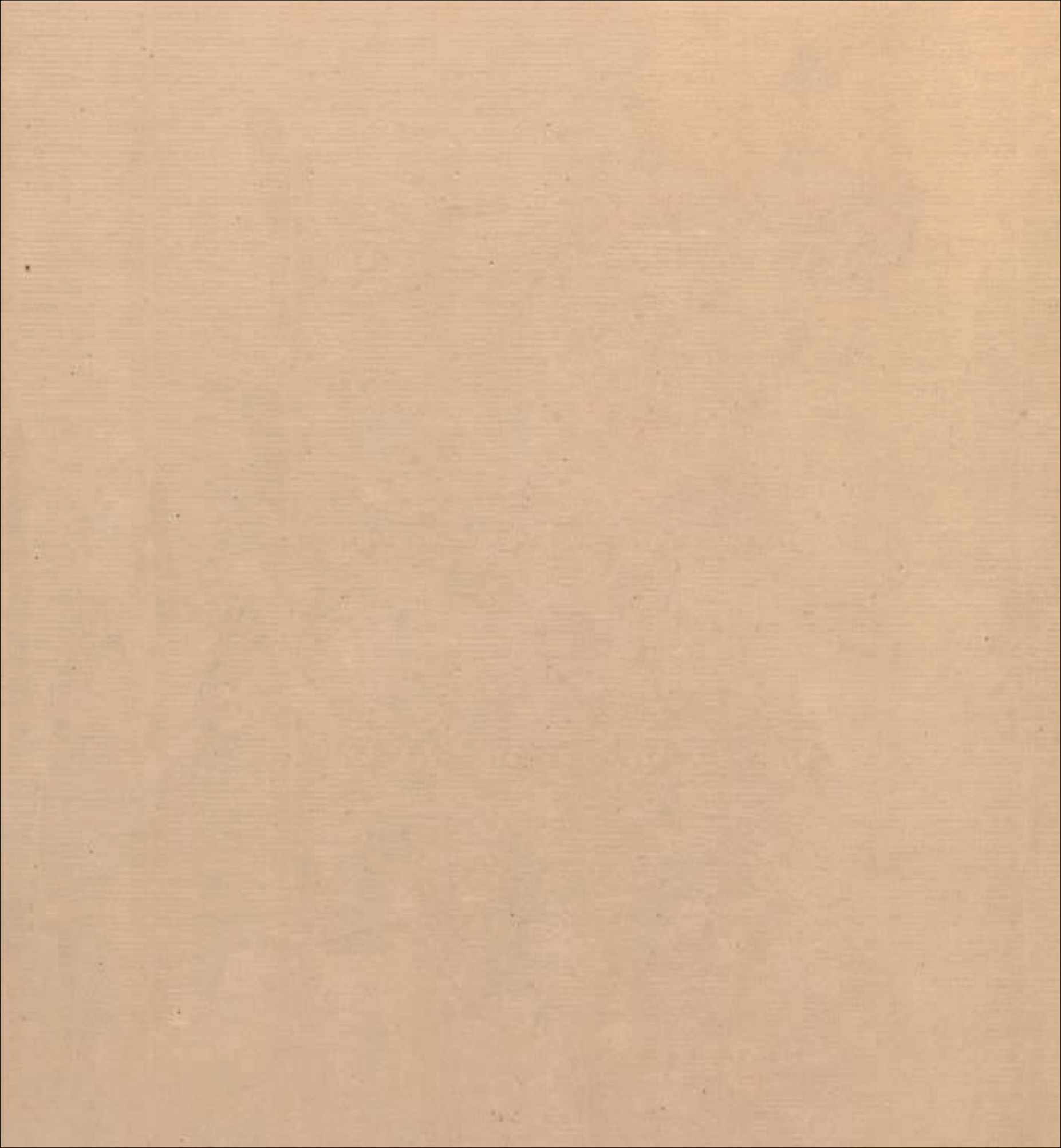


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October 28 – November 1, 2017

PARALLEL LINES
*Contemporary Chinese ink painting and
the great age of British Landscape Painters*
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London, November 30–December 8, 2017

LONDON ART WEEK WINTER
November 30–December 8, 2017

TEFAF MAASTRICHT
March 10–18, 2018

SALON DU DESSIN
Paris, March 21–26, 2018



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Recent Acquisitions
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*The gallery is open by appointment,
Monday to Friday. The entrance is in
Old Burlington Street*

- Jonathan Richardson 8
Sir Joshua Reynolds 12
Jean-Étienne Liotard 14 & 18
Jacob More 22
John Hamilton Mortimer 24, 26 & 30
John Deare 32
Pietro Pacilli 36
Johann Valentin Sonnenschein 40
Benjamin West 44 & 46
Joseph Gott 48
Johan Zoffany 52
Thomas Gainsborough 62
Paul Sandby 66
Michael Angelo Rooker 70
George Richmond 72
John Martin 74



PREFACE

This catalogue of recent acquisitions appears somewhat earlier than usual to reflect a rather busy schedule of activities over the next six months. Two iterations of TEFAF in New York and Maastricht, the Salon du Dessin and a long-anticipated exhibition, *Parallel Lines*, a collaboration with my good friend Marcus Flacks, which explores some of the visual and aesthetic similarities seen in certain Chinese and British drawings.

We have made a number of important acquisitions over the last few months, some of which are included in the present catalogue. Although one of our particular interests is landscape painting the present selection emphasizes the enduring fascination of the human form.

The learning process is shown in Reynolds's wonderful transcription of a Guercino drawing, Mortimer's 'Academy' drawing of a nude and Richardson's penetrating *Self-portrait*.

Preparatory works – the fascinating process of transforming an idea into a finished statement – are represented, amongst others, by Pacilli's dynamic terracotta of San Camillo de Lellis (detail opposite); John Deare's ravishing study for a marble relief, Mortimer's highly complex

drawing for his print of *The Reviewers' Cave*, two significant drawings by Benjamin West and Richmond's intensely observed drawing of a woman.

Finished works of art include our two remarkable portraits by Liotard – in pastel and oil – representing the high points from each of his two visits to London. A tour de force by the late eighteenth-century master of terracotta, J. V. Sonnenschein also demonstrates the expressive capabilities of the medium. Further previously unrecorded paintings include Jacob More's perfect view of Ariccia, Mortimer's impressive *Banditti Fishing* and John Martin's small but monumental treatment of *Macbeth and the Three Witches*.

One of the most exciting revelations of the last year has been the re-emergence after conservation and research of the small scale replica of Zoffany's *Colonel Mordaunt's Cock Match*, the masterpiece of his time in India.

I am, as ever, absolutely indebted to Jonny Yarker, my co-director, as well as to Cressida St Aubyn and Deborah Greenhalgh. Without them, our various endeavours would simply not happen. We all look forward to seeing you in the gallery and at our various fairs and exhibitions.

LOWELL LIBSON

SELF-PORTRAIT

Oil on canvas
12¾ × 10⅞ inches · 315 × 276 mm
Dated 'Aug / 1733', lower right

COLLECTIONS
Probably Jonathan Richardson, the Younger (1694–1771);
Probably his posthumous sale, Langford and Son, London, 18th February 1772, lot 45 ('Richardson Senior, His own portrait');
James Broun-Ramsay, 1st Marquess of Dalhousie (1812–60), before 1861;
Lady Susan Georgiana Broun Bourke (1837–98), by whom brought to Colstoun House, Haddington (according to an old handwritten label on the reverse);
By descent in the Broun family at Colstoun House to 2017.

LITERATURE
J. Kerslake, *Early Georgian Portraits. National Portrait Gallery*, London 1977, vol.1, pp.228 and 231, under cat. no.706, reproduced vol.2, plate 674.

This important, finely painted self-portrait was made by Jonathan Richardson towards the end of his life. From 1728, until his death in 1745, Richardson undertook a concerted campaign of self-portraiture. It was not until the sale of the collection of Richardson, the Younger in 1772 that the extent of his activities as a self-portraitist were revealed, prompting the writer Horace Walpole to observe that: 'after his retirement from business, the good old man seems to have amused himself with writing a short poem, and drawing his own or son's portrait every day.'¹ Whilst numerous drawings survive, Richardson produced very few painted self-portraits, of which this is one of the most impressive. Painted on an intimate scale, this portrait is a remarkably lively and penetrating depiction of the

most British important art theorist of the eighteenth century.

Richardson had risen from modest beginnings – he was the son of a London silk weaver – to become one of the most successful portrait painters of his generation. His sitters included many luminaries of the late Stuart and early Georgian era – aristocrats Sir Robert Walpole and Lady Mary Wortley Montagu, authors Alexander Pope, Matthew Prior and Sir Richard Steele, the sculptor Michael Rysbrack, the artist Sir James Thornhill and the great physician-collectors Sir Hans Sloane and Dr Richard Mead. According to his son, Richardson had twice been 'powerfully invited' to be the King's painter, but had refused because of his 'aversion to what he called the slavery of court dependence.'² He authored the pioneering *Theory of Painting* in 1715 and the *Two Discourses* in 1719 and was a director, from its foundation, of the Great Queen Street Academy. On Richardson's death in 1745, the chronicler of the early Georgian art world, George Vertue remarked that: 'this was the last of the Eminent old painters. that had been contemporyes in Reputation – Kneller Dahl Jarvis & Richardson for portrait painting.'³

As Susan Owens has pointed out in the recent exhibition devoted to Richardson's self-portraiture, he only began to produce studies of himself in around 1728.⁴ Made during his semi-retirement, Richardson's self-portraits constitute one of the most extraordinary projects of self-depiction undertaken in early modern Britain. The present oil portrait sits neatly within the sequence. Made on a small scale, Richardson depicts himself, as he frequently did without wig, wearing a cap. There is much evidence



Jonathan Richardson
Self-portrait
Black and red chalk touched with white on blue paper
15⅞ × 11⅞ inches · 405 × 301 mm
Dated '30 Aug. 1733'
© The Trustees of the British Museum





Jonathan Richardson
Self-portrait, c.1729
Oil on canvas
29 × 24¾ inches · 737 × 629 mm
© National Portrait Gallery, London

to suggest that his self-portraiture was a private, meditative process of self-scrutiny and as such Richardson frequently depicted himself with informal ease. The painting, like the drawings, is closely observed and finely painted, the scale further points to its place within the drawn sequence.

Carol Gibson-Wood has observed that Richardson's self-portraiture was a way of 'manifesting that self-analytic process which he associated with the attainment of virtue.'⁵ Gibson-Wood points to the parallel with Richardson's own poetry, which he produced continuously during his retirement. In a poem of 1736 entitled 'A Better Picture' he actually describes the painting of a self-portrait as a metaphor for the process of self-improvement.⁶

It is clear that Richardson thought of the twin activities of poetry and self-portraiture as both analogous and complementary. In the introduction of *Morning Thoughts*, Richardson explained:

*I wake early, think; dress me, think; come back to my chamber, think; and as I allow no thoughts unworthy to be written, I write. Thus verse is grown habitual to me. I pretend, however, to no finished poetry, no nice correction they are works of another kind, like sketches in drawing.*⁷

It is clear also, given his collecting, that Richardson must have been conscious of the great series of self-portraits produced by earlier artists, such as Rembrandt, Van Dyck, Titian and others.

A larger, less incisive or carefully executed self-portrait survives in the National Portrait Gallery, London and seems likely to have been a scaled up copy of the present study. This intimate painted portrait is likely to have remained in the collection of Richardson's son, Jonathan Richardson, the Younger, and was probably included in his posthumous sale.

NOTES

1. Quoted in Susan Owens, *Jonathan Richardson: By Himself*, exh. cat. London (The Courtauld Gallery), 2015, pp.9–10.
2. Jonathan Richardson, *Morning Thoughts*, London, 1776, p.281.
3. G. Vertue, eds. L. Cust and A. Hind, 'The Notebooks of George Vertue', *The Walpole Society*, London, 1929–47, III, p.125.
4. Susan Owens, *Jonathan Richardson By Himself*, exh. cat., London (Courtauld Gallery), 2015, pp.9–18.
5. Carol Gibson-Wood, *Jonathan Richardson: Art Theorist of the English Enlightenment*, New Haven and London, 2000, pp.134–135.
6. Jonathan Richardson, *Morning Thoughts*, London, 1776, pp.132–3.
7. Quoted in Carol Gibson-Wood, *Jonathan Richardson: Art Theorist of the English Enlightenment*, New Haven and London, 2000, p.127.

SEATED YOUTH, AFTER GUERCINO

Pen and brown ink on buff paper
10 × 7½ inches · 254 × 197 mm
Drawn c.1740

COLLECTIONS
Agnew's, London;
John Nicholas Brown, Providence, Rhode Island,
1942;
David Tunick, New York;
Private Collection, USA to 2017.

EXHIBITED
Omaha, Society of Liberal Arts, *Joslyn Memorial*,
1942, no.97, (loaned by John Nicholas Brown);
Rhode Island School of Design, Providence
(according to old label);
Fogg Art Museum, Cambridge (according to old
label).

This bold and incisive drawing was made
by Joshua Reynolds at the beginning of his
artistic career, whilst he was working in the
studio of Thomas Hudson. As such, it is a
rare instance of the drawings Reynolds made
during his short apprenticeship whilst he
was learning his trade as a painter. Hudson
had a large and important collection of
drawings, many of them acquired from his
father-in-law Jonathan Richardson. This
beautiful sheet proves that they had a practi-
cal application, being used by his students to
learn to draw.

Reynolds was born in Plymouth, where
his father was a schoolmaster. He received
a broad education and his commonplace
book at Yale contains passages copied from
classical authors as well as extracts from
the writings on art theory by da Vinci, Du
Fresnoy, and Félibien. Reynolds began his
artistic studies by copying including several
accurate reproductions of frontispieces in
books, several of which have survived.¹

In 1738, when Reynolds was fourteen, his
father entered into correspondence with a

neighbour, James Bulteel, concerning his
son's career prospects. Bulteel suggested
that Joshua should go to London, offering
to introduce him personally to 'those in
artistic circles.'² In the Spring of 1740, it was
agreed that Reynolds should be bound to
Hudson for a period of four years. Reynolds's
routine would involve running errands,
preparing canvases, painting accessories in
portraits, and perhaps even making replicas
of Hudson's pictures. He also made drawings
from casts of antique statuary.

The present drawing is a close copy of a
sheet by Guercino, formerly in the collection
of Denis Mahon and now in the Ashmolean
Museum. The drawing originally formed
part of the substantial group of works by
Guercino which had been acquired in Italy
from Guercino's descendants by an English
traveller, John Bouverie. This sheet therefore
offers evidence that Bouverie's drawings
were available for study by collectors and
artists in London in the 1740s.

Reynolds's early biographer, his student,
James Northcote was dismissive of
Reynolds's early training:
*instead of directing him to study from the antique
models, he recommended to him the careful
copying of Guercino's drawings, thus trifling
his time away; this instance served to shew the
deplorable state of the arts at that time in this
country: however, the youthful and tractable pupil
executed his task with such skill, that many of these
early productions are now preserved in the cabinets
of the curious in this kingdom; most of which
are actually considered as masterly originals by
Guercino himself.*³

The present sheet demonstrates how
successfully Reynolds was at manufacturing
Guercino's technical mannerisms; the use
of dots, dashes and more sculptural lines



Il Guercino (1591–1666) *Seated youth, turned
away with left hand raised and resting on a piece
of paper hanging on the right, 1635–50*

Pen and dark brown ink · 9¼ × 6⅞ inches · 232 × 175 mm
© Ashmolean Museum, University of Oxford

combined with wash are close to the proto-
type.⁴ The drawing is richly inked and rapidly
drawn, preserving to a very great degree the
force and spontaneity of the original sheet.
As a rare survival of Reynolds's celebrated
Guercino copies, this drawing is both
important evidence of his early training and
a spirited and intelligent work by Britain's
leading painter of the eighteenth century.

NOTES

1. J. Edgcumbe, 'Reynolds's earliest drawings', *Burlington Magazine*, vol. 129, 1987, p.724–6.
2. D. Hudson, *Sir Joshua Reynolds: A Personal Study*, London, 1958, p.14.
3. J. Northcote, *The Life of Sir Joshua Reynolds*, London, 1819, v.l, p.18.
4. For several of Reynolds's drawings after Guercino, ed. Sam Smiles, *Sir Joshua Reynolds; The Acquisition of Genius*, Bristol, exh. cat. (Plymouth Art Gallery), 2009, cat. nos. 80 and 81.



WILLIAM PONSONBY, 2ND EARL OF BESSBOROUGH

Pastel on vellum
24³/₈ × 19¹/₂ inches · 620 × 495 mm
Drawn 1754
In the original frame

COLLECTIONS
Commissioned by the sitter;
Princess Amelia (1711–1786), a gift from the
sitter;
William Henry Cavendish Bentinck, 3rd Duke
of Portland, bequeathed by the above, 1786
(inscribed on a label on the original backboard,
now lost: *When HRH The Princess Amelia
Dyes, this Picture is to be given to the Duke of
Portland*);
By descent at Welbeck Abbey to 2017.

LITERATURE
Charles Fairfax Murray, *Catalogue of the
pictures belonging to His Grace The Duke of
Portland, at Welbeck Abbey, and in London*,
1894, no.366;
Edouard Humbert, Alphonse Revilliod, Jan
Willem Tilanus, *La Vie et les Oeuvres de Jean-
Étienne Liotard*, Amsterdam, 1897, no.27;
François Fosca, *Liotard*, Paris, 1928, p.151;
Numa Trivias, unpublished ms. monograph and
catalogue of Liotard's works, 1936, Musée d'art
et d'histoire, Geneva no 78a;
Richard W. Goulding and C.K. Adams,
*Catalogue of the Pictures Belonging to His
Grace the Duke of Portland KG at Welbeck
Abbey, 17 Hill Street, London, and Langwell
House*, 1936, no.366;
Renée Loche and Marcel Roethlisberger,
L'opera completa di Liotard, Milan, 1978,
no.169, repr.;
Renée Loche and Marcel Roethlisberger,
Liotard, Catalogue Sources et Correspondence,
Doornspijk, 2008, vol.I, pp.446–447, no.274,
vol.II, fig.406.

This powerful portrait was made by Jean-Étienne Liotard whilst he was in London in 1754, it depicts Liotard's most significant British client, the collector and politician, William Ponsonby, 2nd Earl of Bessborough. Conceived in a distinctive, classical style, Liotard shows Bessborough in profile wearing a toga, perhaps as an allusion to his activities as a major collector of antiquities and antique gems. Apparently commissioned by Bessborough who gave it to Princess Amelia, daughter of George II; she in turn left it to William Henry Cavendish Bentinck, 3rd Duke of Portland. It has remained at Welbeck Abbey ever since. Executed in pastel on vellum, this portrait is one of the most striking and remarkable produced by Liotard during his first visit to London. Its unusual conception points to the intimacy between the artist and sitter and raises important questions about Liotard's portrait practice during the 1750s.

An advertisement appeared in a London newspaper in March 1753 announcing that: *This Week a Turkish Gentleman, lately arrived here, who is very eminent in Portrait Painting, and known to Sir Everard Faulkner [sic.] in Turkey, was introduced to his Royal Highness the Duke of Cumberland, and very graciously received. This gentleman is dressed in the Habit of his Country, and remarkable by his Beard being long, curiously shaped and curled.*¹

The 'Turkish Gentleman' was in fact Liotard, who had adopted Turkish costume and grown a beard following four years spent in Constantinople. Liotard had visited Turkey first in the company of Bessborough and John Montagu, 4th Earl of Sandwich whom he had met in Italy in 1738. Liotard's adoption of beard and Turkish costume had become a powerful advertising gimmick

and resulted in productive and financial successful stints in Moldavia and Vienna, where he worked for the Empress Maria Theresa. It has long been assumed that it was Bessborough who persuaded Liotard to visit London in 1753, although it now seems likely to have been Sir Everard Fawkener who had become secretary to the Duke of Cumberland on his return from Constantinople.

In London Liotard renewed his friendship with Bessborough. In 1739 Bessborough – then Viscount Duncannon – had married Lady Caroline Cavendish, eldest daughter of the 3rd Duke of Devonshire. Devonshire was Lord Lieutenant of Ireland and his son-in-law acted as his advisor. With an Irish peerage and Irish estates, Bessborough was initially active principally in Irish politics but from 1742 he was MP for Derby and through Devonshire attained a series of key political appointments: commissioner of the Admiralty and admiral of Munster, Lord of the Treasury and from 1758, following his father's death, joint postmaster-general. Bessborough combined politics with artistic patronage assembling a large and notable collection of antiquities and antique gems.

It is in the dual context of Whig politics and collecting that Liotard's remarkable pastel portrait should be read. Bessborough's interest in antique gems possibly stemmed from his relationship with the Devonshires. The 3rd Duke's father, William Cavendish, 2nd Duke of Devonshire was a hugely celebrated collector of gems and the 3rd Duke showed evident interest in the collection.² Around 1754 Bessborough acquired sixty gems from Philip Dormer Stanhope, 4th Earl of Chesterfield, who had, in turn, been bequeathed them by his brother John



Stanhope. This group contained some very considerable gems, including a remarkable intaglio depicting Sirius now in the Museum of Fine Arts, Boston.³ At the same date Bessborough is recorded acquiring gems from the collections of the physician Richard Mead, including a large cameo of the head of Medusa (collection: National Museums Liverpool) and George Montagu, 2nd Earl of Halifax.⁴ Bessborough had also become acquainted with the gem engraver and antiquarian Lorenz Natter who compiled a catalogue of both the Devonshire collection of gems at Chatsworth and Bessborough's collection, which was eventually published in 1761.⁵ Bessborough sold his gems shortly afterwards to George Spencer, 4th Duke of Marlborough for the considerable sum of £5,000.

It was therefore natural for Liotard in 1759 to depict Bessborough in the guise of an antique cameo, shown bust-length in profile.



Jean-Étienne Liotard *William Ponsonby, Viscount Duncannon, later 2nd Earl of Bessborough*, 1750–60
Pastel on paper · 23⅞ × 18⅞ inches · 600 × 480 mm
Inscribed: 'Milord Besborough ami de & peint par Liotard'
Rijksmuseum, Amsterdam, bequeathed by Miss Marie-Anne Liotard

At around the same date Liotard played a similar antiquarian game with his portrait of Sir Everard Fawkener, where, in a pastel portrait on vellum, dated 1754, he shows Fawkener in profile, as if carved in relief. But for the celebrated collector Bessborough, Liotard goes further, showing him in a toga, in conscious emulation of one of his own gems. This was a mode which contemporaries would readily have understood and appreciated. Indeed, Liotard may in fact have known a cameo portrait of Bessborough carved in around 1750 by Lorenz Natter, and now in the Metropolitan Museum of Art, New York which shows Bessborough in precisely the same guise: wearing cropped hair, in a neo-Roman style.

The portrait suggests that Liotard had spent time with Bessborough's gems. He shows Bessborough's features carefully modulated in shadow, a sophisticated compositional device which recalls careful



Johann Lorenz Natter *William Ponsonby, Viscount Duncannon, later 2nd Earl of Bessborough*, 1750
Onyx, mounted as a gold pendant
1 × ⅞ inches · 26 × 23 mm, overall
The Milton Weil Collection, 1939
© 2017 The Metropolitan Museum of Art/Art Resource
Scala, Florence

examination of a cameo. The relief of Bessborough's profile is also shown casting a subtle shadow on the dark background, in precisely the way shadow falls on the ground stratum of a carved gem.

Bessborough was to go on to become Liotard's most important patron, acquiring more than seventy of his works during his lifetime, including the famous *Déjeuner Lavergne* of 1754 (Private collection) for which he paid the enormous sum of 200 guineas.⁶ Amongst Bessborough's commissions was a portrait of Princess Amelia. The pastel portrait, which remains with Bessborough's descendants, was possibly conceived as a pendant to the present portrait. Princess Amelia is shown unconventionally in stark profile, with a rope of pearls threaded through her hair, a pose again suggestive of antique gems.⁷ Bessborough was close to Princess Amelia, in 1762 he acted as her trustee in the



John Singleton Copley *William Ponsonby, 2nd Earl of Bessborough*
Oil on canvas · 23¼ × 19¼ inches · 591 × 489 mm
Signed and dated 1790
Harvard Art Museums/Fogg Museum, Bequest of Grenville L. Winthrop, 1943.129
Photo: Imaging Department © President and Fellows of Harvard College



Jean-Étienne Liotard *Princess Amelia of Hanover*, 1754
Pastel on paper
24½ × 21 inches · 622 × 534 mm
Stansted Park Foundation

purchase of the Gunnersbury estate and eventually acted as one of her executors when she died. It is not clear at what date Bessborough gave the present portrait to Princess Amelia, but it was evidently in her possession at her death in 1786.

Liotard remained in contact with Bessborough throughout his career. He produced a replica of his profile portrait of Bessborough, which he retained and which descended through his family, before entering the Rijksmuseum in Amsterdam in 1873.⁸ Executed on paper rather than vellum, the Rijksmuseum version is cruder and less subtle in its execution than the present portrait. A rare letter from Liotard to Bessborough preserved amongst the Bessborough family papers, gives an insight into their relationship. Liotard writes ostensibly to introduce another Genevan artist, M. Jurine, who he advertised as an expert at fixing pastels.⁹ It is therefore likely that the present portrait was unfixed and Liotard relied on glazing to protect the surface.



Jean-Étienne Liotard *Sir Everard Fawkener*, 1754
Pastel on vellum
15½ × 13¼ inches · 392 × 336 mm
© Victoria and Albert Museum, London

Indeed Bessborough's pastel is preserved in its original carved, English frame, a variation on a Carlo Maratta type, which Liotard seems to have preferred for portraits from his first British period.

An exceptional image of Liotard's outstanding patron, made during his highly productive first sojourn in London, this pastel is a remarkable survival. The portrait commemorates not only Liotard's most consistent supporter, but one of the most important collectors of antique gems in the middle of the eighteenth century. Conceptualised as a carved gem, Liotard's portrait of Bessborough can be viewed as remarkable piece of proto-neoclassicism.

- NOTES
1. *Old England's Journal*, 31 March, 1753, quoted in: William Hauptman, 'British Royal and Society Portraits', *Jean-Étienne Liotard*, exh. cat., London (Royal Academy of Arts), 2015, p.93, n.18.
 2. The 3rd Duke commissioned Lorenz Natter to complete a catalogue of the gems at Chatsworth see Julia Kagan and Oleg Neverov, 'Lorenz Natter's Museum Britannicum~: gem collecting in mid-Eighteenth-Century England' *Apollo*, vol.120, 1984, p.116.
 3. John Boardman, *The Marlborough Gems*, Oxford, 2009, cat.no.293, p.137.
 4. John Boardman, *The Marlborough Gems*, Oxford, 2009, cat.no.361, p.165.
 5. Julia Kagan and Oleg Neverov, 'Lorenz Natter's Museum Britannicum~: gem collecting in mid-Eighteenth-Century England' *Apollo*, vol.120, 1984, pp.116–121.
 6. Renée Loche and Marcel Roethlisberger, *Liotard, Catalogue Sources et Correspondence*, Doornspijk, 2008, l. cat. no.299, pp.464–467.
 7. Renée Loche and Marcel Roethlisberger, *Liotard, Catalogue Sources et Correspondence*, Doornspijk, 2008, l. cat. no.276, pp.447–448.
 8. Renée Loche and Marcel Roethlisberger, *Liotard, Catalogue Sources et Correspondence*, Doornspijk, 2008, cat. no.275, p.447.
 9. Jaynie Anderson, 'A Letter from Liotard to the 2nd Earl of Bessborough in 1763', *The Burlington Magazine*, vol.136, no.1090, January 1994, pp.23–25.

JEAN-ÉTIENNE LIOTARD 1702–1789

FRANCIS OWEN

Oil on canvas, unlined
50 × 40 inches · 1270 × 1016 mm
Signed and dated 'J.E. LIOTARD/1773',
on plinth, centre right
In the original neoclassical frame

COLLECTIONS

The sitter;
Margaret Owen, the sitter's sister and heir,
who married Owen Ormsby in 1777;
Mary Jane Ormsby, daughter and heir of the
above, who married in 1815 William Gore (later
Ormsby-Gore);
John Ralph Ormsby-Gore, son of the above,
created 1st Baron Harlech in 1876;
By descent;
Francis David Ormsby-Gore, 6th Baron Harlech,
Glyn Cywarch, to 2017.

LITERATURE

Portraits from Welsh Houses, exh. cat., Cardiff,
1948, pp.24–25, cat. no.55, repr.;
François Fosca, *La Vie, les voyages et les
oeuvres de Jean Etienne Liotard*, Lausanne,
1956, p.101;
John Steegman, *A Survey of Portraits in Welsh
Houses*, Cardiff, 1957, vol.I, p.73, no.38, ill., pl.11B
(under Portraits formerly at Brogyntyn);
J. L. Nevinson, 'Vandyke Dress', *The
Connoisseur*, November 1964, p.171, repr.;
Renée Loche and Marcel Roethlisberger,
L'opera completa di Liotard, Milan, 1978, no.297,
repr.;
Aileen Ribeiro, *The dress worn at masquerades
in England, 1730 to 1790, and its relation to
fancy dress in portraiture*, New York, 1984,
p.201;
Marcel Roethlisberger and Renée Loche,
Liotard, Catalogue Sources et Correspondence,
Doornspijk, 2008, vol.I, pp.615–6, no.487, vol.
II, fig.692.

EXHIBITED

Cardiff, National Museum of Wales, *Portraits
from Welsh Houses*, June–July 1948, cat. no.55
(as by J.E. Liotard).

This grand and imposing portrait of Francis
Owen is widely considered the masterpiece
of Jean-Étienne Liotard's second London
period. Painted in 1773 on an unusually
large scale, the portrait is executed in oil,
a medium rare in Liotard's oeuvre, yet it is
handled with all the minute sophistication,
compositional innovation and psychological
power he generally reserved for his works in
pastel. The portrait shows the young land-
owner, Francis Owen in seventeenth-century
costume, displaying Liotard's awareness of
fashionable British 'Grand Manner' portrai-
ture at precisely the moment he was entering
his own pictures for exhibition at the newly
founded Royal Academy. The sitter died
within a year of the painting's completion, it
passed to his sister, and has remained with
her descendants in Wales since 1777.



Cornelius Vermeulen, after Anthony van Dyck
Dominus Nicolaus van der Borcht, 1703
Engraving · 19¾ × 13⅞ inches · 503 × 353 mm
© The Trustees of the British Museum



Liotard was already well known when he visited Britain for the second time in 1772, at the age of 71. Matthew Pilkington, writing in *The Gentleman's and Connoisseur's Dictionary of Painters* in 1770, commented that Liotard's portraits showed: 'astonishing force, and beauty of tint; with a striking resemblance of his models; a remarkable roundness and relief; and an exact imitation of life and nature in all the subjects he painted.'¹ Liotard was sufficiently respected to be approached by the Society of Arts in November 1772 to give an opinion on the quality of crayons submitted by Charles Pache. Liotard provided the Society with a certificate declaring that 'the crayons of Mr Pache are as good as those of Stoupan, and that the dark Browns are rather more beautiful.'² As Neil Jeffares has established, Liotard probably lodged at 50 Great Marlborough Street where he opened a public exhibition of his collection of Old Masters and own work in 1773.³



Jean-Étienne Liotard
Self-portrait laughing, c.1770
Oil on canvas
33 × 29½ inches · 840 × 740 mm
© Musée d'art et d'histoire, Ville de Genève
Photo: Bettina Jacot-Descombes

Liotard also established a successful portrait practice. His sitters included members of the Ponsonby family and their relations. Liotard had first met William Ponsonby, 2nd Earl of Bessborough in Italy in the 1730s before travelling with him to Constantinople. In 1773 Liotard produced a portrait of his sons Frederick, Viscount Duncannon, William and George Ponsonby.⁴ The sensitive portrait of Viscount Duncannon was exhibited by Liotard at the Royal Academy in 1773 along with a now missing portrait of his tutor, Dr Samuel Wells Thomson. Liotard produced two portraits of another Irish peer, James Hamilton, 2nd Earl of Clanbrassil and his wife, Grace Foley. Clanbrassil and Bessborough were both members of the Society of Dilettanti, friends and political allies.⁵ Surviving correspondence also shows that Clanbrassil acted as an agent for Bessborough purchasing antiquities, gems and books for Bessborough whilst resident



Sir Joshua Reynolds
Lord Robert Spencer
Oil on canvas · 40 × 50 inches · 1016 × 1270 mm
Signed and dated 1769
Woolbeding Gardens, West Sussex
© National Trust

in Paris.⁶ Like Bessborough, Clanbrassil had a political career in Britain as well as Ireland, sitting as MP for Helston in Cornwall. This may explain how Francis Owen came to sit to Liotard at the same date.

Clanbrassil had been returned for the constituency of Helston in 1768 on the interest of Francis, 2nd Lord Godolphin whose first wife, Lady Barbara Bentinck, was a sister of Clanbrassil's mother. Clanbrassil was forced to make way in 1774 for Francis Godolphin Osborne, Marquess of Carmarthen and later 5th Duke of Leeds, the grandson of Francis, 2nd Earl of Godolphin. Helston returned two MPs for the Godolphin interest and in 1774 the second was Francis Owen. Owen was himself a member of the Godolphin family, his mother, Mary, was Francis, 2nd Lord Godolphin's sister, making Clanbrassil's mother Owen's aunt by marriage. The two MPs for Helston, Clanbrassil and Owen, both therefore sat to Liotard within months of each other and it is likely that Clanbrassil introduced Owen to Liotard.

Francis Owen was born in 1745 the son of William Owen, a wealthy landowner from Brogyntyn, or Porkington in Selatyn, Shropshire. He was educated at Eton, where his grandfather, the Rev. Henry Godolphin had been Provost, and at Pembroke College, Oxford. In 1773 he was a wealthy and eligible young man on the brink of a political career. Liotard's portrait shows him in a fashionable guise, dressed in seventeenth-century costume. At this date 'Van Dyck' costume was a highly popular mode for patrician portraiture. As William Hauptman has pointed out, Liotard profited from the artistic opportunities available to him in London during the 1770s, exhibiting works at the recently founded Royal Academy and selling paintings at Christie's.⁷ Liotard would undoubtedly have seen portraits where the sitters were posed in seventeenth-century costume. Joshua Reynolds had recently

completed his full-length portrait of the Welsh landowner, *Sir Watkin Williams Wynn and his first wife, Lady Henrietta Somerset*, now in the National Museum of Wales, Cardiff, in which he showed the sitters in seventeenth-century masquerade costume, complete with masks. Williams Wynn had constructed a theatre at his house, Wynnstay, where there were regular amateur theatricals. It is perhaps significant to note that Wynn was a close neighbour of the Owens, who lived less than ten miles away at Brogyntyn, and there is evidence that young Francis attended theatricals at Wynnstay.⁸

Reynolds's portrait of *Lord Robert Spencer* sets an even closer precedent for Liotard's depiction of Owen; Reynolds shows Spencer in a theatrical red cloak, doublet with slashed sleeves, ruff and velvet breeches, sword at his side and holding a mask. Liotard omits the more obviously theatrical props of mask and sword, but shows Owen in billowing cloak, doublet with slashed sleeves ruff and velvet breeches. Liotard also dresses the portrait with drapery and column suggesting that he was attempting to appropriate the language of Baroque portraiture, rather than depict Owen in accurate masquerade costume.

Liotard seems to have had a model by Van Dyck in mind for the pose itself. Owen is shown with his right hand on his hip and left hand pointing down in a distinctive gesture. This formation is borrowed from Van Dyck's portrait of *Nicolaes van der Borgh* in reverse. Liotard is unlikely to have known the portrait itself, which was in Antwerp, but probably knew the engraving by Cornelis Vermeulen engraved in reverse in 1703. Vermeulen's print not only provides the model for Owen's left hand and lace cuff, but it also provides the design of his doublet, with bows and buttons, the ruff and even the fall of the cloak; Liotard has followed the highlights in

Vermeulen's depiction of van der Borgh's cloak precisely. The source for Owen's pose has not previously been noted and it offers a new perspective on Liotard's inventive use of prints. If, as Roethlisberger and Loche suggest, Liotard based Owen's face on a miniature portrait by Richard Crosse, the portrait can be viewed as a sophisticated act of visual synthesis.

Unlike Liotard's other British portraits of the period, which were largely executed in pastel, his portrait of Owen is executed in oil on canvas. Liotard worked consistently in oil throughout his career, with a series of notable canvases produced around 1770. In 1774, the year after he completed the portrait of Owen, Liotard showed a genre scene *La Beurrée* and a self-portrait at the Royal Academy, both were executed in oil. What makes Liotard's portrait of Francis Owen particularly important is its scale and technical ambition as well as its extraordinary state of preservation, it remains unlined. Liotard has attempted to capture the facture, lustre and palette of a pastel portrait in oil. As with his most successful pastels, Liotard has used areas of bright local colour, in the case of Owen, the rich golden ochre of the doublet. Similarly Liotard has attempted to suggest a range of textures, from the diamond buttons, to the dark blue velvet of Owen's breeches. Owen's face is modelled with a careful cast shadow and minute brushwork, handling which immediately recalls Liotard's most successful pastel portraits of the period.

Shortly after the portrait was delivered, and before Owen could have a chance to take up his seat in parliament, he was killed by the fall of a bridge over which he was riding. The portrait passed to his sister, Margaret, who married Owen Ormsby in 1777 and remained with their descendants until 2017. Despite being exhibited in Cardiff in 1948, it remained in comparative obscurity until published by Roethlisberger

and Loche in 2008 who praised the portrait, noting:
*Ce portrait, cite pour la première fois en 1948, inconnu du public, d'une conservation parfait, s'impose comme une des oeuvres les plus étonnantes de Liotard. Parmi la petite douzaine de portraits documentés de ce séjour anglais, il est de loin le plus ambitieux, le seul en costume historique avec mise en scène monumentale, le seul peint à l'huile, et un des plus grands formats de l'artiste (moins grand toutefois que les portraits en pied de Constantinople).*⁹

NOTES

1. Matthew Pilkington, *The Gentleman's and Connoisseurs Dictionary of Painters*, London, 1779,p.351.
2. Quoted in Neil Jeffares, *Dictionary of Pastellists before 1800*, online edition.
3. Quoted in Neil Jeffares, *Dictionary of Pastellists before 1800* online edition.
4. See Marcel Roethlisberger and Renée Loche, *Liotard, Catalogue Sources et Correspondence*, Doornspijk, 2008, vol.I, cat. no's. 496, 497 and 498, pp.622–623.
5. For Clanbrassil's correspondence with Bessborough see: Bessborough Papers, file.77, 2nd Earl's correspondence with Lord Clanbrassil.
6. See Rachel Finnegan, 'The Classical Taste of William Ponsonby, 2nd Earl of Bessborough', in *Irish Architectural and Decorative Studies: The Journal of the Irish Georgian Society*, 2005, vol.8, pp.12–43.
7. William Hauptman, 'British Royal and Society Portraits', in eds. Christopher Baker, William Hauptman, MaryAnne Stevens et al., *Jean-Etienne Liotard 1702–1789*, exh. cat., Edinburgh (National Galleries of Scotland), 2015, p.101.
8. National Library of Wales, Brogyntyn Estate and Family Records, PEC5/7/67.
9. Marcel Roethlisberger and Renée Loche, *Liotard, Catalogue Sources et Correspondence*, Doornspijk, 2008, vol.I, pp.615–6, no.487.

ARICCIA

Oil on copper
12 inches · 305 mm, diameter
Signed, inscribed and dated 'Jacob More,
Roma 1778', lower left

This previously unrecorded painting was made by Jacob More in Italy in 1778. Executed on copper, it is an exquisite cabinet painting almost certainly made for the tourist market, capturing a familiar view of the Roman Campagna in a distinctly Claudian manner. More was one of the most successful British landscape painters resident in Rome during the second half of the eighteenth century and his work was in high demand amongst wealthy visitors to the city, the present tondo is a quintessential Grand Tour souvenir.

More was born in Edinburgh where he was first apprenticed to a goldsmith and then, from 1764, to the Norie family of housepainters. Alexander Runciman became More's master on Norie's death in 1766. In the 1760s he produced numerous sketches of the Scottish lowlands and in 1769 he designed and executed stage sets at the Theatre Royal, Edinburgh, for the first productions after the legalising of the theatre in Scotland.

By 1773 More was in Rome, where he quickly established his reputation as the leading landscape painter of the thriving colony of British artists. He produced increasingly large Italianate landscapes with an acknowledged debt to Richard Wilson and Claude Lorrain. More travelled widely in Italy on sketching trips and his numerous plein air sketches reveal a light, rapid touch. The present beautifully worked tondo was painted by More in Rome, almost certainly for the Grand Tour market. The view was a familiar one to British travellers, depicting the town of Ariccia from the lushly vegetated park of Palazzo Chigi. Ariccia was one of the

Castelli Romani, the towns to the southeast of Rome that had long been a favoured site for British artists. The neighbouring towns of Albano and Nemi, with their respective volcanic lakes were hugely popular subjects amongst British painters. More's view is taken from the valley below the town, looking up to the north; on the left the hulking mass of the Palazzo Chigi is visible with the elegant dome of the church of S. Maria Assunta on the right. More's view shows the church bell towers with their recently completed canopies, added as part of the restoration of 1771. Richard Wilson seems to have been the first British artist to have made a drawing of this view, but it was popular amongst More's contemporaries in Rome. John 'Warwick' Smith made a drawing from the same position, as did Francis Towne, who was in Italy in 1779–1780.

The present attractive roundel, suffused with Claudian light, distils the British interest in the landscape of the Castelli Romani. Much of the land round Rome was deforested, but in the lushly vegetated grounds of Palazzo Chigi artists found an abundance of trees and bosky views. The portrait painter John Downman, who was in Italy in 1774, spent time in the Chigi park making careful

drawings of trees. More shows the town rising above a line of trees, the knotted roots of a chestnut tree visible on the right of the composition. The present work has not previously been recorded, but we know More produced other views of Ariccia. More is recorded as having executed a watercolour 'View in the Chigi Park at Ariccia' for Lord Grey de Wilton in 1787.¹

More's success and status were recognised in 1781 with his election to the Accademia di San Luca, Rome, followed by the invitation to present his *Self-Portrait* to the Uffizi Gallery, Florence, in 1784. Sir Joshua Reynolds referred to More as the 'best painter of air since Claude' and Goethe bestowed praises on his work on visiting his studio in 1787.² His work commanded high prices and he enjoyed a full order book—in 1785 he had a two-year waiting list of orders, mainly from British patrons—but he chose to work increasingly as an agent and dealer.

NOTES

1. Patricia R. Andrew, 'Jacob More: Biography and a Checklist of Works', *The Walpole Society*, vol.55, 1989, Cat. no.B.7.VII, p.172.
2. J. W. Goethe, *Italian journey, 1786–1788*, trans. W. H. Auden and E. Mayer, London, 1962, pp.356–357.



Richard Wilson
Ariccia, c.1754–6
Chalk and pencil
12 1/8 x 17 1/8 inches · 322 x 447 mm
© Tate, London 2017



BANDITTI FISHING

Oil on canvas
30 × 25 inches · 762 × 635 mm
Painted 1777

COLLECTIONS
Private collection, Germany, to 2016.

John Hamilton Mortimer was known in his own lifetime as the ‘English Salvator’ and consciously modelled his life and works on the seventeenth-century Italian painter, Salvator Rosa. This previously unpublished painting eloquently demonstrates Mortimer’s debt to Rosa. In its precision and delicacy of handling, as well as in its elegant composition, this impressive painting demonstrates Mortimer’s abilities as a painter.

Salvator Rosa had a remarkable impact upon British painters during the eighteenth century, in terms of both his life and work. Biographers routinely cast Rosa as an outlaw, who had fought in the rebellion led by the Neapolitan fisherman Masaniello against Spanish rule in 1647. William Gilpin writing in 1768 observed: ‘we are told, he spent the early part of his life in a troop of banditti; and that the rocky and desolate scenes, in which he was accustomed to take refuge, furnished him with those romantic ideas in landskip, of which he is exceedingly fond...His Robbers, as his detached figures are commonly called [the *Figurine* series], are supposed also to have been taken from life.’¹

Mortimer has encapsulated the idea of outlaw fishermen in the present painting; a group of armed *banditti* stand around contemplating their catch recalling the stories of Rosa and Masaniello. The present composition is known in at least two versions. The first was probably commissioned by Richard Payne Knight and was

exhibited by Mortimer at the Society of Arts in 1777.² The present work differs from the Payne Knight version; in it Mortimer has added the figure of a woman in the background, based on Guercino’s *Persian Sibyl*. Beautifully painted and preserved in outstanding condition, the painting is an important addition to Mortimer’s oeuvre.

The appeal of *banditti* as a subject-matter is attested to by the volume of paintings, drawings and etchings of this sort exhibited by Mortimer during the 1770s. Far more numerous than his named history paintings, the non-descript compositions fueled the imagination of early Romantic audiences; whilst the very real fear of encountering outlaws whilst travelling in Italy, and even Britain, inflected them with a sense of sublimity.

NOTES

1. William Gilpin, *Essay Upon Prints*, London, 1768, p.83.
2. See John Sutherland, ‘John Hamilton Mortimer: His Life and Works’, *The Walpole Society*, vol.52, 1986, cat. no.124, p.177 (formerly in the Pepper collection).



THE REVIEWERS' CAVE

Pen and grey ink
11½ × 14¼ inches · 290 × 362 mm
Inscribed 'Mortimer', lower left
Drawn 1765

COLLECTIONS
Probably Sir William Forbes 7th Bt. of Pittsligo
(1773–1828);
thence by descent at Fettercairn House,
Kincardineshire to 2017.

LITERATURE
for the print only. John Sutherland, 'John
Hamilton Mortimer; his Life and Works', *The
Walpole Society*, vol.52, 1988, cat. no.20, p.127.

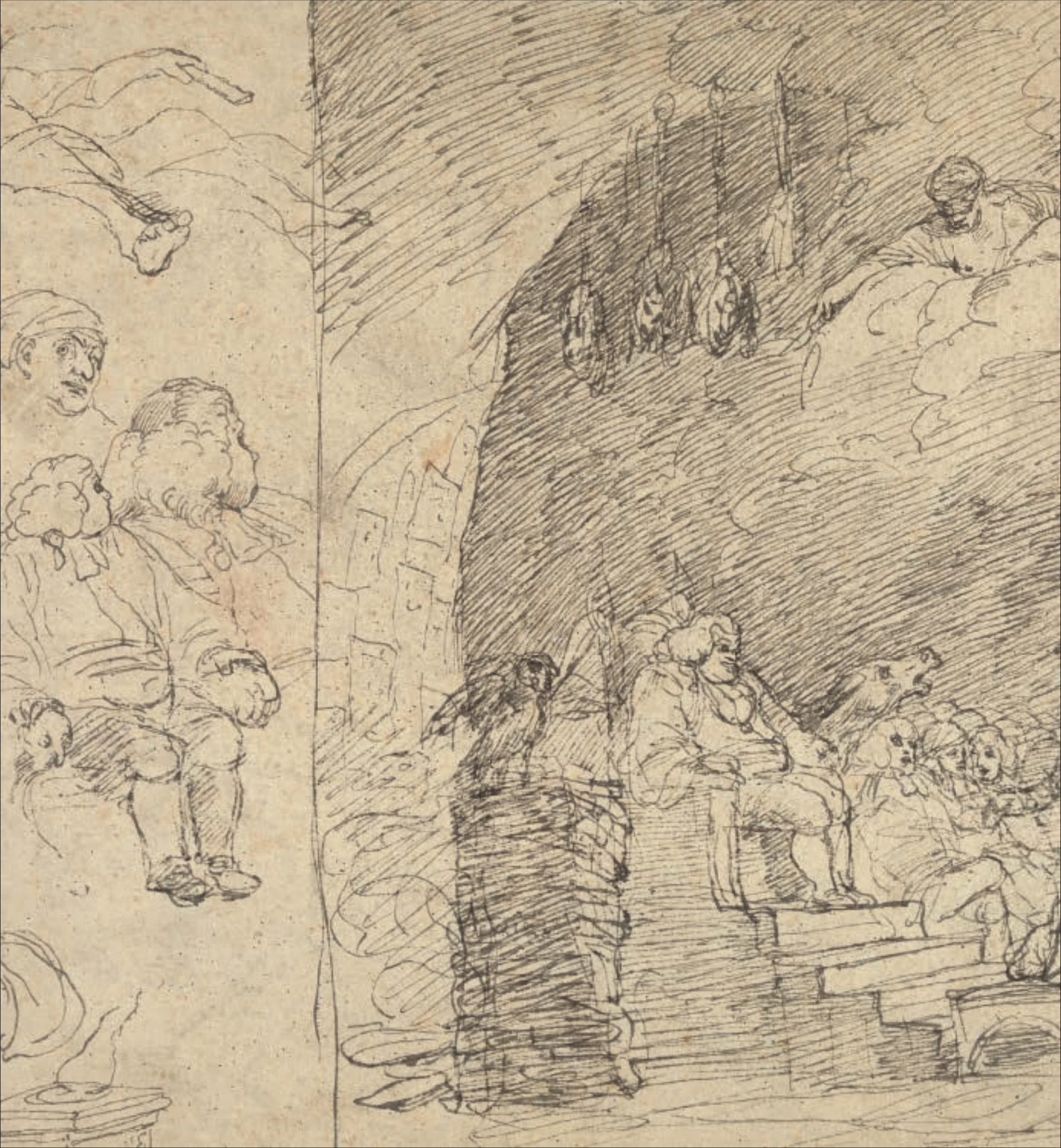


John Hamilton Mortimer
The Reviewers Cave, c.1768
Etching · 9⅞ × 7½ inches · 244 × 191 mm
Lettered with the title, captions in the image and sixteen
lines of verse in four columns 'The Skin of many an
Authors head ... / If Ortho-dox the Serpents hiss';
Annotated in ink on the recto 'Etch'd by Mortimer'.
© The Trustees of the British Museum

This important, previously unrecorded drawing was made by John Hamilton Mortimer in preparation for his engraved frontispiece to Evan Lloyd's *The Powers of the Pen: A Poem* which was published in 1768. Lloyd was a Welsh cleric and poet who produced a number of polemics; *The Powers of the Pen* was a substantial verse satire written in octosyllabic couplets which attacked contemporary literary critics. Mortimer's rapidly worked compositional study is the only known drawing relating to the frontispiece which appeared with the title *The Reviewers Cave*. A grand literary satire, Mortimer's composition takes the form of a sophisticated attack on contemporary authors, particularly popular critics such as Samuel Johnson and William Warburton.

The drawing shows the figure of the Genius of Dullness asleep above an assembly of authors. As Philip Smallwood has pointed out, Mortimer has drawn explicitly on imagery from Pope, both the *Dunciad* and the 'Cave of Spleen' from the *Rape of the Lock*. Mortimer shows a basket of contemporary books being brought before the reviewers' court.¹ The judge seated third from the centre is easily identifiable as Samuel Johnson, who is directly attacked by Lloyd for his edition of Shakespeare. Lloyd criticised it for its 'Brobdingnag words' and pedantic contents. Johnson appears on the margin of the sheet in a satirical profile, his distinctive wig and pointed nose are repeated in more recognisable form in Mortimer's *Literary Characters Assembled round a Medallion of Shakespeare* drawn in 1776. It has also been suggested that Johnson is the 'Doctor Expositor' of Lloyd's text, the faceless judge presiding over the scene, as he had recently been awarded a doctorate by





John Hamilton Mortimer
*Literary Characters Assembled around the
 Medallion of Shakespeare, 1776*
 Pen and black ink
 8¼ x 11¼ inches • 210 x 286 mm
 Yale Center for British Art, Paul Mellon Collection

Trinity College, Dublin.² Other identifiable figures include the man second from the main judge on the right, to whom Johnson is talking; this is Dr George Horne who also appeared in Mortimer's later drawing, *Literary Characters Assembled round a Medallion of Shakespeare* now at the Yale Center for British Art. Mortimer seems to have experimented with his caricature of Horne, drawing him in the margin with his eyes closed and wearing clerical bands; Horne was Master of Magdalen College, Oxford and later Bishop of Norwich. The figure closest to the principal judge is probably William Warburton who had also produced a critical edition of Shakespeare. The books brought before the judges are made clear in the finished print, the basket includes Lloyd's own work, *The Powers of the Pen*; 'Stern', a reference to Laurence Sterne and 'Churchill', a reference to Charles Churchill. Above the seated judges a donkey brays, reinforcing their crucial position. Mortimer makes Lloyd's position explicit, papering the walls above the judge with the titles of books and works which had received critical censure, including *Tristram Shandy* and Lloyd's own

The Curate, another of his satirical poems. Rapidly handled and finely drawn, Mortimer's sophisticated satire shows he was in full sympathy with the graphic work of William Hogarth. Mortimer was clearly a friend of Lloyd's as he would go on to produce the frontispiece for another of his works, Lloyd's 1773 *Epistle to David Garrick*. Mortimer's abilities as a contemporary satirist of the literary world was reinforced by his 1776 drawing *Literary Characters Assembled around the Medallion of Shakespeare* which was made for John Kenyon. This important, rediscovered sheet offers important evidence for the critical struggles of mid eighteenth-century Britain and provides interesting contemporary evidence for the satirical iconography of Samuel Johnson.

NOTES

1. Philip Smallwood, 'The Johnsonian Monster and the *Lives of the Poets*: James Gillray, Critical History, and the Eighteenth-Century Satirical Cartoon', *British Journal for Eighteenth-Century Studies*, vol.25, no.2, Autumn 2002, p.224.
2. Morris Brownell, *Samuel Johnson's Attitude to the Arts*, Oxford, 1989, pp.94–95.



A NUDE

Pencil heightened with white chalk
11⅞ × 18½ inches · 282 × 470 mm
Inscribed 'WYO Mortimer' bottom left
Another study verso
Drawn c.1770

COLLECTIONS
Probably Sir William Forbes 7th Bt. of Pittsligo
(1773–1828);
thence by descent at Fettercairn House,
Kincardineshire to 2017.

This bold, characteristic life drawing was made by John Hamilton Mortimer towards the end of his career. Fluently worked in black chalk on buff coloured paper, the double-sided drawing of a reclining female nude underscores Mortimer's lifelong interest in academies and was probably made at the Society of Artists own academy in Maiden Lane, Covent Garden of which he was a prominent founder and participant.

John Hamilton Mortimer was a painter and etcher born in Eastbourne, Sussex. Apprenticed to the fashionable portraitist, Thomas Hudson. Mortimer was by March 1759 working under Robert Edge Pine, a history painter and portraitist of republican views who later moved to America. But as John Sunderland has pointed out, Hudson and Paine had relatively little impact on Mortimer's early development; it was his work drawing in the Duke of Richmond's sculpture gallery, access to the St Martin's Lane Academy and Shipley's Drawing Academy which had the greater impact. Mortimer won prizes offered by the Society of the Encouragement of Arts, Manufactures, and Commerce, for drawings made after casts in the Duke of Richmond's sculpture gallery and life drawings made in the Great St Martin's Lane Academy.¹

The latter – along with a number of drawings in the collection of the Royal Academy and Victoria and Albert Museum – are hesitant, student works made in the 1750s. In contrast the present drawing shows a mature confidence and almost certainly belongs to a small group of life drawings that Mortimer made at the academy founded by the Society of Artists in 1769. Faced with the challenge of the newly founded Royal Academy of Arts, which had appropriated the equipment of the St Martin's Lane Academy, the Society of Artists decided to found its own academy. Mortimer was one of the artists deputed to serve on the Academy Committee; along with Ozias Humphry, George Stubbs, Joseph Wright of Derby and Johan Zoffany, he was chosen to set the models for the students.² Premises were found in the former auction rooms of John Moreing, where the Free Society had held its exhibitions in 1765 and 1766, in Maiden Lane. Mortimer supplied a lay figure and provision was made for both male and female life models.

The present drawing was almost certainly made by Mortimer when he was responsible for setting the model at the Maiden Lane

Academy. The pose of the reclining female model – her left hand drawn over her head – is loosely based upon the Belvedere Cleopatra in the Vatican. Mortimer's drawing is confidently modelled, the contours of the body having been carefully strengthened, although it is clear this a working study; a second, fragmentary drawing of the same model in the same pose is on the verso of the sheet. A drawing on the same paper and of similar dimensions, formerly with Lowell Libson Ltd, is in the collection of the Yale Center for British Art, New Haven. That life drawing, which depicts a reclining male model, is inscribed by Mortimer's friend and colleague, Ozias Humprhy with the date 1773 confirming that these drawings were made at Maiden Lane. The present sheet is important evidence of the Society of Artists short lived academy and of Mortimer's continued interest in artistic training.

NOTES

1. John Sutherland, 'John Hamilton Mortimer: His Life and Works', *The Walpole Society*, vol.52, 1986, pp.5–11.
2. *Ibid.*, p.26.



John Hamilton Mortimer
An Academy, c.1773
Pencil on laid paper
12⅞ × 19⅞ inches ·
314 × 492 mm
Signed, also inscribed on
verso
Yale Center for British Art,
Paul Mellon Fund



VENUS AND CUPID

Pen and ink
 10 $\frac{7}{8}$ × 12 inches · 276 × 304 mm
 Signed, inscribed and dated 'J. Deare – June –
 1789 – Rome', lower right

COLLECTIONS
 Hugh Honour (1927–2016)
 Villa Marchiò, Tofori, Tuscany, Italy.

LITERATURE
 For the sculpture: P. Fogelman, P. Fusco and
 S. Stock, 'John Deare (1759– 1798): A British
 Neoclassical Sculptor in Rome,' *The Sculpture
 Journal*, iv, 2000, cat. no.21, pp.96–97.

This hugely important, previously unrecor-
 ded large-scale drawing was executed by
 John Deare in Italy in 1789 in preparation
 for one of the sculptor's major Grand Tour
 commissions, a relief of *Venus and Cupid*
 made for Frederick Hervey, 4th Earl of
 Bristol and Bishop of Derry. Although only
 in his thirties when he died, Deare is consid-
 ered one of the most important neoclassical
 sculptors of the late eighteenth century. Like

his contemporary, John Flaxman, Deare is
 unusual for the exceptional quality of his
 drawing, as much as his refinement and
 skill as a technician in marble. The present,
 ambitiously worked sheet is arguably
 Deare's greatest Roman drawing and one of
 the most important large scale neoclassical
 sheets made by a British artist in the city at
 the end of the century.

Deare was described as '[a] young man of
 uncommon genius and taste' when he was
 sent to Italy in 1785 for three years by the
 Royal Academy; he settled in Rome on the
 Corso and was quickly successful.¹ Within
 months of his arrival he had finished a 'large
 work' (doubtless the large bas-relief with
 over thirty figures, *The Judgement of Jupiter*,
 which, according to Redgrave, he sent
 back to the Royal Academy in London the
 following year) and was making a model for
 Henry Blundell of *Edward and Eleanor* now in
 the Walker Art Gallery, Liverpool.² A second
 version of this sculpture, made towards the

end of Deare's time in Rome was also in
 the collection of Hugh Honour and John
 Fleming. In 1787 Sir Cecil Bisshopp bought
 his relief of a Marine Venus (Parham Park),
 a second version of which is at the Getty.

When on 24 June 1788 Deare's statutory
 three-year residence in Italy had elapsed
 he had sufficient commissions in hand to
 enable him to stay in Rome. He was then
 living near the Piazza Barberini ('going to
 S.Nicolò di Tolentino on the left hand'),
 where he was also listed in 1790 and 1793.

Deare's surviving correspondence reveal
 that the great traveller and magnificent
 patron, Frederick Hervey, 4th Earl of Bristol
 and Bishop of Derry had become a major
 client. The present, previously unrecorded
 drawing, is the only known study for
 Bristol's most spectacular commission.
 In a letter written shortly after June 1790,
 when Bristol left Rome, Deare stated that
 he 'received commissions to the amount
 of 270l. from the Earl of Bristol,' but did



John Deare *Venus Reclining on a Sea
 Monster with Cupid and a Putto*

Marble · 13 $\frac{1}{4}$ × 23 × 4 $\frac{3}{8}$ inches · 337 × 585 × 112 mm
 Carved into the marble, at bottom edge 'John Deare
 Made It' (Translation from Greek)
 The J. Paul Getty Museum, Los Angeles



John Deare
Male nude, sheet for a sketchbook, 1785–9
Pen and ink, wash and pencil
© Victoria and Albert Museum, London 2017

not give further details. James Irvine, writing from Rome, in April 1791 specified the subject of the commission as a *Venus and Cupid*.³ As Fogelman, Fusco and Stock surmised the commission was for a relief, rather than a sculpture and the present drawing provides the only known evidence of its appearance. Deare had, apparently, rejected two other commissions from Bristol: one for a lifesize *Hercules Deranged*, which must have been the same or similar to the *Fury of Athamas* that John Flaxman undertook for Bristol; and the other a political satire of *Hercules Strangling the Snakes* which was eventually undertaken by the Italian sculptor Giovanni Pierantoni.

Bristol's reputation was such that Deare had some scepticism about the commission from the beginning. The Bishop had given commissions to several artists, and 'just as we all expected orders on his bankers, his Lordship suddenly (as usual) left Rome without giving any orders.'⁴ Deare had still not received payment a year later, as



John Deare
Study of a classical head, leaf 6 from a sketchbook, c.1788
Pen and ink and wash
© Courtesy of the Huntington Art Collections, San Marino, California

indicated by a letter from Rome written by James Irvine: 'He is now finishing a *Venus and Cupid* that Lord Bristol had ordered but which he supposes will remain on his hands according to the usual equitable and gentlemanlike manner in which his Lordship thinks proper to treat many of the artists.'⁵ The later history of the sculpture is obscure, but thanks to the rediscovery of this drawing, it may now be possible to identify what must amount to Deare's Roman masterpiece.

The stature of the sculpture is attested to by the scale and ambition of the present sheet. Worked across the whole page in finely hatched pen lines, Deare has created a remarkable sense of the surface and volume of the relief. Deare has captured the maternal affection between the seated Venus and her son, Cupid. Cupid's childlike quality is emphasised by the discarded quiver and bow and by the fact that he is playing with a butterfly. The presence of the butterfly also alludes to Cupid's later wedding to Psyche. This drawing demonstrates Deare's abilities

as a designer; in a moment of extraordinary plasticity, Deare depicts Venus's hands running through the feathers of Cupid's wings. Deare's fascination with the potential for recession in the limited plane of a marble relief is also demonstrated by Cupid's fore-shortened right leg. Deare's fascination with the antique is demonstrated by the severe profile he gives Venus, which recalls both Roman busts and gems. But Deare is not an imitator of antiquity, he imparts to his composition a life and boldness which looks forward to the work of Canova and Flaxman in the early nineteenth century.

Deare's drawings are exceptionally rare; this is the most important compositional study to survive. A partial sketchbook, showing studies after classical sculptures survives in the Huntington Library, San Marino, CA and another sketchbook survives in the Victoria and Albert Museum, London. A less finished compositional study for Deare's relief of *Cupid and Psyche* survives in a private collection, but this sheet is undoubtedly his graphic masterpiece.⁶ A bold, highly worked, graphically inventive drawing it is one of the most impressive compositional studies executed by a European neoclassical sculpture in Rome at the end of the eighteenth century.

NOTES

1. J. T. Smith, *Joseph Nollekens and His Times*, London, 1828, vol.II, p.317.
2. P. Fogelman, P. Fusco and S. Stock, 'John Deare (1759–1798): A British Neoclassical Sculptor in Rome,' *The Sculpture Journal*, iv, 2000, pp.92–94.
3. London, British Museum, Add. MS. 36496, fol.307v.
4. J. T. Smith, *Joseph Nollekens and His Times*, London, 1828, vol.I, p.251.
5. London, British Museum, Add. MS. 36496, fol.307v.
6. See P. Fogelman, P. Fusco and S. Stock, 'John Deare (1759–1798): A British Neoclassical Sculptor in Rome,' *The Sculpture Journal*, iv, 2000, no.25, p.115.

SAN CAMILLO DE LELLIS

Bozzetto in terracotta
Height: 19¼ inches · 490 mm
Sculpted in 1751–3

This remarkably fluid terracotta *bozzetto* was made in preparation for Pietro Pacilli's most important public commission, a large-scale marble statue of San Camillo de Lellis for the nave of St Peter's Basilica in Rome. Expressively modelled, this terracotta sculpture is a rare and significant work made by a major Roman sculptor at a transformative moment of European sculpture. Pacilli began his working life on the great Baroque decorative projects initiated in the seventeenth century, but he found success as a restorer of ancient sculpture working to finish antiquities for a tourist market, becoming an important figure in the emergence of an archaeologically minded Neoclassicism. Pacilli trained Vincenzo Pacetti and provided important decorative work for the Museo Pio-Clementino, at the same time he is recorded restoring some of the most celebrated antiquities excavated and exported during the period.

Pacilli was born into a family of Roman craftsmen, his father Carlo was a wood carver, and Pacilli is recorded working with him on the Corsini Chapel in San Giovanni Laternao as early as 1735.¹ In 1738 his terracotta model of *Joseph and Potiphar's Wife* won the first prize in the second class of the sculpture concorso at the Accademia di San Luca, this is particularly notable as Bartolomeo Cavaceppi came third. He worked as a carver and stuccoist completing works for the churches of San Marco and ss. Trinita dei Domenicani Spagnoli. Pacilli operated as a sculptor and restorer of antiquities from his studio at the top of the Spanish Steps, close to Santa Trinita

dei Monti, where he is listed as a potential vendor to the Museo Pio-Clementino in 1770.² In 1763 Pacilli completed a silver figure of *San Venanzio* for the treasury of San Venanzio. He is recorded as Pacetti's first master and it was evidently through Pacilli that he began to acquire his facility as a restorer of ancient sculpture. Pacilli, at his studio 'poco prima dell'Arco della Regina alla Trinita dei Monti,' exercised, what the nineteenth-century scholar, Adolf Michaelis called 'rejuvenating arts' on several important pieces of classical sculpture, including in 1760 the group of a *Satyr with a Flute* for the natural brother of George III, General Wallmoden, Hanovarian minister at Vienna.³ In 1765, Dallaway and Michaelis record that Pacilli was responsible for the restorations, including the addition of a new head, to the *Barberini Venus* which he had acquired from Gavin Hamilton.⁴ The Venus was then sold to Thomas Jenkins, who in turn passed it on to William Weddell at Newby Hall. In 1767 Pacilli exported a series of ancient busts 'al naturale' including portraits of *Antinous*, *Julius Ceaser* and *Marus Aurelius*, also a statue of a *Muse* and a *Venus*.⁵ As early as 1756 Pacilli seems to have been operating as an antiquarian, helping to disperse the collection of the Villa Borroni. Pacilli supplied sculpture to notable British collectors, including Charles Townley, who on his first trip to Italy purchased the Palazzo Giustiniani statue of *Hecate* from Pacilli. Pacilli was involved with the Museo Pio Clementino from its conception, supplying busts of *Julius Ceaser* and a *Roman Woman* as well as completing stucco putti surmounting the arms of Pope Bendedict XIV to signal the entrance to the new Museo Critiano.⁶



Pietro Pacilli
San Camillo de Lellis
Marble · Signed and dated 1753
St Peter's Basilica, Vatican
Stuart Robertson / Alamy Stock Photo

In 1750 *Il Diario Ordinario del Chracas* announced that Pacilli had begun work on a sculpture of San Camillo de Lellis for St Peter's.⁷ Camillo de Lellis founded his congregation, the Camillians, with their distinctive red felt crosses stitched on black habits in 1591. Having served as a soldier in the Venetian army, Camillo de Lellis became a novitiate of the Capuchin friars, he moved to Rome and established a religious community for the purpose of caring for the sick. In 1586 Pope Sixtus V formerly recognised the Camillians and assigned them to the Church of Santa Maria Maddalena in Rome. Camillo de Lellis died in 1614 and was entombed at



Santa Maria Maddalena, he was canonised by Benedict XIV on 26 June 1746. It was an occasion that prompted the Camillians to make a number of significant artistic commissions, including two canvases by Pierre Subleyras showing episodes from San Camillo's life which they presented to Benedict XIV.⁸ In 1750 Pacilli was commissioned to fill one of the large niches on the north wall of the nave with a sculpture of San Camillo.

The present terracotta *bozetto* presumably had two important functions, to enable Pacilli to work out his ideas for the finished sculpture and at the same time to show his design to the various commissioning bodies. In this case it would have been Cardinal Alessandro Albani and Monsignor Giovan Francesco Olivieri, the 'econo- mo' or treasurer of the fabric of St Peter's.⁹ Previously unrecorded, this terracotta relates to a smaller, less finished model which has recently been identified as being Pacilli's first idea for his statue of San Camillo. Preserved in Palazzo Venezia, in Rome, the terracotta shows San Camillo with his left hand clutching his vestments to his breast; the pose and action more deliberate and contained than the finished sculpture.¹⁰ In producing the present terracotta Pacilli has expanded and energised the figure. San Camillo is shown with his left hand extended, his head turned to the right, apparently in an attempt to look east down the nave of St Peter's. The model shows Pacilli experimenting with San Camillo's costume; prominently on his breast is the red cross of his order, whilst a sense of animation is injected into the figure through the billowing cloak which is pulled across the saint's projecting right leg. The power of the restrained, axial contrapposto of bent right leg and outstretched left arm, is diminished in the final sculpture where a baroque fussiness is introduced to the drapery. What Pacilli's terracotta demonstrates, is that he conceived the



figure of San Camillo very much in line with the immediate tradition of depicting single figures in St Peter's; the rhetorical gesture of dynamic saint, arm outstretched, book in hand, head pointed upwards was perhaps borrowed from Camillo Rusconi's 1733 sculpture of St Ignatius Loyola, which was to the immediate left of the niche allotted to Pacilli. Rusconi's example may also have prompted Pacilli's addition in his model of a seated putto on the base of the sculpture clutching a crucifix, acting, as it does, as a visual balance to Rusconi's sculpture which depicts Loyola trampling on a personification of heresy.

Elisa Debenedetti has proposed that a third model, painted white and installed in the church of Santa Maria Maddalena in Rome represents a development of the composition, but given how close it is in composition to the finished marble, it is more likely to be a model made after the project was completed.¹¹ This makes the reappearance of the present sculpture particularly significant. We know from the correspondence of the sculptor Domenico Scaramucci, that Pacilli had initially been commissioned to complete a second sculpture for St Peter's, that of San Gerolamo Emiliani, but he never completed the sculpture.¹² Pacilli's terracotta is exquisitely modelled, from the carefully accurate facial features, to the details of costume; whilst the back has been only roughly finished, consistent with a sketch not designed to be widely viewed. It survives in excellent condition with some modern restorations making good a few old and minor damages. Such bozzetti became hugely desirable towards the end of the eighteenth century and were avidly collected by connoisseurs and artists, the present large, boldly modelled and beautifully finished figure is not only one of Pacilli's masterpieces, but a particularly impressive terracotta made for the most important space in Rome.

NOTES

1. Elisa Debenedetti, 'Lambert Sigisbert Adam e Pietro Pacilli due protagonisti della distensione del Barocco,' in ed. Elisa Debenedetti, *Sculture Romane del Settecento*, v. II, p.59.
 2. See: Seymour Howard, 'An Antiquarian Handlist and the beginnings of the Pio-Clementino', in *Antiquity Restored, Essays on the Afterlife of the Antique*, Vienna, 1990, p.145.
 3. Michaelis was referring to Pacilli's rival Cavaceppi, see Adolf Michaelis, *Ancient Marbles in Great Britain*, Cambridge, 1882, p.62. For the Wallmoden sculptures see: ed. c.Boehringen, 'Die Skulpturen der Sammlung Wallmoden: austellung zum Gedenken an Christian Gottlob Heyne 1729–1812', Gottinga, 1979, pp.39–41.
 4. Adolf Michaelis, *Ancient Marbles in Great Britain*, Cambridge, 1882, Newby, no.20. Michaelis gives two accounts of the restoration of the 'Jenkins Venus' one citing Pacilli and the other Cavaceppi as the restorer, the sculpture has subsequently been exhibited as Cavaceppi's work, see: Carlos Picon, *Bartolomeo Cavaceppi; Eighteenth-century Restorations of Ancient Marble Sculptures from English Private Collections*, exh. cat., London (Clarendon Gallery), 1983, pp.48–51.
 5. See Elisa Debenedetti, 'Lambert Sigisbert Adam e Pietro Pacilli due protagonisti della
- distensione del Barocco,' in ed. Elisa Debenedetti, *Sculture Romane del Settecento*, v. II, 2002, p.63.
 6. See: Carlo Pietrangeli, *The Vatican Museums*, Rome, 1993, p.45
 7. Chracas, *Diario Ordinario*, 14 august 1751, p.10.
 8. Eds. Edgar Peters Bowron and Joseph J. Rishel, *Art in Rome in the Eighteenth Century*, exh. cat., Philadelphia (Philadelphia Museum of Art) 2000, cat. no.287, pp.438–439.
 9. See Elisa Debenedetti, 'Lambert Sigisbert Adam e Pietro Pacilli due protagonisti della distensione del Barocco,' in ed. Elisa Debenedetti, *Sculture Romane del Settecento*, v. II, 2002, pp.71–72, n.60.
 10. Cristiano Giometti, *Sculture in Terracotta: Museo Nazionale del Palazzo di Venezia*, 2011, cat. no.100, pp.99–100.
 11. Elisa Debenedetti, 'Lambert Sigisbert Adam e Pietro Pacilli due protagonisti della distensione del Barocco,' in ed. Elisa Debenedetti, *Sculture Romane del Settecento*, v. II, 2002, p.64 and 71, n.59.
 12. See Elisa Debenedetti, 'Lambert Sigisbert Adam e Pietro Pacilli due protagonisti della distensione del Barocco,' in ed. Elisa Debenedetti, *Sculture Romane del Settecento*, v. II, 2002, pp.71–72, n.60.



Pierre Subleyras *San Camillo de Lellis saving the Sick of the Hospital of Spirito Santo from the Floodwaters of the Tiber, 1746*

Oil on canvas · 67¾ × 97¾inches · 1720 × 2480 mm
Museo di Roma, Rome

VENUS AND CUPID

Terracotta
14½ × 11¾ inches · 365 × 300mm
Signed and dated 'V. SONNENSCHN, 1780',
lower left
In the original, giltwood frame

COLLECTIONS
Private collection, UK, to 2017.

This important, previously unpublished relief by the German neoclassical sculptor Johann Valentin Sonnenschein¹ is a major addition to his known works. Sonnenschein was an early mentor of the sculptor, Johann Heinrich von Dannecker, and despite his work featuring prominently in the 2003 exhibition *Playing with Fire: European Terracotta Models 1740–1840* held at the Metropolitan Museum of Art, New York, Louvre, Paris and Nationalmuseum, Stockholm, there are few examples of his work outside German and Swiss collections. Technically highly skilled, the present relief is an early work, but it contains elements of the theatricality which is such a feature of his mature sculptural groups, particularly the way the knot on the canopy of Venus's bed protrudes outside the frame. Preserved in outstanding condition, this relief is a rare work by one of the most important German sculptors of the eighteenth century.

A mentor of Dannecker, Johann Valentin Sonnenschein was an important forerunner of German Neoclassicism. In 1761 he began training in his native city of Stuttgart as a stuccoist under Luigi Bossi, before entering the Karlsschule in Stuttgart, where he studied with Friedrich Wilhelm Bayer. Under the patronage of Karl Eugen, Duke of Württemberg, he

decorated Schloss Solitude near Stuttgart (1769); he became a member of the Ludwigsburg Kunstakademie in 1772. After moving to Switzerland, Sonnenschein made large-scale busts, such as that of Johann Konrad Heidegger, the mayor of Zurich (1778, bronze; Zurich, Schweizerisches Landesmuseum), as well as small-scale portraits in terracotta, including *Susanna Rosina Kupfer* (1798; Zurich, Schweizerisches Landesmuseum). He is best known for his small terracotta genre scenes. Having served as a modeller for the Ludwigsburg Porcelain Factory earlier in his career, the artist later worked in the same capacity for the Zurich Faience and Porcelain Factory in Kilchberg-Schooren. He taught at the newly founded Kunstschule in Bern from 1779 to 1815.



Giovanni Battista Scultori
Mars, Venus and Cupid, 1539
Engraving · 11½ × 8½ inches · 283 × 205 mm
© The Trustees of the British Museum





In his most impressive works, such as the spectacular *Memorial for Ludwig Rudolf von Jenner* (1806) in the Historisches Museum, Basel, Sonnenschein crystallises the tenebrous qualities of the sublime pushing his neoclassical figures into compositions of romantic emotion. The present relief dates from earlier in his career. Made in Zurich in 1780, the terracotta plaque retains the qualities of Rococo sensuousness which he must have learnt whilst working as a stuccoist in Stuttgart. The composition shows Venus recumbent on her bed, her body twisted to kiss her son, Cupid; in the background two putti are shown on a bed of clouds, holding an arrow (the traditional symbol of Cupid) and a garland. Sonnenschein models Venus with a sense of latent eroticism both in her contorted pose – legs opened, with one foot on the ground, the other bent behind her – and viewpoint. Sonnenschein depicts Venus from a slightly elevated position, allowing

the viewer to look down on her naked form. The basic composition seems to have been based on a sixteenth-century Italian model, possibly after a print of the same subject.

As Burkard von Roda has pointed out, Sonnenschein is an exceptional technician in terracotta. The relief is modelled throughout with remarkable delicacy and freedom. Texture is everywhere exploited: from the crisp, intricate folds of the sheets, to the tassel and fringe of the canopy to Venus's richly worked hair. Sonnenschein exploits the *rilievo schiacciato* with incised lines suggesting the continuation of the canopy, vase and volume of clouds.

Signed and dated and preserved in outstanding condition, within its original carved, gilt frame, this relief is an important addition to the known works by Sonnenschein who, despite remaining little known, was a fundamental exponent of European neoclassical sculpture.

NOTES

1. For Sonnenschein see Werner Bucher, 'Valentin Sonnenschein', in *Bernisches Mobiliar des Klassizismus* vob Christoph Hopfengärtner, 1758–1843, und Zeitgenossen Plastiken von Valentin Sonnenschein 1749–1828, ex. cat., Bern (Jegenstorf Castle), 1986, pp.30–47 and Werner Bucher, *Valentin Sonnenschein*, unpublished PhD, University of Basel, 1989.



August Friedrich Oelenhainz (1745–1804)
Portrait of Johann Valentin Sonnenschein, 1793

Oil on canvas
29½ × 23¼ inches · 750 × 590 mm
bpk / Staatsgalerie Stuttgart



Johann Valentin Sonnenschein
Venus and Cupid, c.1780–1810

Terracotta · Height: 10¾ inches · 270 mm
Signed 'V. Sonnenschein'
© Victoria and Albert Museum, London 2017

ELIZABETH LINLEY AND HER SON, THOMAS SHERIDAN

Black chalk on lilac coloured paper
On the original backing sheet
13¾ × 8¾ inches · 350 × 222 mm
Signed and dated 'B. West 1775', lower right,
also inscribed verso of backing sheet: 'Mother
and Child – a study from nature'
and signed 'Benjⁿ West'

COLLECTIONS
Private collection, USA, to 2017.

LITERATURE
For the portrait see: Helmut Von Erffa and Allen
Staley, *The Paintings of Benjamin West*, New
Haven and London, 1986, cat. no.696, p.552;
Alex Kidson, *Earlier British Paintings in the
Walker Art Gallery and Sudley House*, Liverpool,
2012, pp.238–239.



Benjamin West PRA
The Sheridan Family, c.1776
Oil on canvas
89¾ × 61 inches · 228 × 1605 mm
Walker Art Gallery
Courtesy National Museums, Liverpool

This boldly executed drawing was made by Benjamin West in 1775 in preparation for a large and impressive full-length painting now in the Walker Art Gallery, Liverpool. Previously unrecorded, this drawing sheds valuable corroborative evidence on the full-length portrait now in Liverpool, confirming a date of 1775 and adding weight to the traditional suggestion that the portrait depicts the great playwright Richard Brinsley Sheridan, his wife, the singer Elizabeth Linley and their son Thomas.

By 1775 West was a successful painter with a flourishing practice; a founder member of the Royal Academy, West became historical painter to George III in 1772. The 1770s proved to be a hugely successful decade, he produced his ambitious and highly celebrated *Death of General Wolfe* in 1770, which was conceived as a history painting with the intention of morally uplifting its audience. The popularity of this picture (purchased by Lord Grosvenor, who eventually owned at least eleven pictures by West) and the engraving that was produced after it by William Woollett in 1776, one of the most commercially successful prints ever produced, served as an inspiration to aspiring history painters for many years. Part of West's success was his inclusion of portraits within a historical composition.

Portraiture remained an important part of his artistic output and the present sheet is a rare rediscovery of a drawing related directly to a portrait. Carefully signed by West on the recto with the date 1775, it is inscribed and signed on the original mount by West: 'Mother and Child – a study from nature.' The drawing made in black chalk on pink, prepared paper shows a young child on his mother's lap, reaching up

with his right hand. The rapidly executed life drawing relates to a large, full-length portrait of a family group, in which the baby is shown receiving a flower from the standing figure of his father. The painting entered the collection of the Walker Art Gallery, Liverpool identified as *The Sheridan Family*. As Von Erffa and Staley and later Kidson have pointed out, the figures in the painting bare a close resemblance to known portraits of Richard Brinsley Sheridan and his wife, Elizabeth Linley.¹ The date on the drawing, 1775, fits with the biographies of the sitters. Thomas Sheridan was born 17 March 1775, the same year Richard Brinsley Sheridan had his first great theatrical successes as a playwright with *The Rivals* and *The Duenna* and the start of his managerial career at Drury Lane Theatre in succession to David Garrick. The drawing is preserved in exceptional condition, a rapid, intelligent and lively life drawing it offers important information about the careful preparation West made for his large-scale compositions.

NOTE

1. Helmut Von Erffa and Allen Staley, *The Paintings of Benjamin West*, New Haven and London, 1986, cat. no.696, p.552; Alex Kidson, *Earlier British Paintings in the Walker Art Gallery and Sudley House*, Liverpool, 2012, pp.238–239.



THE ARTIST'S CHILDREN PLAYING WITH A DOG

Pencil, pen and brown ink
7¼ × 7½ inches • 184 × 191 mm
Subsidiary sketches and signatures, verso,
Extensively inscribed and dated 'Raphael West/
Benjamin/ West/1774 Raphael/ Raphael West/
Raphael West', verso

COLLECTIONS
The artist;
Claire Francis, by descent;
Francis sale, Christie's, London, 14 March 1967,
lot 36;
William Drummond, to 2016.

LITERATURE
H. von Erffa and A. Staley, *The Paintings of
Benjamin West*, New Haven and London, 1986,
p.460, reproduced under no.541.

This compositional drawing was made by
Benjamin West in 1774 in preparation for a
portrait of his two eldest children, Raphael
and Benjamin junior. The painting, now lost,
was exhibited at the Royal Academy in 1775
and fits into a sequence of portraits West
completed during the 1770s of his family; the
oval composition recalls West's two portraits
of his wife holding Raphael West.

Benjamin West was one of the preemi-
nent history painters of the second half
of the eighteenth century; he was born
in Pennsylvania, the tenth and youngest
child of John West, an innkeeper. West

travelled to Rome in 1760 where he met an
international circle of painters including
Anton Raphael Mengs and Gavin Hamilton.
Following Mengs's advice, he copied antique
sculptures before touring in northern Italy
further completing his artistic education
by copying Old Master paintings. West
arrived in London in 1763 and rapidly made
his reputation as both a portraitist and
history painter. The following year West's
fiancée, Elizabeth Shewell, the daughter of
a Philadelphia merchant, joined him having
crossed the Atlantic with West's father. Their
son, Raphael Lamar West was born in 1766
and his younger brother, Benjamin West
junior, was born in 1772.

In this study, the two boys are shown on
a chair, playing with a dog. In the margin
West has drawn two further studies of the
boys, suggesting that this may be an ad
vivum sketch. The drawing was evidently
available in West's studio, as Raphael West,
who would have been eight at the time,
practiced signing his name on the verso
along with that of his father (and brother).
Raphael West went on to become a success-
ful painter in his own right. This drawing
remained with his descendants to 1967.



verso



Benjamin West *The Artist and his son Raphael*, 1773
Oil on canvas • 25 × 24⅞ inches • 635 × 632 mm
Yale Center for British Art, Paul Mellon Collection



GEORGE BANKS

Terracotta
21 × 23 inches · 530 × 585 mm
Signed 'J. Gott Ft.'
Sculpted c.1827

COLLECTIONS
Trinity Fine Art, London;
Niall Hobhouse;
Niall Hobhouse sale, Christie's, London, 22 May 2008, lot 356;
Private collection, London, to 2017.

This impressive terracotta model was made by the neo-classical sculptor Joseph Gott in preparation for a portrait of one of his most important patrons, George Banks (1777–1843). Gott, a pupil of John Flaxman, was a major European sculptor based principally in Rome. Commissioned in 1827, Gott's seated marble sculpture of Banks was made for his new home, St Catherine's, near Doncaster. The present maquette is a substantial terracotta model made as the final study for the finished sculpture. The composition itself is both monumental and domestic, Gott depicts Banks in a classical pose and yet retains the contemporary character of a modern man of business. As Friedman and Stevens pointed out, the sculpture of Banks and his sister, Elizabeth Goodman Banks: 'represent Gott's most remarkable achievement in this field.' Adding that it is in this sculpture of Banks that Gott: 'has brilliantly captured in the bold modelling and bull-like, north country features, an industrialist as an aspiring patron of the arts. It is strongly reminiscent of Thorvaldsen's contemporary portraits.'¹

Joseph Gott was born in London, although his family were originally from Yorkshire and his second cousin was Benjamin Gott, a major patron of the arts and a leading textile manufacturer in Leeds. Joseph Gott was apprenticed to John Flaxman in 1798 when he was 12; he left Flaxman in 1802 and entered the Royal Academy Schools in March 1805, giving his profession as sculptor. The following year he won the silver medal for the best model of an academic figure he listed his address as Upper Norton Street, close to Flaxman's studio in Fitzroy Square. In 1822 Gott was sent to Rome on a pension from the President of the Royal Academy, Sir Thomas Lawrence. Gott arrived in Rome armed with two letters of introduction to Antonio Canova, from J. T. Smith and Lawrence who praised Gott's 'Talent if not Genius' and the 'blameless Integrity & Worth of his private Character.'²

Gott achieved considerable success in Rome, attracting commissions from British visitors to the city, including William, sixth Duke of Devonshire, who ordered *A Greyhound with her Two Puppies* now at Chatsworth. In 1827 Gott returned to Britain, where he met George Banks and his sister, Elizabeth. Banks was a major cloth merchant; he was Deputy Lieutenant of the West Riding, a member of the Leeds Volunteers and, in 1818, Mayor of Leeds.³ Banks moved in the burgeoning artistic circles of Leeds in the 1820s, he was a friend of the great collector John Sheepshanks

and made numerous purchases at the exhibition of the Northern Society for the Encouragement of the Fine Arts. As a founder member in 1819 of the Leeds Philosophical and Literary Society, he was responsible, with Benjamin Gott, for commissioning Chantrey's statue of *Dr William Hey* for Leeds Infirmary.

At the date Banks met Gott, he had recently purchased an estate near Doncaster and commissioned designs for a new house, to be called St Catherine's, from the Edinburgh-trained architect, John Clark. In the hall Clark included two gothic niches specifically designed to receive Gott's sculptures of George Banks and his sister Elizabeth. The present terracotta model was made in preparation for the final sculpture. Gott cast Banks in a classical pose, seated on an antique stool, his coat arranged in the manner of a toga across his knees. This pose instantly recalls Roman precedents. Gott would have known the great sculpture of a seated figure, traditionally identified as a depiction of the Greek dramatist, Menander, in the Museo Pio Clementino. It was a format Gott adopted for a number of contemporary portraits, including a terracotta model for a monument of Benjamin Gott and in a finished monument to William Ewart at St James's Chapel, Liverpool; the pose is simultaneously senatorial and informal. But as Friedman and Stevens identified, the portrait is far removed from the austere classicism of Gott's friend and contemporary, John





Gibson, coming in its modernity and informality closer in spirit to the romantic portrait sculpture of Thorvaldsen. Gott was also almost certainly aware of Antonio Canova's portrait of *Letizia Bonaparte*, which had been acquired by his patron, William, sixth duke of Devonshire. Gott used it as the model for his portrait of Banks's sister, Elizabeth, whose portrait was designed as a pendant to that of her brother.

Gott's preparatory terracotta model is close to the finished sculpture; the head is covered in pointing marks, suggesting it was used directly as a guide for the marble. Finely modelled and carefully finished, the terracotta is a rare and important surviving study from the most fertile

moment in Gott's career. Another model of Banks survives in plaster, a cast possibly made from the present terracotta.⁴ Banks remained a major patron of Gott's, commissioning a number of other sculptures including an important bas relief, *Metobus and Camilla* which was exhibited at the Royal Academy in 1828 and installed on the staircase at St Catherine's; he was still supporting Gott in the 1840s, acquiring large scale sculptures of *Mary Magdalene* and *St Catherine*.⁵

Joseph Gott *George Banks*,
and *Elizabeth Goodman Banks*, 1828

Plaster maquettes
Leeds Museums and Galleries (Leeds Art Gallery)
UK/Bridgeman Images

NOTES

1. Terry Friedman and Timothy Stevens, *Joseph Gott 1786–1860: Sculptor*, exh. cat., Leeds (Temple Newsam House), 1972, p.31.
2. Terry Friedman and Timothy Stevens, *Joseph Gott 1786–1860: Sculptor*, exh. cat., Leeds (Temple Newsam House), 1972, p.57.
3. Edward Baines, *History, Directory & Gazetteer, of the Country of York*, Leeds, 1823, p.39.
4. See Terry Friedman and Timothy Stevens, *Joseph Gott 1786–1860: Sculptor*, exh. cat., Leeds (Temple Newsam House), 1972, cat. no.25, p.32.
5. Terry Friedman and Timothy Stevens, *Joseph Gott 1786–1860: Sculptor*, exh. cat., Leeds (Temple Newsam House), 1972, pp.31–33.

COLONEL MORDAUNT'S COCK MATCH: THE REDUCED VERSION MADE FOR THE ENGRAVING

Oil on paper laid on canvas
24¼ × 27½ inches · 540 × 698 mm
Painted in 1791

COLLECTIONS
Recorded in Johan Zoffany's studio
11 March, 1791;
The Cathcart family;
Muirhead Moffat & Co., Glasgow;
acquired from the above, 1982;
Private Collection, 2016.

LITERATURE
Public Advertiser, 11 March 1791;
Martin Postle, 'Johan Zoffany: An Artist Abroad',
in *Johan Zoffany. Society Observed*, exh. cat.,
London (Royal Academy of Arts), 2011, p.41.

ENGRAVED
Engraved in mezzotint by Richard Earlom,
published by Robert Sayer, 1st May 1792. The
print lettered below the image 'J Zoffany pinxit/
R Earlom sculp Londini/ At Lucknow, in the
Province of Oude in the year 1786 at which
were present several High and Distinguished
Personages/ For the Names see the Index
Plate./ Published 1st. May 1792, by ROBERT
SAYER, Fleet Street, London.'

This hugely important, reduced version
of Johan Zoffany's masterpiece, *Colonel
Mordaunt's Cock Match*, was recorded being
painted in London in 1791 in preparation
for Richard Earlom's mezzotint published
the following year. Painted with dazzling
virtuosity and remarkable fidelity to the full-
sized painting, now in the Tate, this major
painting is published here for the first time.

Zoffany travelled to India in March
1783, where he was immediately taken
up by the governor, Warren Hastings.
The following May, Hastings summoned
Zoffany to Lucknow, the capital of Oudh,
to paint a portrait of the nawab vizier Asaf
ud-Daula. It seemed likely that it was in

1784 that Hastings commissioned Zoffany
to produce the remarkable, multi-figural
composition depicting a cock match that
took place between Asaf ud-Daula and the
British soldier, Colonel John Mordaunt.
The complex composition that emerged
offers a remarkable cross-section of society
in Lucknow: at the centre the nawab vizier
and Colonel Mordaunt, surrounding
them a constellation of figures, recogniz-
able members of East India Company in
Lucknow, such as Lieutenant William
Golding, John Wombwell, the Company's
Accountant and Paymaster-General at
Lucknow and his assistant James Orr;
other European denizens of Lucknow, such
as Claude Martin and Zoffany himself;
members of Asaf ud-Daula's court, such
as his Chief Minister, Hasan Reza Khan
and multitude of servants and spectators.¹
The iconography of the painting is rich
and complex and susceptible to multiple
readings; it was described in the most
recent Zoffany exhibition held at the Royal
Academy in 2011 as: 'probably the most
remarkable image engendered by the British
involvement in India, a provocative work of
great visual power, complexity and hybrid-
ity that raises significant questions about
power relations, race and culture at a critical
historical moment.'²

As Martin Postle explains in his essay in
this catalogue, the history of the painting
and the number and authorship of other
versions have been the subject of discussion
and speculation since its completion. The
re-emergence of the present painting, he
notes is 'the missing piece in the jigsaw...
[allowing] us for the first time to understand
entirely the circumstances surrounding the
production of the picture from its inception

in 1784 to the publication in England of
the mezzotint engraving based upon it
in 1792.' Our painting was mentioned in
print in a newspaper account in the *Public
Advertiser* on 11 March 1791. It was almost
certainly painted in preparation for the
engraving made by Richard Earlom and
published by Robert Sayer on 1st May 1792.
Earlom was a highly skilled engraver who
worked extensively for John Boydell, in
1773 he collaborated with Zoffany produc-
ing a hugely successful print of *The Royal
Academicians*.³ Given the complexity and
size of the painting it is unsurprising that
Zoffany made a reduced copy as a model
for the engraver. Whilst it was more
common for artists to use drawings, there
is evidence that artists produced same-size
oil replicas as guides for engravers. During
the 1770s Giovanni Volpato supervised the
production of a series of painted copies of
Raphael's frescos in the Vatican *stanze* in
preparation for a series of prints, this was a
project Zoffany may well have been aware
of during his own visit to Italy in 1772.⁴

The painting itself is handled with
exceptional confidence, there is, through-
out, a fluid and painterly assurance
which suggests that Zoffany had access
to the larger canvas now in the Tate, or an
accurate sketch.⁵ Despite being under half
its size, Zoffany's reduced version follows
the larger canvas faithfully in both compo-
sitional details and finish. Most copyists,
faced with a complex composition such as
this would be tempted to abbreviate certain
details for the sake of legibility; Zoffany
by contrast is meticulous in relaying for
Earlom's benefit the richness of the larger
version. Thus the expression of each of
the seated figures from Asaf ud-Daula's



court on the left are clearly and carefully
delineated, even the elephant supporting
a howdah in the background is carefully
painted, whilst the complex group of figures
viewed beyond the awning of the cockpen
are all present. Zoffany's distinctive rich
palette and buttery application of highlights
animate the paint surface, each of the
fighting cocks are painted with flashes of
rich vermillion to indicate their combs and
wattles. Zoffany clearly painted the picture
with Earlom in mind, constructing an
intense, chromatic version of his composi-
tion which would translate as a print.

Preserved in outstanding condition,
this remarkably beautiful work is a hugely
important addition to Zoffany's oeuvre. As
Martin Postle explains, the painting sheds
valuable light on the chronology and history
of the Tate canvas, but perhaps more signifi-
cantly it raises valuable new questions about
Zoffany's relationship with Earlom and
Sayer and his remarkable abilities at minia-
turisation. As an autograph version of one of
the most distinctive, evocative and penetrat-
ing images of Empire produced during the
eighteenth century, this remarkable work
stands as a landmark rediscovery.

NOTES

1. For an authoritative description of the painting
see Mary Webster, *Johan Zoffany*, New Haven
and London, 2011, pp.497–509.
2. Gillian Forrester writing in *Johan Zoffany. Society
Observed*, exh. cat., London (Royal Academy of
Arts), 2011, p.271.
3. Mary Webster, *Johan Zoffany*, New Haven and
London, 2011, pp.648–652.
4. Jonathan Yarker, 'Raphael at the Royal Academy:
Giovanni Volpato's *modelli* of the Vatican Stanze
Rediscovered', *Artibus et Historiae*, v.37, n.74,
2016, pp.273–282.
5. The account in the *Public Advertiser* mentions
that the present painting was: 'copied from a
sketch, which the Artist took from Nature while
he was in the East.'





Johan Zoffany
Colonel Mordaunt's Cock Match, c. 1784–6
Oil on canvas
41 × 59 inches · 1039 × 1500 mm
© Tate, London 2017

JOHAN ZOFFANY, COLONEL MORDAUNT'S COCK MATCH: A NEW DISCOVERY

MARTIN POSTLE

In August 1789 Johan Zoffany returned to England following a six-year sojourn in India. Zoffany's Indian experience left an indelible mark on him, and resulted in some of the most stunning and original works of his entire career. Without doubt, the most important picture he produced there was *Colonel Mordaunt's Cock Match*, described recently as 'a masterpiece of figure painting, and a masterpiece of British eighteenth-century painting in India'.¹ The picture was commissioned from Zoffany by Warren Hastings, Governor-General of Bengal.

The cock match in question took place in Lucknow between Colonel John Mordaunt, a British soldier and adventurer, and Asaf-ud-daula, Nawab Wazir of Oudh. Hastings, not otherwise a devotee of blood sports, was a friend of Mordaunt, and was probably inspired to commission the painting as a result of attending 'Mordaunt's Cock fight', as noted in a diary entry on 5 April 1784.² Zoffany commenced work on the resulting picture in the summer of 1784, which was to all intents and purposes complete by 1786. By this time Hastings had departed for England. Before Hastings left, in February 1785, Zoffany presented him with an account for his various commissions, including a bill for 15,000 rupees, 'For an historical picture of a Cock pitt composed of a great number of small figures'.³ Hastings did eventually receive the picture, but the circumstances surrounding its completion, its passage to England, and even its survival, have been for many years the subject of conjecture and misapprehension, as is its relationship to several other versions of the composition, notably one made for Asaf-ud-daula. However, the recent identification of a reduced autograph version by Zoffany of

Colonel Mordaunt's Cock Match has provided the missing piece in the jigsaw, and it allows us for the first time to understand entirely the circumstances surrounding the production of the picture from its inception in 1784 to the publication in England of the mezzotint engraving based upon it in 1792.

The newly discovered painting, which is painted in oil on paper, measures 540 × 698 mm.⁴ Significantly, the dimensions of the painting, including the border painted in black, are virtually identical to the mezzotint engraving made by Richard Earlom and published by Robert Sayer in 1792, while the composition itself is the same dimensions as the composition engraved upon Earlom's copper plate.⁵ The first thing to note, as revealed by recent conservation, is that painting – as might be initially supposed – is not superimposed upon an impression of Earlom's engraving, but is an entirely discrete sheet of paper. Secondly, as close examination of the paint surface reveals, the dextrous technique and handling is entirely consistent with Zoffany, indicating that composition cannot be by the hand of a copyist or follower.⁶ The central figures of Mordaunt and Asaf-ud-daula, and other prominent characters, notably Lieutenant William Golding, seated in the right foreground, share a refinement of touch typical of Zoffany. Also evident throughout the quirky composition is Zoffany's use of vibrant colour and his inventive use of pictorial shorthand; not least in the furious fighting cocks; the intensity of their combat indicated by vigorous flicks and dashes of pigment. The expressions on the faces of all the characters in the painting are captured brilliantly, as are the postures and hand gestures; as witnessed,

for example, by the turbaned Haider Beg Khan, and Nawab Salar Jung, who counts the size of Asaf's bet upon his fingers. Indeed, aside from their gestures, the manner in which the hands themselves are painted is unique to Zoffany. Finally, if we are to accept that the painting was produced by Zoffany in the early 1790s – as is suggested here – it compares favourably to other compositions by Zoffany of his post-India period, notably the extraordinary *Plundering of the King's Cellar at Paris*, of 1794.⁷ In order to understand exactly when the present painting was painted; its relationship to Earlom's engraving and to the prime version painted for Hastings, we need to review in detail the evolution of that composition and its somewhat convoluted history.

In an essay published in the catalogue to accompany the exhibition, *Johan Zoffany. Society Observed*, I referred to a hitherto unnoticed newspaper report in the *Public Advertiser*, dated 11 March 1791. It stated that Zoffany was at work upon ... a representation of the Nabob of Oude, his brother, and all his courtiers, at a Cock-fighting in India. It is copied from a sketch which the Artist took from Nature while he was in the East, and contains about an hundred figures, attending this Royal game, in their long and stately robes, each according to his rank. Every figure displays as much eagerness for the success of his favourite bird, as is exhibited in Hogarth's print of the Cock-pit.⁸

At that time I was unaware of the present reduced version of the composition, and observed that this report might give credence to a suggestion made in the 1820s by the architect and writer, James Elmes, that the painting made for Hastings had been lost on its way back to England, when



Richard Earlom, after Johan Zoffany *Colonel Mordaunt's Cock Match*

Mezzotint · 20¾ × 26⅞ inches · 526 × 676 mm · Published by Robert Sayer, 1792
© The Trustees of the British Museum



After Johan Zoffany *Key to Colonel Mordaunt's Cock Match*

Hand-coloured etching · 10½ × 14½ inches · 268 × 370 mm · Lettered below with title, key (numbered 1–19)
Published by Laurie & Whittle, 1794
© The Trustees of the British Museum

Zoffany was shipwrecked, compelling Zoffany to concoct a replica made from sketches he had made in India.⁹ However, as affirmed by Mary Webster, the story of Zoffany's shipwreck, including the lurid family legend of his enforced act of cannibalism on an island in the Indian Ocean, is entirely untrue – even though it continues to be repeated to this day.¹⁰ As Webster affirms, although Zoffany's ship, the *General Coote*, encountered a severe storm, the passage was completed successfully, and Zoffany disembarked on around 16 August 1789, with all his baggage, including paintings, sketches, memorabilia, and, apparently, three hundred and sixty five cotton shirts.¹¹ Included among his belongings was, presumably, *Colonel Mordaunt's Cock Match*.

As far as we know, owing particularly to recent research carried out by Mary Webster and Charles Greig, Zoffany produced in India at least two versions of the *Cock Match*. The prime version was the picture commissioned by Hastings. Another version, begun by Zoffany and completed by an unknown artist working in Lucknow, was acquired in Lucknow by Richard Strachey (1781–1847), Resident at the Court of the Nawab Wazir of Oudh from 1815 to 1817. Apparently Strachey acquired the picture from a nephew of Asaf-ud-daula. This painting, known as the 'Ashwick' version (after Strachey's house, Ashwick Grove, Bath), is presently on display at White's Club, London. In her book, published in 2011, Mary Webster noted the clear differences between the Hastings and Ashwick versions, noting how the latter had been 'extensively overpainted by an Indian artist who filled in what appears to have been an abandoned, certainly, and unfinished, canvas'. Webster also commented upon the different settings, observing that the Ashwick version, although cruder in many ways, included a more accurate depiction of a tented house or *shamiana*.¹²

In 2012, on the occasion of the recent

Zoffany exhibition, the Ashwick version was displayed alongside the Hastings version at the Yale Center for British Art, which for the first time allowed a direct, first-hand, comparison between the two works, and evaluation of the extant of Zoffany's hand in the work. Now it was clear that Zoffany had completed a number of figures, including Mordaunt, Asaf-ud-daula, and several others, as well as sketching in much of the background – including the *shamiana*. In addition, it was immediately apparent that the Ashwick version was smaller, and that the figure of Mordaunt stands much closer to the bottom edge of the canvas, and in front of the turbaned Indian cock fighter. Charles Greig, who wrote the entry on the Ashwick version for the accompanying catalogue, affirmed that the Ashwick version was probably painted for Asaf-ud-daula sometime between 1786 and 1790; although his putative ownership is by no means certain. Greig also noted the previous confusion over the painting's authorship, Mildred Archer having attributed it to Robert Home (who worked in India from the 1790s), while others had dismissed it as a Company school copy.¹³ Greig concludes that Zoffany's failure to complete the composition – assuming that it was intended for Asaf-ud-daula – was probably due to his growing awareness that his Indian patron, a notoriously fickle individual, was disinclined to compensate Zoffany for his efforts. Indeed, as his fellow artist in India, Ozias Humphry, was informed in 1789, Zoffany 'has not received a farthing from the Vizier, Minister'.¹⁴

As Greig commented, the uncertainty over the Ashwick version's authorship was partly the result of knowledge of a third version of the *Cock Match*, recorded by the intrepid Welsh traveller, Fanny Parks, in an evocative entry her journal in 1831: 24th. [January] – I took a steam bath in true oriental style, which was very delightful; when the pleasing fatigue was over, I joined a party,

and proceeded to Daulut Khāna, a palace built by Ussuf-ood-Dowla, but now uninhabited, except by some of the ladies and attendants of the old king's zenāna.

We went there to see a picture painted in oil by Zoffani, an Italian artist, of a match of cocks, between the Nāwab Ussuf-ood-Dowla and the Resident, Colonel Morduant; the whole of the figures are portraits; the picture excellent, but fast falling into decay.¹⁵

Parks's tantalising account suggests that Zoffany may have completed at least one other version of the composition for Asaf-ud-daula. Her identification of the picture was supported by a correspondent of the London periodical, *Notes and Queries* – the self-styled 'Xenex' – who noted in 1896 that he had viewed the painting in the 1850s in the course of an inspection of Lucknow's royal palaces. 'Apart from its artistic merits', he recalled, 'in its masterly handling of colour, the impression produced by this remarkable work was that, although nominally the subject, the cock-match itself was but a mere accessory; the object of Zoffany having been the effective grouping and realistic portraiture of a vast number of notabilities, as well as the true rendering of the characteristic features of an intrinsically Oriental scene'. Xenex added at the picture had remained in the royal palace until it was destroyed during the Indian Mutiny in 1857–8.¹⁶ Although the intrinsic quality of the picture in question is unknown, these accounts suggest that the work in question – evidently held in high esteem and located in a royal palace – may have been by Zoffany himself.

A further complication thrown into the mix by Xenex in *Notes and Queries* was the relative status of the picture he had seen in India compared to the version commissioned by Warren Hastings, which then belonged to Lieutenant-Colonel William Dawkins of Over Norton, Oxfordshire. Xenex was prompted by a regular

correspondent, John Pickford, who had described the appearance of the Hastings picture in a contribution, which appeared in the same periodical a month earlier. There, the correspondent, a friend of Dawkins, had observed: 'The colouring is rather faded by age and exposure, but even now it lights up the dining-room in which it hangs, and when first coming from the easel of Zoffany must have been, indeed, very rich in colour and a fine work of art'.¹⁷ In order to challenge the credentials of the Hastings picture, Xenex revived the story that the painting produced originally for Hastings had been lost at sea, and the one he eventually received, was a third version produced covertly by Zoffany from sketches; and that Hastings was 'never let into the secret'. Xenex concluded

We have thus three paintings before us, and it remains for us to learn whether that last named or whether a fourth representation of the cock-fight at Lucknow is the picture which now hangs in Over Norton House, and MR. PICKFORD will add to the obligation which he has conferred upon us if he will afford this information, and will mention likewise, not only the exact dimensions of the painting he has described, but whether it bears signature and date under Zoffany's hand.¹⁸

At this stage, we can return to the more recent past, and the acquisition of the Hastings version by the Tate Gallery.

In 1994, the Tate Gallery acquired the *Cock Match* from a private collection.¹⁹ At that time the painting was subject to conservation, and, for the first time, thorough technical investigation. The conservation report makes interesting reading.²⁰ Firstly, it established that Zoffany's canvas had been cut from a roll prepared and primed in England, and attached to a stretcher of pine wood measuring 40 × 60 inches. Although the stretcher was manufactured in England, it was suggested that was re-assembled in India; which would make perfect sense given the issues surrounding

transportation. It seems likely therefore that Zoffany himself took the raw materials with him on his voyage. It was also apparent that at some stage Zoffany altered the position of the canvas on the stretcher, moving it down slightly. However, since he subsequently required additional space at the bottom edge of the painting to accommodate the feet of the cock fighter to the left, he attached an additional a strip of pine to the lower edge of the stretcher, painting directly onto the unprimed wood. As the report suggests, the impromptu and rather crude nature of the addition suggests that it was carried out in India – very probably by Zoffany himself. When the finished painting was transported to England it would appear to have remained upon the stretcher, since there are no cracks on the canvas to indicate its having been rolled up.Indeed, as the Tate conservator remarked, the survival of both the original stretcher and the pine strip addition, suggests that the canvas was not removed from the stretcher during the journey. Although the painting survived, the subsequent removal of strips of canvas from the left and right edges suggest that it may have been affected by damp, since the paint layer shows signs of damage possibly caused by an attack of mould. Given that Zoffany’s sea passage from India to England took over six months, often in humid conditions, and that he encountered at least one severe storm during the voyage, damp must have been a perennial problem.

Once Hastings’s picture was landed safely in England in the summer of 1789, further remedial work was carried out, as the Tate conservation report reveals. First, the canvas was lined and the damp-affected edges removed. At this point the stretcher was probably altered and the canvas re-stretched. Following the relining, areas of the painting were retouched, especially along the lower edge where the pine strip abuts the canvas, and tacking holes filled. As the Tate

conservator concluded this remedial work, very probably done in the early 1790s, was relatively crude, suggesting that it was also carried out by Zoffany himself, rather than a professional restorer. At the same time that the dimensions of the picture were altered, the frame, certainly produced in England, was also slightly reduced in size. As the report concludes, all these alterations to the canvas, the stretcher and frame must predate 1792 since the engraving by Earlom, published that year, reproduces the painting with the loss at the right edge and the additional wooden strip at the bottom. The inscription at the lower left of the picture would appear to be a later addition.²¹ In summary, the conservation report suggests that sometime after its arrival in England, and before it was engraved, Hastings’s *Cock Match* was conserved in order to make it presentable to its owner, and that conservation was almost certainly carried out by Zoffany himself prior to 1792. All of which brings us back to the newly discovered composition and its close relationship to the Hastings picture.

The first thing to acknowledge, and as detailed comparison reveals, the present painting must have been copied by Zoffany directly from the picture made for Hastings. I would suggest that it was made in the spring of 1791, either at Zoffany’s home at Strand-on-the Green, Chiswick, or more probably at a house he leased shortly after his return in Russell Place, Fitzroy Square. ‘There’, as Mary Webster notes, ‘he began to exploit the drawings and memories he had brought back with him by painting pictures of Indian historical and sporting events’.²² The report in the *Public Advertiser*, of 11 March 1791, referred to earlier, suggests that Zoffany was painting a version of the *Cock Match* ‘copied from a sketch which the Artist took from Nature while he was in the East’. What needs to be acknowledged is that the reviewer would have had no prior

knowledge of the evolution of Zoffany’s painting, or have even known of its existence before this time; which may account for his slight confusion. Rather, it is suggested here, Zoffany was at in fact making a reduced version of the Tate composition, which he was then also conserving in preparation for delivering it to Hastings, since – as we have seen – it had clearly been damaged in transit from India. The hypothesis is supported not only by the evidence of the Tate conservation report, but by a note in Hastings’s diary that he had visited Zoffany on 19 March – just a week after the press report. Was this simply a social call, or was he there, as I would suppose, to inspect his picture? Certainly, the delay in the delivery of the picture can be explained not only by the necessary repair work, but the time required for Zoffany to re-establish his home life and professional practice in London. It is also worth recalling that Hastings himself had other pressing matters to attend to, being embroiled in a very public trial which sought to impeach him for corruption during his time in India.

It was while Zoffany was working on the conservation of Hastings’s picture in the early months of 1791, I would suggest, that the idea of making an engraving of the composition evolved. And while the print may have been instigated by Zoffany, it is more likely that the suggestion came from Robert Sayer, who had acted as his print publisher since the early 1770s. Over the years Zoffany and Sayer had developed a close friendship, reflected in the portrait that Zoffany had painted of Sayer’s teenage son in 1770, and the group portrait he made of Sayer, his wife and son just prior to his departure for India.²³ The third person involved in the printmaking partnership was the engraver Richard Earlom, who had been responsible for making many of the mezzotints after Zoffany’s paintings, including his group portrait of the Royal

Family of 1771, and the *Academicians of the Royal Academy*, published by Sayer in 1773. Although Zoffany revealed to Sir Joseph Banks that he was unimpressed by Earlom’s ability to recapture the likeness in his portrait of the Academicians, it remains none the less an impressive achievement given the complexity of the original image.²⁴ The dimensions of Zoffany’s reduced version of the *Cock Match*, leave little doubt that it was made with the proposed engraving in mind. His principal reason for making it, other than as a record of the composition, was that Hastings’s version would not be accessible to Earlom once its owner had finally taken possession. Indeed, having waited so long to take possession of the painting, Hastings would have been loath to let it out of his grasp. In any event, Earlom’s engraving was eventually published on 1 May 1792, a year or so after Zoffany had put the finishing touches to the painting and completed the present reduced version, and nearly eight years after the inception of among his most remarkable achievements in the course of a quite extraordinary career.²⁵

NOTES

1. Mary Webster, *Johan Zoffany 1733–1810* (New Haven and London: Yale University Press), 2011, p.497.
2. Webster, 2011, p.497.
3. Webster, 2011, p.509.
4. The early history of the painting is unknown. It is not among the works disposed of in his posthumous studio sale of 1811. Having been in the possession of the Cathcart family, it was purchased from Muirhead Moffay & Co., Glasgow in 1982, and was with Daniel Shackleton in 2016.
5. An impression of the engraving in the British Museum measures 526 × 676 mm. Trustees of the British Museum, 1872,0309.428. The slightly larger dimensions are owing to the measurement of the whole sheet rather than the dimensions of the copper plate itself.
6. Charles Greig, who has also inspected the painting closely at first hand, observes: ‘To me the handling of the paint, the colouring, the characterization of the figures, the quirky details, and above all the clever relationship of the various figures are entirely consistent with Zoffany’s work and it has no suggestion of being a copy’. Email communication with the author, 11 May 2017.
7. See Webster, 2011, pp.564–68, fig.430; Postle, ed. 2011, pp.294–95, no.104.
8. Martin Postle, ‘Johan Zoffany: An Artist Abroad’, in *Johan Zoffany. Society Observed*, exhibition catalogue, Royal Academy of Arts and Yale Center for British Art (New Haven and London: Yale University Press), 2011 p.41.
9. James Elmes, *Arts and Artists: Or Anecdotes & Relics, of the Schools of Painting, Sculpture & Architecture*, 3 vols. (London: John Knight & Henry Lacey), 1825, vol.1, pp.12–13.
10. See Webster, 2011, pp.544–5. For the accounts concerning Zoffany’s shipwreck and resulting cannibalism see Lady Victoria Manners and G.C. Williamson, *Johan Zoffany RA: his life and works: 1735–1810* (London: John Lane, the Bodley Head), 1920, pp.66, 116–117. See also William Dalrymple, *White Mughals: Love and Betrayal in Eighteenth-Century India* (London: Harper-Collins), 2002, p.289, note; Philip Hensher, ‘The lovable artist who ate a sailor’, *The Telegraph*, 6 March 2012, <http://www.telegraph.co.uk/culture/art/art-features/9119353/Johan-Zoffany-The-lovable-artist-who-ate-a-sailor.html>, accessed 6 July 2017.
11. Webster, 2011, pp.545–46.
12. Webster, 2011, p.507.
13. Charles Greig, ‘Johan Zoffany and a Lucknow

- artist, *Colonel Morduant’s Cock Match*’, in Postle, 2011, p.272, no.87.
14. Greig, 2011, p.273.
 15. Fanny Parks, *Wanderings of a Pilgrim, in search of The Picturesque, during four-and-twenty years in the East; with Revelations of Life in the Zenāna*, 2 vols., (London: Pelham Richardson), 1850, vol.1, p.181.
 16. ‘Xenex’, ‘Cock-Fighting in India: ‘The Cock-Fight’ by Zoffany’, *Notes and Queries: I Medium of Intercommunication for Literary Men, General Readers, Etc.*, eighth series, vol.10, 31 October 1896, p.351.
 17. John Pickford, ‘Cock-Fighting’, *Notes and Queries*, eighth series, 26 September 1896, pp.263–64.
 18. ‘Xenex’, 1896, p.351.
 19. The picture had been sold at auction by Colonel Dawkins, Christie’s, 19 March 1898 (195). It was subsequently sold by the Marquess of Tweedsdale, Sotheby, 30 June 1926 (115).
 20. I am grateful to Anna Southall, who conserved the painting, for sharing her unpublished conservation report.
 21. The inscription, which is crudely painted onto the wooden strip at the bottom, states: ‘COCKFIGHT AT LUCKNOW ZOFFANY [? Pinct] 1790’.
 22. Webster, 2011, p.553.
 23. Postle, ed., 2011, p.254, no.73. For a detailed account of Zoffany’s professional relationship with Sayer, and the Sayer family portrait see David Wilson, *Johan Zoffany RA and the Sayer Family of Richmond. A Masterpiece of Conversation* (London: David Wilson Fine Art Ltd), 2014.
 24. For Zoffany’s derogatory remarks see Webster, 2011, p.253.
 25. An engraved key to the identity of the figures in the painting was published in 1794 by Laurie and Whittle, Robert Sayer’s assistants, who took over the business on Sayer’s death in 1794. For an impression of the print see British Museum, 1928,0417.35.

THOMAS GAINSBOROUGH RA 1727–1788

TRACK THROUGH SANDY HILLS WITH TREES

Black chalk
10⅞ × 13⅞ inches • 275 × 345 mm
Signed in ink with initials 'TG', lower right
Drawn c.1748

COLLECTIONS

Private collection, UK;
Stephen Somerville Ltd., London, 1988;
Private collection, purchased from the above;
Spink-Leger, London, 1998;
Private collection, USA, purchased from the
above, to 2017.

LITERATURE

Hugh Belsey, 'A Second Supplement to
John Hayes's "The Drawings of Thomas
Gainsborough"', *Master Drawings*, XLVI (4),
Winter 2008, pp.466–67, no.1005, repr. fig.30.

EXHIBITED

London, Stephen Somerville Ltd. at Bernheimer,
*Exhibition of Watercolours, Drawings &
Paintings*, 1988, no.8;
London, Spink-Leger Pictures, *Annual
Exhibition of Watercolours and Drawings*, 1998,
no.1.

This meticulously finished drawing is one of the most ambitious compositional studies Gainsborough made during the first decade of his career. It is the most impressive sheet from a group rediscovered in the 1980s; densely worked, the drawing offers valuable information about Gainsborough's technique and approach to landscape in the 1740s. As a finished, signed work it is also one of the most successful and attractive drawings made whilst Gainsborough was establishing himself as an independent master.

Gainsborough was born in Suffolk and there is a long tradition that associates his earliest landscapes with the flat scenery of East Anglia. Gainsborough's friend and

obituarist, the Reverend Sir Henry Bate Dudley wrote in 1788 that: 'Nature was his teacher and the woods of Suffolk his academy; here he would pass in solitude his moments in making a sketch of an antiquated tree, a marshy brook, a few cattle, a sheep herd and his flock, or any other accidental objects that were present.'¹ In fact, this drawing, like the majority of Gainsborough's earliest landscapes, was made towards the end of the 1740s, after he had spent a period working in London in the circle of the second St Martin's Lane Academy. We know he moved back to Sudbury in 1748/9 and is recorded living in Ipswich by 1752, Belsey has dated the present sheet to 1748.² The landscape depicted – the sandy banks, sparse, low trees and scrub – recalls the flatlands of Suffolk, but it seems unlikely that this particular drawing was made en plein air, or that it is even strictly topographical.

At this date, Gainsborough's landscapes were principally exercises made in the manner of Dutch seventeenth-century models. We know Gainsborough had a relationship with a dealer, Panton Betew, who made a living selling modern imitations of Dutch seventeenth-century landscape paintings.³ During his training Gainsborough took part in the associated practices of the dealer restoring and 'improving' Dutch paintings; the 1762 sale of John Oldfield's collection includes a 'Dutch Landscape, repaired by Mr Gainsborough' and a painting by 'Wijnants the figures by Mr Gainsborough'.⁴ The access to genuine Dutch landscapes of the seventeenth century offered a supplement to the young Gainsborough's formal training. This exposure evidently stimulated his activity as a painter producing landscape compositions heavily indebted to seventeenth-century





models.⁵ These were the paintings that Gainsborough would later refer to as ‘my first imitations of little Dutch Landskips.’⁶

The present composition, with its serpentine path leading through sandy banks, and framing trees recalls the work of Meindert Hobbema or Jan Wijnants. The drawing is carefully structured and Gainsborough has clearly experimented with building up areas of dense vegetation to make an interesting scene, full of variety. Gainsborough did work outdoors and numerous sketchbook pages survive proving the extent to which he made careful studies from nature, but there is also evidence that he did not consider these to be finished works of art. Gainsborough articulated the idea that these studies acted as exercises rather than formal drawings in a letter to his patron, Constantine Phipps, who he was teaching to draw: ‘You know, Sir, I set you to this [sketch of foliage] merely to free your hand, but you are not to understand that for Drawing – therefore remember that there must be truth of hand, as well as freedom of hand in Drawing.’⁷

As a finished drawing, signed in pen, in the bottom right with Gainsborough’s initials, it is perhaps worth considering the purpose of such a sheet? Highly worked drawings such as this seem not to be preparatory to paintings, although it is, in a sense, related to a number of Gainsborough’s finished canvases made at the same time: the subject matter and handling are analogous if not identical. The recent re-identification by Lindsay Stainton of a group of large-scale landscape drawings of the second half of the 1740s in the Royal Collection at Windsor will certainly aid our understanding of Gainsborough’s working practices as a landscape painter early in his career. The Windsor drawings were evidently intended to be used directly as aids to producing easel paintings and one must assume that his rapidly increasing confidence as an artist and as a technician soon rendered such studies unnecessary. A

number of drawings in the Royal collection are closely related to the present composition (RCIN 931545, 931550, 931556) and underline the difference in the final years of the 1740s between a highly finished exercise such as our drawing and a drawing made for transcription to canvas. There is evidence that Gainsborough sold his finished drawings. Joseph Nollekens recorded Pantown Betew stating that: ‘I have had many and many a drawing of his [Gainsborough’s] in my shop-window before he went to Bath; ay, and he has often been glad to receive seven or eight shillings from me for what I have sold: Paul Sandby knows it well.’⁸ The present sheet was discovered with six other drawings of approximately the same date, all of a similar level of finish, although not all finished.

NOTES

1. *The Morning Herald*, 8 August, 1788.
2. Hugh Belsey, ‘A Second Supplement to John Hayes’s ‘The Drawings of Thomas Gainsborough’, *Master Drawings*, XLVI (4), Winter 2008, pp.466–67, no.1005.
3. J. T. Smith, *Nollekens and His Times*, London, 1828, vol.I, pp.189–90.
4. A. Corri, ‘Gainsborough’s Early Career: New Documents and Two Portraits’, *The Burlington Magazine*, vol.125, 1983, pp.212–16.
5. Susan Foister, *The Young Gainsborough*, exh. cat., London (National Gallery), 1997, pp.3–12.
6. John Hayes, *The Letters of Thomas Gainsborough*, New Haven and London, 2001, p.174.
7. Thomas Gainsborough to the Hon Constantine Phipps, later 2nd Baron Mulgrave, in ed. John Hayes, *The Letters of Thomas Gainsborough*, New Haven and London, 2001, p.92.
8. J. T. Smith, *Nollekens and His Times*, London, 1828, vol.I, pp.189–90.



Thomas Gainsborough
Wooded landscape with peasant resting, c.1747
Oil on canvas
24⁵/₈ × 30³/₄ inches · 625 × 781 mm
© Tate, London 2017

PAUL SANDBY RA 1731–1809

ETON COLLEGE, FROM CROWN CORNER

Watercolour over pencil on Whatman paper
12¼ × 19¼ inches · 311 × 489 mm
Signed and dated 'P. Sandby 1779', lower left

COLLECTIONS

Fine Art Society, May 1951, no.50;
Lt. Col. Cuthbert Dawnay MC (1891–1964);
Sir Oliver Millar GCV O (1923–2007) son-in-law
of the above by descent;
Private collection, UK, to 2013;
Private collection, USA, to 2017.

This beautifully preserved watercolour drawing by Paul Sandby was made in 1779, when he was at the height of his powers as a landscape artist. Depicting the view of Eton College from Crown Corner in Windsor, on the south bank of the Thames, the drawing is filled with the combination of incidental

detail, social observation and careful topography which made his works so sought after by contemporaries. Preserved in outstanding condition, the present drawing is one of the most impressive of a number of iterations of the same view Sandby made during his career.

Paul Sandby's elder brother, Thomas, began his life as a military draughtsman in the Ordnance office in the Tower of London. It seems likely that Paul learnt his early skills as a draughtsman and watercolour artist from his elder brother. In 1747 the brothers were employed as part of the military survey of Scotland, commissioned following the Jacobite Rising. Sandby's early training was therefore rooted in the accurate recording of views for practical purposes.



Paul Sandby *Eton College, from Crown Corner*, 1776
Etching and aquatint · 13¾ × 19¼ inches · 340 × 488 mm
© Trustees of the British Museum





Around 1764 Thomas Gainsborough wrote to a patron declining to paint ‘*real views from Nature in this Country*’, but praised Paul Sandby as ‘the only Man of Genius... who has employ’d his Pencil that Way.’¹ Gainsborough’s comment was something of a backhanded compliment, but it is evident that he respected his fellow Royal Academician’s ability as a landscape artist.

It was in the 1760s that Sandby established himself as a landscape painter of distinction in London. His reputation seems to have been founded particularly on the remarkable group of drawings Sandby made in and around Windsor. His connection to Windsor was through his elder brother, Thomas, whom the Duke of Cumberland, then Ranger of Windsor Great Park, had employed as draftsman from the 1750s. Thomas’s residence in Windsor made Paul a regular visitor, especially after Thomas was appointed Deputy Ranger in 1765. Many of Paul’s most spectacular drawings were panoramic, in which he combines a delicacy of colour and meticulous detail to provide information and telling records of the scenes he is depicting. As his son noted: ‘he aimed at giving his drawings the appearance of nature as seen in a camera obscura with truth in the reflected lights, clearness in shadows and aerial tint and keeping in the distance and skies.’² Sandby transformed these topographical views into more complex landscapes filled with human incident and social commentary.

The present drawing is a particularly beautiful example of his Windsor views. Depicting the distinctive profile of Eton College Chapel seen across the river Thames, Sandby has populated the foreground with an industrious group of figures. On the far right a stonemason is seen at work, cutting paving slabs from a block of stone; this was a favourite motif of Sandby’s which he repeats in a number of his Windsor views. The vignettes of Thames-side life depict

a boat unloading coal, a fisherman stepping out of his boat carrying a recently caught eel and a woman and her children carrying pails of water. On the left Sandby has included another favourite motif, a waterseller’s wagon.

The wagon and woman carrying pails appear, from a different angle, in Sandby’s aquatint of the same view published in 1776. The technique of aquatint – which had only recently been developed – was especially suited to the reproduction of watercolour drawings and Sandby became an early pioneer. Forming part of a series of ‘Views of Windsor and Eton’ the aquatint shows the way in which Sandby experimented and elaborated his landscapes.³ The distant view of Eton College, with the framing tree on the right remain the same, but the figures in the foreground change in each different version of the composition. This suggests the composite nature of Sandby’s landscape practice. In a late, ambitious version of this view, executed in gouache, Sandby shows the same mason at work, but different traffic on the Thames and frames the composition with an additional tree on the right.⁴

From the 1790s onwards, Sandby was increasingly viewed as a pioneer of the emerging school of ‘painters in water-colour’. In 1796 a very brief account of Paul Sandby’s career appeared in the *European Magazine and London Review*, it praised him: *For force, clearness, and transparency, it may very truly be said that his Paintings in water colours have not yet been equalled; the Views of Castles, Ruins, Bridges, & c. which are frequently introduced, will remain monuments to the honour of the Arts, the Artists, and the Country, when the originals from which they are designed are mouldering into dust.*⁵

This was particularly true of his water-colours of Windsor and its environs which have long been celebrated as his most beautiful works.

NOTES

1. Ed. John Hayes, *The Letters of Thomas Gainsborough*, New Haven and London, 2001, p.30.
2. *The Monthly Magazine*, vol.31, June 1811, p.440.
3. Ann V. Gunn, *The Prints of Paul Sandby (1731–1809) A Catalogue Raisonné*, Turnhout, 2015, cat. no.230, p.233.
4. See eds. Andrew Wilton and Anne Lyles, *The Great Age of British Watercolours: 1750–1880*, exh. cat., London (Royal Academy of Arts), 1993, cat. no.256.
5. Quoted in Eds. John Bonehill and Stephen Daniels, *Paul Sandby: Picturing Britain*, exh. cat. London (Royal Academy), 2010, p.154.

CORPUS CHRISTI COLLEGE FROM CHRIST CHURCH MEADOW

Pen and ink and watercolour
11¾ × 18 inches · 298 × 457 mm
Signed and dated 'J Rooker Delin 1782' lower left

COLLECTIONS
Commissioned by the Clarendon Press for the
Oxford Almanack;
Reginald Alton (1919–2003);
and by descent, 2017.

LITERATURE
Helen Mary Petter, *The Oxford Almanacks*, 1974,
p.143;
Patrick Conner, *Michael Angelo Rooker
1746–1801*, London, 1984, pp.107, 109–10, 113,
repr. fig.64.
Engraved by Michael Angelo Rooker in 1783 for
the *Oxford Almanack* of 1784.

This remarkably fresh, lucid drawing demon-
strates why Michael 'Angelo' Rooker was one
of the most eminent topographical draughts-
man of the eighteenth century. For twenty
years he supplied the pictorial designs for the
annual *Oxford Almanack*, for which this view
of the Fellows' Building at Corpus Christi
College, Oxford was made in 1782.

Rooker was born into an artistic family,
his father, Edward, was a respected archi-
tectural engraver, and he learnt the same
trade surrounded by London's leading artists.
Paul Sandby was a close associate who not
only served alongside Edward Rooker on
the Society of Artists governing committee,
but also collaborated with him on various
topographical and historical engravings.
The younger Rooker worked with Sandby in
the 1760s, he was amongst the first intake
of students at the Royal Academy in 1769.
His relationship with Sandby continued
and during the 1770s he engraved a series of
Sandby's country-house views for *The Copper-
Plate Magazine*. From the end of the 1770s, he
largely abandoned engraving, concentrating

instead on furthering his career as a water-
colourist and also as a scene painter.
The present drawing is one of the most
attractive made by Rooker for the *Oxford
Almanack*. As Conner has established, Rooker
was required to prepare his drawings two
years before the engraving appeared; this
explains why the present drawing is dated
1782 but was only published in 1784.¹ Rooker
was not paid by the University directly,
but commissioned by the printer, William
Jackson; he received the substantial sum
of 50 guineas per plate.² This arrangement
explains why the original drawings for the
Almanack did not remain the property of the
University, unlike the later designs made by
J.M.W. Turner and Edward Dayes.

Eleven of Rooker's designs for the *Oxford
Almanack* survive, of which this view of
Corpus Christi College is one of the most
appealing and unusual. As Conner has
pointed out, it deviates from the standard
pictorial convention of showing University
buildings from an oblique angle.³ Rooker
instead shows the façade of the Fellows' building front-on from Christ Church Meadow. The drawing itself is filled with incidental detail, converting a dry anti-quarian drawing into a picturesque piece of topography. The severe façade of the Fellows's building is enlivened by a number of open windows, several with attractive flower pots on their sills, and dappled shadows cast by neighbouring trees. The Fellows' building, formerly known as Turner's buildings, was erected between 1706 and 1716, it seems to have been designed by the President of the College, Thomas Turner. The regularity of the architecture is further punctuated by Rooker's inclusion of the spire of St Mary's Church, peaking above the



Michael Angelo Rooker *Corpus Christi College
from the Fields* for the *Oxford Almanack* of 1784
Coloured engraving · 11½ × 17¾ inches · 293 × 450 mm
Lowell Libson Ltd

roof-line. In the foreground, Rooker fills the
drawing with figures in academical dress
and a charming vignette of two boys playing
with a dog.

Rooker's technique, while exhibiting the
refined influence of Sandby, similarly plays
with roughness and variety by blending
broad washes with small staccato dots and
lines of pigment, a manner the young J.M.W.
Turner held in high esteem. Turner specifi-
cally copied Rooker's *Almanack* drawings
as a young man and referred back to them
when he was himself employed to produce
designs for the publication himself.

NOTES

1. Patrick Conner, *Michael Angelo Rooker
1746–1801*, London, 1984, pp.109–10.
2. Edward Edwards, *Anecdotes of Painters*, London,
1808, p.266.
3. Patrick Conner, *Michael Angelo Rooker
1746–1801*, London, 1984, p.110.



HEAD OF A WOMAN

Black chalk and pencil
13 × 10¾ inches; 333 × 273 mm
Signed 'Geo. Richmond', lower right
Drawn c.1860

COLLECTIONS
Private Collection, USA, to 2017.

This powerful portrait of a black woman was made by George Richmond in the 1860s, possibly during the American Civil War. Richmond, one of the leading portrait painters of the mid-nineteenth century, drew many important abolitionists. In 1833 he produced a celebrated portrait of William Wilberforce which was turned into a hugely popular engraving. In 1849 Richmond drew the social reformer Harriet Martineau, and in 1853 he drew Harriet Beecher Stowe. The present sensitive study is previously unrecorded, but may relate to a project designed to support the abolition of slavery in the United States.

Richmond was the son of the miniaturist Thomas Richmond, he enrolled at the Royal Academy Schools in December 1824, when he was still only 15. From several early drawings it is clear that he admired the idiosyncratic style of the Keeper, Henry Fuseli, but his greatest influence was the aged William Blake, whom he met early in 1825. In 1831 Richmond, married and faced with the demands and responsibilities of a family, turned to portraiture. He became a hugely prolific and successful portraitist, producing large numbers of depictions of eminent figures from nineteenth-century society.

The precise circumstances of this carefully observed and meticulously finished drawing are unknown. Drawn in Richmond's characteristic style, with rapid hatched lines indicating the background and softer modelling for the face; Richmond has strengthened the features, with bolder pencil lines, perhaps indicating it was made in preparation for an engraving. Given the subject and date, it may not be a portrait, but a depiction of a slave. The hoop earrings and necklace are consistent with contemporary depictions of slaves, for example the figure of a female figure in Richard Ansdell's powerful work *The Hunted Slaves* of 1861, which illustrated a poem by Longfellow, *The Dismal Swamp*, at the outset of the American Civil War.¹ Many British artists, such as Ansdell, were prominent in their support for the Unionists and their anti-slavery position. *Uncle Tom's Cabin*, which had been published in 1852 was hugely popular in Britain, given Richmond's association with Harriet Beecher Stowe, the present drawing may relate to a previously unknown project to illustrate the novel. Without further evidence, this enigmatic drawing stands as a sensitive portrait made by one of the leading British painters of the mid-nineteenth century.

NOTE

1. Hugh Honour, *The Image of the Black in Western Art: From the American Revolution to World War I: Slaves and Liberators*, Cambridge, 2012, pp.180–181.



MACBETH AND THE THREE WITCHES

Oil on millboard
8 × 12 inches · 200 × 305 mm
Painted c.1849–1851

COLLECTIONS
Private collection, Germany, to 2017.

Macbeth, upon his return from the Highlands, after the defeat of MacDonald, meets the Weird Sisters on the blasted heath before sunset.

MACBETH: *Stay you imperfect speakers, tell me more'*

BANQUO: *Whither are they vanished?*¹

This exquisitely handled, fluid painting was made by John Martin towards the end of his career. Reprising one of the only Shakespearean subjects Martin tackled, Macbeth meeting the three witches, taken from Act I, Scene 3 of the play, demonstrates Martin's interest in dramatic climactic events and the supernatural. Martin painted a large-scale painting of this subject in 1820 and exhibited at the British Institution, which was engraved as a celebrated mezzotint made by Thomas Lupton, published in 1828. This finely executed cabinet treatment of the subject is previously unrecorded. Michael Campbell has suggested that it was made towards the end of Martin's career in around 1850.

John Martin was born in Northumberland and began his career apprenticed initially to a coach-builder in Newcastle upon Tyne to learn herald painting, but left to be instructed by the Piedmontese artist Boniface Musso, whom he followed to London in 1806, to take up a career in china painting. He first exhibited at the Royal Academy in 1811, but first made an impact the following year with *Sadak in Search of the Waters of Oblivion* (St Louis Art

Museum, Missouri), a painting remarkable for its combination of dramatic composition and luminous colouration that was to be Martin's speciality for the rest of his career. Martin then produced a series of successful paintings including *Joshua Commanding the Sun to Stand Still upon Gibeon* in 1816, *The Fall of Babylon*, exhibited in 1819 at the British Institution and *Belshazzar's Feast* for which Martin won the first premium of £200 at the British Institution exhibition of 1821. Martin emerged as an artist who was capable of using compositional effects, subject matter and publicity to appeal to a mass audience. *Belshazzar's Feast* was acquired by the glass painter William Collins, who exhibited the painting in his shop on The Strand before it toured the country.² A description published to accompany the painting cited the archaeological accuracy of Martin's use of architecture; Martin the showman recognized the allure of 'authenticity'. As the German critic G. F. Waagen said, such paintings as Belshazzar 'unite in a high degree the three qualities which the English require above all in a work of art—effect, a fanciful invention, inclining to melancholy, and topographical historical truth.'³ Martin achieved great commercial success and an international reputation through the prints of his works.

Martin's large oil of *Macbeth* first appeared in the midst of his most successful and productive period, being exhibited at the British Institution in 1820, a year after *The Fall of Babylon* and the year before *Belshazzar's Feast*. The painting depicted an early scene of the play, in which Macbeth's future as first Thane of Cawdor, and then King of Scotland is foretold, specifically the point at which the three witches are about to disappear, having delivered their fateful prophecy on 'the





blasted heath'. The composition demonstrates Martin's ability to synthesise elements from his previous successful works in a fresh composition: distant armies, super-natural events, portentous skies and a central figure at the moment of a life-changing decision. John Martin himself stated that he considered the painting to be 'one of my most successful landscapes' in his autobiographical essay published in *The Illustrated London News* in 1849.⁴

The 1820 exhibition painting has been lost, but three later versions survive along with a large preparatory watercolour and the mezzotint which appeared in 1828.⁵ The present, previously unrecorded oil, reprises the subject of Macbeth, but is a completely autonomous work. Martin has condensed the composition to produce a cabinet-sized painting; the landscape and sky in particular have been made more compact. He appears to have developed the composition from the original oil, but has shifted the orientation to show Macbeth and Banquo looking to the right at the ghostly figures of the three witches evaporating into the raging sky. This change in orientation makes the action of the painting read more naturally from left to right; the witches' departure is accompanied by the towering grey sky, with a flash of liquid paint indicating lightening, whilst on the far left, the sky has resolved into a golden sunset framed by a wall of cumulus clouds of the sort found throughout John Martin's original mezzotints such as *Satan Viewing the Ascent to Heaven* (1824–25). Unlike his earlier, exhibition work, Martin shows Macbeth and Banquo from behind, this was a dramatic conceit he had used in his 1816 *Joshua Commanding the Sun to Stand still upon Gibeon*. Similar too, is the way that Martin shows Macbeth's army disappearing below the ridge, this was a device he deployed in *Joshua* and elsewhere in his works. Martin has changed Macbeth and Banquo's costume, adding to their tartan kilts, armour including a small



John Martin *Joshua Commanding the Sun to Stand Still upon Gibeon*, 1816

Oil on canvas · 59 × 91 inches · 1500 × 2310 mm
Courtesy National Gallery of Art, Washington,
Paul Mellon Fund



Thomas Lupton, after John Martin *Macbeth*, 1828

Mezzotint · 12¾ × 15⅞ inches · 323 × 403 mm
© Trustees of the British Museum

circular shield, known as a targe which was a traditional highland weapon. Martin we know was keen to achieve a degree of antiquarian accuracy with his historical scenes.⁶

As Michael Campbell has pointed out, the palette is typical of late oils by Martin, with greys set against pinks and a characteristic bolt of lightning. The glowing sunset separated from the storm by banks of cloud and the complex layering of browns which suggest infinite undefined detail in the lower corners are also entirely consistent with Martin's own compositional technique. Probably painted in the late 1840s or early 1850s, Martin used an artist's millboard manufactured by Winsor & Newton after their appointment as Royal Colourmen in 1841.

After financially unsuccessful attempts at developing engineering and urban schemes and costly attempts to bring about reform of the copyright laws, projects which diverted his attention from the creation of lucrative oil paintings, Martin was facing financial ruin. He retrenched by selling his engraved plates and his stock of original engravings and by inviting wealthy members of the aristocracy to his studio to sit for his painting of The Coronation of Queen Victoria. Sales and commissions followed and during this period of renewed success he began to produce oils based upon his earlier exhibition works, many of which were on a smaller scale, probably to accommodate the private market.

A visit by Sir Walter Scott to John Martin's studio in 1831 had already rekindled Martin's interest in Scottish subjects and he produced a painting of *The Highland Fortress of Lessing Cray* soon afterwards, the composition of which he reversed in characteristic manner as the basis for this cabinet painting of *Macbeth*.⁷ Martin returned once more to both

Shakespearean and Scottish subjects at the beginning of the 1850s. In 1850 he painted a sizeable oil which he exhibited at the British Institution the following year, entitled *The Forest of Arden*, the subject was stated to be from *As You Like It*, Act II, Scene I. In 1851 he painted an elaborate watercolour, recently proposed as a subject from Sir Walter Scott, this sweeping Romantic work shows a clear return to Highland subjects in Martin's final years.⁸

Richly painted, with highly fluid handling, this oil is a particularly compelling essay in Martin's grand style made on a domestic scale. Preserved in exceptional condition, this dramatic oil is an important addition to Martin's oeuvre.

We are very grateful to Michael Campbell for his help in preparing this catalogue entry.



Robert Brandard, after John Martin *The Highland Fortress of Lessing Cray*, c.1832
Engraving · 3⅞ × 4⅜ inches; 87 × 113 mm
© Victoria and Albert Museum, London

NOTES

1. This was the passage that accompanied Martin's large canvas of *Macbeth* exhibited at the British Institution in 1820. See Algernon Graves, *The British Institution 1806–1867*, London, 1908, p.370.
2. Ed. Martin Myrone, *John Martin: Apocalypse*, exh. cat., London (Tate Gallery), 2011, pp.99–108.
3. G. F. Waagen, *Works of Art and Artists in England*, 1838, London, vol.II, p.162.
4. Ed. Martin Myrone, *John Martin: Sketches of my Life*, London, 2011, p.34.
5. See Michael J. Campbell, *John Martin Visionary Printmaker*, exh. cat. York (York City Art Gallery), 1992, p.189.
6. Martin apparently made inquiries into historical highland dress when preparing the painting in 1820. Leopold Charles Martin, *Reminiscences of John Martin* KL, *The Newcastle Weekly Chronicle, Supplement*, January 26th 1889, p.1.
7. Engraved by R. Brandard for *The Winter's Wreath*, 1832 facing p.37.
8. Ed. Martin Myrone, *John Martin: Apocalypse*, exh. cat., London (Tate Gallery), 2011, cat. no.114, pp.204–205.

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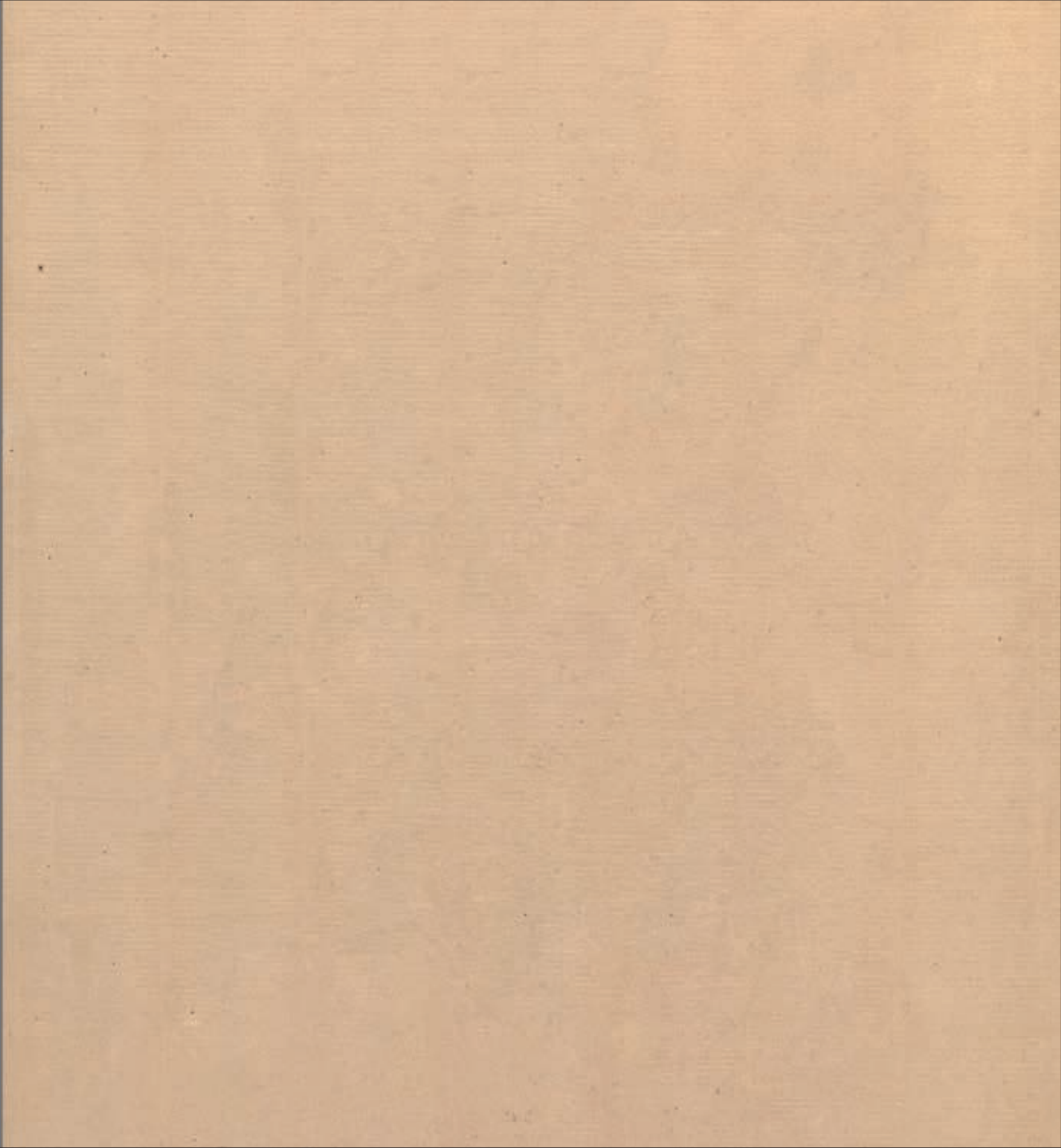
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Seated Youth, after Guercino (see page 12)

Frontispiece: Jean-Étienne Liotard
detail from *Francis Owen* (see page 18)



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