now in the Courtauld and Yale Center for British Art. This sheet was formerly owned by Sir Edwin Manton, who assembled one of the greatest collections of British art formed in the second half of the twentieth century. In 2007 his family's foundation bequeathed over two hundred eighteenth and early nineteenth-century British paintings, drawings, and prints including major groups of works by Constable and Turner to The Sterling and Francine Clark Art Institute in Williamstown, Massachusetts.

John Robert Cozens
London from Greenwich Hill, c.1791
Watercolour and pencil · 14 $\frac{7}{8}$ × 21 $\frac{1}{8}$ inches · 378 × 537 mm
Yale Center for British Art, Paul Mellon Collection

John Robert Cozens
The Thames from Richmond Hill, looking southwest, c.1791
Pencil and watercolour · 14 $\frac{1}{4}$ × 20 $\frac{3}{8}$ inches · 362 × 524 mm
Inscribed verso
Yale Center for British Art, Paul Mellon Collection



THOMAS ROWLANDSON 1756–1827

Antiquaries in Westminster Abbey

Watercolour
9½ × 13⅝ inches · 240 × 345 mm
Signed and dated: Rowlandson 1802

COLLECTIONS

Sir George Agnew, 2nd Bt. (1852–1941);
With Agnew's, 1942;
Major Leonard M. E. Dent DSO,
acquired from the above;
Dent sale, Christie's, 10th July 1984, lot 14;
Private collection, to 2015.

LITERATURE

Hillfields, *The Antique Collector*, Aug–Sept,
1964, p.136;
Leonard M. E. Dent, *Hillfields: Notes on the
contents*, 1972, p.5.

EXHIBITED

London, Agnew's, 1942, no.63;
Reading Art Gallery, *Rowlandson: Drawings
from Town and Country*, 1962, no.60.

Writing shortly after the death of Thomas Rowlandson, his friend, Henry Angelo noted: 'Everyone at all acquainted with the arts must well know the caricature works of that very eccentric genius: the extent of his talent, however, as a draughtsman is not so generally known ... His powers indeed were so versatile, and his fancy so rich, that every species of composition flowed from his pen with equal facility.'¹ The present depiction of *Antiquaries in Westminster Abbey* perfectly encapsulates Rowlandson's versatility, combining, as it does, the expected humorous caricature, with an archeologically accurate view of the South ambulatory of Westminster Abbey. Preserved in beautiful condition, this watercolour was owned by George Agnew and Leonard Dent two of the most distinguished collectors of Rowlandson's work in the twentieth century.

This seems to be the first idea for a joke which would form the basis of a satire of members of the Society of Antiquaries investigating a tomb, which appeared as one of the illustrations for Rowlandson's *The English Dance of Death*, published from 1814 to 1816 with a verse text by William Combe. The series follows a long graphic tradition – most famously expounded by Hans Holbein in the sixteenth century – designed to show Death as the fate shared by all ranks of society. Rowlandson chose also to satirise the behaviour and attributes of assorted figures in English contemporary life, members of the Society of Antiquaries among them. The plate shows a clutch of antiquaries peering at the body of a crowned king in a newly opened coffin. Death stands on a nearby tomb, his arrow poised to strike. William Combe's text makes specific reference to members of the Society of Antiquaries in the opening of royal tombs (with occasional disturbing rumours of trafficking in relics and mementoes):

*'A curious wish their fancies tickled
To know how Royal Folk were pickled.'*²

In this drawing Rowlandson has shown three men fleeing in terror from a ghostly,

armour-clad figure. Unlike the later engraving from the *The English Dance of Death*, Rowlandson does not specifically characterise the figures as antiquaries, suggesting the elision between members of a learned society and tomb robbers. The figures are in the process of removing a coffin from the South ambulatory in Westminster Abbey. Rowlandson shows an accurate view looking east from the south transept to the Lady Chapel with the tombs of King Sebert to the left and Richard II and Edward IV beyond. The tomb Rowlandson shows open has been identified as that of Sir John Golafer, a favourite of Richard II; it is perhaps therefore not a coincidence that the tomb robbers are fleeing a ghost dressed in armour. This drawing neatly satirises the contemporary fascination with indigenous archeology, identifying the humorous boundary that existed between antiquarian research and something more sinister.

NOTES

- 1 Henry Angelo, *Reminiscences*, London, 1830, vol.1, p.233.
- 2 Eds. Bernard Nurse, David Gaimster and Sarah McCarthy, *Making History: Antiquaries in Britain, 1707–2007*, London (Royal Academy of Arts), 2007, pp.74–5.



Thomas Rowlandson
Death and the Antiquaries, 1816
Aquatint · 5½ × 9½ inches
140 × 240 mm
Caption: 'Death, jealous of his
rights, stands sentry / Over this
strange, burglarious entry.'
© The Society of Antiquaries of
London



LADY MARY LOWTHER 1740–1824

Self-portrait

Pastel on paper laid down on canvas
31³/₈ × 25³/₄ inches · 798 × 654 mm
Inscribed: *Countess/ of/ Lonsdale*
Drawn c.1765

COLLECTIONS

The artist;
Lady Ranfurly, née Mary Juliana Stuart
(1797–1866), niece of the above, by descent;
Thomas, 3rd Earl of Ranfurly,
son of the above;
Uchter, 5th Earl of Ranfurly, by descent, to
1929;
Ranfurly sale, Christie's, London, 21st June
1929, lot 80 (as Liotard);
Charles Milnes Gaskell, Thornes House,
Wakefield, acquired at the above sale;
And by descent to 2015.

LITERATURE

Neil Jeffares, *Pastels & pastellists: The Dictionary
of pastellists before 1800*, London, 2006, p.574,
repr. fig.818.

EXHIBITED

Heaton Hall, Manchester City Art Galleries.



This remarkable self-portrait was made by Lady Mary Lowther in about 1765, shortly after she married Sir James Lowther, later 1st Earl of Lonsdale. The eldest daughter of the Prime Minister John Stuart, 3rd Earl of Bute, Lady Mary's self-portrait was probably made shortly after her marriage and is a fascinating example of the kind of ambitious work undertaken by amateur patrician women in the middle of the eighteenth century.

Mary Stuart was born into a highly accomplished family. Her mother, Mary, was the daughter of the great traveller and writer Lady Mary Wortley Montagu. In 1761 Mary was married to Sir James Lowther, the richest land-owner in the north-west of England. Horace Walpole sharply noted: '*The great prince of the coal-pits, Sir James Lowther, marries the eldest infanta of the adjoining coal-pits, Lord Bute's daughter.*'¹ But the marriage turned out to be extremely unhappy and the couple eventually separated. Shortly after her marriage Lady Mary began to produce a series of topographical views of the landscape around Lowther Hall. She made excursions into the surrounding area with her sketchbooks. In 1766 Lady Mary made a tour of the southern Lakes, travelling via Pooley Bridge along the western shore of Ullswater, and over the Kirkstone Pass. A surviving sketchbook from this tour, now in a private collection, contains twenty-one drawings in pencil and grey wash. Her subjects varied from Lowther Hall itself, local antiquities, rivers, cascades and pastoral scenes to more ambitious prospects including extensive views of Ullswater and an ambitious panoramic view over Windermere.²

It is unclear who taught Mary Stuart to draw. As a young girl, her father, as successively Secretary of State for the Northern





Paul Sandby RA
Portrait of a lady at a drawing table
 Pencil and brown wash · 8½ × 6½ inches · 210 × 165 mm
 Inscribed in pencil, lower centre: 'E'
 Yale Center for British Art, Paul Mellon Collection

Published by Carrington Bowles
The Fair Lady working Tambour, c.1766–84
 Hand-coloured mezzotint · 13¾ × 9¾ inches · 352 × 248 mm
 © The Trustees of the British Museum

Departments and Prime Minister had access to the most fashionable drawing masters. As Stephen Hebron has noted, Mary's earliest watercolours are close in approach to the works of Paul Sandby's students, particularly her figures and extensive use of gouache. In the 1760s Sandby taught a number of prominent aristocratic amateurs including George, Viscount Nuneham and his sister, Lady Elizabeth Harcourt and Lady Frances Scott.³ Sandby seems also to have taught members of the Royal Family, including Prince Augustus Frederick, later Duke of Sussex, the youngest son of Bute's protégé, George III. From 1763 Sandby also worked for Mary Stuart's father, painting a spectacular series of views of his Bedfordshire estate, Luton Hoo.

If Paul Sandby was responsible for Mary Stuart's proficiency as a landscape painter, it seems likely that it was one of the accomplished female pastellists working in London who taught her to handle the medium. Neil

Jeffares has associated her style with both Mary Black and Katherine Read.⁴ Black was the more celebrated teacher: 'Miss Black was at this time an eminent teacher of crayon painting amongst the ladies of quality, who frequently brought their performances for Sir Joshua's inspection; and I have heard him observe of Miss Black's scholars, that their first essays were better than their last.'

Henry Angelo recorded that 'Miss Black' was engaged to teach 'painting in crayons' to the daughters of George III. Indeed the evidence suggests that Mary Black taught a large number of patrician women in this period. Mary Delaney noted in her letters that 'my friend ye paintress' Miss Black, who arranged a 'little dance' where the guests includes the Lady Greys and Lady Stamford.

The present striking self-portrait shows Lowther embroidering, more specifically she is shown seated at a tambour frame. Tambour work was a form of chainstitch embroidery influenced by Indian muslins.

The name derives from the round frame, which is prominent in Lowther's *Self-portrait*. A contemporary mezzotint entitled *The Fair Lady working Tambour* published by Carrington Bowles in 1764 neatly illustrates how this form of embroidery was considered a polite accomplishment appropriate for gentlewomen. Lowther's *Self-portrait* therefore shows her practicing two of the domestic arts acceptable for patrician women to master: crayon painting and embroidery. As Amanda Vickery has pointed out, these twin activities should be viewed as embodying the conflicted status of women in the period: 'embroidery was used to cultivate submissive femininity in women, but women could use embroidery to find artistic and even radical expression and thereby negotiate the constraints of femininity. Thus the significance of fancy needlework for women was deeply paradoxical.'⁵ Mary Lowther trapped in an unhappy and childless marriage undoubtedly viewed her accomplishments as creative escapism.

In the 1770s Lowther moved to a villa in Fulham where she was able to explore her other great passion, gardening. Lady Mary Coke visited and noted: 'she has a great many fine plants in her Garden which is laid out with a great deal of taste considering the smallness of the extent.'⁶ She evidently became a close friend of the botanical painter and Royal Academician, Mary Moser, leaving a group of her watercolours to her nephew in her will: 'And I give the thirteen watercolour drawings of flowers from nature by Miss Moser which are now hanging in the Green Drawing room in Somerset Street to my nephew the Right Honourable Sir Charles Stuart.'⁷

She evidently continued to practice as an artist as well. In 1797 the landscape painter and diarist Joseph Farington called on a glass painter named Brewer: 'Brewer I called on in Castle St. Leicester Fields, and saw his painting on paper for glass, He has 7s 6d. a lesson and has been employed by Ladies Douglas, Lonsdale, & Buckinghamshire.'⁸ Lowther remained active in the art world and is unusually listed in her own right as a purchaser at public auctions. She is listed buying drawings and sculpture at the sale of Robert Adam, she bought some of the sketchbooks of the Scottish architect James Playfair at his posthumous sale in January 1795 and is named as a buyer at the auction of the collection of the artist William Hodges in June 1795.

Lowther's activities as topographical watercolourist, pastellist, embroiderer, gardener and collector suggest the creative and practical world open to women in the late eighteenth century; the present *Self-portrait* is a highly accomplished work commemorating both Lowther's abilities as a pastellist and her work in embroidery. It is an important document of her life and as evidence of the modes of self-representation

adopted by patrician women in the second half of the eighteenth century. The present pastel passed from Lowther to her niece Mary Juliana, Countess of Ranfurly, a reduced copy, also presumably by Lowther herself, passed to another niece, Lady Caroline Dawson-Damer and remains with her descendants at Llanvihangel Court, Abergavenny.

NOTES

- 1 Hugh Owen, *The Lowther Family: Eight Hundred Years of 'A Family of Ancient Gentry and Worship'*, Chichester, 1990, p.284.
- 2 Stephen Hebron, *In the Line of Beauty: Early Views of the Lake District by Amateur Artists*, exh. cat., Grasmere (The Wordsworth Trust), 2008, pp.21–32.
- 3 Kim Sloan, *A Noble Art: Amateur Artists and Drawing Masters c.1600–1800*, exh. cat., London (British Museum), 2000, pp.107–108.
- 4 Neil Jeffares, *Pastels & pastellists: The Dictionary of pastellists before 1800*, online edition.
- 5 Ed. Mark Laird and Alicia Weisberg-Roberts, *Mrs Delany & her Circle*, exh. cat., New Haven (Yale Center for British Art), 2009, p.99.
- 6 Francis Russell, *John 3rd Earl of Bute: Patron and Collector*, London, 2004, p.94.
- 7 Kew, Public Record Office, Prob 11 / 1686 / 52.
- 8 Ed. Kenneth Garlick and Angus Macintyre, *The Diary of Joseph Farington*, New Haven and London, 1979, p.951.



Mary Lowther
Long Meg & c from the Gate, 1766
 Pencil, pen & ink and watercolour
 10¾ × 16¼ inches · 271 × 413 mm
 Inscribed on artist's washline mount
 By Permission of The Wordsworth Trust, Grasmere

MARY BLACK 1737–1814

Portrait of a Young Lady

Pastel
30 × 24¾ inches · 763 × 629 mm
Drawn 1768

COLLECTIONS
With Leggatt Brothers, London, 1958, as by Francis Cotes;
Private collection, USA, acquired from the above, to 2015.

LITERATURE
Neil Jeffares, *Dictionary of Pastellists before 1800*, online edition;
F. Walford, *A short memoir of Miss Mary Black, an accomplished artist*, London, 1876. p.17, 'A Hampshire Peasant Girl with a Black Dog, Life size, three-quarter length, in crayons.'

EXHIBITED
London, Society of Artists, 1768, no.11, as a 'Portrait of a Young Lady; in Crayons (with a black dog in her hands)'.

This striking and immediate pastel has been convincingly identified as the work of the little known painter Mary Black. Black occupied an unusual position in eighteenth-century Britain, operating as a professional artist and drawing master. Initially trained by her father, Thomas Black, and in the studio of Allan Ramsay, Mary Black became a member of the Society of Artists in 1769 and gained a considerable reputation as a teacher. Although Black worked in both oil and pastel, this is the first composition in pastel to be securely attributed to her hand. The present engaging and highly skilled pastel offers an important opportunity to recover the life and work of a professional female artist working in mid eighteenth-century London.

Mary Black was the daughter of Thomas Black, of 1 Bolton Street, Piccadilly, a painter and member of the Northamptonshire gentry. Black apparently worked with Allan Ramsay in the early 1760s, she possibly joined his studio to help assist with the production of copies of the portraits of George III and Queen Charlotte which occupied him throughout the decade.¹ It was in this context that Allan Cunningham described her condescendingly as: 'a lady of less talent than good taste.'² Black evidently learnt the business of portraiture in Ramsay's busy studio and had early aspirations to establish herself as an independent practitioner.

In common with other female artists of the period, both professional and amateur, she was celebrated as a copyist. In the brief obituary published in the *Gentleman's Magazine* in 1815 she was specifically commended for her abilities as a copyist: 'so faithful were her imitations of the elder



masters, that it required no slight judgement to distinguish them from the originals. She was patronised by the last Earl of Godolphin, whose fine picture by Teniers, comprising above a hundred figures, she copied with the utmost fidelity and spirit.³ But it is clear that Black was also keen to establish herself as a professional painter and there is evidence that she employed all the commercial strategies open to a young male painter at the time to achieve recognition: she exhibited in the new public exhibiting spaces, worked with print makers and experimented with new genres.

A remarkable series of letters survive charting the commission and execution of her most impressive surviving portrait in oils, the spectacular depiction of *Dr Messenger Monsey* now in the collection of the Royal College of Physicians in London.⁴ Monsey was a physician and companion to Francis Godolphin, 2nd Earl of Godolphin, Mary Black's portrait dates from 1764 when he was already seventy years old. In a series of letters between Monsey and his cousin, Dr James Monsey of Rammerscales, considerable light is thrown on Mary Black and her aspirations. The initial commission was from both cousins, Mary Black was asked to paint portraits of each of them and copies of the portraits which they could then exchange. Monsey initially 'liked and encouraged her ingenuity' but she was expecting to be paid a price commensurate with her training, and proportionate to the prices charged by male contemporaries. Monsey wrote to his cousin, who had returned to Scotland:

'I have talk'd to Miss Black about the picture & copies. She does not seem satisfied with the Prices, which I did not take very well & told her

*so as gently as I cou'd – she said she was in hopes to have had ½ Reynolds price, that he wou'd have had 50l for one of that size, which I told her was 5 times more than He deserv'd, then she said she hop'd she might a ¼ part but she would be satisfied with what ever I thought proper, but I did not care to make myself an estimator of others labours – in short I don't know how at all to manage between you but I think at all events if I were you I wou'd have no copies for she will by no means be pleas'd to do 'em at 5g a piece I presume for she hints to me there is very less labour & time in a copy than an original.'*⁵

Mary Black's unreasonable expectation to be paid a quarter of what Joshua Reynolds was then charging for his portraiture seems to have infuriated the Monseys. Dr James Monsey replied:

*'I am sorry to find Miss Black is grown so saucy, as it will only embarrass, or stop the progress of her reputation and improvement ... She will not get a Mounsey every day to sit like inanimate blockheads more to encourage her than for any necessity we had of her Labours. I saw you like and encouraged her ingenuity: I was desposed the same way. She has merit in the picture and I think I have some also, for I assure you I would not set in the same way to Reynolds if he would paint me for nothing.'*⁶

The finished portrait demonstrates what an impressive technician Black was. The magnificent pink suit, play of textures and characterful head all demonstrate that she was a powerful portraitist. But the Monseys' response to her suggestion of adequate remuneration underline the difficulties women faced attempting to operate professionally within a male dominated commercial sphere. Mary Black did exhibit three pictures at the Society of Artists at the end of the 1760s, where she was listed, like her



James Watson, after Mary Black
Miss Drummond, 1766
Mezzotint · 10 $\frac{7}{8}$ × 9 inches · 275 × 228 mm
© The Trustees of the British Museum



Mary Black *Messenger Monsey*, 1764
Oil on canvas · 50 × 40 inches · 1270 × 1016 mm
Royal College of Physicians, London

more famous female colleague Katherine Read, as a 'crayon painter'.

The present work, *Portrait of young lady*, was one of these exhibits, shown at the Society of Artists in 1768. It was seen in the exhibition by Horace Walpole who annotated his catalogue with the information that she held 'a black dog in her hands' and it was on the basis of this information and the stylistic similarities with a mezzotint depicting *Miss Drummond*, that Neil Jeffares identified the present work with Mary Black.⁷ The same work was subsequently listed in F. Walford, *A short memoir of Miss Mary Black, an accomplished artist* as: 'A Hampshire Peasant Girl with a Black Dog, Life size, three-quarter length, in crayons.'⁸ This raises the possibility that the pastel is not a portrait, but a subject-picture, of the sort that were popular on the walls of the new exhibiting societies. Black's bravura pastel depicts a beautiful young girl, dressed in white and wearing a pink hat, tied with a pink ribbon, she is holding a black dog. The 'Peasant Girl' could be read as a 'Fancy Picture'. This ambiguous category was described by Martin Postle as: 'among the most original, popular, and self-consciously modern art forms to have emerged in Britain during the eighteenth-century.'⁹

As Neil Jeffares has noted the handling of the present work recalls the 'luminous treatment of flesh' present in the work of the professional pastellist Katherine Read.¹⁰ The use of pastel is skilled suggesting she was highly trained in the medium. Black's attempt to establish herself as a professional painter were largely unsuccessful. She instead fell back on the more accepted female role, becoming a celebrated teacher, with a large circle of aristocratic and royal

clients. Henry Angelo claimed that Black taught the daughters of George III.¹¹ In his *Life of Sir Joshua Reynolds*, James Northcote noted:

*Miss Black was at this time an eminent teacher of crayon painting amongst the ladies of quality, who frequently brought their performances for Sir Joshua's inspection; and I have heard him observe of Miss Black's scholars, that their first essays were better than their last. Implying that Miss Black's interference in the work diminished at her scholars advanced.'*¹²

This negativity, again suggests the prejudice against a professional female artist, even when she was acting in the capacity as a teacher and copyist rather than as a portraitist.

Mary Black's experiences as an artist stand as a fascinating example of the marginalisation of women in eighteenth-century London. The pastel of a *Girl holding a Dog* demonstrates the level of her technical skill, whilst its ambiguous subject-matter and exhibition at the Society of Artists in 1768 suggest Black's awareness of contemporary strategies of display. Preserved in remarkably good condition and in its original, carved gilt-wood swept frame the pastel is both an extremely beautiful decorative object and a potent reminder of the difficult position professional female artists occupied in the period.

NOTES

- 1 Alastair Smart, *Allan Ramsay: Painter, Essayist and Man of the Enlightenment*, New Haven and London, 1982, p.217–218.
- 2 Allan Cunningham, *The Lives of the most eminent British painters and sculptors*, London, 1831, vol.IV, p.36.
- 3 *The Gentleman's Magazine*, 1815, vol.117, p.89.
- 4 Frances Harris, 'Mary Black and the portrait of Dr Monsey', *The Burlington Magazine*, vol.135, no.1085, August 1993, pp.534–536.
- 5 Frances Harris, 'Mary Black and the portrait of Dr Monsey', *The Burlington Magazine*, vol.135, no.1085, August 1993, p.535.
- 6 Frances Harris, 'Mary Black and the portrait of Dr Monsey', *The Burlington Magazine*, vol.135, no.1085, August 1993, p.535.
- 7 Neil Jeffares, *Dictionary of Pastellists before 1800*, accessed 23 September, 2015: [http://www.pastellists.com/Articles/Black.pdf?zoom_high light=mary+black#search="mary black"](http://www.pastellists.com/Articles/Black.pdf?zoom_high light=mary+black#search=)
- 8 F. Walford, *A short memoir of Miss Mary Black, an accomplished artist*, London, 1876, p.17.
- 9 Martin Postle, *Angels and Urchins: The Fancy Picture in 18th-Century British Art*, exh, cat, London (Kenwood House), 1998, p.5.
- 10 Neil Jeffares, *Dictionary of Pastellists before 1800*, accessed 23 September, 2015: [http://www.pastellists.com/Articles/Black.pdf?zoom_high light=mary+black#search="mary black"](http://www.pastellists.com/Articles/Black.pdf?zoom_high light=mary+black#search=)
- 11 Henry Angelo, *Reminiscences of Henry Angelo*, London, 1828, p.194.
- 12 James Northcote, *Memoirs of James Northcote*, London, 1813, p.39.

JOHN DOWNMAN RA 1750–1824

Peter, Mary and Anne Middelton

Watercolour over pencil
12½ × 11½ inches · 320 × 290 mm
Drawn 1792

COLLECTIONS
Private collection, France, to 2002;
Private collection, UK, to 2015.

LITERATURE
Dr George. Williamson, *John Downman ARA*,
London 1907, p.lv, no.22, referring to the
study in the Butleigh Court albums, Third
series, volume 2, drawing no.22, 'Two more
children of Mr Middleton, 1792, with their
brother in a group.'

This enchanting portrait depicts three
children of William Middelton of Stockeld
Park and his wife Clara, daughter of William
Grice. The drawing dates from 1792, the year
before William Middelton separated from
his wife in one of the most dramatic divorce
cases in late eighteenth-century Britain. The
drawing is characteristic of Downman's
portraiture at the end of the century and
forms one of a group of pictures he made of
the Middelton family. Downman preserved a
study for the present drawing in the volumes
of 'The Original Portraits of Distinguished
Persons Painted and Drawn in the last half
Century to 1820 by John Downman' now
split between the British Museum and
Fitzwilliam Museum in Cambridge.

John Downman was born in Ruabon,
North Wales, in 1750. Downman moved to
London to become an artist in 1769, training

with Benjamin West and enrolling as one of
the first students at the newly formed Royal
Academy Schools. After a Grand Tour to
Italy, where he travelled with Joseph Wright
of Derby, Downman returned to London in
1776 and established a practice as a portrait-
ist: first in Cambridge, then in London and
the West Country, to which he returned
periodically over the next thirty years.
Within a few years of his return to London
in 1779, he gained a reputation as one of
the most fashionable portraitists of the day,
and was patronized by the royal family, as
well as such fashion icons as the Duchess
of Devonshire, the Duchess of Richmond,
and Mrs Siddons. His popularity was largely
dependent on his ability to work quickly
and in quantity. In order to do so he gave
up portraits in oil and devised a technique
of working in chalks on a lightweight wove



John Downman
Study for Mary and Anne Middelton, 1792
Charcoal, touched with red chalk · 6¾ × 4¾ inches · 161 × 116 mm
© The Trustees of the British Museum



John Downman *Study for Master Peter Middelton, and his father
William Middelton of Stockeld Park, Yorkshire, 1792*
Charcoal, touched with red chalk · 6¾ × 4¾ inches · 161 × 117 mm
© The Trustees of the British Museum



paper that allowed him to reproduce up to ten or twelve versions of the same portrait.¹ Downman exhibited 148 works at the Royal Academy between 1770 and 1819; he became an associate of the Royal Academy in 1795, but never gained full membership. His reputation as snobbish, undemocratic, and slow-witted may have lost him the essential support of his peers. In the 1790s his critical popularity began to flag, and towards the end of that decade he developed a style of chalk portraiture which was larger in scale, bolder in execution, and more penetrating in the description of personality.

The present portrait depicts three children of William Constable and Clara Louisa Grace. In 1760, William assumed the name Middelton on succeeding to the estates of his great-uncle, William Middelton of Stockeld Park and Myddleton Lodge, Yorkshire. In 1792 he sat to Downman for his portrait, along with his eldest son, William. The portrait is recorded in one of the albums Downman put together at the end of his life and now in the British Museum. In the present drawing, the young boy, holding the bow and arrow, is Peter Middelton. He was born in 1785 and in 1812 married the daughter of the 17th Lord Stourton, the Hon. Juliana Stourton. Upon his father's death in 1847, he succeeded to the estates. Downman also shows Peter's sister, Mary, who died in 1796, aged only nine. The smallest of the children is Anne Middelton, who was born in 1788 and died, unmarried, in 1826.

The year after Downman completed his portraits of the Middelton family tragedy struck. Clara Louis Middelton had fallen in love with the young groom at Stockeld Park, John Rose, pursuing him in secret meetings.

On discovering the extent of her adultery, William Middelton immediately initiated divorce proceedings which dragged on for three years. The result was, as Lawrence Stone has noted: *'ironically a tragedy for all parties involved. By the time William Middelton had completed his fanatical vendetta in 1796, he was a broken-hearted recluse. He had killed his wife's favourite dog and horse, destroyed her reputation by publicly exposing her as an adulteress with a stable boy, closed up his country seat, discharged most of his servants, and sent his children off to boarding school.'*²

NOTES

- 1 Jane Munro, *John Downman 1750–1824*, exh. cat., Cambridge (Fitzwilliam Museum), 1996, p.13.
- 2 Lawrence Stone, *Broken Lives: Separation and Divorce in England 1660–1857*, Oxford, 1993, pp.246–247.

ARCHIBALD SKIRVING 1749–1819

A young girl, probably Elizabeth Forbes

Pencil
12 × 8¾ inches · 305 × 223 mm
Signed, lower right, *A. Skirving*, and dated, lower left, *28th May 1792*

COLLECTIONS
Private collection, France, to 2015.

This sensitively observed study is an extremely rare survival from the period of Skirving's residence in Italy. Skirving travelled to Rome in 1787 and remained there until 1794 producing a number of powerful works including a spectacular pastel portrait of the artist, dealer and painter *Gavin Hamilton* now in the Scottish National Portrait Gallery. The present engaging drawing demonstrates Skirving's debt to continental draughtsman, particularly the work of French artists such as François-Xavier



Archibald Skirving *Self-portrait*, 1790
Pastel · 28 × 21¾ inches, 710 × 4550 mm
Scottish National Portrait Gallery

Fabre, and underscores his importance as a major neo-classical artist.

Archibald Skirving began his career as a junior clerk in the Edinburgh customs office. He is likely to have spent a period at the Trustees' Academy in Edinburgh, where Charles Pavillon was master from 1768 to 1772. In 1777 Skirving moved to London where he had various letters of introduction, including one to John Hamilton Mortimer. He is recorded exhibiting work at the Royal Academy in 1778, where he is described as a miniature painter lodging 'at Mrs Milward's, Little Brook Street, Hanover Square' but Skirving met with little success in London and returned to Scotland.¹

Skirving left for Italy in 1786, settling in Rome and becoming a member of the large English community. Once in Rome he practiced as a portraitist, particularly in miniature, and acted as agent for a number of visiting tourists. Francis Garden, Lord Gardenstone described Skirving, 'a young painter of merit [who] comes from the neighbourhood of Edinburgh' and gave him a number of commissions, including making miniature copies of paintings by Caravaggio.² In 1790 'Mr Skirving – Crayons – Palazzo del Babuino' was listed among the British artists in Rome. This places him at the heart of the British community in the Campo Marzio, close to the Caffè degli Inglesi and the present, informal study is likely to be of a British sitter. In 1792 Skirving met Sir William Forbes of Pitsligo the banker and author. Forbes was travelling with his wife, Elizabeth and a daughter, also called Elizabeth.³ Forbes described Skirving as 'a very ingenious artist' and his journal records that Skirving introduced him to the Italian landscape painter, Giovanni Battista

Lusieri. The present, informal drawing belongs to a group of studies Skirving made towards the end of his stay in Italy, including a study of *Father James McCormick* and a profile study of *An Unknown Gentleman* signed and dated 1793.⁴

The present drawing is closest to Skirving's masterful portrait of *British Tourists in Rome* also dated 1792; a work which has long been regarded as a powerful demonstration of Skirving's abilities as a draughtsman as well as his debt to the Continental artists he encountered in Rome. Similar in style to the present drawing, the ambitious sheet shows a husband and wife in profile with a frontal portrait of their son, which demonstrates Skirving's sympathy and interest in children.⁵ The precise



Archibald Skirving
British Tourists in Rome, 1792
Pencil · 14 × 19½ inches · 356 × 495 mm
Private collection, UK

technique – particularly the strong lateral hatching – the isolated portraits, the sitters are detached from their surroundings, has invited comparison with the later portrait drawings by Jean-Auguste-Dominique Ingres of visitors to Rome. Whilst Ingres did not visit Italy until the following decade, Skirving almost certainly knew other French artists resident at the French Academy, including Fabre who was in Rome from 1787 until 1793.⁶

The precise date of the present drawing – 28th May 1792 – ties it to the exact moment Skirving was spending with Sir William Forbes and his family and the subject is almost certainly Forbes's eleven year old daughter, Elizabeth. Shown standing frontally, wrapped in a travelling cloak the



Henry Raeburn
Elizabeth Forbes, Mrs Colin Mackenzie of Portmore, 1805
Oil on canvas · 49¾ × 39½ inches · 1265 × 1004 mm
National Galleries of Scotland

informal study suggests a degree of intimacy. Forbes became an important patron and friend of Skirving and later supported him back in Britain. The physiognomy of the girl also corresponds to that of Elizabeth Forbes, who went on to marry Colin Mackenzie of Portmore and to be painted as a young married woman by Henry Raeburn, a picture now in the Scottish National Gallery.

This engaging sketch is a welcome addition to Skirving's small Roman oeuvre. The masterly drawing, executed with economic precision and a technical confidence which Skirving refined for his grander portraits, demonstrating his skill and importance as a neo-classical draughtsman in the 1790s.

NOTES

- 1 For Skirving see: Stephen Lloyd, *Raeburn's Rival: Archibald Skirving 1749–1819*, exh. cat., Edinburgh (Scottish National Portrait Gallery), 1999.
- 2 Francis Garden, Lord Gardenstone, *Travelling Memorandums*, Edinburgh, 1802, 111, pp.152–3.
- 3 For Forbes see ed. John Ingamells, *A Dictionary of British and Irish Travellers in Italy 1701–1800*, New Haven and London, 1997, pp.364–5.
- 4 See Stephen Lloyd, *Raeburn's Rival: Archibald Skirving 1749–1819*, exh. cat., Edinburgh (Scottish National Portrait Gallery), 1999, pp.18–22.
- 5 Eds. Andrew Wilton and Ilaria Bignamini, *Grand Tour: The Lure of Italy in the Eighteenth Century*, exh. cat., London (Tate Gallery), 1996, no.55, p.103.
- 6 See Stephen Lloyd, *Raeburn's Rival: Archibald Skirving 1749–1819*, exh. cat., Edinburgh (Scottish National Portrait Gallery), 1999, pp.18–22.



A young girl

Black, red, and white chalk on blue paper
16⁷/₈ × 11¹/₈ inches · 429 × 282 mm
Drawn 1790s

COLLECTIONS
Private collection, UK, to 2015.

Hoppner entered the Royal Academy Schools in 1775, winning a silver medal for drawing from life in 1778 and the gold medal for historical painting of King Lear in 1781. Hoppner married Phoebe Wright, the daughter of the remarkable American wax sculptor Patience Lovell Wright and the Hoppners initially took up residence in Mrs Wright's house and waxworks in Cockspur Street, Westminster. Hoppner began exhibiting at the Royal Academy in 1780 and rapidly established himself as one of the most successful portraitist in London, positioning himself as

the natural successor to Gainsborough and Reynolds and was Lawrence's only viable competitor in the 1790s. This rare and engaging figure drawing is particularly fine example of Hoppner's work as a draughtsman. Executed in black, red and white chalks on blue paper it was probably made not as a preparation for a portrait, but as a study in its own right, possibly for a print which was never executed. Dating from the 1790s this drawing demonstrates Hoppner's stylistic debt to Gainsborough; the rapid use of chalks on blue paper recalls Gainsborough's figural studies of the 1760s. Hoppner knew Gainsborough and consciously emulated his drawing style, in 1803 Joseph Farington noted: *'Hoppner shewed me several sketches of Landscapes made with Black Chalk on White*

*Paper in the manner of Gainsborough, with whose drawings He is passionately enamoured.'*¹ In common with a number of *trois crayons* studies he made at roughly the same date of women in large hats, the present sheet seems unlikely to have been conceived specifically as a portrait, but rather to have served as the model for an engraving. Hoppner's delicate drawing of his wife, *Phoebe Hoppner*, now in the British Museum, was engraved by J. Kingsbury and entitled: *Eliza from Yorrick*.² Engaging images of young children were becoming popular in the 1780s and 1790s thanks to the Fancy Pictures painted and exhibited by both Gainsborough and Reynolds. These works, frequently without specific narrative content, often showed young children, either as representatives of innocence or members of the idealised rural poor. The ambiguous meaning ascribed to Reynolds's Fancy Pictures was largely the result of the haphazard manner of their conception; he drew the figure before ascribing the meaning. Hoppner in common with Reynolds and Gainsborough seems likely to have drawn a rapid study of a young girl, which he could then title, possibly when the drawing was engraved.

NOTES

- 1 Eds. Kenneth Garlick and Angus Macintyre, *The Diary of Joseph Farington*, New Haven and London, 1979, v1, p.2147. For Hoppner's relationship with Gainsborough see John Hayes, *The Drawings of Thomas Gainsborough*, London, 1970, pp.79–80.
- 2 See eds. Stephen Lloyd and Kim Sloan, *The Intimate Portrait: Drawings, Miniatures and Pastels from Ramsay to Lawrence*, exh. cat., Edinburgh and London (National Galleries of Scotland and British Museum), 2008, no.94, p.146.



James Watson, after Sir Joshua Reynolds
Miss Sarah Price, 1770
Mezzotint · 14⁷/₈ × 10⁷/₈ inches · 378 × 278 mm
© The Trustees of the British Museum



John Hoppner
Phoebe Hoppner, the artist's wife
Black and red chalk · 9⁷/₈ × 7³/₄ inches · 250 × 198 mm
© The Trustees of the British Museum



JOHN RUSSELL RA 1745–1806

Thomas Wignell: the 'Atlas of the American Theatre'

Pastel

24¼ × 18¼ inches · 615 × 465 mm

Signed and dated, top left: *J. Russell, RA,*
pt / 1792 in the original frame

COLLECTIONS

The sitter;

Anne Brunton Merry, widow of the above
(d. 1808);

Vincent Bendix (1881–1945) Chicago by 1932;
Bendix sale, Parke-Bernet, New York, 29th
May 1942, lot 17;

Baron Jean Gerome Léon Cassel van Doorn,
Englewood, New Jersey;

van Doorn sale, Parke-Bernet, New York,
6th March 1971, lot 107;

Private collection to 2015.

LITERATURE

George C. Williamson, *John Russell RA,*
1894, p.131;

Philip H. Highfill, Kalman A. Burnim,
Edward A. Langhans, *A Biographical
Dictionary of Actors, Actresses, Musicians,
Dancers, Managers and other stage person-
nel in London, 1660–1800*, Southern Illinois
University Press, 1993, vol.16, p.59 (repr.);
Neil Jeffares, *Dictionary of pastellists before
1800*, 2006, London, 2006, p.469.

EXHIBITED

London, Royal Academy, 1792, no.312.

This compelling pastel portrait by John Russell depicts Thomas Wignell (1753–1803), one of the most significant figures of the American theatre in the second half of the eighteenth century. Wignell, after performing at the Covent Garden Theatre in London, and later in Jamaica, worked in the newly independent United States at the John Street Theatre in New York, before founding the Chestnut Theatre in Philadelphia. He was described by contemporaries as 'the Atlas of the American Theatre'¹ and as an actor-manager he is acknowledged to be one of the first great stars of the American stage.

Thomas Wignell was born into a theatrical family in London. His father worked at the Covent Garden Theatre and it was there that Wignell first performed, playing Prince Arthur in Shakespeare's *King John*. He became a member of Garrick's Company before travelling to North America in 1774 with his cousin, Lewis Hallam. Hallam had built the first theatre in New York in 1754 and had returned to London to recruit actors



for his Company. At the beginning of the American War of Independence Hallam and Wignell went to Jamaica, where they performed with the *American Company*. Wignell returned to the United States in 1785 where he is recorded performing the role of Lewson in *The Gamester* and Squire Froom in *Love à-La-Mode* at the John Street Theatre in New York. In the spring season of 1787 Wignell took a part in Royall Tyler's *The Contrast*.² A romantic comedy of manners, *The Contrast* owes a debt to the plays of Richard Brinsley Sheridan, in it Tyler satirised an anglophile New York full of fops. Central to the play are two homespun New England patriots, the heroic republican Colonel Henry Manly and Manly's excitable manservant, Jonathan. The two characters are significant for establishing the Yankee stereotype in the American theatre. Jonathan was played by Wignell and the popularity of the character seems to have largely been the result of his performance. A short, stocky, red haired man Wignell clearly stood out on the stage, and he took advantage of his appearance in marketing himself.

The Contrast's most famous scene is a lengthy meta-theatrical joke in which Jonathan decides to do some sightseeing and stumbles, unintentionally, into a theatre where he witnesses a performance of John O'Keefe's *The Poor Soldier*. *The Poor Soldier* contained Wignell's other famous character part, 'Darby', of whom Jonathan later remarks:

*'I liked one little fellow ... Why he had red hair and a little round plump face like mine only not altogether handsome. His name was – Darby; that was his baptising name; his other name I forgot. Oh! It was Wig – Wag – Wag-all, Darby Wag-all, – pray, do you know him?'*³



Thomas Sandby RA

Interior elevation of the entrance wall of the Ante-Room, New Somerset House, showing arrangement of pictures of the Royal Academy Exhibition in 1792, April 1792

Pen and wash on laid paper · 6½ × 8¾ inches · 166 × 219 mm

Given by Leverhulme Trust, 1936

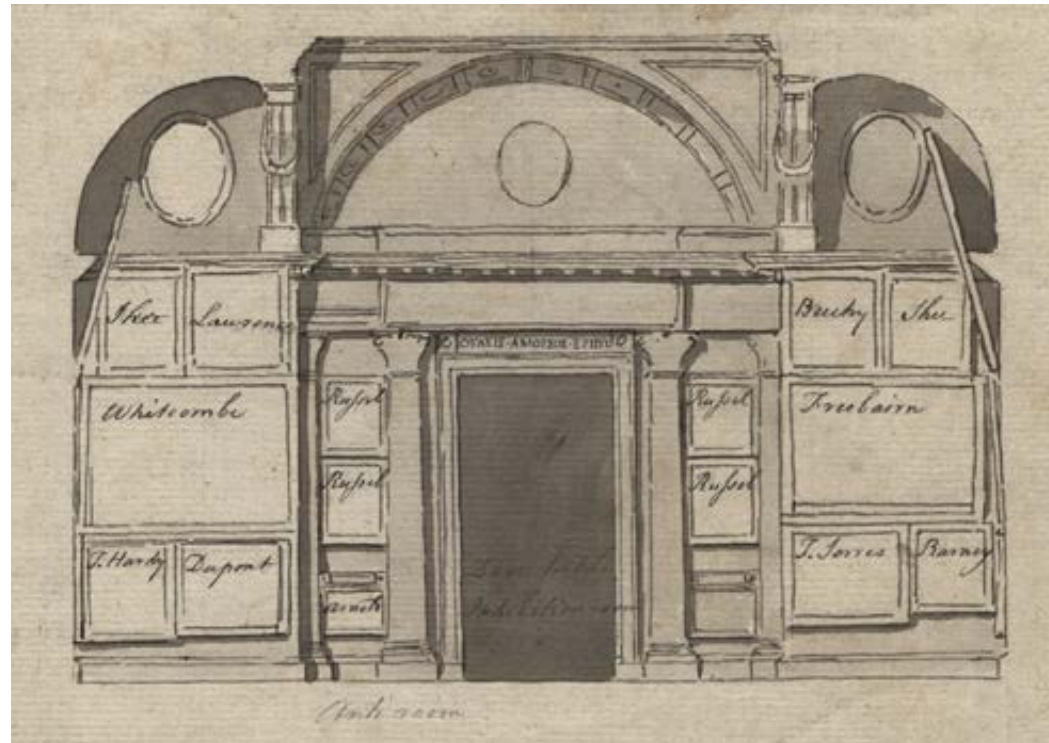
Photo: © Royal Academy of Arts, London

Wignell thus simultaneously embodies the republican patriot, the Yankee's cowardly Irish mirror image, and the metropolitan-born performer. The success of the performance resulted in Tyler presenting Wignell with the copyright of the play. Wignell first published the play in Philadelphia in 1790, presenting George Washington with two copies the same year.

The *American Company* moved to Philadelphia permanently the same year, however Wignell and Hallam quarrelled, apparently over who should visit Britain to recruit new actors for the Company and as a result Wignell, supported by wealthy friends in Philadelphia, began the construction of the Chestnut Street Theatre. This new project is significant because it introduces an important figure, Wignell's brother-in-law, the English landscape painter John Inigo Richards. Richards had married Wignell's sister, Elizabeth Wignell in 1769, he was a Royal Academician and designed and painted backdrops for the London stage. He was principal scene painter at Covent Garden from 1777 and designed a number of important, naturalistic sets for productions.⁴ Wignell seems to have asked Richards to provide plans for his new theatre, which was based upon Covent Garden and could

Royall Tyler

The Contrast, Frontispiece and Title Page, 1790
John Hay Library, Brown University Library, Providence, Rhode Island



seat 2,000. Whilst the theatre was under construction Wignell travelled to England to recruit players, musicians, and other personnel for his new venture.

It was whilst in London, in 1792, that Wignell sat to John Russell for the present portrait. A commission which might have originated with John Inigo Richards. Russell had been elected a Royal Academician in 1788 and rapidly became a prolific exhibitor at the Academy, where Richards was Secretary. This was a significant role, Richards, a founder member of the Academy, had become Secretary in 1788, it required him to live in apartments in the Academy's new premises in Somerset House. As Secretary he presided over the entries to the annual exhibition and coordinated the hang.

It is fortunate that a detailed diagram of the hang at Somerset House in 1792 survives, made by Thomas Sandby it shows Wignell's portrait was placed in the Ante-Room on one side of the door to the Great Room, a very prominent position.⁵ The year 1792 was a significant one for Russell, he exhibited at the same time *One of the Porters of the Royal Academy* now in the Courtauld and a celebrated portrait of his neighbour, the sculptor and Royal Academician *John Bacon*, now in the Victoria and Albert Museum.⁶ Russell's portrait of *Bacon* was described in the press as being: 'A very strong likeness ... the frequenters of the Exhibition are so well acquainted with the beauties of Mr Russell's productions, that it is sufficient to observe his Portraits, this year, are in the usual stile of excellence.'⁷

Russell's concentration on figures associated with the Academy possibly prompted John Inigo Richards to suggest he draw Wignell, who would have been a frequent visitor to his apartments in Somerset House. Russell's portrait of *Bacon* is close both stylistically and compositionally to his portrait of *Wignell*. Russell has shown



William Russell Birch *The late theatre in Chestnut Street, Philadelphia Destroy'd by Fire in 1820.*
Engraving · Library of Congress, Washington DC

Wignell turned to the left, looking out of the composition, his mouth open, as if about to speak. This dynamism is complimented by the fluid, energetic technique.

Wignell returned to America in 1792 taking with him the tragic actor James Fennell. In 1796 he brought Anne Brunton Merry (who he was to marry in 1803) and Thomas Abthorpe Cooper over to work at the Chestnut Street Theatre. Wignell's company prospered and he went on to open a theatre in Washington DC, the first dedicated theatre in the recently established capital.

The present, exceptionally well preserved portrait is an important record of one of the pioneers of the American theatre. Wignell was not only the first great character actor in America but a pioneering actor manager, bringing an important generation of performers to the new nation.

NOTES

- 1 From a review of *The Contrast* in *The New York Daily Advertiser*, quoted in Glenn Hughes, *A History of the American Theatre 1700–1950*, New York, 1951, p.54.
- 2 Philip H. Highfill, Kalman A. Burnim, Edward A. Langhans, *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers and other stage personnel in London, 1660–1800*, Southern Illinois University Press, 1993, vol.16, p.61.
- 3 Ed. Robert Allan Gates, *18th and 19th Century American Drama*, New York, 1982, p.59.
- 4 Ed. Julia Swindells and David Francis Taylor, *The Oxford Handbook of The Georgian Theatre: 1737–1832*, Oxford, 2014, p.269.
- 5 See John Murdoch, 'Architecture and Experience: The Visitor and the Spaces of Somerset House, 1780–1796' in ed. David H. Solkin, *Art on the Line: The Royal Academy Exhibitions at Somerset House 1780–1836*, exh. cat. London (Courtauld Institute), 2002, pp.9–21.
- 6 For Russell see Neil Jeffares, *Dictionary of Pastellists before 1800*, online edition.
- 7 *Morning Herald*, 1792, quoted in Neil Jeffares, *Dictionary of Pastellists before 1800*, online edition.

CATHERINE ANDRAS 1775–1860

Mrs Rose Bruce of Dublin

Wax, set in the original shadow box
Figure: 7¼ inches × 180 mm high
Box: 13 × 11 × 4¾ inches · 330 × 279 × 121 mm
With an extensive inscription of 1807 by the sitter's son, Robert Bruce, including: *This effigy was model'd from the life in 1799 while she was on a visit to her Son, Robert in Bristol, by Catherine Andrews, now of London. Robert Bruce 1807.*
Sculpted 1799

COLLECTIONS
Robert Bruce, Bristol, 1800;
Private collection to 2015.

EXHIBITED
Possibly, London, Royal Academy, 1800,
no.805, ('A lady in wax')



Catherine Andras was one of the most celebrated wax sculptors of the early nineteenth century, her full-sized effigy of Nelson, now in Westminster Abbey, is one of the most important sculptures in the medium made during the period. The present meticulously modelled sculpture is one of Andras's earliest waxes and is unusually well documented by an inscription (now attached to the backboard) made by the sitter's son giving details of Rose Bruce's biography and the circumstances of the commission.

Catherine Andras was born in Bristol and worked in a local toy shop where her skills for creating wax models, following an introduction to the established portrait miniature painter Robert Bowyer she began working in London under the latter's guidance. Bowyer was a highly reputed artist and in 1789, on the death of Jeremiah Meyer, was appointed Miniature Painter in Ordinary to the King which helped him secure the patronage of numerous aristocratic figures including Nelson. It would have been as a result of her affiliation with Bowyer that in 1800 Andras was commissioned to model from life Princess Charlotte then aged five, and, later in the year, Nelson for the first time. Nelson sat for Andras whilst he was in London on eight week leave prior to his departure for the Baltic campaign on 13th January 1801. Andras was awarded the Greater Silver Pallet by the Royal Society of Arts in 1801 and later in the year her wax of Nelson was exhibited at the Royal Academy.

This small, exquisitely rendered wax sculpture was made at the beginning of Andras's career, whilst she was still based in Bristol modelling for a toyshop. Andras has depicted the sitter seated, a fictive chair painted on the backboard, the folds of her costume meticulously described and rendered. The sitter

was Rose Bruce, 'widow of Samuel Bruce, Minister of Shand Street Meeting House in Dublin', as the contemporary inscription on the reverse of the case reports. Bruce was staying in Bristol with her son Robert Bruce, who is listed as a member of the Merchant Adventurers and recorded importing clover seed and other goods from Dublin. The inscription continues that Bruce was an: *'exemplary woman, left a widow when little more than 38 years of age, with 5 Sons and Two Daughters, the eldest not having attained his 14th year, devoted herself to the welfare, and by unexampled economy ability and firmness inspired by the tenderest maternal affection, obtained her great object of giving the most liberal education and some accomplishments to all her children, except the youngest Son, who died an infant, fitted her Sons to fill respectable situations in life, instilling into them principals of honour and religion, that assisted them to maintain the stations they obtained, without reproach. The whole income with which she managed to effect these objects, being considerably under £300 p ann: and without assistance either pecuniary or otherwise. Her eldest Son, Michael, died 31st Dec: 1778, a Merchant. Her surviving issue are William, a D.D. Principal of the Belfast Academy, an eminent Minister of the Gospel. Robert, established in Bristol, as a Merchant, 30th Oct: 1782 Samuel, a Stock & Insurance Broker in Dublin in 1780 Elizabeth, who lived in their Brothers house in Dublin un-married, & Mary where they have resided in ease and comfort with their venerable Mother, since 1796, and when she died in peace and honour on the 9th of Dec: 1806 in her 79th year. She was the eldest Daughter of Robert Rainey of Maghera Co, Antrim, born 11th July 1728, married in 1751 – her husband was born 17th march 1722 and died 12th Feb: 1767.'*



ADAM BUCK 1759–1833

Three young women

Watercolour
21¾ × 18 inches · 554 × 458 mm
Signed and dated 1811

COLLECTIONS
Antony Cleminson, to 2014.

This elegant portrait group is a fine example of Adam Buck's work, displaying a refined neo-classicism which places him amongst European practitioners such as Christian Købke and François-Xavier Fabre. Born and trained in Dublin, Buck practiced first as a miniaturist before moving to London in 1795 where he worked for a fashionable clientele, which included George IV and the Duke of York. His elegant and spare portrait drawings were in great demand and he was a prolific exhibitor at the Royal Academy between 1795 and 1833. As well as portraiture, Buck also produced a large number of fashion plates, decorative compositions of loosely allegorical subject-matter, such as Faith, Hope and Charity. His subsequent reputation has largely rested on the proliferation of these prints and their use as designs in fan and on transfer-printed porcelain. But Buck was a committed and intelligent interpreter of ancient Greek forms, something apparent in the strength of design in his portrait of *Three Young Women*.

The seriousness with which he engaged with the antique led Anthony Pasquin to observe: 'he appears to study the antique more rigorously than any of our emerging artists and by that means he will imbibe a chastity of thinking, which may eventually lead him to the personification of apparent beauty.'¹ In London he not only studied and collected the newly fashionable Greek vases, in 1811 he published a prospectus for a book on vase painting: *Proposals for publishing by*

subscription 100 engravings from paintings on Greek vases which have never been published, drawn and etched by Adam Buck from private collections now in England. The publication was intended as a continuation of Sir William Hamilton's *Collection of Engravings from Ancient Vases* (1791–7). Buck painted a fine self-portrait with his family in 1813, which is now in the Yale Center for British Art, including nine of the Greek vases he planned to engrave. Long thought to depict the collector and pioneering designer Thomas Hope and his family, Ian Jenkin established the identities of the sitters in 1988 re-establishing Buck as one of the pioneers of neo-Greek taste in the first quarter of the nineteenth-century.²

This charming portrait is entirely typical of the best of Buck's mature portraits. The three sitters are music making and the combination of harp and harpsichord neatly evokes their accomplishments. Small details point to Buck's interest in the antique, one of the women is seated on a modish klismos chair, a similar chair is present in a number of Buck's portraits of the period.³ The stark, unadorned interior is entirely typical of Buck's portraiture, as is the small injection of colour and individuality in the form of the pink chair cover, framing curtain and supine dog. There are obvious compositional similarities with Buck's most important works such as his *Self-Portrait* at Yale; Buck uses an identical geometric floor to render the figures in space. Buck's continuing interest in the power of Attic decoration is seen in the poses of the sitters themselves, which recall the emphatic outlines of Greek vase decoration. With its economy of form this is an elegant and impressive essay in Buck's neo-classical portraiture.



Adam Buck *The Artist with his children*
Watercolour and pencil with gum and scraping out on board · 17½ × 16½ inches · 445 × 419 mm
Signed and dated 1813
Yale Center for British Art, New Haven Paul Mellon Collection

NOTES

- 1 A. Pasquin, *An Authentic history of the professors of painting, sculpture, and architecture who have practiced in Ireland ... to which are added, Memoirs of the royal academicians*, 1796, p.41.
- 2 Ian Jenkin, 'Adam Buck and the Vogue for Greek Vases', *The Burlington Magazine*, vol.130, no.1023, June, 1988, p.448–457.
- 3 For Buck's portraiture at this period see Peter Darvall, *A Regency Buck: Adam Buck (1759–1833)*, exh. cat., Oxford (Ashmolean Museum), 2015, pp.79–83.



JAMES JEFFERYS 1751–1784

An Incantation

Pen and black ink over pencil
7¾ × 9¼ inches · 188 × 235 mm
Drawn 1779

COLLECTIONS

Roland, Browse and Delbanco, London, 1949;
Sidney Sabin Ltd, London, by 1976;
Nancy and William Pressly, USA, acquired from the above in 1976, to 2015.

LITERATURE

Nancy L. Pressly, *The Fuseli Circle in Rome; Early Romantic Art of the 1770s*, exh. cat., New Haven (Yale Center for British Art), 1979, no.94, pp. 94–95.

EXHIBITED

London, Roland, Browse and Delbanco, 1949;
New Haven, Yale Center for British Art, *The Fuseli Circle in Rome; Early Romantic Art of the 1770s*, no.94.



James Jefferys
Incantation scene (recto), 1779
Pen and black ink · 7½ × 9¼ inches · 191 × 235 mm
Whitworth Art Gallery, University of Manchester

This remarkable drawing is one of the boldest and most impressive compositions from an album made in Rome in the late 1770s. The album has stimulated periodic debate amongst scholars over the last forty years but the majority of sheets are now securely attributed to James Jefferys. *An Incantation* is one of Jefferys' most stark and impressive compositions, depicting grotesque figures engaged in some form of witchcraft. The motif of the supernatural was central to the fantastical drawings of Henry Fuseli and his circle made in the cultural melting-pot of Rome. Jefferys' was undoubtedly aware of treatments of similar subject-matter by his contemporaries. In its bold linearity, outstanding state of preservation and remarkable composition, this drawing encapsulates Jefferys work and a peculiarly fertile moment of European art which saw the neoclassicism of Mengs metamorphose into the restless harbinger of William Blake's romanticism.

This drawing was part of an album of drawings initially attributed to an unknown hand who was dramatically christened by Roland, Browse and Delbanco 'The Master of the Giants' on account of the colossal, heroic figures with attenuated limbs which characterise the majority of the sheets. Comprising some twenty large sheets and a similar number of smaller sheets, they were first exhibited in London in 1949. Clearly made in Rome and demonstrating a close interest in sculpture as well as Italian printmaking, they were identified as having emanated from the international circle of artists who worked close to the Swiss painter Henry Fuseli. It was Nancy Pressly – the previous owner of this sheet – who first noted the similarity of some

of the works formerly contained in the Roland, Browse and Delbanco album with the surviving documented drawings of the British history painter, James Jefferys.¹

Born in Maidstone, the son of a portraitist and coach builder, James Jefferys was apprenticed to the celebrated London line engraver William Woollett in 1771 and attended classes at the Royal Academy Schools between 1772 and 1775. At Woollett's studio he met the historical painter, draftsman, and print maker John Hamilton Mortimer, who would become an important role model. Jefferys exhibited historical drawings at the Royal Academy and the Society of Arts and in 1774 was awarded the Society's gold palette for his drawing, *Deluge*. The following year, Jefferys won one of the first travelling scholarships awarded by the Society of Dilettanti, which enabled him to study in Rome for three years. Soon after Jefferys arrival in Rome, on 7 October 1775, the painter and art dealer Alexander Day mentioned in a letter to Ozias Humphry that he had seen a drawing by the young artist, which 'had infinite merit.' Jefferys name appears sporadically in the standard Grand Tour sources, for example, he was listed as an 'Old London Acquaintance' by Thomas Jones, who met him in the Caffè degli Inglese in November 1776. As William Pressly has pointed out 'Jefferys' mental state may well have been precarious.'² In 1779 Elizabeth Banks, wife of the sculptor, Thomas Banks recorded an anecdote of Jefferys' extreme behaviour. Jefferys and the Swedish sculptor Johan Tobias Sergel had been in competition for the same woman, Jefferys followed her and confronted her in the street: 'having a brace of Pistols in





James Jefferys
Apollo and Daphne
 Pen and black ink with grey washes and pencil
 14¼ × 21 inches · 359 × 533 mm
 Dated 'June 79'
 Yale Center for British Art, Paul Mellon Collection



John Dixon, after John Hamilton
 Mortimer
An Incantation, 1773
 Mezzotint · 23¾ × 19 inches · 604 × 481 mm
 © The Trustees of the British Museum



Jean Audran and Andrew Lawrence,
 after Salvator Rosa
Saul and witch of Endor, 1730–54
 Etching
 18½ × 11¼ inches · 471 × 298 mm
 © The Trustees of the British Museum

his pocket, he gave her one, & after some altercation, told her she must kill him, or he would her.³

Jefferys' surviving Roman drawings show a similar volatility. Whilst highly indebted to Henry Fuseli, the sheets from the Roland, Browse and Delbanco album are, as William Pressly has noted: 'extreme in their distortions, going beyond even Fuseli's boldest work.'⁴ Fuseli had arrived in Rome in 1770 and shortly afterwards he began to produce highly inventive interpretations of literary subjects, particularly Shakespearean. Along with the sculptors Sergel and Banks, Fuseli found in the prescribed diet of Raphael and Michelangelo, not classical harmony but vast, swollen heroic bodies engaged in violent actions, ingredients he recast to form a distinctive visual language. It was a language developed and embellished by Jefferys: a language perfectly illustrated by *An Incantation*.

The sheet shows four male figures arranged around a tripod which emits a flame and the screaming head of a woman. Incantations were an important subject-matter for artists in the period and interest in the supernatural in literature was a major component in the works of artists from Fuseli to Blake. Even before travelling to Rome Jefferys would have known John Hamilton Mortimer's painting of the subject exhibited at the Society of Artists in 1770 and published as a mezzotint by John Dixon in 1773. Mortimer also produced an engraving of: *Sextus Pompeius Applying to Erichtho to Know the Fate of the Battle of Pharsalia* a similar composition. Both these pictures are indebted to Salvator Rosa's *Saul and the Witch of Endor* a painting which was accessible in Britain during the eighteenth century and

made into a number of popular engravings. The vocabulary of cloaked figure, flaming burner on an animal-headed tripod, billowing smoke, screaming hag and prostrate male figure found in Rosa's composition, all reappear in Mortimer's *Sextus Pompeius* and Jefferys' drawing. William Pressly has identified many of the subjects depicted in the Roland, Browse and Delbanco album as being Shakespearean in origin.⁵ But whilst *Macbeth and the Witches* was a subject explored by artists such as Alexander Runciman, the iconography does not fit the present sheet. It seems more likely to illustrate a generic *Incantation* rather than a specific literary text.

Exquisitely wrought in black ink, the drawing shows Jefferys versatility as a draughtsman. The restless and disturbing composition shows the boldly foreshortened central figure recoiling at the ghostly apparition; the supporting figures are modelled with distinctive parallel ink lines. Many of his surviving Roman sheets rely on areas of black wash to model the figures, in the present sheet, by contrast, closely hatched black lines create areas of shadow in a technique reminiscent of printmaking. It is possible that Jefferys was deliberately evoking the early Italian woodcuts of the Pollaiuolo and Mantegna. It was a technique Jefferys specifically used for scenes of *Incantation*. A drawing in the Whitworth Art Gallery, Manchester by Jefferys shows an identical technique and may be considered a pendant to the present, identically sized sheet. The drawing seems to show the same cast of characters and may ultimately hold the answer to the obscure iconography of the present drawing.

NOTES

- 1 Nancy L Pressly, 'James Jefferys and the 'Master of the Giants', *Burlington Magazine*, vol.119, no.889, April 1977, p.280, 282–285.
- 2 William L. Pressly, *The Artist as Original Genius: Shakespeare's 'Fine Frenzy' in late eighteenth-century British art*, Delaware, 2007, p.112.
- 3 Elizabeth Banks to Ozias Humphry, March 18 1779, quoted in: William L. Pressly, *The Artist as Original Genius: Shakespeare's 'Fine Frenzy' in late eighteenth-century British art*, Delaware, 2007, p.112.
- 4 William L. Pressly, *The Artist as Original Genius: Shakespeare's 'Fine Frenzy' in late eighteenth-century British art*, Delaware, 2007, p.112.
- 5 William L. Pressly, *The Artist as Original Genius: Shakespeare's 'Fine Frenzy' in late eighteenth-century British art*, Delaware, 2007, p.112.

JAMES JEFFERYS 1751–1784

The Three Ages of Man

Pen and black ink over pencil
5⁷/₈ × 8¹/₄ inches · 149 × 209 mm
Drawn 1779

COLLECTIONS

Roland, Browse and Delbanco, London, 1949;
Nancy and William Pressly, USA, to 2015.

This small, intense drawing, was made by James Jefferys in 1779 and formed part of an album of drawings which was exhibited by Roland, Browse and Delbanco in London in 1949, which is more fully discussed in the previous entry. The drawings were made in Rome and form one of the most fascinating expressions of European Neoclassicism. Drawn in the international environment of Grand Tour Italy, Jefferys' compositions show evidence of a range of sources both artistic and literary.

In 1774 Jefferys and the sculptor Charles Banks (brother of Thomas Banks) were put forward by Sir Joshua Reynolds for the travel scholarships offered to two students of the Royal Academy by the Society of Dilettanti. In the event the society sent only Jefferys, together with an artist of their own choice, William Pars. Jefferys left England in July 1775, and arrived in Rome on 7 October. He is not known to have produced finished paintings during his time abroad, but his drawings of often violent classical scenes were seen and admired by fellow artists. Their emphatically linear style and heroic conception show a continuing debt to the example of Mortimer and the draughtsman-ship of James Barry. Nancy Pressly was the first to identify Jefferys as the 'Master of the Giants', the artist responsible for a group of magnificently claustrophobic and concentrated figure studies, some dated 1779.¹

The present sheet is one of a number of smaller sheets from the album. The technique is typical of Jefferys at this period. His pen and ink drawings tend to be richly hatched with short pen lines, the forms described in a calligraphic mesh, with only the major areas of shadow being worked in wash.² The subject-matter is less easily categorised. It seems likely that the sheet depicts the three ages of man. The figure on the left, reminiscent of figures from Michelangelo's *Last Judgement*, represents old age; the lovers in the centre of the composition represent maturity and the baby on the left, childhood. The theme is one that would have been familiar to Jefferys from a number of famous visual sources, including Titian's great painting of the same title now in Edinburgh, which Jefferys could have seen in Paris. The literary source may have been any number of classical or medieval texts, but could possibly be Shakespeare. William Pressly has observed that a number of the more obscure sheets from the Roland, Browse and Delbanco album are in fact illustrations to Shakespeare.³ Coming in a passage from *As You Like It*, the speech describes seven ages of man, but may well be the source for Jefferys' iconography, particularly the: 'lover, Sighing like furnace, with a woeful ballad Made to his mistress' eyebrow.' The sheet is close in technique and form to a larger double-sided sheet from the same album which showed both lovers and wrestlers, now in the Metropolitan Museum of Art, New York. These drawings are now recognized as exemplary of the violently imaginative mannerism typical of a group of European artists working in Rome in the 1770s which included: Henry Fuseli, Johan Tobias Sergel and Nicolai Abildgaard.⁴



James Jefferys *Detail from a double-sided sheet showing Studies of figures wrestling and embracing*, 1779
Pen and ink and wash · 13³/₄ × 22 inches · 350 × 560 mm
Metropolitan Museum of Art
(formerly with Lowell Libson Ltd)



NOTES

- 1 Nancy L. Pressly, 'James Jefferys and the 'Master of the Giants'', *Burlington Magazine*, vol. 119, no. 889, April 1977, p. 280, 282–285.
- 2 See Nancy L. Pressly, *The Fuseli Circle in Rome: Early Romantic Art of the 1770s*, exh. cat., New Haven (Yale Center for British Art), 1979, pp. 90–94.
- 3 William L. Pressly, *The Artist as Original Genius: Shakespeare's 'Fine Frenzy' in late eighteenth-century British art*, Delaware, 2007, p. 112–132.
- 4 See the ground breaking exhibition: Nancy L. Pressly, *The Fuseli Circle in Rome: Early Romantic Art of the 1770s*, exh. cat., New Haven (Yale Center for British Art), 1979.

EDWARD BURCH AFTER MICHAEL HENRY SPANG 1730–1814

Écorché figure

Bronze
9³/₈ inches · 238 mm high, excluding the base
Cast c.1767

COLLECTIONS

Possibly, George Greville, 2nd Earl of Warwick, (1746–1816); Francis, 5th Earl of Warwick, Warwick Castle, by 1900 (listed in the 1900 Heirlooms schedule as in the Armoury Passage as: 'Antique bronze of skeleton'); Guy, 9th Earl of Warwick, sale, Sotheby's, Syon Park, 14 May 1997, lot 9; Private collection, UK.



Michael Henry Spang *Anatomical figure*
Wax, on wooden support and base
Height: 9⁷/₈ inches · 250mm
© The Hunterian, University of Glasgow 2015

This bronze statuette became the essential apparatus for artists in the eighteenth century and as Joseph Nollekens noted it was: 'so well known to every draughtsman who assiduously studies his art.'¹ It is a reduced model of the great anatomist William Hunter's first plaster écorché, which he cast from a dead criminal for teaching at the Society of Artists in about 1750. Cast by the gem engraver, Edward Burch, this statuette was made from a wax model commissioned by Hunter from the Anglo-Danish sculptor Michael Henry Spang which had been exhibited at the Society of Arts in 1761.

William Hunter was the most significant anatomist in eighteenth-century London. From the 1750s Hunter was associated with the teaching of anatomy to artists and became the Royal Academy's first professor of anatomy in 1768. Hunter's first documented écorché was made for the Society of Arts.² William Hunter's brother, John, recalled the circumstances of its production: *'About this time he read lectures on Anatomy to the Incorporated Society of Painters at their rooms in St Martin's Lane, upon a subject executed at Tyburn. His brother who had the management of the dissections had eight men at once from Tyburn in the month of April. The Society was acquainted with it and they desired to come and chuse the best subject for such a purpose. When they had fix'd upon one, he was immediately sent to their apartments. As all this was done in a few hours after death, and as they had not become stif, Dr Hunter conceived he might first be put into an attitude and allowed to stiffen it, which was done, and when he became sitf we all set to work by the next morning we had the external muscles all well exposed ready for making a mold from him, the cast of which is now in the Royal Academy.'*³





The cast remained at the Royal Academy for most of the eighteenth century and appears in Zoffany's two paintings of the Academy.⁴ Hunter appreciated the importance of producing a reduced replica of the écorché figure for easier use by artists. He commissioned the Danish sculptor, Michael Henry Spang, to make a reduced wax model which was exhibited at the Society of Arts in 1761. The wax model survives in Hunter's collection at Glasgow University. Spang died in 1767 and Hunter turned to other sculptors to cast bronzes from his model. Albert Pars was awarded a premium for a 'Cast of an Anatomy figure, after Spang' in 1767 by the Society of Artists. But the present bronze is by the gem engraver Edward Burch. Martin Kemp suggests that Burch exhibited his bronze version at the Royal Academy in 1775 as two casts: 'from a wax model.'⁵ Burch had a long standing relationship with Hunter. In 1774 Hunter commissioned a medal portrait of himself from Burch. After Hunter's death Burch noted in the introduction to his *Catalogue of one hundred proofs from gems*: 'Gratitude will not permit me to suffer the friendship and benefit I have received from my late worthy friend, Dr Hunter, to pass unnoticed. It is to this gentleman I principally owe my practice of studying all my specimens anatomically.'⁶

The finished models were hugely popular. Hunter was immensely proud of the sculpture and is shown holding a version in his portrait by Mason Chamberlin in the Royal Academy. Thomas Paine the younger recorded that he carried with him on his journey to Italy in 1768: 'a little Anatomical figure in bronze, by Spang, from a model he made in wax ...', and he reported that it was: 'much admired at Paris, Rome etc. for its excellence, and portability.' George Romney made a number of studies from his bronze écorché and included it in a remarkable double-portrait at McMaster Museum of Art entitled: *The Anatomy Lesson*.⁷ Writing

in 1811 Abraham Ross praised Dr Hunter's écorché figure for 'every attention' having been paid 'both by him and the artists who assisted in placing the figure in a graceful attitude.' Ross concluded by noting that: 'Mr Sprong, made a small model of this figure, the bronze casts of which, for their size are excellent.'⁸ A number of examples survive in museum collections including the Hunterian in Glasgow, Victoria & Albert Museum and British Museum.

This statuette was one of the most important and widely celebrated écorché models produced during the eighteenth century. Made under the supervision of Dr William Hunter, it is an important work in the evolution of art teaching in Britain. Finely executed, this bronze cast is by one of the leading gem-engravers and sculptors of late eighteenth-century, Edward Burch.

NOTES

- 1 J. T. Smith, *Nollekens and His Times*, London, 1828, p.273.
- 2 Eds. E. Geoffrey Hancock, Nick Pearce and Mungo Campbell, *William Hunter's World: The Art and Science of Eighteenth-Century Collecting*, Ashgate, 2015.
- 3 Quoted in Martin Postle, 'Flayed for art: écorché figure in the English art academy', *The British Art Journal*, 5, no.1., 2004, p.57.
- 4 See Ed. Martin Postle, *Johan Zoffany RA: Society Observed*, New Haven and London, 2011, pp.222–223.
- 5 See Martin Kemp, 'Review: Bicentenary Celebrations of Dr William Hunter (1718–1983)', *The Burlington Magazine*, 125, no.963, 1983, p.383.
- 6 Edward Burch, *A Catalogue of one hundred proofs from gems*, London, 1795, p.xiii.
- 7 The painting had traditionally been called Robert, 9th Baron Petre and his son, but Alex Kidson has argued that it is possibly an idealised self-portrait with his younger brother Peter. Alex Kidson, *George Romney: A Complete Catalogue of his Paintings*, New Haven and London, 2015, 111, pp.809–9.
- 8 See Martin Kemp, 'Review: Bicentenary Celebrations of Dr William Hunter (1718–1983)', *The Burlington Magazine*, 125, no.963, 1983, p.383.



Mason Chamberlin, RA
Dr William Hunter, 1769
 Oil on canvas · 50 × 40 inches 1270 × 1016 mm
 Photo: © Royal Academy of Arts, London,
 Photographer: Prudence Cuming Associates Ltd



George Romney
The Anatomy Lesson
 Oil on canvas · 23 3/8 × 24 7/8 inches · 760 × 632 mm
 McMaster Museum of Art, Hamilton, Ontario, Levy
 Bequest Purchase

A seated muse

Pen and ink on the artist's original mount
Image: 4³/₈ × 7¹/₄ inches · 118 × 186 mm
Signed and inscribed: *Ricardus Cosway, R.A. et Primarius Pictor Serenifisimi Walliae Principis. Delint*
Drawn c.1790

COLLECTIONS

Maria Cosway (1760–1838), the artist's wife;
By descent until sold, Christie's, 1st June, 1896, lot. 147;
Reginald Humphris;
And by descent to 2015.

This exceptionally refined pen and ink drawing was made by the portrait painter, miniaturist and collector Richard Cosway in about 1790. Loosely based on Renaissance precedents, the drawing perfectly distils Cosway's twin interests as an art collector and painter. Made after 1785 when George, Prince of Wales allowed Cosway to sign his work with the extravagant Latin title *Primarius pictor serenissimi Walliae principis* ('Principal painter to his royal highness the prince of Wales'), this drawing is typical of the beautifully rendered drawings he was making in the manner of old master drawings in his later years.

Whilst Cosway is most celebrated as a portraitist, he was also an influential collector, amassing a major group of old master paintings and drawings. He also advised his major patron, George, Prince of Wales, later George IV, on his acquisitions. Cosway's collection of old master drawings became increasingly important as a source of inspiration for his work. In this sheet Cosway has drawn on his interest in Raphael and Giulio

Romano, producing a seated classical figure. The seated pose, with hand raised recalls the figure of Sappho in Raphael's fresco of *Parnassus* from the Stanza della Segnatura, as well as the seated figure of *Jurisprudence* from the same scheme. Cosway never visited Rome, but the sale of his collection demonstrates that he owned 44 sheets attributed to 'Raphael & School' and a further 26 called 'Giulio Romano'. Stephen Lloyd has pointed out that the portfolios of Cosway's own drawings were intended to be seen – by himself and his close artist and collector friends – in concert with his famous collection of old master drawings.¹ Certainly this was how the two collections of drawings were appreciated by Sir Thomas Lawrence. After seeing these works in 1811, Lawrence wrote revealingly to his friend the artist Joseph Farington, reappraising Cosway: 'What are Mr. Phillips, and Mr Owen, and Sir William Beechey, and Mr Shee's in mere colouring, when compar'd to the knowledge – the familiar acquaintance with, study; and often happy appropriation and even liberal imitation of the Old Masters, the fix'd Landmark of Art, of this little Being which we have been accustom'd never to think or speak of but with contempt?'²

The present drawing was possibly designed to be engraved. A number of Cosway's ink drawings were made into prints around 1800, but many also remained with Maria Cosway after the artist's death in 1821. Conscious of preserving and promoting her husband's posthumous reputation, Maria Cosway wrote to a friend from Paris in 1822: 'I had the pleasure of showing Mr Cosway's Drawings to the few artists & connoisseurs who remained in Town. At Turin, Milan, Parma &c ... they have been very much admired to a degree of Astonishment, they all say that they never



Richard Cosway *Study of drapery*
Pen and brown ink over pencil · 4³/₈ × 6³/₈ inches · 124 × 174 mm
© The Trustees of the British Museum

*saw so beautiful & new a Style, All Coreggio's, Parmigiano's grave with MichelAngiol[']s knowledge. Poor Mr Cosway! how happy and gratified I feel to make his great talent known where the fine Arts had their birth.*³

In the end most of Cosway's subject drawings, such as the present example, remained with Maria Cosway. A number appeared at auction in 1896, including the present sheet, whilst a substantial body of designs remain in Maria Cosway's educational foundation at Lodi.

NOTES

- 1 Stephen Lloyd, *Richard & Maria Cosway: Regency Artists of Taste and Fashion*, exh. cat., Edinburgh (Scottish National Portrait Gallery), 1995, p.81.
- 2 Quoted in: Stephen Lloyd, *Richard & Maria Cosway: Regency Artists of Taste and Fashion*, exh. cat., Edinburgh (Scottish National Portrait Gallery), 1995, p.80.
- 3 Quoted in: Stephen Lloyd, *Richard & Maria Cosway: Regency Artists of Taste and Fashion*, exh. cat., Edinburgh (Scottish National Portrait Gallery), 1995, p.82.



Daniel in the Lion's Den

Chalk and ink on paper
 8¾ × 7¼ inches · 223 × 186 mm
 Signed and dated: B. West 98

COLLECTIONS
 Iolo Williams until 1962;
 Private collection, USA to 2015.

LITERATURE
 Helmut von Erffa and Allen Staley,
The Paintings of Benjamin West, New Haven
 and London, under no.289, p.320.

ENGRAVED
 Subject engraved by R. Hunt, published 1799
 as: 'Daniel in the Lion's Den.'



R. Hunt, after Benjamin West
Daniel in the Lion's Den, 1799
 Stipple engraving · 10 × 6½ inches · 253 × 167 mm
 © The Trustees of the British Museum

This unusually carefully finished drawing by Benjamin West relates to the painting he exhibited at the Royal Academy in 1799: *A Head Representing Daniel in the Lion's Den* (571). The composition was engraved by R. Hunt and also published in 1799 and this beautifully executed drawing may well have served as the model for Hunt's engraving. Drawn with brown ink on buff coloured paper, the figure of Daniel is boldly modelled in wash, the highlights picked out in white gouache. This was a technique West frequently adopted and one described by his friend, the diarist, Joseph Farington. Writing about a visit to West's studio, Farington noticed West adding highlights to a completed drawing: 'West in His little room. He was touching, with White Chalk, upon His design of 'the discovery of the virtues of the Bath waters by King Bladud' ... His power seeming in no respect to have diminished.'¹

Benjamin West was one of the preeminent history painters of the second half of the eighteenth century, he was born in Pennsylvania, the tenth and youngest child of John West an innkeeper. West travelled to Rome in 1760 where he met an international circle of painters including Anton Raphael Mengs and Gavin Hamilton. Following Mengs's advice, he copied antique sculptures before touring in northern Italy further completing his artistic education by copying old master paintings. West arrived in London in 1763 and rapidly made his reputation as both a portraitist and history painter. West was to enjoy royal favour becoming Historical Painter to the King in 1772, Surveyor of the King's Pictures in 1791, and second President of the Royal Academy in 1792, after the death of Joshua Reynolds.

From 1779 to 1801 West was engaged in decorative schemes at Windsor Castle which were part of a renovation to make Windsor the chief royal residence. In the most ambitious undertaking of his life, West eventually completed eighteen large canvases for the royal chapel at Windsor on the biblical theme of revealed religion. It is because of the royal chapel and a second commission in 1796 (also never completed) from the writer and art collector William Beckford to provide scenes from the book of Revelation for Fonthill Abbey, Wiltshire, that West became known as the premier painter of religious subjects in England. West's late oil sketches were often justifiably preferred to the resultant large-scale works which, especially during the 1790s, were rather strongly outlined for the benefit of engravers. *Daniel in the Lion's Den* fits into this group of biblical subjects, made for exhibition at the Royal Academy and subsequent publication. The present drawing, with its bold articulation of lights and dark and explicit indication of highlights may well have been made in preparation for the engraving rather than the painting. Given its clear and distinctive signature, the drawing may in fact have been made for Hunt from which to produce his stipple engraving.

NOTE

¹ Ed. Kathryn Cave, *The Diary of Joseph Farington*, New Haven and London, 1982, p.3144.



MATTHEW COTES WYATT 1777–1862

The design for the ceiling of the King's Closet at Windsor Castle

Ink and wash with white heightening
16 × 10¾ inches; 405 × 276 mm
Drawn 1807

COLLECTIONS

The Fine Art Society, 1972;
Reginald Humphris, acquired from the
above;
By descent to 2015.

This important design was completed by Matthew Cotes Wyatt in preparation for the painted ceiling he was commissioned to execute in the King's Closet at Windsor Castle for George III in 1807. This study is the only surviving drawing related to the commission. Wyatt's finished scheme was removed by William IV in the early 1830s, it is therefore also the most complete evidence of the ceiling as it was executed.

Matthew Cotes Wyatt was the son of James Wyatt, the architect, he studied at the Royal Academy Schools from 1800. It was under his father's influence that he received significant commissions for decorative painting, the first of which was the ceiling of the Concert Room in Hanover Square, London, in 1803. In 1805 he began work restoring and extending Antonio Verrio's ceilings in the remodelled state rooms at Windsor Castle for George III. He became a favourite of the king and queen but aroused the jealousy of other painters. The painter and diarist Joseph Farington recorded the surprise of the landscape painter and Academician Francis Bourgeois at the commission: 'Now said Bourgeois Wyatt's conduct since has been this. In the alterations which have been made in Windsor Castle, ceilings were to be painted. The History of St. George occupied one of them. For this purpose He and His son Matthew Wyatt, a young inexperienced artist

appointed, to the exculsion of Artists of known ability.'¹

Wyatt himself visited Farington in 1812 when he was a candidate to be elected an Associate Academician at the Royal Academy. He stated: 'that for Seven years past He had been employed in painting ceilings at Windsor Castle having been appointed by the King's command. The King, He sd. at the same [time] discriminated between Him and Rigaud. To the latter He assigned the painting a part of [the] ceiling of which the other part was painted by Verrio. "To match that suitably will be proper to Rigaud who has much experience in manners of painting; you on the contrary not having such experience will be best employed in inventing & painting in such manner as you are best prepared for." This being [so] M. Wyatt began and said He had completed the whole of the ceilings except one of an apartment which is over that in which the King now lives.'²

The present drawing was made by Wyatt in 1807 for the ceiling of the King's Closet.

The King's Closet lies at the western end of the King's State Apartment, rebuilt by Hugh May for Charles II in 1675–8 as part of the overall modernisation of Windsor. The ceiling of the King's Closet was originally painted with scenes of Jupiter and Leda. When George III embarked on a programme of modernisation of the State Apartments in the early nineteenth century under the direction of James Wyatt, the Closet was enlarged by the addition of an ante-room to the south and Wyatt was commissioned to paint a ceiling depicting St George and the Dragon.

The design demonstrates Wyatt's sympathy with the surviving Baroque interiors at Windsor. The central allegorical scene of St

George defeating the dragon, being crowned with laurels by trumpeting Fame, is presented as a *quadro riportato* panel being supported by a boarder of *ignudi*. The *ignudi*, which recall Annibale Carracci's figures from the ceiling of the Galleria Farnese, also support medallions depicting ancillary episodes from the life of St George. The brown wash drawing demonstrates Wyatt's debt to contemporary designers such as John Flaxman and Thomas Stothard. Wyatt was paid £787 10s for his work in the King's Closet and a surviving view of the room from W.H. Pye's *The History of the Royal Residences* shows how richly coloured and gilded the scheme was. Wyatt's frieze of *ignudi* were against a gilt background.³ The decoration was short lived as it was removed by William IV in the 1830s.

NOTES

- 1 Ed. Kathryn Cave, *The Diary of Joseph Farington*, New Haven and London, 1982, x, p.3695.
- 2 Kathryn Cave, *The Diary of Joseph Farington*, New Haven and London, 1983, p.4247.
- 3 See Edward Croft-Murray, *Decorative Painting in England 1537–1837*, London, 1970, II, p.295.



William James Bennett, after Charles Wild
The King's Closet, Windsor Castle from 'Royal Residences',
Published by William Henry Pyne, 1816 · Private collection



BENJAMIN ROBERT HAYDON 1786–1846

Study for the head of Uriel

Pencil and black chalk heightened with touches of white
16½ × 12½ inches · 410 × 306 mm
Indistinctly signed and inscribed: *Study from Antique / for Satan / to guide Nature / & then invent & execute your own composition / B.R. Haydon*
Drawn 1844

COLLECTIONS

Leonard G. Duke (1890–1971);
Private collection, UK, to 2015.

This impressive, boldly executed drawing was made by Benjamin Robert Haydon in preparation for one of his final Royal Academy exhibits: *Uriel Revealing himself to Satan* shown in 1845. Haydon was one of the most ambitious history painters of the first half of the nineteenth century and also one of the most unsuccessful, eventually committing suicide shortly after completion of *Uriel Revealing himself to Satan* in 1846. Haydon's vision for grand manner history painting was articulated in his published lectures, ambitious plans for an art academy and private, anguished, diary. The present compelling study is a powerful demonstration of Haydon's academic method. The inscription – 'Study from Antique for Satan to guide nature & then invent & execute your own composition' – suggests the complex process Haydon undertook to achieve his grand historical compositions. The drawing is, in fact, a vivid study of the head of the Apollo Belvedere, strongly lit to show the antique head's ability to serve as the model for Uriel in his painting.

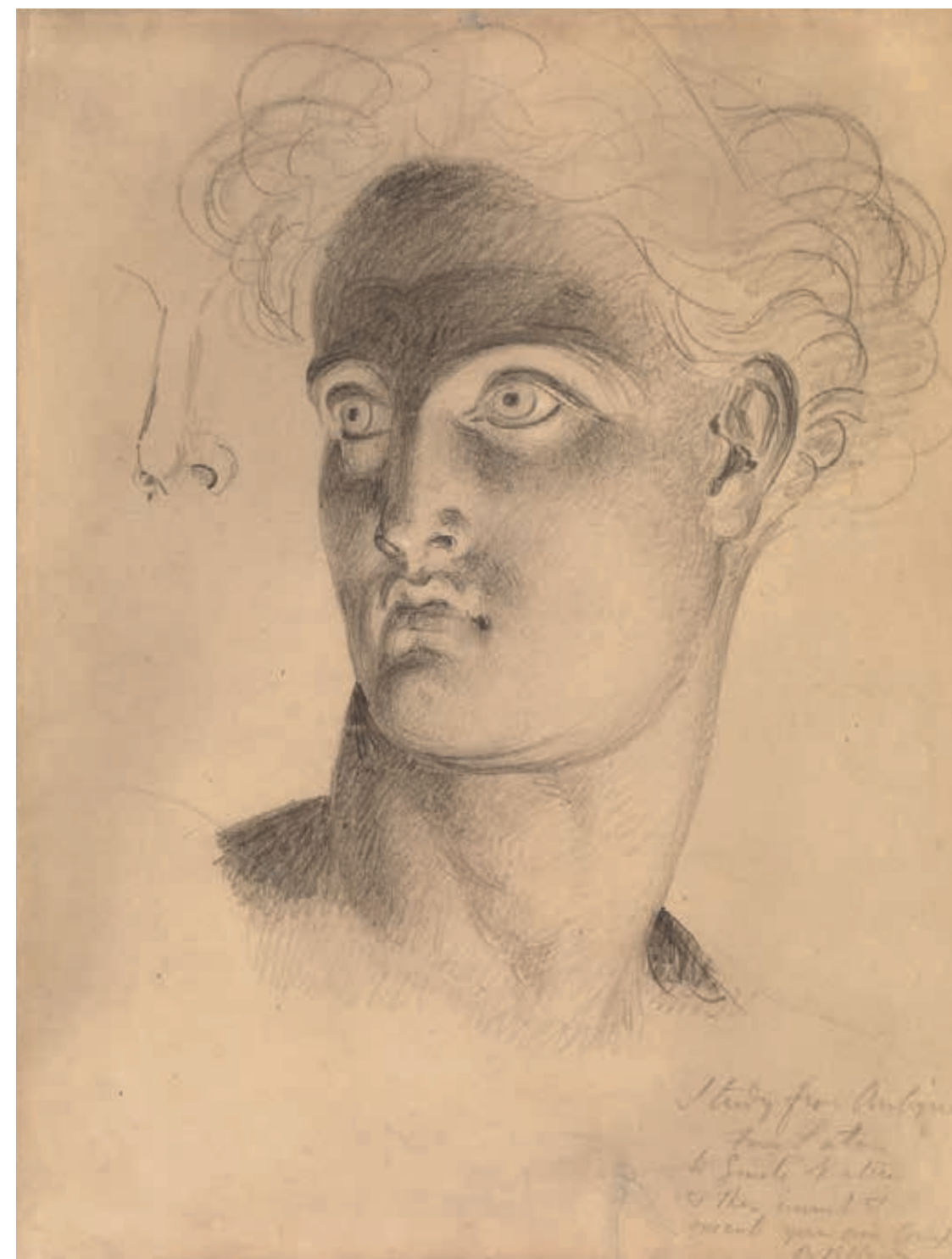
By the 1840s Haydon's career had suffered a number of setbacks and he had spent a number of periods in prison for debt. In 1842 Haydon finished one of his masterpieces, *Marcus Curtius Leaping into the Gulf*, which was not critically well received, the same year he submitted a number of cartoons for the competition to redecorate the Houses of Parliament, which were all rejected. On 10th May 1844 Haydon began work on *Uriel Revealing himself to Satan*. He noted in his diary: 'O God! Bless the conception, execution and conclusion of my new work begun this day. Let me bring it to a successful conclusion of my new work begun this day. Let me bring it to a



Apollo di Belvedere, detail
Marble · Holy See, Vatican Museum
By courtesy of Conway Library,
The Courtauld Institute of Art

*successful conclusion, and bless it with sale and success. Let no necessity or difficulty deter, nor ill-health injure or delay me.*¹

The subject was derived from Book 3 of Milton's *Paradise Lost*, when Satan, disguised as a cherub, convinced Uriel to tell him the whereabouts of Adam and Eve. The subject matter had long been in Haydon's mind. In his *Lectures on Painting*, Haydon recalled meeting Fuseli as a young man: 'Imagine a young man of nineteen, fresh from Devonshire, who had relished and brooded over the works of this wild genius from eight years old; hour after hour had he dwelled on his sublime conception of *Uriel and Satan* ... and now he was actually in his room, and actually heard his footsteps!'² The print Haydon was referring to was an impression of the engraving by Charles Warren after Fuseli's painting for Du Roveray's edition of *Paradise Lost*.³





Charles Warren, after Henry Fuseli
Uriel observing Satan's flight
 Engraving, published 1802 by E. J. Du Roveray
 9 x 6 inches · 229 x 151 mm
 © The Trustees of British Museum



William Linton, after Benjamin Robert Haydon
Uriel and Satan, from the Exhibition of the Royal Academy, 1845
 Engraving after Haydon's painting (now lost).
 Private collection, Photo © Liszt collection
 Bridgeman Images

Haydon's diary records work on the painting throughout the summer of 1844. One particular diary entry seems likely to refer either to the present drawing, or another, unrecorded study. On September 2nd, Haydon reported:
 'Made a study of Uriel from nature. Always make an actual study from a head – never mind how ugly – to get the look of nature; then adapt, but always actual nature as the base.'⁴

Haydon had modelled the head of the archangel Uriel after the head of the Apollo Belvedere. Whilst Haydon never travelled to Italy, he knew the sculpture in the form of casts. The strongly lit study illustrated the potential of the ideal antique head for depicting the archangel. Haydon's drawing also demonstrates the level of preparation he was willing to pursue to achieve the desired effects in his historical compositions. On September 10th, shortly after he began the painting itself, he noted in his diary: 'My Uriel is making a sensation already; I am very proud of it. I think the head of Uriel the finest thing I ever did, except the head of Lazarus.'⁵

The finished oil painting was exhibited at the Royal Academy in 1845 and although it is now lost, the composition is known from an engraving published in the *Illustrated London News*. The painting was an unusual success; it was purchased from the exhibition by the rich cotton spinner, Edward Dennys.

NOTES

- 1 Ed. Tom Taylor, *The Autobiography and Memoirs of Benjamin Robert Haydon (1786–1846)*, London, 1926, vol.1, p.769.
- 2 R. B. Haydon, *Lectures on Painting and Design*, London, 1846, p.11.
- 3 D.H. Weinglass, *Prints and Engraved Illustrations by and after Henry Fuseli*, Aldershot, 1994, no.167, p.204.
- 4 Ed. Tom Taylor, *The Autobiography and Memoirs of Benjamin Robert Haydon (1786–1846)*, London, 1926, vol.1, p.775.
- 5 Ed. Tom Taylor, *The Autobiography and Memoirs of Benjamin Robert Haydon (1786–1846)*, London, 1926, vol.1, p.775.

GEORGE RICHMOND RA 1809–1896

Study of Comus carrying his cup

Pen and ink and pencil on laid paper
 13 x 8¾ inches · 330 x 212 mm
 Inscribed recto, *Paris 1829 a 30*, and *l Comus*;
 also inscribed verso *J77[.]850*, and *first sketch for picture of Woman of Samaria 1828*.

COLLECTIONS

George Richmond;
 Mrs Miriam Hartley, by descent;
 With Colnaghi, 1979;
 Private collection until 2015.

EXHIBITED

London, Colnaghi, *English Drawings and Watercolour*, 1979, no.5 (repr. plate v).

This bold figure study was made by George Richmond whilst he was training in Paris in 1828 and contains the first compositional study for *Comus*, a work Richmond would eventually exhibit at the Royal Academy in 1864, as well as an early study for *Christ and the Woman of Samaria* a picture completed in 1828 and now in the Tate. The sinuous line drawing is entirely typical of Richmond's



draughtsmanship at this date, whilst he was under the influence of William Blake and exploring the works of Michelangelo. George Richmond was the son of a miniaturist, Thomas Richmond, and began drawing antique sculpture in the British Museum when he was only 12 years old. He entered the Royal Academy Schools at Somerset House on 23 December 1824, and exhibited his first academy work, in tempera, in 1825; *Abel the Shepherd*. At the Academy Richmond made a number of life studies and studies after antiquities, including the remarkable sheet in the Ashmolean, *Boswell's Thigh and the right arm of Michelangelo's David*. The most profound early influence on Richmond was that of William Blake, to whom he was introduced by John Linnell when he was sixteen; Richmond said that a conversation with Blake was like talking with the prophet Isaiah. He was at Blake's home, 12 Fountain Court, the Strand, on 12 August 1827, when Blake died, and he closed his eyes. A moving account of Blake's death, which Richmond sent to his friend Samuel Palmer, described how: 'His countenance became fair – his eyes brightened and he burst out singing of the things he saw in Heaven. In truth he Died like a Saint'¹ Blake had been the mentor to a group of young artists and friends which came to include Richmond. Samuel Palmer was the pivotal figure; the other members of the circle were Edward Calvert, Palmer's cousin John Giles, and two sons of the architect Charles Heathcote Tatham. The *Ancients*, as they called themselves, met regularly, and frequently visited Shoreham in Kent, where Palmer's father lived and the painter himself owned a cottage.

In August 1828 Richmond went to France to broaden his study of art, he stayed some nine months, returning to England in May 1829. At Paris Richmond worked extensively in the Louvre noting in 1844: 'I carefully studied the fine works in the Louvre both pictures and sculptures and earned what I could by drawing a few portraits.'² The preparatory sheet for *Comus* shows evidence of Richmond's work in the Louvre. The figure of *Comus Carrying his Cup* is technically close to sheets by Michelangelo, particularly a study of a *Male Nude* of c.1502, Richmond emulated Michelangelo's hatching to model the legs using a similar matrix of brown pen lines. The pose of the figure itself is reminiscent of Michelangelo's sculpture of *Bacchus*, casts of which were available in both London and Paris.

George Richmond
Comus – The Measure, c.1864
 Oil on canvas · 45¼ x 82¼ inches · 1150 x 2090 mm
 Image by Public Catalogue Foundation, courtesy
 National Museums Liverpool.



The sheet is a full compositional study for a treatment of Milton's *Comus*. Richmond's completed painting *Comus – The Measure* is now in the Walker Art Gallery, Liverpool. A work many years in gestation: it was exhibited at the Royal Academy in 1864 and appeared in Richmond's studio sale at Christie's, 1 May 1897 (lot 90). It illustrates a passage from John Milton's poem: *Break off, Break off, I feel the different pace Of some chaste footing near about this ground. Run to your shrouds, within the breaks and trees; Our number may affright.*

Comus was a masque presented at Ludlow Castle in 1634. The story is of a young lady separated from her two brothers, guided by an Attendant Spirit in the form of their father's faithful shepherd Thrysis, rush in to rescue her. The moment Richmond has illustrated is when Comus senses the approach of the rescuers and calls his followers to run to hiding places in the wood. The present drawing is the first record of Richmond's interest in the subject

matter and shows that his first idea for the composition was far closer to the tempera works he was producing in the 1820s. Indeed Richmond noted himself that the fragmentary studies on the verso of the sheet are the initial ideas for his tempera picture of *Christ and the Woman of Samaria*. The female figure on the left turning away from *Comus* recalls the seated female figure in *The Blessed Valley* of the same year whilst the single, monumental figure of *Comus* recalls Richmonds's other work at this moment, such as *Abel and the Shepherd* of 1826 and *Samson Carrying the Gates of Gaza*, *The Sower* from 1830. The sheet also demonstrates the influence of Samuel Palmer and ultimately William Blake.

NOTES

- 1 G. E. Bentley, *Blake Records*, Oxford, 1969, pp.346–7.
- 2 Quoted in Raymond Lister, *George Richmond: A Critical Biography*, London, 1981, pp.21–22.

Michelangelo Buonarroti *Male nude*, 1501–2
Pen and brown ink · 13¼ × 6⅞ inches; 337 × 162 mm
Musée du Louvre, Paris

George Richmond 'Boswood's Thigh' and the right arm of Michelangelo's 'David', 1828
Red chalk, pencil and pen and brown ink
10⅝ × 7⅞ inches; 269 × 187 mm
© Ashmolean Museum, University of Oxford

Verso of the present drawing, showing a first sketch for *Christ and the Woman of Samaria*.



AGOSTINO AGLIO 1777–1857

Stone pines near Tivoli

Gouache with traces of black chalk
On paper laid down on canvas on a stretcher
18½ × 23⅞ inches · 464 × 607 mm
Signed and dated: A. Aglio. F. 1805. (recto)
also inscribed: *Veduta dissegnata dalla Villa
Adriana/ a Tivoli vergo la diana di Roma./ da
A. Aglio.* (label on the stretcher)
In the original English frame supplied by
'John Mason House, sign, furniture and
ornamental painter, guilders, japanner, and
paper – hanger, Southwell.'

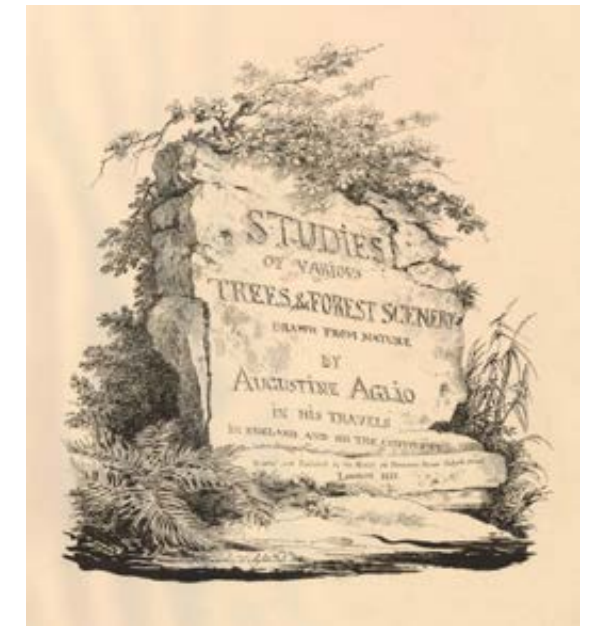
This striking gouache study of stone pines was made by the Cremonese painter Agostino Aglio shortly after his arrival in London at the end of 1804. Aglio was first encouraged to travel to Britain by the neo-classical architect William Wilkins, and he was to remain in Britain for the remainder of his career, establishing a successful practice as a decorative painter. The present, beautifully preserved view, housed in its contemporary English gilt-gesso frame, demonstrates the appeal of his work to a British audience.

Agostino Aglio studied at the Brera Academy under Giocondo Albertolli, and then moved to Rome, to work under the landscape painter Giovanni Campovecchio. Aglio first met William Wilkins in 1799 who encouraged him to visit Britain. Arriving in 1803, Aglio was assisting Wilkins with his work at Gonville and Caius College, Cambridge. As Aglio recorded in his memoir, later partially published by Federico Sacchi:

*'In 1802 early in the spring and on my return from Egypt, I received a letter from Cambridge with the offer of an engagement to come to England at a pension of £150 per annum. I and Wilkins had been so happy travelling together, that I could not but rejoice at the offer ... On the 13th December 1803 I landed in Gravesend and here I may say commenced my life.'*¹ But Aglio did not enjoy working in Cambridge. He parted company with Wilkins and in 1804 moved to London to establish himself as a landscape and decorative painter. He also began to produce work for Covent Garden and in 1808 succeeded Gaetano Marinari as the scene-painter to the King's Theatre in the Haymarket.²

Aglio arrived in England well supplied with drawings, consisting principally of views of famous landmarks in Rome itself and its surrounding Campagna. He was evidently well aware of the British love of Italy from his time in Rome and with travel to the Continent effectively suspended during the Napoleonic Wars, Aglio realised the lucrative Grand Tour market could be supplied from





Agostino Aglio *View of the Falls at Tivoli*, 1804
Gouache · 17½ × 21¾ inches · 405 × 557 mm
© The Trustees of the British Museum

Aglio's title page to *Studies of various trees & forest scenery, drawn from nature by Agostino Aglio in his travels in England and on the Continent*, 1831
Lithograph · 11¼ × 11¼ inches · 286 × 283 mm
© The Trustees of the British Museum

London. A view of the falls at Tivoli, similarly executed in gouache and dated 1804, is in the British Museum and from 1807 Aglio exhibited Italian subjects regularly at the Royal Academy. In 1808 he showed a view of *Mount Etna* and in 1813 *Tivoli, near Rome*. The present, exceptionally finely executed work perfectly represents this type of Grand Tour landscape. Painted in London, the view shows a distinctive clump of Stone or Umbrella Pines close to the ancient remains of Hadrian's villa. The location had been a favourite amongst British painters since Richard Wilson and Aglio would have been conscious of the popularity of such subjects. Aglio has included a number of rustic figures, evoking the Arcadian aspect of the landscape, something which particularly appealed to an English audience aware that this was the setting of Horace's Sabine villa. Aglio's choice of gouache also points to his awareness of British tourist taste in Rome. Since the mid-century British travellers had created a market for decorative landscapes in this medium, avidly acquiring works by Giovanni Battista Busiri and later Charles-Louis Clérisseau.

Aglio had a successful career in Britain teaching patrician clients and working as a decorative painter in the theatre and private houses. Aglio was responsible for decorating a pavilion in Pompeian style at Buckingham Palace in 1843 which no longer survives. He also worked on a number of important publishing projects illustrating Wilkins's *Antiquities of Magna Graecia* in 1807 and *Atheniensi* in 1816 and travelling across Europe to compile illustrations for the nine volume *Antiquities of Mexico* published by Viscount Kingsborough from 1830 to 1849. He also continued to complete landscapes publishing a remarkable sequence of engravings entitled *Studies of Various Trees, & Forest Scenery, Drawn from Nature* in 1831.

NOTES

- 1 Federico Sacchi, *Sunto Biografico Tratto dalle Memorie inedite sulla vita e opera di Agostino Aglio, pittor cremonese raccolte e tradotte dall'Inglese*, Rome, 1868, p.34, translated from the Italian.
- 2 See Edward Croft-Murray, *Decorative Painting in England 1537–1837*, London, 1970, 11, pp.159–161.

Sunset: a stormy evening

Oil on paper laid down on panel
3 1/16 × 4 1/16 inches · 77 × 117 mm
Painted c.1821–2

COLLECTIONS

Kinghorn family by about 1920;
Arthur Kinghorn;
Lee Hetherington, daughter of the above,
2004;
and by descent, 2008;
Lowell Libson Ltd;
Private collection, UK, 2008 to 2015.

This beautiful, vigorously worked, sky study was almost certainly made at Hampstead; both Anne Lyles and Conal Shields have dated this previously unpublished work to the early 1820s. Oil studies made on this very small size are rare in Constable's oeuvre and its diminutive scale probably accounts for the meticulous but bold drawing with the brush which is evident throughout the composition. Before Constable moved to Hampstead permanently in 1827 he rented a house for the summer there almost annually from 1819. This move saw a radical shift in his approach and a new fascination with atmospheric oil studies recording differing meteorological conditions, this exquisite work should therefore be considered in the context of Constable's major series of cloud studies made at the same date.

It was during his residence in Hampstead that the sky became the most crucial determinant of the character of his landscape painting. He soon came to appreciate the elevated and picturesquely situated village for its artistic potential as well as for its convenience to his house in Charlotte Street. As he noted in a letter to John Fisher in 1826, Hampstead was only:

'three miles from door to door – can have a message in an hour – & I can get always away from idle callers – and above all see nature.'¹ Constable rented a number of different houses over the years and, as Leslie Parris noted, the location had a bearing on his work. In 1821 and 1822 the house was in Lower Terrace which overlooked West Heath.² Given the date of this study and the location of the house it is probable that, as is the case of a number of studies of this moment, it shows a view looking in the direction of Harrow. We know from Constable's correspondence at this date that he also converted an outbuilding in which to work up and finish oil studies, although given the diminutive size of the present work and its elevated viewpoint it seems likely that it was entirely made *en plein air*, from an upper window of the house in Lower Terrace. The size of the oil sketch is very close to sketchbooks Constable was using in this period and it may be that the study was made on a page from a sketchbook. Other rapidly executed landscape studies from this period are also painted on identifiable sketchbook pages, for example the *View at Hampstead* and *Hampstead*,



John Constable
Lower Terrace, Hampstead, c.1822
Oil on canvas · 9 3/4 × 13 7/8 inches
248 × 352 mm
© Victoria & Albert Museum, London





Stormy Sunset both in the Victoria and Albert Museum of Art and both inscribed and dated 31 July 1822.³

Writing to his friend and correspondent, John Fisher, from Hampstead in October 1821 Constable noted:

*'If the sky is obtrusive – (as mine are) it is bad, but if they are evaded (as mine are not) it is worse ... It will be difficult to name a class of Landscape, in which the sky is not the 'key note', the standard of Scale, and chief 'Organ of Sentiment' ... The sky is the 'source of Light' in nature – and governs every thing.'*⁴

As a 'chief Organ of Sentiment' Constable's sky studies have long been recognised as congruent with the emerging Romantic ideas expressed in poetry. Michael Rosenthal highlighted an analogous response in the work of William Wordsworth.⁵ In 1821 Constable wrote to John Fisher on his responsiveness to rain and stormy weather in particular: 'I have likewise made many skies and effects – for I wish it could be said of me as Fuselli says of Rembrandt, "he followed nature in her calmest abodes and

could pluck a flower on every hedge – yet he was born to cast a steadfast eye on the bolder phenomena of nature". We have had noble clouds & effects of light & dark & colour.'⁶ Constable was particularly susceptible to grand sunsets. He made studies of the sunset from Hampstead Heath looking towards Harrow on a number of occasions including one, particularly bold example which is dated 9 August 1823 and is now in the Thomson collection, Toronto.

The feathery handling of the tree-line is a characteristic motif in his work at this period. Examples of this device are found in the oil study *Cloud study with tree tops and buildings*, dated 10 September 1821 in the Thomson collection, Toronto; *Hampstead Heath looking towards Harrow* and *Cloud study with trees*, 1821 both in the Yale Center for British Art. The palette, handling and composition all place this exquisite oil in the midst of Constable's important time in Hampstead when he was developing his distinctive and revolutionary approach to capturing weather effects and shifting light.

NOTES

- 1 R.B.Beckett, *John Constable's Correspondence*, Suffolk, 1968, vol.vi, 1968, p.228.
- 2 Leslie Parris and Ian Fleming-Williams, *Constable*, Tate Gallery exhibition catalogue, 1991, p.213.
- 3 See Ed. Edward Morris, *Constable's Clouds: Paintings and Cloud Studies by John Constable*, exh. cat., Edinburgh (National Galleries of Scotland), October, 2000, nos. 49 & 50, p.80.
- 4 R.B.Beckett, *John Constable's Correspondence*, Suffolk, 1968, vol.vi, pp.76–77.
- 5 Michael Rosenthal, *Constable: The Painter and his Landscape*, New Haven and London, 1983, p.167.
- 6 R.B.Beckett, *John Constable's Correspondence*, Suffolk, 1968, vol.vi, 1968, p.74.



John Constable *Hampstead Heath looking towards Harrow*, c.1822
Oil on paper laid on canvas · 11 $\frac{1}{8}$ × 19 inches · 295 × 483 mm
Yale Center for British Art, Paul Mellon Collection



John Constable *Cloud Study*, 4 July 1822
Oil on paper mounted on canvas · 12 $\frac{1}{2}$ × 19 $\frac{1}{2}$ inches · 321 × 495 mm
Private collection

JOHN CONSTABLE RA 1776–1837

The Leaping Horse: a preparatory oil study

Oil on canvas on the original strainer, unlined
8 $\frac{3}{8}$ × 10 $\frac{5}{8}$ inches · 212 × 270 mm
Painted c.1824–5

COLLECTIONS

Presumably the Constable family to c.1890;
F. L. Wilder;
and by descent, 2012;
Lowell Libson Ltd;
Private collection, UK, to 2015.

LITERATURE

Leslie Parris, *The Tate Gallery Constable Collection*, 1981, under no.46;
Anne Lyles, 'Sketch for The Leaping Horse', *British paintings and works on paper*, Lowell Libson Ltd, 2013, pp.100–3.

EXHIBITED

London, Tate Gallery, *Constable, The Art of Nature*, 7 June – 4 July 1971, ex-catalogue (and before removal of additions by a later hand).

This small, rapidly executed oil sketch, which relates to one of the most famous of Constable's 'six-foot' exhibition canvases, *The Leaping Horse* in the Royal Academy is an exciting recent addition to the Constable literature. It charts the stage in the evolution of the design between two preliminary drawings in the British Museum and the full-scale compositional sketch in oils in the Victoria and Albert Museum

By 1802 Constable had formed a resolution to devote himself to a more naturalistic form of landscape painting, that is to say one based more closely on direct observation than on the imitation of previous artists' work. The landscape in and around East Bergholt on the Suffolk-Essex border was at the heart of his mission. For the new 'truth to nature' which he aimed to capture could in his view only be found in scenes with

which he felt a deep personal attachment: 'the sound of water escaping from Mill dams Willows, Old rotten Banks, slimy posts, & brickwork. I love such things', he wrote to his close friend John Fisher in 1821. 'So long as I do paint I shall never cease to paint such Places Painting is but another word for feeling. I associate my "careless boyhood" to all that lies on the banks of the Stour. They made me a painter (& I am gratefull)'¹

Although based in London for his artistic training, Constable continued to regard his parents' house in East Bergholt as home, returning there every summer to paint the familiar scenery. His practice was to make small pencil drawings or rapidly painted oil sketches of the local landscape in the open air – and by about 1810 he had started to develop a particularly expressive and colourful sketching style when working in oils.



John Constable *The Leaping Horse*, 1825
Oil on canvas · 56 × 74 inches · 1420 × 1873 mm
© Royal Academy of Arts, London,
Given by Mrs Dawkins, 1899





John Constable *The Leaping Horse* (full-scale study)
Oil on canvas · 51 × 74 inches · 1294 × 1880 mm
© Victoria & Albert Museum, London,
Bequeathed by Henry Vaughan



He would then use these sketches as inspiration for more elaborate pictures he would work up in his London ready for exhibition.

At first this method seemed to work quite well. However by 1814, the critics were beginning to complain that Constable's exhibited pictures were 'deficient in finishing', meaning lacking in detail or displaying an insufficiently smooth finish. To remedy this perceived weakness, for the next three or four years Constable then attempted the more radical practice of painting small to medium sized pictures substantially in the open air in Suffolk, of which the best known examples are *Boat Building*, 1815 (Victoria and Albert Museum) and the rather larger *Flatford Mill*, 1817 (Tate Britain).

However, the most significant change in Constable's working practice came in 1816 when he finally married Maria Bicknell following a protracted courtship of seven years, and settled more permanently in London. He formulated a plan to paint his Suffolk scenes on a much larger scale, about six feet wide, both to attract more attention on the crowded Academy walls but

also deliberately to rival – and to be judged alongside – the achievements of the Old Masters such as Rubens, Titian or Claude. Given, however, he was now distanced from his native scenes, he needed to work out a way of recreating them synthetically in the studio. He had the option of turning to existing material, much as he had done at the beginning of his career. Before embarking on the canvas that would become the exhibition picture, Constable decided to paint a compositional sketch in oils on the equivalent scale – that is, also six-feet wide – to work out his ideas in advance. The full-scale *Sketch for the Leaping Horse* (above) is a striking example of one of these large sketches.

By the time Constable came to paint the *Leaping Horse* late in 1824 and in the early months of 1825, he had already produced five other large paintings featuring views on the River Stour, *The White Horse*, 1819 (Frick Collection, New York), *Stratford Mill*, 1820 (National Gallery, London), *The Hay Wain* 1821 (National Gallery, London), *View on the Stour* 1822 (Huntington Art Gallery, San Marino) and *The Lock* 1824 (private



collection). *The Leaping Horse* is the last in the sequence and also the most powerful. Indeed, it forms what has been described as the ‘pictorial and emotional climax’ of the whole series.²

Usually when coming up with an idea for a large River Stour subject, Constable would turn to an existing sketch, however small, which would provide basis for the bigger picture. With *The Leaping Horse*, however, this does not seem to have been the case. Constable’s earliest preliminary thoughts for the work can be found in two fairly elaborate, if spontaneously executed, drawings in pen, ink and wash. The drawings, together with the newly-discovered oil sketch, show how he gradually developed the dramatic pictorial idea of a leaping horse on the banks of the River Stour.

The Leaping Horse is set on part of the tow path which runs along the river Stour upstream from Flatford, close to a position known as the Float Jump. The jump was a wooden barrier built across the path at a height of three feet, to prevent cattle from straying. Suffolk barge horses were specially trained to leap over these jumps. In the first of the preparatory drawings (illustrated above left) Constable shows the barge horse, with rider, in a stationary position in front of the jump. The rider leans backwards

towards the barge which the horse has been towing, perhaps about to dismount and untie the tow rope. In the second drawing (above right), the horse has now become more animated but as yet carries no rider. It is only in the small, newly-discovered compositional oil sketch that Constable first gave the horse a rider to urge it forward over the jump, an idea he then carried over into both the full-scale sketch and the exhibition picture.

The small sketch is a remarkably confident piece of painting, combining work with both brush and palette knife, and was clearly executed at speed. Indeed following x-radiography, Sarah Cove has discovered that Constable painted it directly over an earlier portrait without even adding an intermediary priming layer. The rider’s right sleeve is indicative of the remarkable economy of Constable’s sketching style, achieved in a single bravura stroke of the brush. This study is also particularly interesting in showing two vertical marks towards the edge of the canvas evidently made by a frame whilst the paint was still wet. It seems to suggest that Constable placed the completed sketch in a slightly oversized frame (there are no horizontal framing marks) probably to gauge what the completed six foot canvas might look like from a distance.

John Constable
Study for ‘The Leaping Horse’, 1825
Pencil and pen and grey ink and wash · 8 × 11⁷/₈ inches
203 × 302 mm
© The Trustees of the British Museum

John Constable
Study for ‘The Leaping Horse’, 1825
Pencil and pen and grey ink and wash
8 × 11⁷/₈ inches · 203 × 302 mm
© The Trustees of the British Museum

The present sketch charts another interesting intermediary stage in the development of the *Leaping Horse* composition. Although in both of the preliminary drawings Constable has clearly indicated the float jump itself and the way its timber framework sits above a sluice in the south bank of the Stour, he has left the rest of the foreground composition more or less blank. On the left he shows a broad mound of grassy river bank, with just a few touches of scratching out through the grey wash to indicate reeds or grasses. In the oil sketch, by contrast, Constable has inserted three timber posts in this position to add pictorial interest, a detail he took directly from a tiny pencil study made in a sketchbook he had used in 1813. The same posts appear in the full – scale sketch but are modified in the final picture.

This oil sketch helps elaborate just how Constable operated when developing a large composition like the *Leaping Horse* from a variety of preliminary sketches. For details which appear in nearly all the preparatory studies might sometimes find their way into the final picture only to be suppressed at the very last moment. For example, Constable included the prow of a second barge on the far left of the composition in his very first drawing, and though it was dropped in the second drawing, it then reappeared in both the small and the full – scale compositional sketches in oil. The second barge was then carried over by Constable into the exhibition picture itself, only to be subsequently painted out, as an X-radiograph has revealed.

On the other hand, Constable might include other details only at an intermediary stage. For instance, a little barge with sail makes its first appearance in the present picture, on the far right of the composition – or at least makes its first true appearance here as there is a faint indication of something resembling a boat in the same position in the two preliminary drawings,

albeit without a sail. The sail on the barge in the small oil sketch is clearly introduced for its colouristic interest. There is no indication that this same barge was introduced by Constable into the *full-scale sketch*. Yet X-radiographs, and other technical analysis of the Royal Academy picture, reveal that a similar barge was apparently once introduced into the final picture but subsequently painted out. When working on his six-foot landscapes, then, not only did Constable take ideas from a sketch at any stage in the composition’s evolution, he also constantly, almost obsessively, changed his mind over any number of a picture’s details, as the numerous pentimenti found in the *full-scale sketch* and ‘finished’ painting, reveal.

Shortly after sending *The Leaping Horse* to the Academy in April 1825, Constable described it to John Fisher in highly emotive terms, referring to it as ‘a lovely subject, of the canal kind, lively – & soothing – calm and exhilarating, fresh – & blowing’. However in the same letter he also confessed to Fisher that the picture ‘should have been on my easel a few weeks longer.’ When it failed to find a buyer at the exhibition, Constable took it back to his studio and decided to make further changes to it to render it, in his own words, more ‘saleable’.³

It was at this stage that Constable removed the willow tree from its position immediately to the right of the horse – where it had appeared in all the preliminary studies – repositioning it to the animal’s left. This served to allow the movement of horse and rider to lead the eye more insistently to the right where the tower of Dedham church closes the composition – albeit anachronistically so, as in reality the church is located behind the viewer at this particular stretch of the river. However, this and other changes Constable made to the composition at this time, including mismatching passages of paint applied with the palette knife, would actually have served

to made the picture less saleable as Sarah Cove points out.⁴ These further changes probably made the picture unexhibitable as well, as it was the only painting in the River Stour series that Constable failed to send on for subsequent exhibition at the British Institution. Moreover, although he often sent his large pictures to venues outside London in the latter years of his life, whether to Birmingham, Worcester, Dublin or Lille, *The Leaping Horse* was never amongst these candidates.

Today, however, *The Leaping Horse* is regarded as one of Constable’s greatest paintings. Kenneth Clark drew attention to the element of heroic drama provided by the inclusion of the leaping horse with rider. He suggested that Constable must instinctively have known that this image, seen from a low viewpoint on the timber framework on the tow path forming a bridge over the sluice, would call to mind historical precedents such as the long line of equestrian monuments with heroic mounted commanders viewed on high architectural bases. It was in this small compositional sketch in oils that Constable first imagined the idea, an idea Clark called a ‘stroke of genius’.⁵

ANNE LYLES

NOTES

- 1 Ed R.B.Beckett, *John Constable’s Correspondence VI: The Fishers*, Ipswich, 1968, pp.77–8.
- 2 Graham Reynolds, *Constable: the Natural Painter*, London and New York, 1965, p.77.
- 3 Ed. R.B. Beckett, *John Constable’s Correspondence II, Early Friends and Maria Bicknell (Mrs Constable)*, Ipswich, 1962, p.397.
- 4 Sarah Cove, ‘The Painting Techniques of Constable’s “Six-Footers”’, in Ed. Anne Lyles, *Constable: the Great Landscapes*, exh. cat., London (Tate Gallery), 2006, p.56 and 64.
- 5 Kenneth Clark, *Looking at Pictures*, New York, 1960, p.120.

Sun-Set: 'Hast thou left thy blue course in heaven, golden-haired son of the sky!'

Watercolour and gouache
20¾ × 29¼ inches · 530 × 750 mm
Signed and dated 1837

COLLECTIONS

Fine Art Society, London, 1979;
West Foundation, Atlanta, by 1988 to 1999;
Private collection, UK, to 2015.

LITERATURE

Kelly Morris, Amanda Woods & Donald Rosenthal, *British Watercolors from the West Foundation*, exh. cat. Atlanta (High Museum of Art), 1988.

EXHIBITED

London, Old Water Colour Society, 1837, no.235;
London, The Fine Art Society, October 1979;
Atlanta, High Museum of Art, *British Watercolors from the West Collection*, May 24, 1988–March 5, 1989, no.46;
Moultrie, Colquitt County Arts Center, *British Watercolors from the West Collection*, May 6–31, 1999, no.52.

This dramatic, visionary landscape was made by William Turner of Oxford at a particularly fertile point in his career and was exhibited at the *Old Watercolour Society* in 1837. In its scope of subject, execution and technique, *Sun-Set* perfectly exemplifies the ambitions for grand exhibition watercolours of the earlier part of the nineteenth century and stands as one of Turner of Oxford's boldest and best preserved works.

William Turner was born near Burford and was brought up by an uncle who was to purchase the Manor House and parish of Shipton-on-Cherwell in Oxfordshire in 1804. Turner first exhibited at the *Royal Academy* in 1807 and in January 1808 he became the youngest associate of the *Society of Painters in Water Colours* and in November a full member. His precocity was further recognized when he was chosen to preside at the inaugural meeting of the *Society for Epic and Pastoral Design*, a reincarnation of the *Sketching Society* which earlier included Thomas Girtin and John Sell Cotman as well as John Varley among its members. This was the moment when John Varley, 'at Millar, the Booksellers evening Conversation', at which leading artists were gathered:

'spoke violently of the merit of a young man who had been his pupil in learning to draw in watercolour and Reinagle said 'He had never before seen drawings equal to them'. His name Turner.'¹ In 1810 one critic voiced the opinion: 'it is not flattery to say that he has outstripped his master.' This must be on the basis of major works which are the climax of these early years such as the bleak and *Stormy Scene near Woodstock*, exhibited in 1809 (Private collection, USA, formerly with Lowell Libson Ltd) and *Whichwood Forest, Oxfordshire* (Victoria and

Albert Museum, London) which are grand in conception showing the influence of both his contemporaries and the dramatic landscape tradition learnt from old masters.

Turner's Scottish sojourn had a significant impact upon his working life. Up to this point Turner's career had focused on the character and inherent drama of the sparsely populated Oxfordshire lowlands. Although his native county remained his primary focus, the new and dramatic scenery, climactic conditions and fauna which he encountered north of the border began to inflect his work.

The present, panoramic landscape, was the first Scottish work Turner exhibited at the Watercolour Society. The 1830s witnessed an outpouring of interest in Scotland, largely prompted by the writings of Walter Scott. The present epic watercolour was exhibited at the Watercolour Society at the height of the interest in Scotland, Turner accompanied it with lines, not from Scott, but an earlier piece of Scottish literature, Ossian's *Carric-thura*:
'Hast thou left thy blue course in heaven, golden-haired son of the sky!'²

The epic poetry of Ossian had been published in 1760 in Scotland, purporting to be by an ancient Celtic writer. The poetry prompted an important pan-European outpouring of art, music and literature; Ossian was seen as the 'Northern Homer' offering a powerful, romantic vision of Celtic mythology. Ossian's epic language offered the perfect foil for Turner's exhibition watercolours.

In *Sun-Set*, Turner presents an epic Scottish landscape of a loch and rocky shore at the close of day, neatly illustrating Ossian's text: 'The west has opened its gates;





the bed of thy repose is there. The waves come to behold thy beauty. They lift their trembling heads. They see thee lovely in thy sleep; they shrink away with fear. Rest, in thy shady cave, O sun! let thy return be in joy.' Two years later Turner exhibited a *View from Querang, Isle of Skye, the Mountains of Garelock, Applecross, and Kintail, and Islands of Rona and Raasay in the Distance* at the Royal Watercolour Society. He would continue to exhibit Scottish landscapes for the rest of his career frequently with titles derived from poetry.

Presumably executed on his return to his native Oxfordshire, the present work is likely to be based on preliminary sketches and Turner's memory, imparting a visionary quality, heightened by the luminous palette, minute handling and grand format. In this, it comes close to illustrating a line from Scott's *Lord of the Isles*: 'A Scene so rude, so wild as this, Yet so sublime in bareness', which Turner appended to his painting of *Loch Coruisk, Isle of Skye* which he exhibited it at the Watercolour Society in 1839.

Sun-Set captures the romance of the Scottish landscape for a nineteenth-century audience. The rocky shore, covered in heather and a clump of meticulously rendered thistles, the spare, tall pine trees framing the composition and the stag and doe in the foreground all suffused with the dramatic, crepuscular light invokes the Scotland of Ossian and Scott. The watercolour is also a technical tour de force, specifically designed to command attention in the crowded Watercolour Society exhibitions. Turner has used a combination of watercolour and gouache to add depth to the composition and strengthen his palette with the addition of areas of vivid local colour, such as the touches of pure viridian on the foliage of the tree. Executed on a grand scale, the present work was offered in the 1837 exhibition at the considerable price of 30 guineas.

The critic John Ruskin came late to Turner's work, praising his landscapes in *Modern Painters* in 1851, for their: 'quiet and simple earnestness, and tender feeling.' A perfect summation of Turner's

achievement in his *Sun-set* which is a celebration of the grandeur of landscape and climate and rejection of the artificiality of the picturesque. Although Turner of Oxford is far less famous than his contemporary namesake, J.M.W. Turner, both shared a prodigious ability as watercolourists and their technical invention enabled their compositions to transcend the purely topographical. In its subtlety, extraordinary technical virtuosity and profound beauty this picture is both amongst the most impressive of Turner of Oxford's work, and an example of the innovative, imaginative and technical facility of British watercolourists in the first half of the nineteenth century.

NOTES

- 1 Ed. Kathryn Cave, *The Diary of Joseph Farington*, New Haven and London, 1982, vol. IX, p.3209.
- 2 Ed. Malcolm Laing, *The Poems of Ossian, &c. containing the poetical works of James Macpherson Esg.*, Edinburgh, 1805, vol.I, p.413.



William Turner of Oxford
Stormy scene near Woodstock
 Watercolour over pencil heightened with scratching out and gum arabic · 22½ × 29 inches · 570 × 735 mm
 Private collection, USA (formerly with Lowell Libson Ltd)



William Turner of Oxford
Stormy scene near Woodstock
 Watercolour over pencil heightened with scratching out and gum arabic · 22½ × 29 inches · 570 × 735 mm
 Private collection, USA (formerly with Lowell Libson Ltd)

SAMUEL PALMER 1805–1881

Box Hill, Surrey

Oil on paper
9½ × 16¼ inches · 240 × 401 mm
Painted 1848

COLLECTIONS

Agnew's, London;
Sir John and Lady Witt;
Witt sale, Sotheby's, London, 19th February
1987, lot 123;
Jan Krugier, acquired at the above sale;
and by descent, to 2015.

LITERATURE

Raymond Lister, *Samuel Palmer, His Life and Art*, Cambridge 1987, p.163;
Raymond Lister, *Catalogue Raisonné of the Works of Samuel Palmer*, Cambridge 1988,
p.158, no.437.

EXHIBITED

London, Courtauld Institute Galleries,
The John Witt Collection, 1963, no.71.

Samuel Palmer made this bold, fluid study at a key moment in his career in the decade after his marriage and permanent move to London when he was searching to find a commercial mode for his landscape painting. The loosely painted study in oil was made at Box Hill in Surrey, twenty miles from London, and relates closely to a highly finished watercolour now in the Victoria and Albert Museum, London. This unexpectedly free study demonstrates how innovative Palmer remained during his career; its relationship to a finished watercolour also raises important questions about his use of medium.

Writing in 1847, the year before he made the present study, Samuel Palmer noted: *'I must ... strike out at once in a new style, SIMPLE SUBJECT; BOLD EFFECT, BROAD RAPID EXECUTION'*¹

William Vaughan has noted that this statement correlates with a new sense of 'drama and simplification' in Palmer's work, as he tried to find a commercial mode for his landscape painting. Palmer had recently been elected to the Old Watercolour Society (1843) and was intent on using the forum of the annual exhibitions to find a formula which would make his pictures financially successful. Palmer continued to transform conventional subjects into visionary concepts. Seeking subjects in many areas, especially Berkshire, Buckinghamshire, Surrey, Somerset, Devon, Cornwall, the Isle of Wight, the Lake District, and Wales, he used on the spot sketched as the basis for his exhibition works. Palmer's son described his father's general sketching apparatus on these expeditions:

'There were no costly umbrellas, elaborate boxes, or well-filled portmanteaus. A narrow deal case, or, at other times, a capacious sketching portfolio, slung round the shoulders with a strap, held a good supply of paper, with two large but very light wooden palettes, set with clots of colour a quarter of an inch thick, upon a coat of enamel formed of flake-white and copal. A light hand-basket held the remainder of the more bulky materials, with the lunch or dinner, and a veteran camp-stool which had survived the Italian campaign. A quantity of capacious pockets were filled with sharp knives,



Samuel Palmer *Box Hill*
Watercolour · 10½ × 14¾ inches · 270 × 377 mm
© Victoria & Albert Museum, London
Presented by Mrs J. Merrick Head



chalks, charcoal, crayons, and sketch-books; and a pair of ancient neutral-tint spectacles carried, with a little diminishing mirror, specially for sunsets, completed the equipment.²

The present, highly energised study appears to have been an on the spot sketch, made by Palmer in preparation for a large finished watercolour. Palmer's teaching commitments in the 1840s meant that he stayed in London longer into the summer than he wanted. He was in Surrey in September 1844, staying in Guildford, when he reported to his eldest son, Thomas More Palmer: 'I went so fast in the steam-coach! How you would like it! Here are high hill, and the birds sing in the trees.'³ Palmer seems to have visited Surrey throughout the 1840s attracted by the 'high hills' in particular. The present study is handled in a surprisingly free and Turnerian manner, showing the sweep of Box Hill itself, rendered in a block of light green and the panoramic view beyond only hinted at. The purpose of Palmer's study was to capture the silhouette of trees on the hill. Executed in rapid strokes of fluid oil, the study is a remarkably bold image demonstrating Palmer's versatility of technique. Palmer used the oil study and a more finished watercolour of the same view to produce an exhibition watercolour now in the Victoria & Albert Museum, *Landscape with a Woman Driving Sheep*.⁴ As in his 1848 treatment of *Tintagel*, Palmer injected a degree of narrative into the finished watercolour, converting the bold colouristic approach of his on the spot oil sketch into a visionary composition of a drover in a sweeping landscape.

The importance of the medium of watercolour to Palmer in the 1840s meant that he was prepared to produce a rapid on

the spot sketch to help in the preparation of a finished watercolour; an unusual reversal of techniques. This may explain why Palmer wrote dolefully to his father-in-law, the hugely successful landscape painter John Linnell, that his watercolours were like apples which: 'will not come ripe till a great deal of time first and last has been spent on them.'⁵

NOTES

- 1 Quoted in William Vaughan, *Samuel Palmer: Shadows on the Wall*, New Haven and London, 2015, p.274.
- 2 A. H. Palmer, 'The Story of an Imaginative Painter', *The Portfolio: An Artistic Periodical*, 15, 1884, pp.148–149.
- 3 Ed. Raymond Lister, *The Letters of Samuel Palmer*, Oxford, 1974, vol.1, p.429.
- 4 Raymond Lister, *Catalogue Raisonné* 1988, p.157, nos. 435–6.
- 5 Quoted in Elizabeth E. Baker, 'Sketches and Idylls (1840–c.1865)' in eds. William Vaughan, Elizabeth E. Baker and Colin Harrison, *Samuel Palmer 1805–1881: Vision and Landscape*, exh.cat., New York (Metropolitan Museum of Art), 2006, p.192.



HENRY TONKS 1861–1937

The Conversation then Turned on Tonks

Pen and ink and watercolour over pencil
14½ × 18½ inches · 268 × 460 mm
Signed, dated and inscribed: *To my friend,
L.A. Harrison/Henry Tonks/Christmas 1929*

COLLECTIONS

Lawrence A. Harrison, a gift from the artist;
By descent to 2004;
Lowell Libson Ltd;
Private collection, UK, 2004, to 2015.

LITERATURE

Joseph Hone, *The Life of Henry Tonks*, 1939,
p.334, p.370

EXHIBITED

London, Tate Gallery, *Works by Professor
Henry Tonks*, 1936, no.53;
London, Lowell Libson Ltd, *Watercolours and
Drawings 18th and 19th Centuries*, 2004, no.40.

Henry Tonks's name is intimately bound up with the Slade (where he taught for thirty-eight years). He initially studied medicine and regarded painting as a hobby to be indulged in his spare time, however, he began to become increasingly interested in painting and in 1888 he devoted his spare time to studying at Westminster Art School. Shortly afterwards he gave up medicine to embark on a career as a professional artist. He first exhibited at the New English Art Club in 1891 and the following year he was appointed assistant Professor at the Slade under his previous tutor Fred Brown. In 1918 he was appointed Slade Professor, a post he held until he retired in 1930. Tonks was consequently hugely influential on two generations of artists who studied at the Slade.

Tonks produced drawings such as the present watercolour, for his own amusement and for that of close friends. Tonks

was a gregarious and hugely sociable figure who had a large network of influential friends. The figures recorded in the present watercolour are (from left to right) George Moore, Henry Tonks, Laurence Harrison, Philip Wilson Steer and Nelson Ward. These men as well as Sickert, John Sargent and his sisters and William Rothenstein met frequently to have dinner and to debate life, art and politics. One of his later dinners was described by St. John Hutchinson in Tonks's obituary in *The Times*:

A sole, a small saddle of mutton, little white grapes, or Cox's orange pippins; his wine was his great joy; abstemious himself, when his friends came a bottle of La Fitte 1870 would be produced. The bottle had been opened at the right moment, decanted, and his housekeeper, who was the great stay and support of his life, would sip a small glass, and pass her judgement on it. While the great wine was being drunk, he would discourse on it with relish and wisdom. For many years when he sold a picture, part of the proceeds would be invested at Berry's not for his own use, but for that of his friends. He had a belief that if you gave a gift it must be something you would wish to keep yourself; to this difficult precept he was always faithful.¹

Tonks, Steer and Moore were particularly close throughout their lives; confirmed bachelors they would meet at least once a week, often at Moore's house. They all lived near each other; Moore was in Ebury Street, whilst Steer and Tonks were in Chelsea. In 1924, Moore published his recollections of several of these meetings as *Conversations in Ebury Street*.

Nelson Ward was Tonks's lawyer and he apparently took great pleasure in saying



Henry Tonks

Sodales – Mr Steer and Mr Sickert, 1930
Oil on canvas · 13¼ × 18½ inches · 350 × 460 mm
© Tate, London, 2015

'disrespectful things to [Tonks] at dinner in order to have the pleasure of watching his housekeeper's face and her side looks at him'.² Tonks must have known this for it is surely one such incident that he has recorded in the present work, a version of which was owned by Ward.³

Lawrence Harrison, the first owner of this drawing, was also an artist and a fellow member of the New English Art Club. His brother Leonard became an important patron of Tonks and first began collecting his work in 1908. The brothers used to invite Tonks fishing at their house on the River Avon. Harrison lent this work to the important retrospective of Tonks's work held at the Tate Gallery in the autumn of 1936 shortly before the artist's death.

NOTES

- 1 St John Hutchinson, *The Times*, 11th January, 1937, p.8.
- 2 Joseph Hone, *The Life of Henry Tonks*, London, 1939, p.88.
- 3 Joseph Hone, *The Life of Henry Tonks*, London, 1939, repr. opposite p.335.



REX WHISTLER 1905–1944

Victor Rothschild in his rooms at Trinity College, Cambridge

Oil on canvas
14½ × 18½ inches · 368 × 470 mm
Painted c.1935

This stylish interior view is a characteristically whimsical portrait by Rex Whistler. The sitter, Victor Rothschild, 3rd Baron Rothschild (1910–1990), was by profession an eminent zoologist and public servant but is depicted here in more informal setting indulging his passion as a jazz pianist and collector of both books and paintings. Whistler was a highly versatile painter and designer, frequently working for the theatre and as a painter of interior decoration, in this depiction of Victor Rothschild, Whistler produced a portrait of the sitter through the room and its furniture.

Rex Whistler trained at the Slade, where he was tutored by Henry Tonks, who perceived that Whistler's talent lay in imaginative decoration and he encouraged him to pursue this as a career. In 1926, Sir Joseph Duveen offered a new refreshment room to the Tate Gallery, Tonks recommended Whistler as mural decorator. The room was opened in November 1927 and the young artist's murals, on the fanciful theme *The Pursuit of Rare Meats*, were at once acclaimed by critics and public alike for their decorative skill, their wit, and their resourcefulness. Connoisseurs such as Captain David Euan Wallace and Sir Philip Sassoon were quick to commission murals from Whistler, but his most impressive wall decorations were done in 1937, for the Marquess of Anglesey, at Plas Newydd, Anglesey, and for Lady Louis Mountbatten at Brook House, Park Lane, London.

Throughout Whistler also practiced as a book illustrator and designer for the stage,

completing numerous designs in conjunction for theatrical productions in conjunction with Cecil Beaton and Edith Sitwell. Whistler had a particular interest in the nuances of interior design, particularly period rooms, it is an interest which is evident in the present portrait. Whistler has shown Rothschild seated, with his back to the viewer, at a grand piano; the painting focussing more on the contents of Rothschild's rooms in Trinity College's Great Court, than on the sitter himself. Rothschild had been elected a fellow of Trinity in 1935 and it is likely that the present canvas dates from around that time. Although a scientist by training, Rothschild had numerous artistic interests and friends; Rothschild was elected to the fellowship at the same time as Anthony Blunt, whom he lent money to purchase Poussin's *Elizear and Rebecca*, now in the Fitzwilliam Museum, Cambridge. Rothschild was also an obsessive collector. He began even as an undergraduate to assemble the finest library in private hands of English eighteenth-century first editions, manuscripts, and book bindings, some 3000 items which he later presented to Trinity.

Whistler's canvas shows Rothschild seated at the piano, his Great Court room lined with books and filled with exotic blooms. The improbably tall vase containing flowers gives a fantastical quality to the quiet interior. Whistler was killed in action in 1944, Rothschild went on to head-up a counter-sabotage section of M15 and did not return permanently to Cambridge. Beautifully painted, in Whistler's fluid manner, this interior is an unusual record of Cambridge in the inter-war period it is also previously unrecorded and is therefore an important addition to Whistler's small oeuvre of oil portraits.



Man Ray *Victor Rothschild, 3rd Baron Rothschild*, c.1930
Vintage bromide print · 9 × 7 inches · 230 × 178 mm
National Portrait Gallery, London
© Man Ray Trust/ADAGP, Paris and DACS, London 2015.



Rex Whistler *Self-portrait in Welsh Guards uniform*, May 1940
Oil on canvas · 27 × 22 inches · 686 × 559 mm
Courtesy of the Council of the National Army Museum, London



The Critics

Oil on canvas
25 × 30 inches · 635 × 762 mm
Signed
Painted 1956

COLLECTIONS
Evelyn Waugh, purchased from the artist in 1956;
Harriet Waugh, daughter of the above, by descent to 2015.

LITERATURE
Nicholas Usherwood (ed.), *The Edge of All the Land: Richard Eurich 1903–1992*, Southampton, 1994, p.47, no.52;
Edward Chaney and Christine Clearkin (ed.), *Richard Eurich (1903–1992) Visionary Artist*, exh. cat., Southampton, 2003, pp.68–9, repr.;
Christine Clearkin, *Richard Eurich, an interim catalogue raisonné*, published on-line by Amazon.

EXHIBITED
London, Redfern Gallery, *Richard Eurich RA, Michael Wishart, Louis James*, February 1956, no.3 (purchased by Evelyn Waugh);
London, Royal Academy, 1956;
Southampton, City Art Gallery, Manchester, City Art Gallery, Bradford, Cartwright Hall, and Ipswich, Christchurch Mansion, *The Edge of All the Land: Richard Eurich 1903–1992*, 1994, no.52;
Southampton, Millais Gallery, Bournemouth, Russell-Cotes Art Gallery & Museum, London, Fine Art Society, *Richard Eurich (1903–1992) Visionary Artist*, 2003, no.34.

This savage satire was painted by Richard Eurich in 1956 as a critique of the post-war British art world. Eurich, a figurative landscape painter, was responding to the celebration of abstract painters, particularly foreign abstract painters, by the established art world. The grotesque group – which includes the director of the Tate, John Rothenstein, the critic David Sylvester and art dealer Philip Laski – shows them discussing a canvas of simple geometric forms, ignoring the figurative painter – Eurich – with his model working in the back room. Exhibited at the Royal Academy the same year as Alfred Munnings’ *Does the Subject Matter?*, a satire on the Tate Gallery’s acquisition policy, Eurich’s composition belongs to the same mood of dissatisfaction but is harsher in its execution and more disquieting in its implications. *The Critics* can be read as a highly important intervention, made by a largely figurative British artist, in a debate about the value of formal innovation over narrative and individual craft and talent. Its contemporary power was immediately understood and it was acquired in 1956 by Evelyn Waugh.

Richard Eurich remains a comparatively under represented figure in narratives of twentieth century British art.¹ Despite being the subject of two monographic exhibitions since his death in 1992, Eurich’s reputation remains as ‘an isolated or eccentric figure.’² Trained at the Slade School of Fine Art, 1924–7, under Henry Tonks, Eurich began his career as a draughtsman producing large-scale drawings of figures in interiors. Through Eric Gill, Eurich was offered an exhibition at the Goupil gallery in 1929 and there he met the only contemporary artist who ever exerted any major influence on his

work: Christopher Wood. Eurich achieved public acclaim with his exhibition of the *Withdrawal from Dunkirk*, a complex, detailed work of astonishing technical assurance, at the National Gallery’s war art exhibition in August 1940, which led to him being appointed a full-time, salaried war artist to the Admiralty in March 1941. In the post-war years Eurich entered a period of decline, so that he was forced to take up teaching for the first time in his career; he worked at Camberwell School of Arts and Crafts from 1949.

In 1956 the Tate Gallery exhibition ‘Modern Art in the United States’ signalled the arrival of Abstract Expressionism in London. The exhibition had an enormous impact and was critically well received. This success revived a sense, particularly amongst figurative painters, that the British art establishment was more interested in promoting the formal progressiveness of international painters than contemporary art by indigenous artists. The exhibition prompted Alfred Munnings’s *Does the Subject Matter?* a continuation of his attack on the veneration of international abstraction. The composition shows a group of figures, including John Rothenstein the director of the Tate, admiring a sculptural lump, intended to caricature the work of Barbara Hepworth.³ Eurich’s painting is both more subtle and more savage than the Munnings.

The precise circumstances of the pictures production were described by Eurich in a letter to Richard Dorment in 1987: ‘it (the painting) was triggered off by the ‘critic’ on the left. (I forget his name) he was at the press view at the Royal Academy, and he told me (drinking a glass of sherry) that he had just had some fun writing an Obituary notice for



A.J. Munnings, who at the time was PRA and very much alive and kicking. I was disgusted, as A.J. could be very generous.⁴

The 'critic on the left' of Eurich's painting has been identified as the writer and critic Alan Clutton-Brock who worked for *The Times*. He wrote the introduction to the exhibition catalogue for the Duncan Grant retrospective, held at the Tate Gallery in 1959 and was a follower and admirer of Roger Fry. Next to Clutton-Brock, the figure with his hands thrust into his pocket has not been securely identified, it has been suggested that it is the critic David Sylvester.⁵ An attribution rejected by Richard Dorment who has suggested instead that the figure maybe the art critic and writer Herbert Read.⁶ In the foreground is the figure of John Rothenstein, shown, hunched and with pronounced Semitic features. The seated figure on the right has been identified as Philip Laski, the brother Marghanita Laski, who during the 1950s was a consultant to a London Gallery located in George Street which specialised in small scale Surrealist and Abstract works. As David McCann noted in 2003: 'one art critic remembered him as always having greased back black hair, always wearing a pair of dark glasses and when his black jacket was unbuttoned there was visible a canary yellow sweater.'⁷ The figure standing with folded hands behind the group has been tentatively identified as the art critic and historian J.P. Hodin who was famous for his association with Herbert Read's Institute of Contemporary Art which consciously promoted abstraction. In 1957 Hodin published *Ben Nicholson: The Meaning of his Art* and Nicholson may have been the object of criticism. The canvas on the easel recalls Nicholson's abstract work of the 30s.

The Critics is a Hogarthian satire on the middle men of the art world – journalists, museum directors and dealers – who shape public taste. As an artist who was conscious of his unfashionable adherence



Alfred Munnings *Does the Subject Matter?* c.1956
Oil on canvas · 30 × 42¼ inches · 762 × 1086 mm
© Estate of Sir Alfred Munnings,
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to a realist tradition, Eurich was angered by the perceived cabal which promoted abstraction. Wyndham Lewis, writing in *The Demon of Progress in the Arts* in 1954, noted that there were critics: 'ready to plug to the hilt, to trumpet, to expound, any movement in painting ... which was obviously hurrying along a path as opposite as possible from what had appealed to civilised man through the ages.'⁸ But the situation Eurich attacked was more subtle and complex than *The Critics* suggests. Rothenstein's presence in particular is ambiguous. He had wide-ranging tastes and despite doing much to promote twentieth-century British figurative-art, his antagonism over the Chantry Bequest meant that he was viewed as an enemy of the Royal Academy and its former President, Alfred Munnings in particular. Ironically his reputation is now as someone who failed to secure great works of international modernism for the national collections, rather than an avid promoter of the type of art Eurich was critiquing.

It is particularly ironic as it was John Rothenstein who had first recommended



Howard Coster *Sir John Rothenstein*, 1939
Half-plate film negative
© National Portrait Gallery, London





Richard Eurich *The Mummers*, 1952
Oil on board · 34 3/8 × 36 1/4 inches · 880 × 920 mm
Royal Pavilion, Libraries & Museums,
Brighton & Hove / Bridgeman Images

Eurich to Evelyn Waugh. In 1951 Waugh, a pioneering connoisseur of Victorian art, owned two sardonic paintings by Thomas Musgrave Joy ironically entitled *The Pleasures of Travel*. The canvases depicted a highwayman holding up a stagecoach in 1751 and a ticket inspector inconveniencing railway travellers in 1851; Waugh commissioned Eurich to paint a third canvas illustrating the perils of travel in 1951. The commission was highly specific, Waugh asked Eurich to depict: 'a Dakota crashing and the passengers being burnt.'⁹ Waugh was delighted with the finished painting, writing to Eurich in 1953: 'Your picture is framed & hung & looks very beautiful, but it does need varnish and also I would be grateful for a few flames in the foreground.'¹⁰ The three pictures hung together at Evelyn Waugh's Gloucestershire house, Piers Court. In 1956 Waugh acquired *The Critics* directly from an exhibition at the Redfern Gallery where it was shown before the Royal Academy and his surviving correspondence at the University of Texas details his instructions for its payment.¹¹

The Critics neatly articulates one of the fault lines of British art in the 1950s. Eurich's respect for tradition – signalled by the postcards of old masters on the wall behind the central group and nude model seen through the open door – his respect for the craft of painting – indicated by the prominent still life of artists materials in the foreground – are contrasted with the abstraction of the canvas being venerated on the easel. Eurich's painting is therefore an important essay in understanding the conflicting narratives of British art in a critical post-war moment, when American Abstract Expressionism had emerged as the dominant artistic influence. It also represents the continuation of a powerful artistic tradition of the artist attacking the tastemakers and critics, a visual tradition which sees Eurich as the heir to Hogarth.

NOTES

- 1 Eurich has received four dedicated exhibitions in the last forty years: Carolina Krzesinka, *Richard Eurich RA: A retrospective Exhibition*, exh. cat. Bradford (Bradford City Art Gallery), 1979; Nicholas Usherwood, *Richard Eurich: From Dunkirk to D-Day*, exh. cat., London (Imperial War Museum), 1991; Nicholas Usherwood, *Richard Eurich 1903–1992*, exh. cat. Southampton (Southampton City Art Gallery), 1994; Edward Chaney and Christine Clearkin, *Richard Eurich (1903–1992): Visionary Artist*, exh. cat., Southampton (Millais Gallery), 2003.
- 2 Alan Powers in his essay 'Plotting Eurich's Co-ordinates on the Map of Twentieth Century Art' makes a powerful case for Eurich's central place in an alternative narrative of British art. See Edward Chaney and Christine Clearkin, *Richard Eurich (1903–1992): Visionary Artist*, exh. cat., Southampton (Millais Gallery), 2003, pp.32–40.
- 3 Brandon Taylor, *Art for the Nation: Exhibitions and the London Public 1747–2001*, Manchester, 1999, p.202.
- 4 Richard Eurich to Richard Dorment, Appletreewick, 22nd October 1987.
- 5 Edward Chaney and Christine Clearkin, *Richard Eurich (1903–1992): Visionary Artist*, exh. cat., Southampton (Millais Gallery), 2003, no.34, pp.68–69.
- 6 Richard Dorment, 'A Curse on Critics', *The Daily Telegraph*, 12 March 2003, p.25.
- 7 Edward Chaney and Christine Clearkin, *Richard Eurich (1903–1992): Visionary Artist*, exh. cat., Southampton (Millais Gallery), 2003, no.34, p.69. Anthony Blond described Laski as being: 'dressed like a black sheep: a walking stick, a fancy waistcoat, a buttonhole, and a velvet collar covered with dandruff. He was full of deceit and extraordinary tales ... He was a fixer.' Anthony Blond, *Jew Made in England*, London, 2004, p.197.
- 8 Wyndham Lewis, *The Demon of Progress in the Arts*, London, 1954, p.53.
- 9 For Waugh's commission to Eurich see: Edward Chaney and Christine Clearkin, *Richard Eurich (1903–1992): Visionary Artist*, exh. cat., Southampton (Millais Gallery), 2003, pp.21–22.
- 10 Quoted in: Edward Chaney and Christine Clearkin, *Richard Eurich (1903–1992): Visionary Artist*, exh. cat., Southampton (Millais Gallery), 2003, p.21.
- 11 University of Texas at Austin, Harry Ransom Center, Correspondence of Evelyn Waugh, E919: Waugh to A.D. Peters, 14 February, 1956 and Waugh to A.D. Peters, 3 September, 1956 asking Peters to make payment to Eurich.

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Inside cover: Thomas Gainsborough
detail from *Figures and cattle beside a woodland pool*
see page 26

Frontispiece: James Jeffreys
detail from *An Incantation*
see page 58

Opposite introduction: Nathaniel Dance
detail from *Olive Craster*
see page 18



