

An abstract painting featuring thick, expressive brushstrokes. The composition is dominated by a palette of muted blues, greys, and earthy browns, with large areas of off-white and cream. The texture is highly tactile, with visible ridges and valleys of paint. In the upper right corner, the text 'Lowell Libson & Jonny Yarker Ltd British Art' is printed in a clean, white, sans-serif font. The overall effect is one of raw, gestural energy and atmospheric depth.

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RECENT ACQUISITIONS

Lowell Libson & Jonny Yarker Ltd

2020 / 2021



PREFACE

We hope the publication of our annual catalogue of recent acquisitions is a welcome sign of continuity amid this difficult and disrupted year. Despite our normal activities having been somewhat curtailed, this catalogue covers the full range of our interests from the established to the esoteric, from John Constable to a remarkable set of collages. As ever, it is our shared passion for quality, be that beauty, academic interest or condition which has driven this selection.

John Constable's cloud studies have long been recognised as some of the most immediate and compelling works of nineteenth-century European landscape painting and are concomitantly rare on the market, we are offering a particularly grand and impressive example. The Constable is joined by a fine, late watercolour by Turner (detail opposite) and a complex, richly worked landscape drawing on blue paper by Thomas Gainsborough. Portraiture is represented by an imposing, large-scale chalk drawing on canvas by Thomas Lawrence as well as an exquisitely rendered pastel by the Restoration artist Edmund Ashfield. A rare and intensely felt work by John Brett

depicting his brother, made whilst he was under the influence of Ruskin, crackles with Pre-Raphaelite intensity and François-André Vincent's unflinching portrait of the great scientist Georges Cuvier dated year 8 in the Revolutionary calendar, revels in the austere technique popularised by David.

One of the reasons we so enjoy producing these catalogues is the opportunity to immerse ourselves in the complex contexts of new acquisitions. When we discovered the *Spirit of the Asylum* by the little-known Thomas Spence Duchè we had no idea it would lead us on a journey from Colonial Philadelphia, via Benjamin Franklin, William Blake and Emanuel Swedenborg to a exceptional example of the eighteenth-century welfare system in London. However, perhaps the most bizarre tale in the catalogue surrounds the three Blood Collages: works of proto-surrealism made by an astonishing outsider artist, John Bingley Garland. We hope you enjoy this year's selection and that the entries offer a welcome respite. As always, we are enormously grateful to those friends and colleagues who have helped us prepare this catalogue.

LOWELL LIBSON AND JONNY YARKER

STORM CLOUDS OVER HAMPSTEAD

Oil on millboard
16 × 27¼ inches; 406 × 692 mm
Painted c.1822

COLLECTIONS
Private collection, UK;
Andrew Wyld;
Sotheby's, 9 July 2009, lot 46;
Wyld sale, Christie's, 10 July 2012, lot 91;
Private collection, acquired at the above sale,
to 2020

*'I have done a great deal of skying
– I am determined to conquer all
difficulties ... That Landscape painter
who does not make his skies a very
material part of his composition ...
neglects to avail himself of one of his
greatest aids.'*

John Constable in a letter to John Fisher,
23 October 1821

Constable's cloud studies are regarded as some of the most immediate and compelling works of art made during the nineteenth century: this little-known example is one of the boldest, most dramatic and largest of the cloud studies to survive. Made in Hampstead in 1822, this expansive and technically innovative work fits into a key moment in Constable's development when he was working on his large-scale landscape paintings, in which the skies formed the 'key note, the standard of scale and the chief organ of sentiment.'¹ Having started as a means of enriching his landscape paintings however, Constable's study of the sky became for him both a subject of scientific curiosity and an emotional obsession.

Constable first rented a house in Hampstead in the late summer of 1819. His wife had given birth to their second child, Maria Louisa, in July and the cleaner air was intended as a tonic for the small children as much for their mother. The location came to play a central role in the development of Constable's art. In the early nineteenth century Hampstead attracted a great number of landscape artists. Constable's friend, the amateur artist and musicologist, William Crotch, whom Constable met around 1806–1807, was sketching on the Heath at around this time. From 1822 John Linnell had lodgings at North End, Hampstead and he later moved to Collins Farm on the Heath itself. William Collins, one of Constable's friends, lived on the Heath throughout the 1820s, 'removed from the interruptions of London life... and preparing his pictures under all the peculiar advantages which his residence so liberally offered to the votary of landscape art.'² In the last of Constable's *English Landscape*

Scenery prints Collins is depicted sketching on the Heath.

In 1820, after spending part of the summer in Salisbury, Constable and his family moved to Hampstead at the beginning of September. A few Hampstead oil studies survive from October of 1820, however it was not until the summer of the following year that Constable was able to concentrate fully on his study of the sky. From his lodgings at Lower Terrace, which allowed him easy access to the western end of the Heath, Constable set about recording the ever-changing conditions and formations of the sky in an almost obsessive manner. Constable clearly relished the artistic challenges inherent in capturing this most elusive and volatile of subjects and was scrupulous in his approach, often annotating his sketches with the precise location, date, time of day and prevailing weather conditions. On a sketch dated 'Sepr. 10. 1821.' for example, Constable noted 'Noon. gentle Wind at West. Very sultry after a heavey [sic] shower with thunder. accumulated thunder clouds passing slowly away to the south East. very bright and hot. all the foliage sparkling and wet.'³ Constable would often paint on consecutive days and sketches surviving from the 10th, 11th, 12th and 13th of September 1821 show that his approach could be as varied as the weather. On occasions he would even execute several studies in a single day, for instance on 27 September 1821 when he made sketches at ten in the morning, at noon and at four in the afternoon, as if gathering proof not only of the different cloud formations created by the fluctuating weather conditions, but also of the speed of their transition.⁴ Constable was eager



to gain a scientific understanding of these complex cloud configurations in order to depict them as accurately as possible; he followed contemporary studies in meteorology, notably Thomas Forester's *Researches About Atmospheric Phaenomena* (1813) and Luke Howard's essay on the classification of clouds in *The Climate of London* (1818–20).

In this study the sky is being swept along at great speed; dark blue and grey storm clouds, driven by a strong westerly breeze, threaten to engulf the billowing 'cumulus congestus' clouds and in turn the sun-filled sky beyond, while sheets of rain fall in strong diagonals from below the clouds. The energy of the brushwork conveys the speed of execution, as Constable hastens to record this transient effect. The overt (arc-shaped) scuff to the surface upper left may in fact have been caused by the artist as he hurried to pack his brushes and escape the ensuing rain. Constable noted on a study of 3 September 1821 'very sultry, with large drops of rain falling on my palette.'

This study is remarkable for its scale, only four works of comparable size (measuring approximately 475 × 580 mm) survive from 1822, now in Tate Britain, Birmingham Museum and Art Gallery, the Ashmolean Museum and a further sheet dated 1 August, however these are all on paper.⁵ While Constable used heavy millboard of this type throughout his career, he rarely employed it for cloud studies, opting instead for paper, which was often subsequently laid down on canvas or board. The slightly rough surface of the millboard adds a texture and energy to this study, especially in the dark storm clouds to the right where Constable has applied the paint very thinly.



John Constable
*Cloud study
with treetops
and a building,
10 September 1821*

Oil on paper
9¾ × 11⅞ inches
248 × 302 mm
Inscribed on the
verso: 'Sept. 10 1821,
Noon gentle wind
at West. Very sultry
after a heavey [sic]
shower with thunder
accumulated thunder
clouds passing slowly
away to the south East,
very bright and hot, all
the foliage sparkling
['with the' deleted]
and wet'
Private collection



John Constable
Cloud study 4 July 1822

Oil on paper mounted on canvas · 12⅞ × 19½ inches; 321 × 495mm
Inscribed on the verso with a transcription of the artist's inscription: 'Hampstead July 4 1822
Very fine and hot Wind. W clouds very high and climbing'
Private collection



John Constable, *Self-portrait*, 1806
Pencil · 7½ × 5¾ inches · 190 × 145 mm
© Tate, London 2018 (T03899)

Another significant feature of this sketch is the reserve that has been left along the lower edge for the foliage, which has helped to clarify an important aspect of Constable's working practice, namely that he painted the sky before filling in the landscape. This is of course in keeping with Constable's belief that the sky governed the chiaroscuro and entire mood of the landscape below. This sketch was also made at a key moment, when Constable was shifting the balance of foliage and sky and moving towards pure sky studies. As Timothy Wilcox has described: 'soon leaving the ground behind, he would appear to telescope into the heavens.'⁶ *Study of Altocumulus Clouds* in the Yale Center for British Art, New Haven, which is dated 13 September 1821, is believed to be the earliest extant cloud study to dispense with any vestige of tree or building.⁷

The monumental scale of this work raises the question of its purpose in Constable's art. The sky studies seem never to have been strictly preparatory for finished, exhibition works, rather they seem to express Constable's life-long absorption with climate and meteorology. Constable seems never to have anticipated a public life for his oil sketches and there is no evidence that he exhibited any of his cloud studies during his lifetime. They seem, instead, to have been closely observed expressions of his wonder at the beauty and variety of creation. 'Skies must and always shall with me make an effectual part of the composition. It will be difficult to name a class of landscape in which the sky is not the 'key note', the standard of Scale and the Chief Organ of Sentiment... The sky is the source of light in nature – and governs everything.'⁸

We are grateful to both Anne Lyles and Conal Shields for their earlier research which firmly established this work within Constable's oeuvre.

NOTES

1. Constable writing to Fisher noted: 'It will be difficult to name a class of landscape in which the sky is not the key note, the standard of scale and the chief organ of sentiment.' Ed. R. B. Becket, *John Constable's Correspondence*, Suffolk, 1966, vol. VI, pp.76–77.
2. William Collins, *Memoirs of the Life of William Collins*, London, 1848, vol.I, p.217.
3. *Cloud Study with Tree Tops and Building* in the Thomson Collection. See Ed. Edward Morris, *Constable Clouds: Paintings and Cloud Studies by John Constable*, exh. cat., Edinburgh (National Galleries of Scotland), 2000, p.64, cat. no. 36.
4. Graham Reynolds, *The Later Paintings and Drawings of John Constable*, New Haven and London, 1984, vol.I, cat. nos. 21.53–55.
5. Graham Reynolds, *The Later Paintings and Drawings of John Constable*, New Haven and London, 1984, vol.I, nos. 22.52, 22.53, 22.58 and no. 22.17.
6. Ed. Edward Morris, *Constable Clouds: Paintings and Cloud Studies by John Constable*, exh. cat., Edinburgh (National Galleries of Scotland), 2000, p.77.
7. Ed. Edward Morris, *Constable Clouds: Paintings and Cloud Studies by John Constable*, exh. cat., Edinburgh (National Galleries of Scotland), 2000, p.687. cat. no.39.
8. Ed. R. B. Becket, *John Constable's Correspondence*, Suffolk, 1966, vol. VI, pp.76–77.



BURG ELTZ FROM THE SOUTH

Watercolour, pencil and pen and red ink with some scratching-out on paper with a grey wash
6¼ × 9⅞ inches; 159 × 232 mm
Painted c.1841

COLLECTIONS
Anonymous sale, Christie's, 29 May 1908, lot 468, (bt. Ross, 38 gns.);
Holbrook Gaskell (1813–1909);
Gaskell sale, Christie's 25 June 1909, lot 147 (14 gns.);
Thomas Agnew & Sons;
Walter H. Jones;
Jones sale Christie's, London, 3 July 1942;
Fine Art Society, London, 1942;
Christie's, 4 June 1974, lot 181;
Thomas Agnew & Sons., *Annual Exhibition of Watercolours and Drawings*, 1974, no.55;
Private collection;
W/S Fine Art, London, 2008;
Private collection to 2020

LITERATURE
Andrew Wilton, *The Life and Work of J.M.W. Turner*, 1979, London, p.460, cat. no. 1333.



Joseph Mallord William Turner
The Ruins of Trutz Eltz above the Eltz Valley, with Burg Eltz beyond to the South
Pencil, watercolour and gouache · 5½ × 7½ inches;
141 × 192 mm
Tate, Turner Bequest CCXCII 8 1840

This dramatic sheet was made by Turner during a Continental trip in either 1841 or 1842, showing the Burg Eltz from the south, Turner has captured the theatrical profile of the castle, using limpid watercolour washes to suggest the shifting weather. This boldly worked watercolour was made towards the end of Turner's career, as he explored effects of atmosphere and climate on landscape with ever greater formal and technical freedom. This sheet comes from a dismembered sketchbook Turner was using on a trip to Switzerland and Germany and was almost certainly made on the spot.

The Eltz is a tributary of the Mosel, which it joins at Moselkern. In his 1824 *Rivers Meuse and Moselle* sketchbook (Turner Bequest CCXVI) Turner made notes from Alois Schreiber's *Traveller's Guide down the Rhine*, a copy of which he owned.¹ Here he underlines Eltz (he calls it 'Elz') as a place to remember. Burg Eltz is remarkable for its picturesque situation, perched on the top of a two hundred foot high rock and with its turrets and battlements, the castle affords an air of both the magical and the impenetrable; indeed the stronghold has never been taken by force. In 1840 Turner visited Eltz for the first time, on that occasion he saw the castle from the ruins of Trutzeltz, where a viewing platform had been specifically constructed to allow visitors to admire Burg Eltz from a distance. Two boldly coloured watercolours of this view survive in the Turner Bequest.²

The present watercolour was made on his return to Eltz in either 1841 or 1842 and forms part of a group of five sheets that record the castle from multiple different angles. As Celia Powell has noted, on this occasion Turner was able to get much closer

to the castle and he took the opportunity to explore it thoroughly, 'walking right round the rock on which it stands.'³ During this visit Turner used a sketchbook in which one side of each leaf he prepared with grey wash after the book was bound. The washes vary from dense and dark to relatively light and sometimes Turner chose to work on the prepared surface, sometimes on the unprepared side. In this sheet Turner used the prepared, grey washed side of the paper, enjoying the surface it gave him.

To circle the castle Turner must have clambered over rocks and through trees and undergrowth. It seems that he also contended with rain, Turner has shown rain sheeting down on the left-hand side of the watercolour and in a second sheet made at the same time a rainbow over the castle. In common with other sheets of this period, Turner rapidly, but carefully described the distinctive outline of the castle in pen and red ink, building up the composition with areas of rich wash, to capture the light hitting the castle. He also used scratching-out taking full advantage of the mid-tone provided by the grey washed paper. This method of overlaying transparent watercolour washes with sharper filaments of ink was much praised by Ruskin. Turner brings the foreground of this magical, small study to life with this suggestive red ink forms.

NOTES

1. Celia Powell, *Turner in Germany*, London, 1995, pp.30–31. Turner owned a copy of the first English edition of Schreiber's *Guide* of 1818.
2. TB CCXCII 8 and CCXCII 41.
3. Celia Powell, *Turner in Germany*, London, 1995, p183.



GEORGES CUVIER

Oil on unlined canvas
25½ × 21¼ inches; 658 × 540 mm
Signed and dated: 'Vincent. f / añ.VIII'
Painted 1799 / 1800

COLLECTIONS

Baron Georges Cuvier (1769–1832);
By descent in the Cuvier family until 2008;
Christie's, New York, 25 January 2012, lot 141;
Private collection, New York to 2020

LITERATURE

Pierre-Jean-Baptiste Chaussard, 'Notice historique et inédite sur M. Vincent, Élève de M. Vien', *Le Pousanias français. État des arts du dessin en France, à l'ouverture du XIXe siècle: Salon de 1806*, Paris, pp.96–115;
Jean-Pierre Cuzin, *Vincent 1746–1816: Entre Fragonard et David*, Paris, 2013, p.246 and p.492, cat. no.621;
Philippe Taquet, *Georges Cuvier: Anatomie d'un naturaliste*, Paris, 2019, pp.74–75 and cover illustration.

ENGRAVED

Charles Miger, etching lettered 'peint par Vincent Membre de l'Institut National er Gravé par Miger de la cy devt Académie Royale, 1806.



This stark neo-classical portrait by David's greatest rival, François-André Vincent, depicts the most significant French scientist of the early nineteenth century Georges Cuvier, widely regarded as the father of palaeontology. Painted in year 'VIII' of the new Revolutionary calendar, 1799–1800, the portrait almost certainly celebrates Cuvier's appointment as professor of natural history at the *Collège de France* and perfectly distills the new aesthetics of Republican France. Vincent eliminates all extraneous details, save the back of the sitter's chair, to produce a penetrating psychological study of Cuvier. As Jean-Pierre Cuzin has observed, this is one of Vincent's simplest and yet most impressive portraits, pointing to its technical virtuosity and compositional originality: 'the striking originality of the figure lies in its scale, much larger than life, which gives it a monumental appearance.'¹ Unlined, the portrait is preserved in outstanding condition and housed within its original, neo-classical gilt-wood frame. Remarkably, the portrait remained in the Cuvier family until 2012.

François-André Vincent was the son of a successful miniaturist, François-Elie Vincent. He trained with Alexander Roslin and then Joseph-Marie Vien. In 1768, Vincent entered the *l'École royale des Elèves Protégés*, then under the directorship of Natoire and remained there until 1771, when he received his patent to become a boarder at the *Académie de France à Rome*. During his stay in Italy, Vincent painted a number of portraits which were highly regarded by

Simon Charles Miger, after Vincent,
Baron Georges Cuvier (1769–1832)
engraving © Tallandier / Bridgeman Images

contemporaries. Charles-Joseph Natoire, director of the *Académie de France à Rome* wrote to Charles-Claude Flahaude de la Billaderie, comte d'Angiviller the Surintendant des Bâtiments du Roi: 'Our students all work with zeal. Vincent has done a few portraits lately, of very good taste; it seems to me that this will be the part he will want to deal with the most.'²

Contrary to Natoire's prediction, Vincent returned to Paris and began to practice principally as a history painter. He was elected a member of the *Académie royale de peinture et de sculpture* in 1782 presenting *l'Enlèvement d'Orythie par Borée* as his morceau de reception, now in the Louvre. In 1784, Vincent moved to the former workshop of Louis Jean-Jacques Durameau at the Louvre, who had gone to live in Versailles. In the wake of the French Revolution, Vincent continued to be active as a history painter winning second prize at the *Concours de l'An II* in 1794 for his depiction of a contemporary Revolutionary subject: *La Citoyenne de Saint-Milhier entourée de ses enfants et menaçant de faire sauter*, a painted sketch where one could read the motto: 'À tout âge et tout sexe on vit la Liberté enfanter l'héroïsme et l'intrépidité.' If Vincent agreed with revolutionary ideals, he firmly remained a moderate republican. He wrote to his friend Jean Pierre Saint-Ours, on January 12th 1791: 'Je fuis les extrêmes et je hais tout esprit de passion. Ne croyez pas cependant que je sois neutre, ce serait me faire tort, on ne saurait dans les circonstances actuelles demeurer indifférent, et par conséquent j'ai mon opinion bien précise.'³ He was personally affected when his sister Suzanne Griois was sent to the guillotine on June 17th 1794, convicted of having taken part in the Baron de Batz' conspiracy. In 1799 Vincent married the celebrated portraitist Adéïde





François-André Vincent,
Portrait of the Sculptor Roland, 1797
Oil on canvas · 29⅞ × 24⅞ inches · 745 × 613 mm
J. Paul Getty Museum, 2016.70. Digital image courtesy of
the Getty's Open Content Program



Jacques-Louis David, *Self-portrait, 1794*
Oil on canvas
31¾ × 25 inches · 810 × 640 mm.
Musée du Louvre, Paris. Photo RMN-Grand Palais
(musée du Louvre) / Gérard Blot

below:
Albert Chéreau, *George Cuvier lecturing
on palaeontology, 1819*
Colour lithograph, 10 × 7 inches; 254 × 179 mm
Published by Magnin & Blanchard

Labille-Guiard, a keen and vocal advocate of the advancement of female professional artists. At a meeting of the Royal Academy held on September 23, 1790, Labille-Guiard successfully proposed that women be admitted in unlimited numbers and be permitted to serve on the institution's governing board.

The altered political climate in France had an impact on Vincent as an artist. Historical commissions decreased and Vincent increasingly worked in the shadow of the extreme Jacobin Jacques-Louis David. As a result portraiture became increasingly important to his career, although, as contemporaries observed, he saw no immediate separation between history painting and portraiture, demanding history painters practice as portraitists to improve their abilities at observing nature.⁴ Vincent's portraits increasingly reflected the stark neo-classicism practiced by David, Vincent's portrait of Cuvier, completed in 1800, represents his most complete absorption of this aesthetic, whilst retaining a remarkably nuanced characterisation of the sitter.

On October 25th, 1795, during the Directoire, the Institut national des Sciences et des Arts was created. Vincent became an elected member on the 17th of December,

together with his old master, Joseph-Marie Vien. Seen to be of general utility for the glorification of the Republic, the *Institut*, whose role consisted in publishing and demonstrating new scientific and literary discoveries, was subdivided into three categories: Physics and Mathematics, Moral and Political Science and Literature

and Fine Arts. Georges Cuvier was also a founding member. In April 1796 he read his first paleontological paper, which was published in 1800 under the title *Mémoires sur les espèces d'éléphants vivants et fossiles*, in which he analysed skeletal remains of Indian and African elephants as well as mammoth fossils and a fossil skeleton, known at the



time as the 'Ohio animal'. This paper was landmark in the advancement of comparative anatomy, Cuvier's analysis established, for the first time, that African and Indian elephants were different species and that mammoths were not the same species as either and therefore must be extinct. He further stated that the 'Ohio animal' represented a distinct and extinct species that was even more different from living elephants than mammoths were. Years later, in 1806, Cuvier would return to the 'Ohio animal' and give it the name: 'mastodon.' Vincent's portrait therefore depicts Cuvier at the point of his first significant breakthrough, when he transformed the study of comparative anatomy and effectively ended the long-running debate about extinction.

Vincent, as a fellow member of the Institut national must have been conscious of the excitement that surrounded Cuvier's discoveries. Vincent depicts Cuvier in a severe bust length format. As Cuzin has noted, the portraits apparently simple format belies its great power and invention. Vincent has pressed Cuvier against the picture plane, so that his head fills the canvas, leaving only a few inches of canvas above his head. This has the effect of forcing the viewer to engage directly with the intelligent and penetrating features of Cuvier himself. Vincent was usually a far more conventional portraitist, generally showing his patrician sitters in elaborate interiors, such as his portrait of the Boyer-Fonfrède Family of 1801 now at Versailles and the group portrait of the Comte de la Forest, his wife and daughter now at Karlsruhe. Vincent usually showed his professional sitters holding attributes of their trade, the poet Antoine-Vincent Arnault of 1801 is show seated holding pen and paper and the sculptor Philippe-Laurent Roland painted in 1797 is shown holding an ebauchoir, a tool used for working plaster. In his portrait of Cuvier, Vincent resisted the temptation of

including bones, or diagrams of the novel mastodon, relying instead on the quality of his characterisation and the tension created by his immaculate rendering of costume and background. The care with which Vincent explores texture is unusual and has prompted Cuzin to note: *'Peut-on y trouver, dans le léger vibrato d'une touche qui nuance à peine le fond gris clair et caresse avec une vraie joie tactile, à la flamande, les mèches des cheveux et l'étoffe satinée ou pelucheuse du vêtement, un écho de la technique riche et fondue d'Élisabeth Vigée-Le Brun?'*⁵

Throughout Vincent's masterful paint handling is evident, from the lightly brushed background that imparts the illusion of space, to the firm, sculptural modelling of Cuvier's head and velvet collar, whose three-dimensionality is emphasised by the painter's sophisticated modulation of light and shade. The resulting sense of physicality, of vital presence, is extraordinary, and is only strengthened by the tight framing of the composition, the proximity of the sitter to the picture plane, and the suppression of superfluous details. The canvas is preserved in exceptional condition, being unlined and housed in its original neo-classical frame.

This remarkable portrait seems not to have been exhibited in Paris on its completion and remained with Cuvier. Shortly after its completion Cuvier was made titular professor at the Jardin des Plantes in Paris, in 1802 he was appointed commissary of the institute to accompany the inspectors general of public instruction. In this capacity, he visited the south of France, but in the early part of 1803 he was chosen permanent secretary of the department of physical sciences of the Academy, and he consequently returned to Paris. Cuvier had a distinguished career under successive administrations, combining his research with occupying major roles both within universities and government eventually

becoming Grand Officer of the Legion of Honour, a Peer of France, Minister of the Interior, and president of the Council of State under Louis Philippe. Seen as the father of vertebrate palaeontology, Cuvier created the comparative method of organismal biology, an incredibly powerful tool which is still used by scientists. Whilst Cuvier's scepticism about biological evolution has seen him placed on the wrong side of scientific debate, Cuvier's attempt to explain extinction by suggesting that periodic 'revolutions', or catastrophies had befallen the Earth has re-emerged as a valid hypotheses for at least some of the great episodes of change in the Earth's biota, such as the Cretaceous-Tertiary extinction event. Cuvier was remarkable in his promotion of female scientific education, training both his daughter and step-daughter as scientists and collaborating with them on a number of projects.⁶

NOTES

1. 'La frappante originalité de la figure réside dans son échelle, beaucoup plus grande que nature, qui lui confère une allure monumentale.' See Jean-Pierre Cuzin, *Vincent 1746–1816: Entre Fragonard et David*, Paris, 2013, p.246.
2. 'Nos élèves travaillent tous avec zèle. Le sr Vincent a fait quelques portraits dernièrement, d'un très bon gout; il me paraît que ce sera la partie où il voudra le plus s'occuper.' See eds. Anatole de Montaiglon and Jules Guiffrey, *Correspondance des directeurs de l'académie de France a Rome, Paris, 1904, vol.XIII, p.63.*
3. Jean-Pierre Cuzin, *Vincent 1746–1816: Entre Fragonard et David*, Paris, 2013, p.538.
4. Pierre-Jean-Baptiste Chaussard noted that Vincent had: 'jamais cessé de faire sentir à se élèves combien il est important d'imiter fidèlement la belle nature. Il a le premier émis l'opinion que les peintres d'histoire devaient faire des portraits, afin de s'habituer à rendre fidèlement ce qu'ils voyaient.'
5. Jean-Pierre Cuzin, *Vincent 1746–1816: Entre Fragonard et David*, Paris, 2013, p.246.
6. M. Orr, 'Keeping it in the family: the extraordinary case of Cuvier's daughters', in eds. Cynthia Burek and Bettie Higgs, *The Role of Women in the History of Geology*, London, 2007, pp.277–286.

A LANDSCAPE WITH A CART ON A TRACK

Black and white chalks on blue paper
8½ × 11⅞ inches; 215 × 282 mm
Drawn c.1786

COLLECTIONS

Thomas Sandby (1721–1798), with his bookplate on the verso of the eighteenth century backing sheet, presumably acquired from the artist; Sandby sale, Sotheby, 18–21 July 1799; Charles Sackville Bale (1791–1880); Bale sale, Christie, 13–14 & 16 May 1881, lot 385; John Postle Heseltine (1843–1929), to 1912 (Lugt. 1507) his stamp on the backing sheet; P. & D. Colnaghi and Obach; Private collection France, 2019

LITERATURE

J.P. Heseltine, *Original Drawings by British Painters in the collection of J.P.H.*, privately printed, 1902, no. 10, repr.; To be included by Hugh Belsey in any forthcoming supplement to John Hayes's catalogue raisonné of Gainsborough's drawings.

Made in the late 1780s, this highly expressive drawing ranks as one of Gainsborough's most evocative final landscape studies. Rendered in black and white chalk on delicate, blue laid paper the drawing is preserved in exceptional condition. This sheet is unusual for having an eighteenth-century provenance, first being recorded in the collection of Gainsborough's friend, and fellow founder member of the Royal Academy, Thomas Sandby. The drawing itself combines compositional motifs that appear in many of Gainsborough's late drawings: a dense thicket of trees, sandy banks, a serpentine track and a donkey pulling a cart and its solitary occupant. These were elements Gainsborough continually returned to in his landscapes, combining and refining them to produce ever more

complex and impactful works. This exceptional drawing belongs to a group of works on blue paper which appear, at first sight, almost unfinished, but which we know Gainsborough considered complete works of art. It was this group of enigmatic and apparently informal drawings, which were particularly in demand by contemporaries. Early commentators recognised the power of these 'thoughts, for landscape scenery' and explicitly linked them to newly codified aesthetic concepts, such as the sublime. As such, this sheet demands to be read, not within the rather limited context of eighteenth-century British landscape drawing but within the broader context of European Romanticism, where landscape was explicitly designed to elicit an emotional response.

The teleology constructed for British landscape drawing places Gainsborough as a somewhat awkward precursor to the great generation of British landscape painters of the nineteenth century. Awkward, because Gainsborough, unlike Turner, Girtin and Constable, eschewed actual views for landscapes of the imagination, however contemporaries understood and appreciated the power of his work. Writing in his *Anecdotes of Painters* published in 1808, Edward Edwards made an important early public 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

This drawing perfectly encapsulates these qualities: Gainsborough has used black and white chalk on blue laid paper to create a strikingly simple composition, one that, despite the apparent simplicity of its subject, nevertheless has a profound emotional appeal. Edwards characterised Gainsborough's late landscapes as 'free sketches' pointing to the fact that he 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 virtuosic simplicity contributes to the powerful aesthetic of this sheet. Contemporary theories of aesthetic were exploring the potential of both the accidental line and judicious obscurity. Gainsborough deliberately leaves elements of the composition undeveloped, almost unfinished. Edmund Burke writing in his 1757 *Philosophical Enquiry into the Origin of Our Ideas of the Sublime*, for example, specifically explained the appeal of certain types of landscape painting:



Thomas Gainsborough, *Landscape with farm cart on a winding track between trees*, c.1785

Black and white chalks with stumping on blue paper
7 × 8½ inches; 182 × 217 mm
© Manchester City Galleries, 1953.1





‘in painting a judicious obscurity in some things contributes to the effect of the picture; because the images in paintings are exactly similar to those in nature; and in nature dark, confused, uncertain images have a greater power on the fancy to form grander passions than those have which are more clear and determined.’²

In the present sheet, one might point to the mass of lines that construct the dense thicket of trees from which the donkey, cart and its driver have emerged, the lines making up the thick vegetation are consciously obscure. Masterfully applied, the black chalk lines collide and combine to give the sense of depth, whilst Gainsborough has left areas of reserve in the trees themselves, allowing the paper to show through and suggest the volume of the foliage. This obscurity in turn explains contemporary responses to Gainsborough’s late landscape drawings, particularly the ‘solemnity’ of Edwards.

Part of the ambiguity of Gainsborough’s composition is achieved by the seemingly random nature of his mark making. This was a process mythologised by later writers, Edwards called these late drawings by Gainsborough his ‘moppings’ – implying that they were the result of felicitous accidents – and later scholars have seen a parallel with the ‘blot’ method of Alexander Cozens. But this characterisation belies the careful structure of this drawing. Every line has been carefully and systematically applied and Gainsborough revels in the potential effects of his choice of media. On the right-hand side of the composition Gainsborough has used the laid lines of the paper to give a vertical structure to the distant, dissolving clump of trees, whilst the incline of the hill has been effectively suggested by lines of reserve, scored through the black chalk. Throughout the drawing touches of white chalk articulate the composition suggesting the fall of light from the left. Scholars have long recognised

that the motif of the solitary figure in a cart had a personal resonance for Gainsborough. In an oft-quoted letter to William Jackson, Gainsborough deployed the idea of the country cart in a complex metaphor for life. Having complained of the social whirl in Bath and the necessity of servicing his portrait practice, Gainsborough noted: ‘we must Jogg on and be content with jingling of the Bells, only d-mn it I hate a dust, the kicking up a dust; and being confined in Harness to follow the track, whilst others ride in the Waggon, under cover, stretching their Legs in the straw at Ease, and gazing at Green Trees & Blue Skies without half my Taste.’³

Michael Levey was the first to suggest that Gainsborough’s drawings represent an ideal conceptualisation of this idea, Gainsborough escaping the necessity of his urban portrait business and enjoying the imaginative life of ease in the country. This idea of drawing as a form of escapism aligns with the eighteenth-century ideas of leisure. We know from several sources that Gainsborough made imaginative landscape drawings such as this in the evening. There is no contemporary evidence that Gainsborough sold his landscape drawings, instead they seem to have existed in an alternative economy of exchange, given to friends, collectors and patrons whom Gainsborough knew would appreciate their qualities.

In this context, the pleasure of viewing Gainsborough’s late drawings comes from a combination of factors. First the subject matter, contemporaries would have appreciated the contemplation of innocent rural life uncorrupted by urban manners and morals. Sensibility exalted feelings over the intellect as the true expression of a person’s innate morality, and there is no doubt Gainsborough saw himself as a painter of sensibility, once arguing that he always sought ‘a Variety of lively touches and surprizing Effects to make the Heart dance.’⁴

A drawing such as this should also be viewed within the powerful contemporary market for old master drawings. There is growing evidence that drawings such as this were viewed as sophisticated essays on earlier old master drawing styles and that they directly appealed to those collectors who also acquired earlier works. Gainsborough’s use of Italian blue paper, his masterful use of black and white chalks recalls the landscape drawings of sixteenth-century Venetian artists. It is perhaps notable that this sheet is first recorded in the collection of the artist, collector and dealer Thomas Sandby who formed a notable collection of old master drawings. It has an exceptional later provenance passing from Sandby to the great nineteenth-century collector Charles Sackville Bale at whose sale it was acquired by John Postle Heseltine. Heseltine formed one of the greatest groups of old master drawings in the late nineteenth century, publishing 13 privately printed volumes celebrating masterpieces from his collection, this drawing appears in a volume published in 1902.

NOTES

1. Edward Edwards, *Anecdotes of Painting*, London, 1808, p.139.
2. Edmund Burke, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, London, 1757, p.62.
3. Thomas Gainsborough to William Jackson, year unknown, ed. John Hayes, *The Letters of Thomas Gainsborough*, New Haven and London, 2001, p.68.
4. Thomas Gainsborough to William Hoare, 1773, ed. John Hayes, *The Letters of Thomas Gainsborough*, New Haven and London, 2001, p.112–113.

A COASTAL LANDSCAPE WITH A TOWER

Pencil and brown ink and wash on tinted paper
3⅞ × 6¼ inches; 99 × 159 mm
Signed 'Alex'. Cozens' (lower right, and lower
left on the artist's wash-line mount)
Drawn in c.1760

COLLECTIONS
Sir John Witt [L.646a];
Witt sale, Sotheby's, London, 19 February 1987,
lot 65;
Anonymous sale; Sotheby's, London, 30
January 1991, lot 92;
Spink-Leger, London;
Private collection, 2019

This boldly worked ink drawing was made by Alexander Cozens according to the rules he adumbrated in his 'New Method'. A successful drawing master and landscape painter, Cozens provided a system whereby apparently accidental 'blots' were developed into highly refined classical landscapes. Aimed at amateurs, the 'New Method' codified much of the intellectual underpinning of professional painters of the period, such as Thomas Gainsborough.¹ In the present beautifully worked drawing, Cozens has developed an initial blot drawing with the brush to produce a complex and highly structured landscape. The drawing, which was laid down by Cozens on his distinctive, wash-lined mount, is carefully signed both on the sheet and on the mount.

Alexander Cozens's first drawing manual was published in 1759: *An Essay to Facilitate the Inventing of Landskips, Intended for Students in the Art*.² In the two-page explanatory essay he began with a passage from the 1724 English edition of Leonardo da Vinci's *Treatise on Painting*, which described how invention of composition might be assisted by looking at accidents of nature, such as old

walls covered with dirt or streaked stones. Cozens explained that a happy accident with an adept pupil had led him to improve upon Leonardo by creating those imperfect forms on purpose with some degree of design, and then using them as the basis for landscape compositions. These 'rude black Sketches' or 'blots' were drawn swiftly with a brush dipped in Indian ink, from which hints were taken for the outline of a landscape drawn on a clean piece of post paper laid on top. In *A New Method* he explained that 'an artificial blot is a production of chance, with a small degree of design' and should be embarked on only after the practitioners had possessed their minds 'strongly with the subject'. He defines the 'true blot' as 'an assemblage of dark shapes or masses made with ink upon a piece of paper, and likewise of light ones produced by the paper being left blank.'³ He provided eight pairs of blots and outline landscapes drawn from them as examples of the eight styles of composition, which he listed in the essay.

Cozens's 'blot' technique was fully evolved by the 1750s, but he did not explain it in detail until the publication of *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape* in 1786. It is clear the drawing is derived from a blot, the simple areas of wash have been elaborated by the use of a brush, the method for the creation of such studies Cozens labelled as: 'a Sketch from a Blot with a Hair Pencil, as a Preparation for a Finished Drawing.' The small sheet also shows evidence of the use of a reed pen – in the tree in the vegetation in the foreground – and it is clear that he regarded it as a successful development, because the drawing was carefully mounted, inscribed and signed by Cozens himself.

Preserved in excellent condition, this small, intense study provides powerful evidence of the systematic approach to landscape drawing which Cozens developed towards the end of his career. Fluidly worked in rich, Indian ink this concentrated study points to both the eighteenth-century fascination with the rational world of classification and the emotional potential of the irrational accident.

NOTES

1. For Cozens see Kim Sloan, *Alexander and John Robert Cozens: The Poetry of Landscape*, New Haven and London, 1986, pp.36–62.
2. Alexander Cozens, *A New Method of Landscape*, London, 1786, pp.6–7.
3. Alexander Cozens, *A New Method of Landscape*, London, 1786, pp.6–7.



VENUS PRESENTING HELEN TO PARIS

A MODELLO FOR THE PAINTING NOW IN THE MUSÉE DU LOUVRE, PARIS

Oil on canvas
11¾ × 15 inches; 300 × 380 mm
Painted c.1777

COLLECTIONS
Professor Peter Walch (1941–2014);
Walch sale, Barridoff Galleries, Portland, August
5, 2005, lot 17;
Private collection, New York to 2020

LITERATURE
Guillaume Faroult, 'Gavin Hamilton's Venus
presenting Helen to Paris': a new painting for
the Louvre', *The Burlington Magazine*, vol.155,
no.1322, May 2013, pp.316–317, repr.

This beautifully painted oil sketch was made in preparation for a large-scale painting of the same subject now in the Musée du Louvre, Paris. The sketch may well have been made in 1777 when Hamilton was working on a possible commission from William Petty, 2nd Earl of Shelburne and later 1st Marquess of Lansdowne to 'paint the story of Paris and Helen' for a room at Lansdowne House.¹

Gavin Hamilton maintained a reputation of the highest order during his lifetime, and his peers thought him a crucial pioneer of the vigorous and noble classicising mode forged in mid-century-Rome. He arrived in Rome in 1748, and chose to enter the studio of Agostino Masucci, the principal champion of the long-standing classical tradition

in Roman art, leading back through Carlo Maratti to Raphael. The young artist initially painted portraits for British Grand Tourists, but the economic support of his affluent family allowed him to concentrate on history painting, the most noble but invariably the least lucrative genre of painting. While in Rome Hamilton fell under the sway of the antique, fostered in the 1750s by influential visits to Herculeum and personal contact with Robert Adam and Johann Joachim Winckelmann. His university education (in Glasgow) unusual among eighteenth-century artists, enhanced his ability to pursue history painting through a thorough knowledge of classical literature, and his 1761 acceptance into the Accademia di S. Luca attests to his



Gavin Hamilton; *Venus Presenting Helen to Paris*
Oil on canvas · 83 × 102 inches · 2110 × 2590 mm.
Musée du Louvre, Paris · © 2011 Musée du Louvre /
Harry Bréjat





prominence amongst the international community of artists in Rome. Hamilton's first successful historical composition was painted in 1760, *Achilles Lamenting the Death of Patroclus*, now in the National Galleries of Scotland, Edinburgh. This was the first in a sequence of large-scale depictions of scenes from the Iliad. The finished works are notable for their restrained palette, stoic expressions and frieze-like compositions which announced a new epic dimension in European painting. The stern Homeric subjects moreover placed the artist at the forefront of the movement to return to the most archaic classical sources. Hamilton had the sequence engraved from 1764 by Domenico Cunego. As a result, his compositions were widely disseminated and artists as diverse as Jacques-Louis David and John Trumbull were able to draw repeatedly on his ideas.

One of Hamilton's earliest works was a depiction of *Venus Presenting Helen to Paris* commissioned in Rome by Nathaniel Curzon, 1st Lord Scarsdale in 1756. The painting cost £200 and remains at Kedleston Hall, Derbyshire. The scene is taken from the Iliad and shows Venus, accompanied by Cupid, bringing Helen to Paris, the son of Priam, king of Troy remains seated. Hamilton returned to the subject in the 1770s when he was working on a commission for a sequence of paintings for Lord Shelburne. By this date Hamilton was not only a leading neo-classical painter, he was the foremost excavator and dealer in antiquities in Rome. Hamilton catered to a number of sophisticated and voracious collectors in London. Chief amongst them was Lord Shelburne, who was in the midst of remodelling his London house and planning a gallery to receive his growing collection of antique marbles. Hamilton offered help with sourcing an architect and tried to persuade Shelburne to reserve a space to

be decorated with a cycle of paintings by Hamilton himself.

The cycle is first mentioned in 1772: 'I have at last got the drawing of your gallery and the small room where it was proposed to paint the story of Paris and Helen. I am perfectly satisfied with both, and hope they will meet with your Lordship's approbation, and that no time may be lost I shall send them rolled up in a small case three days hence by the Milan post directed to your Lordship.'² Hamilton may have been being optimistic at this point, because in 1777 the tone is a little more speculative, writing to inform Shelburne that: 'My great plan in life are those six small pictures representing the story of Paris and Helen. I had already begun them, and could wish they fell into your Lordship's hands, as my view will be more honour than interest. They will be engraved by Volpato.' In 1780 he was still at work, commenting in a letter to Thomas Pitt that 'I can not help every now and then to take in hand my favourite enterprise of six small pictures representing the story of Paris. I have made sketches of all the different subjects, excepting the death of Achilles, which perhaps is one of the most interesting. I wish you was here to give me a little friendly advice.'³

Guillaume Faroult has recently identified this small oil sketch with one of the 'six small pictures' begun for Shelburne.⁴ It seems certain that this oil was made as part of the scheme, whether it is a modello – one of the 'sketches' mentioned by Hamilton in his letter to Pitt – or even a reduced compositional study made for the engraver Giovanni Volpato is less clear. The easy confidence of this painting, the precision and intricate detail – in areas, such as the highlights on Paris's costume and flowers scattered across the foreground – suggests that this is a finished work, rather than an oil sketch. Hamilton did make a large-scale version of the present composition, the

painting that was recently acquired by the Louvre. It is fair to say that the change in scale resulted in the loss of some of the vitality and drama of the present small-scale work.

Preparatory works are exceptionally rare in Hamilton's oeuvre, there are almost no known drawings. This makes this beautifully fluid, small-scale modello of particular importance. Despite its scale, it perfectly captures Hamilton's complex vision. The basic composition derives from seventeenth-century depictions of the Continenza of Scipio, with the seated Paris taking the place of Scipio and the reluctant Helen, the Carthaginian captive. Hamilton's staging retains an air of the Baroque, using the central cupid to act out the narrative of the scene, he is shown taking the hand of the seated Paris and hand of the chaste Venus, who is, in turn, being revealed by Venus, who seated on a billowing cloud. The composition differs significantly from Hamilton's earlier depiction of the same subject at Kedleston. The upright composition has been more successfully treated in landscape format, enabling the figures to be more clearly articulated and giving a frieze-like quality which adds to the neo-classical feel of the work. Preserved in fine condition, this small painting demonstrates Hamilton's skill as a technician.

NOTES

1. Brendan Cassidy, *The Life & Letters of Gavin Hamilton: Artist & Art Dealer in Eighteenth-Century Rome*, London, 2011, vol. I, p.222.
2. Brendan Cassidy, *The Life & Letters of Gavin Hamilton: Artist & Art Dealer in Eighteenth-Century Rome*, London, 2011, vol. I, p.222.
3. Brendan Cassidy, *The Life & Letters of Gavin Hamilton: Artist & Art Dealer in Eighteenth-Century Rome*, London, 2011, vol. I, pp.422–423.
4. Guillaume Faroult, 'Gavin Hamilton's Venus presenting Helen to Paris': a new painting for the Louvre', *The Burlington Magazine*, vol.155, no.1322, May 2013, pp.316–317.

FAUSTINA THE YOUNGER

Marble, on a grey marble socle
Bust: 20½ inches; 520 mm
Socle: 5 inches; 125 mm
Signed and dated: 'F. Harwood Fecit 1764'

COLLECTIONS
Probably commissioned by Alexander Gordon, 4th Duke of Gordon (1743–1827);
Probably by descent at Gordon Castle, Banffshire to c.1948;
Possibly acquired by Bert Crowther of Syon Lodge, Middlesex;
Jacques Hollander (1940–2004);
Christie's, 5 December 2013, lot 101;
Private collection;
Sotheby's, 2 July 2019, lot 106

LITERATURE
John Preston Neale, *Views of the seats of noblemen and gentlemen, in England, Wales and Scotland*, London, 1822, vol.I, unpaginated.

This marble copy of an ancient bust in the Musei Capitolini usually identified as Faustina the Younger, the daughter of Antoninus Pius and future wife of Marcus Aurelius, was made in Florence by Francis Harwood in 1764. Harwood was one of the most prolific suppliers of decorative marbles for the Grand Tour market and this finely worked example demonstrates the quality of luxury goods available to travellers to Italy. So often anonymous, this unusually signed and dated example, raises questions about the status of marble copies in the period and of sculptors such as Harwood who are known principally for ornamental work.

Harwood's origins remain obscure. He is documented living in Palazzo Zuccari with Joshua Reynolds and the Irish sculptor Simon Vierpyl at Easter 1752, he had certainly settled permanently in Florence by the following year, when he is recorded working with Joseph Wilton. He was admitted to the Florentine Academy on 12 January 1755 (as *pittore Inglese*, although he was described as *scultore* in the matriculation account).¹ After Wilson returned to England in 1755 Harwood appears to have worked in a studio near ss. Annunziata with Giovanni Battista Piamontini who had made life-size copies of *The Wrestlers* and *The Listening Slave* for Joseph Leeson in 1754. In 1758 both sculptors were contracted to make a statue and a trophy to complete the decoration of the Porta San Gallo, Harwood completing a statue of Equality, installed the following year.²

By 1760 Harwood was on the brink of his most productive period as a sculptor, producing copies of celebrated antiquities for the ever-increasing audience of Grand Tour travellers and for the domestic market

in London. In 1761 Harwood met the young architect James Adam who was in Italy specifically to make contact with suppliers for Robert Adam's burgeoning practice back in Britain. The Adams offered a remarkably cohesive design package to their clients, encompassing not just architecture, but fixtures, fittings and furniture as well. Harwood was able to supply the brothers with marbles for their new interiors. At Syon, for example, Harwood produced a full-size copy of Michelangelo's *Bacchus* for the new dining room the Adams had designed for Hugh Smythson, 1st Duke of Northumberland.

Harwood seems to have also specialised in producing sets of library busts. In 1758 Charles Compton, 7th Earl of Northampton, a distinguished traveller commissioned a set of busts which remain in situ at Castle Ashby in Northamptonshire. It is perhaps no coincidence that the Adam brothers were producing designs for new interiors at Castle Ashby at this date. The set included representations of: Cicero, Julius Caesar, Marcus Aurelius, Faustina the Younger, Sappho, Seneca and Homer. Each of these busts Harwood seems to have replicated for multiple patrons, another Adam patron, Thomas Dundas, for example, who was in Florence in 1762 commissioned busts of Marcus Aurelius, Faustina the Younger, Seneca and a Vestal paying 50 zecchini each for the busts in 1767.³ The present, beautifully modelled and exceptionally well-preserved example was almost certainly commissioned by a British traveller, it belongs to a very small number of Harwood's busts which are both signed and dated.

Busts of Faustina the Younger were remarkably popular in the mid-eighteenth





century. The Roman bust had been discovered at Tivoli in 1748 and presented by Benedict XIV to the Capitoline Museum. It had been restored by Bartolomeo Cavaceppi, who went on to produce a series of marble copies, including a version for James Adam in 1762 which he sold to the Duke of Northumberland and which is now at the Philadelphia Museum of Art. Further copies were made for Gustav III of Sweden, for Henry Temple, 2nd Earl of Palmerston and Henry Blundell.⁴ Accounting for its popularity is less easy. Faustina the Younger was not a major historical figure, her biography was not sufficiently engaging to justify her presence in so many distinguished sculptural collections. The answer may well lie in the bust's appearance; the oval shape of the face, its mild expression, bisque texture and linearity were all characteristics of Hadrianic sculpture much admired by such leading tastemakers as Cardinal Alessandro Albani and Johann Joachim Winckelmann. These were also characteristics common to nascent neo-classicism.



Francis Harwood, *Homer*
Marble · Signed and dated 'F. Harwood fecit 1764'
Height: 27½ inches · 700 mm including socle
© Victoria & Albert Museum, London
(gift of Bert Crowther in 1958)

In the present crisply modelled sculpture, Harwood has placed the white bust on a grey marble socle a feature common to a pair of busts depicting Homer and Seneca also signed and dated by Harwood to 1764 and preserved in the collection of the Victoria and Albert Museum, London. They had been commissioned in Florence by Alexander Gordon, 4th Duke of Gordon in 1763 and remained at Gordon Castle, Banffshire until the middle of the twentieth century. The present bust may well have formed part of the same commission. The first volume of John Preston Neale, *Views of the seats of noblemen and gentlemen* appeared in 1822 and contained a description of Gordon Castle listing in the hall: [a] *copy of the Apollo Belvedere, and Venus de Medicis, beautifully executed of statuary marble by Harwood. Here also, by the same ingenious statuary, are busts of Homer, Caracalla, M. Aurelius, Faustina, and a Vestal... each raised on a handsome pedestal of Sienna marble.*⁵

Given that this bust is dated 1764, the same year as the other Gordon Castle busts it seems likely that it was this bust that formed part of the Duke of Gordon's commission. Gordon was depicted in a spectacular full-length portrait by Pompeo Batoni now in the collection of the National Galleries of Scotland, he accompanied the 7th Earl of Northampton on his entrance to Venice as British ambassador extraordinary to Venice in May 1763, but seems otherwise to have been unmoved by Italy, apparently: 'he showed scarcely a trace of animation as he sat in his carriage, while Winckelmann described to him, with the choicest expressions and grandest illustrations, the beauties of the ancient works of art.'⁶

Linking this bust to the Duke of Gordon, places this kind of Grand Tour purchase in specific context, but it does not alter the more general purpose of such cultural production as a signifier of taste.



Pompeo Batoni, *Alexander Gordon, 4th Duke of Gordon*, 1764
Oil on canvas · 115 × 75½ inches · 2920 × 1920 mm
National Galleries of Scotland, Purchased by Private Treaty with the aid of the National Heritage Memorial Fund and the Art Fund 1994

NOTES

1. John Fleming and Hugh Honour, 'Francis Harwood, an English sculptor in XVIII century Florence', *Festschrift Ulrich Middeldorf*, Berlin, 1968, pp.510–516.
2. John Fleming and Hugh Honour, 'Francis Harwood, an English sculptor in XVIII century Florence', *Festschrift Ulrich Middeldorf*, Berlin, 1968, pp.510–516.
3. Another well documented commission was Philip Perrin who commissioned £300 worth of busts from Harwood in 1781. See Hugh Belsey, 'William Philp Perrin, Thomas Gainsborough, & Italy: Reinstating an Identity', *Spencer Museum of Art: Register*, vol.VIII, no.2, 200%2010, p.19.
4. See Eds. Edgar Peters Bowron and Joseph J. Risehl, *Art in Rome in the Eighteenth Century*, exh. cat., Philadelphia (Philadelphia Museum of Art), 2000, p.242, cat, no.120.
5. John Preston Neale, *Views of the seats of noblemen and gentlemen, in England, Wales and Scotland*, London, 1822, vol.I, unpaginated.
6. Eds. W. Rehm and H. Diepolder, *Johan Joachim Winckelmann Briefe*, Berlin, 1957, vol.II., p.297.

MARIA AND FESTE LOOKING DOWN AT THE IMPRISONED MALVOLIO

Pencil, ink and wash on paper
6½ × 3¾ inches; 165 × 98 mm
Drawn c.1805

COLLECTIONS
Harriet Jane Moore (1801–1884);
By descent, to 1992;
Christie's, 14 April 1992, lot 24;
Nissman Abromson & Co, New York;
Matthew Rutenberg to 2019

ENGRAVED
William Bromley for George Steevens, *Plays of Shakespeare*, London, 1805, vol.11, p.78.

LITERATURE
David Weinglass, *Prints and Engraved Book Illustrations by and after Henry Fuseli*, 1994, cat. 192, p.242.

This small, richly worked study seems to have been made by Henry Fuseli in preparation for George Steevens' 1805 edition of the plays of William Shakespeare. The scene from Act IV Scene II of *Twelfth Night* shows Maria and Feste looking down on their prisoner, the despairing Malvolio, following his misguided attempt to court Olivia. Feste, the jester, is disguised as a priest. In the finished print, Fuseli changed the emphasis of the action, transforming Malvolio's despair to imploring, showing him arms outstretched towards Maria and a triumphant Feste. This potent, beautifully preserved drawing shows Fuseli's ability to concentrate a complex narrative into a confined sheet.

Fuseli was born in Zurich, the son of a portrait painter, but received his artistic training and significant early patronage in London where he settled in 1765. Highly educated and with a remarkable breadth of reference, Fuseli made a splash in London publishing an English translation of Winckelmann's *Reflections on the Painting and Sculpture of the Greeks*, which was followed in 1767 by his long essay *Remarks on the Writings and Conduct of J. J. Rousseau*. At the urging of Reynolds, Fuseli travelled to Rome in 1770 to study. In Italy Fuseli was profoundly influenced by his experience of the antique, of Michelangelo and his followers, in particular Baccio Bandinelli. As a result, Fuseli developed a visual vocabulary of heroic muscle-bound figures, much indebted to the swollen anatomy found in late antique sculpture and reimagined in mannerist art. In his Roman designs, Fuseli deployed these grand figures in narratives requiring violent action, drawn from a dizzyingly erudite range of sources. Shakespeare particularly fuelled Fuseli's



William Bromley, after Henry Fuseli, *Maria and Feste mocking Malvolio in the dungeon*, from *Twelfth Night* (Act IV, Sc.ii)

Etching and engraving on chine collé
10⅞ × 7⅞ inches · 275 × 187 mm
Published by George Steevens for Steevens's *Plays of Shakespeare*(vol. 1, p.17), 1805
© The Trustees of the British Museum,





Henry Fuseli, *A design for 'Twelfth Night'*, 1777–8

Pen and brown ink, with grey wash, over pencil
 14 × 8¼ inches · 355 × 208 mm
 © The Trustees of the British Museum
 (1885,0314.259)

imagination and in an album of drawings Fuseli made in Rome he produced a series of designs for a set of frescos conceived along the lines of the Sistine Chapel but devoted to the plays of Shakespeare; it was a remarkable reworking of Michelangelo's scheme, celebrating British literature in place of the Bible. The sculptor Thomas Banks writes in 1773 that: 'amongst the students in painting, Fuseli cuts the greatest figure; last season he had pictures bespoke to the amount of 1,300 L. good encouragement for a student yet nothing more than, from his great abilities he is justly entitled to.'

Fuseli returned to London in 1779, travelling via Zurich. Back in Britain he

established himself as a leading historical painter, exhibiting regularly at the Royal Academy. In 1786 John Boydell commissioned nine works from him for the Shakespeare Gallery. Fuseli's tireless work as a historical painter ensured that by 1799, when James Barry was expelled from the Royal Academy, Fuseli was elected professor of painting in his stead and it was in this role and from 1805 as Keeper of the Academy, that Fuseli exercised such an influence over the succeeding generations of British artists.

This characteristic drawing worked in pencil, ink and wash shows the way Fuseli's pioneering work in Rome fed his London career. A variation on this design first appears in Fuseli's Roman Album, now in the British Museum. In one of the spandrels and lunettes dedicated to the plays of Shakespeare. In the Roman Album Fuseli shows the monumental figure of Viola, loosely based on one of the sibyls from the Sistine Chapel, with Maria and Feste taunting the incarcerated Malvolio in the lunette. Fuseli retains the same composition in the current study, refining the elements slightly and showing Maria with characteristically Fuselian hair and Feste dressed as a priest. Dating this drawing is rather difficult, but it seems likely that Fuseli returned to the subject following his commission to illustrate George Steevens' 1805 edition of Shakespeare's plays. Like Fuseli's Roman Album, this drawing is first recorded as belonging to his friend and pupil Harriet Jane Moore, who owned some of Fuseli's most significant works. This drawing remained in an album of drawings, all previously unknown to Fuseli scholars, until its sale by Moore's descendants in 1992.



PRINCE HOARE 1755–1834
FROM THE MASTER OF THE GIANTS ALBUM

MONUMENTAL FIGURES

Pen with black and grey washes
14 $\frac{5}{8}$ × 22 $\frac{1}{8}$ inches; 372 × 560 mm
Drawn in 1779

COLLECTIONS

Rowland, Browse and Dalbanco, London, 1949;
Christie's, 17 November 1992 (lot 9);
Christopher Powney;
Lowell Libson Ltd.;
Matthew Rutenberg, purchased from the above
2002, to 2019

This drawing is a sheet from an album made in Rome in the late 1770s. The album has stimulated periodic debate amongst scholars over the last forty years and the drawings have been variously attributed to James Jefferys and Prince Hoare. Executed in a distinctive manner, they are now recognised as exemplary of the violent imagination of British neo-classicism and widely regarded as some of the most graphically advanced works made in late eighteenth-century Europe.

This drawing belongs to a group, which comprise some twenty large sheets and a similar number of smaller sheets, which have been known since they were extracted from an album and exhibited by Roland, Browse and Delbanco in 1949. Made in Rome and demonstrating a close interest in sculpture as well as Italian printmaking, they seem to have been drawn by a member of the international circle of artists who worked close to the Swiss painter Henry Fuseli. Various attempts have been made to identify the hand, who was 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. The most convincing attribution was made by Nancy Pressly, who noted the similarity of some of the works formerly contained in the Roland, Browse and Delbanco album with the surviving works of the British history painter James Jefferys.¹

Jefferys arrived in Rome in 1775, having received a scholarship from the Society of Dilettanti to practice as a history painter; a series of his historical studies survive in the Royal Academy of Arts, which along with a signed drawing in Maidstone Library,

were used by Pressly as evidence for his authorship of the album. Whilst some of the identified drawings show obvious stylistic affinities with Jefferys' work, others, including this newly rediscovered sheet do not. Jefferys' pen and ink drawings tend to be richly hatched with a mass of vertical lines, the forms described in a geometric mesh, with only the major areas of shadow being worked in wash. By contrast the present sheet is completely lacking in hatched pen lines, the forms and features being strongly modelled in wash, with a distinctive, curved pen and ink line used to describe the outlines and contours of the figures. This sheet therefore raises the possibility that more than one hand was responsible for the contents of the album.

In the early 1950s both the collector Leonard Duke and the great Fuseli scholar, Frederick Antal, suggested that the sheets might be the work of the painter and sculptor Prince Hoare. This is an attribution which deserves greater consideration, particularly as the present drawing corresponds closely to Hoare's surviving work. Hoare arrived in Rome in 1776 and quickly established himself amongst artistic circles in the city, he is recorded living in the Strada Felice along with William Pars, Alexander Day and James Nevay. Hoare became particularly close friends with James Northcote, who recorded their frequent trips to draw in the Sistine Chapel.² Both Hoare and Northcote were friends and followers of Henry Fuseli. Fuseli arrived in Rome in 1770 and shortly afterwards began to produce highly inventive interpretations of literary subjects. In common with the sculptors Johan Tobias Sergel and Thomas 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 adopted by a large number of young painters and sculptors then studying in Rome.

Both Northcote and Hoare copied a number of Fuseli's Roman sheets – Hoare's drawing after *The Death of Duke Humphrey of Gloucester* survives in the British Museum and a copy of one of Fuseli's five-point sketches is preserved at Yale – and both began producing compositions in a similar style. The geographic proximity of the painters, their personal intimacy and stylistic similarities has caused difficulties in working out questions of attribution for later scholars. We are afforded an idea of Hoare's work from an autograph sketchbook from his Grand Tour consisting of over a hundred studies, principally of famous antique sculptures and old master paintings, preserved in the Victoria and Albert Museum, London. These drawings offer further support for the attribution of the present sheet, since the handling of wash and expressive exaggeration of hands are similar in both. Whilst there is little to link Hoare and Jefferys, it must be a possibility that they both contributed to the album, perhaps along with Northcote and others in Rome in the Summer of 1779.

This fluidly worked sheet ranks as one of the grandest of the drawings from the Master of the Giants Album. As with so many of Fuseli's boldest drawings, the present sheet shows grand, muscular figures in action. The taut physique of the bearded figure in the centre captures the dramatically overblown qualities of late

Roman sculpture which Fuseli so admired. As with so many of Fuseli's drawings, the literary source of the sheet is not immediately apparent. Although all the figures are naked, it may well be a depiction of a Shakespearean subject. William Pressly has identified many of the subjects depicted in the Roland, Browse and Delbanco album as being from English literature and Shakespeare in particular. The scene appears to show a scene at a graveside, the figure seen in profile on the left is apparently being presented with a severed head, held in a cloth by the female figure on the right. The presence of a spade in the centre of the image confirms that this is either a burial or exhumation. The most obvious source from Shakespeare is the gravedigger scene from *Hamlet* (act v, scene 1), although the iconography does not quite fit the text. It is possible that the scene shows another scene altogether, such as King Herod being presented with the head of John the Baptist. The ambiguity of the subject-matter lies at the heart of the appeal of many of the sheets in the Master of the Giants Album, whatever the precise source, it is used by Hoare to create a dynamic image which allows him to play with a complex group of highly sculptural figures. Hoare revels in the license to distort, exaggerate and stylise showing the figure in profile on the left with impossibly long limbs and the second female figure on the right with a dramatically over-sized hand. It is in these grandly exaggerated figures we find the essence of the British response to the prescribed Grand Tour diet of the antique and high Renaissance classicism which would fuel the creativity of such artists as William Blake in the following generation.



Prince Hoare, from the Master of the Giants album, *Scene with four people and a spider*

Black ink and wash · 9¹/₁₆ × 11⁷/₁₆ inches · 253 × 291 mm
Harvard Art Museums/ Fogg Museum, Gift of Richard L. Feigen © President and Fellows of Harvard College

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. James Northcote, *Memoir*, British Library, Add MS 47791, vol. II.



LOT AND HIS DAUGHTERS

Terracotta
9½ × 9¼ inches; 240 × 235 mm
Sculpted in 1803

COLLECTIONS

Nollekens sale, Christie's, 4 July 1823, lot 61, bought by 'Turner';
Professor Michael Jaffé CBE (1923–1997), Cambridge;
by family descent to 2016;
Sotheby's, 5 July 2016, lot 116;
Tomasso Brothers Fine Art
Lowell Libson & Jonny Yarker Ltd, acquired from the above.

LITERATURE

J. Kenworthy-Browne, 'Terracotta models by Joseph Nollekens R.A.', *The Sculpture Journal*, 1998, pp.72–84.

EXHIBITED

London, Royal Academy, 1803, no. 930, 'Lot and his two daughters; a sketch';
Cambridge, Fitzwilliam Museum, on loan 1976–2016.

This powerfully modelled terracotta 'sketch' was exhibited at the Royal Academy in 1803 when Joseph Nollekens was at the height of his powers as a sculptor. Although most famous for his marble portraiture, Nollekens worked in terracotta throughout his life, using the medium to make immediate figural studies frequently in preparation for projected sculptures. Nollekens had spent a considerable period of his training in Rome, where he had worked with the sculptor and restorer Bartolomeo Cavaceppi, as such he was steeped in both antique sculpture and the methods used for its elaborate restoration. Cavaceppi had a celebrated collection of historic terracotta models and used clay himself when preparing his own reconstructions of antiquities. Nollekens modelled

throughout his career. His earliest biographer, Joseph Smith, noted: *'The greatest pleasure our Sculptor ever received, was when modelling habits: figures in clay; either singly or in groups, which he had baked; and in consequence of his refusing to sell them, and giving very few away, they became so extremely numerous, that they not only afforded a great display of his industry, but considerable entertainment to his friends.'*

This exquisitely worked terracotta is a particularly ambitious model, showing the aged Lot being plied with drink by his two daughters. This model is unusual for depicting a Biblical scene, rather than an episode from Roman or Greek mythology. Nollekens has revelled in the complex psychology of the scene producing a remarkable sculpture which can be read fully in the round. Nollekens has modelled Lot in a corkscrew pose, his muscular torso turned with his left leg stretched behind him, one of his daughters is shown lying at his feet, her left arm reaching round to Lot's back and her right hand gently placed on his right knee looking longingly up at him; this intimate pose gives a powerful intimation of the incestuous episode that would follow Lot's acceptance of the drink being poured by the second daughter. Nollekens shows the second daughter standing over her father ampulla in hand dispensing wine, her sinuous left arm reaches behind Lot's back and her beautifully articulated fingers rest on his left shoulder. The interlocking of the three figures makes the model legible from every angle, revealing Nollekens to be a master of narrative, each gesture suggestive of the manipulative nature of the daughter's seduction of their father. Given its compositional complexity, its beautiful level of finish

and the effecting nature of the subject, it is perhaps unsurprising that Nollekens chose to exhibit the model at the Royal Academy in 1803.

The fact that this model was recorded in Nollekens's posthumous sale confirms Smith's statement that he retained these sketches. Given the friable quality of terracotta, this model is preserved in spectacular condition. Acquired at the auction of Nollekens's studio by 'Turner' – possibly his friend and fellow Royal Academician, J.M.W. Turner – this exhibition sketch was last in the collection of Michael Jaffé who placed it in on long-term loan to the Fitzwilliam Museum, Cambridge.



Joseph Nollekens,
The Judgement of Paris, c.1803
Terracotta · 9 × 6½ inches; 230 × 165 mm
© Victoria and Albert Museum, London



HEBE AND AN ATTENDANT

Oil on panel
11⅞ inches; 302 mm. diameter
Painted c.1780

COLLECTIONS
George Romney (1734–1802);
John Romney, son of the above (1757–1832);
Romney sale, Christie's, 10 May 1834, lot 80
[A poetical subject: circle, unfinished] bt.
Collins, 7 shillings;
Thomas Williams Fine Art, Ltd., London, 2000;
Private collection, USA;
Christie's, 29 October 2019, lot 760.

LITERATURE
Alex Kidson, *George Romney: A Complete Catalogue of his Paintings*, New Haven and London, 2015, vol.III, appendix III, p.895 (as untraced);
Alex Kidson, 'George Romney: A Complete Catalogue of his Paintings. Supplement 2015–2020', *Transactions of the Romney Society*, vol.25, 2021, (forthcoming), cat. no. B547.

This fluid roundel was made by George Romney in the 1780s, based on a composition he had used in a portrait of Hester Grenville and her sister Catherine.¹ Unusually painted on a mahogany panel, Romney has simplified the forms and generalised the two sisters' features to produce a design which operates independently of its origins as a portrait. The seated female figure on the right is shown holding an ewer pouring a libation into a cup held by the other figure; wearing classical drapery, the two figures recall a mythological scene, possibly Hebe and an attendant. Hebe was the cupbearer of the gods and used as a personification of youth, in eighteenth century British portraiture, young women were regularly shown in the guise of Hebe. Joshua Reynolds, in particular, produced several grand full-length portraits in which he depicted his sitters in the guise of the goddess, for example *Mrs Musters as Hebe* now in the Iveagh Bequest, Kenwood. Romney himself painted the young *Elizabeth Warren as Hebe* in 1776 and now in the National Museum of Wales, Cardiff. The bold, sketch-like quality of this painting and its pendant, identified depicting *Venus and Adonis*, their circular format and the fact that they were painted on mahogany panels perhaps points to their use in a decorative scheme, rather than as standalone paintings. The elegantly arranged composition lends itself to being organised in a circular format and it may be that they were destined for a ceiling or to be inserted into a piece of furniture. It is notable that they appeared in the posthumous auction of Romney's son's collection where they are listed generically as of 'poetical subjects' and 'unfinished'.

By the 1780s Romney was at the height of his powers as a painter. In December 1776 a friend noted of visiting his studio in Cavendish Street: 'when I enter his house I tremble with *I know not what!* I can scarce believe my Eyes! such *Pictures!* and the Pictures of such *People!* I am lost in wonder & astonishment how all these things should be! how so short a travel could give such Excellence to his Pencil! How an almost *unfriended* Man should at once contract so *noble* and *numerous* a Patronage!' ² Romney combined his prodigious portrait practice with a relentless campaign of drawing, making thousands of pen and ink studies for historical compositions, many of which never came to fruition. This panel is an unusual example in Romney's oeuvre of him using a design first developed for a portrait in the realisation of a historical composition. It demonstrates the way in which Romney's obsessive interest in design could simultaneously fuel his commercial portrait practice and his more private interest in historical painting.

We are grateful to Alex Kidson for confirming that this painting is to be included in the forthcoming concordance to his 2015 catalogue which will be published next year.

NOTES

1. Alex Kidson, *George Romney: A Complete Catalogue of his Paintings*, New Haven and London, 2015, II, p.839, no. 1815.
2. London, Royal Academy Archives, Humphry MSS, HU2/47.



VENUS AND ADONIS

Oil on panel
11 $\frac{7}{8}$ inches; 302 mm. diameter
Painted c.1781

COLLECTIONS
George Romney (1734–1802);
John Romney, son of the above (1757–1832);
Romney sale, Christie's, 10 May 1834, lot 80
[A poetical subject: circle, unfinished]
bt. Collins, 7 shillings;
Thomas Williams Fine Art, Ltd., London, 2000;
Private Collection, USA;
New York, Christie's, 29 October 2019, lot 760

LITERATURE
Alex Kidson, *George Romney: A Complete Catalogue of his Paintings*, New Haven and London, 2015, vol.III, appendix III, p.895 (as untraced);
Alex Kidson, 'George Romney: A Complete Catalogue of his Paintings. Supplement 2015–2020', *Transactions of the Romney Society*, vol.25, 2021, (forthcoming), cat. no. A21.

George Romney was an exceptionally talented designer who relentlessly made drawings of historical, mythological and literary subjects. This beautifully painted roundel shows a female figure in classical costume leaning over the body of a young man. Characteristically painted in fluid paint, Romney has carefully organised the figures into a tight, circular mahogany panel. Made at the same time as its pendant panel of *Hebe with an attendant*, this almost monochrome oil is exceptionally rare in Romney's oeuvre and may well have been conceived as part of some unrecorded decorative scheme. The subject matter is somewhat ambiguous, but Alex Kidson has suggested that the painting shows *Venus and Adonis* a subject that Romney painted in an untraced oil sketch and experimented with in a number of bold ink and wash studies.¹ None of the surviving drawings show a composition similar to this painting: the tender pose of Venus, kneeling next to her dead lover, her mournful profile obscuring his face. The compact figures point to Romney having thought carefully about the format of the mahogany panel. Romney made only a handful works on panel and it may well be that format and medium were dictated by the eventual location of this work, possibly incorporated into a ceiling or piece of furniture. The use of panel means that the paint surface is preserved in exceptional condition affording a rare opportunity to admire Romney's celebrated ability at handling paint as though it were a brush and ink. By being unfinished, it retains all the bold linearity of Romney's greatest drawings and underscores his passionate interest in antiquity and Greek vase painting in particular. This panel is first recorded, with its pendant, in

the collection of Romney's son, the Reverend John Romney. It is listed in the posthumous auction of his collection simply as 'A Poetical Subject: Circle, unfinished', suggesting that as early as 1834 the precise context for these works had already been forgotten.

We are grateful to Alex Kidson for confirming that this painting it is to be included in the forthcoming concordance to his 2015 catalogue which will be published next year.

NOTE

1. Alex Kidson, *George Romney: A Complete Catalogue of his Paintings*, New Haven and London, 2015, vol.III, p.839, no.1815.



HOPE PRESENTING TWO ORPHAN GIRLS TO THE GENIUS OF THE ASYLUM

Oil on canvas
25 × 30 inches; 635 × 762 mm
Oval: 24¾ × 29¾ inches; 628 × 755 mm
Painted c.1788

COLLECTIONS
Painted for the Asylum for Female Orphans, Lambeth, a gift from the artist;
Royal Female Orphanage, Beddington, Surrey 1866–1924;
Royal Female Orphanage, High Wycombe, 1924–1968;
Sabin Galleries, London;
Private collection, Philadelphia to 2019

LITERATURE
Albert Frank Gegenheimer, 'Artist in Exile, The Story of Thomas Spence Duché', *The Pennsylvania Magazine of History and Biography*, vol.79, no.1, January 1955, pp.3–26.

ENGRAVED
William Skelton c.1788

This exceptional canvas was made by the Philadelphia-born painter Thomas Spence Duché for the celebrated London orphanage founded following a proposal by Henry Fielding. A member of the American Loyalist diaspora in London, Duché was the son of the Reverend Jacob Duché who had been the first chaplain to Congress. Following his opposition to the American armed resistance to British rule, Jacob Duché had been forced into exile in London where he became chaplain of the 'Asylum or House of Refuge for Orphans and other Deserted Girls of the Poor'. One of a series of charitable organisations established in mid-eighteenth-century London, the Asylum located in Lambeth, emerged from a concern for the conditions of girls abandoned on the streets. Designed to prevent the girls becoming prostitutes, the Asylum raised them 'free from the prejudices of evil habits' and taught them the basic skills of domestic service. Thomas Spence Duché is recorded as living at the Asylum during his father's time as chaplain and secretary and whilst

he was training with the Philadelphian-born painter, Benjamin West. Duché's relationship with the Asylum endured after his father's retirement, eventually being listed as a regular subscriber. He also produced this remarkable painting for the Asylum. It is an allegory showing Hope – the figure dressed in red and blue – protecting two young girls who she presents to a seated figure in white, identified in contemporary accounts of the picture as 'the genius of the asylum'. This unusual visualisation of the Georgian welfare state was engraved, and the image used as the heading of the Asylum's official stationery long into the nineteenth century. Preserved in excellent condition, this painting remained in the collection of the Asylum, moving with it first to Beddington in 1866 when the institution was renamed the Royal Female Orphanage and then to High Wycombe in 1943 before being sold in 1968.

Thomas Spence Duché's journey to London was a complex one, but it is a story worth telling as it gives powerful



William Skelton, after Thomas Spence Duché, *Hope Presenting Two Orphan Girls to the Genius of the Asylum*

Etching · 4 × 6¾ inches · 103 × 170 mm
© The Trustees of the British Museum



context for his work as a painter. On his birth in September 1763, Thomas Spence Duché seemed assured a place at the heart of society in Colonial Philadelphia. His father, the Reverend Jacob Duché had just been ordained and appointed assistant minister at Christ Church, Philadelphia. His mother, Elizabeth, was the daughter of the successful merchant, Thomas Hopkinson, who founded the Library Company of Philadelphia, acted as the original trustee of the College of Philadelphia (now the University of Pennsylvania) and served as the first president of the American Philosophical Society. The 1770s thrust Duché’s family into the heart of American Revolutionary politics, his father was chaplain to the Continental Congress, one uncle, Francis Hopkinson, was a member and another, Dr John Morgan, was surgeon general of the army. The reverend Jacob Duché lead the opening prayers of the First Continental Congress, in which he asked God to ‘look down in mercy... on these our American States, who have fled to thee from the rod of the oppressor and thrown themselves on Thy gracious protection.’ Duché’s spontaneous prayer had a profound effect on the delegates, John Adams wrote to his wife, Abigail:

‘Mr. Duche, unexpected to every Body struck out into an extemporary Prayer, which filled the Bosom of every Man present. I must confess I never heard a better Prayer or one, so well pronounced.’¹

Following the Declaration of Independence, Duché, meeting with the church’s vestry passed a resolution stating that the name of King George III was no longer to be read in the prayers of the church. Duché crossed out the King’s name from his Book of Common Prayer, committing an act of treason against Britain, an exceptionally brave and dangerous act for a clergyman who had taken the loyal oath. Duché was elected the first official chaplain

of Congress five days later. When the British occupied Philadelphia in September 1777 the Reverend Jacob Duché was immediately arrested by General William Howe. Events convinced Duché that the Declaration of Independence had been a mistake and he wrote an appeal to George Washington to end hostilities. This volte face had cataclysmic consequences. Jacob fled Philadelphia whilst the British still held the port, leaving his wife and young son, Thomas Spence Duché. On April 27 1779 the Supreme Executive Council of Pennsylvania required that Elizabeth Duché forfeit her property and ‘pass into New York with her children’ on their way to join her husband in exile. This first attempt failed, Thomas writing to his uncle, Francis Hopkinson (a signatory of the Declaration of Independence), that his mother was so sick ‘she was not able to Walk without Support, & was fainting continually till at last she was so Ill that the Doctor of our & another Ship said they thought she could not support it many days longer.’ Congress vacillated eventually allowing the Duchés back to Philadelphia before a second attempt could be made. In April 1780 Congress agreed to give Elizabeth Duché ‘letters of protection to secure herself, her children and servants, her necessary sea furniture and stores... against vessels of war belonging to the United States.’ The passage took 21 days and the Duché family were reunited in a ‘neat house 4 miles from London.’

We get a portrait of Thomas’s activities in London in a remarkable letter from Jacob Duché, written to his friend and correspondent, Benjamin Franklin, then America Ambassador in Paris: ‘My Son, who is now in his 20th year is a Pupil of my good Friend West, and most enthusiastically devoted to the Art, in which he promises to make no inconsiderable Figure. As he is my only Son, and a good Scholar, I wished to have educated him for one of the learned Professions. But his

Passion for Painting is irresistibile. West feeds the Flame with the Fuel of Applause: And his great Example has excited in my Boy an Ambition to distinguish himself in his Native Country, as his Master has distinguished himself here. The late Revolution has opened a large Field of Design. His young mind already teems with the great Subjects of Councils, Senates, Heroes, Battles – And he is impatient to acquire the Magic Powers of the Pencil to Call forth and compleat the Embryo Forms.’²

This letter tells us that Thomas had been apprenticed to Benjamin West, who ran a hugely successful studio at 14 Newman Street. By this date, West was already historical painter to George III and had been a founding member of the Royal Academy. His studio had become a remarkable locus for young American painters and the twenty-year-old Thomas Duché would have encountered John Trumbull and Gilbert Stuart amongst others in West’s house. The letter to Franklin is revealing, suggesting that the conversation in Newman Street turned on the role young painters would occupy in the new republic. At precisely the date of Jacob Duché’s letter to Franklin, West was painting a group portrait of Franklin, John Jay, John Adams and other American participants in the signing of the preliminary peace between America and Britain. The unfinished painting apparently formed the first of a planned series of canvases depicting the great events of the American Revolutionary war which West described in a letter to Charles Willson Peale. It is therefore no wonder that young Thomas Duché’s head was teeming with ‘the great Subjects of Councils, Senates, Heroes, Battles.’

Thomas Duché found at least one outlet for the ‘Magic Powers of the Pencil’ beyond the routine round of portraiture. Jacob Duché had been rewarded for his loyalty in Britain, by being elected in 1782 chaplain and secretary of the ‘Asylum or House of Refuge situate in the Parish of Lambeth, in



George Quinton after T. S. Duche, *Asylum for the Reception of Female Orphans*
Stipple engraving printed in brown ink with hand colouring on laid paper
Published 24 June 1797 by G. Quinton; sold by W. Stevenson, Norwich.
Davison Art Center, Wesleyan University. Weedon Endowment funds, 1996
Open Access Image from the Davison Art Center, Wesleyan University (photo: T. Rodriguez)

George Quinton after T. S. Duche, *Magdalen Hospital*
Stipple engraving printed in brown ink with hand colouring on laid paper
Published 24 June 1797 by G. Quinton; sold by W. Stevenson, Norwich.
Davison Art Center, Wesleyan University. Weedon Endowment funds, 1996
Open Access Image from the Davison Art Center, Wesleyan University (photo: T. Rodriguez)

the County of Surry for the Reception of Orphan Girls, Having Resided six months within the bills of mortality; whose settlements cannot be found.’ The position came with ‘apartments’ so his entire family moved to Lambeth. Known as the Asylum for Female Orphans, it had been founded in 1758, following a proposal by Henry Fielding. As magistrates, Fielding and his brother, Sir John Fielding, were acutely aware of the links between urban poverty and crime. Both brothers sponsored a series of charitable endeavours which attempted to address deprivation by morally improving activities. Sir John Fielding served as life governor and the Asylum was linked with another of his projects, the Magdalen Hospital, which sought to reform prostitutes. The idea of the Asylum was to divert female orphans from prostitution. The children at the Asylum were taught ‘to make and mend their own linen; make shirts, shifts, and table-linen; to do all kinds of plain needle-work, and to perform the business of the house and kitchen.’ The idea was to train women who



could enter domestic service. As an organisation, the Asylum formed part of a culture of charitable giving in mid-eighteenth-century London, most visibly represented by the Foundling Hospital. Shortly after Jacob Duché wrote to Benjamin Franklin in Paris, Thomas Spence Duché painted this unusual allegorical painting. The oval canvas depicts the personification of Hope dressed in red with a blue shawl, protecting two orphaned girls shown in rags. A narrative element is suggested by the vignette behind Hope, showing a pauper’s coffin being received at the west door of a small parish church, presumably the last remaining parent of the impoverished children. Hope presents the children to a seated woman dressed in white, with a golden shawl, identified in a contemporary source as the Spirit of the Asylum, her hands outstretched in welcome. Behind the Spirit of the Asylum we see the portico of the Asylum itself in Lambeth and a crowd of neatly presented young women, evidently the Asylum’s happy residents. Painted very



Benjamin West, *Signing of the Preliminary Treaty of Peace in 1782*, 1783–84

Oil on canvas · 28½ × 36½ inches · 725 × 925 mm
Henry Francis du Pont Winterthur Museum,
Winterthur, Delaware

much in the manner of Benjamin West, with a blond palette and creamy use of highlights, the composition owes something to the allegorical work West was pursuing in the mid-1780s. The figure of the Spirit of the Asylum in particular owes her pose to the figure of Britannia from a remarkable painting entitled *The Reception of the American Loyalists by Great Britain in the Year 1783*.³

The painting seems likely to have been executed towards the end of Jacob Duché's period as Chaplain and secretary of the Asylum, and perhaps in 1788 to commemorate Thomas's election of the Committee, or governing body of the Asylum. Duché presented the canvas to the Asylum, along with a plate etched with the image by William Skelton, which was used on the Asylum's official stationery long into the nineteenth century. The allegory was evidently deemed a success as Duché produced a second version, pairing it with a depiction, according to *The Gentleman's Magazine* of: 'Charity, presenting an

emaciated prostitute, in a state of despair, to three reclaimed females at the door of the Magdalen Hospital.'⁴ Duché created a pair of images which offer an exceptional insight into mid-eighteenth-century sentimentality, morality and philanthropy but perhaps most importantly, the appalling urban deprivation in London of the period. These paintings were turned into coloured stipple engravings by George Quinton and published in 1797.

The situation of the Asylum places it at the heart of another more complex story, one in which the Duchés played a small but crucial role. From as early as 1787 William Blake had become a follower of Jacob Duché, subscribing to his *Discourses on Several Subjects*. Duché was an early adherent to the teaching of the Swedish theologian Emanuel Swedenborg and from 1782 opened the Asylum to meetings of a Swedenborgian group which became the Theosophical Society. In 1789 William and Catherine Blake entered their names in the

Minute Book of the General Conference of the Theosophical Society, suggesting that they had been regular attendees of Duché's meetings. In 1790 the Blakes moved to 13 Hercules Buildings, as John Flaxman described 'near the Asylum', scholars have noted that this proximity had an impact on his work. The Asylum appears in the complex topographical references of *Milton* and the plight of orphans in *Holy Thursday* from *Songs of Experience* may refer to his observations of the residents of the Asylum.⁵ Whilst there seems to be no artistic link between Thomas Duché and Blake, it is fascinating to think that both were members of Jacob Duché's Theosophical Society in Lambeth and it was whilst resident in Lambeth that Blake composed *America a Prophecy*. The idealistic young Thomas Duché, 'his young mind' teeming with 'the great Subjects of Councils, Senates, Heroes, Battles...impatient to acquire the Magic Powers of the Pencil to Call forth and

compleat the Embryo Forms' would have been a sympathetic conversationalist with Blake then contemplating his republican prophecies celebrating: 'Washington, Franklin, Paine' and 'the soft soul of America, Oothoon.'

Thomas Duché died in 1790 when he was described in *The Times* as having been: 'a young artist of very distinguished merit ... the death of Mr Duche is the more to be regretted, because from the elegance and correctness of his mind, he attached himself chiefly to moral and sentimental compositions, subjects little handled by artists of the English school, and which if treated with ability, could not fail to promote the best purposes of painting.'

This contemporary account directly links Duché's works with the fashionable idea of sensibility and the age-old notion that painting should have a moral purpose. Rarely in British eighteenth-century painting can these concepts have been more explicitly linked than in this remarkable allegory.



Matthew Pratt 1734–1805,
The American School, 1765

Oil on canvas
36 × 50¼ inches · 914 × 1276 mm.
Metropolitan Museum of Art, New York

NOTES

1. Letter from John Adams to Abigail Adams, 16 September 1774 [electronic edition]. *Adams Family Papers: An Electronic Archive*. Massachusetts Historical Society. <http://www.masshist.org/digitaladams/>
2. Quoted in: Albert Frank Gegenheimer, 'Artist in Exile, The Story of Thomas Spence Duché', *The Pennsylvania Magazine of History and Biography*, vol. 79, no. 1, January 1955, p. 9.
3. Helmut von Erffa and Allen Staley, *The Paintings of Benjamin West*, New Haven and London, 1986, Cat. no. 106, p. 219.
4. The two paintings were described in an account of George Quinton's printmaking in *The Gentleman's Magazine* in 1796: 'He is at present engraving two ovals from very pleasing original, painted by the late Mr. Duché in the possession of B. G. Dillingham, Esq. near this city: one represents Hope, delivering two orphan girls in distress to the Genius of the Asylum; the other Charity, presenting an emaciated prostitute, in a state of despair, to three reclaimed females at the door of the Magdalen hospital.' *The Gentleman's Magazine*, January 1796, p. 9.
5. Morton D. Paley, 'A New Haven is Begun': William Blake and Swedenborgianism, 1979, vol. 13, Iss. 2, pp. 107–125.

MONTE DELLA GIUSTIZIA, VILLA MONTALTO-NEGRONI, ROME

Black and white chalk on blue-grey paper
8¾ × 7⅞ inches; 222 × 194 mm
Inscribed 'Negroni' (lower centre)
Inscribed: 'Richard Ford' on verso
Drawn c.1752

COLLECTIONS

William Lock of Norbury (1732–1810), acquired from the artist;
Probably Lock sale, 1821;
Richard Ford (1796–1858), presumably acquired at the above sale;
Captain Richard Ford (1860–1950), by descent; Ford sale, Christie's, 14 June 1929;
Colnaghi, London, November 1973;
Professor Eric Stanley;
Christie's, 2 July 2019, lot 200

LITERATURE

Brinsley Ford, *The Drawings of Richard Wilson*, London, 1951, p.55. under cat. no.27;
Paul Spencer-Longhurst, *Richard Wilson Online Catalogue Raisonné*, cat. no. D404.

EXHIBITION

London, P & D Colnaghi & Co, *Exhibition of British Drawings, Watercolours and Paintings*, 1973, no.82.

This characteristic study was made by Richard Wilson during his residence in Rome in the early 1750s and belongs to a group of drawings which were first owned by his travelling companion William Lock. Executed rapidly in black and white chalk on blue-grey coloured paper, this drawing was almost certainly made on the spot. During his time in Rome, Wilson pioneered the practice of making studies en plein air. As a result Wilson developed a form of landscape painting that combined the modes of Claude and Gaspard Dughet with a careful approach to topography. From early in his stay in Rome, Wilson was working on a major sequence of views of the environs

of the city, commissioned by William Legge, 2nd Earl of Dartmouth.

This subtle, vertical study is carefully inscribed by Wilson, 'Negroni' identifying the subject as a view of the grounds of the Villa Montalto-Peretti, known in the eighteenth century by the family name of its then owners, Negroni. The precise view shows the ancient hill, known as the Monte della Giustizia, which formed an important feature within the villa's gardens, it was crowned by an ancient seated figure of Roma. Wilson shows the colossal sculpture arm raised, holding a spear, profiled within a ring of cyprus and umbrella pine trees. As with many of Wilson's drawings, this view, on the eastern fringes of the city, would go on to become one frequently explored by later British artists including John Robert Cozens.

Executed in black chalk, heightened with white the drawing is broadly handled pointing to the influence of French draughtsman working at the Académie de France à Rome. Wilson was close to a number of French artists, including Claude-Joseph Vernet and almost certainly developed his distinctive approach to landscape drawing from



Richard Cooper, *Garden of the Villa Negroni at Rome*

Brown ink, wash and white on paper
14 × 20½ inches · 354 × 520 mm
National Galleries of Scotland
David Laing Bequest to the Royal Scottish Academy transferred 1910

observing the work of French painters.

There is evidence to suggest that Wilson went sketching with Gabriel-Louis Blanchet, whose drawings are close in style to Wilson's early Roman work. Studies such as this show how Wilson came to master the use of black and white chalk on toned paper. Wilson told Ozias Humphry that 'the best and most expeditious mode of drawing landskips from nature is with black chalk and stump, on brownish paper touched with white.' It was with this in mind that Humphry wrote from London to Francis Towne in Rome in April 1781: after sending regards to friends Jones and Pars in Rome he says, 'I shall esteem it a great favour if you would be so obliging as to bring me three or four pounds of Black Italian Chalk but pray take care that it is really good, smooth & Black because we have an indifferent sort in great abundance here'.¹

NOTE

1. Richard Stephens (ed.), *Correspondence of Francis Towne (1739–1816)* online at <http://francistowne.blogspot.co.uk> Ozias Humphry, from Newman Street, London, to Francis Towne 'au Café Anglois/ a Rome', dated 17 April 1781.



SPRING

Black chalk and red chalk on blue paper
5 × 3¾ inches; 127 × 95 cm
Inscribed on the verso: 'M^r De Cireaux"
On an early eighteenth-century wash-line
mount
Drawn c.1725

Only a dozen or so drawings by Rosalba Carriera survive, most of which are monochrome sketches recording her finished pastels, making this engaging sheet a particularly rare and attractive rediscovery. Rosalba was the greatest professional pastellist of the first half of the eighteenth century, she attracted a remarkable international clientele, corresponded with the foremost collectors and connoisseurs across Europe and her studio in Venice became a Grand Tour sight in and of itself. Whilst her exceptional virtuosity as a manipulator of pastel has been extensively discussed, her small, but important oeuvre of drawings has been largely overlooked.¹ This expressive and exquisitely rendered black and red chalk drawing gives an indication of her graphic skill, as well the enduring influence of her relationships with the leading figures in early eighteenth-century France.

Rosalba Carriera was born in Venice, the precise nature of her training remains obscure, although she almost certainly had contact with the great Roman painter Benedetto Luti, who was also a pioneering pastellist. Initially working as a miniaturist, Rosalba achieved considerable fame being elected to the Accademia di san Luca in Rome in 1705 as a 'pittrice e miniatrice veneziana', her reception piece was a miniature on ivory. From 1708 she began to work increasingly in pastel, this shift may have been prompted by the British diplomat,

Christian Cole and it is notable that her portraits were particularly sought after by British visitors to the city. From early in her career, Rosalba was in touch with leading Parisian dealers and collectors; she corresponded with both Pierre-Jean Mariette and Pierre Crozat, travelling to France in 1720 where she was admitted to the Académie de Peinture et de Sculpture and prepared a portrait of Jean-Antoine Watteau. Rosalba evidently absorbed ideas from Watteau and perhaps his influence can be seen in her incisive use of red and black chalk in this delicate drawing.

The drawing shows a beautiful young woman with flowers in her lap and her right hand holding a single bloom, in type, she follows Rosalba's pastel personifications of Spring, whilst the design varies from any known iteration. Made in the 1720s this



Rosalba Carriera, *Spring*
Pastel · 9½ × 7½ inches · 240 × 190 mm
The State Hermitage Museum,
St Petersburg

unusually complete sheet does not directly relate to any known pastel by Rosalba raising the question of its purpose, as, unlike Rosalba's other surviving drawings, it appears not to be a ricordi. The contemporary inscription on the verso possibly refers to a French patron, although no similar name appears in Rosalba's Paris diary, we know that on her return to Venice she regularly sent works to France. It is perhaps suggestive that this drawing remains on its original French eighteenth-century mount.

NOTE

1. Francis Russell, 'Drawings by Rosalba', *The Burlington Magazine*, March 1997, vol.139, no.1128, pp.196–198.



Rosalba Carriera, *Self-portrait as 'Winter'*
Pastel · 9½ × 7½ inches · 240 × 190 mm
Bpk / Staatliche Kunstsammlungen
Dresden



AMPHILIS TICHBORNE

Pastel
In its original Sunderland frame probably
supplied by Mary Ashfield
10⅞ × 8⅝ inches; 270 × 220 mm
Inscribed and dated on the frame's original
backboard (now lost): 'Edmd Ashfield fecit 1674'

COLLECTION
Sotheby's, 13 March 1986, lot 105;
Private collection, acquired at the above sale by
Hazlitt, Gooden & Fox, to 2020

LITERATURE
Jane Fenlon, 'Garret Morphy and His Circle',
Irish Arts Review Yearbook, 1991–2, p.135, repr.;
Neil Jeffares, *Dictionary of pastellists before
1800*, online edition, cat. no. J.113.107.

EXHIBITED
London, Hazlitt, Gooden & Fox, *English
Drawings*, 1990, cat. no.6.

This dazzling Restoration portrait demonstrates Edmund Ashfield's exceptional virtuosity as a pastellist. Preserved in immaculate condition and housed in its original Sunderland-type frame this portrait belongs to a small but significant group of pastel portraits Ashfield completed in the 1670s. Bainbrigg Buckeridge described Ashfield as a 'gentleman well descended' in his 'Essay Towards and English Scholl of Painters' of 1706 and the evidence is that Ashfield was born into a gentry family.¹ His grandfather, Sir Edmond Ashfield of Chesham, was the dedicatee of Henry Peacham's treatise on drawing, *Graphice*, published in 1634. Several early commentators noted Ashfield's innovative use of pastel and Ashfield is credited with transforming the medium, producing a sequence of luminous portraits which conveyed a strikingly new enamelled effect. Ashfield's sitters included some of the most significant figures in Restoration London from John Maitland, 1st Duke of Lauderdale secretary for Scottish affairs to Charles II's daughter, Charlotte Jemima FitzRoy. This exquisite portrait is signed and dated 1674 and depicts Amphilis Tichborne at the time of her marriage to Richard Broughton.

According to Buckeridge, Ashfield trained with the portrait painter John Michael Wright. Whilst Ashfield's work betrays little stylistic affinity with the work of Wright, both men appear to have practiced as Catholics. As Neil Jeffares has pointed out, Ashfield's early career was supported by a series of prominent Royalist – and Catholic – families including Amphilis Broughton, whose father, Sir Henry Tichborne had successfully defended Drogheda during a four-month siege in the Irish Rebellion and had, in consequence been appointed

Lord Justice of Ireland by Charles I.² Whilst there is evidence Ashfield worked in oil, he is most celebrated for his innovative use of pastel.

The antiquary Thomas Hearne praised Ashfield in 1709 as having 'a Genius for painting, especially for Craons', while Buckeridge noted that he was the first to increase the number and variety of tints in pastel, using them to paint in imitation of oils 'with equal force and beauty.'³ Most of his known works date from between 1673 and 1676, and according to Buckeridge he practiced with 'deserved applause', charging as much as £10 a head for his portraits.

Ashfield seems to have taught the Irish portrait painter Garret Morphy and the pastellist Edward Luttrell. Luttrell explained in his *Epitome of Painting* of 1683 how Ashfield freed pastel from its role as a preparatory medium for the making of engraved portraits and 'brought it to a perfection', so that it came to be valued in its own right. Luttrell notes that before Ashfield, pastellists worked on grey paper with two or three colours as well as red or black chalk, and used the uncovered paper to indicate middle tonal range. At the start of his career, Ashfield used gouache in some draperies but turned against this technique to work in pure pastel. Luttrell concludes that 'those admirable pictures... of the King and most to the nobility of this Land' by Ashfield will endure: 'as Monuments of his Ingenuity.' The small group of pastel portraits by Ashfield which survive testify to his exceptional ability with the medium. This portrait of Amphilis Tichborne is executed on buff coloured paper and precisely worked in a complex palette of pastels. Ashfield has revelled in applying a





subtle range of flesh tones to create a porcelain smoothness to the sitters complexion, small traces of gouache have been added to the costume to achieve the vivid, rich blue of the dress, whilst touches of white highlight have been added to the pearls, jewels and sitter's lips to achieve a dazzling luminosity. Ashfield has used sharpened pastels to delineate the sitter's eyebrows and complex coiffure, the single ringlet falling over the sitter's shoulder is beautifully delineated and seems to have been a motif he enjoyed, as it appears in other of Ashfield's works.

Executed on a diminutive scale and revelling in the iridescent quality imparted by the pastels fresh, refractive surface and amplified by being housed in a carved giltwood frame and seen under glass, it is clear Ashfield was appealing to the late seventeenth century love of luxury. Housed

in an intimate, domestic space, this precious portrait exemplified contemporary taste for precious objects and may well have been housed in a cabinet of miniatures. Neil Jeffares has suggested that Ashfield may have been related to the Mrs Mary Ashfield who is recorded in 1671 supplying Sunderland-type frames to the Guildhall. Perhaps Ashfield's wife, Mary Ashfield is extraordinary for being recorded as a frame supplier in her own right.⁴ It has been suggested that Mary Ashfield provided the Sunderland frame on the current portrait, which is identical in profile to one on Ashfield's portrait of Sir James Oxenden. The Ashfields were, therefore, able to supply an exceptional luxury product for the Restoration art market of which this spectacular portrait is the finest surviving example.

NOTES

1. Bainbrigg Buckeridge, *An essay towards an English School of Painting*, London, 1706, p.396.
2. An old inscription on the verso of the frame identifies the sitter as Amphilis Hyde, wife of Thomas Chafin of Chettle. This is clearly erroneous, as Amphilis Hyde died in 1656 at the age of 30, it could be her daughter, Amphilis Chafin who married Thomas Chiffinch, but the sitter has been more plausibly identified as Amphilis Tichborne, daughter of Sir Henry Tichborne and wife of Richard Broughton.
3. Quoted in Neil Jeffares <http://www.pastellists.com/Articles/Ashfield.pdf>.
4. Jacon Simon 'Women in picture framing', *The Frame Blog* <https://theframeblog.com/2014/03/05/women-in-picture-framing/>



Edmund Ashfield, *Portrait of an Unknown Man*, 1673

Coloured chalk with some bodycolour on buff paper

8 7/8 x 10 1/2 inches - 220 x 270 mm

© Ashmolean Museum, University of Oxford

SIR THOMAS LAWRENCE 1769–1830

ISABELLA FAIRLIE

Black, red chalk and white chalk
on prepared canvas
26 × 21 inches; 660 × 533 mm
Drawn c.1825

COLLECTIONS
Commissioned by John Fairlie (1799–1885) of
Cheveley Park;
And by descent, 1936;
Fairlie sale, Christie's, 1936;
Mary Angela Fairlie, purchased at the above;
Roylance Chichester Fairlie (1898–1987),
brother of the above;
And by descent to 2019;
Heritage Auctions, Dallas, 6 December 2019,
lot 68077

LITERATURE
Kenneth Garlick, *A Catalogue of the Paintings,
Drawings and Pastels of Sir Thomas Lawrence*,
Walpole Society, 1964, Vol. XXIX, p.226 (where
incorrectly identified as Louisa Fairlie).

ENGRAVED
Frederick Christian Lewis, *Twenty Imitations
of Sir Thos. Lawrence's finest Drawings of
Sovereigns, Statesmen, Ladies &c.*, London,
1839, no.16, 'Mrs Isabella Fairlie'.

This exquisitely rendered large-scale portrait
drawing was made by Lawrence when he was
at the height of his powers. Drawn in black,
red and white chalk on prepared canvas, an
innovative method that Lawrence pioneered
to produce some of his most engaging works,
this portrait amply communicates why he
was considered the greatest portraitist in
Europe at this date, admired as much in Paris
as in London. There is some debate about the
precise status of Lawrence's large-scale draw-
ings on canvas, but it seems likely that he
never intended to take them further, prefer-
ring the subtle rendering and immediacy of
the various chalks on prepared canvas to the
finished portrait in oils. Preserved in spec-
tacular condition, this is one of Lawrence's
most complete and beautiful mature
portraits in this medium and despite being
reproduced in Frederick Christian Lewis's
lithographic selection *Twenty Imitations of Sir
Thos. Lawrence's finest Drawings*, has remained
largely unknown to scholars.

A child prodigy himself, Thomas Lawrence
was self-trained as a draughtsman and made
small portraits in pastels in Bath for three
guineas each before moving to London in
1787. He attended the Royal Academy Schools
briefly but pressure from commissions
forced him to leave. He exhibited portraits in
pastels, chalks and smaller oils at the Royal
Academy each year. After initial success on
the walls of the Royal Academy, Lawrence
became a full member of the Academy in 1794
at the age of 25 and by 1800 was considered
the leading portrait painter in Britain.

In 1814 Lawrence began work on a
sequence of portraits of the allied sover-
eigns and commanders for the Prince
Regent. Lawrence worked on portraits of
King Friedrich Wilhelm of Prussia, Tsar

Alexander I of Russia, with their leading
generals Blücher and Platov during their visit
to London in 1814. He showed portraits of
Blücher, Platov, Wellington and Metternich
at the Royal Academy in 1815. The instigation
for what eventually became the complete
series of portraits by Lawrence in the
Waterloo Chamber at Windsor Castle can be
traced back to the poet Lady Anne Barnard.
According to Farington, she wrote in April
1814 to the Prince Regent, proposing that a
composition of himself with the tsar and
the king of Prussia should be painted, by
Lawrence, 'to commemorate the great events.'
As Michael Levy noted 'with collective good
sense, all those involved preferred to avoid
group portraits, or high-flown subjects, and
single portraits of individuals were settled



Frederick Christian Lewis, after Lawrence
Mrs Isabella Fairlie
Stipple engraving
Private collection 1839





on.’ This commission further confirmed Lawrence as Europe’s foremost portraitist.

This sitter in this portrait is Isabella Mary Elderton, the first wife of John Fairlie. Fairlie served as agent for the 5th Duke of Rutland on his estates in Cambridgeshire. A drawing recording this portrait by Henry Bone survives in the National Portrait Gallery, where it is dated 1825. As Fairlie married Isabella Elderton on August 1st 1826 at St Alphege Church, Greenwich, it seems likely that Lawrence’s portrait was made to celebrate their engagement, the sitter was 18 years of age. The medium represents perhaps Lawrence’s greatest innovation as a portraitist, the use of black, red and white chalk on prepared canvas. It was a technique which offered Lawrence the opportunity to demonstrate his precarious talents as a draughtsman on a large scale. As Cassandra Albinson has observed: ‘while his drawings on paper can seem distant from the bravura style of his oil paintings, Lawrence’s chalk-on-canvas portraits reveal the relationship between his two practices.’¹ There is anecdotal evidence that Lawrence made these kind of under-drawings in preparation for all his major works. In 1838 the American artists Thomas Sully visited Richard Evans, who had studied with Lawrence and produced copies of his works. According to Evans, Lawrence ‘often made careful drawings in black chalk, heightened the lights with white chalk, would sometimes add a few touches of red, and even tint the eyes and hair the proper colour – and over this preparation make his dead colour!!!!’² But as Albinson points out, there is currently no corroborating technical evidence.

It seems more likely that Lawrence conceived of these more complete drawings

on canvas as finished. The majority of surviving examples are of beautiful, young women – for example the beautiful portrait of *Dorothea Lieven* of 1818 now in the Hermitage, St Petersburg and the complex portrait of *Countess Thérèse Czernin* of 1819 now in a private collection – suggesting that he found the delicate tonal qualities of three different chalks on a prepared surface a particularly expressive medium. In the present portrait, Lawrence has lavished attention on Isabella Fairlie’s hair, showing a mass of dark ringlets piles on her head, these frame her beautifully described features, highlighted with touches of red chalk and a few highlights of white. Lawrence has left Isabella’s lavish costume a loose collection of suggestive black and white chalk lines, preferring to concentrate on the sitters’ beautifully sculpted head.

The evidence of this portrait is that it was regarded as a completed work of art. Isabella Fairlie died when she was only 22 years old, just a year following the death of her infant son, John, the couple’s only child. Following her death, her portrait remained with her husband. John Fairlie loaned it to the noted engraver-publisher Frederick C. Lewis, who translated Lawrence’s delicate lines into a remarkable lithograph and published it as part of his folio of life-size portrait engravings entitled, *Twenty Imitations of Sir Thos. Lawrence’s finest Drawings of Sovereigns, Statesmen, Ladies &c.* Isabella’s portrait was advertised by name in Lewis’ advertisements for the folio published in *Bent’s Monthly Literary Advertiser*, London, in 1840 and 1841. This suggests that we regard this portrait and others like it as finished works of art.



Henry Bone, after Sir Thomas Lawrence, *Isabella Mary Fairlie (née Elderton)*, 1825

Pen and ink · 4¼ × 2⅞ inches · 104 × 74 mm
© National Portrait Gallery, London

NOTES

1. Eds. Cassandra Albinson, Peter Funnell and Lucy Peltz, *Thomas Lawrence: Regency Power & Brilliance*, exh. cat., New Haven (Yale Center for British Art), 2011, p.131.
2. Thomas Sully, ‘Hints for Pictures, 1809–1871’, manuscript in Beinecke Rare Book and Manuscript Library, Yale University. Quoted in eds. Cassandra Albinson, Peter Funnell and Lucy Peltz, *Thomas Lawrence: Regency Power & Brilliance*, exh. cat., New Haven (Yale Center for British Art), 2011, p.132.

EDWARD DAYES 1763–1804

BLOOMSBURY SQUARE

Pencil, pen and ink ad grey washes
14¾ × 21¼ inches; 375 × 540 mm
Signed bottom left: 'E. Dayes.Inv.' and inscribed
on the right: 'G. Van der Pals fecit.'
Drawn in 1787

ENGRAVED
'Engrav'd by R. Pollard & F. Jukes, published
London, December 1st, 1787 by R. Pollard,
Braynes Row, Spa Fields & F. Jukes, Howland
Street', 'The outline sketched by R. Thew, with
an instrument.'

This exceptional image of Bloomsbury Square was drawn by Edward Dayes in 1787 and formed one of a series of four images Dayes made of modern London squares for the entrepreneurial engravers and publishers Robert Pollard and Francis Jukes. Dayes captures the square from the south eastern corner, looking from Hart Street across to the façade of Bedford House at the northern end. A master at capturing the urban character of London, Dayes has populated the square with elegantly dressed figures, tradesmen and somewhat unexpectedly, a milkmaid herding cattle. Preserved in spectacular condition, this beautifully fresh watercolour was painted in preparation for the aquatint published by Pollard and Jukes as part of a sequence which also included views of Hanover Square, Queen's Square and Grosvenor Square. The project also involved a line engraver, Robert Thew, who is recorded on the published print as being responsible for the 'outline' which he 'sketched with an instrument.' Dayes may have been helped to achieve the complex foreshortening of the terrace on the eastern

side of the square by Thew, employing some form of perspectival instrument, such as a camera lucida, but the presence of the signature of the Dutch engraver Gerrit van der Pals on the sheet raises the possibility that he was responsible for some part of the project.

Dayes began his working life in the workshop of an engraver. Born in London to a family of skilled craftsmen – his grandfather had been a staymaker and his father a turner – Dayes in turn, began his career apprenticed to William Pether. This early training meant Dayes was acquainted with the commercial print trade, a sector which would provide financial stability throughout his career. In 1780 Dayes enrolled at the Royal Academy schools, which had recently moved to new premises in Somerset House. In later life, Dayes recounted meeting Joshua Reynolds at the Royal Academy noting that he saw: 'many of his best pictures fresh off the easel' adding: 'at the time I made the drawing of the KING at ST PAUL'S, after his illness in 1788, Reynolds complimented me handsomely on seeing



After Edward Dayes,
engraved by Robert Pollard
and Francis Jukes, *View of
Bloomsbury Square*, 1787

Etching and aquatint
17¾ × 22¾ inches · 442 × 577 mm
© The Trustees of the British
Museum



them; afterwards observed that ‘the labor bestowed must have been such, that I could not be remunerated from selling them; but if I would publish them myself, he would lend me the money necessary, and engage to get me a handsome subscription among the nobility.’¹ Dayes had made a pair of wash drawings commemorating a service of thanksgiving for the recovery of George III from illness which, despite his anecdote, seem likely to have been conceived as prints and were in fact published in 1790 by Robert Pollard.

It was as a topographical draughtsman that Dayes began his career and his watercolours of London street scenes populated with fashionable figures are some of the most impressive images of the city made in the late eighteenth century. Dayes’s fame as a topographical artist resulted in him taking on the young Thomas Girtin as an apprentice in 1789. His technique followed that of other watercolourists of the period: first he would make a careful outline drawing of the scene and then apply grey/blue washes with the brush to build up the tonal values only then would he use coloured washes to complete the image. This depiction of Bloomsbury Square demonstrates Dayes’s careful delineation of topographical details: despite the foreshortened angle, each house on the eastern side of the square is clearly identifiable.

Bloomsbury Square was developed as a fashionable residential area in the decades after the Restoration, initially by Thomas Wriothesley, 4th Earl of Southampton and latterly by his descendants, the dukes of Bedford. Dodesley described the square in *London and its Environs Described* in 1761 as having: ‘been lately embellished with many good houses, and the grass plats in the middle surrounded with neat iron rails. The north side is entirely taken up with Bedford House, which is elegant, and was the design of Inigo Jones.’ Dodesley mentions that



one wing of the building contains a gallery housing James Thornhill’s copies after the Raphael Tapestry Cartoons, Dodesley ignores the other treasure, the twenty-two views and two larger festival subjects by Canaletto which were arranged, according to a 1771 inventory, between the Little Eating Room and the Large Dining Room. Pollard and Jukes dedicate their print after Dayes’s watercolour to Francis Russell, 5th Duke of Bedford, but the square was home to a number of other significant public figures, including the earls of Chesterfield and Mansfield.

This image of Bloomsbury Square can also be viewed as a powerful piece of urban propaganda. Dayes shows a contented, ordered Georgian townscape: elegant figures and respectable tradesmen, including a crossing sweeper, walk in the wide, clean cobbled streets. Even the fresh-faced milk maid herding her cattle in the centre of the composition suggests the wholesome nature of the area, fringing, as it did, the semi-rural pasture which ran south to Highgate and Hampstead. The reality was more complex. Eight years before Dayes made his view, the Gordon riots had erupted across London and Lord Mansfield, then the Lord Chief Justice was targeted. His house on the North Eastern corner of the square was looted and destroyed, the rioters burning in the process Mansfield’s considerable library and gallery of pictures. Once the riots were quelled two of the perpetrators, Charles Kent and John Gray, were taken to Bloomsbury Square where gallows had been erected in front of the remains of Mansfield’s house. The hanging took place before a large crowd, standing on the very spot where some of the worst of the rioting had raged. Dayes’s carefully sanitised view gives no hint of this violence or of the social and political unrest which had destabilised Britain in the period. As such, topographical views of London such as this, must be

viewed as more complex and politically charged than has commonly been the case.

The addition of the name of the Dutch engraver Gerrit van der Pals on the bottom right of Dayes’s drawing of Bloomsbury Square points to the collaborative nature of this kind of project. It may be that Jukes and Pollard had initially employed van der Pals as an engraver, although the fact that the signature is accompanied by ‘fecit’ points to a more instrumental role. Van der Pals is a relatively unknown figure who worked in Rotterdam producing detailed watercolours and engravings of Dutch townscapes, whilst he was not previously known to have worked in London, the connections between Holland and Britain in the period do not exclude the possibility. The published plate makes no mention of van der Pals, but does include mention of Robert Thew who was apparently responsible for drawing the outline with ‘an instrument.’ It may be that Dayes relied on van der Pals or Thew to operate an optical device that laid in the complex perspective of the composition. The presence of van der Pals’s signature poses an important question about collaborative practices in the print-trade in the period and the European nature of the London art world.

NOTE

1. E. Dayes, ed. E.W. Brayley, *The Works of the Late Edward Dayes, containing an excursion through the principal parts of Derbyshire and Yorkshire, with illustrative notes by E.W. Brayley; Essays in Painting; Instructions for Drawing and Colouring Landscapes; and Professional Sketches of Modern Artists*, London, 1805, p.346–7.



Videte opera domini

I form the light - and create darkness - I make peace
and create evil. - I the Lord - do all these things. -
Drop down, ye Heavens, from above, - and let the skies
pour down righteousness. (Is. 45:1-8. -)

- These! - in the waking Mind! -
a Faithful Em-blem Kind!
Of the dark Chaos! whence Creation
Conscience! hasten'd from
But Darkness Sleep
Redeeming Love its Aid! -
must in repose. -

Natural Know-ledge!
is so M-uch
And dream of things
high station - light!
S-ign of Light!

Original source -
High Priest of mankind -
Divine hand
in time that time is past -
a voice of light -
from above to day -
from earth to earth

A BLOOD COLLAGE

Collage of engravings and gold paper with gouache and gold paint with extensive inscriptions in pen and ink on buff backing paper
20½ × 15¾ inches; 520 × 390 mm
Executed c.1850–60

COLLECTIONS
John Bingley Garland (1791–1875);
Possibly, Sir Philip Burne-Jones (1861–1926);
Peter Burne-Jones, presumably by descent;
Christopher Gibbs, acquired from the above in 1990;
Gibbs estate to 2019

This extraordinary and almost hallucinatory collage was made by John Bingley Garland, a successful merchant, pioneer Canadian politician, public servant and mysterious ‘outsider’ artist. Garland is responsible for one of the most ambitious and remarkable sets of collages produced during the nineteenth century, the so-called ‘Victorian Blood Book’ a manuscript formerly in the collection of Evelyn Waugh and now in the Harry Ransom Center at the University of Texas at Austin.¹ Garland developed a technique of combining cut-outs from architectural and old master prints with natural history engravings, passages of poetry, decoupage papers and ink crosses of various forms into bold and bizarre images which he then elaborately and copiously decorated with drips of blood in red ink. It is the addition of the blood which transforms these eclectic collages from the Victorian common place book to proto-surrealist works of extraordinary power, in turn, they transform Garland from a Victorian merchant and colonial administrator to one of the most remarkable ‘outsider’ artists of nineteenth-century Britain.

John Bingley Garland was the son of George Garland Snr, the head of a well established family firm, Garland and Son of Poole, Dorset, engaged in the fish trade with Newfoundland. John Bingley Garland was sent out to Trinity, Newfoundland, to manage the family’s business interests, where he became a Justice of the Peace and erected a church, St Pauls, in the town. He returned to England in 1821 and served as Mayor of Poole in 1824 and 1830 With his brother, George, he inherited the family trade in imported salted cod after the death of their father. He went out again, with

his wife and children, to Newfoundland in 1832, entering politics, becoming the first Speaker of the Newfoundland Parliament. He returned to England in 1834 and ran the family firm until his death, in 1875, at Stone Cottage, Wimborne, Dorset, at the age of 83. A mention in John Bingley Garland’s will of ‘all the mythological paintings in the Library purchased by me in Italy’, is the sole indication that he had any artistic interests.

Nothing in Garland’s biography prepares us for the strange collages he created in the decades after his return to England. Garland’s most ambitious surviving artistic project was the large album acquired by Evelyn Waugh in the 1950s. It contains forty-one collage pages in a landscape format, made up from engravings carefully cut out from early nineteenth-century illustrated books, heightened with gouache and gold paper. Drops of blood in red India ink and extensive religious commentary have been added to the images, many of which are drawn from the natural world (flowers, birds, animals and reptiles, especially snakes), while others appear to be taken from luxurious books about religion and travel.

Waugh’s *Blood Book* bears an inscription from John Bingley Garland to his daughter Amy, dated 1 September 1854: ‘A legacy left in his lifetime for her future examination by her affectionate father’. The album was probably intended as a wedding present. The first page of the book includes a table of contents under the heading of ‘Durenstein!’, the Austrian castle in which Richard the Lionheart was held captive, and the theme of many of the plates are the spiritual battles Christians encounter on the road to Salvation.



This collage combines text from Samuel Taylor Coleridge's *Religious Musings* with a dizzyingly complex sequence of images. The text is contained in a discreet box on the right of the page with the concentration of collaged elements on the left and beneath, working in a similar way to the illumination in a manuscript Book of Hours; indeed, Garland has actually set the text in an engraved page of marginal drawings from Durer's Prayer book of Emperor Maximillian. Garland shows the risen Christ standing in a burst of gold paper, below is a print of Mary Magdalene after a painting by Pompeo Batoni above her head is a blue paper silhouette of the Holy Spirit dripping blood. Garland uses a sequence of botanical and entomological prints to introduce an unsettling dislocation of scale. Mary Magdalene is menaced by an enormous snake, whilst a large moth and caterpillar crawl up the sheet.



John Bingley Garland
Four leaves from the Waugh Blood Book

top left: *Durenstein! Frontispiece!*

bottom left: *The Torch! no.3*

top right *Mutation! no.8*

bottom right: *Untitled*

Collage of engravings with gouache and gold paint with extensive inscriptions in pen and ink on buff backing paper
Harry Ransom Center, The University of Texas at Austin (Evelyn Waugh Collection)



NOTE

1. For Waugh's Blood Book see <https://hrc.contentdm.oclc.org/digital/collection/p15878coll16/id/46/>

A BLOOD COLLAGE

Collage of engravings and gold paper with gouache and gold paint with extensive inscriptions in pen and ink on buff backing paper
20½ × 15⅝ inches; 520 × 390 mm
Executed c.1850–60

COLLECTIONS

John Bingley Garland (1791–1875);
Possibly, Sir Philip Burne-Jones (1861–1926);
Peter Burne-Jones, presumably by descent;
Christopher Gibbs, acquired from the above in 1990;
Gibbs estate to 2019

This collage is one of the most impressive from a group made by the remarkable outsider artist, John Bingley Garland. The present large-scale sheet was acquired by the celebrated dealer and collector Christopher Gibbs in 1990 from the collection of Peter Burne-Jones. Gibbs sold several from the group but retained these three as the most compelling examples and they remained at his set in Albany until 2019. The three sheets represent particularly dextrous examples of image making, Garland has combined carefully collaged old master engravings, prints after antiquities and coloured prints of natural history specimens with gold paper, ink inscriptions and his characteristic drops of red India ink blood. The composite images Garland constructs are far more sophisticated than those in the other famous group by him that survive, the so-called ‘Victorian Blood Book’, originally from the library of Evelyn Waugh and now at the Harry Ransom Center at the University of Texas at Austin.¹ In this almost hallucinogenic collage Garland has carefully created an intense, Baroque composition, drawing from multiple sources to produce a remarkably cohesive design.

This extraordinary sheet displays a sense of horror vacui, the densely covered surface unified by long, pendulous drops of blood running down the collaged elements. Garland has carefully inscribed text from John Keble’s *The Christian Year* in a box on the right-hand side of the sheet. The densely layered surface is filled with a profusion of prints of both Christian and pagan subjects: Mithras and the bull, Aesculapius, Stonehenge, along with Jacob wrestling the angel and the virgin enthroned. At the centre Christ emerges from an egg, born aloft by an eagle and encircled by a serpent. Antiquarian prints of a bishop’s tomb and a modern engraving of the spire of Antwerp Cathedral offer a backdrop for the more minutely composed Christian iconography. Garland has added cheap coloured prints of flowers and fruit, of the type mass-produced for scrapbooks, using them to subvert the sense of scale: giant bunches of grapes and monstrous lilies dwarf human figures. Garland further adds to the surreal nature of these quotidian prints by transforming the stamen of the flowers to red crosses dripping blood.

There is evidence that, for Garland, these were objects of great emotional significance, made to communicate his deeply felt religious convictions. As Freya Gowrley has observed: ‘the emotional and affective qualities of collage made during this period are amongst its defining features.’² Few practitioners were as explicit in their emotions than Garland. A large collage by Garland, of engravings and photographs heightened with gouache, but without Garland’s characteristic dripping blood motif, bearing a title taken from a verse in *Ecclesiastes* (chapter 12, verse 7) ‘Or ever the

silver cord be loosed Or the golden bowl be broken ...’, was with Peter Nahum at the Leicester Galleries. Signed and dated ‘J Bingley Garland Stone Cottage 8 Aug 1865’, it bears a long inscription on the verso, beginning ‘For Agnes Arthur nee Crawford – presented by John Bingley Garland. as the work of his fingers in his seventy-fourth year and as a remembrance of Auld Lang Syne in the years 1805 and 1806’, followed by an extensive quote from *The Feast of Life*, a lugubrious poem by L. E. Landon. Garland’s annotations were specifically designed to inform the complex iconography of collaged and drawn elements. More work needs to be done to fully understand the meaning of this work, but as an image, it ranks as one of the most complex graphic works produced by an amateur artist in the middle of the nineteenth century.

NOTES

1. For Waugh’s Blood Book see <https://hrc.contentdm.oclc.org/digital/collection/p15878coll16/id/46/>
2. Freya Gowrley, ‘Collage Before Modernism’ in Ed. Patrick Elliott, *Cut and Paste: 400 Years of Collage*, exh. cat., Edinburgh (National Galleries of Scotland), 2019, p.29.



A BLOOD COLLAGE

Collage of engravings and gold paper with gouache and gold paint with extensive inscriptions in pen and ink on buff backing paper
20½ × 15¾ inches; 520 × 390 mm
Executed c.1850–60

COLLECTIONS

John Bingley Garland (1791–1875);
Possibly, Sir Philip Burne-Jones (1861–1926);
Peter Burne-Jones, presumably by descent;
Christopher Gibbs, acquired from the above in 1990;
Gibbs estate to 2019

This exceptional collage forms part of a sequence made in the mid-nineteenth century by John Bingley Garland. In their ambition, conception and execution, the Blood Collages rank as some of the most remarkable graphic works made by an amateur hand in the nineteenth century. The hallucinatory compositions are carefully constructed with layers of cut-up prints, both old master and modern, coloured papers, passages copied from the Bible and contemporary poetry all embellished with large drops of blood in red ink added by Garland. It is the addition of the blood which transforms these eclectic collages from the Victorian common place book to proto-surrealist works of extraordinary power.

This collage is the most polychromatic of the group we have. Garland has placed the text, a sequence of quotations from the Bible and contemporary spiritual texts, in an engraved page of marginal drawings from Durer's Prayer book of Emperor Maximilian. To the left Garland has cut out a seventeenth-century engraving of the seated figure of the muse Urania, colouring her drapery red and adding gold stars. Above two angels proclaim 'behold ye the works

of the lord' (videte opera Domini) bursting from a clump of large, printed flowers, each with its stamen replaced by a red ink crucifix dripping blood. At the foot of the sheet Correggio's *St Mary Magdalene* is surrounded by a layered group of conchological engravings, probably from a scientific publication. This distortion of scale – *St Mary Magdalene* has an enormous butterfly perched on her head – underscores the surreal nature of the compositions, a quality further emphasised by the profusion of obscure iconography. Garland's work evidently emerged from the fashion for decoupage that was hugely popular in Victorian Britain. Further research may well reveal that Garland combined old master prints with specially printed 'scraps' of the kind that could be purchased to fill the scrapbooks. The many nineteenth-century scrapbooks that survive attest to the craze for 'scrapbooking', while the elaborate Victorian photograph albums and visitor's books, where collages of photographs are set into often whimsical and amusing watercolour settings point to the wide-spread popularity of the activity. But whilst Garland's work comes out of this tradition, the potency of his images raise broader questions about his intentions as an artist and the more specific meaning of his collages. Garland apparently had no formal training or artistic pretensions and yet he produced a sequence of visually arresting designs using collage that effectively anticipated the use of the medium into the twentieth century.

The Victorian parlour hobby of collage was later to inspire artists in the twentieth century, from the searing mock propaganda of the German John Heartfield, to the Surrealist confections of Max Ernst

and Roland Penrose. Collage has played a central role in Post-War art, notably with Richard Rauschenberg in America, and the Pop artists Richard Hamilton and Peter Blake in Britain. The 'Blood Collages' of John Bingley Garland are, in their delicacy, and sophistication, in their use of images cut from expensive illustrated books, and with their mysterious watercolour and manuscript embellishments, far removed from the nursery screens and parlour scrapbooks of Victorian Britain. They are remarkable and thought-provoking works of art, and as such worthy of further research and serious study.



ARTHUR BRETT

Oil on unlined canvas

19 × 16 inches; 490 × 410 mm

Signed and inscribed lower left:

'Portrait of Arthur/ John Brett/ March 1859';

Inscribed on the reverse: 'Lt Colonel Arthur Brett as a young man Queens Bay ... painted by his brother John Brett ARA'

COLLECTIONS

By descent in the artist's family to 2019;

Sotheby's, 10 December 2019, lot 2

EXHIBITED

Birmingham, Barber Institute of Fine Arts, London, The Fine Art Society and Cambridge, Fitzwilliam Museum, *Objects of Affection – Pre-Raphaelite Portraits by John Brett*, 2010, no.2.

LITERATURE

Christiana Payne and Charles Brett, *Objects of Affection – Pre-Raphaelite Portraits by John Brett*, exh.cat, 2010, p.18–19, 44, reproduced p.45;

Christiana Payne and Charles Brett, *John Brett Pre-Raphaelite Landscape Painter*, Yale, 2010, p.205, no.306.

John Brett was a committed Pre-Raphaelite, producing some of the most intensely felt and scrupulously observed landscapes of the mid-nineteenth century; whilst not a member of the Brotherhood, his paintings from the 1850s demonstrate some of the purest expression of the movement's ideals. This portrait of Brett's brother, Arthur, was painted between October 1858 and March 1859 whilst Brett was at work on his most ambitious early landscape, *Val d'Aosta*, painted under the direct instruction of John Ruskin, its first owner. As such, this remarkable portrait is a rare example of Pre-Raphaelite portraiture made at the height of Brett's engagement with the movement. Unlike his landscapes, which were criticised for their mechanical verisimilitude, Brett's small, cropped canvas demonstrates his extraordinary technical virtuosity, as well as, his visual inventiveness.

John Brett was the son of a veterinarian surgeon in the army, initially intended for

an army career, he instead became a pupil of the painter James Duffield Harding in 1851 and also took lessons from the painter Richard Redgrave. Thanks to a connection of his aunt, Eliza Orme, Brett was brought into contact with a circle of writers and painters which included all the leading Pre-Raphaelites and in the winter of 1852 Brett was introduced to William Holman Hunt, at the house of Eliza Orme's sister and brother-in-law, the celebrated poet and critic Coventry Patmore. Shortly afterwards, Brett entered the Royal Academy Schools. His early artistic inclination was recorded in his diary which he kept throughout the 1850s, in an entry for 18 May 1853:

*'I am going on fast towards Preraphaelitism— Millais and Hunt are truly fine fellows. I greatly admire and honor them—Have resolved in future to go through severe course of training and close childlike study of nature. In short to follow their steps.'*¹

Brett made his professional début at the Royal Academy in 1856, exhibiting a portrait of *Mrs Coventry Patmore* (Ashmolean Museum, Oxford). The portrait followed the Pre-Raphaelite formula of strict truth to nature, resisting all temptation to idealise. During the second half of the 1850s he became a familiar figure within the Pre-Raphaelite circle, exhibiting with them and in 1858 joining the Hogarth Club. Among the fine portrait drawings that Brett made of fellow Pre-Raphaelite artists are one of Arthur Hughes, of 1858 now in the National Portrait Gallery, London and another of Alexander Munro, of 1861, in a private collection. Over a period of about two years, from 1856, Brett seems to have been romantically inclined towards the poet Christina Rossetti, and it is possible that he sought to



John Brett, *Portrait Study of Arthur Brett*, age 20, 22 October 1858

6 7/8 × 4 7/8 inches · 175 mm × 125 mm

From Sketchbook No 05. Chamouni / Val D'Aosta 1858–61

National Maritime Museum, Greenwich, London



marry her but was rejected. An unfinished portrait of Christina Rossetti made by Brett in 1857 survives, worked like a miniature on a white ground, the unsettling image shows Rossetti posed against a background of a giant, minutely observed feather. It has been suggested that the curious out-sized feather was a response to Ruskin's injunction to study Albrecht Dürer, in 1857 Brett drew a self-portrait which channels the intensity of Dürer's own self-portraiture and is, perhaps tellingly, inscribed in German: 'mein selbst (ganz wahr)' – 'my self (quite true).'²

The fourth volume of Ruskin's *Modern Painters* (subtitled 'Of mountain beauty') was issued in April 1856; Brett was so struck by what he read that he 'rushed off to Switzerland in obedience to a passion that possessed me and wd listen to no hinder-ing remonstrance.' In the summer of 1856 Brett worked on his first great landscape, *The Glacier of Rosenlaui* now in the collec-tion of the Tate, London. It was greatly admired by Dante Gabriel Rossetti, who, in turn took it to show Ruskin. In 1857 two watercolours by Brett were included in the first Pre-Raphaelite group exhibition, held at 4 Russell Place, Fitzroy Square, and they were favourably reviewed by Patmore, who commended the 'wonders of laborious and effective finish.' Some of Brett's works – including *The Glacier of Rosenlaui* – also went with other Pre-Raphaelite paintings to New York, Philadelphia and Boston between October 1857 and June 1858.

Brett's next exhibition work, *The Stonebreaker*, now in the Walker Art Gallery, Liverpool was particularly praised by Ruskin who noted in *Academy Notes*, that: 'in some points of precision it goes beyond anything the Pre-Raphaelites have done yet.' As a

result, Ruskin became particularly occupied with Brett and his work, believing him to have the technical skill to be able to fulfil his latest ideas about landscape painting. The result was *Val d'Aosta* (Private collection, UK) which shows a westward view from the Château St Pierre near Villeneuve along the valley of the River Dora Baltea, with Mont Paramont in the distance. Ruskin visited Brett while he was working on the painting, subjecting him to intensive instruction in his own principles of landscape painting. Whilst Brett was at work, his brother, Arthur Brett, visited and Brett made several intense portrait studies of his younger brother. In his Chamouni/Val D'Aosta sketchbook, now in the National Maritime Museum, London, Brett made one of Arthur in profile and another of his brother front-on, leaning on his fist and looking down. In both, Arthur Brett is wearing the same coat as the current portrait and it seems likely that our painting was conceived during their time together at the Château St Pierre.



John Brett, *Mrs Coventry Patmore*
Oil on card · 13⁷/₈ × 11⁵/₈ inches · 346 × 295 mm
© Ashmolean Museum, University of Oxford



John Brett, *The Val d'Aosta*, 1858
Oil on canvas · 34¹/₂ × 26³/₄ inches · 880 × 680 mm
Private collection

John had shared lodgings with his brother in London between 1853 and 1854, when Arthur was studying music, in hope of having a career as a pianist. By 1858 he had decided to follow his father into the army instead. Brett noted in his diary on Christmas Day 1858: 'I long to see him a real knight seeking adventures the other side of the world, to see all his dreams realized: I would think it enough pleasure for a life ... to help the bringing about of them and eyes to see it.'³

In this intense portrait, Brett captures the longing of this sentiment. He places his brother against a heraldic backdrop of lions *passant guardant*, an allusion to the Royal Arms of England and shows the young man on the brink of an active life. Brett had experimented with using daguerreotypes in producing his portraits but was frustrated with the results, instead he relied on obses-sive, forensic observation. As a result, Brett's portrait of his youthful, 20 year old brother displays no hint of idealisation, the mottled skin of his chin, the pale translucence of his blond complexion and the minute deline-ation of his facial hair are observed with a Ruskinian intensity which survives in this exceptionally well-preserved canvas. Brett has revelled in the power of simple observation: Arthur's limpid grey/blue eyes show a reflection of the studio window and the pose, the opening of the starched shirt-front where one stud is missing. In this Pre-Raphaelite portrait, all pictorial devices have been eschewed, Brett eliminates signs of an interior, instead cropping the composi-tion to simply show Arthur Brett, propped up against the heraldic backdrop. In a sense, it is one of the purest statements of Brett's identification with Pre-Raphaelite ideals,

he has approached his brother as if he were gneiss and scree on a Swiss glacier.

Christiana Payne has suggested that, in his choice of background, Brett may have been consciously evoking his brother's namesake, King Arthur, who had recently been celebrated in Tennyson's *Idylls of the King*. There is in the portrait the suggestion of the second generation of Pre-Raphaelite paintings an interest in the heroism of the Middle Ages: Arthur Brett 'a real knight seeking adventures.'

NOTES

1. David Cordingly, 'The stonebreaker: an examination of the landscape in a painting by John Brett', *The Burlington Magazine*, vol.124, (March 1982), p.141.
2. Christiana Payne and Charles Brett, *Objects of Affection – Pre-Raphaelite Portraits by John Brett*, exh.cat, Birmingham (Barber Institute of Fine Arts), 2010, p.19.
3. John Brett's diary, 25 December 1858, quoted in Christiana Payne and Charles Brett, *Objects of Affection – Pre-Raphaelite Portraits by John Brett*, exh.cat, Birmingham (Barber Institute of Fine Arts), 2010, p.44.

WILLIAM HOLMAN HUNT 1827–1910

STUDY OF THE CRESCENT MOON IN THE SHIP

Pencil, watercolour and gouache
7 × 2¾ inches; 178 × 70 mm
Slight sketches on the verso, including one of a woman bending over, seen from behind
Painted c.1875

COLLECTIONS
By descent in the artist's family to Mrs. Elizabeth Burt; Sotheby's, 10 October 1985, lot 54; J.S. Maas & Co Ltd, 1985; Nicolette Wernick, USA, to 2009; Lowell Libson Ltd; Matthew Rutenberg to 2019

LITERATURE
Judith Bronkhurst, *William Holman Hunt: A Catalogue Raisonné*, vol. II, *Drawings and Watercolours*, 2006, p.153, D299, repr.

EXHIBITED
Ashmolean Museum, Oxford, on loan 1965–85.

This iridescent study of the moon was made by the great Pre-Raphaelite painter William Holman Hunt at sea, on a voyage he made to Jerusalem in December 1875. Using a vertical slip of paper, Hunt intensely observed the waxing moon showing it as menacingly red against an inky sky. An exceptionally rare preparatory watercolour, Hunt used this plein air study in preparation for his finished oil: *The Ship* now in the Tate, London.

William Holman Hunt, the son of a warehouse manager, was born in London in 1827. He worked as an office clerk before entering the Royal Academy Schools in 1844, there he formed close friendships with John Everett Millais and Dante Gabriel Rossetti. Hunt and Rossetti shared a studio in Cleveland Street, Fitzroy Square from 1848 and there

they formed, with Millais and four further friends the Pre-Raphaelite Brotherhood. The aims of the movement were elucidated by Rossetti's brother, William Michael: 'to have genuine ideas to express; to study Nature attentively, so as to know how to convey it; to sympathise with what is direct and serious and heartfelt in previous art, to the exclusion of what is conventional and self-parodying and learned by rote; and most importantly, to produce thoroughly good pictures and statues.' They endeavoured to revive the brilliance of colour found in Quattrocento art and paint works that relied on close observation, eschewing pictorial artifice.

Hunt was, in many ways, the most committed Pre-Raphaelite, combining his fervent commitment to painting with an



William Holman Hunt, *The Ship*, 1875
Oil on canvas · 30 × 38½ inches · 762 × 978 mm
Tate Gallery





exceptionally strong faith. In 1854 he made his first trip to the near-East, arriving in Jerusalem in June of that year. His time in the Holy Land inspired a sequence of major paintings, including: *The Finding of the Saviour in the Temple*, now in Birmingham Museum and Art Gallery and most significantly, *The Scapegoat* begun in Syria and now in the Lady Lever Art Gallery, Port Sunlight. Hunt returned to London, where, in 1859 he achieved conspicuous success, *The Finding of the Saviour in the Temple* being acquired, with its copyright, by the dealer Ernest Gambart for the considerable sum of £5,500. Its appeal to popular piety had an electric effect. In 1865 Hunt married Fanny Waugh; impatient to return to the near East, the newly-weds set-out for Jerusalem.

In Florence, en route, Fanny gave birth to a son, contracted malaria fever and died. Hunt returned to England in September 1867. In 1875 he married Fanny's sister Edith, and returned to Jerusalem, steaming from Venice to Alexandria on board the steamship *Delhi*.

It was this voyage which inspired Hunt's painting of *The Ship*. On his arrival in Jerusalem in March 1876 Hunt reported that he had: 'managed...to paint out a picture of our ship from on board which I made sketches in coming out.' The present watercolour of the moon is the only known sketch to have survived. In the finished painting Hunt focuses on the effects of light, both artificial and natural, contrasting the warm glow from the kerosene lamps to the bright white light from the moon in the star-speckled sky. For Hunt *The Ship* signified life as a journey and his religious uncertainty: 'with no guidance from Him but the name of the port to be reached ... nothing but the

silent stars to steer by the heavily freighted ship and no welcome till the land is reached.' The woman is possibly Edith, and Hunt, the man at the wheel. The painting also displays Hunt's continuing fascination with nocturnal meteorological conditions. This watercolour study differs from the final oil in both palette and reading; the finished picture displays a stark white crescent moon, as Hunt reserves the brightest colour, a lurid red/orange similar to this study, for the partially hidden flames issuing from the funnel of the ship. Judith Bronkhurst has observed: 'Although the shape of the moon is identical to the crescent moon in *The Ship*, in this study it is an acid greeny-yellow rather than pristine white. The obscured part of the planet is stippled in red, brown and green, instead of the deep blue ultimately adopted by Hunt.'¹

As a rare lunar study made from the deck of the ss *Delhi*, this watercolour occupies an unusual and significant place in Hunt's oeuvre. It captures the intensity of his method, closely observing and refining aspects of each composition as he laboriously worked. In this case, the altered approach and distinctive format of the watercolour suggest that Hunt intended it to have a life as an autonomous work of art: an intensely felt study of the moon made in full sympathy with the early tenets of Pre-Raphaelitism.

NOTE

1. Judith Bronkhurst, *William Holman Hunt: A Catalogue Raisonné*, New Haven and London, 2006, vol.II, p.153.

THE ERECHTEION, ATHENS

Oil on paper laid down on canvas
10½ × 9 inches; 267 × 229 mm
Painted in June 1818
Inscribed on the reverse:
'Temple of Erechtheum Athens, Mount [unclear]
in distance E. L. Eastlake'

COLLECTIONS
Agnew's, London;
Matthew Rutenberg, New York to 2019

This fresh oil sketch was made by Charles Lock Eastlake during a trip to Athens in 1818. Eastlake travelled to Greece from Italy with the architect Charles Barry and two other friends. Throughout the tour he sketched indefatigably and on his return to Rome found there was a remarkable appetite for his Greek scenes. This unusually bold little oil sketch was made on the Acropolis and captures a section of the Erechtheion: three fluted ionic columns silhouetted against the bright Mediterranean sky.

Eastlake began work in London as the first pupil of Benjamin Robert Haydon; in March 1809, on Haydon's advice, he entered the Royal Academy Schools. In 1810 the Society of Arts awarded him a silver medal, and the banker Jeremiah Harman gave him his first commission *The Raising of Jairus' Daughter*. In July 1815, seeing Napoleon Bonaparte a captive on the *Bellerophon* in Plymouth Sound, Eastlake drew a sketch and then painted two portraits, of which the larger, now in the National Maritime Museum, Greenwich, was purchased by five Plymouth gentlemen for 1000 guineas. This extraordinary success enabled the aspiring young painter to realize his dream of visiting Italy.

Eastlake arrived in Rome on 24 November 1816 and resided there more or less continuously for fourteen years. Rome gave him more than a university could have offered: a studio at piazza Mignanelli 12, access to longed-for scenes, opportunities to travel, and the company of remarkable friends and patrons. Elizabeth Cavendish, Duchess of Devonshire gave him several commissions; Sir George Beaumont, Sir Humphry Davy, and Samuel Rogers came to Rome as visitors; Sir Thomas Lawrence and

J. M. W. Turner both worked in Eastlake's studio. Younger artists formed an English academy with Eastlake as secretary, and his German friend Carl Bunsen provided a connection with the Nazarene painters and with J. D. Passavant, a rising historian of art. From Rome, Eastlake set-out on a tour of Greece in the company of the architects William Kinnard and Charles Barry. They set off on 28 March 1818 and journeyed expeditiously via Naples, Bari, Corfu and Patras to Delphi. After passing through Corinth, they stayed in Athens for most of June. Barry went on to Egypt whilst Kinnard stayed in Athens to prepare a supplementary volume of *The Antiquities of Athens* by James Athenian Stuart and Nicholas Revett.

Eastlake made many small oil sketches such as this, using them as the models for his large, exhibition works. He painted at least one large oil entitled: *The Erechtheum, Athens* in 1821, now in the Yale Center for British Art, New Haven, which shows the temple from a different, more conventional angle, capturing the famous porch supported by caryatids and populating the foreground of his painting with figures in Ottoman costume. Our small oil shows Eastlake's ability to capture an informal and unexpected view of a famous monument, reducing the sun-baked ruins to a series of formal shapes, framed against the distant mountainous view. Eastlake went on to have a successful professional career as both a painter and arts administrator, eventually becoming director of the National Gallery, London.



Sir Charles Lock Eastlake, *The Erechtheum, Athens, with Figures in the Foreground*, 1821
Oil on canvas · 26¾ × 35¼ inches · 670 × 895 mm
Yale Center for British Art, Paul Mellon Collection, B1976.7.26



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Outside covers: John Constable, *Storm clouds over Hampstead* (see page 6)

Inside covers: John Bingley Garland, details of
The Blood Collages (see pages 70 and 74)

Frontispiece: John Brett, *Arthur Brett*
(see page 78)



