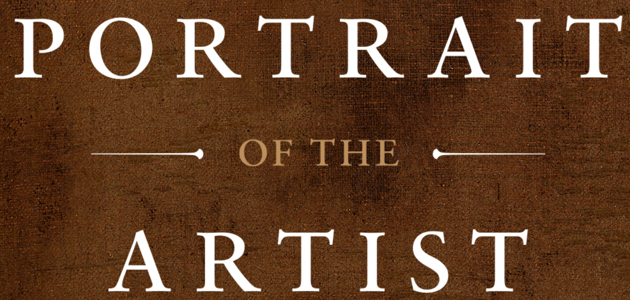

ANNA REYNOLDS
LUCY PETER
MARTIN CLAYTON

The first publication to focus on images of artists from within the Royal Collection, *Portrait of the Artist* not only showcases self-portraits of world-renowned artists from Rembrandt to Hockney, but also features images of artists by their friends and pupils, including the most reliable surviving likeness of Leonardo da Vinci by his student, Francesco Melzi.

It examines a range of themes played out within these works, from the cult of the artist to the symbolism evoked through images of the artist's studio, and looks at the role of the monarch in commissioning, collecting and displaying portraits. Also explored is the changing status of the artist and how this is portrayed both in the physical works and in the relationship between artist and patron.

This sumptuously illustrated book contains a fascinating array of paintings, works on paper, photographs and decorative arts by artists including Rubens, Gentileschi, Dürer, Reynolds and Freud.

PORTRAIT
OF THE
ARTIST

PORTRAIT OF THE ARTIST

ANNA REYNOLDS

LUCY PETER

MARTIN CLAYTON

With contributions from
ALESSANDRO NASINI, NIKO MUNZ
and SALLY GOODSIR

ROYAL COLLECTION TRUST

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1

PRODUCING AND COLLECTING PORTRAITS OF ARTISTS

ANNA REYNOLDS AND LUCY PETER

No. 11 (detail)
SIR PETER PAUL RUBENS
A Self-Portrait, 1623
Oil on panel
RCIN 400156
(see also p. 50)

A primal urge for humans to leave a record of their existence is implied by prehistoric cave handprints produced across the world, from Spain to Indonesia, some of which are at least 30,000 years old. Unlike the painted representations of animals produced by hunter-gatherers at around the same time, these handprints are also a direct record of the human body that produced the art, the hand used to stamp or stencil onto a stone surface.

Many generations later, artists would still be making records of themselves, but now through self-portraits. Sometimes the hands of the artist are shown in the act of painting, sometimes they are inactive and often they are absent altogether. But like those cave prints, self-portraits record the presence of the artist together with his or her ability to record their 'self' – whether this served as their primary motivation or was a coincidental by-product. This feeling of being in the presence of the artist is what lends self-portraits much of their appeal to modern eyes.

Of course artists did not only represent themselves. They were also portrayed by others – by their friends, by their teachers, by their admirers, some of whom were working years after the death of the subject. This is a book about the image of the artist and how that image – in reality and in perception – has changed over time. It is not a complete history of self-portraiture, but rather of how art, artists and an artist's surroundings became a worthy subject for art, drawn from examples in the Royal Collection. It addresses the question of why increasing numbers of self-portraits were made from the end of the fifteenth century, how artists were regarded in society and how the 'image' of the artist has been developed, represented and mythologised over time. Although the focus is on visual artists, many of the themes are consistent across the arts. In fact the traditional

Fig. 1
SEBASTIANO RICCI
Study of hands, *c.*1716–34
Black and red chalk
RCIN 907071

higher status that literature has been given over the years means that visual artists are often following in the footsteps of precedents set by poets and other writers.

All portraits are records of identity but the extent to which they are able to convey a person's inner self – their personality, their aspirations and so on – is often what differentiates an exceptional portrait from one that simply mimics external appearance. The same is true in self-portraiture. However, in self-portraiture one person usually plays the role of creator, sitter and patron, making all the decisions about the appearance of the finished work of art – unless it is being produced as a commission for a patron with their own demands. Some artists portrayed themselves many times over the course of their lives while others never did. Some of the most powerful self-portraits are by artists not usually known for portraiture. Before the modern period, self-portraiture usually focused on the face, although the representation of other body parts, as in the case of Sebastiano Ricci's *Study of hands* (fig. 1) can also be considered a form of self-representation. While the hand in the background on this sheet of paper is evidently that of a female model, that in the foreground gives the strong impression of belonging to a right-handed artist who holds out his left hand and quickly captures its contours in black and red chalk.

The often repeated proverb 'every painter paints himself' ('*ogni pittore dipinge sé*'), first recorded in the Renaissance and credited variously to Leonardo da Vinci, Michelangelo and Cosimo de' Medici, recognises the inherent and involuntary autobiographical component in works of art. In its most superficial interpretation it implies that any figures painted by an artist will bear a physical resemblance to that artist. Sandro Botticelli and Leonardo da Vinci were particularly cited for the frequency with which they incorporated their own physiognomy into their subjects, consciously or otherwise. However, it has been recognised that such repetitions may simply reflect an idealised type within a society, or an artist's training.[1] The relevance of the axiom comes into play particularly when trying to establish whether a self-portrait does actually represent an artist or whether the resemblance is a result of their painting style alone – as in, for example, the genre paintings of Jan Steen, who frequently depicts figures that could be interpreted as self-portraits but might simply reflect an unconscious tendency to paint figures that resemble himself.

The notion that every painter paints himself may also be interpreted to mean that all art is a reflection of an artist's psyche and therefore becomes a 'portrait' of the artist who created it. Artists project their own personality and preferences onto their painting by the processes of selection and emphasis. By this interpretation, even a non-representational image can be read as a 'self-portrait' of an artist. This book, and the exhibition it accompanies, for the most part takes a narrower, more traditional (and less subjective) view of what constitutes a representation of an artist.

THE RISE IN SELF-PORTRAITURE

Self-portraiture has been practised for far longer than the term has been used to describe it. The word 'self-portrait' was first defined in 1831, and its equivalent in Italian, *autoritratto,* only in 1913. Before that date, accounts and historical inventories use such terms as 'by their own hand', 'by himself' or 'portrait of the artist' to describe those works in which the artist is both subject and maker. In the Western world self-portraiture became a distinct and popular genre from the sixteenth century onwards. However, it was not a completely new phenomenon in the Renaissance and precedents can be found in Ancient Egypt, the Classical world and in early medieval manuscripts.[2]

Fig. 2
'*Hugo the Painter*', late 11th century
Illuminated manuscript
MS Bodley 717, fol. 287v
Bodleian Library, Oxford

A number of illuminated manuscripts include portraits of their makers within their decorative borders or capitals as a form of artistic signature. Most are anonymous – they put a face to the work of art but do not provide a name. Given that most manuscripts were the work of more than one person, this is perhaps not surprising. One early exception dates from the late eleventh century and includes a figure identified by an inscription as 'Hugo the painter' (fig. 2), a Norman monk, probably from Jumièges. A second note above the figure makes his role even more emphatic: 'The image of the painter and illuminator of this work'. Hugo is shown with the tools of a scribe, dipping his quill into a horn ink holder while in his other hand is a knife, used to rule lines, erase mistakes and sharpen quills. At this date both the illumination and the script were

often done by the same person; the two activities later become separate and were increasingly executed by professionals rather than monks.[3]

Sculptors, too, sometimes included their faces to acknowledge their achievements, the best-known early example being Lorenzo Ghiberti (1378–1455), whose own head features within the decorative borders of both his sets of doors to the Baptistery in Florence. Of these two representations, the earliest, dating from *c.*1420, shows the artist wearing a turban, while in the second, dating from *c.*1447–8, he appears alongside his sculptor son, Vittorio, prominently placed at eye level to the viewer, assertively emphasising his key role in this hugely prestigious commission.

One form of self-portraiture that was particularly common during the early Renaissance was to appear as a figure in a larger scene, usually within a fresco cycle or altarpiece. Such embedded portraits usually show the artist looking out towards the viewer, appearing to act as an intermediary between the viewer and the religious or historic events being portrayed. In addition to a difference in eye contact, embedded portraits may also use gesture, position or physical appearance as clues to indicate the artist. Despite the rise in autonomous self-portraiture, some artists, most notably Rembrandt, continued to portray themselves within historical narratives throughout the following centuries. Embedded self-portraits are discussed in detail in chapter 3.

The natural progression was then for images of artists to become isolated from these broader scenes in which they merely play a supplementary role. The first stand alone self-portrait in the Western world is generally accepted to be Jan van Eyck's *Portrait of a Man* of 1433 (National Gallery, London), based primarily on the directness of the sitter's gaze and the prominence of the two inscriptions, which state '*Als ich can*' ('as I/Eyck can') and 'Jan van Eyck made me on 21 October 1433'.[4]

THE STATUS OF THE ARTIST

Representations of artists, both by themselves and by others, increasingly appeared from the fifteenth century onwards, a phenomenon in large part explained by the fact that at around this time artists began to see themselves differently and were also viewed as different by the society in which they lived. This change in the status of artists – and the growing cult of the artistic personality – is one of the key factors explaining the rise in self-portraiture. As artists became more prominent in society, a market developed for people wanting to own images of those deemed to be exceptional and inspirational by virtue of their artistic talent. Artists saw self-portraiture as a way of demonstrating their achievements and asserting their role in society. They recognised that they themselves were worthy subjects for art.

Since Antiquity the visual arts have been held in lower esteem than the seven liberal arts – grammar, logic, rhetoric, arithmetic, geometry, music and astronomy. Despite indications that artists in Ancient Greece saw themselves as

more than anonymous craftsmen (signing vases and sculptures for example), in general, the public perception of an artist at this time was as an artisan, someone whose skills were limited to imitating the natural world. According to the Roman philosopher Seneca, writing in the first century AD, 'One venerates the divine images, one may pray and sacrifice to them, yet one despises the sculptors who made them'.[5]

Such an attitude persisted until the Renaissance, when significant changes allowed artists to become emancipated from their status as artisans. Many would come to be considered great creative personalities, their achievements and talents recorded for posterity in the new literary genre of artists' biographies published in this period. Artists began to see themselves differently and to change their behaviour accordingly. Signatures on paintings became increasingly commonplace and artists (in Italy at least) started to rebel against the strict regulations of the medieval guild system, which categorised painters and sculptors alongside shoemakers and carpenters and subjected them to a series of strict regulations around apprenticeships, commissions and fees.[6] In many countries guilds were subsequently replaced by art academies, often with royal patronage, which provided artists with a multidisciplinary training encompassing history, Classical literature and mathematics. Widely read theoretical treatises, including Leon Battista Alberti's *Della Pittura* (1435), emphasised the importance of intellect over technical skill for the production of great art, while the rediscovery of ancient texts recounting the fame and glory of earlier artists (most notably Apelles, Zeuxis and Parrhasius) provided their Renaissance counterparts with what they perceived as Classical prototypes upon whom they could model themselves.

A common debate amongst Renaissance artists and theorists was about the relative merits of painting versus poetry, a theme that has its origins in Classical history. A similar competitive comparison (known, in Italian, as the '*paragone*'), between the relative merits of painting versus sculpture, was another point of discussion (see no. 52). The Renaissance also saw a change in the attitudes of patrons, with artists being given greater creative freedom in commissions and increased value being placed on their unique talent (as opposed to the price of a commission being based merely on the cost of the raw materials or the square footage). For the first time the maker became as important as the output of their labour. That such a change in the status of the artist occurred first in Italy is indicated by Albrecht Dürer, who during his visit to the region in 1506 wrote to a friend back home in Nuremberg: 'Here I am a gentleman; at home only a parasite'.[7]

Alongside the change in the status of the artist was a more general self-consciousness about identity and a heightened self-awareness, in part prompted by the interest in humanism during the Renaissance – a moral and political vision based on the rediscovery of classical literature, that emphasised the agency of the individual rather than divine fate and questioned the absolute authority of the medieval Church. Humanism and its interest in individuality, subjectivity and human accomplishment partly explains the rise in all types of portraiture during the Renaissance (with a particular emphasis on likeness and uniqueness, as opposed to idealisation), as well as the interest in biography.

The sixteenth century also saw the development of a desire for self-examination and self-knowledge, as well as an interest in how the self should be presented to others, demonstrated by conduct books such as Baldassare Castiglione's *The Book of the Courtier* (1528). Both Catholic and Protestant doctrine encouraged the need for self-examination and reflection, while philosophical treatises, notably René Descartes's *Meditations on First Philosophy* (1641), investigated elements of the human personality, including memory and emotion, and examined the nature of the self.[8]

WHY PAINT SELF-PORTRAITS?

The motivation for an artist to paint a self-portrait varies widely, as does the audience for which the final work of art is intended. Bearing these factors in mind helps the modern viewer understand why an artist has made particular choices around medium, format, style, pose and so on. Broadly, self-portraits can be broken into those intended for a private purpose, solely for the eyes of the artist, their close family and friends, and those intended for public consumption. Private images were produced for practice, experimentation, as prompts to memory or for self-exploration. Public images might be made to mark a particular achievement, as commissions, presentation pieces or advertisements. It is important to remember, in this age of mass-media saturation and abundance of visual imagery, that the present-day audience may be very different from that originally intended.

Young artists who have not yet established themselves will rarely have money to pay a professional model, so their own face is often the cheapest and most convenient human subject available. Practising on themselves allows artists to take as long as necessary, without concerns about sitters or satisfying customers. The drawings by Annibale and Agostino Carracci (nos 5, 6) are believed to be self-portraits showing the brothers during their teenage years, possibly made as a form of practice. Vincent Van Gogh wrote in 1888 to his brother Theo: 'I purposely bought a mirror good enough to enable me to work from my image in default of a model, because if I can manage to paint the colouring of my own head, which is not to be done without some difficulty, I shall likewise be able to paint the heads of other good souls, men and women'.[9]

Artists may also produce self-portraits to test out new ideas before introducing them into their professional portfolio. This could include a new technique, such as etching, a different facial expression, a different pose, gesture or item of clothing. This could conveniently be fitted in between other commissions and would allow an artist to try something that might have been deemed an imposition on a professional model. Rembrandt's prints showing him with a variety of different facial expressions were probably initially made for him to test ideas that he might later incorporate into larger commissions; they subsequently became collectible on their own merit.

Some artists painted self-portraits so that their family or friends could remember them during a period of absence or after their death. Miniatures in

Fig. 3
GERLACH FLICKE
Gerlach Flicke and Henry Strangwish (Strangways), 1554
Oil on paper or vellum laid on panel
National Portrait Gallery, London

particular were well suited for this purpose, as their small size made them easy to wear on the body or to carry while travelling. Gerlach Flicke (d.1558) explicitly states that his self-portrait (fig. 3) was produced for this reason. It forms part of a diptych miniature alongside a portrait of his friend Henry Strangwish and is the earliest-known oil self-portrait produced in England, dated 1554. Flicke is shown holding an artist's palette while Strangwish holds a lute. The Latin inscription above Flicke's head translates as 'Such was the face of Gerlach Flicke when he was a painter in the City of London. This he himself painted from a looking-glass for his dear friends. That they might have something by which to remember him after his death'.[10] Both portraits were produced while the two men were in prison, Strangwish for piracy, Flicke for reasons unknown. Self-portraits might even be produced as an introduction: Lavinia Fontana (1552–1614) sent a self-portrait to the family of her future fiancé before meeting them in person, as a prelude to marriage negotiations. The Latin inscription accompanying it reads: 'Lavinia, virgin, daughter of Prospero Fontana, made this image of her own face with a mirror in the year 1578'.[11]

Some self-portraits appear to have been produced solely for the purpose of self-reflection. These images, which are often quickly executed drawings, give a strong impression of an artist scrutinising themselves in the mirror, capturing what they see in a direct, non-idealised manner, almost like an uncensored visual diary entry. Some deliberately record their ageing features with unflinching honesty. Gian Lorenzo Bernini's self-portrait drawing (no. 19), which may represent the sitter in the final, eightieth year of his life, is one example, emphasising the artist's hooded eyes and sunken cheeks. Lucian Freud's etching is similarly honest, drawing deliberate attention to his own lack of facial symmetry (no. 49).

Fig. 4
PARMIGIANINO
Self-Portrait in a Convex Mirror, *c.*1524
Oil on convex panel
Kunsthistorisches Museum, Vienna

The idea that artists produced self-portraits for the explicit purpose of psychological self-exploration or analysis, or that they indicate their state of mind or situation in life, is a popular modern interpretation. Rembrandt's changing fortunes, both financial and personal, have been used to explain how his self-portraiture changed over the course of his lifetime. His brooding late self-portraits have been described as meditations on mortality, representing an artist coming to terms with his changing appearance over the years. Courbet (1819–77) was the first artist explicitly to comment on his self-portraits as representations of the 'self', writing in 1854: 'I have made in my life quite a few portraits of myself, according to the movements of my mind and spirit; in a word, I have written my life'.[12]

Many self-portraits were intended to be seen by a much larger group of people and were produced explicitly for the purpose of self-promotion or recognition. Some artists sent their self-portrait to patrons as a form of introduction, a practice in keeping with the humanist tradition from the fifteenth century onwards of artists dedicating a work of art, literature or music to an important patron and presenting them with a copy. One of the earliest introductory self-portraits is Parmigianino's *Self-Portrait in a Convex Mirror* of *c.*1524, which was given to Clement VII in Rome (fig. 4).[13] Artistic rivalry for patronage at court was substantial and one way to stand out from other artists was through novelty and originality. The manner in which Parmigianino represented the distortion produced by a convex mirror will have caught the attention of its recipient – as will his youthful appearance, reinforcing the idea of his precocious talent.

A patron sometimes requested a self-portrait from a well-established artist: Rubens was specifically asked to send 'his owne picture' to the Prince of Wales (later Charles I) in 1623 (no. 11). Many of the portraits in the famous 'Galleria degli Autoritratti' in Florence were directly commissioned by Cardinal Leopoldo de' Medici (1617–75), and later his nephew Cosimo III de' Medici (1642–1723). Elisabeth Vigée-Lebrun, for example, was commissioned to paint a self-portrait for the collection while visiting Florence in 1789 (see no. 75). Sometimes the commission specifically stated the manner in which the artist should portray themselves. In 1676 Frans van Mieris was commissioned by Cosimo III de' Medici to produce a self-portrait holding a small painting 'such as those he generally paints'; the result was the only life-sized picture the artist ever made (Galleria degli Uffizi, Florence). Other self-portraits were made for the open art market, as is thought to have been the case for Rembrandt, whose self-portraits were not listed in the artist's own inventory upon his death but were owned by a number of different collectors in Amsterdam.

Many self-portraits were produced as presentation pieces upon admission to an academy or guild. The painter's guild in Haarlem requested that artists present a painting when they achieved the status of Master. Although this did not have to be a self-portrait, many artists nevertheless chose to submit an image of themselves. Judith Leyster's *Self-Portrait* of *c.*1630 (fig. 5) was probably produced for this purpose when she was only 21 years old. Leyster (1609–60), only one of two women accepted to this guild during the seventeenth century, showed herself in the act of painting a genre picture in the style for which she became

Fig. 5
JUDITH LEYSTER
Self-Portrait, *c.*1630
Oil on canvas
National Gallery of Art, Washington

famous, and smiling like her subject. Even artists not known for portraiture might include a reference to themselves in a presentation piece, as a reflection in a still life painting for example, or a face within a multi-figure genre scene. The Royal Collection contains two miniatures produced after self-portraits by Rosalba Carriera and Angelica Kauffmann (nos 106, 114) and presented to the Accademia di San Luca in Rome upon their admission. Many later academies, including the French Académie Royale, and the Academy of Fine Arts of Saint Petersburg, adopted a similar practice of requesting that artists submit a self-portrait. In this way their collections of self-portraits serve as a record of their illustrious membership. It is interesting to note, however, that in England the Royal Academy of Arts specifically discouraged artists from submitting self-portraits as their diploma piece. In 1815 Henry Raeburn was asked to send another 'specimen of his talents' after offering his self-portrait.[14]

An artist might produce a self-portrait specifically as an example of their skill. Such an image would be particularly valuable in demonstrating their ability to capture a likeness, as a client would be able to compare the painted version with the real face in front of them. When the celebrated Antwerp artist Joris Hoefnagel (1542–1601) was travelling throughout Europe in the 1570s he carried with him a double portrait of himself and his first wife, which he was able to show the Duke of Bavaria when an example of his work was requested. Vigée-Lebrun deliberately delayed sending her commissioned self-portrait to Florence for two years so that she could display it as an example of her talent while trying to conquer the Italian market after fleeing from the French Revolution (see no. 75).[15]

Artists might also keep self-portraits in their studio for their students to copy. The difficulty of distinguishing portraits by Rembrandt's own hand from those by his students, for example, attests to the success of this training method. In the eighteenth century many artists had showrooms attached to their studios, where self-portraits could be used to provide customers with ideas for their own commissions and demonstrate different poses, costumes or lighting effects. Vigée-Lebrun consciously painted herself in the same style as her sitters and flattered her own appearance enough to demonstrate how she could do the same for her clients. She also adopted a smiling countenance in her self-portraits, an unusual feature subsequently adopted by many of her female sitters.

MAKING SELF-PORTRAITS

One practical consideration with painted self-portraits, which is easy to forget today, was the availability of mirrors. Flat glass mirrors were invented in Venice in around 1500. Before this date, mirrors were small and convex, and therefore a potential deterrent to artists. However, attributing the development of self-portraiture purely to the development of mirrors is an oversimplification. While flat mirrors were available from *c.*1500, they were also prohibitively expensive: it was not until the 1700s, when the French started producing mirrors of the same size and quality as the Venetians, that the market opened up and mirrors became more affordable. This is not to say that practical advancements in the production of mirrors had no impact on the development of self-portraiture. The ability to see yourself more clearly and more frequently, around the turn of the sixteenth century, must have had a considerable social impact, encouraging greater physical self-awareness and helping to fuel the vanity of the Renaissance self-portraitist.

Before the invention of flat glass in the late fifteenth century, mirrors were either made of polished stone, metal or convex glass. The latter were created from balls of blown glass filled with molten metal (typically lead, mercury or silver); and once cool, sections of the ball were cut to form individual pieces. The first-known representation of a self-portrait being painted with the use of a mirror is in Giovanni Boccaccio's *Concerning Famous Women* (Bibliotèque nationale de France, *c.*1404): the Ancient Roman artist Iaia of Cyzicus (also known as Marcia) is shown working from a small convex glass mirror held in her hand. From the

Fig. 6
JOHANNES VERMEER
Lady at the Virginals with a Gentleman, early 1660s
Oil on canvas
RCIN 405346

Fig. 7 (opposite)
JEAN ALPHONSE ROEHN
Portrait of an Artist Painting Her Self-Portrait, *c.*1850
Oil on panel
Private Collection

fifteenth century convex mirrors also frequently appeared in a range of narrative paintings to demonstrate the skill of the artist. Even after the invention of flat mirrors, many artists continued to allude to convex mirrors in their work; indeed, it was to become an attribute of the artist, often shown hanging in the workshop of St Luke, the patron saint of artists.

In the early sixteenth century Parmigianino painted one of the most iconic images in the history of self-portraiture, *Self-Portrait in a Convex Mirror* (fig. 4). The painting itself was created on a specially prepared convex panel of wood designed to imitate the curve of the convex glass. The foreground is dominated by the artist's right hand, exaggerated by the curve of the mirror, while a gold C-shaped curve on the far right probably indicates the frame of the actual mirror from which the artist was working.

The first flat glass mirrors were produced in Venice in the late fifteenth century thanks to two major technical developments: the discovery of a new type of glass known as 'cristallo', so clear it was compared to rock crystal, and an improved silvering technique achieved through the combination of mercury and tin. By the early sixteenth century flat glass mirrors were available to artists across Europe, although they remained expensive. *A Man in Armour* (no. 52) after Girolamo Savoldo (*c.*1480–1548) shows the sitter, possibly the artist himself, reflected in two flat glass mirrors. In Dutch paintings of the seventeenth century such mirrors often feature as part of a domestic interior, as in Vermeer's *Lady at the Virginals with a Gentleman* (fig. 6), which shows a half-length mirror on the wall above the instrument.

Full-length mirrors did not come into use until *c.*1700, which may account for the limited number of full-length self-portraits prior to this date. It was not until the nineteenth century, with the discovery of a cheaper technique for silvering glass, that mirrors of a standard thickness and quality were finally available to the mass market.

When working on a flat table or drawing board the artist could sit in front of the mirror, producing an accordingly frontal pose (see nos 31, 84). Use of an easel, however, meant repositioning the mirror so that it could be seen: Jean Alphonse Roehn (1799–1864), for example, shows a mirror propped on a chair to the artist's left, at right angles to her easel (fig. 7). In this painting the window beyond the mirror has been partially covered so that the light falls onto the artist from the upper left; her painting hand is furthest from the mirror, neither casting a shadow on her canvas nor blocking her view of her body. This practical set-up resulted in the most common and enduring pose in self-portraiture: the artist, in three-quarter length view, turns (usually) over the right shoulder fixing the viewer

with a steady outward gaze. This turn of the head was exploited by some artists more than others. Rembrandt for example, barely acknowledges it in his *Self-Portrait in a Flat Cap* (no. 15), twisting his chest to face the viewer more directly. In contrast, Samuel Cooper (1609–72) uses the pose to his advantage in his self-portrait miniature (no. 16), adding a sense of movement, an effect heightened by his slightly parted lips which suggest he might be about to speak.

This simple pose, resulting from a mirror set at 90 degrees to the canvas, appears to have emerged almost simultaneously in Venice and Florence during the early part of the sixteenth century, and many self-portraits of around this date have a strong sense of the right-angle as the artist turns to look over one shoulder. Alessandro Allori's self-portrait of *c.*1555 (fig. 8) has been credited as the first self-portrait to reference this set-up explicitly, the artist, with a palette in one hand and a brush in the other, turning to direct his gaze at the viewer, who is in the position of the mirror.[16]

Fig. 8
GIUSEPPE MACPHERSON
Alessandro Allori,
early 1760s–*c.*1780
Copy after the original in the Galleria degli Uffizi, Florence of *c.*1555
Watercolour on ivory
RCIN 421191

The subtle differences between the artist's real and painted likeness are often only noticeable by comparison with a correctly orientated representation – a photograph perhaps, or a portrait produced by another artist. In his self-portrait of 1794 Jacques-Louis David (1748–1825) includes the distinctive facial tumour from which he suffered for most of his adult life just below his right eye. In contrast, a marble portrait bust of the artist by François Rude (1784–1855) shows it, correctly, below his left (both Louvre, Paris). Such a comparison may also reveal an attempt to correct some, if not all, of the reversing effects of the mirror. Prints made after William Hogarth's famous self-portrait of 1745 (Tate, London) show that the artist adjusted the location of his scar on his etching plate so that it would appear on the correct side, above his right eyebrow, in both his painted and printed self-portraits (no. 28).

During the seventeenth century, general advancements in optics as well as practical developments in the production of mirrors provided artists with new opportunities to be increasingly experimental and ambitious in their self-portraits. In a self-portrait of *c.*1638 Artemisia Gentileschi must have used two mirrors to capture herself in three-quarter profile, as if peering around the side of her canvas (no. 101). The self-portrait by the relatively unknown Austrian painter Johann Gumpp (b.1646) presents another example of a seventeenth-century painter experimenting with a more complex arrangement of mirrors (Galleria degli Uffizi, Florence). This triple self-portrait, the first to expose the exact workings of the right-angle studio set-up described above, presents the artist in several fields of vision simultaneously: reflected in an octagonal mirror, painted on a canvas and as a physical presence, shown from behind.

In most self-portraits where the artist is not depicted in the act of painting, the subject's pose is relatively formal and tends to conform to standard portraiture conventions. A self-portrait miniature painted by Isaac Oliver (*c.*1565–1617) in the late sixteenth century (no. 8) shows the artist adopting a traditional courtly stance, his right hand resting on his hip and his left at his waist. A very different self-portrait, painted by Maria Cosway in the late

eighteenth century (no. 44), shows the artist in a more unusual pose, her arms folded across her waist. It has been suggested that Cosway's stance might be a response to her husband's initial refusal to allow her to paint (something he regarded as unseemly).[17] An artist's eagerness to paint a self-portrait may also be visibly indicated by their choice of stance. Thomas Lawrence (1769–1830), a notoriously reluctant self-portraitist who described painting himself as an 'irksome task', produced a remarkably modest early self-portrait in 1787–8, perhaps communicating his unwillingness to record his own likeness through the slight hunch of his shoulders and the way he grips the edge of the red cushion on which he is seated (Denver Art Museum).[18] By contrast, Rubens demonstrates the kind of confidence one might expect from Europe's leading court painter in his self-portrait of 1623 (no. 11), despite modest claims that he did not think it appropriate to send a self-portrait to a figure of such high status.

By far the most challenging aspect for any artist when painting a self-portrait was the depiction of their hands, the active hand, in motion during the painting process, being the most problematic. The easiest way to avoid this issue was for the artist to avoid painting the hands altogether, for example by omitting the lower part of the body, or somehow positioning their hands out of sight. In *Self-Portrait in a Flat Cap* (no. 15), for instance, Rembrandt masterfully conceals his painting hand by tucking it into his cloak. Moreover, artists who produced a series of self-portraits often did not begin to include their hands until the latter stages of their career, when they had a greater level of experience.[19] A series of prints after self-portraits by Godfrey Kneller (*c.*1653–88) clearly show this progression: the first (no. 21), after a self-portrait painted in 1685, shows the artist's head and shoulders only, while the last (no. 23), painted approximately 20 years later, depicts the entire upper body, his non-painting hand now supporting an elegantly arranged piece of drapery and his active, painting hand gracefully gesturing towards the lower edge of the composition.

A second problem faced by artists when recording their hands is that unless using two mirrors, the painting hand will naturally appear reversed in the final painting: a right-handed artist will appear left-handed in the mirror. This problem could be resolved by painting the arms as they appear in the mirror but switching the position of the hands. The artist could then either ask an assistant to pose for the painting hand or work from a preparatory drawing. For this reason the artist's painting hand will sometimes appear misshapen or lower down the body than might be expected, occupying the natural position of the artist's palette – at waist rather than chest height.

There is evidence that even the most celebrated artists and seasoned self-portraitists sometimes struggled when it came to correcting the position of their hands. In his *Self-Portrait with Two Circles* (Kenwood House, London) Rembrandt holds a palette, brushes and mahlstick in his left hand, as one might expect of a right-handed artist. However, X-rays revealing the under-drawing show that the artist originally depicted his palette in his right-hand, a mistake he then corrected in his final painting. A self-portrait by the Flemish artist Paul Bril (1554–1626) presents a rather unusual but pragmatic solution to the

problem (fig. 9). Instead of correcting his hands in his final painting, the artist sets his brushes and palette against his easel and used the natural position of his arms (his painting arm angled up towards his canvas and his non-painting hand down at his waist) to his advantage, filling the void with a lute.

The fashion for 'normalising' or correcting the painting hand appears to have changed over time, with artists beginning to show themselves to be left-handed, thus acknowledging the mirror reflection in their work, as early as the mid-eighteenth century. By the nineteenth century, not correcting the painting hand had become the norm. A self-portrait by Frédéric Bazille (1841–70) of 1865 (Art Institute of Chicago) shows the artist with a palette in his right hand and a paintbrush in his left. His painting hand is turned so that only his fist is visible (perhaps making it easier to paint), his gaze directed at his mirror which must have been positioned to the right of the canvas.

Most self-portraits, as a result of using a mirror, show the artist looking out of the picture frame, directly into the eyes of the viewer. So synonymous is this 'gaze' with the art of self-portraiture that the two are almost inextricably linked: portraits of unknown people with a penetrating outward stare will often be identified as self-portraits purely on this basis (see no. 122). The gaze itself is essentially a trick of the mirror. The artist, staring intently at his own reflection,

Fig. 9 (right)
PAUL BRIL
A Self-Portrait, *c.*1595–1600
Oil on canvas
Rhode Island School of Design, Providence

No. 15 (left)
REMBRANDT VAN RIJN
Self-Portrait in a Flat Cap, 1642
Oil on panel
RCIN 404120
(see also p. 56)

appears in his final self-portrait to be staring directly at his audience. The effect of the penetrating gaze could be heightened even further by placing the eye nearest the mirror at the very centre of the final painting. The effect of this can be seen in a self-portrait miniature by Samuel Cooper (no. 16), in which the mid-point of his right eye falls along the central, vertical axis, thereby creating a heightened sense that the sitter is looking directly into the eyes of the viewer.

While for practical reasons the penetrating, outward gaze remained the fundamental organisational principle for self-portraits, a number of artists experimented with the trickier conceits of averting their gaze or painting themselves in profile. In 1484, aged only 13, Dürer demonstrated his precocious talent by drawing himself in silverpoint, from a mirror, but with his gaze turned away from, rather than directly out at the viewer (Albertina Museum, Vienna). Self-portraits produced in profile were particularly difficult to achieve as they required the use of two or even three mirrors. In 1753 Jean-Étienne Liotard painted one of only a handful of self-portraits known to have been produced in profile (no. 29). Here the artist appears in Turkish dress, the scale and shape of the self-portrait bringing to mind the tradition of portrait medals. Of the 17 known self-portraits by Liotard, this is the only example in profile, perhaps a testament to the inherent difficulties of the genre.

Trickier still was the representation of one's own likeness in three dimensions, which required the artist to depict the back of their own head. In the 1770s, the German-Austrian sculptor Franz Xaver Messerschmidt (1736–83) produced an unusual series of self-portrait busts in which he adopted a variety of extreme facial expressions. The meaning and the intention of these busts remains unknown, their existence an anomaly within the history of self-portraiture, a tradition dominated by two-dimensional likenesses. A further mode of representation only available since the advent of photography is the self-portrait with closed eyes – a conceit demonstrated by George Frederic Watts (1817–1904) in 1904 (Watts Gallery, Compton) and brought up to date by Gavin Turk (b.1967) in his photographic self-portrait, *Portrait of Something that I'll Never Really See* (Gavin Turk, 1997).

Self-portraits traditionally showed artists with the same neutral facial expression adopted by their aristocratic sitters. This was partly for practical reasons: it is difficult to hold a smile for any length of time and quickly looks forced. This sense of insincerity was invoked by Thomas Lawrence: when challenged for appearing too melancholic in a self-portrait he responded, 'you would surely not have a man look smirkingly at himself in a glass'.[20] Solemn facial expressions also lend a portrait a sense of timelessness and decorum. When artists do show themselves with an unusual facial expression, the result may be quite disturbing. Jean-Étienne Liotard depicted himself laughing in a number of slightly unnerving self-portraits. During the early part of his career Rembrandt also experimented with different facial expressions, producing a series of etchings that show him acting out different emotions in front of the mirror. Many were later incorporated into other paintings, suggesting that they were produced as character studies or *tronies* and were not intended as autonomous self-portraits.

In the final years of his life he also depicted himself smiling in the guise of Zeuxis, the ancient Greek artist alleged to have died laughing while painting a portrait of an old woman who had insisted on modelling for the figure of Aphrodite (Wallraf-Richartz-Museum, Cologne). In the eighteenth century Zoffany modelled himself on Democritus ('the laughing philosopher') both in his self-portrait presented to the Galleria degli Uffizi and in his image within *The Tribuna of the Uffizi* (no. 71). Dutch artists of the seventeenth century who included their own likeness in a genre scene often showed themselves grinning (see chapter 3).

Another popular mode of expression, first appearing during the Renaissance but developed during the nineteenth century, was that of the melancholic (see chapter 4). One of the earliest probable exponents of the melancholy self-portrait was Albrecht Dürer. In a self-portrait of 1491–2, Dürer depicts himself with his head solemnly resting on his hand. While some have suggested that this is one of the earliest representations of a sitter exhibiting melancholy traits, pre-dating Dürer's famous print *Melencolia I* of 1514 (fig. 41), others have argued that the pose is purely practical, shading the artist's eyes and steadying his head. By the late sixteenth century this pose had become a universal symbol of melancholy. In the mid-eighteenth century Thomas Frye adopted a similar pose in his mezzotint self-portrait (no. 31). In the nineteenth and twentieth centuries the idea of the melancholic outsider artist found full force in the form of the Romantic or Bohemian self-portrait.

Fig. 10
MASTER OF FRANKFURT
A Self-Portrait of the Artist with his Wife, 1496
Oil on panel
Royal Museum of Fine Arts, Antwerp

THE ARTIST'S CIRCLE

Another important choice for self-portraitists was whether to depict themselves alone or with others. Many indicated their aspirations through portraits alongside their friends or family; some of the earliest examples show artists with their wives. Portraits of married couples were traditionally painted on separate panels designed to hang together, with the man's portrait on the left, so that he assumed the dominant position on his wife's right-hand-side. At the end of the fifteenth century an artist referred to as the Master of Frankfurt produced one of the first examples of a couple within a single frame (fig. 10). The artist placed himself in a position of prominence, his left arm wrapped protectively around his wife's waist, while she looks at him and proffers a violet, a traditional symbol of love and faithfulness. The artist's wife, deferential and neatly dressed in pure white freshly pressed linen, becomes a vicarious demonstration of the artist's status.

Fig. 11
GIULIO QUAGLIO THE ELDER
A Self-Portrait of the Artist Painting his Wife, 1628
Oil on canvas
Private Collection

Another popular form of double self-portrait showed the artist painting his wife. A precedent for this may have been set in the mid-sixteenth century in a double portrait by the Dutch artist Dirck Jacobsz. (1496–1567) showing his father, Jacob Cornelisz. van Oostsanen (*c*.1470–1533), painting a portrait of his wife (Toledo Museum of Art, Ohio). The tradition evidently continued into the seventeenth century: a self-portrait by the Italian artist Giulio Quaglio the Elder (1668–1751), painted in 1628, shows the artist at work on a half-finished portrait of his wife (fig. 11). Like the Master of Frankfurt, Quaglio used this double portrait format to reinforce his dual role of skilled portraitist and devoted husband. By turning the portrait of his wife towards the viewer, with her left hand curled over an illusionistic plinth, Quaglio gives the painted figure of his wife a physical rather than virtual presence.

Early in the seventeenth century a new, informal style of double portrait emerged in the Netherlands focusing on love and familial harmony. It has been observed that the stimulus may have been provided by the growth in humanist publications relating to love and its ability to incite creativity.[21] This idea that love brings forth art can in turn be traced back to a legend recounted by Pliny in his *Natural History*, which claimed that the art of painting itself had been invented by an act of love; a maid from Corinth tracing her lover's shadow on a wall before he departed for battle (cf. nos 61, 62). Perhaps the greatest exponent of this style was Rubens, whose first marital portrait of 1609–10 shows the artist with his first wife, Isabella Brandt, seated in a bower of honeysuckle (Alte Pinakothek, Münich). Unlike the double portrait produced by the Master of Frankfurt a century earlier, the emphasis in Rubens's portrait is love: the couple are of equal size and status, their hands tenderly clasped together in a genuine

show of affection. The trope of the elegantly dressed artist and his wife seated in a garden was subsequently picked up by John Closterman in his double portrait of Grinling Gibbons and his wife, Elizabeth (no. 20), and Richard Cosway's self-portrait with his wife, Maria (no. 43).

In other countries marriage was sometimes regarded as more of a creative hindrance than an aid to art. In the early sixteenth century Michelangelo (1475–1564) famously never married, apparently insisting: 'I have only too much of a wife in this art of mine, who has always kept me in tribulation, and my children shall be the works that I may leave'.[22] In England the perceived causal link between family responsibilities and a decline in creative output prevailed in artistic circles well into the eighteenth century. When asked for advice by a younger artist, Reynolds apparently declared: 'Married then you are ruined as an artist'.[23] It was not until the late nineteenth century, with the emergence of the 'wife as muse', best expressed in the work of the Pre-Raphaelites, that this notion was firmly challenged in England.

The seventeenth century also witnessed an increasing number of portraits of artists and their wider families, many of which served a dynastic function. Michiel Jansz. van Mierevelt's (1566–1641) self-portrait of *c.*1641 (Private Collection) shows the artist in front of a painting of his grandson Jacob Delff, his right hand held against his breast and his cap hanging over the corner of the canvas, as if crowning his successor. In 1652 Jan de Bray, probably for a similar reason, painted his entire family in a large-scale *portrait historié* (no. 102). His parents are depicted in the centre, as Mark Antony and Cleopatra. His father, Salomon de Bray (1597–1664), also a successful artist, represents the artistic ancestry of the De Bray family, while the artist's siblings, including his brother Dirck (also a painter), represent the continuation of this illustrious line of artists. Between 1663–4, just over 10 years after the work was painted, the artist's family was wiped out by plague, dashing his hopes for the continued fame of the De Bray dynasty.

During the eighteenth century a new interest in the state of childhood as something precious to be preserved, together with the related notion of sensibility, stimulated a proliferation of images of artists with their children. This was particularly true of female artists. Vigée-Lebrun repeatedly portrays herself with her daughter, Julie, in line with Jean-Jacques Rousseau's ideas of a good mother outlined in his influential treatise, *Emile* (1762). In a subsequent version of one of her most famous self-portraits, Vigée-Lebrun exchanges the image of her patron Marie-Antoinette, sketched on her virtual canvas, for that of her daughter Julie (see no. 75). Male artists similarly depicted themselves as men of sensibility. In a self-portrait of 1773 Benjamin West appears with his son Raphael, the young boy tenderly resting his chin on his father's shoulder to see what he is drawing (no. 73).

A natural extension of social exchanges between artists was that they often drew, painted or photographed each other. In 1809 the Prince of Wales purchased a pair of drawings, the first by Francesco Bartolozzi showing his friend Giovanni Battista Cipriani (no. 33) and the second by Cipriani showing Bartolozzi (no. 34). Almost certainly made for private enjoyment or practice, these portraits seem to offer a backstage glimpse into the lives of the sitters: Bartolozzi presents Cipriani

at work on a painting and Cipriani shows Bartolozzi asleep in a chair. Portraits were also exchanged between artists as a mark of respect. In *c.*1515 Dürer was reported to have sent a self-portrait to Raphael and received a number of drawings by Raphael in return.

This mutual respect between artists can also be seen in the form of friendship portraits. In 1777 Jean-François Rigaud painted a triple portrait of Francesco Bartolozzi holding an engraver's burin, Agostino Carlini holding a sculptor's hammer and Giovanni Battista Cipriani sitting in front of an easel, a palette and brush in his hand (see no. 35). The portrait serves as a testament to the friendship of the three artists: born in Italy, Bartolozzi, Carlini and Cipriani had all made careers for themselves in England, becoming founder members of the Royal Academy in 1768 (see no. 70). The friendship between the three men, when seen in conjunction with the close visual proximity of their tools, may also suggest a close relationship or brotherhood between the three separate disciplines of the visual arts.

The genre of friendship portraits includes depictions by artists of their students or teachers. One of the earliest examples of an artist paying tribute to his master can be found in the work of Giorgio Vasari (1511–74), who included seven oval lunettes of the men who taught him as part of the decorative scheme for his house in Arezzo. Prior to the establishment of art schools and the Academy system, the close bond between master and student was forged in the workshop: all artists had to undertake an apprenticeship, learning their trade from an older, established artist. Around 1615 the young and ambitious Van Dyck elected to join the studio of Rubens, having already set up his own independent workshop in Antwerp. Just over ten years later, united once again in Antwerp, Rubens painted an intimate portrait of Van Dyck, his most exceptional assistant (no. 12). Artists sometimes included their master or student within a self-portrait. Thus Sofonisba Anguissola (*c.*1532–1625) depicted herself being painted by her tutor Bernardino Campi (1522–91) in *c.*1559, deliberately making herself larger than her master to imply that she had outgrown his guidance (Pinacoteca Nazionale, Siena), while in 1785, Adélaïde Labille-Guiard (1749–1803) depicted herself at work in her studio with two of her students, a declaration of her status not only as artist but as teacher (The Metropolitan Museum of Art, New York).

Interestingly, when depicting another artist, painters sometimes adapted their painting style, consciously or unconsciously echoing that of the sitter. A portrait of Joshua Reynolds by Angelica Kauffmann (Saltram, Plymouth) clearly demonstrates this phenomenon. By way of flattering her subject, Kauffmann departed from her usual classicising Italianate style, characterised by a lighter palette and a loose handling of fabrics, and instead adopted a more highly finished Anglo-Netherlandish technique, evident in the strong contrasts of light and dark and a palette dominated by reds and blacks.

The process of painting another artist, trained in the same profession, could also present its own challenges. In July 1624 Van Dyck visited the frail and elderly artist Sofonisba Anguissola in Palermo, painted her portrait and recorded the details of his visit in his sketchbook. Even in her nineties Anguissola had strong opinions on how she wished to be painted. 'While I was making her portrait', Van Dyck noted,

No. 12 (opposite)
SIR PETER PAUL RUBENS
Anthony van Dyck, *c.*1627–8
Oil on panel
RCIN 404429
(see also p. 51)

‘she alerted me to various things: not to hold the light too high, so that the shadows aren’t too deep in the lines of an old person’s face, for instance’.[24] For artists painting each other, a different sort of pressure must have been felt to that experienced when working for a patron.

THE ARTIST AT COURT

During the sixteenth and seventeenth centuries royal courts across Europe played an important part in raising the status of the artist. Once rulers began to understand what an effective tool portraiture could be for creating and disseminating an image of power and authority, they vied to tempt talented artists with titles, financial rewards and important commissions. Being able to attract and retain a sought-after artist of international standing demonstrated a ruler’s wealth and influence – as well as their appreciation of talent, culture and intellect.

Court artists in the fifteenth and early sixteenth centuries were often expected to perform a broad range of tasks for their patron, including creating ephemeral visual material such as banners for feasts and tournaments, most of which is now lost. During his 18 years in the employment of Ludovico Maria Sforza, Duke of Milan (1452–1508), Leonardo da Vinci worked across multiple disciplines and subject areas, producing portraits of members of the court as well as designing weapons, statues and cities. Indeed, in his letter of introduction the artist deliberately emphasised his range of talent that the Duke might find useful.[25] This arrangement of a courtier artist working across multiple disciplines was common in the sixteenth century. Other notable examples include Giulio Romano (1499?–1546) at Mantua and Rosso Fiorentino (1494–1540) and Primaticcio (1504–70) at Fontainebleau.

In England the responsibilities for a court artist changed in 1527, when two separate roles were created. The Serjeant Painter was responsible for decorative schemes and temporary objects, while the King’s (or Queen’s) Painter, later known as Principal Painter in Ordinary, was usually a portraitist whose main role was to produce images of the monarch and their family. Van Dyck was appointed Principal Painter in Ordinary in 1632 and given an apartment and a retainer of £200 per year; he was paid for pictures on top of this. His successors in this post included Peter Lely (1618–80) at the court of Charles II, Thomas Lawrence (1769–1830) for George IV and George Hayter (1792–1871) for Queen Victoria. In the Netherlands the idea of employing a specialist portrait painter at court also seems to have begun in the sixteenth century.[26]

The Renaissance also saw the earliest instances of artists being knighted or raised to the nobility. The first artist to be conferred with a knighthood was the Florentine painter, sculptor and architect Dello Delli (*c.*1404–70), recognised by King Juan II of Castile in *c.*1440–45.[27] A small number of other artists were given the same honour during the sixteenth century, but during the seventeenth such recognition became increasingly commonplace across Europe. Rubens was knighted by Philip IV of Spain in 1624 and by Charles I of England in 1630.

Some artists were elevated to orders specific to the country in which they worked, including the Order of Christ (for Gianlorenzo Bernini in 1622, working in Rome) and the Order of the Knights of Malta (for Caravaggio in 1608). Diego Velázquez (1599–1660) was granted a number of positions within the household of Philip IV, but his much-desired elevation to the Order of the Knights of Santiago in 1659 required the king to write to the Pope for special dispensation, because an investigation into the artist's family history had failed to establish his noble ancestry.[28] An anecdote arose soon after the artist's death describing how the king himself added the red cross of the Order to the black doublet worn by Velázquez in his self-portrait in the monumental *Las Meninas* (Museo del Prado, Madrid), in recognition of the honour. Indeed, numerous stories exist of patrons acting in a similarly deferential manner to court artists, emphasising the high standing in which they were held (more examples are discussed in chapter 4).

Court artists were sometimes given accommodation within or close to a royal palace. Alonso Sánchez Coello (1531–88) was provided with a large house next to the royal palace in Madrid and his royal sitters were regular visitors. Van Dyck's apartment at Blackfriars was paid for by Charles I as a perquisite of his position as Principal Painter and, although it was situated some distance from the Palace of Whitehall, its proximity to the river allowed the king to visit regularly by boat. An artist's lodgings might reach very grand proportions: the exiled king, Christian II, lodged with Lucas Cranach the Elder (1472–1553) while visiting Denmark in 1523.

To be a successful artist at court required more than simply artistic talent. Patrons could be demanding and impatient. It was important to know how to please them and how to work with charm, tact and discretion. The pressures could sometimes exceed the rewards; despite the prestige associated with a position at court, some artists chose not to accept invitations from rulers. Although he produced about 150 paintings for the ruling Habsburg dynasty and their ministers over a number of years, Titian (*c.*1488/90–1576) never lived permanently at court, preferring to remain in Venice, which he regarded as his home. Instead, his patrons came to him.[29] After spending much of the first decade of the seventeenth century working for rulers at courts in Mantua, Spain, Genoa and Rome, Rubens returned to Antwerp in 1609. Although he was appointed court painter to the Archduke and Archduchess of Austria in the same year, he was given permission to remain at the Italianate villa in the centre of Antwerp, which also housed his studio, rather than reside at their court in Brussels.

PORTRAITS OF ARTISTS AND THE ROYAL COLLECTION

While it is not unexpected that the Royal Collection contains a large number of portraits of monarchs, it is more surprising to find that it also holds a significant number of representations of artists. The fact that monarchs were commissioning and collecting portraits of artists is testament to the esteem in which they were held. The group formed by Charles I was one of the earliest to have been actively

collected and displayed. The inventory compiled by the King's Surveyor of Pictures, Abraham van der Doort, in the late 1630s reveals that he owned at least 12 portraits of artists and that three of the most important were hung together in the Breakfast Chamber outside the King's Withdrawing Room at Whitehall.[30] These paintings – self-portraits by Rubens (no. 11), Mytens (no. 13) and Van Dyck – showed artists who were personally known to the king, and who will also have known each other, being of the same generation and all having worked in England during the 1620s and 1630s. Rubens's self-portrait was probably one of the first to enter the collection, sent to the king when Prince of Wales in 1623. A rediscovered oval portrait of Van Dyck has been recently proposed to be that listed in this inventory.[31] Other portraits of artists in Charles I's collection were dispersed throughout the Palace, although self-portraits by Titian, Pordenone, Bronzino and Giulio Romano were hung in the Long Gallery, alongside many of the king's best Italian pictures.

After the execution of Charles I in 1649 most items in the Royal Collection were sold, including many artists' portraits. Some re-entered the collection after the Restoration of Charles II, but not all. The most important of those that were not returned is Dürer's *Self-Portrait*, painted in 1498 when the sitter was 26, which is in the Museo del Prado, Madrid (fig. 12). This is the second (of three) of Dürer's painted self-portraits and is a supremely assertive demonstration of status and ambition. A rare example of a fifteenth-century autonomous self-portrait, its combination of careful observation and self-confidence are particularly ground-breaking. The artist makes no reference to his occupation. His flamboyant attire – a doublet with striped black and white silk sleeves, matching cap and fine leather gloves – is that of a gentleman, while his penetrating gaze and poise all speak to his self-assertion. The city council of Nuremberg had given this painting to Charles I in 1636, together with a portrait of Dürer's father, which also left the collection in 1649 (possibly that in the National Gallery, London).[32] In 1651 Dürer's self-portrait was acquired by the Spanish ambassador Alonso de Cárdenas and subsequently given to Philip IV of Spain.

Another significant painting to leave the collection at this time was the *Self-Portrait as a Young Man* by Rembrandt (fig. 13), which had been given to Charles I by Sir Robert Kerr, along with *The Artist's Mother* (RCIN 405000). Sir Robert Kerr, later Lord Ancram, was in The Hague in 1629 at the court

Fig. 12
ALBRECHT DÜRER
A Self-Portrait, 1498
Oil on panel
Museo del Prado, Madrid

Fig. 13
REMBRANDT VAN RIJN
A Self-Portrait as a Young Man, 1629–31
Oil on canvas
Walker Art Gallery, Liverpool

of Elizabeth of Bohemia, and it is likely that it was then that he purchased the Rembrandt self-portrait. In the late 1630s it hung in the 'longe gallorie towards the Orchard' above the door leading to Ancram's private apartments at Whitehall.

Like his father, Charles II evidently valued portraits of artists. The royal inventory of Whitehall compiled in 1666 lists 24 portraits of artists hanging 'In the Pafsage betweene ye Greene Roome and ye Clofet'.[33] This was a key space within the royal apartments, the Closet being the most intimate room, accessible only to the king's closest acquaintances and family. The selection included the portraits of Rubens (no. 11), Gentileschi (no. 101), Mytens (no. 13) and Van Dyck (no. 12). Some of the 24 were listed as self-portraits, while others were identified as portraits by others or later copies. Although a significant proportion of the attributions have now been discounted, a number are still upheld today; indeed, the inclusion of the qualifier 'said to be' in some instances indicates that identifications were also questioned in the seventeenth century.[34] Only one description makes specific reference to its subject's achievements, a portrait then believed to represent Jan Van Eyck (possibly RCIN 406136) described as 'Vanhake ye first Oyle painter'.

Such a coherent display of artists' portraits in a single room was exceptional at this early date. At around the same time Cardinal Leopoldo de' Medici was seeking out the first of his self-portraits commissioned directly from the artist (in 1664 he received portraits from the 73-year-old Guercino and Pietro da Cortona) to add to the collection of 15 self-portraits collected haphazardly by the Medici in the preceding years, which would eventually become the Galleria degli Uffizi collection of self-portraits. Charles II's collection appears to have been amassed in no less random a manner, including artists from different periods and places,

Fig. 14
ROBERT WALKER
A Self-Portrait, *c*.1645
Oil on canvas
RCIN 402581

Fig. 15
BARTOLOMÉ ESTEBAN MURILLO
A Self-Portrait, *c*.1668–70
Oil on canvas
National Gallery, London

although all – except the mysterious 'Grinkin' – would still be recognised as of major significance today. They include some paintings originally purchased by Charles I and later returned, and some acquired by Charles II in the years since the Restoration of the monarchy.

Portraits of artists were displayed in a more dispersed manner across the royal residences in the eighteenth century. Several additions to the collection of artists' portraits were made by Frederick, Prince of Wales, who particularly admired the taste of Charles I and purchased portraits of artists not of his own time but from the previous century. These included miniatures of Isaac Oliver (no. 8), Peter Oliver (no. 9) and oil paintings of Robert Walker (fig. 14) and Peter Lely (possibly RCIN 406034). He also purchased the self-portrait of the Spanish artist Bartolomé Esteban Murillo of *c.*1668–70 (fig. 15) now in the National Gallery, London. This strikingly original representation makes use of a conventional Baroque frame, upon which the artist rests his right hand in an illusion that blurs the boundaries between painting, mirror and reality. The artist's tools rest on the stone ledge, while the Latin inscription notes that 'Bartolomé Murillo painting [or painted] himself to fulfil the wishes and prayers of his children'. The image was evidently designed to maximise the physical presence of the artist in his absence and while it is a powerful demonstration of his artistic abilities, it was probably initially intended for the domestic sphere and not for public consumption. How and why it entered Frederick's collection is unknown, as are the circumstances of its sale.

George III's main contributions to the Royal Collection's group of portraits of artists were bought en masse with other items, for example as part of the

Fig. 16 (below left)
Copy after
SIR JOSHUA REYNOLDS
A Self-Portrait, *c.*1788–1800
Oil on canvas
RCIN 406437

No. 37 (below right)
SIR JOSHUA REYNOLDS
A Self-Portrait, *c.*1788
Oil on panel
RCIN 400699
(see also pp. 78–9)

Fig. 17
CHARLES WILD
The Rose Satin Drawing Room, Carlton House (looking North), *c.*1817
Watercolour
RCIN 922180

Consul Smith collection (which included the pastel by Rosalba Carriera, no. 27), or presented to the monarch – as in the case of the extraordinary gift from Lord Cowper of 224 miniatures after self-portraits in the Galleria degli Uffizi (no. 142).

George IV purchased an inferior copy of Joshua Reynolds's penultimate self-portrait on 5 June 1812 (fig. 16) before being presented with the original version by the artist's niece 15 days later (no. 37). Both were recorded as being in store at Carlton House in 1816, although one was subsequently hung at Buckingham Palace and the other at Windsor Castle. Aside from this example, George IV did not make significant purchases of portraits of artists, although his admiration for Rubens and Van Dyck is clear from the display in the Rose Satin Drawing Room at Carlton House, one of the key entertaining spaces in the building, where their portraits were hung alongside his most highly valued Dutch and Flemish paintings (fig. 17).

Other portraits of artists do not appear to have been grouped together at this date, however: the 1818 inventory from Kensington Palace shows portraits of Carriera, Bassano, Raphael, Titian, Bordone, Holbein, Mytens and Van Cleve dispersed throughout the rooms. One interesting commission of around this time was the set of five Carrara marble chimney pieces supplied for Buckingham Palace, each decorated with a medallion portrait relief of an artist, along with winged figures holding palettes and brushes to represent painting (fig. 18). The artists are now identified as Dürer, Titian, Michelangelo, Rubens and Rembrandt, although it is interesting that their presumed identities have changed over time. These were designed for George IV, although they were not installed until the

Fig. 18
JOHN NASH
Chimney piece with a medallion portrait of Rembrandt, 1827–1830
Marble
Buckingham Palace, London

1820s, after his death. They remain in the Picture Gallery and East Gallery at Buckingham palace today.

While Queen Victoria and Prince Albert occasionally commissioned portraits of contemporary artists (such as that of Emma Gaggiotti Richards, no. 83) this was not a key strand of their artistic patronage. They did not, for example, commission a self-portrait from their favourite portraitist, Franz Xaver Winterhalter (1805–73), although he painted over a hundred portraits in oil for them. Prince Albert did paint the artist himself, however (RCIN 403608), and collected an early photograph of him in an ostentatiously artistic pose (no. 116). The royal couple took a particular interest in the history of Renaissance artists, as demonstrated by their purchase of *Cimabue's Madonna Carried in Procession* (no. 132) from the Royal Academy of Arts in 1855 and the instigation of Prince Albert's Raphael project in 1853. This complete catalogue of prints and photographs representing all works then believed to be by Raphael, methodically organised into 25 categories and 49 specially bound albums, remains in the Royal Library at Windsor today. Queen Victoria was also responsible for commissioning the Albert Memorial in London's Kensington Gardens (completed in 1872), which includes 169 life-size sculptures of painters, architects, sculptors, musicians and poets from Antiquity to the present day, following in the tradition of pantheons commemorating national *uomini famosi* as exemplars of virtue (see chapter 4).

There are several noticeable gaps in the collection of self-portraits in the Royal Collection, which may be representative of royal taste or curious quirks. There are almost no artists with the scowling or brooding expressions that characterised many self-portraits of the Romantic period (and persists today).

Instead, most emphasise artists as conformists rather than rebels – happy citizens not tortured souls. There are no paintings of the artist with a muse, a theme that was particularly popular during the nineteenth century, and there are none that include a patron, a trope that refers back to Apelles being visited by Alexander the Great (see chapter 4). Finally, the collection is particularly strong in images of artists from the seventeenth, eighteenth and nineteenth centuries, which explains the dominant time period represented within this study, with only a few examples from before or after these dates.

NOTES

1. See Zöllner 1992.
2. Plutarch recounts how the Greek sculptor Phidias included his self-portrait on the Shield of Athena (Roman copy in British Museum). Bak, chief sculptor to the Egyptian pharaoh Akhenaten records his own appearance alongside his wife in a self-portrait dating from *c.*1353–36 BC (Egyptian Museum, Berlin).
3. This example, like many other self-images of scribes, is found within a colophon – a signature or short piece of text, often at the beginning or end of a manuscript, which provides information about the place and/or date of its production.
4. Campbell 1998, pp. 212–17.
5. Kris and Kurz 1979, p. 41.
6. In the Netherlands during the sixteenth and seventeenth century efforts by artists to improve their own status took place largely within the Medieval guild system, rather than outside of it, and artists did not attempt to downplay the artisanal aspects of their craft. See Brusati 1990–1, p. 171.
7. Silver and Chipps Smith 2010, p. 114.
8. Porter 1997, p. 27.
9. Van Gogh Museum, Amsterdam inv. no. B580 V/1962/.
10. Hearn 1995, p. 120.
11. Giusti and Sframeli 2007, p. 52.
12. Letter to Alfred Bruyas dated 3 May 1854. Quoted in Courbet 1992, p. 122.
13. Vasari's 1550 and 1568 editions of the *Lives* give different accounts of how Parmigianino's self-portrait ended up in Pope Clement's collection. The first states that it was painted as an exercise that was then sent to the Pope, who immediately invited Parmigianino to come to Rome. The second account states that Parmigianino's uncle welcomes his desire to visit Rome and recommends that the artist paint some pictures to take with him, of which this self-portrait is one of the three the artist takes. See Ekserdjian 2006, p. 130.
14. Valentine 1991, p. 12.
15. Baillio *et al.* 2016, p. 48.
16. For a full discussion of the right-angle set-up see Fried 2010, p. 19.
17. Borzello 2016, p. 101.
18. E. Croft, 'Recollections of Sir Thomas Lawrence PRA' in Layard 1906, p. 265.
19. Brooke 1994, p. 10.
20. E. Croft, 'Recollections of Sir Thomas Lawrence PRA' in Layard 1906, p. 265.
21. For more on this development see Brooke 1994, pp. 22–3.
22. Vasari 1996, Vol. 2, p. 744.
23. Hayley 1809, p. 24.
24. 12 July 1624. Quoted in Barnes *et al.* 2004, pp. 2–3.
25. 'In time of peace I believe I can satisfy as well as any other in architecture and the design of buildings, both public and private, and in conducting water from one place to another' and later '… I can execute sculpture in marble, bronze and clay; likewise in painting, one could compare me to anyone else, whoever he may be'. See Syson *et al.* 2011, p. 20.
26. Campbell 1990, p. 150. See Warnke 1993, pp. 200–201 for titles used at other European courts.
27. Warnke 1993, p. 168.
28. 'The Velázquez Investigation' in Cowans 2003, p. 179.
29. Hope 1979, p. 8.
30. Van der Doort 1960, pp. 37–8.
31. Grosvenor 2016, pp. 54–59.
32. Foister 2003.
33. RCIN 1112475, 'An Inventory of His Maties Pictures in White-Hall.' These portraits were listed as images of Tintoretto, Rubens, Mytens, Peter Oliver, three portraits of Raphael, Van Dyck, Holbein, Rembrandt, Bronzino, Dürer, Rembrandt, Michelangelo, Paolo Veronese, Giulio Romano, Bassano, Van Dyck, Artemisia Gentileschi, Mierevelt, Giorgione, Titian, Van Eyck and the as yet unidentified Grinkin.
34. The portrait of Dürer and one of the portraits of Raphael were qualified as 'said to be' in the inventory.

1

ALBRECHT DÜRER (1471–1528)

The Bath House

*c.*1496

Woodcut, 39.3 × 28.5 cm (sheet)
RCIN 800195
REFERENCES: Bartsch 1803–21, VII, p. 144, no. 128; Heard and Whitaker 2011, no. 26

Albrecht Dürer was the most influential artist of the German Renaissance, whose ground-breaking engravings and woodcuts circulated across Europe and beyond. Especially as a young man, he was fascinated by his own appearance, but more from an urge to self-knowledge than out of vanity: his Christ-like *Self-Portrait* of 1500 (Alte Pinakothek, Munich) is one of the most striking such images in the whole history of art, but what might appear almost blasphemous was prompted less by self-aggrandisement than by the pious tradition of *imitatio Christi*, the meditative and devotional 'imitation' of Christ, and a humble belief in the God-given nature of artistic inspiration.

The scene in this woodcut is an idealised open-air bath house, a place for both washing and socialising. It is at one level an exercise in the depiction of the male nude (it has a counterpart in a drawing in Bremen of a women's bath house) but the atmosphere is more genial than academic. The two men at the centre make music; the man at left is recognisably Dürer himself, leaning against a wooden pillar from which protrudes a suggestively placed tap (and just in case the viewer does not get the joke, the tap itself bears a tiny cockerel). The two figures in the foreground have been tentatively identified as Dürer's friends Lukas and Stephan Paumgartner, and the corpulent man seated to the right, draining his tankard of beer, is a joshing portrait of Dürer's closest friend, Willibald Pirckheimer.

Pirckheimer (1470–1530) came from one of the oldest and richest families in Nuremberg and had studied law and the humanities at the universities of Padua and Pavia; Dürer was the son of a Hungarian immigrant goldsmith. Their friendship from their mid-twenties onwards emphasises that a commonality of intellectual interests could in the Renaissance transcend social barriers.[1] Dürer depicted Pirckheimer on several other occasions – in a charcoal drawing of 1503 (preceded by a metalpoint study inscribed obscenely in Greek) and a portrait engraving of 1524, and as a bystander in works such as *Christ Shown to the People* from the *Large Passion* and (alongside Dürer) the painting of the *Martyrdom of the Ten Thousand*. But while we can appreciate the humour of Dürer's depiction of himself and his friend here, it was not necessary to recognise them to enjoy the print, which sold in large numbers to people who had no idea what he or Pirckheimer looked like. MC

1. For the relationship between Dürer and Pirckheimer see e.g. Schleif 2010.

2

PARMIGIANINO

(Girolamo Francesco Maria Mazzola, 1503–1540)

A Self-Portrait

*c.*1524

Red chalk over a little stylus, 10.7 × 7.6 cm,
the lower edge restored
RCIN 990529
REFERENCES: Popham and Wilde 1949, no. 566;
Popham 1971, no. 435; Bambach *et al.* 2000, no. 49

Parmigianino's painted *Self-Portrait in a Convex Mirror* (fig. 4) is one of the most celebrated self-portraits of the Renaissance, in which the artist re-created on a convex circular panel, shaped by a wood-turner, the appearance of a reflection in a convex mirror. The interior of the painted room is shown with all the attendant distortions, and Parmigianino's left hand, resting in the foreground of the composition, is greatly (and correctly) enlarged with respect to his face. It is 'show-off' painting of the highest order, and accordingly was one of the three paintings presented to Pope Clement VII by the artist when he arrived in Rome in 1524.

The present drawing was made at around the same time, when the artist was about 20 years old (though he looks younger in both works), although it has none of the overt artifice of the Vienna painting. It was drawn rapidly and with a minimum of preparation: the artist outlined his jaw and the brim of his hat with a stylus, simply pressing into the surface of the paper, then worked up the shadows with gentle close hatching before fixing a few accents with the point of the chalk. But the effects are carefully considered, for the shadow cast by the broad brim of the hat stops sharply at his eyes, which are enlarged to a disturbing degree. As so often, it is the eyes staring back at themselves in a mirror – and now at the viewer of the drawing – that are the focus of attention. MC

3

JOOS VAN CLEVE
(active 1505/08–1540/41)

A Self-Portrait

*c.*1535–40

Oil on panel, 64.7 × 50.8 cm
RCIN 405780

4

JOOS VAN CLEVE
(active 1505/08–1540/41)

Katlijne van Mispelteeren, The Artist's Wife

*c.*1535–40

Oil on panel, 64.7 × 50.3 cm
RCIN 405779
REFERENCES: Friedländer 1972, no. 120; Campbell 1985, nos 13 and 14; Hand 2004, nos 100A and 100B; Shawe-Taylor and Scott 2007, nos 7 and 8; Heard and Whitaker 2011, nos 15 and 16

Joos van Cleve was known in Antwerp as a painter of brightly coloured altarpieces; however, until the nineteenth century his paintings were attributed to the 'Master of the Death of the Virgin'. As a portraitist he was both prolific and talented; historian Francesco Guicciardini (1483–1540) recorded evidence of van Cleve's sojourn in France to paint portraits for the court of François I. He may then have also visited Italy, apparent from such stylistic elements as the use of *sfumato* discernible in this pair of portraits, reminiscent of the work of Leonardo.

This painting of a man has been described as 'almost certainly the portrait of Joos'. The evidence is persuasive: an engraving after the painting, labelled Joos van Cleve, was published in Domenicus Lampsonius's series of famous painters in 1572. Van Cleve also inserted self-portraits into several of his altarpieces, all with similarly bulbous noses and rust-coloured hair, of which that in the *Last Supper* predella of the Louvre's *Lamentation* most closely resembles the present portrait. There is also a wistful likeness in the Musea Thyssen-Bornemisza, Madrid, itself a presumed self-portrait painted *c.*1519 to accompany a (now lost) portrait of his first wife, Anna Vydts.

A less romantic mood pervades the Royal Collection pair. The artist gesticulates as if bartering in the market place, his dark eyes glancing suspiciously sideways as in many of Titian's portraits. It has been suggested that his unusual gesture implies the holding of a palette; it is also found in a (probable) self-portrait by Jan Gossart of 1515–20 (Currier Museum of Art, Manchester, New Hampshire).

The pendant portrait dates to around 1540, after van Cleve's second marriage, to Katlijne van Mispelteeren. The sitter's dress resembles those of contemporary portraits by

the Master of the 1540s and Jan Vermeyen. She appears to ignore her companion, wearing a look of resigned anticipation suggestive of an Annunciation Madonna, her hands close to her body, her fingers tenderly caressing a rosary. The blue veins snaking beneath her diaphanous skin demonstrate van Cleve's talent for rendering flesh. There is a pictorial predecessor to this portrait in Gossart's *Portrait of a Woman* of 1520–25 (Gemäldegalerie, Berlin), although the hands are not shown as the bottom fifth of the painting is missing. However, a copy of that portrait in the Lobkowicz Collection reveals that the angle of the head, the position of the clothing and the placement of the fingers are almost identical to the Royal Collection painting. It is possible that the two portraits by Gossart formed a pair from which van Cleve took inspiration. NM

5

ATTRIBUTED TO
ANNIBALE CARRACCI (1560–1609)

A Self-Portrait (?)

*c.*1575–80

Black and white chalks on
blue-grey paper, 38.0 × 25.0 cm
RCIN 902254
REFERENCES: Wittkower 1952, no. 360;
Benati *et al.* 2006, no. II.15

In the late sixteenth century the brothers Annibale and Agostino Carracci and their cousin Ludovico established in Bologna an informal academy that insisted on drawing from life as the foundation of artistic practice – a seemingly simple sentiment, but one that transformed the art world in the city and ultimately throughout Italy. Many of the Carracci's early painted works were collaborations that required a harmonisation of their styles, and thus the attribution of their early works remains contentious. Both the authorship of this drawing and the identity of the sitter have been disputed, and its status as a self-portrait by Annibale is therefore only provisional: several scholars in recent years have strenuously upheld an attribution to Annibale but denied it as a self-portrait; others have just as vehemently assigned the drawing to Ludovico, on occasion claiming it as his self-portrait.

A number of other works seem to confirm that this drawing depicts Annibale. A small painted portrait in Parma – bearded, with a hat, and dated 17 April 1593 – plainly depicts the same sitter, with a broad face, a wide and fleshy nose with open nostrils, full lips and a prominent chin; what was probably that painting was described in Malvasia's early biography of the artist (no. 140) as a self-portrait of Annibale. The painted portrait of Annibale in the Galleria degli Uffizi, which was inventoried as a self-portrait in 1675, plausibly depicts the same sitter later in life; the identity of that painting as a portrait of Annibale is confirmed by the artist's *Self-Portrait on an Easel* in the Hermitage (see no. 7). Finally, a late, rapid drawing in the Getty shows Annibale prematurely aged and careworn, with sunken cheeks and hunched posture, but still with the same boyish cropped hair seen here.[1]

It is, however, less certain that the present drawing is by Annibale. The pose is unusual for a self-portrait, with the head both tilted and shown at an angle. The clear transitions between areas of dark and light are typical of several early drawings usually attributed to Ludovico, but the truth is that there are few drawings from the early years of the Carracci for which the authorship (or date) is certain. The bold, even rough treatment overall is equally typical of drawings usually given to Annibale, and an attribution to him is retained here.

It is remarkably difficult to gauge the age of sitters in historical portraits, for conventions of dress, hairstyle and, indeed, of portraiture itself can make sitters appear significantly older or younger than a modern subject of the same age; nonetheless, the sitter here cannot be more than twenty years old and may be several years younger. If this is indeed a portrait of Annibale (or of Ludovico or Agostino, for that matter), it would be among the earliest surviving drawings by any of the Carracci. That is not in itself improbable, as an artist would be more likely to preserve a self-portrait, or a portrait of a member of his family, than he would some other study: Albrecht Dürer's self-portrait drawing at the age of 13 survives in Vienna, and in the British Museum is a drawing that is probably a self-portrait of Raphael in his mid-teens. MC

1. For all these works see Benati *et al.* 2006, pp. 72–85.

6

ATTRIBUTED TO
AGOSTINO CARRACCI (1558–1601)
A Self-Portrait (?)
*c.*1575–80

Black and white chalks on
blue-grey paper, 33.0 × 21.1 cm
RCIN 902246
REFERENCES: Wittkower 1952, no. 164

The author of this drawing and the identification of the sitter have been just as controversial as those of no. 5. While it has been firmly attributed by different scholars to Annibale, Agostino and Ludovico Carracci, the combination of broad tonal effects with meticulous hatching, seen particularly in the modelling of the face, is peculiar to Agostino and reflects his early activity as a reproductive engraver of some note. As for the identity of the sitter, we have fewer certain likenesses of Agostino than we do of Annibale. However, Wittkower drew attention to a red chalk drawing in the Galleria degli Uffizi (inv. 14942-F) that depicts the same sitter in a slightly different pose and bears the early inscription '*Ritratto* [portrait] *di Agostino Carracci*' – not a cast-iron piece of evidence, but not insignificant.

Perhaps more telling is the nature of the depiction, full-face, gazing directly at the viewer, with the head seen from close-to: in this respect the drawing is more typical of a self-portrait than the putative self-portrait of Annibale. As with that drawing, the age of the sitter – here perhaps around twenty – would, if it is a self-portrait by Agostino, place the sheet in the later 1570s, among the earliest known by the artist. We have little knowledge of Agostino's chalk style at that date and in the absence of comparable sheets there is nothing to contradict such an early dating.

As with the portrait of Annibale, the status of the present drawing as a self-portrait would explain its preservation from early in the artist's career. The apparent ages of the sitters in the two drawings date them to the same period and it is not inconceivable that they are a pair of self-portraits executed at exactly the same time, in a spirit of gentle competition – very much the sort of graphic exercise that we associate with this formative, experimental period of the Carracci academy. MC

7

ANNIBALE CARRACCI (1560–1609)

A Self-Portrait on an Easel

*c.*1603–5

Pen and ink, 24.5 × 18.0 cm
RCIN 901984
REFERENCES: Wittkower 1952, no. 353;
Benati *et al*. 2006, no. I.4

Here Annibale Carracci (see no. 5) is experimenting with differing levels of illusion in a self-portrait. The lower composition shows a canvas bearing a self-portrait, set up on an easel in an interior; to the left is what may be a mirror on the far wall of the room, reflecting the image of the artist (and thus the viewer) back at himself. One of a group of dogs looks up towards the canvas, implying that the image is so lifelike that the animal believes it to be his master, and a cat at the lower edge of the composition would, in the finished painting, appear to be seated 'on' the frame.

The upper composition studies in more detail the portrait to be depicted on the fictive canvas, with the sitter half-length and turned to the left, a cloak over his shoulder. At upper left is presumably a circular mirror, again reflecting the artist/viewer. The man sketched to the right of the sheet may simply be an unconnected doodle, though it has been claimed that he represents Michelangelo, whose Sistine ceiling was the inspiration for Annibale's greatest work, the ceiling of the Galleria in Palazzo Farnese, Rome.

The drawing is a study for a small painting known in two versions, in St Petersburg (Hermitage) and Florence (Galleria degli Uffizi), whose precedence is disputed. The composition of those paintings is significantly less sophisticated than the drawing in its manipulations of levels of reality. In the paintings the artist is shown in isolation on the fictive canvas, bust-length and looking out at the viewer. In an otherwise featureless dark room, the mirror is replaced by an open window before which stands an ill-defined manikin; a dog and cat behind the legs of the easel simply look out of the picture at the viewer.

The painting was executed in the latter years of Annibale's life, after he had completed the ceiling of the Galleria Farnese. That work had exhausted him and the lack of appreciation from his patron, Cardinal Odoardo Farnese, had left him despondent. But throughout his life Annibale had esteemed his painter's craft above all other (especially courtly) accomplishments, and the drawing and painting perhaps reflect his fervent belief in the importance and nobility of his art over worldly and quotidian concerns. MC

8

ISAAC OLIVER (*c.*1565–1617)

A Self-Portrait

*c.*1590

Watercolour on vellum laid on card, 4.5 × 3.7 cm
Signed right: *IO* [monogram]
RCIN 420034
REFERENCES: Lloyd and Remington 1997, no. 23; Reynolds 1999, no. 48; Roberts 2002, no. 47

The unusual three-quarter-length format of this self-portrait miniature allows the young artist to show himself with one hand on hip, a confident pose more commonly seen in full-scale portraiture of the period. He is dressed in expensive, fashionable clothing, including a black silk satin doublet, decorated with bands of zigzag embroidery and slashed to reveal a pink fabric beneath. His wide linen ruff is set into very deep pleats, its high quality indicated by its translucency. His high-crowned hat, set at a jaunty angle, balances the dynamism of his bent elbow and rotation of the body. A similar version of this miniature (National Portrait Gallery, London) cuts the sitter off at the waist and shows him bareheaded, with different facial hair.

Isaac Oliver arrived in England from France in 1568 as a Huguenot refugee and remained strongly connected to the Huguenot community throughout his life. As this self-portrait demonstrates, his miniatures had a strong sense of three-dimensionality that appealed to Henry, Prince of Wales, and his mother, Queen Anne of Denmark, who appointed him Queen's Limner in 1605. Both patronised him extensively, while James I continued to favour the flatter, more traditional style of Nicholas Hilliard, with whom Oliver trained. Inventories reveal that Charles II, James II and William III all owned a miniature of Isaac Oliver, although probably not this example, which was purchased by Frederick, Prince of Wales between 1745 and 1751. AR

9

PETER OLIVER (1589–1647)

A Self-Portrait

*c.*1620–25

Watercolour on vellum laid on card, 7.6 × 6.1 cm
RCIN 420029
REFERENCES: Lloyd and Remington 1997, no. 30; Reynolds 1999, no. 74

The identification of this sitter as the miniaturist Peter Oliver, eldest son of Isaac Oliver, was first proposed in 1906; during the eighteenth century it had been described as Ben Jonson. Facial similarity to other portraits of Peter Oliver (for example RCIN 405518, by Hanneman) lends credibility to the current identification. Another self-portrait by Peter Oliver (National Portrait Gallery, London) is signed '*se ipse fe*' ('he made himself') and includes a portrait of the artist's wife, Anne, on the reverse. The sitter's twisted pose anticipates that adopted by Van Dyck in his self-portraits during the 1630s, its dynamism and informality in marked contrast to self-portrait miniatures by earlier artists. The unfinished state of this miniature cannot be explained by the death of its creator, so must instead have been a conscious decision.

Peter Oliver was a member of Charles I's household and received a pension of £200 per annum to produce miniature copies of the king's favourite old master paintings by artists including Titian, Correggio and Raphael. In 1639 these were hanging in the King's Closet at Whitehall and were so highly regarded by the king that they were kept in special cases with locking doors. This self-portrait, however, was acquired in the eighteenth century by Frederick, Prince of Wales, who emulated Charles I's collecting habits and taste. AR

10

OTTAVIO LEONI (1578–1630)

Eight Portraits of Contemporary Artists

1622–5

Engravings, each *c.*14.0 × 10.8 cm, cut to the platemark

A Self-Portrait

1625

Inscribed: *Eques Octavi' Leonus Roman' pictor fecit / 1625 / Superiorum permissu*
RCIN 670000.a
REFERENCES: Bartsch 1803–21, XVII, p. 249, no. 9; McDonald 2016, no. 1626

Gianlorenzo Bernini

1622

Inscribed: *Eques Joan.s Laurētius Berninus Neapolitan' / Sculptor / Superior permissu / Eques Octavius Leo Roman' pictor fecit / 1622*
RCIN 670003
REFERENCES: Bartsch 1803–21, XVII, p. 253, no. 19; McDonald 2016, no. 1631

Ottavio Leoni was best known as a portrait draughtsman, producing many hundreds of finely drawn chalk portraits of all levels of Roman society over three decades. In 1614 he was elected Principal of the painters' Accademia di San Luca; he also practised as an engraver, publishing two sequences of small portrait engravings – of men of letters, framed in ovals, and here of his fellow artists in the Accademia, framed in dodecagons, together with a portrait of his father, the Paduan medallist and maker of wax reliefs Ludovico Leoni, who had died in 1612. Ottavio Leoni's self-portrait is not explicitly identified as such, although that he was the subject as well as the engraver of that engraving is confirmed by his self-portrait drawings of 1624 in the British Museum and at Karlsruhe.[1]

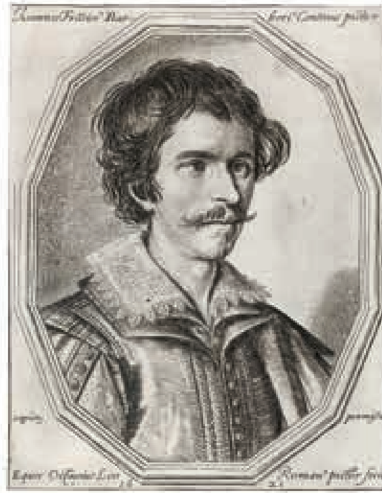
All eight impressions here come from an album of artists' portraits assembled in the 1630s by the Roman collector Cassiano dal Pozzo (1588–1657). Ten albums of portrait prints were acquired by George III in 1762 as part of Cassiano's 'Paper Museum', arranged by the occupation of the sitter – popes and cardinals, kings of France, military commanders and so on. The albums were broken up in the nineteenth century and many of the prints subsequently sold, but an inventory of *c.*1810 allows the contents of each to be reconstructed in detail. The volume entitled *Illustrious Painters &c* does indeed begin with (Italian) painters – Raphael, Michelangelo, Andrea del Sarto and so on, in chronological order, ending with Leoni's series of contemporary artists and a group of four female painters. Then follow sequences of sculptors, architects, engravers and antiquarian scholars; then non-Italian artists (painters followed by engravers); and finally, musicians. Almost every portrait in Cassiano's album was executed by a printmaker in the immediate circle of that artist. Leoni's engravings are fine examples of this type of artistic social interaction. MC

1. Turner 1999, pp. 118–19.

Marcello Provenzale

1623

Inscribed: *Marcellus Prouerzalis Centen. Inuentor / noui modi confic. opus musiuum. / supior permissu / Eques Octauius Leo Roman' pictor fecit / 1623*
RCIN 670011
REFERENCES: Bartsch 1803–21, XVII, p. 257, no. 33; McDonald 2016, no. 1632



Giovanni Francesco Barbieri, called Guercino

1623

Inscribed: *Joannes Frãcisc' Barberi' Centinus pictor / supior permissu / Eques Octauius Leo Roman' pictor fecit / 1623*
RCIN 670002
REFERENCES: Bartsch 1803–21, XVII, p. 253, no. 18; McDonald 2016, no. 1628

Cristofano Roncalli, called Pomerancio

1623

Inscribed: *Eques Christophor' Ronchalis de Pome: / rancijs pictor / supior permissu / Eques Octauius Leo Roman' pictor fecit / 1623*
RCIN 670012
REFERENCES: Bartsch 1803–21, XVII, p. 257, no. 35; McDonald 2016, no. 1625

Giovanni Baglione

1625

Inscribed: *Eques Joannes Balionus Roman' / pictor / Supior permissu / 1625 / Eques Octauius Leonus Romanus pictor fecit*
RCIN 670000.b
REFERENCES: Bartsch 1803–21, XVII, p. 251, no. 14; McDonald 2016, no. 1629

Simon Vouet

1625

Inscribed: *Simon Vouet Gallus pictor / Supior pmu / 1625 / Eques Octauius Leon' Roman' pictor fecit*
RCIN 670000.d
REFERENCES: Bartsch 1803–21, XVII, p. 258, no. 39; McDonald 2016, no. 1630

Ludovico Leoni

1625

Inscribed: *Ludouicus Leonus Pattauin' pictor, / Iconũ Cuneorũqȝ sculptor celebris. / 1612 / Sup. pm / 1625 / Eques Octauius Leonus Roman' pictor fecit*
RCIN 670000.c
REFERENCES: Bartsch 1803–21, XVII, p. 255, no. 28; McDonald 2016, no. 1623

11

SIR PETER PAUL RUBENS (1577–1640)

A Self-Portrait

1623

Oil on panel, 85.7 × 62.2 cm
Signed and dated: *Petrus Paullus Rubens / se ipfum exprefsit / [A]D. MDCXXIII / Aetatis Suae XXXXV*
RCIN 400156
REFERENCES: Jaffé 1983; Vlieghe 1987, no. 135; Howarth 1990; White 2007, no. 61; Shawe-Taylor and Scott 2007, no. 30

This is the 45-year-old Rubens at his most self-confident, a painting deliberately intended as a showpiece. It demonstrates the artist's talent and status – by this date Rubens was painter to a number of the most powerful rulers across Europe, including the Gonzaga, Medici, Bourbon and Habsburg dynasties. This was to become the best-known image of the artist and, having been engraved in 1630, the first likeness of a European artist after one of his own paintings to be engraved during his own lifetime.

The self-portrait was given to Charles, Prince of Wales (later Charles I), as an apology for having sent a (now lost) painting, *The Lion Hunt*, to Lord Danvers two years earlier, not realising that it was intended for the prince. *The Lion Hunt* was sent back with a comment that it was 'a peese scarse touched by his own hand', it being recognised as a studio work produced by assistants in Rubens's busy Antwerp studio.[1] Instead Danvers requested that Rubens send the Prince of Wales a self-portrait. In an uncharacteristically self-effacing letter Rubens wrote later that although 'it did not seem fitting to send my portrait to a prince of such high rank, he overcame my modesty'.[2]

The pictorial qualities of this painting, in particular the subtleties of light and shade and the delicacy with which the facial features are modelled, suggest that it was the product of the master working alone at the height of his powers. By 1639 it was hanging in the 'Litle roome Betwene Withdrawing roome: als called the Breakfast Chamber and the longe gallorie' alongside self-portraits by Van Dyck and Daniel Mytens.[3] This room was next to the King's Bedchamber and would likely have been seen by the king on a daily basis.

Rubens is portrayed as a courtier and diplomat, wearing sombre – but fashionable and expensive – black clothing. He carries no obvious attributes alluding to his profession, although he does wear a gold chain, which since the mid-sixteenth century had come to symbolise an artist's success and wealth. However, unlike the gold chain prominently worn by Titian in both his surviving self-portraits, here only a small glimmer of gold can be seen beneath the sitter's black cloak. Rubens received a number of gold chains during his career, including in 1609 one from the Archdukes Albert and Isabella of Austria and in 1623 from Christian IV of Denmark. The black hat worn at an acute angle, while fashionable, also served to conceal the artist's hairline, which, as his self-portrait in the Galleria degli Uffizi of *c.*1615 demonstrates, had begun to recede. AR

1. Sainsbury 1859, p. 57.
2. Rubens, letter of 10 January 1625 to Palamede de Fabri, Sieur de Valavez (1582–1645).
3. Van der Doort 1960, p. 37.

12

SIR PETER PAUL RUBENS (1577–1640)

Anthony van Dyck

*c.*1627–8

Oil on panel, 64.9 × 49.9 cm
RCIN 404429
REFERENCES: Wheelock *et al*. 1990, pp. 17–25; Barnes *et al*. 2004, pp. 1–19; Shawe-Taylor and Scott 2007, no. 32; White 2007, no. 60; Hearn 2009, pp. 11–13

Peter Paul Rubens and Anthony van Dyck first met in Antwerp in around 1615. By that date Rubens was already running one of the most successful painting studios in Europe and Van Dyck had recently established his own workshop, an audacious step given that he was only in his mid-teens. Around this time he elected to join Rubens's studio as one of a small group of experienced assistants, while retaining his own studio. Rubens evidently thought very highly of the young Van Dyck, describing him as 'the best of my pupils' and assigning him to the most prestigious commissions.[1]

In 1621 Van Dyck left Rubens's studio, residing briefly in London before travelling to Italy, where he remained for six years. This portrait can therefore be precisely dated to between July 1627, when he returned to Antwerp from Italy, and August 1628, when Rubens left Antwerp for Spain.

Because Van Dyck was a prolific self-portraitist, our lasting impression of him is essentially one of his own making. This portrait therefore presents an unusual image of the artist painted by Rubens, his lifelong friend. Van Dyck is shown in three-quarter profile, his gaze averted to make him appear reflective, in contrast to the assertive and confident figure of his self-portraits. Rubens includes no obvious allusion to his sitter's profession, although the gesture of the right hand raised to the cloak was one conventionally reserved for poets or art lovers. Gordenker points out that Rubens depicts Van Dyck not in the casual, unbuttoned style of clothing often shown in his self-portraits but in formal, contemporary attire: a black cloak, doublet and white shirt with falling collar.[2] The fact that the same paint has been used in both the outline and the modelling of the figure indicates that this was probably a private commission, almost certainly painted from life in one sitting, perhaps intended for a friend or family member. LP

1. Brown and Vlieghe 1999, p. 17.
2. Gordenker 2001, p. 60.

13

DANIEL MYTENS (*c.*1590–1647)

A Self-Portrait

*c.*1630

Oil on oak panel, 68.3 × 58.9 cm
RCIN 404431
REFERENCES: Stopes 1910; Millar 1962; Millar 1963, no. 114; Hearn 1995, pp. 202–19; Hearn 2009, pp. 39–40, pp. 133–4

Daniel Mytens was born in Delft but probably trained in The Hague. By 1618 he was in England and in 1621 had completed his first royal commission: a portrait of James I (National Portrait Gallery, London). On 19 July 1624 he was granted both a one-off payment of £25 and an annual pension, for life, of £50 from the Crown 'in consideracon of the good service donne unto us'.[1] Following James's death, his son Charles I appointed the Dutch artist 'one of our picture-drawers of our Chamber in ordinarie' for life.[1] However, in 1632 Mytens suffered a major professional setback with the arrival in England of the internationally recognised Anthony van Dyck. The highly ambitious Van Dyck quickly demonstrated his ability to strike the perfect balance between flattery and likeness and displaced Mytens as the preferred royal portraitist. Mytens subsequently returned to The Hague several years later, where he continued to receive his royal pension but worked primarily as an art agent rather than a painter. Today he is highly regarded for his portraits of Charles I, which offer a truer account of the king's weaknesses than Van Dyck's somewhat rose-tinted likenesses.

This self-portrait was probably painted for Charles I in about 1630; the king's 'CR' brand appears on the back of the panel. According to Van der Doort's inventory dating from the late 1630s, it was placed, 'above the doore in the litle roome Betwene Withdrawing roome … and the longe gallorie' at the palace of Whitehall near to self-portraits by both Rubens (no. 11) and Van Dyck.[2] Mytens's physical placement beside these two powerhouses of Flemish painting is more than justified by this subtle, composed self-portrait. The artist presents himself dressed in plain, black clothing with a fine lace-edged falling ruff. Like most self-portraits produced in England at this time, Mytens makes no visual reference to his profession, instead depicting himself as the ideal courtier, a man of grace, style and intellect. The artist's impeccable Netherlandish draughtsmanship and clear understanding of colour are particularly evident in the creamy flesh tones and tiny feather-like brush strokes that make up his beard and animate his features. LP

1. Cited in Millar 1963, p. 84.
2. Van der Doort 1960, p. 38.

14

SIR PETER PAUL RUBENS

(1577–1640)

A Self-Portrait

*c.*1635–40

Black and white chalks with pen and ink
on rough paper, 20.0 × 16.0 cm
RCIN 906411
REFERENCES: White and Crawley 1994, no. 437;
Van Beneden and Heylen 2015, no. 6

Rubens sketched this remarkably rapid and assured self-portrait on a larger sheet of paper than we see today (pen traces from other studies are seen at the edges and on the reverse is a fragmentary chalk sketch of a couple embracing); the later cutting-down of the sheet makes the self-portrait appear even more intimate than the artist would have intended.

The study has been associated with a first version of the artist's head – visible in X-ray examination – in his painted *Self-Portrait with Helena Fourment and One of their Children* (Metropolitan Museum of Art, New York). The child has been identified by different scholars as each one of the four children born to Fourment prior to Rubens's death, from Clara Johanna, born in 1632, to Peter Paul the Younger, born in 1637 (a fifth, Constantina, was born after Rubens died) and the identity of the child and the date of the painting are of course interrelated. But the X-rays of the New York painting are not conclusive; the facial features and air of noble weariness are closer to the late *Self-Portrait* (Kunsthistorisches Museum, Vienna), which shows the same sagging skin below the eyes and drooping eyelids that are so candidly sketched here. A large drawing in the Louvre prepares the pose and draperies of the Vienna portrait more precisely: if the present sheet were preparatory in any true sense for that painting, it was only as a first trial. It is perhaps more likely that this was an autonomous study, a self-meditation as the artist stared at his ageing features in a mirror and set them down on paper as economically and truthfully as he could. MC

15

REMBRANDT VAN RIJN (1606–1669)

Self-Portrait in a Flat Cap

1642

Oil on panel, 70.4 × 58.8 cm
Signed and dated right, by shoulder: *Rembrandt f. 1642*
RCIN 404120
References: Wetering and Broekhoff 1996; White 1999, no. 57; Lloyd 2004, no. 35; White 2015, no. 168

Over the course of a 45-year career Rembrandt produced approximately 80 self-portraits, half of them painted, the others drawn or etched. The earliest show him as a young man in his early twenties, the last produced in the year of his death at the age of 63. This painting shows him at the height of his success, before bankruptcy and bereavement lent his self-portraits a more melancholy air and introspective demeanour. It was purchased in 1814 by George IV, who was a great admirer of Rembrandt and acquired three of the five paintings by Rembrandt in the Royal Collection.

Characteristic of Rembrandt's serial self-portraiture is an unflinching – and sometimes unflattering – examination of his appearance and how it changes with age, wrinkles and sagging folds of skin being portrayed with as much attention as the lustre of a pearl or the tactility of velvet. The facial physiognomy here fits between that of the slightly younger Rembrandt in the *Self-Portrait* of 1640 (National Gallery, London) and that in Karlsruhe, which is generally dated *c.*1645. As in many of his self-portraits, he does not wear contemporary fashions of his own time but instead adopts a form of historicising fancy dress: a large, flat bonnet commonly worn during the sixteenth century, which had passed out of fashion by 1600, and a gown worn open to reveal two gold chains running across a high-necked brown doublet. While honorary gold chains appear in seventeenth-century artists' self-portraits, it is notable that Rembrandt is never known to have received such a gift.

During the 1630s Rembrandt ran a busy studio, in which his students were encouraged to copy his self-portraits, a practice which has led to considerable confusion about the total number by the master himself. This particular panel has a complicated history. Once deemed to be an eighteenth-century pastiche of a self-portrait by Rembrandt, a detailed technical examination in the 1990s revealed it to be an autograph painting by the artist, with areas of later overpainting, particularly evident in the hand and black gown. In fact, infrared photography shows that Rembrandt first used the panel for a self-portrait in the 1630s. Evidence of an eye painted beneath the left cheek indicates that his pose was initially more frontal and further to the left; the original hat was also much smaller. This earlier portrait was either left unfinished or partially scraped away before the panel was reused for the current self-portrait some years later. AR

16

SAMUEL COOPER (1609–1672)

A Self-Portrait

1645

Watercolour on vellum laid on card, 7.2 × 5.5 cm
Signed right: *S.Cooper fe: 1645*
RCIN 420067
REFERENCES: Lloyd and Remington 1997, no. 32; Reynolds 1999, no. 106; Hearn 2009, no. 95

This miniature has a particularly strong physical presence, the sitter's slightly open lips giving an impression that he is about to speak. It is easy to forget that the intense gaze is actually directed towards a mirror rather than the viewer. This portrait might have been painted for Cooper's wife, whom he married in *c.*1641–2, which would explain its intimate feel. Documentary sources indicate that he looked young for his age: indeed, he looks more youthful than his 35 years here.

Cooper is also said to have had an agreeable personality, which presumably helped him negotiate the difficult politics of producing portraits of both Parliamentarians and Royalists during the Interregnum. After the Restoration Charles II patronised Cooper extensively, commissioning from him numerous portraits of the king, his family and members of the Court. John Evelyn recounts a visit to the King's Closet, where he found Cooper drawing Charles II for the new coinage. In 1663 he was appointed King's Limner. Apparently Cooper preferred to work at night by candlelight, 'for the better finding out the shadows': his miniatures are notable for their naturalism and subtlety of light and shade. His reputation as the most talented miniaturist of his generation was recognised across Europe during his lifetime and in 1669 Cosimo III de' Medici sought him out to paint his portrait during his visit to England.

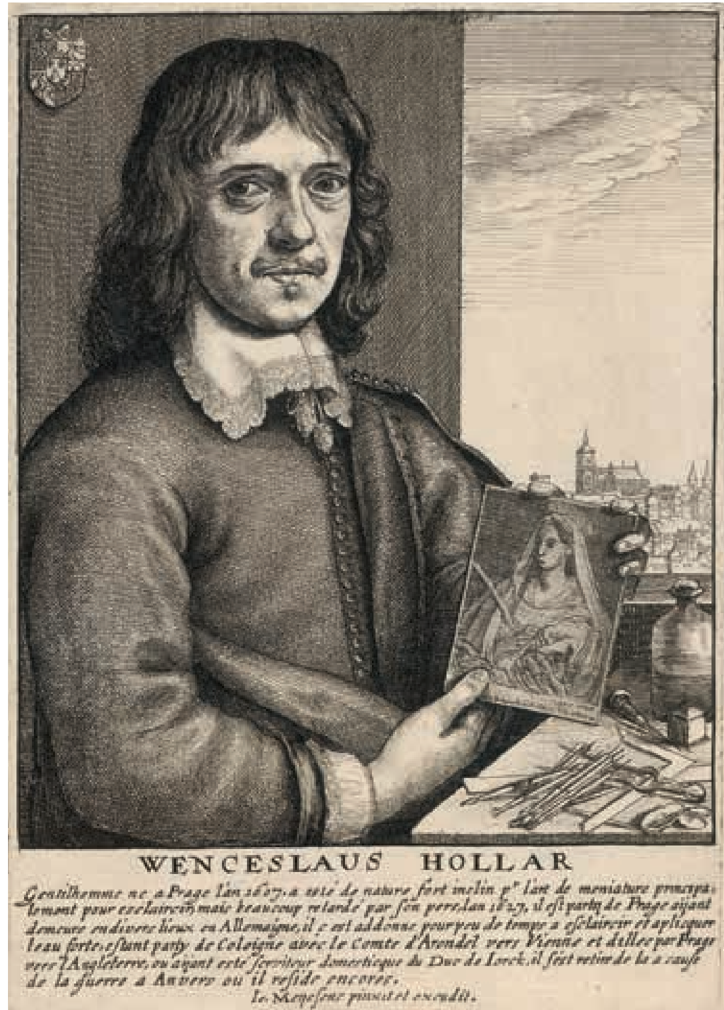
Although the subject of this miniature was correctly identified as Samuel Cooper in early nineteenth-century royal inventories, by 1881 it was described as a portrait of the painter Robert Walker. However, comparison with Walker's own self-portrait (RCIN 402581) disproves this identification. On the contrary, the sitter bears a strong resemblance to a later pastel of Samuel Cooper, in the Victoria and Albert Museum, London, allowing for a time lapse of about twenty years. AR

17

WENCESLAUS HOLLAR (1607–1677)
AFTER JAN MEYSSENS (1612–1670)

A Portrait of Wenceslaus Hollar Holding an Etched Plate
*c.*1649

Etching, plate 16.0 × 11.3 cm, sheet 17.8 × 13.2 cm
Inscribed WENCESLAUS HOLLAR / *Gentilhomme ne a Prage l'an 1607. a esté de nature fort inclin pr l'art de miniature principa: / lement pour esclaircir, mais beaucoup retardé par son pere, l'an 1627, il est party de Prage aijant / demeure en divers lieux en Allemaigne, il c est addone pour peu de temps a esclaircir et aplicquer / leau forte, estant party de Cologne avec le comte d'Arondel vers Vienne et dillec par Prage / vers lAngleterre, ou aijant esté serviteur domestique du Duc de Iorck, il s'est retire de la cause / de la guerre a Anvers ou il reside encores. / Ie. Meyssens pinxit et excudit.*
RCIN 803469
REFERENCES: Pennington 1982, no. 1419.II; Turner 2009–12, IV, no. 1058.II



As the inscription relates, Wenceslaus Hollar was born in Prague to a prominent family; after training as an artist against his father's wishes, he worked as an etcher and landscape draughtsman in various cities throughout Germany. In 1636 he joined the embassy of the Earl of Arundel, travelling from Cologne to Vienna and Prague, afterwards returning to London with Arundel. For the next eight years he worked in England, producing a wide range of etchings (including reproductions of works of art in Arundel's collection) and serving in the household of the young Duke of York (later James II), probably as a drawing master, until the Civil War compelled Hollar to move to Antwerp. There he collaborated with various publishers, including the painter and engraver Jan (or Joannes) Meyssens. In 1649 Meyssens published his *Image de divers hommes d'esprit sublime…*, a collection of portrait prints of famous men, including artists and printmakers, in the manner of Anthony van Dyck's *Iconographia* (see p. 216).

This is one of nine plates by Hollar in Meyssens's publication. It reproduces a lost painting by Meyssens himself and shows Hollar holding his etched plate after a painting of *St Catherine* attributed to Raphael, now lost but then in the Arundel collection. On the table before him are etching needles, an engraver's burin, a bottle of acid and other tools of his trade; in the distance is a view of his native city, Prague, and at top left his family's coat of arms. MC

18

ELISABETTA SIRANI (1638–1665)

A Self-Portrait

*c.*1650–55

Black chalk, 30.0 × 21.1 cm
RCIN 906360
REFERENCES: Kurz 1955, no. 771

Elisabetta Sirani was the daughter of Giovanni Andrea Sirani, the principal assistant of Guido Reni and after Reni's death, one of the leading artists in Bologna. Lacking a son, he trained his three daughters, Elisabetta, Anna Maria and Barbara, as painters: Elisabetta was practising as a professional artist by the age of 17 and took over the family workshop at 24, when her father fell ill. Her fame grew rapidly, and even during her short lifetime her works were sought by collectors across Europe. Her mentor, the biographer and theoretician Carlo Malvasia (no. 140), proclaimed her to be 'the scorn of nature, the prodigy of art, the glory of the female sex, the gem of Italy, the sun of Europe'.

Sirani's novelty value as a woman artist contributed to her celebrity and she cultivated her image carefully; her self-portrait as a *Personification of Painting* (Pushkin Museum, Moscow) shows her at the age of 20 bedecked in the grandest robes and crowned with a laurel wreath. She also occasionally inserted her self-portrait into her subject paintings, and thus her features are well known. The present drawing, from an album at Windsor listed in the eighteenth century as entirely devoted to her works, clearly depicts Elisabetta but at a younger age than in any other extant self-portrait, perhaps in her mid- or even early teens.

The modelling with patches of regular hatching and cross-hatching shows Elisabetta's natural immersion in her father's style, but she is self-consciously freer in her handling of the chalk than Giovanni Andrea – she is asserting her own identity in her manner of drawing as well as in her subject matter. A very similar drawing at Windsor of a young woman (RCIN 903328), from an album of heads by followers of Reni and in the style of Giovanni Andrea and Elisabetta but less assured, may conceivably be a self-portrait of one of Elisabetta's sisters done at the same time. MC

19

GIANLORENZO BERNINI
(1598–1680)

A Self-Portrait

*c.*1675–80

Black and white chalks
on buff paper, 41.3 × 27.1 cm
RCIN 905539
REFERENCES: Blunt and Cooke 1960, no. 54;
Lavin, 1972; Weston-Lewis 1998, no. 5;
Sutherland Harris in Montanari 2007, no. 30

Gianlorenzo Bernini was the outstanding figure of the Italian Baroque, a sculptor, architect, painter and playwright whose energy, imagination and deep religious conviction transformed the city of Rome during the course of his 70-year career. Most of Bernini's drawings relate to his grand projects but he was also a productive and accomplished portrait draughtsman. This compelling self-portrait is the most celebrated of all his drawings.

When in 1665 Bernini visited France for five months at the invitation of Louis XIV, his guide, the civil servant and collector Paul Fréart de Chantelou, kept a diary of the visit and on 6 June he recorded Bernini's appearance:

> Cavalier Bernini is a man of medium height but well-proportioned and rather thin. His temperament is all fire. His face resembles an eagle's, particularly the eyes. He has thick eyebrows and a lofty forehead, slightly sunk in the middle and raised over the eyes. He is rather bald, but what hair he has is white and frizzy. He himself says he is sixty-five. He is very vigorous for his age and walks as firmly as if he were only thirty or forty. I consider his character to be one of the finest formed by nature, for without having studied he has nearly all the advantages with which learning can endow a man … He is an excellent talker with a quite individual talent for expressing things with word, look and gesture.[1]

The present drawing demonstrates both the accuracy of Chantelou's description and Bernini's self-conscious pride in his own impressive, even forbidding character and countenance. His thinning hair is sketched in only lightly and his cranium diminished in size: instead he has exaggerated his facial features – his sunken cheeks, strong nose and chin, mouth pursed as if on the point of speaking and, above all, his densely drawn hooded eyes.

The drawing is usually dated to around 1665, on no particular evidence other than Chantelou's description of that year, but it could well be several years later. Sutherland Harris has argued that, given Bernini's robust health, the facial features here are those of a man much older than the 67 years that he reached in 1665 and that the drawing may have been executed at the milestone age of 80, in 1678. The text of the *Ars Moriendi* ('Art of Dying') had circulated in many versions from the fifteenth century onwards, and throughout the latter half of his life Bernini had attended the devotions of the confraternity of the *Bona Mors* ('Good Death') at the church of the Gesù in Rome. He prepared meticulously for his own death, beginning a bust of *Christ the Saviour* in 1679 as knowingly his last work, and the manner of his dying was reported by his contemporaries to have been exemplary. Self-examination (mainly spiritually but unavoidably physically too) was an important element of a good life and a good death, and it is not fanciful to see in this self-portrait a conscious examination of the marks of age on Bernini's face, powerful reminders of the inevitability of his approaching death. MC

1. Fréart de Chantelou 1985, pp. 14–15.

20

JOHN SMITH (1652–1743)
AFTER JOHN CLOSTERMAN (1660–1711)

Grinling Gibbons and his Wife Elizabeth
1691

Mezzotint, sheet and plate 30.4 × 34.9 cm
Inscribed below: *J. Closterman pinx: / M:r Gibbons & M.rs Gibbons / J. Smith fecit. et ex*
RCIN 655096
REFERENCES: Smith 1877–84, III, p. 1171, no. 106.II; Rogers 1983, under no. 38

Grinling Gibbons (1648–1721), the greatest of decorative woodcarvers, was born in Rotterdam of English parents (and christened after his mother's maiden name). He moved to England after completing his training, possibly in the workshop of Artus Quellinus in Amsterdam, and worked from the beginning in boxwood or limewood, finely grained and thus better able to hold detail than traditional English oak. John Evelyn claimed to have 'discovered' Gibbons carving a relief copy of a Tintoretto *Crucifixion* while working in a shipyard in Deptford, and introduced him to Charles II, for whom he produced some of his finest work in the remodelling of Windsor Castle (1677–82).

This print is based on a painting by John Closterman, untraced and possibly destroyed when Gibbons's house collapsed in 1702 (the date of the print is known from Smith's annotations on an album of his prints in the New York Public Library). It is a celebration of Gibbons's success and affluence. He and his wife Elizabeth (d.1719), dressed in the finest lace and silks and she idling with a string of pearls, recline amid draperies and Classical architecture: the pictorial vocabulary is of court portraiture of the highest level. Only the sculptural relief hints at Gibbons's craft, for his workshop also produced work in limestone, marble and bronze – and it is a marble relief on which he leans, with allusions to Antiquity, not the more humble wood with which he made his name. MC

21

ISAAC BECKETT (*c.*1653–1688)

AFTER SIR GODFREY KNELLER (1646–1723)

A Self-Portrait of Sir Godfrey Kneller

1685

Mezzotint, sheet and plate, 36.6 × 27.8 cm
Inscribed below: *GODFRID' KNELLER Germ: / a Carolo II. Monarcha Britann: ad depingendum Ludovicum M: in Gal: / liam missus; Pictor utrinq. Vere Regius / A:O:C: M D CLXXXCV. / G. Kneller p: / I Beckett f:*
RCIN 657632
REFERENCES: Smith 1878–84, I, pp. 37–8, no. 59.I

22

JOHN SMITH (1652–1743)

AFTER SIR GODFREY KNELLER (1646–1723)

A Self-Portrait of Sir Godfrey Kneller

1694

Mezzotint, sheet and plate, 36.1 × 27.3 cm
Inscribed below: *Godfridus Kneller Eques. / Gulielmi & Mariæ Magnæ Britanniæ Regis & Reginæ Pictorum Princeps / Offerebat Humillimus Servus Johannes Smith*
RCIN 657626
REFERENCES: Smith 1878–84, III, p. 1187, no. 150.I

23

JOHN FABER II (*c.*1684–1756)

AFTER SIR GODFREY KNELLER (1646–1723)

A Self-Portrait of Sir Godfrey Kneller

1735

Mezzotint, sheet 38.4 × 26.6 cm, plate 35.3 × 25.4 cm
Inscribed below: *Se Ipse Pinx.t / I. Faber fecit 1735 / S.r Godfrey Kneller Bar.t & Kn.t of ye Roman Empire / Principal Painter to K. Charles 2.d James 2.d William 3.d Q. Ann & King George 1st*
RCIN 657637
REFERENCES: Smith 1878–84, I, p. 376, no. 208.I

Born in Germany, Godfrey Kneller trained in Amsterdam and travelled in Italy before settling in London in 1676. After the deaths of Peter Lely in 1680 and William Wissing in 1687, he established himself as the dominant portrait painter in England for the next 30 years: he was made Principal Painter to William III in 1689, knighted and made a Gentleman of the Privy Chamber in 1692, awarded an honorary doctorate by Oxford in 1695, made a knight of the Holy Roman Empire in 1700, confirmed as Principal Painter to Queen Anne in 1702 and to George I in 1714, and finally created a Baronet in 1715, a rank unsurpassed by an artist in Britain until Frederic Leighton was created Baron Leighton of Stretton almost two centuries later.

Kneller was hugely productive (Stewart 1983 catalogued 875 paintings) and assiduously promoted himself through self-portraiture and the publication of prints after his paintings. He formed close working relationships with Isaac Beckett, who made mezzotints of 28 of his works, and with Beckett's pupil and successor John Smith, who reproduced 113 of his portraits, publishing the majority himself.[1]

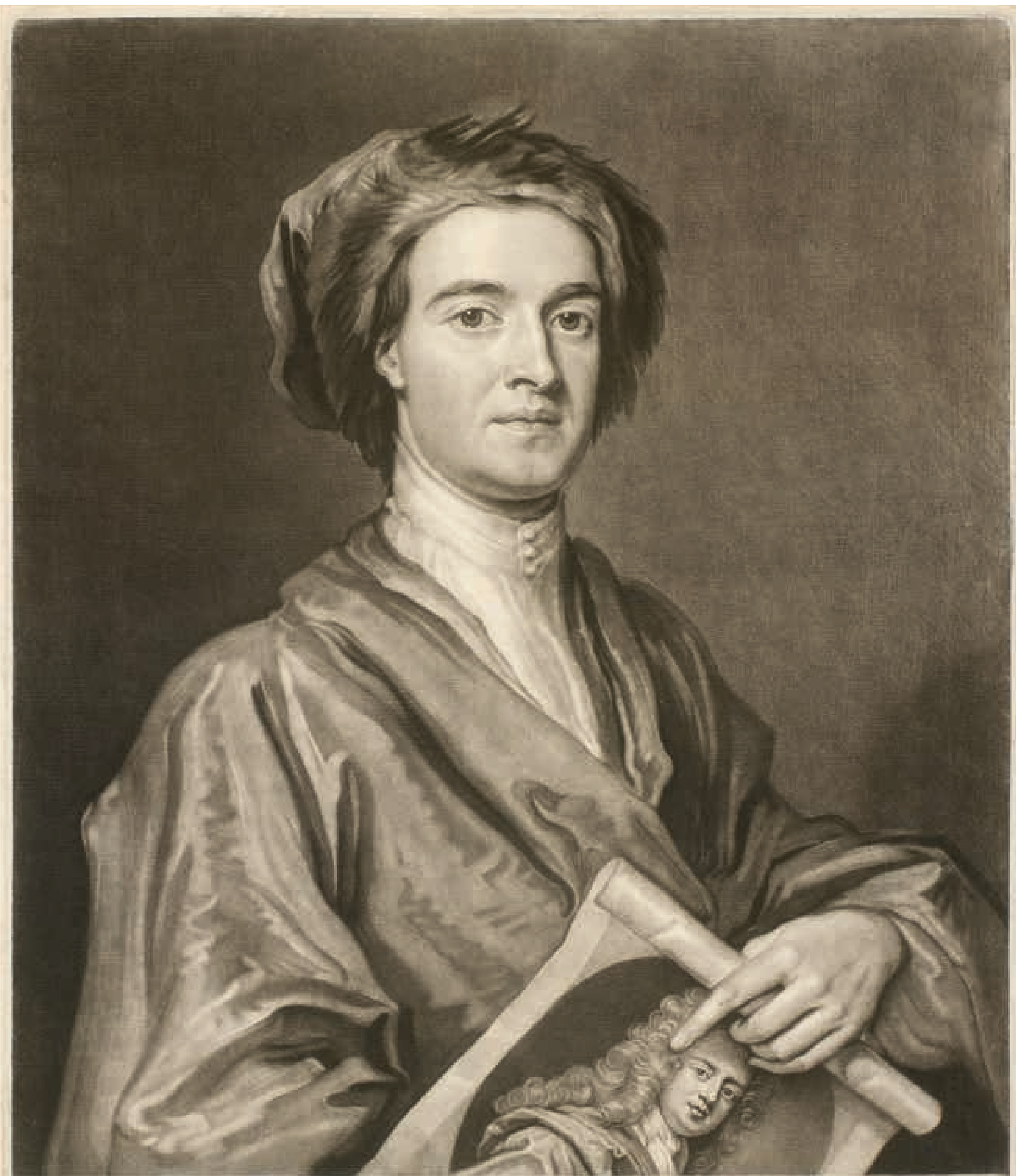
These three prints show how Kneller's public image evolved over the course of his career. The first reproduces Kneller's

self-portrait of 1685 (National Portrait Gallery, London), capturing the artist as a dashing young man (then aged 39 but looking younger) in the spirit of his idol, Anthony van Dyck. This was made before Kneller had obtained any official honours – Antonio Verrio was still Court Painter – so the inscription refers to Charles II sending Kneller to France in 1684 to paint a portrait of Louis XIV (his drawing from the life is at Windsor, RCIN 913310).

The second print was made nine years later, soon after Kneller had been knighted (hence '*Eques*' in the inscription), with the epithet '*Pictorum Princeps*' ('Principal Painter') in larger script than the names of the monarchs. He now shows himself as a pillar of the Establishment, as well dressed and inherently noble as any of his sitters. No corresponding painting is known; it is likely that Kneller provided a design explicitly for Smith to mezzotint (Smith's preparatory drawing is in the Ashmolean Museum, Oxford).

The third mezzotint, published after Kneller's death, reproduces a self-portrait (National Portrait Gallery, London) that is a version with a different background of that sent by Kneller in 1706 to Cosimo III de' Medici, Grand Duke of Tuscany, for the Vasari Corridor (cf. no. 142). Kneller wears a gold chain with a portrait medallion of William III given to him by the king in 1699; in the background is a view of his country estate at Whitton in Middlesex. At upper right is an allegorical scene with Mercury, holding the trumpet of Fame in one hand and the reins of Pegasus in the other, looking down at a winged putto in the act of painting.
It is surprising that Kneller did not commission Smith to reproduce the portrait: this is the earliest print to be made after the painting, produced 12 years after Kneller's death, to accompany Faber's series of mezzotints after Kneller's 'Kit-Cat Club' portraits. By then Kneller's reputation had outgrown the facts: the inscription below erroneously states that – among other honours – he was also Principal Painter to Charles II and James II. MC

1. For the relationship between Kneller and Smith see Griffiths 1989.



Johannes Smith

G. Kneller Eques pinx. 1696. *J. Smith fec. 1716*

24

JOHN SMITH (1652–1743)

AFTER SIR GODFREY KNELLER (1646–1723)

John Smith with his Print of Sir Godfrey Kneller

1716

Mezzotint, sheet 34.5 × 26.3 cm, plate 34.1 × 25.8 cm
Inscribed below: *Johannes Smith / G. Kneller Eques pinx. 1696. / J. Smith fec. 1716*
RCIN 661862
REFERENCES: Smith 1878–84, III, p. 1221, no. 232.II

Even in the context of the present book this is a peculiarly self-reflexive image, both portrait and self-portrait twice over. The print is John Smith's mezzotint after Kneller's painted portrait of Smith, dated 1696 (Tate, London). In that painting Smith is shown holding an impression of his mezzotint after Kneller's self-portrait (no. 22): the present print reverses the direction of the painting of Smith, and so of the print he holds. The work thus embodies – at different removes from the original – Kneller's self-portrait, Smith's print of Kneller's self-portrait, Kneller's portrait of Smith and Smith's print after his own portrait.

There could be no more vivid illustration of the intimate professional and personal relationship between Kneller and Smith. The print held by Smith is signed by him as Kneller's 'most humble servant'. Kneller's portrait of 1696 was a gift to Smith, as recorded in a label pasted to the back of the painting; in return, Smith in 1701 dedicated his translation of Charles Le Brun's *Conference upon Expression* to Kneller. Kneller's death in 1723 essentially marked the end of Smith's creative career; he was one of the few intimates to whom Kneller bequeathed a mourning ring.

In his great catalogue of mezzotint portraits, John Chaloner Smith observed of this image, somewhat tongue in cheek: 'A true connoisseur would now be horrified at seeing a print held by anyone in the manner represented, and it is probable that the personage in his afterlife saw the error of his ways in this respect'.[1] MC

1. Smith 1878–84, III, p. 1221.

25

GIOVANNI BATTISTA PIAZZETTA (1682–1754)

A Self-Portrait

*c.*1730

Black and white chalks on discoloured blue (now brown) paper, 39.4 × 29.6 cm
RCIN 990754
REFERENCES: Blunt and Croft-Murray 1957, no. 29; Knox *et al.* 1983, no. 40

26

GIOVANNI BATTISTA PIAZZETTA (1682–1754)

An Idealised Self-Portrait as a Young Man

*c.*1730

Black and white chalks on discoloured blue (now brown) paper, 38.3 × 26.7 cm
RCIN 990780
REFERENCES: Blunt and Croft-Murray 1957, no. 57; Knox *et al.* 1983, no. 41

Giovanni Battista Piazzetta's paintings, sombre in tone and large in form, are among the most impressive examples of late Baroque art in Venice. But his most distinctive works were his drawings of 'character types' (in the tradition of the *tronies* of Rembrandt and Castiglione – see nos 99, 100), usually one or two bust-length figures, executed in black and white chalks on blue paper that has in every case faded to a dull brown, for they were finished works to be framed and hung. These drawings ostensibly depict priests, philosophers, bravos, Gypsies, Moors, Turks and other exotic types, frequently borrowed in pose and facial features from the figures in his paintings but re- (or de-)contextualised. The Royal Collection holds 36 such drawings, the largest group in existence; though undocumented, they were most probably acquired by George III in 1762 with the collection of Joseph Smith, British Consul in Venice.

Piazzetta often used his wife, his son and himself as models for his drawings and paintings. Although few of his drawn heads are explicit portraits, the first drawing here is a straightforward self-portrait and was engraved as such by Giovanni Cattini in 1743. In Vienna (Albertina) is a dated self-portrait drawing of 1735 in which Piazzetta appears a few years older, suggesting a date around 1730 for the present drawing.

That dating does, however, assume that Piazzetta was here recording his features as they then appeared, for he also executed 'idealised' self-portraits that show him younger than in reality. A small etching of 1738, when he was 56 years old, depicts him as no more than a youth (with the velvet beret and plume in conscious emulation of Rembrandt's self-portrait etchings of a century earlier, no. 99); and it is almost certain that in no. 26 he is depicting himself as a younger man. The fantasy extends to his presentation – the formal wig of no. 25 has given way to an unruly mop of natural hair, a tasselled velvet cloak is thrown over one shoulder of his loose shirt and he rests his hand on a rough staff: the urbane artist is imagining himself as a rustic and somewhat romanticised peasant, who recurs in Piazzetta's painting of a *Fête Champetre* in the Wallraf-Richartz-Museum, Cologne.[1] MC

1. For a discussion of Piazzetta's self-portraits see Pallucchini 1968, pp. 110–16.

27

ROSALBA CARRIERA (1675–1757)

A Self-Portrait

*c.*1745

Pastel, 56.7 × 45.8 cm
RCIN 452375
REFERENCES: Levey 1991, no. 446

Rosalba Carriera began her career as a painter of miniatures but gradually specialised more and more in the production of pastel portraits. This is probably her final self-portrait, executed shortly before the onset of blindness in 1746; a contemporary engraving by Giuseppe Wagner after this pastel records in its inscription that it was a gift from Carriera to Joseph Smith, '*Magnæ Britanniæ Cos.*' (Consul of Great Britain), and on that evidence it would have been executed after Smith's appointment as British Consul in Venice in 1744.

Smith was a major patron of Carriera, owning 38 of her works, of which five remain in the Royal Collection. He may also have acted as an intermediary between Carriera and the English travellers on the Grand Tour, who, along with the French and German nobility, formed the bulk of her patronage in her native city of Venice. The notion that this pastel was made as a gift is supported by the lack of affectation in the portrait, which would imply a relaxed friendship between artist and recipient. A respect for the sophisticated taste of the recipient is also suggested by the subdued palette and the achievement of effect through subtle variations in texture, from the smoothly blended fur to the dry crust of the lace, rather than through a more overt showiness. MC

28

WILLIAM HOGARTH (1697–1764)

A Self-Portrait with a Pug

1749

Engraving, plate 38.3 × 28.6 cm, sheet 39.4 × 29.8 cm
Inscribed: *The / Line of Beauty / Gulielmus Hogarth. / Se ipse Pinxit et Sculpsit 1749*
RCIN 811832
REFERENCES: Paulson 1989, no. 181.IV

William Hogarth was dedicated to cultivating a truly English school of art, distinct from the tastes of imported Continental art and artists. By producing engravings after his own paintings, he attempted to forge a career free of dependence on the whims of a patron. In 1745 he painted his self-portrait (Tate, London) to hang in his house in Leicester Square as a presiding Genius, in which the artist's likeness is presented as if on an oval canvas, resting on the works of Shakespeare, Swift and Milton. In the foreground are the artist's pug dog, Trump – perhaps alluding to the 'faithfulness' of his art – and a palette bearing the sinuous line that Hogarth believed was the key to all beauty, and that made its first (and unexplained) appearance in the self-portrait.

This print was published four years later in 1749 and seems to mark a growing self-confidence; in the same year Hogarth bought his country villa in Chiswick. With the addition of an engraver's burin in the foreground, the print reproduces the painting in reverse, though Hogarth took care to reposition his prominent scar (of which he was rather proud) so that it is correctly over his right eye in both painting and print. In addition to its function as a single-sheet print, separately issued, the print also served as a frontispiece to the albums of his prints that Hogarth was by that date issuing as ready-made collections. MC

29

JEAN-ÉTIENNE LIOTARD (1702–1789)

A Self-Portrait

*c.*1753

Enamel, 5.9 × 4.5 cm
Inscribed on the back: *Liotard / by / Himself / 1753*
RCIN 421436
REFERENCES: Walker 1992, no. 728; Lloyd and Remington 1997, no. 51; Smentek 2010; Williams 2012; Baker 2015, no. 2

In 1738 Jean-Étienne Liotard was asked to accompany William Ponsonby, later Earl of Bessborough, to the Levant in order to record the views and people encountered on the trip. It was during this five-year sojourn that Liotard adopted the style of dress for which he became known as 'le Peintre Turc', a nickname that he embraced, and with which he signed several of his self-portraits.

In fact, the distinctive clothing and long beard depicted here are not Turkish but Moldavian, a style that Liotard would have seen after moving to Jassy in 1742 to become court artist to the Prince of Moldavia. His distinctive black-trimmed red felt fez reappears in many of his self-portraits produced after his return to Vienna in 1743, often worn underneath a huge fur hat. The text accompanying his 1744 self-portrait (Galleria degli Uffizi, Florence) notes that the artist chose this style of dress for comfort.[1] However, it was also evidently a commercial selling point. Pierre-Jean Mariette wrote of the artist: 'the novelty of the spectacle affords him attention, facilitates his access to Versailles and secures him commissions and plenty of money'.[2] Liotard's unconventional personal appearance was evidently a source of fascination for other artists, as well as patrons: no other eighteenth-century painter was as frequently depicted by others – he was even the subject of a porcelain figurine.[3]

Liotard's long, greying beard, here beautifully silhouetted against the pure white background, was particularly unconventional. In eighteenth-century Europe a clean-shaven face was considered a mark of Western cultivation. Liotard is said to have shaved off his beard upon his marriage to Marie Gargues in 1756, apparently at her insistence. This miniature was probably painted around the time of his arrival in London in 1753. The following year Augusta, Princess of Wales, commissioned him to produce a series of pastel drawings of herself, her late husband and their nine children. On the back of the portrait of *Prince Edward* (RCIN 400901) is a child's chalk drawing of a bearded man, probably a representation of the artist produced by one of his young royal sitters (fig. 19). AR

1. Baker 2015, p. 48.
2. Quoted in Bark 2007–8, p. 2.
3. Smentek 2010, p. 110.

Fig. 19
UNKNOWN CHILD
*Drawings, c.*1754
Red chalk on vellum, 40.3 × 31.1 cm
RCIN 400901 (back)
Mounted on the reverse of the stretcher of Liotard's *Edward Augustus, Duke of York*

30

THOMAS MAJOR (1720–1799)

A Self-Portrait

1759

Etching, plate 12.0 × 8.7 cm, sheet 12.5 × 9.2 cm
Inscribed on the plate: *T. Major Sculp.r Reg. Cap. 1759*; and in pencil: *Thomas Major the engraver. / very rare –*
RCIN 658489

Thomas Major was one of the leading printmakers in England in the mid-eighteenth century. He trained with Hubert Gravelot in London and then spent three years in Paris, including three months in the Bastille in reprisal for the imprisonment of French troops after the Battle of Culloden. On his return to England he secured extensive royal patronage, including that of George II (as his Chief Engraver of Seals, hence the inscription on the plate *Sculp*[*to*]*r Reg*[*is*] *Cap*[*italis*]), his sons Frederick, Prince of Wales, and William Augustus, Duke of Cumberland, and Frederick's son, later George III. Major was one of the founder members of the Royal Academy of Arts in 1768 but as an engraver could only be an Associate, not a full member.

At first sight this small print seems to be an engraving, for Major expertly manipulated the etched lines – swelling and tapering, dotted, curving in perfect parallel – to capture the modelling of his face with as much precision as if he had been engraving with a burin. Most of his etchings were reproductive, so this delicate self-portrait both advertised Major's skill to potential clients and gave him an opportunity to work on a more intimate, 'artistic' level than his commercial output afforded. MC

31

THOMAS FRYE (*c.*1710–1762)

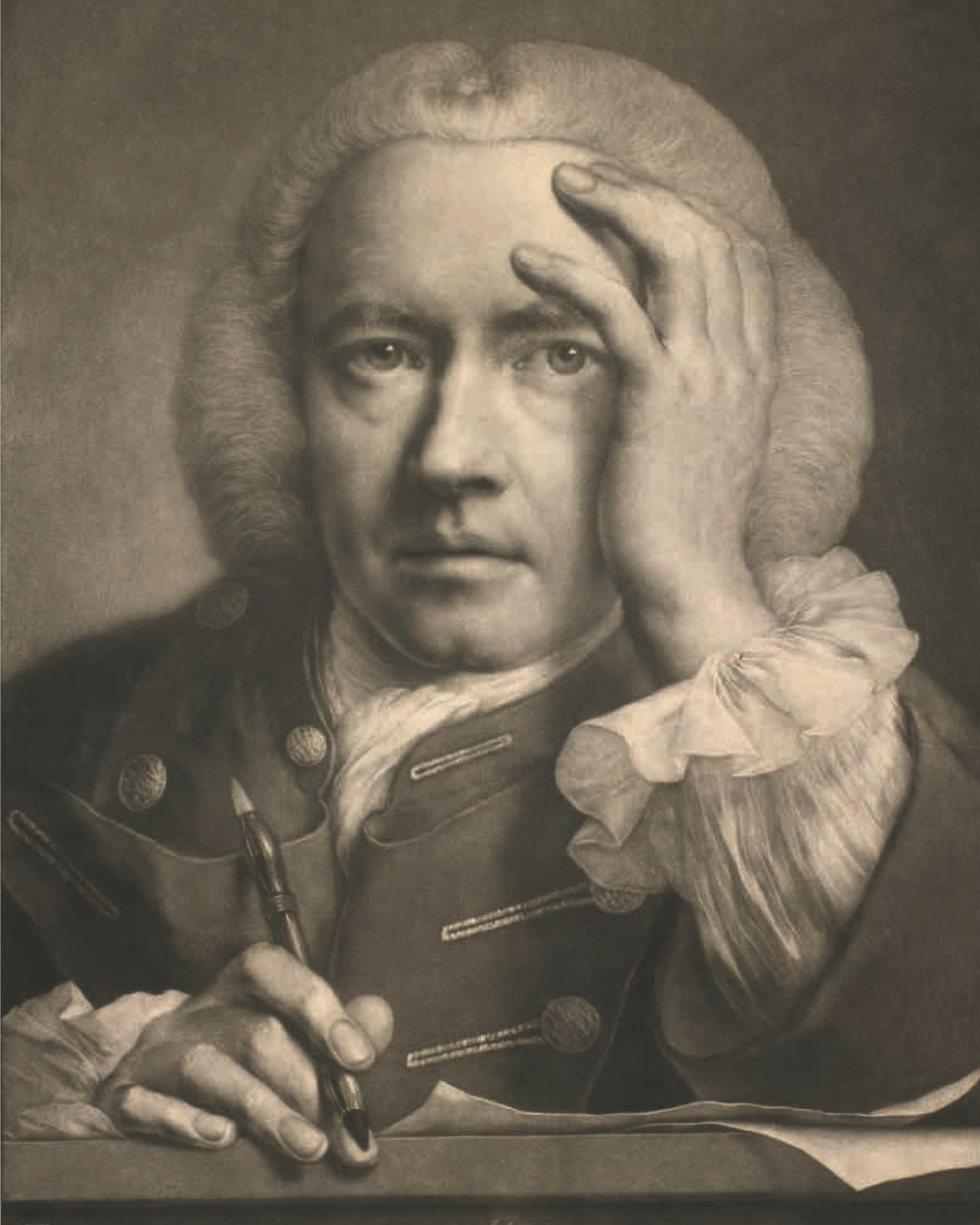
A Self-Portrait

1760

Mezzotint, plate 50.2 × 35.3 cm, sheet 50.5 × 36.5 cm, cut within the platemark below
Inscribed on the image: *TF* [monogram] *Ipse*; and below, in dotted letters: *T. Frye Pictor Invt & Sculp / Hatton Garden 1760*
RCIN 654855
REFERENCES: Smith 1878–84, II, p. 521, no. 6

Thomas Frye was born in Ireland but was working in London by the mid-1730s. In addition to his activity as a portraitist, miniature painter and printmaker, he was one of the founders and patentees of the Bow porcelain factory; his epitaph claimed that he was 'the inventor and first manufacturer of porcelain in England'. The breathing of kaolin dust may, however, have destroyed his health and in 1759 he left London for Wales in an attempt to recuperate. On his return the following year he published a set of 'Twelve Mezzotinto Prints, from Designs in the manner of Piazetta, drawn from Nature and as large as life'; these were followed in 1761–2 by six 'Ladies, very elegantly attired in the fashion, and in the most agreeable attitudes'. As with the drawings of Giovanni Battista Piazzetta (nos 25, 26), these heads were 'character studies' rather than portraits, though Frye too included a self-portrait among them.

Frye's self-portrait is one of the most dramatic prints of the period, the unusually large scale allowing him to capture the different textures of skin, hair, cloth, metal and paper using tone alone. Significantly, he shows himself holding not a mezzotint burnishing tool but a *porte-crayon*: he wished to emphasise his artistic genius rather than his technical skill. His pose, head in hand, was well established as a signifier of the 'melancholic' artistic temperament. MC



32

WILLIAM PETHER (1731–1821)

George, William and John Smith

1765

Mezzotint, sheet 53.0 × 41.6 cm, plate 51.9 × 40.5 cm
Inscribed below, in scratched letters: *W.m Pether, pinxt, fecit, & exc.t / George, William & John Smith, Painters at Chichester*
RCIN 661845
REFERENCES: Smith 1878–84, III, pp. 988–9, no. 32

This is a typical eighteenth-century 'conversation piece', depicting acquaintances – in this case, brothers – gathered in an interior for informal social discourse. William, George and John Smith all worked as artists and derived a little celebrity from that fact (though extended families of artists, often over several generations, were commonplace throughout Europe). William (1706/7–64), here seated and holding a walking stick, practised as a painter of portraits and still lifes in London and Gloucester. George (1713/14–76), the most talented of the brothers – he was also skilled at the violoncello (seen here in the background) and published his own poetry – worked with William for some years but then went his own way and made his reputation later in life as a painter and printmaker of landscapes. John (1716/17–64), the youngest, worked alongside George for much of his career as his assistant and collaborator.

William Pether was a pupil of Thomas Frye (no. 31), completing Frye's unfinished mezzotints on his death and then working on his own account as a printmaker, painter and draughtsman. The inscription states that the mezzotint is after a painting also by Pether, now unknown. MC

33
FRANCESCO BARTOLOZZI (1725–1815)
Cipriani Painting
*c.*1770

Pencil, 20.0 × 14.8 cm
RCIN 913295
REFERENCES: Oppé 1950, no. 50

34
GIOVANNI BATTISTA CIPRIANI (1727–1785)
Bartolozzi Sleeping
*c.*1770

Pencil, 20.0 × 15.3 cm
RCIN 913294
REFERENCES: Oppé 1950, no. 125

Francesco Bartolozzi and Giovanni Battista Cipriani were close contemporaries, both born and trained in Florence, Bartolozzi as a draughtsman and painter of miniatures and watercolours, Cipriani as a painter in oils. In 1745 Bartolozzi moved to Venice to work as a reproductive engraver and in the early 1760s George III's librarian Richard Dalton invited him to England, initially to engrave plates after the king's newly-acquired drawings by Guercino. Meanwhile, Cipriani moved to Rome in 1750, where he became friends with the architects William Chambers (no. 39) and Joseph Wilton, and in 1755 he travelled to England with them. Both Bartolozzi and Cipriani flourished in London and were among the founder members of the Royal Academy of Arts in 1768. Bartolozzi engraved the Academy's first diploma to the designs of Cipriani, and they collaborated throughout the 1770s over the production of numerous decorative prints of mythological and allegorical subject matter.

These charming drawings, no doubt done from the life at the same date, testify to the affectionate relationship between the two artists, Cipriani engrossed in the act of painting, Bartolozzi asleep in a chair. The drawings were bought by George IV (when Prince of Wales) on 22 September 1809, for £3 3s. MC

35

JOHN RAPHAEL SMITH (1751–1812)
AFTER JEAN-FRANÇOIS RIGAUD (1742–1810)

Agostino Carlini, Francesco Bartolozzi and Giovanni Battista Cipriani

1778

Mezzotint, sheet 45.6 × 51.0 cm, plate 45.4 × 50.2 cm, cut within the platemark below
Inscribed below: *Painted by Giovanni Francesco Rigaud. / Engraved by J.R. Smith. / Agostino Carlini.* FRANSESCHO BARTOLOZZI. *Giovan Battista Cipriani / London, Publish'd March 5:th 1778, by W: Humphrey, N:o 70, S:t Martin's Lane, & J:R: Smith, N:o 10, Bateman's Buildings, Soho Square*
RCIN 650661
REFERENCES: Smith 1878–84, III, pp. 1253–4, no. 30; D'Oench 1999, no. 116

The print reproduces a painting by Jean-François Rigaud (National Portrait Gallery, London) portraying the three Italian artists who had been among the founder members of the Royal Academy in 1768 – the sculptor Agostino Carlini, the engraver Francesco Bartolozzi and the painter Giovanni Battista Cipriani (see also nos 33, 34). The painting was exhibited at the Royal Academy of Arts in 1777 – entitled simply *Portraits of Three Artists* – but it remained in the artist's possession, and he was no doubt responsible for having Smith make a mezzotint after it.

Carlini (*c.*1718–90), who had arrived in England by 1760 and was Keeper of the Royal Academy at the date of the painting, is shown holding his mallet and leaning on a colossal head on its side, an allusion to the keystones of the rivers Dee, Tyne and Severn that he was then carving for the external decoration of Somerset House. Bartolozzi, seated at centre, is holding his engraver's burin; and Cipriani is about to begin painting a canvas on which is outlined a figure of Fame with laurel wreath, book and trumpet (cf. nos 126, 127).

Five years later Rigaud painted a similar group portrait of Sir William Chambers, Joseph Wilton and Sir Joshua Reynolds (also National Portrait Gallery), which his son claimed to have been 'intended as a companion'. It is perhaps too easy to read into such portraits what one already knows: there was a long-standing antagonism between Chambers and Reynolds (see nos 38, 39) and in the latter painting the sitters can be seen as somewhat aloof from one another; here the three compatriots occupy each other's space with an easy familiarity. MC

36

MARY KNOWLES (1733–1807)

A Self-Portrait

1779

Wool embroidery, 89.2 × 84.5 cm
RCIN 11912
REFERENCES: Wimsatt and Pottle 1959; Jennings 2006

Mary Knowles was a Quaker, well known during her life for her intellectual pursuits and friendships with the diarist Samuel Johnson and the writer James Boswell. She was also renowned for her embroidery skills, particularly in the new style of needlework using long stitches in gently shaded colours, sometimes referred to as needle-painting. Knowles described her work as 'working in divers colours, and fine-twined woolen, and it is work of curious devices, and of exquisite cunning in the art of the needle'.[1] She was also a talented artist, writer and garden designer but, with the exception of some printed pamphlets these skills were largely kept within her social circle. None of her paintings are known to have survived.

In 1771 Queen Charlotte commissioned her to create a needlework portrait of her husband, George III (RCIN 11913). This was a copy of Zoffany's new portrait of the king, showing him in a casual pose, without the usual accoutrements of royal portraiture: no Robes of State or crown, only the Garter, Star and Riband of the Order of the Garter suggesting his status (RCIN 405072). The needlework version was hailed as 'the greatest curiosity ever seen of the kind, being the closest likeness to his Majesty, and so highly finished, that it has all the softness and effect of a Painting'.[2] Queen Charlotte reportedly paid Knowles £800, which enabled her apothecary husband to study medicine at Edinburgh and Leiden while she remained in London.

Six years later Knowles created this self-portrait, showing her working on the Zoffany needlework; this was also acquired by Queen Charlotte. Knowles had maintained her acquaintance with the queen, who often patronised female artists working in a variety of media.

The accuracy of Knowles's needlework can be appreciated by comparison with an oil portrait painted at around the same time (fig. 20). The face and the styling of her hair are identical in both, as is the cap on her head, although in the needlework she chose to depict herself in a more utilitarian dress than the *eau de nil* silk of her painted portrait. SG

1. London, Library of Religious Society of Friends, Temporary MSS 403 (Braithwaite Papers), 43, quoted in Jennings 2006, p. 19.
2. *Birmingham Gazette*, quoted in Langford 1868, I, p. 151.

Fig. 20
Attributed to
WILLIAM HOARE
Mary Knowles, *c.*1780
Oil on canvas
Chawton House Library, Alton

37

SIR JOSHUA REYNOLDS (1723–1792)

A Self-Portrait

*c.*1788
Oil on panel, 75.1 × 63.4 cm
RCIN 400699
REFERENCES: Millar 1969, no. 1008; Penny 1986, no. 149; Lloyd 1998, pp. 60–1; Mannings 2000, no. 22; Postle 2005, no. 7

Of the no less than 27 self-portraits Sir Joshua Reynolds painted during his lifetime, this was his penultimate, produced *c.*1788 when he was about 65. It was a popular work and was frequently copied.[1] This original version was presented to George IV, a great admirer of Reynolds's work, by the artist's niece, Mary Palmer, Marchioness of Thomond, 20 years after his death. Palmer lovingly described it as 'the best portrait [Reynolds] ever painted of himself'.[2] The following year the British Institution organised an exhibition of Reynolds' work making it the first full retrospective exhibition given to a single artist. It included over 200 of his pictures, nine of which were lent by the Prince Regent.

This unusual and enigmatic self-portrait was described by the artist's first biographer, Edmond Malone, as 'extremely like him' and 'exactly as he appeared in his latter days, in domestick life'.[3] Reynolds shows himself attired both modestly and appropriately, as Aileen Ribeiro points out, 'neither over-subservient to the whims of fashion, nor indifferent to dress', his outfit consisting of a high-collared frock coat, a waistcoat with wide lapels and a shirt with a frilled edge.[4] Unlike his earlier self-portrait, painted for the Royal Academy of Arts (see no. 40), Reynolds now wears a white wig, curled to resemble his own hair, which may have been thinning.

During his final years Reynolds made a number of concessions to his physical failings in his self-portraits. A severe cold, contracted while in Rome, left him partially deaf, resulting in the need for an ear trumpet, which he carried with him and holds in Zoffany's *Academicians of the Royal Academy* (no. 70). A self-portrait of *c.*1775 (Tate, London), shows the artist with his hand cupped against his ear, a visual reference to his growing deafness.

This is the only self-portrait in which Reynolds shows himself wearing spectacles: those shown here are 'wig spectacles', designed with extra-long, double-jointed sides to reach around the sitter's wigged head. The deterioration of his eyesight is well documented. He suffered from inflammation of the eyes in 1783, resulting in the need for spectacles, and in July 1789 he experienced a frightening and very sudden blindness in his left eye, something he described as like a curtain falling across his face. Within ten weeks he had lost all sight in that eye and by January 1791 was almost completely blind. Two pairs of Reynolds's spectacles are known to survive, both indicating that the artist was short-sighted and is unlikely to have needed them in order to paint this self-portrait. Thus by deliberately including his spectacles in this self-portrait the artist presents himself as a man of intellect who, despite his ill-health, is more than capable of thinking great thoughts. LP

1. Principle versions are at Belton House, Petworth House, Apsley House, Kenwood House and Dulwich Picture Gallery.
2. Millar, 1969, p. 98.
3. E. Malone (ed.), *The Literary Works of Sir Joshua Reynolds*, 3 vols, London 1798 (i, lxxvii n.45).
4. Quoted in Penny 1986, p. 320.

38

VALENTINE GREEN (1739–1813)

AFTER SIR JOSHUA REYNOLDS (1723–1792)

A Self-Portrait of Sir Joshua Reynolds

1780

Mezzotint, sheet 52.7 × 40.5 cm, plate 47.8 × 37.8 cm
Inscribed below, in scratched letters: *Painted by Sir Joshua Reynolds / Engraved by V. Green, Mezzotinto Engraver to his Majesty, & to the Elector Palatine / Published Decemb.r 1st, 1780, by V. Green, N.o 29, Newman Street, Oxford Street.*
RCIN 641007
REFERENCES: Smith 1878–84, II, p. 581, no. 110; Hamilton 1884, p. 57; Mannings 2000, under no. 21

39

VALENTINE GREEN (1739–1813)

AFTER SIR JOSHUA REYNOLDS (1723–1792)

Sir William Chambers

1780

Mezzotint, sheet 51.2 × 40.9 cm, plate 48.3 × 38.0 cm
Inscribed below, in scratched letters: *Painted by Sir Joshua Reynolds / Engraved by V. Green, Mezzotinto Engraver to his Majesty, and to the Elector Palatine. / Published Dec.r 1st. 1780, by V. Green, N.o 29, Newman Street, Oxford Street.*
RCIN 640290
REFERENCES: Smith 1878–84, II, p. 542, no. 21; Hamilton 1884, p. 16; Mannings 2000, under no. 346

These magnificent mezzotints were published together on 1 December 1780, soon after the completion of the pair of paintings by Joshua Reynolds that marked the move of the Royal Academy of Arts to its new premises at Somerset House. Reynolds was the first President of the Academy and William Chambers (1723–96), the architect of Somerset House, was the Treasurer.

This image of Reynolds is the most grandiose of his self-portraits, for he wished to position himself as both the heir of the old masters and a major figure of contemporary British society. The pose is indebted to Van Dyck and the tonality and colouring of the painting to Rembrandt. There seems to be a specific reference to Rembrandt's *Aristotle Contemplating a Bust of Homer* (Metropolitan Museum of Art, New York) – though Reynolds has substituted a bust by Daniele Ricciarelli of his hero, Michelangelo, which stands on a giltwood pier table. He is dressed in academic robes, for he was proud of his honorary Doctorate of Civil Law, awarded by the University of Oxford in 1773, and the title inscribed on the finished state of this print records his many distinctions: *Sir Joshua Reynolds, Knight, President of the Royal Academy, Member of the Imperial Academy*

at Florence, Doctor of Laws of the Universities of Oxford and Dublin, And Fellow of the Royal Society. Reynolds has also idealised his own features to a considerable degree: he is almost unrecognisable from the group portrait by Rigaud of Reynolds, Chambers and Joseph Wilton (National Portrait Gallery, London), which was criticised at the time for its realism – 'the Integrity which has led the Artist to copy so exactly the Vulgarity of the President's Countenance'.[1]

Chambers was effectively George III's agent in the running of the Academy, so his relations with Reynolds were not easy. But Reynolds painted his rival with great dignity and gravitas, turning towards the viewer as if interrupted in the act of drawing, his pencil to his lips and a plan held down on the table before him; in the distance is an oblique view of Somerset House, his masterpiece. MC

1. *St James's Chronicle*, 2–4 May 1782, quoted in Ingamells 2004, p. 503.

40

HENRY BONE (1755–1834)
AFTER SIR JOSHUA REYNOLDS (1723–1792)
A Self-Portrait of Sir Joshua Reynolds
1804

Enamel on copper, 25.7 × 19.6 cm
Signed and dated: *HBone / 1804*
RCIN 404282
REFERENCES: Mannings 2000, no. 21; Postle 2005, no. 5; Walker 1992, no. 783

This is a copy of the self-portrait painted by Reynolds in 1780, to hang in the prestigious new headquarters of the Royal Academy of Arts at Somerset House. It hung alongside a companion portrait of the architect William Chambers, its first Treasurer (cf. nos 38, 39). Reynolds executed the paintings – still in the collection of the Royal Academy – on wooden panels, and it is likely that they were intended to be set permanently into the fittings of the Academy's Assembly Room.

This version, painted 24 years after the original, is executed on enamel and includes a long inscription on the back listing the sitter's achievements. In order to produce this miniature version for his royal patron Henry Bone borrowed the original oil painting, from which he made a squared-up drawing (now in the National Portrait Gallery, London), inscribed 'H.R.H. the Prince of Wales'. By 1819 this miniature was hanging in the Prince Regent's bedroom at Carlton House.

Reynolds wears a black velvet bonnet and scarlet robes, signifying his Honorary Doctorate of Civil Law from the University of Oxford, with wide sleeves lined with salmon pink silk. Their brilliant colours are better preserved in miniature than in the original oil painting. The sitter's black velvet cap is direct reference to the style frequently adopted by Rembrandt (cf. no. 15), which itself was based on fashions of the sixteenth century. AR

41

SAMUEL WILLIAM REYNOLDS
(1773–1835)
AFTER SIR JOSHUA REYNOLDS (1723–1792)

A Self-Portrait of Sir Joshua Reynolds

1795

Mezzotint with drypoint, sheet 36.1 × 26.8 cm,
plate 35.2 × 26.2 cm
Inscribed below, in scratched letters: *Sir Josa Reynolds Pinxt / Publish'd Feby 1st 1795 by SW Reynolds No 6 Broad Steet / Saml Wm Reynolds sculpst / 7s/6d*
RCIN 641025
REFERENCES: Hamilton 1884, p. 58; Whitman 1902, no. 247.II; Mannings 2000, under no. 2

The mezzotint reproduces a self-portrait painted by Reynolds probably in the late 1740s, almost half a century earlier, when he was in his mid-twenties. The painting (National Portrait Gallery, London) was tremendously daring for its period, with the artist's dynamic pose strongly foreshortened, as if seen from a distance. As has always been recognised, it responds to the work of Rembrandt with sensitivity and intelligence, in its immediacy, its carefully controlled tonalities and the striking pattern of light and dark on the face, a favourite device of the Dutch master in his self-portrait etchings. This is the only certain self-portrait by Reynolds to show the artist at work.

This was the first print to be made after that painting, and one of a glut of prints after self-portraits by Reynolds published in the years following his death in 1792, which almost constituted a 'cult' of Reynolds – something that the inveterate self-publicist would no doubt have approved. Samuel William Reynolds was himself a young man of 22 when he made this velvety mezzotint, adding to the composition of the painting a simple fictive frame. The painting is now of an unusual horizontal format; the print may record the original vertical format of the painting before it was cut down at top and bottom. MC

42

CAROLINE KIRKLEY

(born *c.*1773)

AFTER SIR JOSHUA REYNOLDS (1723–1792)

A Self-Portrait of Sir Joshua Reynolds

1795

Mezzotint, sheet 38.8 × 29.2 cm, plate 37.3 × 27.8 cm
Inscribed below: *Sir J. Reynolds pinx.t / Caroline Kirkley sculp.t / London Pub.d as the Act Directs. March 18. 1795. By A. Molteno. Printseller to her Royal Highness the Duchess of York, N.o 76. S.t James's Street.*
RCIN 641022
REFERENCES: Smith 1878–84, II, p. 789; Hamilton 1884, p. 58; Mannings 2000, under no. 27; Alexander 2014, no. 26

This print was published a month after no. 41 and may have been intended as a pendant to that print, though by a different publisher. It is almost the same size and features a simple fictive frame of the same design, with the implied light on both Reynolds and the frame coming from opposed directions. The two prints reproduce self-portraits executed at the beginning and end of Reynolds's career; this one renders, not very accurately, what was reportedly his last self-portrait (private collection), executed in the late 1780s, soon after no. 37.

Caroline Kirkley, the daughter of Reynolds's servant Ralph Kirkley, was apprenticed to the mezzotinter John Raphael Smith (see no. 35) on 1 April 1789 for a period of five years; this print therefore dates from the year after her apprenticeship came to an end. It was presumably through her father that she would have had access to the painting some time earlier, perhaps making an imperfect copy as part of her training. In September 1792, six months after Reynolds's death, the painting was described by James Boswell at Killiow House in Cornwall, the seat of Richard Gwatkin, husband of Reynolds's niece Theophila Palmer. If this was Kirkley's attempt to forge an independent career as a printmaker it seems not to have succeeded as no other prints by her are known. She and her younger sister Sarah both exhibited portrait miniatures at the Royal Academy of Arts in 1796 and 1797, but thereafter they disappear from the historic record. MC

43

RICHARD COSWAY (1742–1821)

A Self-Portrait with Maria Cosway and Ottobah Cugoano

1784

Etching, sheet 24.5 × 31.5 cm (cut within the platemark)
Signed in plate: *Cosway: 1784*; inscribed below, pen: *Mr & Mrs Cosway at their Pall Mall house*; and pencil: *Mr & Mrs Cosway, &c*
RCIN 653010
REFERENCES: Daniell 1890, no. 42; Lloyd 1995, no. 82

Richard Cosway depicts himself seated with his wife Maria (no. 44) and their servant Ottobah Cugoano, supposedly in the garden of Schomberg House in Pall Mall, to which they had moved in 1784, the date of the print. The composition is a homage to two celebrated marital self-portraits by Peter Paul Rubens (both now in the Alte Pinakothek, Munich): the so-called *Honeysuckle Bower*, depicting Rubens and his first wife, Isabella Brant, seated beneath foliage, and the *Walk in the Garden*, in which the artist is seen strolling with his second wife, Helena Fourment, and son Nicolas in the garden of his house in Antwerp. Here Cosway shows himself and Maria in essentially the same costume as Rubens and Fourment in the second painting and, although the layout of the garden of Schomberg House at this date is not known in any detail, it is likely that Cosway idealised the depiction to echo the classical architecture and statuary and prominent peacock of Rubens's painting. Cosway found a constant source of inspiration in Rubens, whose sense of luxuriant courtly swagger perfectly suited the later artist, Principal Painter to the Prince of Wales from 1785.

Ottobah Cugoano was born around 1757 in present-day Ghana, sold into slavery in 1770 and transported to the Caribbean. Two years later he was taken to England where he won his freedom following the Somerset case of 1772, which ruled that slavery was unsupported by common law in England and Wales. He was baptised as 'John Stuart' in 1773 and although the next few years of his life are obscure, he had evidently entered the service of Richard and Maria Cosway by 1784. This position provided Cugoano with an introduction to London society and he became active as a prominent campaigner against slavery, forming a group called the 'Sons of Africa', writing to influential figures including George III and the Prince of Wales and in 1787 publishing his *Thoughts and Sentiments on the Evil and Wicked Traffic of the Slavery and Commerce of the Human Species*. The role of this substantial personality in Cosway's etching is more than just as a decorative foil to the artist and his wife, in the manner of the 'exotic' black servants found in European portraiture from the sixteenth century onwards; he is on the same scale as his employers and interacts with them elegantly rather than subserviently, standing over Maria and handing her a bunch of grapes as if he were an angel in a composition of the *Rest on the Flight into Egypt*. MC

44
VALENTINE GREEN (1739–1813)
AFTER MARIA COSWAY (1759/60–1838)
A Self-Portrait of Maria Cosway
1787

Mezzotint, sheet 46.7 × 34.0 cm, plate 45.5 × 32.7 cm
Inscribed below, in scratch letters: *Painted by Maria Cosway / Engraved by V Green Mezzotinto Engraver to his Majesty and to the Elector Palatine /* M.RS COSWAY / *Published by V. and R. Green, Newman Street, Oxford Street, London, Sept.r 1.st 1787.*
RCIN 653011
REFERENCES: Smith 1878–84, II, pp. 545–6, no. 29; Lloyd 1995, no. 231

Maria Hadfield was born to English innkeepers in Florence and studied there partly under Johan Zoffany, being elected to the Accademia del Disegno in 1778. The following year she travelled to London, where she married Richard Cosway; their homes in Pall Mall (no. 43) and later Stratford Place became regular meeting places for fashionable society. Maria exhibited portraits and historical subjects at the Royal Academy of Arts during the 1780s; she was in Italy in 1790–94 and spent most of her time after 1801 in France or Italy, establishing schools in Lyon and Lodi and in 1834 she was created a baroness by the Emperor Francis I of Austria.

Maria executed a series of self-portraits during the 1780s and served as the model for many portraits by her husband (himself a prolific self-portraitist). This mezzotint, here in a superbly rich impression of an early state, reproduces a lost self-portrait by Maria, most probably that exhibited at the Royal Academy in 1787. She shows herself seated with arms crossed – an unusual and assertive pose – before an indeterminate twilight landscape; her elegant dress is offset by the large cross on a black ribbon around her neck, a prominent reference to her strong Catholic faith. Cosway makes no allusion to her practice as a painter: she simply presents herself as a confident and accomplished young woman. MC

45

FEODOR IWANOWITSCH KALMÜCK

(1763/5–1832)

A Self-Portrait

1815

Etching with engraved text, image plate 10.1 × 8.8 cm, text plate 3.4 × 8.8 cm, sheet 14.8 × 9.9 cm
Inscribed on the text plate: *The portrait of* FEDOR*, a Kalmuck Slave, / (Drawn & Engraved by himself;) / who was given by the present Empress of Russia, to her Mother / the Margravine of Baden; having shewn a disposition for / the Arts the Margravine sent him to Rome, in order to improve / himself in Painting & Drawings; he now resides in Carlsruhe, / where he enjoys the reputation of a clever Artist. / Pub.d Aug.t 1. 1815.*
RCIN 654416

Feodor Iwanowitsch Kalmück, as he came to be styled (under various spellings), was born in the Russian Caucasus, in what is now the Republic of Kalmykia. His people, the Kalmyk, were Mongols who had migrated in 1607 from what is now mostly Xinjiang province in Western China. Tsarist oppression during the eighteenth century led to an attempt to return east in 1771, but many Kalmyk were unable to escape and were killed or enslaved by the forces of Catherine the Great. The inscription on the print records that Feodor was given as a slave by Louise of Baden, consort of the Russian Emperor Alexander I, to her mother, Princess Amalie of Hesse-Darmstadt (wife of Charles Louis, Hereditary Prince of Baden), and that his artistic skills led to his liberty.[1]

Having studied in Italy, Feodor entered the service of Thomas Bruce, 7th Earl of Elgin, and travelled with him on his embassy to Ottoman Turkey in 1799–1803 (during which the 'Elgin Marbles' were removed from the frieze and pediment of the Parthenon); in the British Museum is an album of 80 drawings by Feodor compiled on this journey, illustrating these sculptures and others in Greece. On his return to Western Europe, Feodor settled in Karlsruhe as a painter, draughtsman and printmaker. This delicately etched self-portrait shows that, in addition to his mastery of the medium, his exotic origins were being marketed to his potential patrons. MC

1. For Feodor's life see Velte 1973.

46

JABEZ HUGHES (1819–1884) AND OTHERS

Artists' Portraits

*c.*1860–61

Leather-bound album containing
33 albumen prints, 24.0 × 20.0 × 4.8 cm
RCIN 2913500

Collecting *cartes-de-visite* was a craze of the mid-nineteenth century that was also embraced by members of the royal family. Already enthusiastic acquirers of photographs, Prince Albert and, in particular, Queen Victoria soon became eager collectors of the new format. Arranging them systematically in series of albums, the royal couple added extensively to their already large collection of photographic portraits. This included a vast and diverse array of subjects, from members of the royal family to members of their household, from politicians to artists and actors, from foreign royalty to musicians and from military personalities and clergymen to celebrities of the time. This is volume 79 of 80 from one such series of albums. Entitled *Artists' Portraits,* it contains *cartes-de-visite* of figures such as George Frederic Watts, John Gibson, Moritz von Schwind and Carl Haag. AN

47
JULIA MARGARET CAMERON
(1815–1879)

George Frederic Watts
1865

Albumen print, 36.8 × 28.8 cm
Signed and dated: *From life not enlarged Freshwater Bay Isle of Wight 1865 Julia Margaret Cameron*; and inscribed below: *G.F. Watts*; [Colnaghi blindstamp]
RCIN 2941861
REFERENCES: Dimond and Taylor 1987, no. 126; Gordon 2010A, no. 21; Cox and Ford 2003, no. 828; Lyden 2014, p. 41, pl. 61

Best known for her powerful portraits and her biblical and allegorical work, Julia Margaret Cameron is considered today one of the most important photographers of the nineteenth century. During her lifetime however, she received mixed reactions to her work. She was both highly praised for her artistic talent and heavily criticised for producing photographs that were deliberately out of focus and printed from glass negatives with 'flaws' (such as the lifting of the collodion layer visible in the upper right corner of this portrait).

Cameron's sister Sarah Prinsep lived at Little Holland House, a leading artistic and cultural London salon, where George Frederic Watts (1817–1904) also resided and worked for 25 years. During her frequent visits Cameron became a close friend of Watts, nicknamed 'Signor', particularly after she started taking photographs in 1864. It is known that Watts used photography as an aid to his work.[1] He followed her artistic development closely and she considered him a sort of mentor; the two corresponded in very open and frank terms. In one undated letter Watts addresses the issue of physical 'flaws' in Cameron's work, suggesting that these may affect the sales of her photographs to the general public, even though, he writes, '*Artists* & very great lovers of the highest qualities of Art may not & perhaps do not care'.[2]

Queen Victoria acquired at least 16 photographs by Cameron between 1865 and 1868, of which seven remain in the Royal Collection today, including portraits of Alfred Tennyson, Henry Longfellow and Thomas Carlyle. AN

1. See Watts's correspondence at the Heinz Archive and Library, in particular NPG 1827 (2a) and NPG 1407 (1a/1b/2c). See also Brooke 1994, p. 108.
2. National Portrait Gallery, London, Heinz Archive and Library, NPG P125 (3a/3b/3c/3d).

48

JOHN BRATBY (1928–1992)

A Self-Portrait in a Mirror

1976

Pencil, 39.8 × 29.0 cm (max.)
Inscribed bottom right: *1976 JOHN BRATBY*
RCIN 922856

John Bratby was one of the founders of the so-called 'Kitchen Sink' school of painting in London in the 1950s – in fact the term, subsequently expanded beyond painting to include theatre, film and literature, was derived from a 1954 article by the art critic David Sylvester that took its title, 'The Kitchen Sink', from a painting by Bratby. His works were primarily portraits and domestic interiors and here he combines these two idioms. He shows himself reflected in a shaving mirror held in his left hand, with the thumb intruding upon the image; his slippered feet rest on a stool at lower right, and beyond is a narrow room, with clothes thrown on a chair, a curtain drawn across a door and an extractor fan above. His many such works often play in this manner on the trappings of self-portraiture and frequently include mirrors, canvases, his hands, even his fingerprints.

Bratby's paintings were executed with a heavy impasto and strident colours and his drawings were similarly forceful, usually made with a thick, dark pencil pressed firmly into the surface of the paper. The work formed part of the Royal Academy's Silver Jubilee Gift to The Queen in 1977. MC

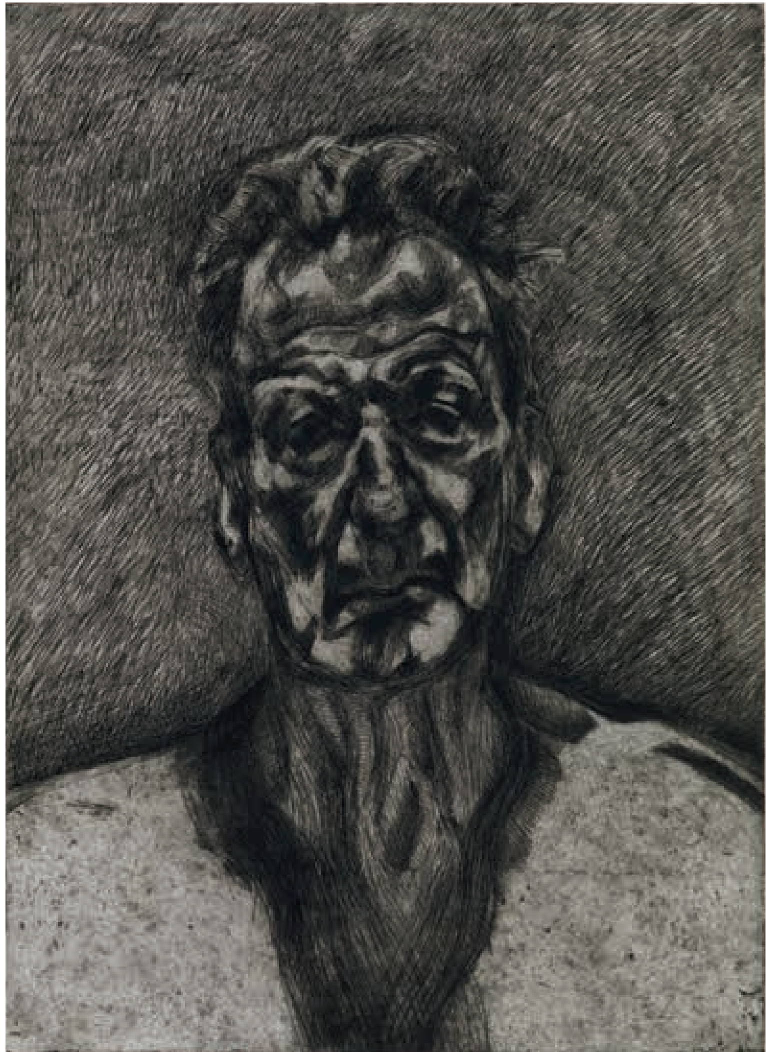
49

LUCIAN FREUD (1922–2011)

Self-Portrait: Reflection

1996

Etching with plate tone, plate 59.5 × 43.0 cm,
sheet 88.4 × 70.4 cm
Inscribed below the platemark, pencil:
For her Majesty from / Lucian Freud
RCIN 929197
REFERENCES: Hartley 1999, no. 55;
Hartley 2004, no. 47



After a few youthful experiments in the 1940s, Lucian Freud made no further prints until he took up etching again in 1982. This was his first formal self-portrait print to be published, at the age of 74, and was one of a series of life-sized portrait etchings produced during the 1990s.

The stark effects of bright light and deep shadow on the face and neck are softened by the substantial plate tone where the plate was not wiped clean of ink, particularly apparent on the shoulders. That effect is due entirely to the hand of the printer, not the etcher: the 58 impressions of this plate are highly variable in their inking, so much so that Freud was reported as wanting the printer, his long-term collaborator Mark Balakjian at Studio Prints, London, to co-sign the prints.[1]

The frontal pose and top lighting should in principle give a balanced image but Freud was concerned to document the many asymmetries in his ageing face – eyebrow, nose and mouth all rise markedly to the (artist's) left and when one becomes accustomed to the contrasts, there is a striking difference between his lazy left eye and his piercing right pupil. Freud was appointed to the Order of Merit in 1993 and this print, aside from the numbered edition, was presented by the artist to The Queen to form part of the Order of Merit portrait series. MC

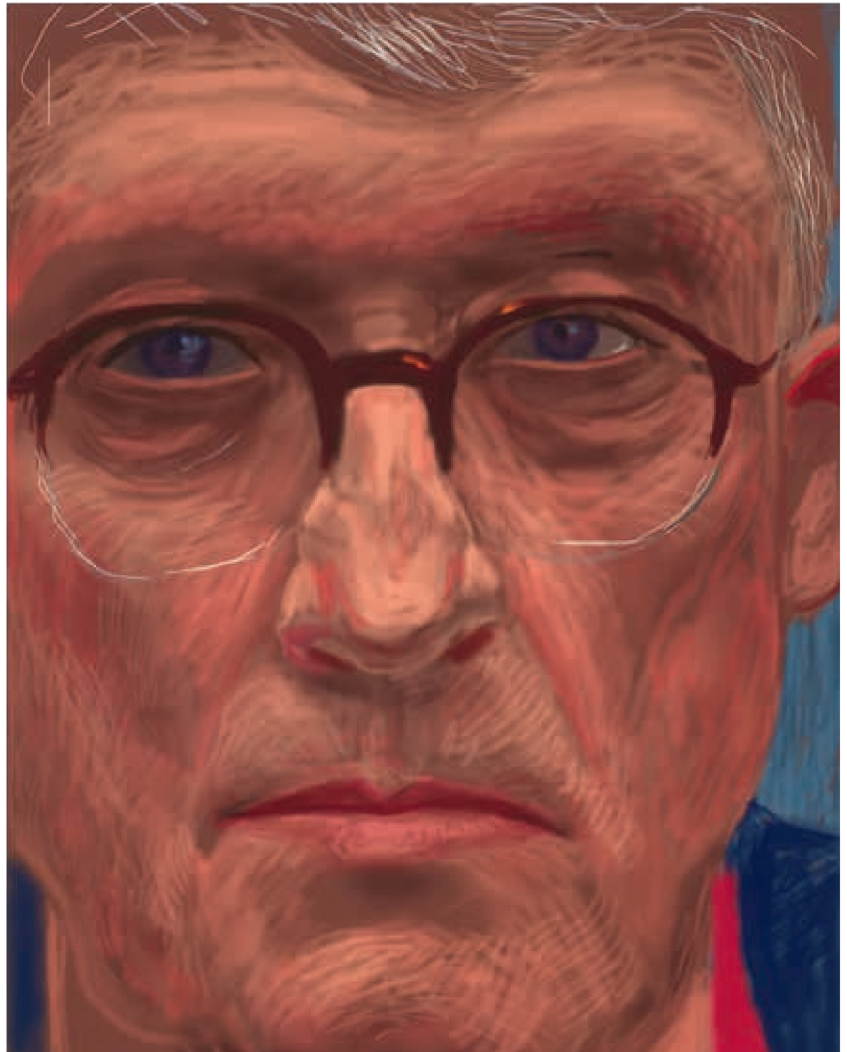
1. Hartley 1999, p. [3]; Hartley 2004, pp. 26–7.

50

DAVID HOCKNEY (born 1937)

Self-Portrait, 6 April 2012

Ink-jet printed iPad drawing, image
40.6 × 30.5 cm, sheet 55.8 × 43.2 cm
Signed lower right, pencil: *David Hockney*
RCIN 812508



David Hockney was appointed to the Order of Merit in 2012 and four months later executed this iPad drawing (in a unique print) for the Order of Merit portrait series in the Royal Collection.

Throughout the latter part of his career Hockney has experimented with the potential of new technologies to produce graphic art – the Polaroid camera, the photocopier and fax machine, graphics software on computers, and from 2008 the Apple iPhone and iPad.[1] Most of Hockney's iPad drawings have been landscapes, for which the wide range of colours and effects afforded by the Brushes app, the transparency and luminosity and, crucially, the speed of execution are particularly well suited. The app also allows Hockney to play back the drawing, stroke by stroke, so that he can 'watch' himself at work afterwards. New software allows the images to be enlarged and printed well beyond the format of the screen without pixilation. Here, the ability to draw with lines of varying diffuseness has allowed the artist to capture the out-of-focus effect of a face seen from very close to, over life-size and filling the pictorial field, with only the white lines of the hair and lower edge of the spectacles drawn sharply. MC

1. See Gayford 2012.

II

THE ARTIST AT WORK

LUCY PETER

Some of the earliest representations of the artist at work appear in the guise of St Luke. Throughout the Middle Ages and during the Renaissance, painters' guilds across Europe (set up to protect the rights of painters) were commonly named after St Luke, patron saint of artists. This association originated from the tradition that St Luke, a physician, was the first person to paint the Virgin and Child from life, having seen them in a vision and transferred this to canvas (see nos 59, 60).

The first depictions of St Luke painting the Virgin appear in manuscripts. One of the earliest of these is in a small prayer book of *c.*1420, illuminated by Michelino Molinari da Besozzo (*c.*1370–1455), where the saint is shown adding the finishing touches to a gilded devotional image of the Virgin and Child (Morgan Library and Museum, New York). His paints are contained in a series of small white pots arranged on the base of the lectern behind him; an ox, his traditional emblem, lies at his feet. Larger depictions of St Luke painted in oil were similarly popular during the fifteenth century, often as altarpieces and frequently commissioned and funded by the local Guild of St Luke. Artists would sometimes give the saint their own features: this was particularly widespread during the fifteenth century, when artists had no other established outlet for recording their own likeness.

Early depictions of St Luke provide some of the best visual evidence of the equipment and tools used by medieval and Renaissance artists. A painting by the German artist Niklaus Manuel (d.1530) of *c.*1515 (fig. 21) shows an artist in the

No. 78 (detail)
THOMAS ROWLANDSON
The Chamber of Genius, *c.*1805–10
Pen and watercolour over pencil
RCIN 913706
(see also p. 138)

Fig. 21
NIKLAUS MANUEL
St Luke, *c.*1515
Mixed media on pinewood
Kunstmuseum, Bern

guise of St Luke, with a rich red cloak and golden halo, seated at an easel, a small white palette in his left hand and a series of beautifully rendered brushes laid out on a stone plinth at his feet. The artist's gaze is directed up towards the top left corner of the painting, where a golden light represents the Virgin appearing before him in a vision. Although not its primary intention, the painting affords an exceptional glimpse into the working practices of artists at this date.

The seventeenth century saw a steady decline in images of St Luke, the result partly of the ban on images of the Virgin Mary during the Reformation and partly due to the rise of academies, which threatened the guild system to which images of the saint were linked. For a short period the subject of Apelles painting Campaspe (a Classical rather than religious narrative) replaced St Luke as the preferred historical prototype for the artist at work.[35] The story of Apelles was first recorded by Pliny in his *Natural History* (AD 77). According to Pliny, the court painter Apelles fell in love with Campaspe, the favourite concubine of his patron, Alexander the Great, while painting her. As a mark of respect, Alexander gave Campaspe to Apelles as a gift. A drawing by Pietro de' Pietri (1663/5–1716)

produced in *c.*1700 (no. 63) recalls this story: Apelles at his easel gazes longingly at the figure of Campaspe, while Alexander gazes admiringly at the artist. While ostensibly a Classical subject, Pietro de' Pietri brings the story up to date, depicting Apelles wearing distinctly modish, high-heeled shoes and holding a type of ovoid palette first used in the seventeenth century. Because the story of Alexander and Apelles demonstrated the power and nobility of the painter, it became a favourite subject for art during the Renaissance and Baroque periods, with artists and patrons referring to the relationship between the great ruler and his court artist (see chapter 4).

THE ARTIST WITH ATTRIBUTES

Most self-portraits made during the Renaissance and well into the seventeenth century make no reference to the artist's profession through the inclusion of their tools. The reason for this may owe something to contemporary perceptions of the painter's position in society, as a professional whose status lay somewhere between an artisan and what we would now consider an 'artist' (see pp. 12–14).

Despite this general reluctance among painters to reveal the manual aspects of their trade in their self-portraits there is conflicting evidence to suggest that it was exactly this manual element of painting that interested their royal patrons. Philip IV of Spain for example, reputedly set up his own chair in Velázquez's studio where he would sit and watch the artist at work, while Charles I paid for 'a new Cawsey way [ten foot broad] and a new paire of Staires' to be built at Van Dyck's studio in Blackfriars specifically to give him better access to the artist's studio from the river and presumably so that he might glimpse the artist at work as well as check on the progress of his portraits and admire the painter's notable art collection.[36] In his *Lives of the Artists* (first published in 1672) the Italian painter and biographer of artists, Gian Pietro Bellori (1613–96) noted how the highest of nobles would visit Van Dyck's studio, 'following the example of the king'.[37]

For those artists who did wish to acknowledge their profession in their self-portraits, including the tools of their trade provided the simplest and most immediate way to do so. In some cases the artist posed beside a canvas, while in others the paintbrush and palette served as attributes indicating the trade of the sitter. Although in Italy they were first depicted by Alessandro Allori in *c.*1555 (Galleria degli Uffizi, Florence), artists' tools did not become a regular feature of self-portraiture for another century.[38] This development is best seen in the work of Rembrandt who, despite painting around 80 self-portraits from the 1620s onwards, only started painting himself with his tools in the late 1660s, producing just three such likenesses in his lifetime. By the eighteenth century self-portraits showing the artist with their tools had become one of the most standard and widely applied modes of self-representation.

Closely related to the self-portrait with attributes is the self-portrait at an easel. Most artists opting to depict themselves in this way did so either posed in front of the easel, turning towards the viewer and showing their canvas, or looking

out from behind the easel, with only the back of the canvas visible. Both could be achieved using a single mirror, the former by placing the mirror at right angles to the canvas and the latter by placing the mirror behind the easel. In many self-portraits the canvas is turned away, leaving the viewer to imagine what might be on the other side. In Velázquez's *Las Meninas* (Museo del Prado, Madrid), for example, the composition centres on a giant canvas turned tantalisingly away from the viewer. When the painting is visible, it is usually either a typical example of the artist's work (as in the case of Judith Leyster, fig. 5) or a portrait of the artist's patron (see no. 75). Depictions of the artist painting a self-portrait, in which the virtual self-portrait is visible to the viewer, are surprisingly rare. Ironically, in most cases the virtual canvases are finished, thereby negating the conceit of the artist being at work.

Artists depicted themselves drawing as well as painting. Since the Renaissance, drawing was regarded as the foundation of the visual arts. In Italy the word *disegno*, referred not only to the ability to make a drawing, but also to the artist's more creative capacity to invent a design. Thus 'drawing' is a recurrent theme in self-portraiture, even for artists better known for painting in oils. In his self-portrait, Dutch artist Gabriel Metsu (1629–67) depicts himself drawing on a board with a piece of chalk (fig. 22). The composition is typically Dutch: the artist stands in an illusionistic archway and every aspect of the painting is rendered in extraordinary detail. The artist's gaze is turned towards the viewer, his eyes squinting to suggest close observation, his chalk poised, ready to record what he sees. Although ostensibly a painting of the artist at work, Metsu's self-portrait is more accurately a manifesto of his ambitions as an artist: the bust and print, both by Netherlandish artists, attest to his scholarship and national pride, while his tools demonstrate his skill in both *disegno* and painting – the latter evident in the fact that the self-portrait itself is painted in oils.[39]

Fig. 22 (left)
GABRIEL METSU
A Self-Portrait, *c.*1655–8
Oil on panel
RCIN 405943

Fig. 23 (below)
CATHARINA VAN HEMESSEN
A Self-Portrait, 1548
Oil on panel
Öffentliche Kunstsammlung, Basel

More so than their male counterparts, female artists have historically tended to include the tools of their trade in their self-portraits as a means of legitimising their professional activities. The earliest self-portrait to show an artist at an easel was probably that of Catharina van Hemessen (1528–88), which also shows how paintings at this date were produced already surrounded by a frame (fig. 23). Here the artist is in the preliminary stages of painting a portrait, the genre for which she was most widely recognised. Until the twentieth century, painting as an occupation for women was still considered to be on the

periphery of respectability. For this reason women artists were careful about how they presented themselves and, particularly in the sixteenth century, frequently depicted themselves playing music, generally regarded as a more suitable feminine accomplishment than painting; Lavinia Fontana (1552–1614), for example, showed herself at the clavichord rather than an easel (Accademia di San Luca, Rome) in her self-portrait of 1577. Self-portraits by women artists rarely demonstrate the physicality of painting – in this regard Artemisia Gentileschi's muscular *Self-Portrait as the Allegory of Painting* (no. 101) is exceptional. In most instances where a woman artist shows herself at the easel, the virtual canvas is a characteristic example of her work, thereby reinforcing her role as creator and validating her occupation. A written inscription was sometimes included for the same reason.

THE ARTIST'S TOOLS

Of the tools depicted in self-portraits the most common are paintbrushes and palettes. In the fifteenth century artists or their assistants would have made their own brushes. In *The Craftsman's Handbook* (*c.*1400), Cennino Cennini (*c.*1370–1440) includes instructions for making two main types of brushes: 'minever' brushes made of flexible hair held in a quill and 'hog's bristle' brushes made of stiff hair bound in a wooden shaft with waxed thread.[40] By the sixteenth century brushes could be purchased from specialist shops. In self-portraits artists tend to depict themselves with a single brush in their active hand and a selection of brushes (normally between four and ten) in their non-painting hand.[41] A self-portrait by Emma Gaggiotti Richards (no. 83) shows the artist with five brushes, all seemingly of a short-haired variety then known as 'pencils'. The fact that Richards has no larger brushes, sometimes used for 'softening-up', is consistent with her precise and highly finished technique. Unfortunately historic paintbrushes rarely survive, deemed to be of little importance and therefore routinely discarded; much of what we know about brushes today comes from book illustrations, written descriptions and evidence in portraits of artists.

The earliest representations of palettes appeared in the fifteenth century in the form of small, bat-shaped wooden boards (the word 'palette' a diminutive of the Latin word *pala* meaning spade). Prior to this, artists tended to keep their paints in small, shallow shells or saucers. According to Vasari, Amico Aspertini (*c.*1474–1552) kept his paints in a series of pots hung around his waist.[42] A portrait by Paul Sandby shows a similar system of small pots or shells still being used in the eighteenth century in conjunction with a palette that is fixed to the sitter's work table (no. 72). Because early palettes were used with egg tempera they tended to be small, loaded with only small amounts of paint to avoid it drying out. Larger palettes developed with the invention of oil paint, which dried more slowly. From the seventeenth century, bat-shaped palettes were replaced by ovoid or rectangular shapes with a hole cut out for the artist's thumb and to support any spare brushes. Unlike paintbrushes, palettes were often kept, some regarded as prized

possessions and passed down from one artist to another. A palette belonging to William Hogarth (1697–1794) and subsequently owned by the painter John Jackson (1778–1831) was later purchased by J.M.W. Turner (1775–1851) at the sale of Jackson's effects. Turner presented it to the Royal Academy in 1831 where the history of its ownership was engraved on a silver plaque.

Many artists used multiple palettes, prepared by assistants for each new area of the painting. Self-portraits frequently show a palette of flesh tones: the depiction of flesh posed the greatest challenge to the artist. In her self-portrait of 1548, Van Hemessen depicts herself holding a small palette of flesh tones (fig. 23), the exact arrangement in-keeping with Cennino Cennini's instructions for painting faces using 'vermilion' with a 'little white lead in it'.[43] The palette depicted by Niklaus Manuel in his self-portrait in the guise of St Luke (fig. 21) is similarly limited to deep blues and blacks, its small size consistent with the use of egg tempera. In the background an assistant can be seen preparing paint for a new palette, including white, which has been ground on a stone with a muller.

No. 70 (detail)
JOHAN JOSEPH ZOFFANY
The Academicians of the Royal Academy, 1771–2
Oil on canvas
RCIN 400747
(see also pp. 128–9)

From the seventeenth century onwards, artists started to take a more active interest in the ordering and arrangement of colours on the palette. One of the earliest texts to describe a system for setting out a palette in detail was Roger de Piles's *Les Premiers Elemens de la Peinture Pratique* (1684). His system advocated that paints should be arranged in small quantities around the edge of a palette, starting with white, which should be placed nearest the thumb, and ending with black on the extreme left. Vermilion, which was expensive, tended to be placed separately in a small quantity near to the white. This approach was widely adopted by artists until the mid-nineteenth century when the organised palette fell from favour.[44] In *The Academicians*, (no. 70, detail left) Zoffany takes a conventional approach to the arrangement of his palette with white nearest to his thumb and the other colours set out in a tonal sequence. In contrast, Judith Leyster's palette, as seen in her self-portrait (fig. 5), is highly unconventional, with colours arranged haphazardly.

Other artist's tools evident in self-portraits include *porte-crayons* and mahlsticks. The former were designed to hold the artist's chalk or crayon while sketching, making it easier to handle and keeping the hands dust-free. Both Reynolds and Hogarth were firm advocates of the *porte-crayon*, with Hogarth reportedly carrying one in his pocket at all times. A mezzotint self-portrait by Thomas Frye shows a *porte-crayon* with a sharpened black chalk at one end and a white chalk at the other (no. 31). It has been observed that for head and shoulder self-portraits where space was limited, the porte-crayon provided a more economical means of indicating the profession of the sitter.[45] From the mid-nineteenth century the development of modern pencils, and a new interest in sketching in oil paint rather than chalk, led to a sharp decline in the appearance of the porte-crayon in self-portraits. The mahlstick (from the Dutch *maalstock*, 'paint stick') was a pole with a leather-covered pad at the end, used by artists to steady the hand while painting. In her self-portrait Richards prominently features her mahlstick, reinforcing her position as a professional artist, not simply an amateur (no. 83).

THE ARTIST'S STUDIO

The artist's working environment has undergone many changes over the centuries; from a bustling sixteenth-century workshop, to the grand public artist's showroom and later, the hovel inhabited by the isolated nineteenth-century bohemian. The word 'studio' itself, as a term to describe a place where artists painted, did not come into English usage until the nineteenth century: prior to this it was more commonly referred to as the 'painting room'. In Italy the term 'studio' traditionally denoted a place of study while the terms *bottega* or *stanza* were used to describe the space where artists produced most of their work. An architectural plan drawn by Michelangelo detailing the potential extension to his Florentine residence (*c.*1545, Museo di Casa Buonarroti, Florence) records just such a spatial division.[46]

Prior to the Renaissance, the artist's workshop was fundamentally a production space comparable to those of other craftsmen, such as goldsmiths and cabinetmakers. Medieval artists also tended to work in situ, often setting up temporary workspaces in the buildings or churches for which their works were intended. During the Renaissance, as the status of the artist rose, this began to change – artists were no longer satisfied with being affiliated with other manual trades and increasingly emphasis was placed on study and theory as well as production. In 1563, the first academy of artists was founded in Florence by Cosimo I de' Medici under the influence of Giorgio Vasari. The Academia delle Arti del Disegno, as it was called, was essentially a discussion space for the most eminent painters of Cosimo's court. This move away from a singular focus on the manual aspects of painting towards providing artists with a forum for discussion and a full and well-rounded education would eventually lead to the establishment of formal training academies for artists (reaching a high point in the eighteenth century), which were completely separate from the artist's workshop.

Images of artists in their studios are by no means uniform and while of some use as historical documents, their veracity is open to question. For example, while some of the props included in an image of the artist's workplace will be the actual objects used by the artist in that space, others may have been included to suggest something about the artist's personal style or artistic achievements.

The earliest representations of the artist at work in images of St Luke tend to tell us very little about the physical space inhabited by the artist. In most cases the setting is that of a religious or domestic interior – the sorts of spaces visited by the itinerant medieval artist or the conventional settings used for images of the Virgin and Child. Eduard Steinle faithfully follows in this tradition for his later representation of St Luke (no. 60).

A print produced by Stradanus in the late sixteenth century entitled *Color Olivi (The Invention of Oil Painting) c.*1580–1605, provides one of the earliest visual accounts of the painter's workshop. The print shows a typical Renaissance *bottega*, run by a master and staffed by apprentices. This system of artists undertaking training in the workshop of an established master prevailed well into the seventeenth century. This print is taken from a series of 20 engravings

Fig. 24
STRADANUS
Color Olivi, *c.*1580–1605
Engraving
British Museum, London

entitled *Nova Reperta* ('New Discoveries'; fig. 24) depicting technological advancements. In *Color Olivi*, Van Eyck, the master of the studio and the supposed inventor of oil painting, is working on a large canvas (although in reality he worked on panel), while behind him two apprentices are grinding and mixing pigments and another, to his left, prepares a fresh palette. In the foreground a young boy is making a drawing from a Classical bust and by the window a more experienced apprentice is painting the portrait of a visiting client. The two drawings showing *Engravers at Work* and *Printers at Work* (nos 54, 55) are also related to prints in the *Nova Reperta* series, and similarly attest to this very systematised and collaborative form of workshop production. In *Printers at Work* three compositors, on the right of the image, are setting the type based on the manuscripts pinned to the wall, while another man checks a proof, a third prepares a forme with ink and a fourth works the screw press.

One of the earliest substantial bodies of images of artists in their studios appeared during the seventeenth century in the Netherlands. A new trend among collectors and connoisseurs for visiting the studios of artists, in conjunction with a desire among artists to promote their profession in a competitive marketplace may have been the driving force for this.[47]

Of all the Dutch genre painters, Adriaen van Ostade (1610–85) produced one of the largest and most consistent body of images of the artist in his studio. In *The Painter in his Workshop* (fig. 25), Ostade shows the kind of artist who might paint the rustic, peasant scenes for which he himself was most famous.[48] While the scene is fictitious, we can assume that many aspects of the composition,

Fig. 25
ADRIAEN VAN OSTADE
The Painter in his Workshop, 1663
Oil on panel
Gemäldegalerie Alte Meister, Dresden

such as the artist's easel and the direction of the light, are based on fact. A desk positioned on the left of the painting, under which a classical bust, a book and papers can be seen, would imply that despite the disorder of the setting this ramshackle artist is not without training. On the right is an articulated wooden lay figure (available since the sixteenth century and used by artists in the absence of a human model, particularly for the completion of clothing). The sheet of canvas hanging over the window was probably intended to catch dust. The importance of maintaining a clean, dust-free working space was regularly stressed by European artists. Gerrit Dou (1613–75), one of Ostade's most distinguished contemporaries, was apparently so fixated with eliminating dust in his studio that he climbed in to his work room through a trapdoor in the ceiling and would wait 15 minutes before starting work to allow the dust to settle.[49] Similarly, artists often had a separate area in the studio for grinding pigments, which tended to generate dust. Benjamin West (1738–1820), for example, had a 'colour closet' at one end of his painting room.[50]

Working in Italy, but heavily influenced by the Netherlandish school of painting, the Austrian-born artist Giacomo Francesco Cipper (1664–1736) presents a similarly candid and earthy image of the artist at work in his studio. Produced in the early eighteenth century, and probably not a self-portrait, *An Artist in his Studio* (no. 66) depicts a painter dressed in a turban and housecoat at work on a canvas. On the right two young assistants are practising their drawing, while on the left another, slightly older assistant grinds paint with a two-handed muller. To the right of the grinding-stone is a scraper or palette knife, used for manipulating the paint and transferring it to the palette. Above the apprentice are a number of plaster casts, including a hand and the face of an infant or putto. Classical casts such as these were common features of the artist's studio, often used as teaching aids in the absence of a live model, and can be seen in a variety of studio images.

In England, depictions of the artist's studio were rare in the seventeenth century but began to emerge in slightly larger numbers from *c.*1800. Although there are relatively few images of the eighteenth-century studio, written descriptions and historic records provide a vivid account of the contents and general set-up. In stark contrast to the humble and earthy studios of seventeenth-century Dutch painters, the studio of the eighteenth-century English society painter was a grand and lofty affair. At this date the artist's painting room was still part of the home: it was not until the mid-nineteenth century that purpose-built studios began to be constructed. In the case of wealthy artists, the home often meant grand town houses, with separate rooms designated for living, receiving clients and painting. In major centres of painting such as London and Bath, artists' houses were grouped together in affluent areas of the city, near the homes of their sitters. Some successful artists, such as Allan Ramsay (1713–84), worked in separate buildings behind the house while younger, less established artists might rent a single room – as did Thomas Lawrence, tenant of a room in London that was subsequently rented to the Irish artist Martin Archer Shee (1769–1850).

In the absence of commercial galleries, the eighteenth-century artist's studio also had to serve as a showroom. Some artists, such as Benjamin West, opened their houses to the public, carefully arranging their works and charging a small admission fee. It was also common for artists to keep a permanent display space. In 1755 the artist André Rouquet (1701–58) noted that 'Every portrait painter in England has a room to shew his pictures, separate from that in which he works. People who have nothing to do, make it one of their morning amusements to go and see their collections'.[51] Thomas Rowlandson's *The Portrait Painter's Show Room* (fig. 26) depicts just such an arrangement: the artist's painting room on the left is separated from the packed showroom by a set of double doors. Gainsborough's house and studio on Abbey Street in Bath (one of the most expensive properties in the city) was arranged on several floors, and included a large showroom where visitors could see his work before deciding whether to commission a portrait. Most of the paintings on display were newly completed works awaiting their final varnish; this could not be done until the oil was dry, a process normally lasting at least five months and so allowing a lot of time for

Fig. 26
THOMAS ROWLANDSON
The Portrait Painter's Show Room, 1809
Pen and ink and watercolour
Ashmolean Museum, Oxford

the unfinished work to serve as a promotional tool.[52] Gainsborough also had a millinery shop on the ground floor, which was kept by his sister, Mrs Gibbons. This perfectly complemented the studio: ladies could visit the artist's showroom and then purchase fabric or ribbons in the shop.[53] In contrast, today artists' studios are generally regarded as private spaces, the commercial side separated from the creative realm.

During the eighteenth and early nineteenth centuries English artists tended to present an idealised version of their working environment as a refined and intellectual space full of books, Classical sculptures and elegant furniture. The marine artist Samuel Drummond's self-portrait (no. 77) is a typical example, showing a large space filled with the accoutrements of the artist's profession. On the left a selection of props, including a helmet, a sword and an ornate jug, have been artfully positioned on the floor, while a copy after an ancient Roman sculpture depicting Menelaos holding up the body of Patroculus is propped against the sitter's chair on the right as testament to the artist's intellect and understanding of Classical Antiquity. Drummond's composition is made more majestic by the shaft of light falling from a high window. Good light was essential to the studio and often dictated its location: northerly light was preferred, as the least changeable, while light from above was considered more flattering to the sitter. Where an angled skylight was not possible, artists might use shutters to block off the lowest part of the window, as seen in a number of studio paintings (see fig. 7).

The eighteenth century also witnessed a proliferation of official training Academies for artists across Europe, aimed at promoting the visual arts as well as providing a space where artists could receive formal instruction and benefit from lectures as well as anatomy and life drawing classes. Following the foundation of the Royal Academy of Arts in London in 1768, a number of images were produced to mark the occasion. Johan Zoffany (1733–1810), one of George III's favourite painters, produced the most famous image of the founding Academicians (no. 70). The painting shows the Academicians gathered together to observe the setting of a life model – the choice of subject here emphasising the importance of life drawing to the Academy's early curriculum. On the right, two life models adopt well-known attitudes, the younger one posed as the Classical *Spinario* (pulling a thorn from his foot) and the other in a pose reminiscent of Renaissance paintings of St John the Baptist by the circle of Raphael.[54] Studio models were carefully chosen primarily for their muscularity; they were also paid handsomely, female models tending to receive more than their male counterparts.[55]

Artists employed by the court were often provided with lodging and a studio space within the walls of a palace. In the 1650s Philip IV famously gave Velázquez the principal room of the living quarters formerly occupied by his son, the late Prince Balthasar Charles, as a studio: it is here that *Las Meninas* (Museo del Prado, Madrid) is believed to be set. During the eighteenth century, and as Louis XIV gradually moved away from the French capital to take up residence in Versailles, a large number of artists and their families were provided with apartments in the Louvre, the majority in the long wing alongside the Seine. Each was arranged over three floors with a gallery space at the top, some of them housing artists' families, apprentices and, occasionally, servants. Famous resident artists of the Louvre included Jean-Honoré Fragonard (1732–1806), André-Charles Boulle (1642–1732) and François Boucher (1703–70), who had a slightly larger apartment in the main building. This arrangement ceased during the nineteenth century, with artists subsequently setting up their own studios in other parts of Paris.

The nineteenth century witnessed a proliferation of images of the artist's studio. In contrast to the refined and orderly workspaces of artists such as Samuel Drummond, the prevailing image of the late nineteenth-century studio is of the impoverished garret occupied by the bohemian artist, misunderstood and isolated from society (see chapter 4). No longer a mark of respectability, from the nineteenth century onwards the studio became a symbol of disorder.[56]

This picture of the artist living in squalor and sacrificing everything for art was particularly evident in French art. One of the most iconic images of the bohemian garret is Ostave Tassaert's *Studio Interior* of 1845 (fig. 27), where a shabbily dressed artist peels potatoes huddled over a cooking pot. A potato in the artist's paint box (notably bereft of paints) beside his empty easel suggests that the impoverished artist has had to choose between buying paints and buying food – and in desperation has evidently opted for the latter. A self-portrait by Alfred Stevens of *c.*1840 (Tate, London) shows a similarly stark and garret-like interior. Dressed in fashionable clothing, his hair slightly tousled, the artist sits nonchalantly on a wicker

Fig. 27
OSTAVE TASSAERT
Studio Interior, 1845
Oil on canvas
Musée du Louvre, Paris

chair, his palette in hand, a second chair and a stove visible in the background. By the nineteenth century the stove in a garret had become an emblem of hardship – epitomised by Cezanne's painting of *The Stove in a Studio*, *c*.1865 (National Gallery, London), in which the stove itself represents the absent, struggling artist.

From the seventeenth century some artists began to move some elements of their working practice outside. Claude Gellée, called Le Lorrain, was one of the first artists to do so in the 1630s.[57] His open air sketches (no. 57), initially executed in ink and later in oil, were then worked up into finished oil paintings in the studio. Claude's biographer, von Sandrart, wrote that the artist 'tried by every means to penetrate nature, lying in the fields before the break of day and until night in order to learn to represent very exactly the red morning sky, sunrise and sunset and the evening hours'; he would mix his colours in situ, then return to the

studio to record the scene with the memory still clear in his mind.[58] At this time Claude also began to include images of artists sketching within larger, picturesque landscapes, a practice adopted by his contemporaries and followers. In *A Landscape with Ruins* (no. 58) the artist becomes a picturesque motif, providing a contrast in scale to the expansive landscape and Classical ruins, yet at the same time the vaguely historicising dress of the two figures avoids the introduction of elements of modernity that would disturb the overall timelessness of the scene.

This innovative practice of moving the studio outside predates the *plein-air* work of the Barbizon and Impressionist painters in the nineteenth century. The ability to set-up an easel up on the banks of a river or in a field was aided by the invention of collapsible metal paint tubes. The urge to paint outside was also linked to a more general desire among young Parisian artists to paint the world around them and observe nature directly, rather than follow the rigid, classical teaching of the French Academy. By the early twentieth century painting outside the studio had become the norm, increasingly facilitated by the invention of new types of paintboxes and portable easels. In Edward Seago's portrait on board the Royal Yacht *Britannia* (no. 90) The Duke of Edinburgh is shown using a portable box easel designed for working outside. Unlike traditional easels it could be folded up and carried like a briefcase.

Today the trope of the painter or sculptor at work has become an essential part of how we understand what it is to be an artist. In self-portraiture, the concept of concealing one's profession in favour of representing oneself as a fashionable courtier with the ability to move in the same circles as one's patrons, has been replaced by a desire to represent, and in many cases celebrate, the manual aspects of the painting profession. The same is true for depictions of the artist's studio; once almost exclusively sanitised versions of the artist's actual working environment, these became increasingly diverse, in many cases serving as an extension of an artist's personality and emphasising their differences rather than their similarities.

NOTES

35. For further discussion see Verstegen 2008, p. 518.
36. *Office of Works Accounts*, E351/3268 (1634–35), cited in Edmonds 1978–80, p. 125.
37. Bellori 2005, p. 219.
38. Woods-Marsden 1998, p. 230.
39. Shawe-Taylor and Buvelot 2015, pp. 85–7.
40. Cennini 1954, pp. 40–1.
41. For more observations on palettes and brushes see Schmid 1966, p. 521.
42. Ayres 1985, p. 114.
43. Cennini 1954, p. 94.
44. For more on the arrangement of colours on a palette see Gage 1993, p. 187.
45. J. Simon, 'The artist's porte-crayon', October 2012. Retrieved from www.npg.org.uk/research/programmes/artists-their-materials-and-suppliers/the-artists-porte-crayon.php
46. Cole and Pardo 2005, pp. 16–17.
47. For a full discussion see H. Chapman, 'The Imagined Studios of Rembrandt and Vermeer', in Cole and Pardo 2015, p. 126.
48. Ibid., p. 129.
49. Ayres 1985, p. 34.
50. Ibid., p. 36.
51. André Rouquet, *The Present State of the Arts in England*, 1755, quoted in Ayres 2014, p. 432.
52. Ayres 2014, p. 432.
53. For a detailed account of Gainsborough's studio in Bath see Sloman 2002, p. 51.
54. Bignamini and Postle 1991, p. 18.
55. Ibid., p. 17.
56. Waterfield 2009, pp. 1–2.
57. For more on Claude painting outside see Rand 2006.
58. J. von. Sandrart, *Teutsche Academie Zweyter Theil*, Nuremberg 1675 in Rand 2006, p. 35.

51

CIRCLE OF

BENOZZO GOZZOLI (*c*.1420–1497)

A Young Man Drawing and a Sleeping Dog

c.1460–80

Brush and ink with white heightening, over black chalk, on blue prepared paper, 23.5 × 17.4 cm
RCIN 912796
REFERENCES: Popham and Wilde 1949, no. 33; Degenhart and Schmidt 1968, no. 474

The fifteenth century, especially in Italy, saw a rapid growth in the practice of drawing from the life, as distinct from the 'pattern book' tradition of established motifs handed down from one generation to the next. Initially drawing from life was confined to the workshop – sketching in the open air was a later development – and the subjects that might have been readily to hand feature prominently in such drawings. When a pose was required for a figure in a painting, an assistant of the artist would usually be asked to model (regardless of whether the intended figure was to be male or female) and casual studies of workshop assistants, unrelated to paintings, are common.

Here a youth is shown in everyday dress, seated on a low stool and hunched over a sheet of paper that curls over his knee. The light falls strongly from the right as if through an open doorway, though his facial features are barely visible and the drawing instrument he holds cannot be made out. There is nothing grand or allegorical about the depiction: it is simply a drawing exercise, taking an everyday activity as its subject, and the draughtsman of the present sheet does not suggest that there is anything more noble or extraordinary about the act of drawing than there is about the sleeping dog, probably studied while curled up in a corner of the workshop.

The author of the sheet has not been identified with certainty. The fanciful traditional attribution was to Masaccio, but recent scholars have attributed it to later fifteenth-century Florentine artists such as Piero di Cosimo, Davide Ghirlandaio, or – most plausibly – a follower of Benozzo Gozzoli. MC

52

AFTER GIROLAMO SAVOLDO

(*c*.1480–1548)

A Man in Armour

c.1529–48

Oil on canvas, 91.0 × 83.5 cm
RCIN 405770
REFERENCES: Shearman 1983, no. 237; Passamani 1990, pp. 164–7; Miller 1998, pp. 114–7; Fried 2010, pp. 13–14, 248

This is a copy of a portrait by Girolamo Savoldo of *c*.1529 (Louvre, Paris). A bearded man wearing a metal breastplate over a gown with wide sleeves of red velvet looks out at the viewer, his back and left arm reflected in two large mirrors set at right angles behind him. This version, probably produced by a copyist in Savoldo's workshop, has been cut down on the right hand side and the paint layers are very thin, making both reflections rather incomprehensible: the three-dimensional effect is more pronounced in the original.

The unusual composition refers to the *paragone* concerning the relative merits of sculpture and painting, a major theme in Renaissance artistic literature. According to Vasari, the artist Giorgione (*c*.1477–1510) claimed that painting was superior, since it could show several views of the same figure at a single glance, whereas a viewer was required to move around a sculpture, experiencing the views sequentially rather than simultaneously. To prove his point Giorgione produced a (now lost) painting of a figure whose front was reflected in a pool of water, one side of his body in a mirror and the other in a burnished breastplate that he had removed. In another account, Paolo Pino's *Dialogue on Painting* of 1548 the figure painted by Giorgione is St George and the reflection in armour is replaced by another mirror. Giorgione's painting was greatly admired for its ingenuity. Polished armour in the lower right corner of the Louvre version of Savoldo's portrait, reflecting the soldier's hand, corroborates the idea that the painting is inspired by Giorgione's lost painting.

When it was acquired by Charles II, the present painting was described as 'One head wth a Lookeing glass of Giorgione'; in 1818 it was also listed as Giorgione's self-portrait and hanging at Kensington Palace, although by 1863 it had been reattributed to Savoldo. The sitter in the Louvre version, which is signed by Girolamo Savoldo, has been described as the French military commander Gaston de Foix (1489–1512); however, scholars have more recently catalogued it as a self-portrait of Savoldo on the basis of facial similarity to his other accepted self-portraits. The position of the hands mimics that of an artist holding a paintbrush and palette, allowing for the mirror reversal of a right handed person, which is then reversed back by the rear mirror.[1] AR

1. Fried 2010, p. 13.

53

ANNIBALE CARRACCI (1560–1609)

A Young Man Drawing

*c.*1585–90

Red chalk on dirty paper with touches of white oil paint, 27.8 × 23.5 cm, cut at upper left
RCIN 905428
REFERENCES: Wittkower 1952, no. 256

A young artist is shown with a quill pen in hand, drawing a portrait or caricature on a sheet of paper held on his lap. The extravagantly wide hat obscures most of the artist's features but what is seen of the face is finely and carefully drawn (unlike the exuberantly rough handling of the rest of the sheet) and was thus presumably intended to depict a specific individual.

The drawing comes from an eighteenth-century album of miscellaneous head studies and is inscribed on the verso in an early hand 'Anibal Caraza'.[1] It conforms in style and subject to the sort of casual drawing of everyday life that was such a notable feature of the early Carracci 'academy' (see nos 5, 6). The drawing being executed by the young man is indicated by only a few lines, but sufficient to indicate a full-face head wearing a softly pleated high hat of a kind seen in other drawings from the Carracci studio.[2] MC

1. The attribution to Annibale was reasserted by Nicholas Turner in 1992 (note on mount).
2. See for example RCIN 902116, 902276.

54

JAN VAN DER STRAET, CALLED STRADANUS (1523–1605)

Engravers at Work

*c.*1590

Pen and ink with wash and white heightening over black chalk, 18.7 × 27.4 cm
RCIN 904760
REFERENCES: White and Crawley 1994, no. 166; Baroni Vannucci 1997, no. 466

55

JAN VAN DER STRAET, CALLED STRADANUS (1523–1605)

Printers at Work

*c.*1590

Pen and ink with wash, white heightening and touches of red chalk, over black chalk, 18.6 × 28.9 cm, the figure at centre right on a separate piece of paper
Signed lower centre: *Ioannes Stradan*; inscribed upper left (on the capital): *Io: Guttem / bergius / Argenti / nensis / Moguntie / 1440 / Sigilla*; and on the arch *Sigilla fumus atra paginae imprimens / Librum dat usque mille milliu / agmina*
RCIN 904761
REFERENCES: White and Crawley 1994, no. 167; Baroni Vannucci 1997, no. 463

Born in Bruges and trained in Antwerp, Jan van der Straet travelled to Italy in 1545 and worked there for much of the rest of his life under the names Stradanus or Giovanni Stradano. He practised as a painter but gained greater fame for his designs for tapestries and prints, many of which were woven or engraved in Flanders from drawings he sent from Italy. The two present drawings are connected with the *Nova Reperta* ('New Discoveries'), a suite of 20 engravings depicting technological and scientific advances – spectacles, gunpowder, sugar refining, clocks, stirrups, the discovery of America and so on – published by Philip Galle in Antwerp.

The two drawings emphasise the collaborative workshop nature of printing (both books and engravings) during the Renaissance. The drawing of *Printers at Work* corresponds with the engraving as published, in reverse. To the right, three compositors set the type from manuscript sheets pinned above their type-cases, while a spectacled man checks a proof; to the left, a man inks a forme with a pair of leather dabbers, while another operates a screw-press; in the foreground a boy lays out freshly printed sheets to dry; at far left the master of the workshop looks on, with more sheets hung to dry above him. The inscriptions state that the technology was introduced by Joannes Gutenberg in Mainz in 1440 and that 'The smoke, as it prints little black figures on the page, produces a book up to a thousand thousand columns long' – 'smoke' refers to the soot that was used to make black printing ink.

The drawing of *Engravers at Work*, by contrast, is compositionally unrelated to the published print. Here three engravers work their copper plates from images on stands before them; to left and right, pairs of men operate the screw-presses; the man seated in the right foreground may be correcting a proof of a plate requiring further work. All of the men appear to be left-handed, a feature that would be reversed in the printing. The print of *Sculptura in Æs* ('*copper engraving*') in the *Nova Reperta* shows the process modernised: an engraver is joined by an etcher taking a plate out of an acid bath and the screw-presses have been replaced by roller-presses, which were being introduced at the end of the sixteenth century and may be depicted for the first time in Stradanus's print. Philip Galle was clearly intent on making the *Nova Reperta* as up to date as possible and must have asked Stradanus to make a new drawing incorporating the latest developments. MC

Before conservation

Fig. 28 X-radiograph of no.56

56

NORTHERN ITALIAN SCHOOL

Portrait of an Artist

*c.*1590–1620

Oil on canvas, 136.0 × 108.0 cm
RCIN 402848
REFERENCES: Collins Baker 1929, no. 96; Shearman 1983, no. 28

This portrait is first firmly recorded in an inventory of pictures at Kensington Palace during the reign of George III where it is listed as a *Portrait of an Artist* by Bassano and noted as being 'very fine'.[1] Since then the attribution to Bassano has been widely discussed. Numerous elements of the composition, such as the loose treatment of the artist's left hand, would suggest that the painting was produced in Veneto by an artist working in the style of Tintoretto or Jacopo (*c.*1510–92) and Leandro Bassano (1577–1622). However, the figure of a woman, painted underneath the current portrait and only revealed recently in an X-radiograph, may possibly point to a Bolognese artist, based on the woman's appearance and dress (fig. 28). Whether this painting is a self-portrait has also been debated. An X-ray has revealed pentimenti in the area around the artist's painting hand, its original position apparently higher and more angled that it appears currently. This repositioning of the painting hand might suggest that this is an original self-portrait because the artist required more than one attempt as he struggled to get it right.

Recent conservation has also exposed considerable areas of later overpaint. Removal of this in the area around the artist's palette has revealed an original table (previously concealed beneath a red cloth) as well as the true positioning of the handles of the artist's two paintbrushes and a small crucifix placed next to his tools. The crucifix, when observed in conjunction with the strong directional light on the artist's forehead – a symbol of divine inspiration – would suggest that he may have intended that this portrait be read not only as a testament to his ambitions but also as a declaration of his service to God. LP

1. This painting may also be that described in the 1688 inventory of James II's pictures as 'Tintoret's picture to the knees, done by himself' (RCIN 1112554, 'A Catalogue of the collection of pictures etc. belonging to King James the Second', no. 110).

57

CLAUDE GELLÉE, CALLED LE LORRAIN (1604/5–1682)

An Artist Drawing from a Statue

*c.*1630

Pen and ink, 12.7 × 9.2 cm
RCIN 913092
REFERENCES: Blunt 1945, no. 59; Roethlisberger 1968, no. 24

Drawing from Antique sculpture became part of the standard training of artists during the Renaissance, and in the seventeenth and eighteenth centuries this practice became something of an industry in Rome, primarily to serve the demands of antiquarian collectors from across Europe. The Royal Collection holds, for example, the bulk of the surviving 'Paper Museum' of Cassiano dal Pozzo (1588–1657), which includes more than a thousand drawings after Roman sarcophagi, statues, busts and other sculpture, commissioned from a team of draughtsmen, some of whom may have spent their entire careers producing such record drawings.

This is one of a series of 38 small sheets from a pocketbook compiled by Claude, now divided between Windsor, the British Museum and elsewhere. All depict scenes in and around Rome, and their spontaneity strongly suggests that Claude drew them on the spot. Here he depicts what must have been a common sight in Rome: an artist seated on a scaffold comprised of boards resting on a trestle, to raise him to the level of a statue so that he can make an accurate drawing without foreshortening. The artist is not drawing the statue that we see in full, which stands on a pedestal beyond him, but another that is almost hidden from view between the columns of a free-standing aedicule – just a few folds of drapery are visible. No such aedicule housing a single full-size statue is known from ancient Rome, and thus (if the image is not invented) it is probable that Claude witnessed the scene in a 'sculpture garden', such as those at the Villas Medici, Borghese and Ludovisi, with a modern aedicule constructed to house a treasured ancient sculpture. MC

58

ATTRIBUTED TO
CLAUDE GELLÉE, CALLED LE LORRAIN (1604/5–82)

A Landscape with Ruins

*c.*1630

Oil on canvas, 97.7 × 124.7 cm
RCIN 404690
REFERENCES: Roethlisberger 1961, no. 261; Lloyd 1991, no. 42; Evans 1998, no. 30

Before conservation

An artist sits sketching the classical ruins ahead of him, while an assistant holds a parasol to shield him from the low sun on the horizon. This painting was engraved in 1769 as *The Morning* after Claude Gellée, called Le Lorrain, although discoloured pigments in the sky have probably reduced the subtlety of the original light effects that may have indicated the time of day. Claude was particularly interested in capturing the variable effects of light on the landscape and was one of the earliest artists to sketch outdoors. Joachim von Sandrart met the artist in 1628 and wrote that 'Poussin, Claude Lorrain and I rode to Tivoli to paint or draw landscapes from life'.[1] In Claude's paintings architectural features from different locations are often combined within one idealised composition – here the circular temple is based on the Temple of the Sibyl at Tivoli, while the other recalls the Temple of Saturn at the foot of the Capitoline Hill.

During conservation

Several of Claude's paintings of the 1630s include draughtsmen of the type seen here, although in this example the artist holds a red chalk *porte-crayon*, whereas Claude tended to work outdoors in pen and ink. Sandrart also reports that Claude made oil sketches on canvas in the open air, although these have remained elusive.[2] The motif of an artist sketching outdoors became popular for landscape painters working in Rome during the middle decades of the seventeenth century and continued into the eighteenth. Other examples in the Royal Collection include Canaletto's *Rome: The Arch of Constantine* (RCIN 400713) of 1742 and Antonio Visentini's *Capriccio with a view of Mereworth Castle, Kent* (RCIN 400687) of 1746.

Heavily discoloured varnish and restoration overpaint have made it difficult to determine the quality and authorship of this picture, although recent conservation has revealed that the pigments used (which include much-faded smalt in the sky and ultramarine blue in the figures) together with the coarse, open-weave canvas are both consistent with Claude's working practice in Italy during the seventeenth century. The quality is variable across the picture surface – while the architectural elements are carefully observed, the figures are more crudely painted and may have been added later. If the painting is by Claude, then it must be an early work, since it is not recorded in his *Liber Veritatis*, which he began around 1635. AR

1. Quoted in Roethlisberger 1961, pp. 51–2.
2. Rand 2006, p. 36.

59

GIOVANNI FRANCESCO BARBIERI, CALLED GUERCINO (1591–1666)

St Luke Painting the Virgin and Child

*c.*1650

Black chalk, stumped and washed over, and red chalk, 23.5 × 33.8 cm
Inscribed lower right: *Guercin*
RCIN 902728
REFERENCES: Mahon and Turner 1989, no. 371

The tradition that St Luke the Evangelist had painted an image of the Virgin and Child may date back to the fifth century, when Eudoxia, consort of the Byzantine Emperor Theodosius II, was reputed to have brought an icon painted by the saint back from the Holy Land. The monastery of the Panaghia Hodegetria was built in Constantinople (now Istanbul) to house the icon, which was moved to the monastery of the Pantocrator in the thirteenth century and lost at the fall of Constantinople in 1453 (though many surviving versions across Christendom are claimed to be the original miraculous image). The icon showed the Virgin full-length, gesturing towards the Christ Child held in her left arm while he raises his right hand in blessing, but most of the copies of the image are half-length and this format became widespread in Western Europe from the twelfth century onwards.

St Luke was consequently adopted as the patron saint of artists, and many artists' guilds, confraternities and academies across Europe were dedicated to his name, such as the Sint-Lukasgilden in Antwerp, Amsterdam and many other cities of the Low Countries, the Accademia di San Luca in Rome and the Compagnia di San Luca in Florence. Those bodies frequently furnished their corporate chapel with an altarpiece of St Luke painting the Virgin and Child – or on occasion drawing; one of the earliest such altarpieces is Rogier van der Weyden's panel (Museum of Fine Arts, Boston), which shows the saint making a life drawing in metalpoint from the living Virgin and Child seated before him.

In Guercino's drawing the saint is shown seated on a low chair, about to begin painting his miraculous image of the Virgin and Child, outlined on a panel propped on a pegged easel. In his left hand he holds a square palette dotted with paint and four brushes; he turns to dip a painting knife into a bowl on a stool by his side. His attribute of an ox looks on. Guercino did execute a painting of St Luke with his miraculous image of the Virgin (Nelson-Atkins Museum of Art, Kansas City) but the present drawing is quite different in format and composition, and surely unrelated to the production of the painting. Given the level of finish and the sophisticated combination of red and black chalks – quite unlike Guercino's usual preparatory drawings – it was presumably drawn as a finished work of art. Indeed, the staining around the edges and woodworm holes at lower centre show that it was framed and hung at an early date. MC

60

EDUARD JAKOB VON STEINLE (1810–1886)

St Luke Painting the Virgin

1851

Oil on canvas, 134.0 × 181.8 cm
Signed and dated lower right: *18 SE 51* [*SE* in monogram]
RCIN 408952
REFERENCES: Steinle 1910, no. 118; Marsden 2010, no. 59

The Austrian Eduard Steinle was linked to the Nazarenes, a group of artists who sought to revive medieval and early Renaissance artistic techniques and subjects, of which St Luke painting the Virgin is a well-known example. The patron saint of artists, according to tradition St Luke was the first person to paint the Virgin and Child (cf. no. 59). Unlike some early artists, who used the subject of St Luke painting the Virgin to imply a subtle form of self-portraiture, Steinle has not given St Luke his own features but those of a copper engraver, L. Kappes. The subject is one to which Steinle returned several times, first in 1838 and then again in 1842, before producing this painting in 1851 for Prince Albert, who gave it to Queen Victoria as a birthday gift.

Steinle visited Rome in 1828 and later became Professor of History Painting at the Städelsches Kunstinstitut in Frankfurt, where his students included the young Frederic Leighton (no. 132), in whom he instilled an interest in art of the Middle Ages and early Renaissance. Most of Steinle's paintings are of religious subjects and he produced a number of frescoes and stained-glass designs for churches. AR

61

GEORG ANDREAS WOLFGANG

(1631–1716)

AFTER JOACHIM VON SANDRART (1606–1688)

The Invention of the Art of Drawing

1675

Engraving, plate 32.4 × 21.2 cm
In Joachim von Sandrart, *L'Academia todesca della architectura, scultura e pittura: Oder Teutsche Academie*, 2 vols, Nuremberg 1675–9
RCIN 808964.a–b

Joachim von Sandrart was a painter of some note but it is for his two-volume *Teutsche Academie* that he is chiefly remembered. His compendious treatise includes sections on ancient sculpture and architecture, perspective, the theory of painting, artists' biographies, a translation of Ovid's *Metamorphoses* and so on. The second part of Book I purports to give a history of art from its earliest origins, and opens with an engraving of two scenes of legendary accounts of the discovery of drawing.

The upper scene shows a shepherd tracing around his shadow in the dust with his staff. Sandrart credits this account to the Roman author Quintilian, but it is likely that he took his information from Leon Battista Alberti's treatise *On Painting* (1435), which states: 'Quintilian believed that the earliest painters used to draw around shadows made by the sun, and art eventually grew by a process of additions. Some say that an Egyptian Philocles and a certain Cleanthes were among the first inventors of this art'.[1] The lower scene shows the account in the *Natural History* (35: 43) of Pliny, according to whom drawing was invented by the daughter of Butades, a tile-maker of Sicyon, who traced around the shadow cast by the profile of her beloved (her father then also produced the first relief by filling the outline drawing with clay). This account became known as the story of the Corinthian Maid. MC

1. Alberti 1972, p. 63. For these legends in general see Stoichita 1997.

62

SÈVRES PORCELAIN FACTORY

Déjeuner Paris ('Tray and tea service')

early nineteenth century, decorated later (in Paris)

Soft-paste porcelain, the tray 4 × 46.5 × 35.2 cm
RCIN 36093, 58179, 58185, 58180, 58182
REFERENCES: De Bellaigue 2010, Vol. III, no. 260

In the late eighteenth and early nineteenth centuries it was fashionable to collect prints or miniature versions of series of self-portraits of artists. A late eighteenth-century example of this can be seen in no. 142, miniature copies of the set of self-portraits now in the Galleria degli Uffizi, Florence, that were acquired by George III. At Sèvres this fashion was transferred onto porcelain. A report of the work in progress at Sèvres in 1813 listed the decorative options available to customers: series of musicians, French writers, Italian artists or Dutch and Flemish painters, which could include Rembrandt and van der Meulen, at 120 francs per head.

It is difficult to identify particular engravings that were used by the painters at Sèvres to decorate this déjeuner. A print of Raphael by Raphael Morgaen (fig. 29) and a print of Michelangelo by Jean-Louis Potrelle survive today in the archives at Sèvres and certainly bear a close resemblance to those on this porcelain. The portrait of Poussin is similar to a self-portrait that had been acquired by the Louvre in 1797.

The artists depicted are identified on the base of each piece. Recent scholarship has identified that the scene on the tray, which depicts the story of the Corinthian Maid (see no. 61) is based on the original oil painting by Louis Ducis, *L'Origine de la Peinture*, exhibited at the Paris Salon of 1808.[1] The story was particularly popular in France at the beginning of the nineteenth century. SG

Fig. 29
AFTER RAPHAEL
All'Ornatissimo Signore Gio. Batista Baldelli di Conti di Peciano, *c*.1793–1830
Engraving
RCIN 850099

1. This painting is currently untraced although it was engraved by E. Lingée and Charles-Paul Landon. See Oliver 2013, pp. 143–4.

63

PIETRO DE' PIETRI (1663/5–1716)

Apelles Painting Campaspe

*c.*1700

Black chalk, washed over in places, 32.2 × 16.3 cm
RCIN 905648
REFERENCES: Blunt and Cooke 1960, no. 694

Pliny the Elder related in his encyclopaedic *Natural History* – among many other things, our most substantial literary source on ancient art (cf. no. 61) – a story of Apelles, court artist to Alexander the Great. Alexander asked Apelles to paint a portrait of his favourite concubine, Campaspe; but while doing so, Apelles secretly fell in love with her. Alexander intuited from the painting that Apelles' love for Campaspe was greater than his own, so he kept the painting but magnanimously gave Campaspe to the painter. The episode combines themes of the power of art and the generosity of a patron, and in commissioning a painting of the subject a collector could demonstrate that he was conscious of both.

This drawing by the Piedmontese painter Pietro de' Pietri, active in Rome in the circle of Carlo Maratti, shows Apelles seated on a low stool before his canvas, with brushes and palette in hand. While Alexander and Campaspe are shown as standard types and in generically Antique costume, Apelles is given an individualised countenance and, other than the swag of drapery over his leg, is in contemporary dress, with fashionable shoes and a garter ribbon tied below his knee. It is not inconceivable that this was intended as a self-portrait of de' Pietri: the heavy brow and downturned mouth are also seen in a more formal self-portrait drawing by the artist, though the small size of the head here makes it difficult to be certain.[1] MC

1. Christie's, London, 4 July 1972, lot 110.

64

JOHN FABER II (*c.*1684–1756)
AFTER JOHN VANDERBANK (1694–1739)

Michael Rysbrack
1734

Mezzotint, sheet 34.9 × 25.2 cm (cut within the platemark)
Inscribed below: *J: Vanderbank pinx.t 1728 / J: Faber fecit 1734 / Michael Rysbrack* SCULPTOR. / *Antuerpiæ Natus. / Sold by J Faber at ye Golden head ye South side of Bloomsbury Square*
RCIN 661054
REFERENCES: Smith 1878–84, I, p. 419, no. 314.II

Michael Rysbrack (1684–1770) was born and trained in Antwerp. Having moved to London in 1720, he soon established himself as the leading sculptor of monumental tombs and portrait busts in England. Among many other projects, he executed several tombs in Westminster Abbey (mainly in collaboration with the architect James Gibbs), including that of Godfrey Kneller (nos 21–4), statues for the gardens of Chiswick House and decorative schemes at Kensington Palace and Houghton Hall.

Here Rysbrack is shown resting on and gesturing to a generic classical bust, while holding a pair of dividers of a type that would be used to measure such sculptures for copying. The implication is that he took the Antique as his inspiration and guide, though his informal dress demonstrates that he was also at ease in the modern world – and indeed his own portrait busts could be either faithfully *all'antica* or strikingly naturalistic.

The inscription on the print states that it reproduces a painting of 1728 by John Vanderbank. The painting appears to be that in the collection of the National Portrait Gallery (currently at Beningborough Hall), which depicts Rysbrack with his head in the same position, but which was overpainted at a later date to show him wearing instead a long waistcoat or 'banyan', leaning his left arm on a plinth that also supports a classical bust, and holding a scrolled drawing in his left hand. The repainted lower left portion formerly showed Rysbrack's right hand by his side, holding a *porte-crayon*, but a partial cleaning of the painting in 1977–9 revealed his right arm resting on a classical bust, exactly as in the print. It may be assumed that Faber's mezzotint records the original appearance of the whole painting. MC

65

JOHN FABER II (*c.*1684–1756)

AFTER PHILIP MERCIER (1689/91–1760)

A Self-Portrait of Philip Mercier

1735

Mezzotint, sheet 35.1 × 25.4 cm
Inscribed: *Ipse pinxit / I. Faber fecit 1735. / Philippus Mercier / Scutarius Primarius Pictor et Bibliothecarius Serenissimi Walliæ Principis / Sold by I. Faber at the Golden Head in Bloomsbury Square*
RCIN 658761
REFERENCES: Smith 1878–84, I, p. 394, no. 239; Ingamells and Raines 1976–8, p. 27, no. 68

Philip Mercier was born in Berlin, the son of a Huguenot tapestry weaver, and trained as a painter under Antoine Pesne, court artist to Frederick I of Prussia. Frederick's brother-in-law, the Elector of Hanover, was made King of England as George I in 1714; two years later Mercier travelled to London bearing his portrait of the king's young grandson, Frederick. He settled in England as a painter and printmaker, and was largely responsible for making fashionable the 'conversation piece', the English equivalent of the *fêtes galantes* of Watteau and other French artists.

When Frederick moved from Hanover to England as Prince of Wales in 1728, having attained his majority, Mercier was soon appointed his Principal Painter and Librarian. This mezzotint reproduces an unlocated self-portrait of Mercier, palette in hand and with bookshelves behind to allude to his two offices to the Prince; the inscription below, in elegant Latin, also gives those two offices (*Scutarius*, literally 'shield-bearer', is a Latinised form of 'Esquire'). The print was issued in 1735, possibly in an attempt to bolster Mercier's position, for he may have been feeling increasingly insecure: Frederick was sitting to other portraitists, there were rumours of a quarrel between prince and painter, and in 1736 Mercier left his service. MC

66

GIACOMO FRANCESCO CIPPER (1664–1736)

An Artist in his Studio

1736

Oil on canvas, 128.6 × 165.5 cm
Signed lower centre: *Gia.mo Francesco Cipper / 1736*
RCIN 402533
REFERENCES: Gruber 2001; Gruber 2005, pp. 29–37
Maxon and Rishel 1970, no. 6

Giovanni Francesco Cipper, also known as 'Il Todeschini' (literally 'the little German') was born in Feldkirch, Western Austria, but spent most of his career in Northern Italy. Cipper's work is characterised by his grinning figures and focus on scenes of everyday life.

This portrait of an artist in his studio is one of a set of four paintings by Cipper, first recorded in an inventory of pictures at Kensington Palace during the reign of George III. The painting must have been one of the artist's final works as it is signed and dated 1736, the year of his death. Some of the signature is now illegible but it was recorded in its entirety in an inventory compiled by Richard Redgrave in 1871. While it has been suggested that the figure of the artist might be a self-portrait, comparison between this work and other self-portraits by Cipper would intimate that it is more likely to be a generic type – a theory supported by the fact that the other paintings in the set (RCIN 402530, 402535 and 402539) present humble figures engaged in similarly ordinary and everyday pastimes: playing cards, making music and de-lousing each other's hair.

In the centre of the painting an artist is working on a canvas surrounded by a number of people. On the left, an assistant grinds paint on a stone slab with a two-handed muller, while on the right, two young boys, probably apprentices, draw in loose-leaf portfolios. Above them, a woman holding a distaff (used for spinning and included in many paintings by Cipper) peers around the side of the artist's easel, shadowing her eyes with her hand. On the table in the foreground, a small dog lies curled up on a table beside the artist's tools: a palette knife, brushes, a mixing pot, a jar of medium or thinner and a box on which the artist rests his brushes.

The figure on the artist's virtual canvas appears to be based on the figure of the assistant on the left, the artist changing his sitter's muller into a crutch in his final painting. This interesting juxtaposition between the real and the painted likeness may have been intended to emphasise the artist's ability not only to record nature but to transform it through the medium of paint. LP

67

ANTON MARIA ZANETTI THE ELDER (1680–1767)

A Self-Portrait in Carnival Costume, Sketching

*c.*1740

Pen and ink, 28.5 × 20.4 cm
RCIN 907419
REFERENCES: Croft-Murray 1957, no. 197

Among the many thousands of volumes purchased in 1762 by George III with the collection of Joseph Smith, British Consul in Venice, was an album containing some two hundred caricatures of contemporary Venetian society – the local aristocracy, *milordi* on the Grand Tour and, most numerously, actors and opera singers. The majority of these were drawn by Marco Ricci (1676–1729/30) and Anton Maria Zanetti the Elder; the final caricature in the album – effectively a tailpiece – was this self-portrait of Zanetti in carnival costume, in the act of drawing a woman in a full-length gown. The identification as a self-caricature is confirmed by a second version of the drawing in a parallel album of caricatures (Fondazione Cini, Venice), which bears a contemporary inscription 'Antonio M.a Zanetti in Maschera, che fà la caricatura della sua cara Sig. Germana Tesi' ('Anton Maria Zanetti in a mask, making a caricature of his beloved Sig. Germana Tesi [i.e. the singer Vittoria Tesi Tramontini, whose caricature is mounted alongside in the Cini album]').[1] This is not a realistic depiction of the artist at work – the sheet of paper on which he is drawing is unsupported and his proportions and dress are intentionally comic – but it captures the essence of his art, the sophistication and frivolity of Venetian social life and the interaction between the two. MC

1. Bettagno 1969, no. 337; Lucchese 2015, no. 72.II.

68

EDWARD FISHER (1722–1781/2)
AFTER FRANCIS COTES (1726–1770)

Paul Sandby

1763

Mezzotint, plate 39.2 × 27.6 cm, sheet 39.7 × 28.0 cm
Inscribed: *Fra.s Cotes pinx.t / E. Fisher fecit. / Paulus Sandby. / Ruralium Prospectuum Pictor / Published according to Act of Parliament. 1763.*
RCIN 661138
REFERENCES: Smith 1878–84, II, pp. 505–6, no. 55

Paul Sandby (1731–1809) followed his older brother Thomas as a military draughtsman to the Board of Ordnance, based at the Tower of London but mainly engaged in surveying the Scottish Highlands following the suppression of the Jacobite Rebellion in 1746. Their patron William Augustus, Duke of Cumberland, was Ranger of Windsor Great Park, and he subsequently made Thomas his deputy, a position he held for the rest of his life. Thomas and Paul thus spent much of their careers in and around Windsor, producing many views of the Castle and Park in watercolour and bodycolour.

In 1761, the date of Francis Cotes's painted portrait (Tate, London) reproduced in this mezzotint, Paul and Thomas were among the founders of the Society of Artists of Great Britain; in 1768 they were both likewise founder members of the Royal Academy of Arts. A desire to raise the status of artists is implicit in the present portrait, which shows Sandby elegantly dressed in a lace-trimmed shirt, an informal frock coat, a silk waistcoat, stockings with tight-fitting breeches to the knee, and his hair set into curls and tied back with a silk ribbon. He leans out of the window of a well-appointed house, his face illuminated by daylight as he draws from nature with a *porte-crayon* on a sheet of paper supported on a bound volume.[1] This gentlemanly air extends to the inscription below, in Latin rather than English, describing Sandby as '*Ruralium Prospectuum Pictor*' ('painter of rural views'), with *ruralium* implying leisured activity (rather than *rusticum*, with its flavour of peasantry and farm-work). MC

1. On light symbolism in this portrait see Shawe-Taylor 1987, p. 27.

69

PHILIP JEAN (1755–1802)

Paul Sandby

1787

Watercolour on ivory, 10.8 × 8.6 cm
Signed and dated mid-left: *P. Jean / 1787*
RCIN 422520
REFERENCES: Foskett 1965, no. 289;
Foskett 1972, p. 353

Paul Sandby (cf. no. 68) was an English watercolourist, who along with his brother Thomas, famously produced a series of watercolour views of Windsor Castle and the surrounding area. He was a founding member of the Royal Academy of Arts in 1768 and, in the same year, was appointed chief drawing master at the Royal Military Academy in Woolwich, a position he held until his retirement in 1796.

This miniature was first exhibited at the Royal Academy in 1788, alongside a portrait of the seascape painter Dominic Serres (1722–93, National Portrait Gallery, London). Sandby is depicted at work, a sketchbook resting on a stone in front of him and a *porte-crayon* in his right hand. The artist is dressed formally, his hair powdered and curled and tied at the back with a black silk ribbon. Jean depicts Sandby as financially and artistically successful, dressed as a society figure in front of Windsor Castle, his most famous subject.

Philip Jean started his career in the Royal Navy before deciding to re-train as an artist. Between 1787 and 1802 he exhibited 118 miniatures at the Royal Academy; he also produced a number of miniatures for George III and Queen Charlotte. LP

70

JOHAN JOSEPH ZOFFANY (1733–1810)

The Academicians of the Royal Academy

1771–2

Oil on canvas, 101.1 × 147.5 cm
RCIN 400747
REFERENCES: Millar 1969, no. 1210; Bignamini and Postle 1991, no. 5; Shawe-Taylor 2009, no. 24; Postle 2011, no. 44; Webster 2011, pp. 252–61; Hauptman 2016, pp. 33–9

Founded by George III on 10 December 1768, the Royal Academy of Arts was the first training school for artists in England to receive royal endorsement and as such marked a distinctive shift away from the various informal drawing schools that had preceded it. The original 'Instrument of Foundation', signed by the king, named 34 founder members (including Sir Joshua Reynolds, its first President), with a maximum total membership of 40. Johann Zoffany, one of a small number of artists personally nominated by the king, was added to the official list a year later.

The Academy's first premises were on the south side of London's Pall Mall adjacent to Carlton House, the Prince Regent's fashionable London residence. In 1771, through his friendship with George III, William Chambers (the first Treasurer) sought permission to move into seven large rooms in Old Somerset House, at this time an official royal residence. Four years later the Crown relinquished control of the building and Chambers was appointed to transform Somerset House into one of England's great public buildings. A series of rooms, including a large Exhibition Room, were reserved by the king for the Academy, which moved in shortly after the completion of New Somerset House in 1779.

This painting depicts all but three (Thomas Gainsborough, George Dance and Nathaniel Dance) of the foremost Academicians, as well as the Cantonese sculptor Tan-Che-Qua and the Academy's first Professor of Anatomy, William Hunter. Produced as a speculative work, the painting was first exhibited at the Royal Academy in 1772, where it was purchased by George III directly from the artist.[1] The setting, previously thought to be the life-drawing room at Old Somerset House, is more likely to be a fictional space invented by the artist to suggest both a life class and a plaster room.

Zoffany emphasises the importance of life drawing to the Academy by choosing it as his subject here. Two male models can be seen on the right: the older of the two is seated on a dais, his left foot resting on a box and his right hand being guided into a rope sling by the Academician George Michael Moser. The chalk at his feet was used to mark out the model's position. A single oil lamp, designed to accentuate the shadows of the life models, illuminates the room; around the walls are various casts, including (below the oil lamp) William Hunter's plaster écorché figure (now lost), produced from the flayed body of an executed criminal. The two portraits hanging on the wall are of Mary Moser and Angelica Kauffmann, the only

female founding Academicians. Although there is no evidence that women were expressly forbidden from attending life-drawing classes, their physical absence from this painting suggests it would have been deemed improper.[2]

Other notable figures in this painting include Sir Joshua Reynolds, dressed in black and with his silver ear trumpet, and Benjamin West, as another favourite of the king given prominence on the far left of the composition, gracefully leaning on the drawing desk. In the bottom left-hand corner Zoffany includes a self-portrait, clearly identifying himself as the originator of the work as he looks out at his audience, palette and brushes in hand. The other Academicians are all identified in a key published in 1794.[3] LP

1. Postle 2011, p. 219.
2. Bignamini and Postle 1991, p. 42.
3. For more information on the key and the identification of the Academicians see Millar 1969, no. 1210.

71

JOHAN JOSEPH ZOFFANY (1733–1810)

The Tribuna of the Uffizi

1772–7

Oil on canvas, 123.5 × 155.0 cm
RCIN 406983
REFERENCES: Millar 1966; Millar 1969, no. 1211; Shawe-Taylor 2009, no. 25; Postle 2011, no. 53; Webster 2011, pp. 281–301

The subject of this painting is the appreciation of art: painters, connoisseurs and wealthy travellers gather to admire and discuss the magnificent collection of paintings and sculptures owned by the Medici family in Florence. The painting was commissioned in 1772 by Queen Charlotte, who was keen that Zoffany should 'paint for Her, the Florence Gallery'.[1] To this end she presented him with a grant of £300 for the journey and a number of important letters of introduction. Much of the composition was complete the following year, although it would be over five years before the painting reached England.

'Paintings of paintings' were not uncommon at this date, a precedent having been set in the sixteenth and seventeenth centuries in the form of gallery and cabinet paintings, mainly produced in Flanders. Nevertheless, Queen Charlotte was surely not expecting what Zoffany produced: a painting filled with contemporary portraits. Indeed, its inappropriateness was noted as early as 1774 by Horace Mann, the British Consul in Florence who wrote to Horace Walpole that it was 'too much crouded with (for the most part) uninteresting portraits of English travelers'.[2]

Zoffany's painting might best be described as a fusion of traditions: the seventeenth-century gallery interior with the eighteenth-century conversation piece. The conversation itself is set in the Tribuna, the octagonal gallery on the east side of the Palazzo Uffizi, which contained many of the most valuable paintings from the collection of the Grand Dukes of Tuscany. On arriving in Florence Zoffany wasted no time in enlarging the display, enlisting the help of the 3rd Earl Cowper and the gallery director to move various paintings and sculptures into the Tribuna from other areas of the royal palaces. Among these were several works by Raphael, including the *Madonna della Sedia*, which normally resided in the Palazzo Pitti, and Titian's *Venus of Urbino*, which, after 1771, the Grand Duke, Leopold I, had not allowed to be taken down from the wall for copying, making an exception for Zoffany by permitting it to be removed and apparently unframed.[3]

It is clear that Zoffany had intended to include figures in his painting from the beginning. The first group, assembled around the marble statue known as the *Venus de' Medici* on the far right, was started as early as 1772. A second group, which includes Sir Horace Mann and Thomas Patch, discusses Titian's masterpiece in the foreground. Here we see an example of Zoffany's rather cruel sense of humour: Thomas Patch, who had been banished from Rome for homosexuality in 1755, appears to be pointing towards the two male wrestlers. On the left of the painting a small crowd of men gathers around Raphael's *Niccolini-Cowper Madonna* (National Gallery of Art, Washington D.C.) of 1508. Zoffany, who was evidently working as a dealer as well as an artist while he was in Italy, had bought the painting in 1772, selling it to Lord Cowper (shown pointing at the painting) a few years later. X-rays reveal that this group, and the *Niccolini-Cowper Madonna*, were added to the painting towards the end of the process, suggesting that Zoffany colluded with Cowper to include Raphael's painting as a way of bringing it to the attention of George III while at the same time raising its status by displaying it alongside the Raphaels in the Grand Duke's collection. In 1780 Zoffany, on Cowper's behalf, attempted but failed to sell the painting to the king.

To the left of the *Niccolini-Cowper Madonna* Zoffany includes a self-portrait, closely resembling the full-size self-portrait he presented to the Uffizi in 1778. It has been observed that his smile hints at the Greek philosopher

Democritus, a figure famed for laughing sardonically at human folly. The artist thus appears to be laughing at the folly of the group of connoisseurs and English aristocrats, looking slightly ridiculous with their posturing expressions and protruding bellies. Needless to say, after almost seven years in the making and full of unwanted portraits and private jokes, Queen Charlotte did not find the painting at all amusing and Zoffany never worked for the Royal Family again. LP

1. Millar 1969, p. 154.
2. Lewis 1937–83, vol. 24, 34
3. Postle 2011, p. 232.

72

PAUL SANDBY (1731–1809)

A Young Woman Painting

*c.*1765–70

Pencil and watercolour, 19.5 × 15.2 cm
RCIN 914377
REFERENCES: Oppé 1947, no. 259; Sloan 2000, no. 170; Green 2012

In addition to his career as a prolific watercolourist and printmaker, Paul Sandby (nos 68, 69) worked as a drawing master to the offspring of several noble families, and this young woman is likely to have been one of his pupils. Sandby depicts his subject's pastime as a pleasant, orderly and rational activity: she is seated in the light and airy interior of a large house, dressed in the fashions of the day, working at an ingenious artist's table with an upper surface that could be raised to different angles, a side drawer allowing ready access to shallow bowls or shells for the mixing of colours and a larger flat palette attached to a leg of the table.

The window gives a view across the Thames to Lambeth Palace, its gatehouse visible behind the young woman's head. The building from which this view was taken has thus been identified by Richard Green as old Grosvenor House, which was leased after 1755 to the Northumberland industrialist John Delaval. Of Delaval's five daughters, Green judged on grounds of costume and apparent age that the subject was most likely to have been Rhoda (1751–70; not to be confused with her aunt of the same name, who was an accomplished pastellist). In the Yale Center for British Art is a drawing in red and black chalks that shows the same young woman seated at the same desk, copying with a *porte-crayon* from a portrait print. MC

73

VALENTINE GREEN (1739–1813)

AFTER BENJAMIN WEST (1738–1820)

A Self-Portrait of Benjamin West with his Son

1775

Mezzotint, plate 38.6 × 27.8 cm, sheet 40.2 × 29.4 cm
Inscribed below: *B. West, R.A. pinxit, London, 1773. / V. Green, Engraver in Metzotinto to his Majesty, fecit.*
RCIN 663719
REFERENCES: Smith 1878–84, II, p. 593, no. 138; Whitman 1902, p. 56, no. 49

Benjamin West was the first American painter of international repute. He arrived in London at the age of 25 after three years studying in Italy, intending to stop off in England only briefly, but the immediate success of his paintings of ancient history encouraged him to stay. A stipend of £1,000 from George III freed him from the need to paint portraits to earn a living, and his career saw an inexorable rise to the Presidency of the Royal Academy of Arts in 1792, succeeding Sir Joshua Reynolds. The dislike of Queen Charlotte, an ill-advised trip to Napoleonic Paris in 1802, and the antipathy of fellow Academicians precipitated a crisis in his career and the resignation of his Presidency in 1805, but he was persuaded to resume the position the following year and held it to his death; he is thus the longest-serving President in the history of the Academy.

The mezzotint reproduces a circular self-portrait painted by West in 1773 (Yale Center for British Art, New Haven), at the height of his popular acclaim, two years after the exhibition of his most famous painting, *The Death of General Wolfe*. The composition is geometrically calm, with West's face shown frontally on the centre-line of the circle, but this Enlightenment rationality is tempered by a familial sensibility, with West's first son Raphael, six or seven years old, looking over his shoulder at the drawing that he is making, *porte-crayon* in hand. Although West retained the painting to the end of his life, he collaborated with Valentine Green to reproduce it in mezzotint two years later (the finished state of the plate carries the publication date 13 February 1775). He may have wished to make a public statement, emphasising his respectability as a well-dressed and upstanding citizen of his adopted country, for the painting was executed in the year of the 'Boston Tea Party', which marked an escalation of his fellow Americans' revolt against British rule. MC

74

ANTON GRAFF (1736–1813)

A Self-Portrait

*c.*1787

Oil on canvas, 84.3 × 70.9 cm
RCIN 404425
REFERENCES: Berckenhagen 1967, p. 34; Fehlmann and Verwiebe 2013, under no. 6

Born in Switzerland, Anton Graff was one of the leading portrait painters in Germany during the late eighteenth and early nineteenth century. Popular with German, Russian, Polish and Baltic nobility, he became the main painter of German poets during the Enlightenment period.

Graff's output included over a hundred self-portraits. Berckenhagen explains this preoccupation with his own likeness not as vanity but as a means of self-promotion to patrons and collectors. In 1765 Christian Ludwig von Hagedorn, the Director of the prestigious and newly established Dresden Academy, founded by order of the Prince-Elector of Saxony, invited Graff to apply for a position; he was so impressed by one of Graff's self-portraits the following year that he drafted his employment contract as a teacher of portrait painting the next day. It was a position Graff retained for life.

Graff's self-portraits are diverse in size, style and composition, ranging from modest head-and-shoulder likenesses to large, full-length studio scenes. The majority show the artist either at work or with the attributes of his profession. The current self-portrait, probably acquired by Queen Victoria, shows the artist dressed in a brown frock coat, his head turned over his right shoulder, holding a paintbrush and palette, with the outline of a canvas in the background.
Other versions of this self-portrait show the artist's palette more clearly and include a cluster of brushes in his left hand. This modest but elegant self-portrait shows the artist in his dual role of practising artisan and elegant nobleman. LP

75

LEOPOLDO DUMINI (1825–1908)

Elisabeth Vigée-Lebrun

1893

Oil on canvas, 118 × 82.7 cm
Signed and dated: *Elisabeth La Vigee Le Brun / Copy of the Original portrait by herself / in the Uffizi Gallery Florence / Leopoldo Dumini fec[?] / March 1893*
RCIN 407235
REFERENCES: Baillio *et al*. 2016, no. 42

This is a copy of Elisabeth Vigée-Lebrun's self-portrait, commissioned in 1789 (while she was in Florence), for the collection of artists' self-portraits in the Galleria degli Uffizi. The improvised white turban partially covering her hair recalls the white cap worn by Rembrandt in several of his later self-portraits, while the dark colour of her gown suggests her official position as a member of the Académie Royale.

The artist is shown in the act of painting her most famous patron, Queen Marie-Antoinette, a strong symbol of loyalty, given that Vigée-Lebrun's close association with the queen and the *ancien régime* was the cause of her self-imposed exile to Italy during the French Revolution. Her lively expression and engaging pose betray no indication of the turbulent political events taking place. She appears to study the viewer as if they are the subject of her painting.

Six other autograph copies of the original painting exist, including one at Ickworth House, in which the figure of Marie-Antoinette is replaced by Vigée-Lebrun's daughter, Julie. A 1792 engraving by Dominique Vivant Denon switches the image on the canvas with a portrait by Raphael, then believed to be his self-portrait. AR

76

THOMAS ROWLANDSON (1757–1827)

The Sculptor

*c.*1800

Etching with hand colouring, sheet 29.8 × 23.5 cm
(cut within the platemark)
Inscribed in the lower margin: *The Sculptor / Rowlandson inv.*
RCIN 810559
REFERENCES: George 1942, no. 9572

Rowlandson's etching is a characteristic juxtaposition of a beautiful young woman and a lecherous old man, but more specifically a satire at the expense of the sculptor Joseph Nollekens (1737–1823), who is shown working on a clay model of *Venus Suckling Cupid*. The many sculptures in the manner of the Antique are apparently all inventions or pastiches, perhaps alluding to Nollekens's early work as a restorer and copyist (with the taint of fakery) of Classical statuary in the celebrated Roman studio of Bartolomeo Cavaceppi. At centre is a bust resembling Michelangelo's *Moses*, behind that a full-size group perhaps intended to be Apollo (albeit bearded) and Hyacinth, below the model's feet a bas-relief of a sacrifice, in the shadows beyond Nollekens a relief of a resting Hercules, and so on.

Nollekens was successful over many decades, particularly for his portrait busts, and died rich. But our view of him remains coloured by the poisonous biography *Nollekens and his Times* (1828) written by his former pupil John Thomas Smith, who had been disappointed in his hopes of a bequest. Smith portrayed Nollekens as a ridiculous figure, miserly, imbecilic and almost deformed, who had improper relations with his models; it is apparent from Rowlandson's print that Smith was not alone in his low opinion of the sculptor. Two drawings by Rowlandson (Dallas Museum of Art and Houghton Library, Cambridge MA), compositionally close to each other but not to the present print, show essentially the same subject, with an even more elderly Nollekens at work on a standing Venus while a nude model poses provocatively before him. MC

77

SAMUEL DRUMMOND (1765–1844)

Self-Portrait in the Artist's Studio with the Painting of 'The Death of Nelson'

*c.*1805–7

Oil on panel, 49.6 × 61.0 cm
RCIN 405843

Samuel Drummond was probably born in London and at the age of about 13 was apprenticed to the sea service, where he remained for six or seven years. Having developed a taste for art, in 1791 he left his career at sea to attend the Royal Academy Schools. He established himself as a portrait painter before achieving some success in the field of naval and history painting. He exhibited over three hundred works at the Royal Academy and was elected an Associate in 1808.

Drummond portrays himself in his studio, which is conventionally lit via an elevated window. He is surrounded by the accoutrements of his profession: behind him are his paints and a vase full of brushes, while various military studio props are arranged on the floor. On the right, where the light is most flattering, a platform and chair have been set up for portrait sittings. An easel in the centre carries one of his most important naval subjects, *The Death of Nelson*. Drummond made many versions of this painting between 1805 and 1806, the most successful of which was turned into an engraving. On the wall behind is a framed study for another of his works, *Captain William Rogers capturing the 'Jeune Richard', 1 October 1807*.

It should not be assumed that this is an accurate reflection of the artist's working environment. It is likely that Drummond painted this picture to advertise his services to potential clients. Accordingly, the studio is neat and tidy (not even his palette has been sullied), and around the room are numerous references to his academic and artistic credentials, including two folios lent against the easel and books on the floor in the foreground. On the wall behind him are two shadowy Classical figures probably representing the 'Judgement of Paris': it is not clear whether this is a drawing or a sculptural group, perhaps hinting at the artist's knowledge of the long-standing debate amongst scholars over which is the superior art form. LP

78

THOMAS ROWLANDSON (1757–1827)

The Chamber of Genius

*c.*1805–10

Pen and watercolour over pencil, 22.1 × 28.1 cm
RCIN 913706
REFERENCES: Oppé 1950, no. 541; Heard 2013, no. 63

Rowlandson depicted this scene of an obsessive artist at work in a chaotic studio-cum-apartment on several occasions. The Genius is seated at the end of a makeshift bed, paintbrush in one hand and quill in the other, so focused on his painting of a shock-haired old man that he fails to notice the chamber pot that he has upset or the cat clawing his legs. To the left are objects symbolic of creative endeavour – a classical bust, books, musical instruments, a palette (bearing Hogarth's sinuous 'line of beauty'; cf. no. 28) and an alchemical retort. Beyond him, a tricorn hat and a rapier hint at a former life of affluence; fixed to the wall are prints that in a corresponding etching of 1812 are legible as depictions of a hot-air balloon, a ballet dancer and a grotesque profile labelled 'Peter Testa' (cf. no. 125). The artist's indolent wife sleeps while their children pour wine and work the bellows, at risk from the hot kettle and poker.

The etching of 1812 was accompanied by a quotation from the Roman poet Juvenal: 'Want is the Scorn of every wealthy Fool / And Genius in Rags is turn'd to Ridicule' (the translation is Dryden's, but Rowlandson substituted 'Genius' for 'wit'). Rowlandson's image is comical rather than polemical and plays on the contemporary Romantic image of the artist answering his vocation and shunning worldly concerns.

The drawing was bought by the Prince Regent (later George IV) on 6 February 1811 for £1 11s 6d. MC

79

JOHN YOUNG (1755–1825)
AFTER SIR WILLIAM BEECHEY (1753–1839)
David Wilkie
1810

Mezzotint, plate 38.0 × 26.5 cm, sheet 39.3 × 28.0 cm
RCIN 663893
Inscribed below: *Engraved by John Young, Engraver in Mezzotinto to H.R.H. the Prince of Wales, from a Picture by / Sir William Beechey, R.A. / David Wilkie A.R.A. / London Jany 1 1810 Published by the Engraver 65 Upper Charlotte Str.t Fitzroy Sq.r*
REFERENCES: Smith 1878–84, IV, pp. 1643–4, no. 70

Sir David Wilkie (1785–1841) was only 24 years old when this portrait was published, yet he was already a celebrated artist. Born in Fife, his early training in Edinburgh followed the conventional curriculum of drawing from casts and attempts at grand historical and mythical narratives, but he soon realised his vocation as a painter of modern genre. He moved to London in 1805, where his exhibitions at the Royal Academy of Arts of the *Village Politicians* in 1806 and *The Blind Fiddler* in 1807 were met with popular acclaim.

Sir William Beechey was one of Wilkie's keenest promoters in his early years in London, putting his weight behind Wilkie's candidature to be made an Associate of the Royal Academy (which he achieved in 1809), and advising Wilkie on how to ingratiate himself with the Academicians. This mezzotint reproduces a portrait by Beechey (Scottish National Portrait Gallery, Edinburgh), apparently begun spontaneously. Wilkie's journal for 15 October 1808 records: 'Went to … Sir William Beechey … Sir William desired me to sit down till he made a sketch of my head; he then began on a kit-cat canvass [36 × 28 in] to lay in the groundwork of a portrait, which he succeeded in doing before 2 o'clock.' Wilkie sat sporadically to Beechey over the next six months and the portrait was exhibited at the Royal Academy that summer.

On 6 October 1809 Wilkie recorded 'Had a call from Mr Young, who brought me an impression of the plate from Sir William Beechey's portrait of me, to touch in some figures behind' – presumably the outline of *The Blind Fiddler* on the fictive canvas, which is not present in Beechey's painting. Wilkie does not mention the publication of the print (on 1 January 1810) in his journal; indeed, when he visited the print dealer Colnaghi – from whom the Prince of Wales bought his impression of the print – on 17 January that year, his concern was with sales of the print after his own painting *The Jew's Harp*, which he had co-published and in which he therefore had a financial interest.[1]

Wilkie's earlier self-portrait (also in the Scottish National Portrait Gallery) shows a self-consciously serious young man, his eyes cast in shadow, resting his hands on a portfolio and clutching his *porte-crayon*. Here the mood is lighter: the well-dressed artist sits in a casual pose, holding brushes and a palette, his hands clasped around his crossed knees, looking up to the light source with an insouciant expression. Not every patron wanted his artists to appear earnest or melancholy. MC

1. For these entries in Wilkie's journal see Cunningham 1843, I, pp. 202–73. The print was purchased by the Prince of Wales (later George IV) from Colnaghi & Co., 27 August 1810, for 10s 6d.

80

ANDREW ROBERTSON (1777–1845)

Francis Chantrey

1831

Watercolour on ivory, 13.6 × 14.5 cm (sight)
Signed and dated on marble socle:
AR [monogram] *1831*
RCIN 420823
REFERENCES: Walker 1992, no. 903;
Lloyd and Remington 1997, no. 70

Sir Francis Chantrey was the leading portrait sculptor in Regency Britain, elected a Royal Academician in 1818 and knighted by William IV in 1835. Born in Derbyshire, the son of a farmer, Chantrey received no formal training until the age of 15, when he was apprenticed to a carver and gilder in Sheffield. This portrait shows Chantrey at the height of his fame with a hammer in one hand and a chisel in the other. Beside him is one of his most famous works, a bust of George IV. Chantrey produced 18 known versions of this bust, the original commissioned by the Duke of Devonshire in 1821 (Chatsworth). It also formed the basis of a large full-length sculpture, now at Windsor Castle.

Born in Aberdeen in 1777, Andrew Robertson worked under Alexander Nasmyth and Sir Henry Raeburn before establishing himself in London. His miniatures are characterised by their richness of colour, an effect he achieved by adding gum to the final layers of paint, to create a surface more akin to oil paint than watercolour. His later miniatures are often produced on larger, square ivories so that they could be hung on the wall: it was his ambition that miniatures should be given a similar status to paintings. In 1802 his ambition was realised; a number of his works were displayed in 'the most conspicuous place at the [Royal Academy of Arts] exhibition, in the very centre' making them 'the very first miniatures that were hung up'.[1] LP

1. Robertson 1987, p. 76.

81

SIR EDWIN LANDSEER
(1803–1873)

Pen, Brush and Chisel: The Studio of Sir Francis Chantrey

before June 1836

Oil on canvas, 140.8 × 147.6 × 8.5 cm
RCIN 403222
REFERENCES: Ormond 1981, no. 65; Millar 1992, no. 417

This image of the studio of the celebrated sculptor Sir Francis Chantrey is a portrait conceived not as a physical likeness but as a record of the sculptor's most celebrated achievements and important relationships. The setting is probably based on Chantrey's studio at 1 Eccleston Street, Pimlico. At the centre of the painting the sculptor's dog, Mustard, sits on his master's desk, surrounded by his master's modelling tools, loyally protecting his work from the mischievous cat peeping from the desk drawer. Mustard had been given to Chantrey as a present by Walter Scott in May 1825. The work, later engraved under the title 'Pen, Brush and Chisel', was previously exhibited as "'Mustard' the son of 'Pepper.' Given by the late Sir Walter Scott to Sir Francis Chantrey, R.A.". The marble relief on the left and the two woodcocks in the foreground commemorate the occasion when Chantrey killed a brace of woodcock with a single shot.

Behind the desk is an unfinished bust of Sir Walter Scott. The relationship between Scott and Chantrey was evidently one of mutual admiration, Scott praising Chantrey for producing works that were 'as like the original subjects as marble can do to flesh & blood'[1] and Chantrey approaching Scott directly for permission to record his likeness – the only time he could 'ever recollect having asked a similar favour from any one'.[2] The original plaster bust, from which five recorded marble replicas were made, was completed in 1820, the year in which Scott received his knighthood. The bust was regarded by his contemporaries as one of Chantrey's finest, capturing likeness, expression and movement in equal measure. In his depiction of the bust, Landseer used his fingers as well as a modelling tool with teeth (particularly evident in the drapery) to manipulate the wet paint and create the illusion of roughened clay.

Chantrey commissioned this painting in April 1835 in an amusing letter to Landseer supposedly from Mustard the dog. It is typical of Landseer's style, combining anatomically exact animals with rich surface texture and a strong, humorous narrative. The painting was exhibited at the Royal Academy of Arts in 1836, where it was admired by Queen Victoria and subsequently presented to her by Lady Chantrey in 1842. LP

1. Letter from Sir Walter Scott to Charles William Henry Scott, 4th Duke of Buccleuch, 14 November 1818, in Scott 1933, Vol. V, p. 217.
2. Scott 1837–8, Vol. VII, p. 430.

82

JOHANN HEINRICH LUDWIG MÖLLER (1814–1885)

AFTER HORACE VERNET (1789–1863)

Bertel Thorvaldsen

1840

Watercolour on ivory laid on card, 11.8 × 9.0 cm
Signed lower right: *J.Möller*; inscribed on back:
BERTEL THORVALDSEN / BORN 1770-DIED 1844 / JOHANNES MÖLLER FECIT 1840.
RCIN 420824
REFERENCES: Remington 2010, no. 652; Marsden 2010, no. 47

This is less a portrait of the artist than the record of a close bond between two eminent figures. A copy after an 1833 portrait by the French artist Horace Vernet, the miniature depicts the sculptor Bertel Thorvaldsen with chisel in hand, resting his elbow on a trestle next to a portrait bust of Vernet that he made in the same year. As a gesture of friendship the two artists exchanged these portraits in the early 1830s. Today both Vernet's painting and a large-scale marble version of Thorvaldsen's original clay bust are in Copenhagen's Thorvaldsen Museum which was founded in 1838, when the artist was welcomed as a national hero on his return to Denmark.[1]

Having trained at the Academy of Fine Arts in Copenhagen, Thorvaldsen moved to Rome in 1797 and became regarded as the foremost Neoclassical sculptor of his age. Vernet, a prominent battle painter born of an illustrious artistic dynasty, met Thorvaldsen in Rome while Principal of the École de France. At a banquet held in honour of Vernet's departure from Italy an eyewitness recalls a heart-warming instance of their mutual regard:

> after Vernet's health had been drunk, and Thorvaldsen was in the act of placing the laurel crown on his head, the former arose, and with the words, 'La voilà à sa place', took it from his hands, placed it on Thorvaldsen's head, while, with characteristic French affectionateness, he threw himself on his neck and kissed him.[2]

NM

1. Inv. nos A253 and B95.
2. Barnard 1865, p. 182.

83

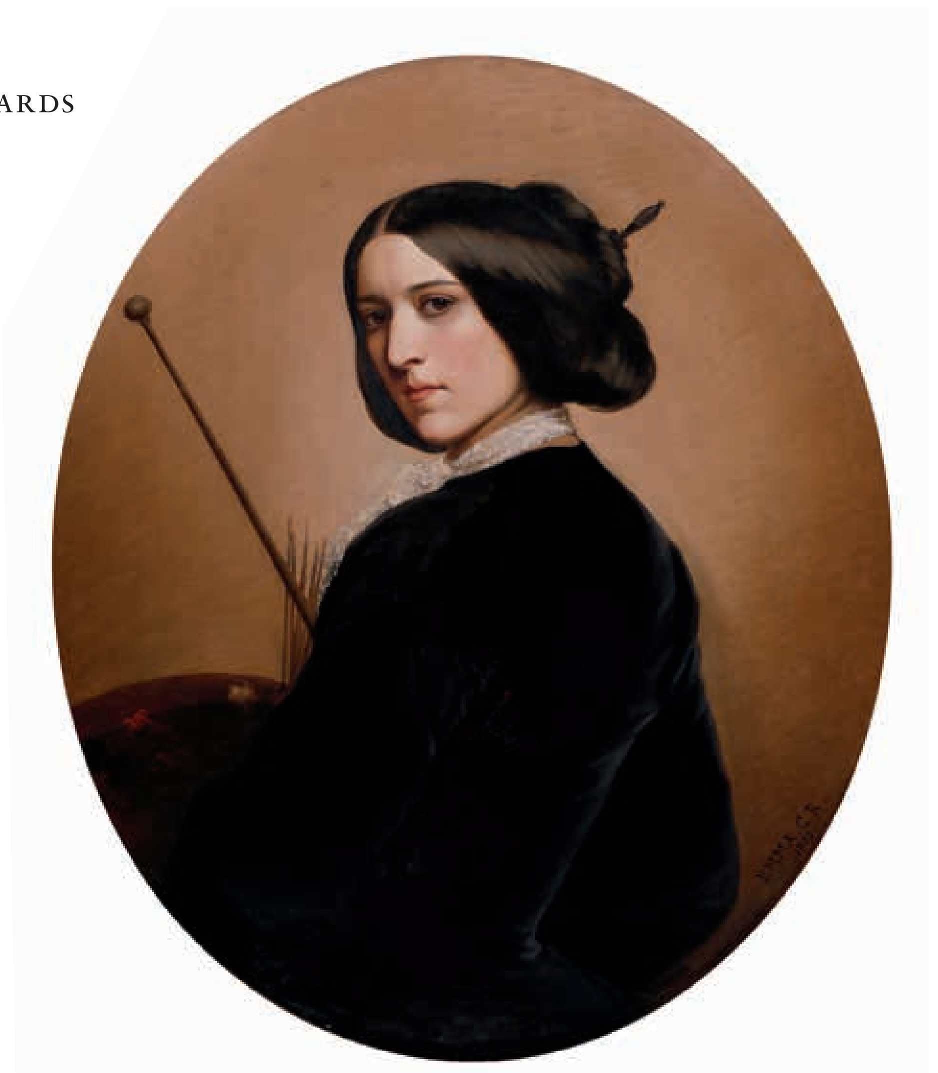
EMMA GAGGIOTTI RICHARDS

(1825–1912)

A Self-Portrait

1853

Oil on canvas, 84.2 × 71.9 cm
Signed and dated: *EMMA. G.R. / 1853*
RCIN 408920
REFERENCES: Millar 1992, no. 571;
Fortune 2009, p. 215



Emma Gaggiotti was born in Rome but spent most of her youth in Ancona, where she was a pupil of Nicola Consorti. While there she met an Englishman, Alfred Bate Richards, and, upon their marriage, moved to London where her talent was quickly recognised by a number of influential patrons. In 1854 she returned to Italy, where she continued to paint landscapes and mythological scenes.

In 1850 Queen Victoria received the first of a series of four allegorical paintings by Richards (depicting Religion and the Three Theological Virtues, Faith, Hope, and Charity), commissioned by Prince Albert as gifts. It is likely that the queen commissioned this self-portrait, presented to Prince Albert at Christmas 1853, having seen a version of it at the Royal Academy of Arts in 1851.[1]

Richards depicts herself with the attributes of her profession: a palette, a mahlstick (see p. 99), and a selection of brushes. She is dressed in black, a colour not solely associated with mourning, but also favoured by working women.[2] Although by this date it had become acceptable for men to fashion themselves as dishevelled Bohemians in their self-portraits, Richards, as a female artist and therefore on the periphery of artistic acceptability, firmly sets herself within the historic, and therefore safe, tradition of self-portraiture established by artists during the Renaissance. Her solemn, intense expression and twisted, three-quarter length pose bring to mind the great self-portraitists of the past and thereby associate her with a long and illustrious line of serious and learned artists. LP

1. Queen Victoria visited the Royal Academy exhibition with her family on 2 May, the day after the official opening of the first Great Exhibition at Crystal Palace. Two smaller, less highly finished, oval versions of this self-portrait are known, one sold at auction in Oxton, Nottinghamshire in 1994 and one now in the Galleria degli Uffizi, Florence.
2. Cherry 1993, p. 84.

84

SIR EDWIN LANDSEER (1803–1873)

The Connoisseurs: Portrait of the Artist with two Dogs

before June 1865

Oil on canvas, 92.4 × 72.1 cm
RCIN 403220
REFERENCES: Ormond 1981, pp. 1–24; Millar 1992, no. 416

Edwin Landseer was the most famous English painter of his generation. Trained by his father, he was widely regarded as a child prodigy, producing a number of remarkably accomplished studies of animals when he was only five years old. In 1815 he joined the studio of Benjamin Roberts Haydon before being formally admitted to the Royal Academy schools a year later, at the age of 13. He was a full Academician before the age of 30.

Between 1830 and 1840, his most fruitful period, Landseer specialised in paintings of dogs, of which about half were commissions. It was in this capacity that he first attracted the attention of the royal family: in 1836 he painted Princess Victoria's pet spaniel, Dash, as a birthday present commissioned by her mother, the Duchess of Kent.

In this self-portrait Landseer sits at a drawing board, a *porte-crayon* in one hand and two dogs behind him scrutinising his drawing. Although Landseer reportedly hated being watched while he worked, he liked having dogs in his studio. The two dogs depicted here are probably his own collie, Lassie (on the right), and a retriever called Myrtle, owned by Mr Wells, one of his patrons. In positioning the two dogs as connoisseurs of his work, Landseer implies that the untutored judge is better than the tutored.

A photograph of the artist taken at around the same date (fig. 30) suggests that Landseer used a mirror to make this self-portrait, as certain features appear in reverse. Interestingly, he seems to have been selective in the areas he corrects: his painting hand and the buttons on his jacket have been reversed, while his parting and the direction of both his crossed legs and his drawing board correspond to his mirror image. Perhaps the artist only corrected those aspects of his appearance that might arouse suspicion were they to appear back to front and he may even have used a photograph as a visual aid in the final stages of the painting process. LP

Fig. 30
JOHN AND CHARLES WATKINS
Sir Edwin Landseer RA (1802–73)
mid-1860s
Albumen print
RCIN 2911991

85

ALFRED EMILE LEOPOLD STEVENS

(1823–1906)

A Girl in Pink Leaning on a Chair

*c.*1870

Oil on canvas, 46.3 × 32.7 cm
Signed upper right, *AS* [monogram]
RCIN 409037
REFERENCES: de Bodt *et al.* 2009

Alfred Stevens was essentially a painter of women, famous in his day for his elegant depictions of fashionable Parisian ladies in luxurious interiors. Born in Brussels in 1823, he spent most of his career in Paris where his friends included Edgar Degas, Berthe Morisot, Edouard Manet (he was a pall-bearer at Manet's funeral) and Sarah Bernhardt (cf. nos 118, 119). Despite these associations, Stevens was not an Impressionist and his style was more regularly compared with the fine painters of the Dutch Golden Age, such as Pieter de Hooch and Gabriel Metsu, whose paintings he had studied in Paris and evidently admired. Because of this, Stevens's work was criticised by the French poet, essayist and supporter of the Impressionists, Charles Baudelaire (1821–67) who denounced him for focusing too much on trivial details and accused him of being, 'a *perfectly Flemish* painter, in so far as he attains perfection in *nothingness* or in the *imitation of nature*, which is the same thing.'[1]

Despite this criticism, Stevens was also greatly admired in his day. This painting is one of a series of fashionable studio scenes produced from the mid-nineteenth century onwards. One of the most famous of these, *The Psyché (My Studio)* (*c.*1871, Princeton University Art Museum), presents a similar theme but with an expanded view of the studio, the model peering out from behind a mirror which is referred to in the painting's title.

The free handling of the paint seen here is highly unusual in Stevens's repertoire and can be dated to the 1870s when he was experimenting with his technique. Here the artist, whose presence is implied by the palette and brushes on the chair, depicts a young model in a studio taking a break from posing in order to admire the painting on the easel. In her right hand she holds an oriental style fan, indicating Stevens's interest in Japonisme, on which he was an acknowledged early authority. Stevens interest in the exotic clearly extended beyond his paintings. As well as an English-style garden, his house on the rue des Martyrs also boasted both a neo-rococo reception room and a small but spectacular Chinese Sitting Room, furnished to look like an Imperial Palace. Both rooms were used by the artist as sets for his paintings. LP

1. Baudelaire 1968, pp. 689–90.

86

JOSEPH PARKIN MAYALL

(1839–1906)

Joseph Edgar Boehm

1883

Gelatin silver print with some overpainting,
44.7 × 60.6 cm
Photographer's stamp on backboard
RCIN 2943159

The Vienna-born sculptor and medallist Joseph Edgar Boehm (1834–90), who had trained in London, Vienna, Rome and Paris, developed a realistic style that attracted Queen Victoria's attention soon after he had settled in London in 1862. The first royal commissions started arriving in 1869 and included small-scale work, such as a bronze statuette of Queen Victoria at the spinning wheel, and the life-size marble sculpture of the queen with her dog Sharp, still displayed in the Grand Vestibule at Windsor Castle today.

The queen recorded various visits to Boehm's studio in her journal, on one occasion writing: 'Then went to Mr Boehm's studio, in Thurloe Square, where we saw the different things he is doing for me. There were many pretty statuettes & fine busts'.[1] The scene she described must have been similar to that captured by Mayall in this photograph, showing the artist in his studio with some of his works, including a bust of the queen. This is probably the bust Queen Victoria mentions in her journal in November 1882: 'Sat to Boehm for my bust, which I am giving to Mr Henfrey, & a replica to Vicky & Fritz, for their Silver Wedding, both, in marble'.[2] The other busts visible in the photograph are those of John Everett Millais (1829–96), Garnet Wolseley, 1st Viscount Wolseley (1833–1913) in the centre, Anthony John Mundella (1825–97) and, on the right, Archibald Campbell Tait (1811–82).

The photograph was taken as part of a series to be published as photogravures in *Artists at Home*, a six-part publication dedicated to Sir Frederic Leighton containing a 'collection of portraits of his colleagues and brothers-in-arts' as well as biographical notes by F.G. Stephens on artists such as Leighton himself, Millais, Alma-Tadema and Watts.[3] The photograph of Boehm included in the publication, also in the Royal Collection (RCIN 2943158), shows the artist sitting on an armchair in a different area of his studio.[4]

Boehm was one of the most successful and prolific sculptors in nineteenth-century Britain. He received over 40 royal commissions and Queen Victoria was so fond of his works that in 1880 she appointed him Sculptor-in-Ordinary to the Queen and, in 1889, created him a Baronet. She also gave Princess Louise, her fourth daughter, her blessing to practise sculpture under Boehm's tutelage.

Following Boehm's death in 1890 Queen Victoria wrote in her journal: 'what a dreadful irreparable loss! … How many of his beautiful works do I not possess, & how kind & obliging he always was. In my opinion he was one of the greatest sculptors of the day'.[5] AN

1. Queen Victoria's Journal, 9 March 1869.
2. Queen Victoria's Journal, 28 November 1882.
3. Stephens 1884, Dedication.
4. Ibid., p. 72.
5. Queen Victoria's Journal, 13 December 1890.

87

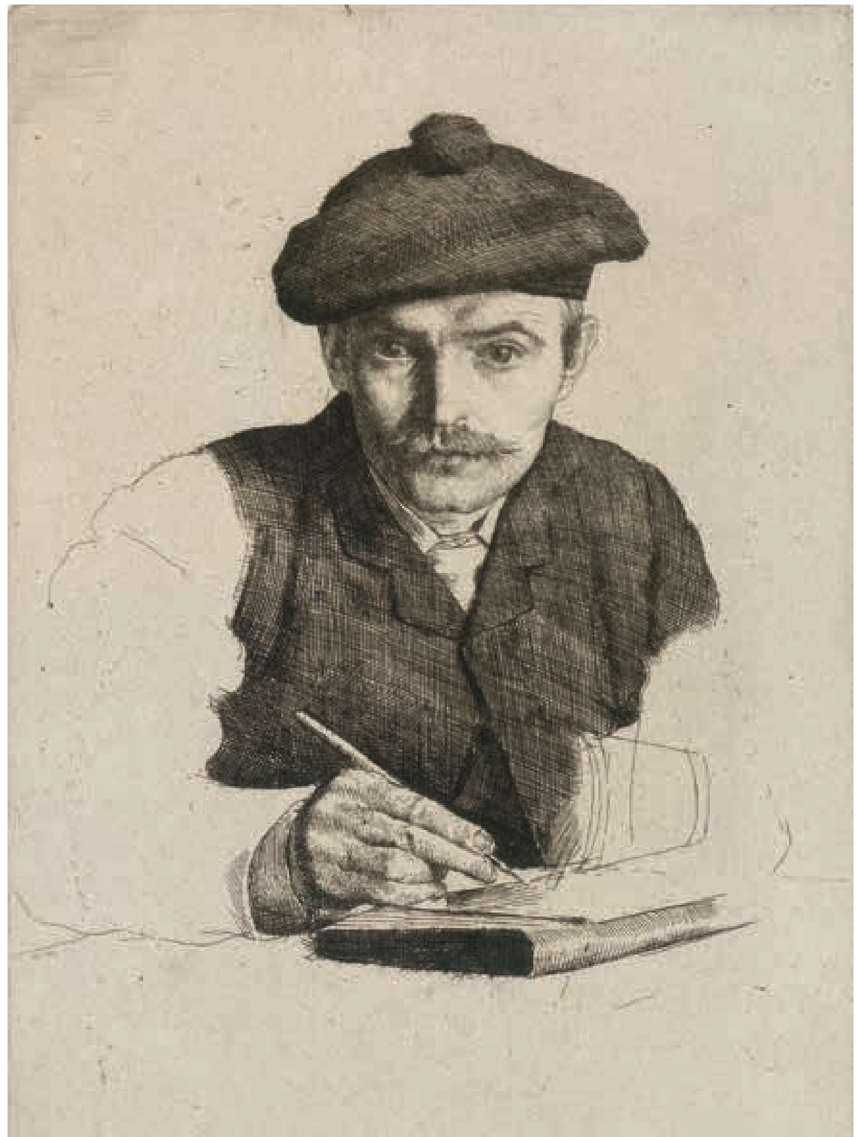
WILLIAM STRANG (1859–1921)

A Self-Portrait

1885

Etching with a little plate tone, plate 20.2 × 12.6 cm, sheet 24.8 × 16.9 cm
Signed in margin, pencil: *Wm Strang*
RCIN 662338
REFERENCES: Binyon 1906–23, no. 97; Strang 1962, no. 116

William Strang was born in Dumbarton and at the age of 17 moved to London, where he was to spend the rest of his life. At the Slade School he fell under the spell of Alphonse Legros (no. 98), who introduced him to etching; printmaking was to be Strang's principal medium for much of his career. Though this finely etched plate appears at first sight to be unfinished, this is a deliberate ploy to focus attention on the artist's intense expression (crowned by his tam-o'-shanter) and his hand holding the etching needle. The immediacy of the image suggests that the 26-year-old Strang executed the etching directly, in front of a mirror: both the mirror and the act of printing reverse the image, so in the print Strang is seen correctly right-handed. MC



88

HENRY RAYNER (1902–1957)

A Self-Portrait

1938

Drypoint, plate 19.7 × 13.0 cm, sheet 28.1 × 19.1 cm
RCIN 812687
Inscribed on the plate: *HENRY RAYNER / 1938*; and in the lower margin: *Self-portrait / Henry Rayner / British Museum 1939 / Lightly pulled*

Australian by birth, Henry Rayner moved to England at the age of 21, studying at the Royal Academy Schools under Walter Sickert, who remained a friend. Against Sickert's advice, Rayner was drawn to the printmaking technique of drypoint and over the next twenty years he produced more than 500 plates. Drypoint involves scratching a design directly into the surface of a metal plate; it is a rapid and spontaneous technique but, unlike the deep incision of the engraver's burin or the chemical action of etching, it leaves only a shallow groove in the surface of the plate. The attractiveness of the printed line is primarily due to the rough metal burr thrown either side of the line by the needle, for the burr holds a lot of ink and prints richly, but it wears down rapidly in printing and so only a few good impressions are possible (the British Museum's impression of this print is numbered 3/10).

Here Rayner shows himself reflected as in a mirror, in the act of making this drypoint, his needle held in his right hand (reflected as his left) and the metal plate held on the board resting on his lap. MC

89

HERBERT GEORGE PONTING (1870–1935)

A Self-Portrait with Cinematographic Camera

1911

Toned silver bromide print, 45.6 × 33.3 cm
RCIN 2580043
REFERENCES: Gordon *et al*. 2009, no. 1

Already a well-known travel photographer, Ponting was selected by Robert Falcon Scott to be part of his 1910 British Antarctic Expedition, making him the first official photographer to participate in a polar expedition. Scott was keen to have 'a cinematograph and photographic record which will be absolutely new in expeditionary work' and Ponting, who until then had only worked with still cameras, quickly learnt to make films.[1] Together with traditional cameras, he embarked on the *Terra Nova* with two cinematographic cameras, including a J.A. Prestwich (the camera seen in the portrait). During his 15 months in the Antarctic, despite the extremely challenging conditions, Ponting produced around two thousand glass-plate negatives and film footage. Once back in Britain, he successfully exhibited a large selection of photographs but also incorporated his work, including some film footage, in a series of lectures he gave about the ill-fated expedition, one of them at Buckingham Palace on 12 May 1914 to George V and Queen Mary and their guests.[2]

In 1921 Ponting published a photographic narrative of the expedition, *The Great White South*, choosing this self-portrait for the frontispiece. His film footage was used to produce three films: *With Captain Scott to the South Pole* (1911), *The Great White Silence* (1924) and *90° South* (1933). AN

1. Scott 1913, I, p. 95.
2. Ponting 1921, p. 297; RA GV/PRIV/GVD/1914: 12 May.

90

EDWARD SEAGO (1910–1974)

HRH The Duke of Edinburgh painting on the deck of HMY 'Britannia'

1956–7

Oil on hardboard, 46.0 × 61.0 cm
Signed lower left: *Edward Seago*
RCIN 403081
REFERENCES: Ranson 1987, pp. 22–5; Reid 1991, pp. 220–6

The English artist Edward Seago was born in Norwich in 1910. Largely self-taught, his style is characterised by an energetic application of paint and fascination with light and changing atmospheric conditions. An official war artist during the Italian Campaign (1943–5), after the War, Seago's pen-and-wash war drawings were exhibited by Colnaghi & Co. The exhibition proved hugely popular, quickly attracting the attention of the royal family, who became patrons and friends for the rest of the artist's life.

These two paintings were produced aboard the Royal Yacht, *Britannia*, during the Prince's world tour of 1956–7. The Duke had invited Seago to accompany him on the return journey from Australia where the Duke was opening the 1956 Olympic games. The route was to take them across the south Pacific to the Antarctic Peninsula (still largely undocumented by artists) and then on to various South Atlantic islands. The Duke hoped that, in joining him through the Antarctic, 'Ted would find something to challenge his remarkable talent for landscape painting'.[1] On 26 December, Seago reported painting his first picture of an iceberg – a splendid sight at approximately 2.5 miles long and 100 ft high. The Duke noted that 'virtually all the pictures were painted out of doors' and Seago was fascinated by 'the novelty of the light and landscape'.[2] During this brief voyage Seago produced over 60 oil paintings 47 of which were

91

HRH PRINCE PHILIP, DUKE OF EDINBURGH

Seago Painting

Oil on board, 30.3 × 40.5 cm
RCIN 408295

put on public display at St James's Palace in the summer of 1957 for the benefit of the National Playing Fields Association.

When seen together, these two paintings serve as a record of the friendship between The Duke and one of his favourite artists. During their voyage, The Duke, also a keen painter, set up his own easel on the deck of *Britannia*, as recorded in this painting by Seago (no. 90). Using a mixture of broad sweeping brushstrokes and thick areas of impasto (applied with a palette knife), Seago brilliantly captures the nature of painting *en plein air* and the atmospheric conditions of being at sea. The Duke, by way of reciprocating Seago's gesture, also produced a portrait of Seago at work in a cabin (no. 91). He is seated at an easel, a large map and a nautical drawing pinned to the wall in the background. The Duke, who reportedly took great pleasure in watching Seago at work, appears to imitate certain aspects of his technique, particularly evident in the thick area of paint used to articulate his pipe. After Seago's death, the painting passed into the hands of his family before being presented to The Duke in 2008. The painting now hangs with its counterpart in The Duke's bedroom at Wood Farm on the Sandringham Estate. LP

1. Reid 1991, Foreword by HRH Prince Philip, Duke of Edinburgh, p. 9.
2. Ibid.

92

SIR ALFRED MUNNINGS

(1878–1959)

'The night cometh, when no man shall work'

*c.*1950–53

Pencil, 25.5 × 20.2 cm
Signed upper right: *Alfred Munnings*;
and inscribed below with title
RCIN 923050

Alfred Munnings was brought up in the Suffolk countryside and had a lifelong love of the English landscape and of horses. Despite impediments including chronic gout and the loss of sight in one eye, his was a career of uninterrupted success over half a century, until his reluctant election as President of the Royal Academy of Arts in 1944 exposed him to the ridicule of those in progressive circles over his robustly expressed hostility to Modernist art.

On his retirement as President in 1949 Munnings set to writing his three-volume autobiography, and this notional self-portrait is a version of the design used on the dust cover and endpapers of the first volume, *An Artist's Life* (1950). Another two sketches for the same design (formerly with Philip Mould) were executed on Athenaeum notepaper and dated 'Oaks Day 1950' (referring to the race run at Epson Downs), neatly encapsulating the twin pillars of Munnings's career, high society and horses. In the other studies, and the book as published, the artist is simply seen at work. Here he is working frantically, oil dripping from his palette, as the sun goes down on him and the light fades. The quotation inscribed on the drawing comes from the Gospel of St John (9:4): 'I must work the works of him that sent me, while it is day: the night cometh, when no man can work'. The quotation and setting sun give a melancholy tone to this image of the 75-year-old artist, well aware that he was in the twilight of his career.

The drawing formed part of the Royal Academy Gift to The Queen on her Coronation in 1953, and is probably a reworking of Munnings' earlier image rather than a rejected version of the 1950 design. MC

93

WILLIAM ROBERTS (1895–1980)

Co-operation

1975

Pencil and watercolour, 42.2 × 29.8 cm
Inscribed lower right: *William / Roberts / 1975*
RCIN 922904

William Roberts's career spanned much of the twentieth century. Early training at the Slade School of Fine Art led to a fascination with Cubism, and, falling in with Wyndham Lewis, he was one of the founder members of the Vorticist movement. His mature works were, over 60 years, remarkably consistent in their mode of expression: typically they depict urban, domestic and social scenes in a bird's-eye view, with groups of blocky figures flattened in the picture plane to generate strong angular patterns.

This watercolour shows three figures working together on a canvas that depicts two topless water-skiers; a small pencil study for the composition was inscribed by the artist with the title *Co-operation* (estate of John David Roberts; on deposit at Tate). The drawing is one of many studies of artistic life, set in galleries, auction rooms, music rooms, studios and workshops, executed by Roberts during the 1970s. Although the artist gained a reputation as a recluse later in life (though he was elected to the Royal Academy of Arts in 1966), these scenes never depict the cliché of the tormented lone artist: they are always, as here, images of fraternal activity and camaraderie. MC

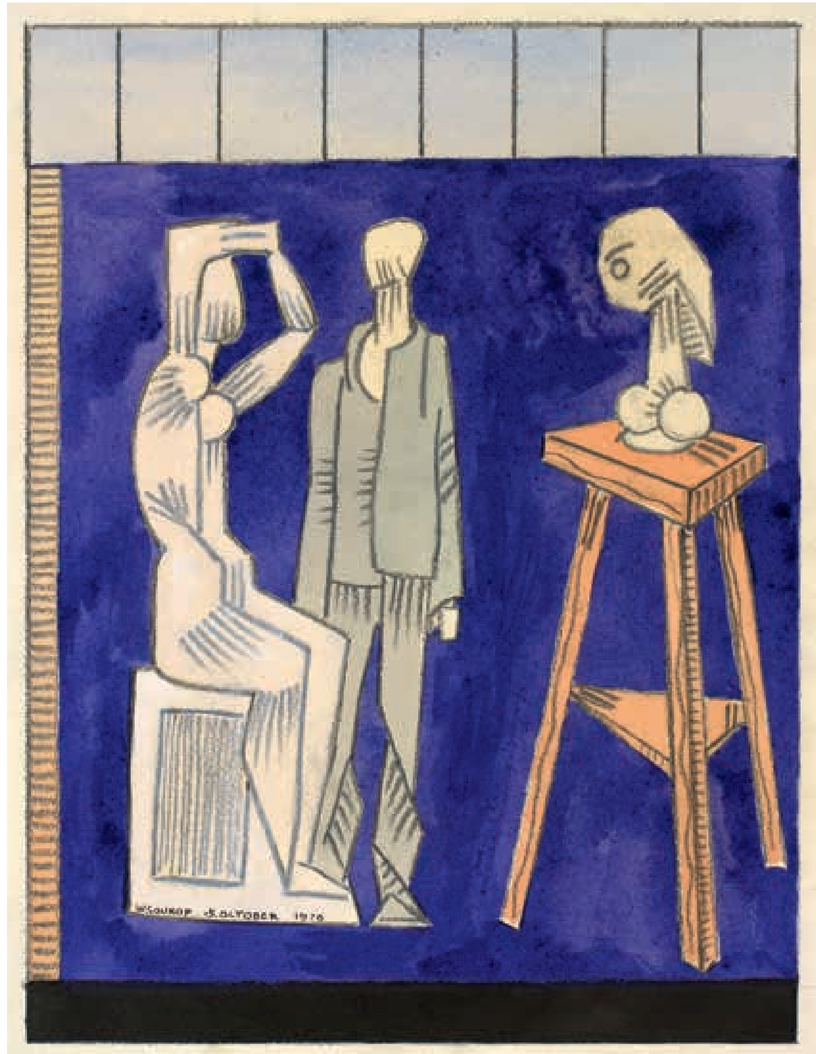
94

WILLI SOUKOP (1907–1995)

A Sculptor in his Studio

1976

Pencil and watercolour, 39.3 × 28.6 cm (sheet), 29.5 × 21.7 cm (image)
Inscribed lower left: *W.SOUKOP 15. OCTOBER 1976*
RCIN 922910



Son of a Moravian shoemaker, Willi Soukop worked in an umbrella factory before being admitted to the Vienna Academy of Fine Arts. He was invited to England in 1934 to spend three months at the progressive educational community at Dartington Hall in Devon, but the political situation in Europe persuaded him to stay in England. After the Second World War he taught sculpture at a succession of London art schools, culminating in the post of Master of Sculpture at the Royal Academy Schools. His eclectic works were firmly in the tradition of British Modernism, blending influences from Jacob Epstein, Henri Gaudier-Brzeska, Henry Moore, Barbara Hepworth, Hans Coper and others. This example was presented to The Queen in 1977 as part of the Royal Academy Silver Jubilee Gift.

Here Soukop shows a sculptor – stylised in the manner of a Modernist sculpture – standing in his studio between a female bust on a tripod and a full-length figure that might be a life model or another sculpture. The drawing is a meditation on the nature of sculptural representation and its relationship to reality, a fundamental concern no doubt prompted by Soukop's many years of teaching and his openness to the work of others. MC

95

DAVID DAWSON (born 1960)

The Queen sits for Lucian Freud

2001

C-type print, 39.7 × 59.9 cm
RCIN 2584774
REFERENCES: Scott 2010, p. 181

Lucian Freud painted his portrait of The Queen between May 2000 and December 2001 in the picture conservation studio at Friary Court, St James's Palace, where this photograph was taken. An initial estimate of eight sittings was subsequently judged insufficient by the artist, who had also extended the canvas to accommodate the diamond diadem. Freud was eventually granted a total of 17 sittings.[1] Recalling the sessions, Freud described the sitter as 'very generous. She cleared her calendar for a proper amount of time';[2] he found her 'interesting … and very surprising … [and] very, very open-minded'.[3]

Dawson, a painter and photographer, became Freud's assistant soon after they first met in 1990. He modelled for Freud on numerous occasions and became a close friend. Such familiarity enabled Dawson to photograph the artist at work, sometimes almost unnoticed, producing a remarkable body of work documenting the last years of Freud's life.[4] AN

1. Private Secretary's Office Papers (Ref. 14250.91).
2. Howgate *et al*. 2012, p. 210.
3. Holborn 2006, p. 33.
4. See Dawson 2004 and Holborn 2006.

III

PLAYING A ROLE

ANNA REYNOLDS

A self-portrait provides an artist with the opportunity to choose what persona to present to the world, whether that of an artist, a courtier or someone else entirely. The degree to which artists modify or distort their appearance can vary widely – some self-portraits are a true physical likeness, while in others the artist is barely recognisable. Clothing plays a transformative role in such representations, working alongside gesture, props and setting to enable an artist to step into a different role, like an actor on the stage.

Even representing the persona of an artist in a self-portrait often requires the self-conscious selection of attributes and dress to fit that particular character. Sometimes artists deliberately imitate the appearance of artists of an earlier generation. The French printmaker Alphonse Legros was fascinated by old master drawings and his self-portrait lithograph of 1905 (no. 97), printed in red ink, appears to have been deliberately modelled on a red chalk drawing of Leonardo da Vinci, which at that time was thought to be a self-portrait (no. 96). Both artists are shown in strict profile view, emphasising their long, flowing hair and beards. Castiglione's self-portrait print (no. 100) shows the same frontal gaze and wild mop of curly hair that Rembrandt accentuates in his own etchings (no. 99) and it is probable that he was influenced by the older artist. Castiglione also adopts the velvet beret decorated with an ostrich plume that frequently recurs in Rembrandt's self-portraits and was repeatedly appropriated by later artists. Rembrandt uses the beret as a form of fancy dress rather than practical working attire, it being a style of headwear that had gone out of fashion at the end of the sixteenth century. However, over time this type of beret became synonymous with the tradition of painting itself and appears in numerous artist's self-portraits and

No. 119 (detail)
SARAH BERNHARDT
A Self-Portrait as a Chimera, 1880
Bronze
RCIN 7275
(see also p. 199)

allegorical scenes of artists at work. Gabriel Metsu wears a black beret in his self-portrait of *c.*1655–8 (fig. 22), as does the artist in Vermeer's *The Art of Painting*, *c.*1662–8 (Kunsthistorisches Museum, Vienna). In the following century Reynolds paid homage to Rembrandt through his head-wear in his Royal Academy self-portrait of 1780 (see no. 40). In the nineteenth century the beret was particularly associated with the Northern school of painting and was adopted by German Nazarene artists working in Rome as a symbol of patriotism.

While artists frequently show themselves with the tools of their trade, in many cases they wear improbably expensive clothing, impractical for actually painting or drawing: these rich silks and delicate lace are intended to demonstrate status and wealth. Some artists, however, do show themselves in working dress. In his studio self-portrait Samuel Drummond wears a long robe of a type worn over normal clothing to protect it (no. 77) – but noticeably free of paint marks. Bernhardt Keil, a pupil of Rembrandt in the 1640s, wrote that his master's appearance 'was careless and his smock was stained with paint all over because it was his habit to wipe brushes on it'.[59] However, even when Rembrandt shows himself in contemporary clothing that could actually have been worn for painting, as in *The Artist in his Studio* of 1628 (Museum of Fine Arts, Boston), he never shows his clothes as paint-stained.

When at work in her studio Sarah Bernhardt wore her *atelier ensemble* – a white satin trouser suit designed for her by the famous couturier Charles Frederick Worth (1825–95), with white shoes decorated with butterfly bows (no. 118). As well as being controversial during a period when respectable women did not wear trousers, such an outfit would seem highly impractical in a messy studio. Instead it helped the artist create a particular idiosyncratic persona, which was disseminated through photographs commissioned by Bernhardt herself and published in *Theatre* magazine in 1879.

Another item of clothing apparently worn by men while painting was the informal house cap. Many men – regardless of their profession – wore such caps at home, but they frequently appear in portraits of artists. In several of Rembrandt's later self-portraits holding his painting tools, he also wears a white linen cap; the inclusion of similar head-wear for eighteenth-century artists including Vigée-Lebrun (no. 75) and Hogarth (no. 28) is probably a deliberate allusion to this seventeenth-century tradition. Indeed, Rembrandt may himself be referencing Titian: a print of 1550 after Titian's self-portrait shows the artist in a white cap, although in his surviving self-portraits the cap is black (see nos 123, 128).[60]

Other artists combine real studio dress with fanciful elements. In his *Self-Portrait at the Easel* (Museo de la Real Academia de Bellas Artes de San Fernando, Madrid) Goya shows himself wearing the traditional and impractically tight-fitting clothing of a Spanish peasant or *majo*, a short coat decorated with gold braid over a billowing white shirt and a black hat with small candles around the brim, which enabled him to paint after sundown.

While some artists consciously use their attire to demonstrate that they conform to society's views of what a gentleman or gentlewoman should look like, others deliberately emphasise their 'otherness' through clothing that does

not fit the prevailing fashion. Some adopt a form of historicising dress. Alongside his unfashionable velvet beret Rembrandt often wore garments fashionable a century earlier, including a jerkin cut with a low neckline and gold chains worn horizontally across the chest, not diagonally across the body as chains of honour were typically worn by seventeenth-century artists.[61] Similarly, the Duchess of Bedford shows herself in quasi-historical clothing in her miniature portrait (no. 115), a gable headdress reminiscent of those worn at the court of Henry VIII and paned sleeves of a type fashionable in the seventeenth century. The sloping neckline, however, places this image firmly within the aesthetic of the early nineteenth century. Some artists showed themselves in clothing inspired by Classical Antiquity. Angelica Kauffmann's self-portrait, submitted in 1788 for the gallery of self-portraits in the Galeria degli Uffizi (fig. 31), shows her as a working artist, *porte-crayon* and drawing board in hand, wearing classically inspired folds of white drapery against the conventional tropes of a Classical column and a red swathe of curtain. Her long white gown is loosely gathered at the waist and evokes a Roman toga. Such a garment, despite the trend towards Neoclassicism in dress at the end of the eighteenth century, does not represent true fashions at this date. Instead it allows the artist to present a more timeless image, while also allowing her to reference the style of history painting for which she had become well known. Although Jean-Baptiste Édouard Détaille experienced the Franco-Prussian war first-hand during the 1870s, the military uniform he wears in his self-portrait of 1908 (no. 120) is not contemporary. Instead it is that of a Red Lancer of Napoleon's Imperial Guard dating from nearly a hundred years earlier, probably from the artist's own collection of historic military dress.

Fig. 31
ANGELICA KAUFFMANN
Self-Portrait as the Muse of Painting, 1788
Oil on canvas
Galleria degli Uffizi, Florence

Other artists chose to incorporate elements of exotic dress into their attire, usually after travelling. After visiting the Levant in 1738–43, Liotard adopted a style of clothing for which he was to become known as '*Le Peintre Turc*'. His distinctive Moldavian fur headdress and long beard recur in his self-portraits of the 1740s and 1750s (no. 29) and several commentators considered them to have contributed to his commercial success. Francis Frith undertook three expeditions to Egypt and the Near East between 1856 and 1859; the title page to his subsequent publication is a self-portrait in 'Eastern Costume' (no. 117).

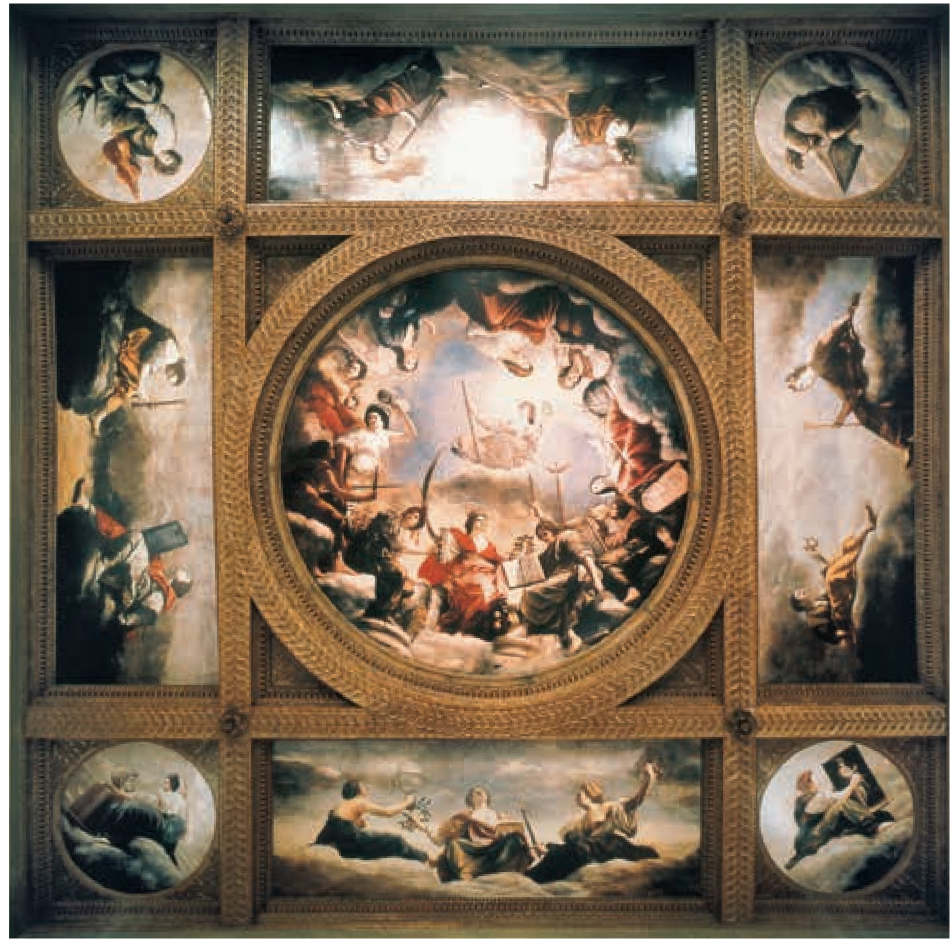


Fig. 32
ORAZIO GENTILESCHI
An Allegory of Peace and the Arts, 1635–8
Oil on canvas mounted on board
RCIN 408464

PERSONIFICATION

Another way for artists to play with the idea of disguise was to show themselves as the personification of an allegorical figure, producing an image that could then be read on multiple levels, both as a portrait of a real person and as an encapsulation of certain attributes or ideas. Female artists were particularly well placed to utilise this form of self-portraiture, given that many abstract entities traditionally have a feminine gender.

The ceiling decoration commissioned from Orazio Gentileschi by Henrietta Maria in *c.*1636–8 illustrates this clearly. This scheme, which was originally installed in the Queen's House at Greenwich, draws heavily on iconography featured in Cesare Ripa's *Iconologia* (first published 1593), an influential guide to symbols in art. The ceiling panels, which were removed to Marlborough House in the eighteenth century, consist of a circular central scene, *An Allegory of Peace and the Arts* (fig. 32), which includes female personifications of Peace (in the centre with an olive branch and staff), Victory (wearing a crown) and Reason (to the left), alongside a trio of women representing the Trivium of liberal arts – Grammar,

Rhetoric and Logic – and four representing the Quadrivium – Astronomy, Arithmetic, Music and Geometry. Surrounding this are nine panels containing the nine muses, all female, and four circular tondi, depicting personifications of Painting, Sculpture, Architecture and Music.

Ripa described the personification of painting, *Pittura*, as a female figure with wild hair and a mask on a gold chain around her neck. Orazio Gentileschi's artist daughter, Artemisia, evidently recognised the advantage of this gender imbalance, exploiting it fully in her extraordinary self-portrait of *c.*1638–9 (no. 101). Here she conflates the image of the artist with the muse of painting to produce an entirely original image – and one that could only have been produced by a female artist. Male artists incorporating *Pittura* into their own self-portrait included her as a secondary figure, as in Giovanni Domenico Cerrini's *Allegory of Painting with a Self-Portrait* (fig. 33) which also dates from *c.*1639. The figure of the painter and the figure of Painting remain separate, the latter purely emphasising the talents of the former, rather than an active protagonist herself. The inclusion of the allegorical alongside the real also emphasises the artificiality of Cerrini's composition, whereas Artemisia's representation is notable for its naturalism, despite its allegorical reference.[62]

Both Rosalba Carriera and Angelica Kauffmann chose to paint themselves as female personifications for their diploma pieces upon being accepted to the Accademia di San Luca in Rome, Carriera as Innocence (no. 106), and Kauffmann as Hope (no. 114). Each has her attribute, a dove for Innocence and an anchor for Hope, and both images are so idealised that doubts have been raised as to whether they are actually self-portraits at all. Angelica Kauffmann also used the idea of female personifications in her *Self-Portrait Hesitating Between the Arts of Music and Painting* of 1792 (Pushkin Museum, Moscow). In this autobiographical image Kauffmann gestures apologetically to the figure of Music on the left as she follows Painting towards the Temple of Glory, both a representation of the choice facing the multi-talented young woman in the early stages of her career and a reference to the Classical legend of the choice of Hercules.

While personification allows artists to represent their own physical features, a more obscure form of self-portraiture occurs when their identity is combined with that of an animal or imaginary creature, as in the case of Thomas Patch's *Self-Portrait as an Ox* (no. 108). This image, in which the artist's face is superimposed onto the body of a bull, may be a comment on the artist's humiliation after his exile from

Fig. 33
GIOVANNI DOMENICO CERRINI
Allegory of Painting with a Self-Portrait, *c.*1639
Oil on canvas
Pinacoteca Nazionale, Bologna

Rome in 1755, apparently for homosexuality. Alternatively it may be intended as a self-deprecating comment on what was considered by some to be the humble and purely imitative act of engraving the human physiognomy.

HIDDEN SELF-PORTRAITS

Sometimes artists incorporated their own portraits into multi-figure narrative scenes. In these examples the self-portrait is not the primary focus of the work, and the viewer's understanding of the scene does not depend on recognition of the artist. The earliest examples of such 'embedded self-portraits' (also sometimes called 'participant' or 'bystander' self-portraits, or portraits '*in assistenza*') emerged in the early Renaissance. Usually drawn from religious sources, they are a predominantly Florentine phenomenon that seems to have developed from the convention for portraits of donors to be included within a narrative scene, both to acknowledge their role in its creation and for reasons of piety, suggesting a personal connection with the religious figures portrayed. Similarly, while the inclusion of an embedded self-portrait functioned as a form of artistic signature before written signatures became commonplace, it also served a devotional role. In Italy in the fifteenth century such embedded self-portraits are most frequently found in the large and prestigious fresco cycles or altarpieces decorating the private chapels of important Florentine families. They often appear alongside other recognisable portraits of the patron and his friends and family. Given that such portraits were unlikely to have been included without their patron's knowledge or approval, they will also have allowed a patron to emphasise their own affiliation with a prominent artist.

The degree to which the contemporary viewer would have recognised the artist's features in an embedded self-portrait is open to question; this was certainly not necessary in order to appreciate the work; indeed, before the establishment of a widespread print culture an artist's physical appearance could not have been widely known. In some cases the artist in a narrative scene can be distinguished through a gesture (for example by pointing to themselves or the event itself), a difference in appearance from the other people (perhaps a more naturalistic skin tone and less idealised features) or spatial separation from the other figures. In other compositions the identification is far more speculative. Occasionally the face of a key character in the narrative, such as one of the magi in a Nativity scene, may be a self-portrait. Most often, however, artists play the role of bystander to a sacred event, standing on the periphery and looking out of the picture plane, serving as an intermediary between the artist and the viewer. Alberti recommended in *Della Pittura* (1435) that artists include such a figure in their compositions:

> I like there to be someone in the 'historia' who tells the spectators what is going on, and either beckons them with his hand to look, or with ferocious expression and forbidding glance challenges them not to come

near, as if he wished their business to be secret, or points to some danger or remarkable thing in the picture, or by his gesturing invites you to laugh or weep with them.[63]

However, Alberti does not specify that this person should be the artist themself, simply a figure who acts as a link between the painted event and the viewer's reality.

Vasari's *Lives* (no. 137) describes numerous examples of embedded self-portraits. Many of the 144 woodcut portraits of artists accompanying the biographies in the 1568 edition are based on portraits identified from larger compositions, some considered self-portraits and some executed by others; Vasari often does not differentiate between the two. Although a number of his identifications have been questioned, many have been corroborated by other sources. The earliest he describes date from around 1300 and represent Giotto (1267/76–1337), for whom he identifies three self-portraits.[64] The earliest surviving embedded portrait in a religious composition is believed to be that of Orcagna (1308–68), who appears on the far right of his marble sculpture tabernacle *Dormition and Assumption of the Virgin* of 1359 (Orsanmichele, Florence).[65]

Sebastiano Ricci continued in this tradition in the eighteenth century by incorporating his own image into several biblical scenes. One example in the Royal Collection represents Mary Magdalene anointing Christ's feet at the house of Simon the Pharisee (fig. 34); Ricci is believed to be the seated figure on the right, wearing a blue gown – his distinctive profile view is closely related to other accepted portraits of the artist. He looks down towards a beggar, a visual reference to the parable of Dives and Lazarus.[66] Ricci also includes a portrait of his nephew and artistic collaborator Marco Ricci (1676–1730), as the man slightly

Fig. 34
SEBASTIANO RICCI
The Magdalen Anointing Christ's Feet, *c.*1720–30
Oil on canvas
RCIN 405742

Fig. 35
JAN STEEN
A Twelfth Night Feast: 'The King drinks', *c.*1661
Oil on panel
RCIN 407489

to the left of the standing figure wearing orange, who probably represents Judas. Another of Ricci's self-portraits is in his *Christ Among the Doctors in the Temple* (no. 107), where he appears as one of the doctors.

In a different form of the embedded self-portrait, an artist may choose to reduce the number of figures and take a key role in the narrative. In his *Judith and Holofernes* (no. 98), based on a scene from the *Apocrypha*, Cristofano Allori includes his own face – as the decapitated Holofernes – together with that of his ex-lover, Maria di Giovanni Mazzafiri, as the beautiful but murderous Judith, and Maria's mother, as Judith's maidservant. While the subject can be interpreted without recognising the features of the artist, the viewer's appreciation is enhanced by understanding that the artist intended it to operate on more than one level – and many of Allori's contemporaries would have known of its autobiographical intention. Similarly, Allori will have been aware of Caravaggio's *David* of 1605–6 (Borghese Gallery, Rome), in which the artist gave Goliath his own features.

While embedded portraits are most commonly found in biblical scenes, artists' self-portraits may also be found in representations of historical or mythological subjects. Jan de Bray's *The Banquet of Cleopatra* (no. 102), for example, includes

the artist on the far left, with his parents as Mark Antony and the Egyptian queen, Cleopatra. In *portraits historiés* of this kind, which fuse portraiture and history painting, the figures often wear contemporary dress of the artist's own time, rather than accurate historical attire.

Disguised self-portraits are also found in many scenes of contemporary life produced in the Netherlands during the seventeenth century. Such genre paintings portray ordinary people doing everyday things and the range of facial types represented provided ample opportunity for artists to incorporate real people into the action. Although only one formal self-portrait of Jan Steen survives (Rijksmuseum, Amsterdam), his distinctive facial features have been identified in hundreds of his genre scenes, including *A Twelfth Night Feast: 'The King drinks'* (fig. 35).[67] Known in Holland as *Driekoningen*, this feast was marked on Twelfth Night to commemorate the arrival of the magi after Christ's birth. Traditional celebrations included a drinking game in which one person would be nominated 'king' (here the seated man on the right); he would lead the group in a procession from the house through the streets. Steen includes himself as the man holding up three clay pipes in the background, his face contorted into a characteristic grin: he is not concerned to flatter or idealise his features in any way. As in the embedded self-portraits of Renaissance Florence, Steen shows himself slightly set apart from the action, looking out to the viewer. While he invokes us to laugh along with him, many of his paintings simultaneously seem to invite the viewer to pass moral judgment on the bad behaviour being portrayed.

The well-established convention for embedded self-portraits will have been known to Steen's discerning customers in the seventeenth century and the inclusion of his face served as both a form of artistic signature (also copied by his imitators) and as a method of self-promotion. The recurrent self-image seen in his paintings contributed to the mythologising of his own life as a degenerate drunk, unable to control his family (see no. 103) – even today a chaotic home in Holland is sometimes called a 'Jan Steen household'. Buyers will have enjoyed being in on the artist's private joke, while also being pleased to get two paintings for the price of one – a self-portrait of a famous artist and an example of his work.

The trope of a grinning self-portrait may actually have been invented by Frans van Mieris, whose face has been identified in at least 31 of his paintings – a quarter of his entire output.[68] He appears alongside his wife in the erotically tinged *A Man Pulling a Lapdog's Ear in a Woman's Lap* (no. 104), a painting that deliberately plays on the multiple meanings (and sexual connotations) of the word *bruien* (teasing).[69] Recognising that the two figures have the facial features of the artist and his wife will have heightened the viewer's enjoyment of the lewd humour. Godfried Schalcken's expression in his *The Game of 'Lady, Come into the Garden'* (fig. 36) is more resigned than lecherous: as the loser of the game (for which the rules are not now known), this half-dressed young man – a self-portrait of the artist – has evidently failed a series of tests and has had to remove the items of clothing stacked on a stool beside him.

Nineteenth-century artists occasionally also referenced the embedded portrait tradition. *Ramsgate Sands (Life at the Seaside)* (fig. 37) by William Powell Frith

(1819–1909) shows people of all ages and from all walks of life enjoying a visit to this Kent resort during the 1850s. Frith was one of the first nineteenth-century artists to paint such scenes of modern life, anticipating the work of the Impressionists in the 1870s and 1880s. On the far right hand side, occupying the standard position for a bystander in a religious scene, is a tiny self-portrait of the artist, almost hidden, looking over the shoulder of another man. He is one of the few people in this crowded composition making deliberate eye contact with the viewer. This inclusion does not appear to have been common knowledge – it is not mentioned in newspaper reviews of the period, but it was evidently not a singular occurrence. In 1900 the artist revealed in a letter:

> In reply to your kind & flattering letters I have to say that I plead guilty to the charge of intruding my own phiz into some of my pictures – no – I don't appear in the Derby Day, but in the Railway Station I play the part of pater familias in the group of boys who are going to school & introduced myself in the right hand corner of Ramsgate Sands.[70]

Fig. 36 (left)
GODFRIED SCHALCKEN
The Game of 'Lady, Come into the Garden', late 1660s
Oil on panel
RCIN 405343

Fig. 37 (below)
WILLIAM POWELL FRITH
Ramsgate Sands (Life at the Seaside), 1851–4
Oil on canvas
RCIN 405068

Taking the concept of concealed or disguised self-portraiture in a different direction are those works of art where a tiny figure of the artist is reflected in a mirror or another shiny surface. While the earliest and best-known example is the figure believed to be Jan Van Eyck (and a companion) reflected in the convex mirror of *The Arnolfini Portrait* of 1434 (National Gallery, London), the seventeenth century saw the development of a genre of painting in which still-life artists integrated their reflections into their compositions. Once again, the image of the artist is not the primary subject of the painting. Instead it forms a supplementary element, a pictorial game that encourages the viewer to look

more closely and discover a concealed secret not apparent at first glance. In such representations, unlike many autonomous self-portraits of the seventeenth century, the artist is not making a deliberate statement about their status but about their technical skill, actively emphasising the craftsmanship involved rather than playing it down.[71] Some of the earliest examples of this practice are seen in the work of the Antwerp-born artist Clara Peeters (born 1594). One particularly striking example is her *Still Life* of 1612 (Staatliche Kunsthalle, Karlsruhe), which includes a silver-gilt standing cup and cover with eight miniature distorted images of the artist, palette in hand, reflected on its globular surface. Roestraten's *A Vanitas* (no. 105) is a late seventeenth-century example of the same technique. Here a glass sphere reflects the artist at his easel, together with his studio surroundings, with paintings on the wall and a brightly lit window to the side. It even incorporates reflections of the silver ginger jar and skull which form part of the still life display, alluding to the transience of human existence. In other examples, the image of the artist takes the form of a painting, print or drawing included as one of the elements in the composition. For example, Vincent Laurensz. van der Vinne's *Vanitas Still Life* (*c.*1660, Frans Hals Museum, Haarlem) includes a crumpled drawing of the artist by his friend, Leendert van der Cooghen (1632–81).

Sometimes the suggestion of an artist's presence is even more subtle. The bewitching effect of Vermeer's *Lady at the Virginals with a Gentleman* (fig. 6) in part rests on the sense that we have chanced upon a real space and an authentic interaction. However, the artist makes a tantalising reference to himself, and therefore to the artificiality of the arrangement, by including the reflection of the legs of an easel in the tilted mirror above the musical instrument. The suggestion is that Vermeer has orchestrated the scene in front of us, and that we are now able to see it thanks to his technical virtuosity. The glimpse of the easel may also be intended to show that the artist witnessed this private moment of harmony – and that we now stand in his place.[72]

NOTES

59. Ayres 1985, p. 50.
60. Wetering 2005, p. 74.
61. De Winkel 2014, p. 169.
62. Cerrini took a different approach in another painting entitled *Allegory of Painting* (Pinacoteca Nazionale, Bologna), this time with the artist appearing as the figure of Jealousy lurking behind the female figure of Painting.
63. Alberti 1972, p. 83.
64. These are described as being in the lower church of S. Francis in Assisi, Castel dell' Uovo in Naples, and in the church of the Annunciate in Gaeta. See Vasari 1996, Vol 1, pp. 101 and 107.
65. Woods-Marsden 1998, p. 43.
66. Luke 16:19.
67. Estimates vary, in part because sometimes the resemblance is very strong, while in others there is just a fleeting likeness. The inclusion of a Jan Steen self-portrait became such a feature of a Jan Steen painting that his imitators also included figures intended to look like the artist.
68. Buvelot 2005, p. 20.
69. Ibid., p. 51.
70. Letter dated 28 Feb 1900 and addressed to Mr B. Clough Jr. With acnowledgement to Tim O'Donovan for drawing attention to the existence of this letter.
71. Brusati 1990–91, p. 170.
72. Wheelock 1995, p. 90.

No. 105 (detail, opposite)
PIETER GERRITSZ. VAN ROESTRATEN
*A Vanitas, c.*1666–1700
Oil on canvas
RCIN 402604
During conservation
(see also p. 186)

96

FRANCESCO MELZI (*c.*1491/3–*c.*1570)

Leonardo da Vinci

*c.*1515–18

Red chalk, 27.5 × 19.0 cm, the corners cut
Inscribed: *LEONARDO / VINCI*
RCIN 912726
REFERENCES: Clark and Pedretti 1968–9, p. 185; Clayton 2002, no. 46

This is the only reliable surviving portrait of Leonardo da Vinci (1452–1519). It was most probably executed towards the end of his life by his pupil Francesco Melzi, perhaps with enlivening strokes by Leonardo himself in the lower part of the hair. The sheet has been shaped for mounting and shows signs of having been attached to a support, lifted and restored at an early date; the paper has discoloured from long exposure to light. This was presumably therefore the portrait seen by Giorgio Vasari in Melzi's villa, as recorded in his *Lives* (no. 137) in the context of the thousands of drawings by Leonardo that Melzi inherited, more than five hundred of which entered the Royal Collection in the seventeenth century: 'he holds them dear, and keeps such papers together as if they were relics, in company with the portraits of Leonardo of happy memory'.[1]

Early writers were agreed that Leonardo was beautiful (even if none had known him personally), and that this was a natural, God-given corollary of his personal qualities and his abilities as an artist. But of those early texts, only the appendix to the brief biography by the so-called Anonimo Gaddiano gives some detail of Leonardo's appearance, describing him as having 'a beautiful head of hair down to the middle of his breast, in ringlets and well arranged'.[2] There is no evidence that Leonardo was bearded until his last years: before the sixteenth century a beard would have been seen as odd on an Italian – they were the preserve of the barbarous, Germans, Orientals, figures from ancient history and biblical times, philosophers, hermits and penitents.

It was probably through Vasari's acquaintance with this drawing in Villa Melzi that the profile frontispiece to the biography of Leonardo in his *Lives* took the form that it did, with the addition of a cap; and from Vasari's illustration stemmed posterity's image of Leonardo. Intriguingly, the standard type of the Greek philosopher Aristotle converged with this likeness of Leonardo during the sixteenth century, to become the accepted pattern for the venerable natural philosopher. This fitted so perfectly the perception of Leonardo's character that the now-famous drawing of an old man with furrowed brow, long beard and distant gaze in Turin (Biblioteca Reale) was unquestioningly accepted as a self-portrait of Leonardo when it surfaced in the early nineteenth century. That drawing passed into common currency as his definitive likeness and will doubtless retain that status. Only recently has it been pointed out that the Turin drawing – if it is by Leonardo at all – must on grounds of style be a work of the 1490s, when he was in his mid-forties, and thus cannot possibly be a self-portrait. MC

1. Vasari 1996, I, p. 634.
2. E.g. Goldscheider 1959, p. 32.

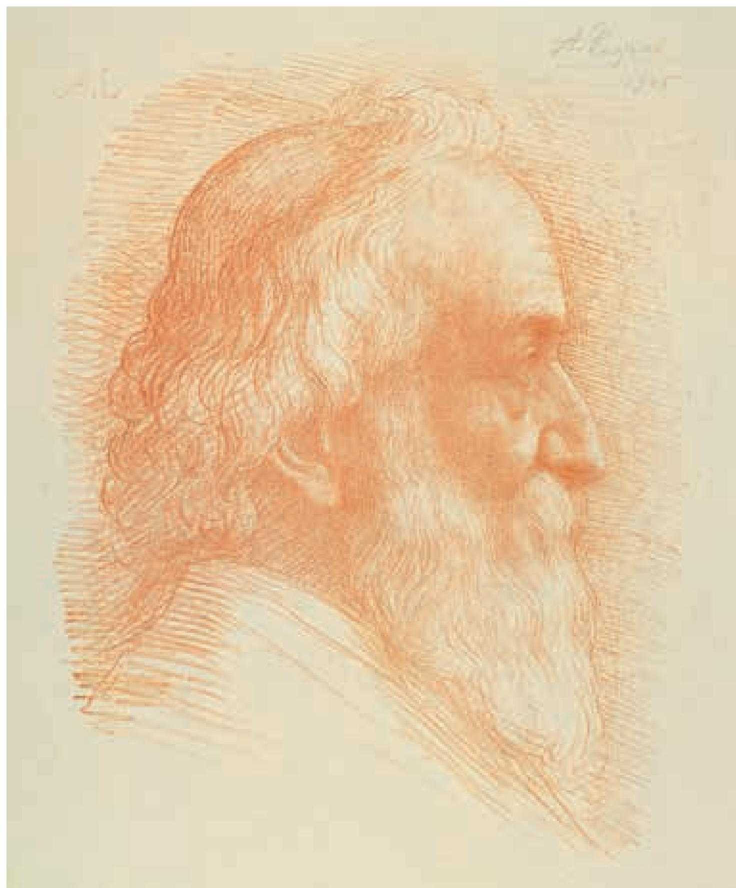
97

ALPHONSE LEGROS (1837–1911)

A Self-Portrait

1905

Lithograph, printed in red ink, sheet 38.0 × 26.2 cm
Inscribed on plate, top left: *A.L*; signed in pencil, top right: *A. Legros / 1905*; inscribed below, pencil: *646 A. Legros*
RCIN 657906
REFERENCES: Bliss 1923, no. 646



Alphonse Legros was born in Dijon and, after an erratic education, established himself as a painter and etcher in Paris around 1860, strongly inspired by the realism of Courbet and the rigour of the old masters. With Whistler and Fantin-Latour, he formed the 'Société de Trois'; it was Whistler who first encouraged Legros to visit London, where he settled in 1863. He was taken under the wings of Dante Gabriel Rossetti and George Frederic Watts and soon found success in England – he was appointed Professor of Fine Art at the Slade School in 1876, despite speaking little English to the end of his life. Legros was fascinated by old master drawings and prominent in the metalpoint revival of the late nineteenth century; as a founder member of both the Society of Painter-Etchers and the Society of Medallists, he played a decisive role in the promotion of both practices in England.

Legros made a number of self-portrait prints during the course of his career and kept a formal count of them: this was the '10th Plate'. Four of these date from 1905, all based on the same profile, with flowing hair and beard and a prominent nose; three turn the profile slightly away from the viewer (*profil perdu*), but here Legros shows himself in strict profile. The printing of this lithograph in red ink replicates the look of a red chalk drawing: the image is uncannily similar to that of Melzi's portrait of Leonardo da Vinci (no. 96), which had been reproduced several times by 1905, most recently by Édouard Rouvèyre in 1901, and Legros presumably knew such a reproduction. A year later he may even have had first-hand access to the drawing itself, for in 1906 his protégé and friend William Strang (no. 87) was engaged by the Royal Librarian, John Fortescue, to begin work on a series of portraits of members of the Order of Merit; it is possible that Legros (whom Fortescue greatly admired) visited Windsor with Strang, but no such visit is documented. MC

98

CRISTOFANO ALLORI (1577–1621)

Judith with the Head of Holofernes

1613

Oil on canvas, 120.4 × 100.3 cm
Signed and dated lower right: *Hoc Cristofori Allori / Bronzinii opere natura / hactenus invicta pene / vincitur Anno 1613 (By this work of Cristofori Allori, nature, hitherto undefeated, is almost conquered, in the year 1613)*
RCIN 404989
REFERENCES: Shearman 1979; Shearman 1983, no. 2; The Queen's Gallery 1988, no. 6; Lloyd 1991, no. 23; Bond and Woodall 2005, no. 7; Clayton and Whitaker 2007, no. 93; Jiminez 2001, pp. 365–7

This celebrated painting shows the Jewish heroine Judith holding up the head of the Holofernes while staring out at the viewer with a gaze as steadfast as her clenched fist. The story, taken from the biblical Apocrypha, tells how the pious widow Judith crept into the Assyrian camp under the pretext of seducing their general, Holofernes. After a banquet, during which he had become 'overcome with wine', Judith beheaded him with two strokes of his own sword, thus saving the people of her city from defeat.

Allori's composition was known through multiple versions, its extraordinary appeal driven in part by the shimmering arrangement of textiles and the figure of Judith, whose dark features embodied the Florentine ideal of female beauty. The painting was also famous for its autobiographical element: the seventeenth-century art historian and biographer Filippo Baldinucci (1624–97) revealed that the Judith was modelled on Maria di Giovanni Mazzafiri, known as 'La Mazzafirra', with whom the artist had had a passionate but stormy relationship. According to Baldinucci, the notoriously debauched Allori gained 'nothing but misery from the liaison'.[1] Baldinucci also records that the artist grew a beard after the end of the affair and included a self-portrait as the decapitated Holofernes. La Mazzafirra's mother appears as the maid Abra in the background, perhaps suggesting that her influence was partly responsible for the disintegration of the relationship. Over thirty versions of this composition are known but the numerous *pentimenti* in the Royal Collection painting, for example around Judith's hand and left sleeve, together with its similarity to preparatory drawings, indicate that this is the primary autograph work, and was probably that listed in the Mantuan inventory of Duke Vincenzo Gonzaga in 1627.

This was not the first time that Allori included his self-portrait in a historical scene: he appears as the disabled youth in *Blessed Manetto dell'Antella Curing a Crippled, Deaf and Mute Youth* of 1602 (SS. Annunziata, Florence), alongside his artist father and Gregorio Pagani, in whose studio he worked.[2] The theme of female bravery underlying the story of Judith and Holofernes was also exploited by Lavinia Fontana (1552–1614) and Artemisia Gentileschi, both of whom portrayed themselves as the heroine (Bargellini Collection, Bologna, and Museo de Capodimonte, Naples): Gentileschi and Allori were close friends, so her self-referential *Judith*, finished the previous year, will surely have been influential. Allori would also have known of Caravaggio's *David* of 1605–6 (Borghese Gallery, Rome), in which the artist gave Goliath his own features. AR

1. In *Notizie de' professori del disegno da Cimabue in qua* (Florence 1681).
2. Shearman 1979, pp. 5–6.

99

REMBRANDT VAN RIJN

(1606–1669)

A Self-Portrait in a Plumed Cap

1634

Etching, sheet and plate 13.2 × 10.7 cm
(the plate an irregular oval)
Signed in the plate, lower right: *Rembrandt / f. 1634*
RCIN 808192
REFERENCES: Bartsch 1797, no. 23

Rembrandt produced some thirty self-portrait etchings during the course of his career, in a variety of modes – straightforward self-portraits, studies in expression or lighting, and many in which he dressed in exotic costume. It is perhaps difficult to determine whether this last category should be considered as 'true' self-portraits, in the sense of self-examinations where the artist is the manifest subject, or whether Rembrandt was simply using himself as a convenient model for an imaginative character study or *tronie*, a well-established genre of Northern art. But in the work of Rembrandt there is no clear boundary between these, and it would seem that his inexhaustible fascination with his own appearance extended to trying out different identities, seeing whether he became a different person when in a different guise, especially that of another time or culture.

It has been questioned whether the model in this etching really is Rembrandt: while his brow is less furrowed than usual, his distinctively lugubrious features do seem to be rendered here, with the addition of a light beard to his habitual moustache. In the first state of the print the plate was larger and rectangular, and Rembrandt depicted himself standing at three-quarter length, his right hand on his hip and holding a sabre in his left. For an unknown reason he soon cut that plate down to the oval seen here, adding shading in the costume and background and re-inscribing his signature on the plate. MC

100

GIOVANNI BENEDETTO CASTIGLIONE (1609–1664)

A Presumed Self-Portrait

*c.*1645–50

Etching, 18.8 × 13.8 cm
Signed in the plate, upper left: *GB CASTILIONUS / GENOVESE. FE.*
RCIN 830472.g
REFERENCES: Bartsch 1803–21, XXI, p. 27, no. 317; Standring and Clayton 2013, no. 25

Castiglione was born in the port city of Genoa, home to many trading communities from elsewhere in Europe and beyond – primarily Flemish and Dutch, but also Turkish, Armenian, Greek, Jewish and African – and throughout his career he showed a strong taste for the exotic, as seen in the details of his paintings of Old Testament subjects and in his prints. During the 1640s Castiglione made two series of etchings known as the *Small* and *Large Oriental Heads*, exercises in extravagant dress, physiognomies and expressions; the present etching, which does not form part of a series, probably depicts Castiglione himself.

The identification of the print as a self-portrait has been questioned but the confidence, even cocky defiance that issues from the face, staring directly at us, would seem to render such doubts redundant. The velvet beret and ostrich feather – a distinctly bohemian look, even in the seventeenth century – were to recur frequently in Castiglione's works when he wished to indicate the presence of the artist: other than a silk cloth draped over his loins, that beret and feather are the only 'clothing' of the youth at the centre of his etching of the *Genius of Castiglione* (no. 126).

Castiglione's principal inspiration in such prints was the genre of 'character heads' seen in the etchings of Rembrandt and Jan Lievens (1607–74), and he was indeed the first artist in Italy known to have copied directly from Rembrandt. There was a well-established trade in prints between Italy and the Low Countries: whether or not Castiglione knew the exact Rembrandt etching, (no. 99), it is clear that he modelled his own etchings on such prints and that he fully understood Rembrandt's own exercises in exotic dress to be thinly disguised self-portraits. MC

101

ARTEMISIA GENTILESCHI (1593–1652)

Self-Portrait as the Allegory of Painting (La Pittura)

*c.*1638–9

Oil on canvas, 98.6 × 75.2 cm
Signed lower centre: *A.G.F.*
RCIN 405551
REFERENCES: Bissel 1968; Garrard 1980; Garrard 1989, pp. 333–70; Levey 1991, no. 499; Mann 2005, pp. 51–77; Clayton and Whitaker 2007, no. 106; Contini and Salinas 2011, pp. 109–17

Born in Rome in 1593, Artemisia Gentileschi was the daughter of the eminent Italian Baroque painter Orazio Gentileschi (1563–1639) and trained in his studio. In 1610 she produced her first independent signed and dated work, a painting of *Susanna and the Elders* (Schönborn collection). Two years later, at the age of 19, she accused one of her father's associates, Agostino Tassi, of rape; the trial lasted seven months and culminated in Tassi's conviction. Gentileschi's experiences of sexual violence and subsequent trauma in the courtroom have often been linked to her strong and impassioned painted female protagonists. In 1626 Orazio left for England, leaving Artemisia behind in Italy where she established a successful career before joining her ailing father in London in 1638.

In this self-portrait Gentileschi challenges the conventions of female self-portraiture, depicting herself not only physically in the act of painting (dressed in a dirtied apron, her sleeves rolled up to expose her muscular forearms) but also as the female personification of the art of painting itself. The allegorical representation of painting (Pittura) in the form of a female figure was first seen in Italy in the early part of the sixteenth century, most notably in Vasari's house in Arezzo, which was decorated with a scheme that also incorporated Scultura, Architettura and Poesia. The conceit of combining one's own likeness with the allegory of painting was only available to female artists, giving Gentileschi an edge over her male colleagues (see pp. 162–3).

Gentileschi follows the description of Pittura in Cesare Ripa's *Iconologia*:

> A beautiful woman, with full black hair, disheveled, and twisted in various ways, with arched eyebrows that show imaginative thought, the mouth covered with a cloth tied behind her ears, with a chain of gold at her throat from which hangs a mask, and has written in front 'imitation'. She holds in her hand a brush, and in the other the palette, with clothes of iridescent drapery ...[1]

Although in her self-portrait Gentileschi leaves out the gagged mouth (symbolising that the painting is dumb), the artist's dishevelled hair (representing the divine frenzy of artistic creation) and the chain around her neck, from which hangs the mask of imitation, both echo Ripa's description. Gentileschi also cleverly indicates the iridescence of her dress (described by Ripa as '*la veste di drappo cangiante*') as shot silk woven with green warp and mauve weft threads creating a changeable surface. Garrard suggests that a precedent for Gentileschi's self-portrait may have been set by the portrait medal struck by Felice Antonio Casoni in honour of the Bolognese artist Lavinia Fontana (1552–1614), showing her in profile on the recto and with the attributes of the allegory of Painting on the verso.

The apparently pared down simplicity of Gentileschi's composition belies the skill required in its production. She may have used multiple mirrors to capture herself in three-quarter profile, possibly two set at a 45-degree angle. Thus she would have been able to paint her entire figure (without needing to reverse her painting hand), first blocking in the curve of her arms with long, sweeping gestures before adding in the details of her face and clothing.

This self-portrait was probably presented to Charles I while Artemisia was living in London. Its date, however, has been much debated. Based primarily but not exclusively on the apparent age of the sitter, it has been suggested that it may have been painted around 1630 and brought to England by the artist in 1638. Two letters, dated 1630 and 1637, from Artemisia to one of her patrons, the Roman collector Cassiano dal Pozzo (1588–1657), attest to the existence of at least one self-portrait, a painting that he had evidently requested from the artist. It is therefore possible that the Royal Collection painting may be the painting originally intended for dal Pozzo but never delivered – and instead brought with her to London. However, the style of the painting, which is more in keeping with her later works, would suggest that it is more likely to have been painted between *c.*1638 and 1639, when Gentileschi was in London working for Charles I.

Two portraits of Artemisia are mentioned in the inventories compiled after Charles I's execution in 1649: the first 'A Pintura A painteinge: by Arthemisia' (almost certainly RCIN 405551) valued at £10 and the second a portrait of 'Arthemesia gentilisco. Done by her selfe' valued at £20. It is generally accepted, based on the fact that the paintings have been assigned different values, that there must have been two portraits of Artemisia in the king's collection in 1649 rather than, as previously suggested, that the same painting was recorded twice. LP

1. Ripa 1986, p. 357.

102

JAN DE BRAY (*c*.1627–1697)

The Banquet of Cleopatra

1652

Oil on canvas, 170.7 × 165.8 cm
Signed and dated on tablecloth: *JDBray / 1652* [JDB in monogram]; centred beneath signature: *56*
RCIN 404756
REFERENCES: Avery *et al*. 2004, pp. 10–12; Biesboer *et al*. 2008, no. 16; White 2015, no. 31

Jan de Bray depicts his parents, Salomon de Bray (also a painter and shown here crowned with a laurel wreath of fame) and Anna Westerbaen, in the roles of the Roman general Mark Antony and the Egyptian queen Cleopatra. The other figures have been identified as the couple's children, including the artist Jan de Bray himself on the far left in the guise of a Roman soldier. To outdo Mark Antony's splendour and extravagance, Cleopatra made a wager with her lover that she could spend 10,000,000 sesterces on a single banquet; she won the bet by dissolving one of her pearl earrings in a glass of vinegar (being proffered here by a servant) before drinking the contents. First recounted by Pliny in his *Natural History*, this story would have been familiar to a Dutch audience through Jacob Cats's retelling, which formed part of his rhymed lessons on marriage entitled *Trou-ringh* ('Wedding Ring', 1637).

Jan de Bray was one of the leading Dutch artists of the seventeenth century and often fused portraiture and history painting in such *portraits historiés*. Although little is known about the circumstances surrounding its commission, it has been suggested that De Bray may have chosen to depict his parents in roles traditionally associated with wasteful extravagance as a rather unusual testament to family harmony – the pearl held by his mother symbolising marital chastity.

The exact identities of the other figures are hard to determine. The two youngest in the bottom right may be posthumous portraits of the two De Bray children, who died in infancy in 1640 and 1647. Tragedy struck the family between 1663 and 1664, when the artist's parents and four of his siblings died of the plague. Only Jan and his brother Dirck (probably the figure in the background looking out at the viewer), who was also a painter, survived.

The painting bears the date 1652; a second number, 56, has been read as suggesting that it was completed four years later. A more likely explanation is that the number 56 refers to Salomon de Bray's age when the portrait was painted. In 1669 Jan de Bray produced a second, extended version of the composition (Currier Museum of Art, New Hampshire), including a portrait of his first wife, Maria van Hees, who had died the same year. No doubt the second painting was conceived as a complementary commemorative image depicting all of his deceased family members. LP

103

JAN STEEN (1626–1679)

Cardplayers in a Tavern

*c.*1660–65

Oil on canvas, 43.2 × 37.5 cm
Signed lower right: *JSteen* [JS in ligature]
RCIN 404576
REFERENCES: Perry Chapman *et al.* 1996, pp. 11–23; Shawe-Taylor and Buvelot 2015, no. 23; White 2015, no. 194

In George IV's inventory of Carlton House this painting was described as 'A Card party; Portraits of Wouwerman Jan Steen, Heemskirk etc', the suggestion being that the host holding a pewter tankard is Jan Steen (he had a short-lived second career as a landlord running a brewery in Delft), while the other figures facing the viewer are to be his artistic compatriots Philips Wouwerman (1619–68) and Egbert Jaspersz. van Heemskerck (1634–1704). In fact there is little to support these identifications other than the fact that Jan Steen often inserted his own self-portrait into his scenes of everyday life, alongside images of his friends, children and two wives. Here the figure of the apron-wearing man does bear some facial resemblance to Jan Steen. In his accepted self-portraits of this type Steen more frequently shows himself looking out towards the viewer, a complicit participant in the scene, usually a member of the supporting cast rather than a key protagonist, laughing along with the transgressors around him. In some he is very recognisable, in others there is only a fleeting likeness.

Eighteenth-century sale catalogues reveal that the identification of a Steen self-portrait in one of his genre scenes was an attractive selling point and the same was surely true in the seventeenth century: buyers would have enjoyed being in on the artist's private joke. Steen's frequent appearance in his pictures, his experience as a landlord in the 1650s and his well-documented financial difficulties have led to a conflation of his personal life with the scenes of misbehaviour he so often depicted. The degree to which the figures were deliberately intended as self-portraits, as opposed to generalised character types, has since been reassessed: they were probably intended more as a form of artistic signature than an accurate record of the artist's behaviour and attitudes. AR

104

AFTER FRANS VAN MIERIS THE ELDER (1635–1681)

A Man Pulling a Lapdog's Ear in a Woman's Lap

1660

Oil on panel, 27.6 × 20.1 cm
Signed and dated on the pediment: *F. van Mieris fe. 1660*
RCIN 406636
REFERENCES: Buvelot 2005, no. 25; White 2015, no. 112

The Leiden painter Frans van Mieris specialised in genre scenes of everyday life depicted in meticulous detail and, like other Dutch artists of the period, sometimes incorporated self-portraits into his narrative. This is a copy of a painting in the Mauritshuis, probably by one of van Mieris's followers. The man is a self-portrait of the artist, while the woman is his wife, Cunera van der Cock (*c.*1630–1700), whom he had married in 1657. These identifications were recognised in 1717 by the earliest-known owner of the original painting, Coenraet Droste, who sang of the painting: 'Who has ever contrived, with Turkish rugs, colours velvet and bright, To fill his paintings with such splendid sights, As could the Elder Mieris? Who here himself portrays, and on his Wife's lap with a young puppy plays'.[1] The artist's lecherous grin indicates that the episode is far from innocent: a contemporary viewer would interpret the man's action as a lewd joke – he would rather stroke the woman than the dog.

Frans van Mieris was a prolific self-portraitist, second only to Rembrandt, and he also frequently used his wife Cunera as a model. In one painting of 1661 (fig. 38) she holds paintbrushes, palette and an Antique sculpture, while around her neck is a mask on a chain indicating her role as the allegory of Painting. This attribute also appears in Cesare Ripa's *Iconologia* and Artemisia Gentileschi's self-portrait of 20 years earlier (no. 101). AR

1. Quoted in Buvelot 2005, p. 144.

Fig. 38
FRANS VAN MIERIS THE ELDER
Pictura (An Allegory of Painting), 1661
Oil on copper, 12.7 × 8.9 cm
The J. Paul Getty Museum, Los Angeles

105

PIETER GERRITSZ. VAN ROESTRATEN (*c.*1631–1700)

A Vanitas

*c.*1666–1700

Oil on canvas, 76.2 × 63.8 cm
Signed on left side of table: *P: Roestrate*
RCIN 402604
REFERENCES: Shaw 1990; White 2015, no. 171

During conservation

Roestraten studied in Haarlem with Frans Hals but by 1666 was living in London, where he is recorded as having been injured in the Great Fire. In this vanitas still life a skull, coins and a silver pocket watch on a silk ribbon relate to the transience of earthly pleasures, alongside a book open at a print of a laughing Democritus inscribed with the lines 'Everyone is sick from birth / vanity is ruining the world'. Most intriguing, however, is the suspended glass sphere, in which can be seen the distorted reflection of a room, including the tiny figure of an artist looking towards the viewer, and towards the skull and silver ginger jar, which are also included in the reflection (see p. 171 for a detail). Reflected self-portraits have been identified in at least nine of Roestraten's still lifes.[1]

According to early biographers, Sir Peter Lely agreed to recommend Roestraten to Charles II on the condition that he did not compete with Lely in the field of portraiture. Indeed, the only portraits known to have been produced by Roestraten are self-portraits, of which four are known. It is interesting that these all show the artist holding items that frequently appear in his still lifes, including glassware, a clay pipe and a lemon, presumably alluding to the genre for which he was best known. In one self-portrait (Private Collection, formerly H. Boyd Rockford Collection) he holds an extraordinarily large wineglass, perhaps in reference to Bacchus or the theme of Taste.[2] It is probably also a deliberate nod to Annibale Carracci's *Boy Drinking* (Cleveland Museum of Art). AR

1. Shaw 1990, p. 404, note 12.
2. Cartwright 2007, pp. 174–5.

106

ROSALBA GIOVANNA CARRIERA

(1675–1757)

Self-Portrait as 'Innocence'

*c.*1705–57

Watercolour on ivory, 10.2 × 8.0 cm (sight)
RCIN 420544
REFERENCES: Sani 1988, no. 15; Walker 1992, no. 126; Lloyd and Remington 1997, no. 50

In 1705 the Venetian artist Rosalba Carriera submitted her reception piece to the Accademia di San Luca in Rome. Both the original (of 1705), entitled *L'Innocenza*, and this copy are executed in watercolour on ivory, a difficult technique pioneered by the artist, with transparent washes allowing the brightness of the ivory to shine through the pigment in some areas. The original submission was 'immediately accepted with loud acclaim' – and indeed Carriera was to become Europe's most famous female painter during the first half of the eighteenth century.[1] Her patrons included various German electors, members of the French nobility and English aristocrats living in Italy or passing through Venice on the Grand Tour.

Here the artist's features have been blended into a generic type intended to evoke youthful innocence – although by this date she was 25 years old. A number of her allegorical portraits are notable for including birds such as parrots, sparrows and cockerels, many of which can be related in meaning back to Cesare Ripa's *Iconologia* (first published 1593). Ripa associated the dove, depicted here, to the purity of air and it was frequently used to symbolise innocence or purity in portraiture.

Carriera produced a number of self-portraits during her life, many in pastel, a medium that she also perfected and helped to popularise as an autonomous genre (see no. 27). Her painting of *c.*1708 for the collection of artists' self-portraits in the Galleria degli Uffizi shows her holding a pastel portrait of her sister and is notable for its uncompromising honesty and observation – in contrast to the more idealised figure portrayed here. AR

1. Academy Minutes for 27 September 1705, Minutes v 46/A, pp. 46–7, Accademia Nazionale di San Luca, Rome.

107

SEBASTIANO RICCI (1659–1734)

Christ Among the Doctors in the Temple

*c.*1711–16

Oil on canvas, 67.5 × 76.7 cm
RCIN 404766
REFERENCES: Levey 1991, no. 648; Daniels 1976, no. 154

The scene, based on Luke 2: 46–7, shows Christ as a 12-year-old boy in the temple in Jerusalem, surrounded by doctors. According to the scripture, he asked questions and 'all that heard him were astonished at his understanding and answers'. As the rest of the doctors consult their books, a portly figure on the right holds up a magnifying glass. Facial similarity to other surviving portraits (for example that of *c.*1704–6 in the Galleria degli Uffizi, Florence) suggests that this is a self-portrait of the artist. Ricci arrived in London during the winter of 1711, returning to Italy in 1716. This painting may be a preparatory sketch produced during that time for a larger composition, perhaps the decorations for the Duke of Portland's chapel at Bulstrode House (now destroyed) or for St Paul's Cathedral.

Here Ricci is following in the tradition of fifteenth-century artists including themselves as bystanders in religious scenes. Traditionally such images showed the artist looking out, serving as an intermediary between the viewer's immediate present and the historic scene being portrayed. Here, however, the artist shows himself in profile, removing any sense of invitation to the viewer.

Ricci appears to have included himself in another religious scene in the Royal Collection, *The Magdalen Anointing Christ's Feet* (RCIN 405742), along with his nephew and artistic collaborator, Marco Ricci. AR

During conservation

108

THOMAS PATCH (1725–1782)

A Self-Portrait as an Ox

*c.*1768–70

Etching, sheet 28.2 × 34.1 cm (cut within the platemark)
Inscribed below: *N.o 13 / Ανδρός Χαραχτης / Qui se humiliate exaltabitur / Chi si Umilia salta salta / Se ipsum pinx: & sculp:*; and in pencil in a contemporary hand, *Tho.s Patch / a Caricatura Painter at Florence – protected by Sir Horace Mann*
RCIN 811275
REFERENCES: Watson 1939–40, p. 44, no. 57(13)

Thomas Patch was born in Exeter, the son of a surgeon, and was expected to follow his father's profession. He soon abandoned his medical studies and travelled to Rome where he trained as a painter, producing classical views for the tourist market. In 1755 he was expelled from Rome for homosexuality and settled in Florence, where he remained for the rest of his life. There he continued to paint landscapes but also developed an interest in physiognomy, the supposed science of determining character through the form of one's face and body. He apparently conducted sustained research towards a treatise, *Le regole del fisonomizare* ('The rules of physiognomy'), which a self-caricature painting of 1774 shows him holding but which survives only in fragmentary form.

Among the *disjecta membra* of Patch's project are two series of caricature prints, 25 full-length figures and 28 heads made between 1765 and 1770. Of the full-length series, most depict residents of Florence and *milordi* on the Grand Tour but two are self-portraits – one showing Patch seated, measuring an Antique mask with a pair of dividers, and the present remarkable image, which shows his head grafted onto an ox's body, seated in a landscape with the cathedral of Florence in the distance.

James Hall relates this image to an anecdote in Giorgio Vasari's biography of Michelangelo (1568): 'A certain painter, I know not who, had executed a work wherein was an ox, which looked better than any other part; and Michelangelo, being asked why the painter had made the ox more lifelike than the rest, said: "Any painter can make a good portrait of himself".'[1] Michelangelo's quip referred to the well-established idea that 'every painter paints himself' ('*ogni pittore dipinge se*') and was no more than a dig at the bovine character of the unnamed painter. But Patch embraces this and, with false humility, turns it on its head: the inscriptions in Latin and garbled Italian are partial quotations from the Gospel of St Luke (14: 11 and 18: 14), 'he that humbleth himself shall be exalted'. The Greek inscription may be translated as 'Engraver of Man', but with a pun on the word 'character': Patch thus presents himself almost as a labelled scientific specimen: the engraver of human physiognomy who, by humbling himself through such apparently menial work, will yet attain glory. MC

1. Hall 2014, p. 107.

109

JOHN HAMILTON MORTIMER

(1740–1779)

A Self-Portrait in Character

*c.*1775–80

Etching, sheet 38.9 × 30.4 cm
(cut within the platemark)
RCIN 659153

John Hamilton Mortimer was born into a prosperous family in Eastbourne and by the age of 17 had moved to London to pursue a career as an artist. He was impatient for success, preferring the life of an independent liberal artist to that of an honest craftsman: an apprenticeship to the portraitist Thomas Hudson was not completed and from 1759 onwards he exhibited (and gained many prizes) at the St Martin's Lane Academy, the Duke of Richmond's Gallery, the Society of Artists and, finally, the Royal Academy of Arts.

Beside portraits executed to earn a living, Mortimer's work consisted mainly of paintings of historical subjects (usually British rather than Classical) and wild landscapes with *banditti*, strongly in the manner of the Italian Baroque painter and printmaker Salvator Rosa and by 1772 Mortimer was being hailed as 'the English Salvator'. Mortimer undoubtedly saw his own life in similarly romantic terms – a life marked by 'shipwrecks narrowly avoided, a tussle in which a swordstroke nearly cost him a hand, and various feats of strenuous athleticism interspersed with equally strenuous bouts of drunkenness'[1] – and in the present self-portrait he characterises himself with a glowering brow and long windswept hair partly held by a turban of striped cloth, a common signifier of a figure on the margins of society.

The etching corresponds, in reverse, with a drawing in the Victoria and Albert Museum, itself a version of an oil by Mortimer in the Towner Art Gallery, Eastbourne.[2] Another etching after the same drawing, by Mortimer's collaborator Robert Blyth and published in 1782, has been claimed to be a later state of the present print, but is from a different plate: as well as many differences of detail, the tonalities capture none of the dramatic atmosphere and stark lighting. Mortimer did not make many prints, but in 1775–6 he produced a set of 12 heads of figures from Shakespeare that have very much the same character and technique seen here. It seems therefore that the present plate was etched by Mortimer himself and that Blyth made his own version for publication a few years later. MC

1. Walch 1996.
2. Victoria and Albert Museum, E.328–1961; for the painting see Sunderland 1986, no. 107.

110

FRANCESCO BARTOLOZZI (1727–1815)
AFTER RICHARD COSWAY (1742–1821)

Maria Cosway

1785

Stipple, printed in black and red, sheet 23.7 × 15.0 cm (cut within the platemark)
Inscribed below: *R. Cosway R.A. Delin.t / F. Bartolozzi Sculp.t /* MARIA COSWAY */ Publishd as the Act directs 29. Jan.t 1785. By G. Bartolozzi & to bi had at M.r Torres Hay Market. 28*
RCIN 653012
REFERENCES: Daniell 1890, no. 34; Lloyd 1995, no. 85

111

UNKNOWN ETCHER

Maria Costive

1786

Etching, hand coloured, sheet 22.7 × 14.4 cm (cut within the platemark)
Inscribed below: *Maria Costive / at her Studies. / London Pubd April 29 1786 by E. Jackson No 14 Marylebone Stt Golden Sqe.*; and in pencil: *Maria Cosway / the Artist*
RCIN 653017
REFERENCES: Lloyd 1995, no. 86

Bartolozzi's sublimely elegant print shows Maria Cosway seated in a garden, a closed book by her side. There are clear references to the art of earlier times: in addition to the Rubensian dress, the combination of black and red inks would have been appreciated as an allusion to the technique of drawing in black, red and white chalks (*aux trois crayons*) that was popular earlier in the eighteenth century in the circles of Antoine Watteau, François Boucher and other artists of the *fêtes champêtres*.

The social success of Richard and Maria Cosway, and their many self-portraits that claim the mantle of the old masters, did not fail to arouse the jealousy and resentment of some of their fellow artists. A year after the publication of Bartolozzi's print Elizabeth Jackson published an anonymous burlesque of the portrait (with Maria's surname changed to 'Costive', meaning 'constipated'), showing the artist with a deranged expression and surrounded by four paintings she had exhibited at the Royal Academy of Arts. On the floor is a portrait entitled 'DICKY CAOS', a play on the name of her husband. Two days later Jackson published a similarly crude satire (entitled *Dicky Causway*) of a portrait of Richard Cosway, in which the artist had shown himself in the pose of Raphael from an engraving by Marcantonio Raimondi, with a biography of Rubens by his side. MC

112

CHRISTIAN JOSI (1768–1828)
AFTER RICHARD COSWAY (1742–1821)

L'Allegro

*c.*1787–97

Crayon-manner engraving, image 22.7 × 13.1 cm, sheet 25.3 × 15.8 cm (cut within the platemark)
RCIN 653014
REFERENCES: Daniell 1890, no. 40

113

CHRISTIAN JOSI (1768–1828)
AFTER RICHARD COSWAY (1742–1821)

Il Penseroso

*c.*1787–97

Crayon-manner engraving, image 22.9 × 13.6 cm, sheet 26.2 × 17.0 cm (cut within the platemark)
RCIN 653015
REFERENCES: Daniell 1890, nos 39, 41

The painter Maria Cosway (see nos 43, 44) was a frequent subject for the drawings and prints of her husband, Richard, both in conventional portraits and 'in character'. The titles of these two prints (inscribed on their finished states) come from John Milton's pair of pastoral poems of 1645, evoking the pleasures of the active and contemplative lives.

In *L'Allegro* (*The Cheerful One*) Maria is reading, seated in a garden with a fountain of Venus; she is wearing a sophisticated 'city' gown, with a feather fan in her hand. Although some of the details have been altered, her pose is essentially the same as that in a drawing in chalks by Richard Cosway of the couple seated together in a garden (Fondazione Cosway, Lodi) – a homage to Peter Paul Rubens's portrait of himself with his first wife, Isabella Brant, the so-called *Honeysuckle Bower* that Cosway also referenced in no. 43. In *Il Penseroso* (*The Thoughtful One*) Maria is wearing a simpler, 'country' dress and mourns over a dead bird on the ground. An earlier state of *Il Penseroso* was entitled *Lesbia*, as an illustration of the lines of the Roman poet Catullus on his lover lamenting the death of her pet sparrow. MC

114

AFTER ANGELICA KAUFFMANN (1741–1807)

Angelica Kauffmann as 'Hope'

*c.*1800–30

Watercolour on ivory, 10.0 × 7.8 cm (sight)
RCIN 422178
REFERENCES: Walker 1992, no. 1031;
Natter 2007, pp. 197–8

This miniature is a copy of the full-size self-portrait produced by the Swiss artist Angelica Kauffmann in 1765 as her entry piece for admission to the Accademia di San Luca in Rome. Kauffmann shows herself leaning on an anchor, the traditional Christian attribute of Hope. While artists often presented self-portraits upon admission to the Accademia, the degree to which this painting should be interpreted as a self-portrait is a matter for debate. The figure may be intended instead as an allegorical reference to the young artist's hope for a successful artistic career – she was only 23.

One of the 22 founding members of the Royal Academy of Arts in London in 1768, Kauffmann enjoyed great success across Europe, producing both portraits and ambitious history paintings. Many of her patrons and sitters were female and in London she enjoyed the patronage of both Princess Augusta (mother of George III) and Queen Charlotte. She settled back in Rome with her second husband in 1781 and became one of the most famous artists working in the city. Many British aristocrats undertaking a Grand Tour were eager to include a visit to her large art-filled house and studio on Via Sistina. On prominent display was her portrait painted by Reynolds, deliberately hung between portraits of Rembrandt and Van Dyck.[1] The image of Rembrandt was a copy she had made herself of his self-portrait in Florence. AR

1. Roworth 1996, p. 225.

115

LADY ANNA MARIA STANHOPE, MARCHIONESS OF TAVISTOCK, LATER DUCHESS OF BEDFORD (1783–1857)

A Self-Portrait

*c.*1810

Watercolour on ivory laid on card, 10.6 × 8.4 cm
RCIN 420402
REFERENCES: Remington 2010, no. 853

The Duchess of Bedford, born Stanhope, was the eldest daughter of the 3rd Earl of Harrington. She is fondly remembered as the founder of the most British of institutions, afternoon tea, and as one of Queen Victoria's favourite ladies-in-waiting. She is less fondly remembered for her central role in spreading the rumour that the unmarried Lady Flora Hastings (another lady in waiting) was pregnant, when in fact she was suffering from cancer of the liver.

As a woman, with limited access to artistic training, the Duchess was probably self-taught from technical manuals such as Claude Boutet's *The Art of Painting in Miniature* (1752). She clearly became a talented amateur miniaturist: the doll-like lustre of this self-portrait draws attention to her luminous ivory skin, rouged cheeks and chestnut curls. Head turned to her right, she gazes into the distance, perhaps dreaming of a party to come: she wears a lavish viridian sixteenth-century style costume festooned with pearls and jewels and in her right hand holds a carnival mask. NM

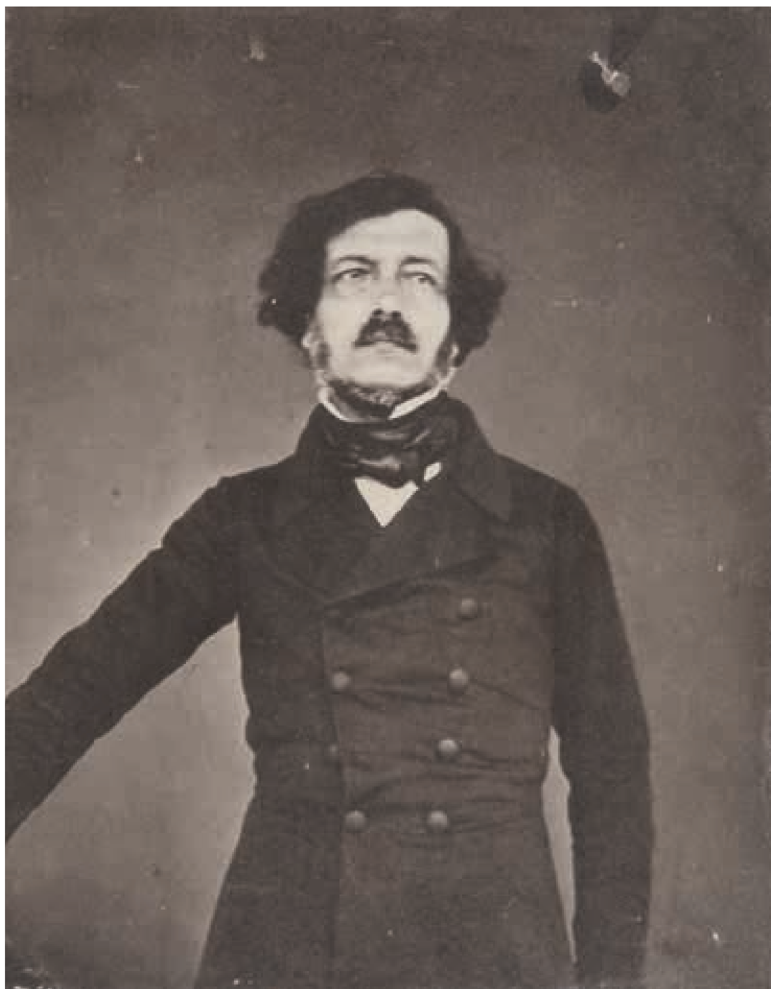
116

DR ERNST BECKER (1826–1888)

Franz Xaver Winterhalter

June 1854

Salted paper print, 14.1 × 11.1 cm
Inscribed below: *Mr Fr. Winterhalter / D[itt]o / by Mr Becker*
RCIN 2906531



Winterhalter (1805–73), a fashionable German court artist, became Queen Victoria's principal portrait painter, receiving well over a hundred commissions between 1842 and 1871. This photograph was taken during one of his regular visits to Britain by his fellow countryman Ernst Becker, Prince Albert's Librarian and assistant tutor to the royal children, at Buckingham Palace. Becker's practical interest in photography had started in earnest in 1852, less than a year after his formal appointment, probably following a request from Prince Albert.[1] Becker's enthusiasm for the medium eventually led him to become one of the founding members of the Photographic Society of London in 1853, to which both Prince Albert and Queen Victoria accorded their patronage some four months after its institution.

Towards the end of the 1850s, popularisation and commercialisation of photography led to the proliferation of professional studios. Until then the medium had been practised by a relatively small number of people and having a portrait taken 'from life' was for most an uncommon experience. This is quite evident in this photograph of Winterhalter, in which the artist seems to experiment with his pose both reminiscent of traditional poses in portraits by artists such as Batoni or Reynolds and unconventional in his gazing beyond the camera, set by Becker at a low angle. AN

1. See Gordon 2014, pp. 110–13.

117

FRANCIS FRITH (1822–1898)

Self-Portrait in Turkish Summer Costume

1857

Albumen print, 12.0 × 16.2 cm; Sheet, 43.7 × 31.6 cm
RCIN 2701283

Francis Frith was one of the first and most prolific commercial photographers in nineteenth-century Britain. He focused his interest on topographical and architectural views, building his reputation on photographs taken during the course of three expeditions to Egypt and the Near East between 1856 and 1859, published in a series of volumes containing albumen prints accompanied by text.

This is the title page of *Egypt, Sinai and Palestine*, a rare supplementary volume to the standard three-volume enlarged second edition (1862) of Frith's work originally published in 1859.[1] Frith asserts that '"Costume" is one of the most striking and interesting features of the East'; but 'having nothing else of the kind to offer', he decided to include a self-portrait in 'Eastern costume': 'a vest with sleeves made of Damascus silk of some gorgeous pattern – blue or scarlet, and gold; white trowsers, white or blue stockings, with red silk garter'.[2]

Being depicted in 'Eastern costume' followed the Orientalist artistic tradition exemplified by Lady Mary Wortley Montagu, Lord Byron, David Roberts and others, but for Frith it also had an instrumental value. In the preface to his first edition he insists on the 'graphic truth' of photography: 'it is my ambition to provide … *faithful* representations of the scenes I have witnessed, and I shall endeavour to make the simple truthfulness of the Camera a guide for my Pen'.[3] Presenting himself to the Victorian public in such attire would support his credibility as a traveller to the East and a 'truthful' photographer – despite the fact that he created a series of at least four self-portraits in 'Eastern costume' in his studio in Britain rather than while travelling.[4] He may also have been influenced by other contemporary photographers who had chosen to adopt a role in their self-representation. Roger Fenton's portraits as a Zouave (1855), in particular, or his Orientalist suite (1858), are works with which Frith was familiar. William Morris Grundy and Charles Nègre's self-portraits in Orientalist costume (*c*.1857) may also have been known to him.[5] AN

1. See Gernsheim 1984, no. 195.
2. Frith 1859, Portrait: Turkish Summer Costume.
3. Ibid., Introduction. See also *The Art Journal*, v (1859), pp. 71–2.
4. See Nickel 2004, pp. 149–51.
5. See Baldwin 1996 and Billeter 1985, pp. 104–5.

118

ACHILLE MELANDRI (1845–1905)

Sarah Bernhardt

*c.*1877

Albumen print, 13.7 × 10.1 cm
RCIN 2930674

Mainly known as an exceptional actress, whose career spanned over 60 years from her debut at the Comédie-Française in 1862 to her final role in the 1923 silent film *La Voyante*, Sarah Bernhardt (1844–1923) did not limit her talent to acting. During her unconventional life she also successfully applied herself to becoming a theatre impresario, playwright, model, author, sculptor and painter.

This photograph is one of a series she commissioned from the Paris photographer Melandri, showing her self-consciously playing her real-life role of artist in her atelier-salon. Whether sculpting or painting, Bernhardt would wear her '*atelier ensemble*', the white satin trouser suit seen here, designed for her by couturier Charles Frederick Worth, often worn with a white tulle scarf and white pump shoes with butterfly bows.[1] This ensemble would create a sort of androgynous figure, congenial to Bernhardt, who also enjoyed playing *en travesti* on stage and thrived on playing with her image. Her attitude and unconventional lifestyle inevitably attracted criticism, often feeding on anti-Semitism, but Bernhardt made clever use of any kind of publicity, sometimes contributing herself to the myths surrounding her (such as, for example, the belief that she regularly slept in a coffin).[2]

As well as exhibiting her sculptures and paintings regularly at the Paris salons, Bernhardt also organised exhibitions of her work while touring abroad. In June 1879, during her London debut at the Gaiety Theatre, she presented her works 'in a spacious *atelier* at 33, Piccadilly'.[3] The inauguration proved successful and attendees included the Prince and Princess of Wales, William Gladstone and Frederic Leighton who, as Bernhardt writes, 'with great kindness complimented me on one of my pictures, representing a young girl holding some palms'.[4] This may be the painting in Melandri's photograph; Bernhardt states that it 'was bought by Prince Leopold'.[5] AN

1. See Ockman and Kenneth 2005 and Young 2013.
2. See Aston 1989, pp. 113–30; Richardson 1977; Ockman 1995 and 2001; Gilman 1995.
3. *The Times*, 16 June 1879, p. 10.
4. Bernhardt 1907, p. 314.
5. Ibid. See also Princess Alice 1966, p. 15. The present location of the painting is unknown.

119

SARAH BERNHARDT (1844–1923)

A Self-Portrait as a Chimera

1880

Bronze, 31 × 33.3 × 29.5 cm
RCIN 7275
REFERENCES: New York 1880, no. 18 ; Richardson 1977

This bronze is a self-portrait of the celebrated French actress Sarah Bernhardt in the form of a chimera or sphinx. It is intended as an inkwell, the lid formed by the books at the front, a quill pen rest cast into the hair and the front cauldron a space for stamps or nibs, however, its extraordinary design, combining bats' wings, claws and rams' horns, all moulded onto Bernhardt's human torso with its epaulette masks of Tragedy and Comedy, obscures its everyday purpose.

It is possible that the inspiration for the design originated in one of Bernhardt's most famous roles by this date, Berthe de Savigny in Octave Feuillet's *Sphinx*, performed with the Comédie-Française in the spring of 1874. One of the key props in the play is a poison ring in the shape of a sphinx. The chimera, a powerful creature that appears in both Ancient Egyptian and Greek mythology, also alludes to the many unconventional and often mythological characters presented by actors in general and by Bernhardt in particular: 'this exaggeration that I have always brought to everything'.[1] *Sphinx* had been one of her first successes as a serious Classical tragedienne. Even when working in the relative privacy of her painting and sculpture studio in Montmartre's Boulevard de Clichy, Bernhardt fulfilled a persona. Melandri's photograph of her beside one of her paintings (no. 118) shows her dressed in masculine attire designed by Charles Frederick Worth; in the companion photograph (National Portrait Gallery, London) she stands beside a more conventional self-portrait bust. Both images, which emphasise her talent as an artist as well as her 'otherness' in dress and manner, were published for English readers in *Theatre Magazine* just before her first professional appearance on the London stage in 1879.[2]

The inkwell was first recorded in the Royal Collection in a 1912 photograph of the Morning Room at Marlborough House, the London home of King Edward VII and Queen Alexandra as Prince and Princess of Wales.[3] The royal couple had attended Bernhardt's London theatre debut, her concurrent art exhibition on Piccadilly and a subsequent French charity fête at South Kensington during the summer of 1879. Their acquaintance was developed during subsequent theatre visits in London and Paris, and Bernhardt even performed privately for Queen Victoria in 1897. She exhibited an example of this bronze for the first time in the United States the following year and subsequently presented them to friends and patrons, including the English actress Mrs Patrick Campbell and the newspaper proprietor Algernon Borthwick, later Lord Glenesk, who had invited Bernhardt to perform for his friends at his home during her first London visit. It is likely that the Royal Collection's example was presented to the Prince and Princess of Wales at this time.[4] SG

1. Bernhardt 1907, p. 57.
2. *The Times*, 15 June 1879.
3. RCIN 2102020.
4. Other examples of this bronze are known today in the Museum of Fine Arts, Boston, and through sales at auction. A plaster model, tinted to resemble terracotta, is in the Musée Carnavalet, Paris (inv. S3375).

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JEAN-BAPTISTE ÉDOUARD DÉTAILLE (1848–1912)

A Self-Portrait

1908

Oil on canvas, 71.5 × 62.2
Signed and dated: *EDOUARD DETAILLE 1908*.
RCIN 405985

'You don't know M. Détaille?' asks the Princess de Guermantes in Marcel Proust's *In Search of Lost Time*. 'I do not know him, but I know his work', replies Mme de Villemur.[1] Détaille's attendance at one of the Princesse de Guermantes' hallowed soirées is testament to the artist's position in *belle époque* high society.

The French military painter Édouard Détaille was born in 1848 on the eve of Napoleon III's presidency of the Second Republic; his grandfather had been an arms supplier to Napoleon I. Détaille studied with Jean-Louis Ernest Meissonier (1815–91), whose talent for precise observation had a great bearing on the young artist. His subsequent experiences serving in a mobile unit during the Franco-Prussian War left him an unsentimental interpreter of the horrors of the battlefield.

In this late self-portrait Détaille paints himself extravagantly moustachioed, puffing on an exotic calabash pipe, and wearing the uniform of a Red Lancer of Napoleon I's Imperial Guard of almost a hundred years earlier. He owned an impressive collection of military uniforms, which he bequeathed to the Musée de l'Armée in Paris. In 1883 he published two illustrated volumes of the uniforms and classifications of the French army between 1789 and 1870 titled *L'Armée Française*, a copy of which is in the Royal Library at Windsor (RCIN 1007751). NM

1. Proust 2000, p. 41.

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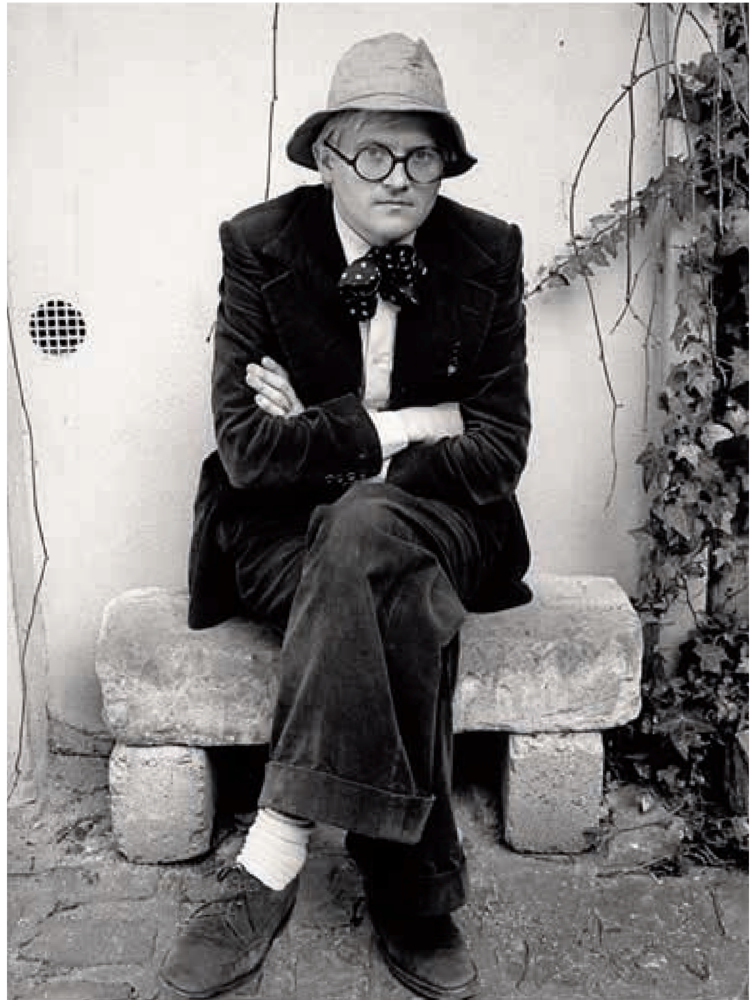
DMITRI KASTERINE (born 1932)

David Hockney

1975

Archival inkjet print, 37.3 × 28.0 cm
Signed and inscribed on back: *Dmitri Kasterine / Paris, France, mid 1970s*
RCIN 2117970



Born in Kent, the son of an officer in the White Russian army, Dmitri Kasterine saw his first work as a photographer published in magazines such as *Queen* and *Radio Times* in the early 1960s; throughout the 1970s and 1980s he received commissions from publications including the *Daily Telegraph Magazine*, *Vogue*, *The Times* and *Vanity Fair*. Among his sitters were numerous writers and artists, such as Samuel Beckett, Allen Ginsberg, Harold Pinter, Beryl Bainbridge, Cecil Beaton, Roy Lichtenstein and Francis Bacon.

In 1975 he was commissioned by *Radio Times* to photograph David Hockney (born 1937) in his studio in Paris. Hockney had moved to the French capital in 1973, partly to find some isolation and enjoy a 'period of reflection'.[1] Paris represented an important moment in his artistic development as he experimented with new etching techniques with Aldo Crommelynck (Picasso's printer), had a major retrospective at the Louvre in 1974, designed his first stage production (Stravinsky's *The Rake's Progress* at Glyndebourne, 1975) and returned to paint in oils, producing works through which he felt he was finally escaping 'the trap of naturalism'.[2]

Kasterine initially photographed Hockney at work in his studio and then decided to move to the courtyard outside, where this photograph was taken. Recalling the session, the photographer remembers 'feeling very at home in this courtyard' and, he adds, 'I knew at once that it was there that I wanted to photograph him'.[3] Kasterine manages to capture a frank, almost candid portrait of the sitter. The close, slightly uncomfortable pose recalls an early self-portrait of the artist as a teenager, but his blonde dyed hair, velvet suit and flamboyant bow tie, with the addition of a bucket hat, denote the conscious unconventionality of the bohemian artist.[4] AN

1. Sykes 2011–14, p. 295.
2. See Stangos 1976, p. 295, and Stangos 1993, pp. 16–17.
3. Personal communication, 2 February 2016.
4. See *Self-Portrait* (1954), lithograph in five colours (e.g. Lloyd 2014, cat. 46).

IV

THE CULT OF THE ARTIST

ANNA REYNOLDS

The modern stereotype of the artist is of a uniquely gifted visionary genius who suffers for his art and whose difficult temperament has led to his isolation from society. This view of the artist is particularly associated with nineteenth-century Romanticism, which valued the primacy of individual experience. The subjective, imaginative and emotional now took precedence over eighteenth-century Enlightenment reason and intellect. The artist was seen as an idealised but notably flawed character, encapsulated in the figure of Lord Byron (1788–1824), the first modern 'celebrity', whose beautiful features, reprehensible behaviour and reputation as 'mad, bad and dangerous to know' entranced the public and other writers, artists and musicians (fig. 39).

This Romantic view of the artist has its origins in the Renaissance, when the written word became an important component in propagating the myth of the artistic genius. As people began to see the lives of artists as worthy of discussion, a new biographical literary form emerged. The fifteenth century saw the first autobiographies published by artists, the earliest of which was Lorenzo Ghiberti's *Commentarii* (probably completed *c.*1447). Benvenuto Cellini's *Vita* (written in 1558–62) followed a century later, its colourful writing style, penchant for personal revelation and dramatic subject matter (including numerous murders and love affairs) inspiring later artists and musicians. Among them was Hector Berlioz, whose opera *Benvenuto Cellini* premiered in 1838.

Ghiberti's *Commentarii* included the biographies of other artists alongside his own autobiography; as a result some consider this to be the first work in the nascent genre of artist biography.[73] The most famous and most influential

Fig. 39
GEORGE SANDERS
George Gordon, 6th Lord Byron, 1807–9
Oil on canvas
RCIN 402411

collection of artist's biographies, however, was Giorgio Vasari's *Lives of the Most Excellent Painters, Sculptors and Architects*, first published in 1550 (no. 137). Arranged chronologically in three parts, this begins with an account of the thirteenth-century artist Cimabue (1240–1302) and the second expanded edition ends with descriptions of Vasari's own pupils. The focus is on Italian artists, with a cursory nod to 'Divers Flemings' in a short final chapter.

In format and style Karel van Mander's *Schilder-boeck*, first published in Haarlem in 1604, follows Vasari. Van Mander attempted to redress Vasari's Italian bias, however, by including biographies of contemporary Netherlandish and German artists alongside their Italian counterparts. He also included accounts of illustrious Egyptian, Greek and Roman artists, based on Pliny's *Natural History*. Numerous other regional collections of biographies were also published, including, in 1678 for example, Carlo Cesare Malvasia's *Felsina pittrice. Vite de' pittori bolognesi* (no. 140), which emphasises the revitalisation of Bolognese art under the Carracci. By the end of the seventeenth century many countries had published biographies of their national schools, but their patriotic nature sometimes distorted the importance of native artists over those from overseas, crediting them with innovations for which they were not truly responsible. This was recognised as early as the sixteenth century: Annibale Carracci's annotations in a copy of Vasari's *Lives* (Biblioteca dell'Archiginnasio, Bologna) reveal his indignation at Vasari's patriotic bias towards Tuscan artists and his neglect of Venetians, notably Titian.

Despite these limitations, biographies of artists were hugely influential. Many contained anecdotes (true or otherwise) that were subsequently passed from one generation to the next and provided the source material for later artists portraying the lives of great creative geniuses. A particular leitmotiv can often be traced back to an early source, only to appear later, in a slightly modified form and applied to different artists. The notion that a nobleman can be created by a king, but an artist only by God is one example (see p. 212). During the nineteenth century, artists and writers looked to the Renaissance to validate their views on the importance of the arts and the artist in society. To their later counterparts Renaissance artists came to symbolise art itself, the society in which they lived held up as an ideal age, when art was truly appreciated by everyone and when the artist was appropriately valued. This was exemplified by Leighton's *Cimabue's Madonna Carried in Procession* (no. 132) of 1855, based on Vasari's account of the life of Cimabue, showing an altarpiece being carried through the streets of Florence. In fact the altarpiece is now known to be by Duccio: despite their value, early biographies often contain inaccuracies, particularly surrounding the attribution of works and dates.

Four key themes regarding the artistic personality regularly recur across different traditions, in both literary and visual form: that the artist is innately born a genius and is different from everyone else; that the artist is subject to certain moods and behaviours that do not conform to society's expectations; that the artist is often elevated to the same status as those of noble birth; that the artist is frequently mistreated or rejected from society.

THE ARTIST AS GENIUS

The earliest meaning of the word genius referred to a person's guiding spirit or divine inspiration. The modern definition of a genius, as someone of exceptional ability or originality, is an eighteenth-century development resulting from the conflation of genius as divine inspiration with the Italian *ingenio*, meaning talent.

The idea that artists were thought to be imbued with an innate and miraculous natural talent was promoted by Romantic writers and artists. This talent is often described as first making itself apparent in youth and as having been discovered by chance. The implication is that the urge to produce art is innate, that creative genius cannot help but be revealed in childhood; talent is discovered rather than taught and is not achieved through diligence and study. Of course in reality this is not the case. In fact Vasari recognises that the best artists require a combination of *arte* (skill) and *ingenio* (talent). The Romantic view of the developmental process is that an artist is born an artist but improves through the spirit of emulation, just as a poet is born a poet but expansive knowledge across a broad range of subjects, along with conversation with learned people, allows this talent to reveal itself.

The story of Cimabue's discovery of Giotto di Bondone (*c*.1267–1337) is just such a tale of innate and untaught artistic ability. This probably originated in oral tradition but was first recorded by Ghiberti and later repeated and embellished by Vasari.[74] Giotto was a poor shepherd boy who passed his days sketching on stones or in the soil. One day the great artist Cimabue walked by and found the 12-year-old Giotto drawing his flock with a sharp stone on a smooth rock. Recognising his precocious talent, Cimabue asked the boy's father for permission to take him on as an apprentice in Florence. The story of the discovery of Giotto was a popular subject for art in the middle of the nineteenth century: of the 16 paintings illustrating the lives of the early Italian painters exhibited at the Paris Salon between 1827 and 1848, almost all took Cimabue and Giotto as their subject.[75] The relationship between the two artists (and the transfer of knowledge from one to the other) is a key element in *Cimabue's Madonna Carried in Procession* (no. 132), which shows Cimabue leading the young Giotto, their clasped hands positioned at the exact centre of the composition. In time Giotto's talent is said to have superseded that of his master: this idea of the progression of art is another consistent subject throughout Vasari's *Lives*, with precedents also to be found in Antiquity. The notion of an artist starting as a talented shepherd boy was a popular theme, which also featured in Vasari's biographies of Beccafumi, Sansovino and Castagno.[76]

The concept of innate and even divinely ordained gifts from birth is a continuous thread running through artistic biography. Vasari's descriptions of Michelangelo present his birth as of a son of God; these are continued in his references to the artist as the 'Divine Michelangelo'. He also describes Michelangelo as having been nursed by a stonemason's wife, so that he 'sucked in the attraction to hammer and chisel with the milk of his wet nurse', which Michelangelo himself is supposed to have reiterated.[77] Dürer, according to

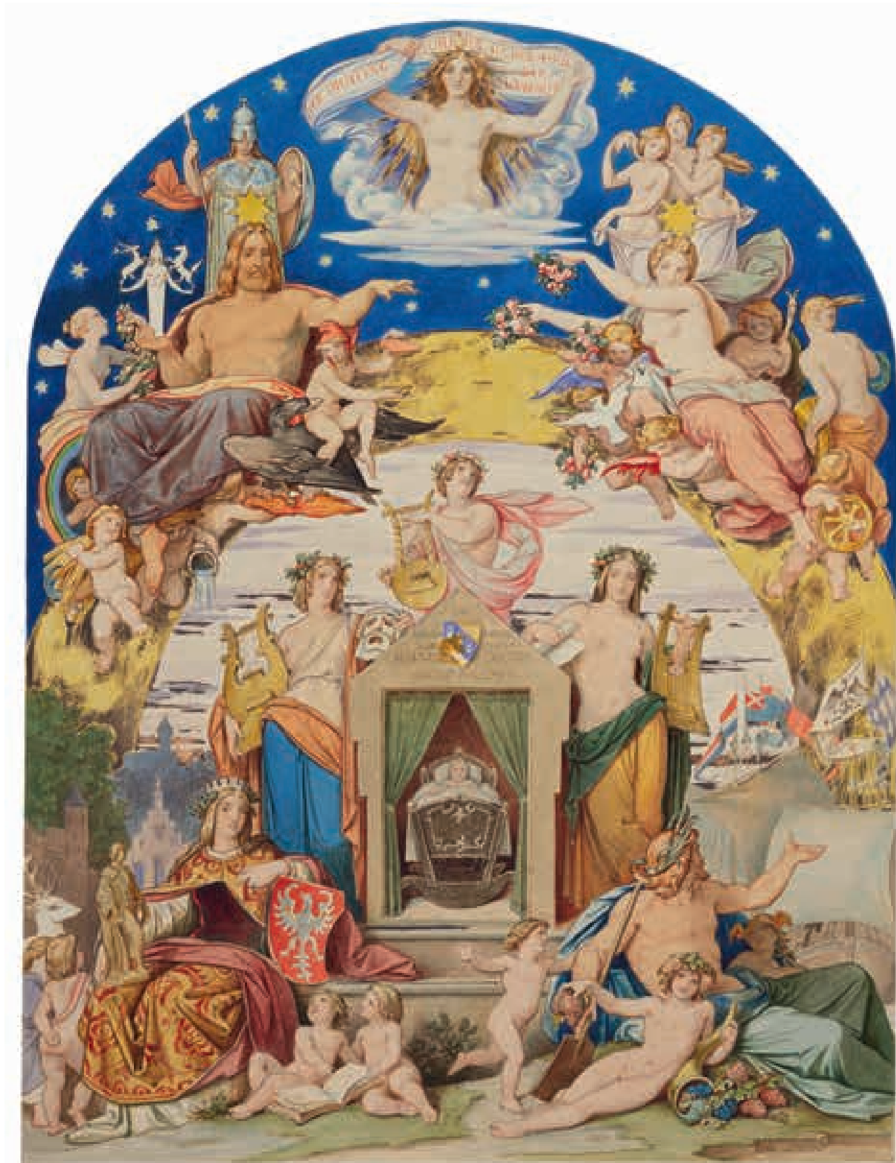


Fig. 40
MORITZ VON SCHWIND
Design in Honour of the Birth of Goethe, 1849
Watercolour and pen and ink
RCIN 914995

Van Mander, said of Geertgen tot Sint Jans (1465–95): 'Truly, he was already a painter inside his mother's body'.[78] The concept is taken to extraordinary lengths in Moritz von Schwind's hyperbolic *Design in Honour of the Birth of Goethe* to commemorate the centenary of Goethe's birth in 1749 (fig. 40). Goethe appears not as a grown man but as an infant in a princely cot raised on a dais, surrounded by three types of poetry: narrative, lyric and dramatic. A personification of his home town, Frankfurt am Main, is seated below, along with a river god who points to the sails of a ship and flags, denoting the spread of Goethe's fame throughout the civilised world. Jupiter, Venus, Minerva and the three Graces bestow their blessings from above; the design is crowned by a personification of Truth, naked and with a flame, holding aloft a veil bearing a line from Goethe's poem 'Zueignung' ('Dedication'), which translates as 'the veil of poetry from the hand of truth'.[79]

The concept of artistic genius appearing in childhood probably meant that some artists deliberately represented themselves as younger than they actually were. Parmigianino's *Self-Portrait in a Convex Mirror* (fig. 4) is one such example: it was painted in *c.*1524, when the artist was around 21, although the young boy portrayed appears to be in his early teens, with no indication of facial hair on his rounded cheeks. Given that this painting was intended as a showpiece to demonstrate the artist's talent, Parmigianino's youthful appearance may have been intended as an emphatic demonstration of the concept of childhood precocity and virtuosity, while also perfectly encapsulating the fashionable notion of artistic *sprezzatura* – a sense of effortlessness in a finished work that denies the realities of the difficulties involved in its production.

THE ARTIST AS NON-CONFORMIST

Since Antiquity the process of artistic creation has been associated with heightened psychological sensitivity. Plato writes in *Phaedrus*: 'But he who without the divine madness comes to the doors of the Muses, confident that he will be a good poet by art, meets with no success, and the poetry of the sane man vanishes into nothingness before that of the inspired madmen'.[80] Stories of the Greek artist Apelles emphasise his sensitivity to criticism, and his *Calumny* (see no. 124) was produced in direct response to personal injustice.

One of the most influential concepts linking mental state and creativity was that of artistic melancholia. The theory of the four humours in pre-modern medicine stated that the human temperament was governed by the balance in a person's body of the four humours: blood, phlegm, yellow bile and black bile. A link between the arts and the melancholic humour was first described by Aristotle and revived in the Renaissance by the Florentine philosopher Marsilio Ficino (1433–99). An excess of black bile was thought to result in a melancholic temperament and depressive introspection; during the Renaissance it also became linked to exceptional talent, particularly in the arts and sciences. Dürer's *Melencolia I*, published in 1514 (fig. 41), shows a winged figure, probably a personification of Melancholy, dejectedly sitting surrounded by carpentry tools and the instruments of geometry, essential to artistic creation. She seems to have paused in a moment of creative paralysis; some have interpreted this as a spiritual self-portrait of the artist himself during a moment of dejection. Dürer's print was hugely influential throughout the sixteenth century and thereafter, the head-on-hand pose in particular being frequently adopted by artists or those with aspirations to artistic greatness.

Fig. 41
ALBRECHT DÜRER
Melencolia I, 1514
Engraving
Metropolitan Museum of Art, New York

At various times different artists have adopted eccentric behaviours, sometimes involuntarily as expressions of their character, other times deliberately to cultivate a distinctive artistic personality. The Italian art historian and critic Giovanni Battista Armenini (1530–1609) lamented in 1587 that artists of little merit could be found adopting melancholic traits in order to seem exceptional.[81] The degree to which such behaviours were considered commercially advantageous rather than reputationally damaging is debatable: the eccentricities of an artist would arguably be more readily accepted once they had established themselves as a success.

Stories of reclusive, self-absorbed artists are frequent: Michelangelo was well known for his refusal to collaborate, while Leonardo da Vinci remarked that 'the painter must live alone, contemplate what his eye perceives and commune with himself'.[82] Baldinucci wrote of Rembrandt: 'When he worked he would not have granted an audience to the first monarch in the world, who would have to return again and again, until he found him no longer engaged on that work'.[83] According to Vasari, when Pontormo (1494–1557) was working on a large commission he required it be completely barricaded off and allowed no-one to enter until it was finished. He also had a ladder up to his bedroom that he would pull up after him.

Some artists have been described as so obsessed with their work that they forget to eat or change their attire. Indeed, Vasari described how in his later years Michelangelo slept in his working clothes and boots. However, it was also recognised that true artists needed time for creative idleness. In one of his *Discourses* Reynolds wrote that the work of the artist is 'not the industry of the hands but of the mind'.[84] One account of Leonardo's working practice while painting *The Last Supper* (Santa Maria delle Grazie, Milan) describes the artist as working constantly from morning until night, then, 'for two, three, or four days he would not touch it and yet he would stay there, sometimes one hour, sometimes two a day, wrapped in contemplation, considering, examining, and judging his own figures'.[85] Vasari regularly draws attention to (and probably exaggerates) other eccentric behaviour by artists. Piero di Cosimo, for example, was said to have been so afraid of fire that he lived only on hard-boiled eggs, cooked in large batches of 50 at a time while he was preparing glue for his paintings; according to Vasari he lived 'more like a beast than a man'.

A propensity for violence, street brawls and a knack for making enemies are behaviours frequently recounted in early biographies of artists, whose dramatic lives contributed to the cult of the *enfant terrible*. Caravaggio is famous for having killed a young man called Ranuccio Tomassoni during a pre-arranged street fight in Rome; and the artist's name regularly appeared in police records for offences, from carrying weapons without a permit to throwing a plate of cooked artichokes at a waiter in a tavern. Cellini claimed to have murdered at least 50 men and stabbed a rival jeweller.

In many ways, Salvator Rosa (1615–73) encapsulated many features of the early anti-establishment artist (fig. 42). His wild spirit, adventurous lifestyle and distaste for the Roman art authorities led to numerous confrontations with important patrons and contemporary artists, including Bernini. While living in Naples in the 1640s Rosa is said to have belonged, along with a number of other

Fig. 42 (above)
GIUSEPPE MACPHERSON
Copy after the original in
the Galleria degli Uffizi of *c.*1642,
Salvator Rosa, early 1760s–*c.*1780
Watercolour on ivory
RCIN 421315

Fig. 43 (right)
SALVATOR ROSA
The Genius of Salvator Rosa, *c.*1662
Etching with drypoint
RCIN 807161

artists, to a group known as the *Compagnia della Morte*, whose aim was to hunt down and kill Spaniards. He also had strong views about the status of the artist, believing that artists were superior to other men, an attitude exemplified in his *Genius of Salvator Rosa* (fig. 43). Genius is here used in its original sense of inspiration. The figures include Sincerity (holding a dove), Liberty (holding a phrygian cap), Painting (the woman in the foreground holding a drawing board) and Genius, who is, according to the inscription,

a 'despiser of wealth and death' – accordingly he ignores both the treasures being spilled from the cornucopia and the symbols of mortality which surround him.[86] Unusually for this date, Rosa also refused to paint on commission, instead preferring to choose his subjects himself, writing to one important patron: 'I do not paint to enrich myself but purely for my own satisfaction. I must allow myself to be carried away by the transports of enthusiasm and use my brushes only when I feel myself rapt'.[87] Rosa was to become a cult-like figure for British Romantic poets, novelists and artists who saw in his tempestuous spirit, rejection of artistic convention and adoption of sublime landscape painting, a form of proto-romanticism. In the nineteenth century his life was the subject of an eponymous opera by Antônio Carlos Gomes; his impact on later artists, including John Hamilton Mortimer (no. 109), who in 1772 was being hailed as 'the English Salvator', and J.M.W. Turner, has been rightly acknowledged.

While a distaste for society and social institutions had long existed among certain artists, in the nineteenth century it became a defining feature of bohemianism. The cafés of Paris during the 1840s and 1850s were key meeting places for artists and writers with nonconformist views, who increasingly identified with the gypsies to whom the word bohemian originally referred. Certain groups of artists adopted the persona of the rebellious bohemian, rejecting the traditional art establishment and behaving outside the norms of conventional society. Their appearance (often long-haired and bearded), conduct (which frequently included drinking to excess) and often impoverished way of living were romanticised and validated through the literature and music of the period. Henri Murger's *Scenes of Bohemian Life*, a collection of short stories about a group of poets and painters in the Latin Quarter of Paris was particularly influential. Published in instalments from 1845, it was made into a play, and later in the century inspired Puccini's opera *La Bohème* (premiered 1896). Artists embraced the concept of bohemianism by painting themselves starving in an empty studio, often with a melancholic pose reminiscent of Dürer (see p. 207). Gustave Courbet was in many ways the model bohemian: a series of self-portraits of the 1840s present him in a variety of stereotypical bohemian guises – desperate, wounded, wandering.

Similar ideals were adopted in England by the Pre-Raphaelite Brotherhood and members of the Aesthetic movement. James McNeill Whistler is the archetypal Aesthete artist, although for him the theatricality of his carefully constructed artistic persona involved not the dishevelled clothing of the struggling artist, but that of an immaculately dressed dandy, complete with monocle and silver-topped cane. In many of his self-portraits, such as *Arrangement in Gray: Portrait of the Painter* of *c.*1872 (Detroit Institute of Arts), he also adopts the type of floppy black hat seen in portraits of Rembrandt (no. 15).

Despite these examples of non-conformism, many artists were praised for their professionalism and refinement. In letters of recommendation an artist's personal qualities were often mentioned before their artistic talent. During the seventeenth and eighteenth centuries in particular non-conformist artists appear to have been the sporadic exception rather than the rule.

Literary and visual descriptions of artists often refer to them having achieved a social status equal to that of powerful leaders and monarchs, and having been recognised with appropriate princely appreciation. The earliest example of this is the court artist Apelles, whose relationship with Alexander the Great (356–323 BC) is recounted by Pliny in his *Natural History* (first century AD). This example would serve as the model for artistic patronage during the Renaissance nearly two thousand years later. Pliny's description of Apelles painting Alexander's favourite courtesan Campaspe was a popular subject for later artists and is represented in Pietro de' Pietri's drawing of *c.*1700 (no. 63). The story served as a metaphor for the strength of the relationship between patron and artist, and the great esteem in which an artist could be held, while also demonstrating the transformative power of art – Alexander chooses art, represented by his court artist Apelles, above nature – Campaspe herself.

Although none of his work had survived, Renaissance thinkers considered Apelles to be the archetypal ideal painter and artists attempted to align themselves with him in different ways. Some combined his figure with a self-portrait, while others – notably Holbein – made reference to him through visual motifs in their work.[88] For contemporaries to liken an artist to Apelles was the highest form of tribute: Erasmus described Albrecht Dürer as 'the Apelles of his age'. In 1558 Anthonis Mor depicted himself in front of a blank canvas on which is painted a piece of paper bearing a poem by the Flemish humanist Domenicus Lampsonius; this praises Mor for surpassing 'all others including Apelles and Zeuxis'. The inscription alongside Andrea Mantegna's self-portrait bronze bust in his chapel in Mantua reads: 'you who see the bronze likeness of Aeneas Mantegna, know that he is equal, if not superior, to Apelles', the slight change in his name also aligning him with the great Trojan hero of Greek mythology.[89]

The theme of a ruler deferring to genius has always been popular. According to Titian's biographer Carlo Ridolfi (see no. 138), 'when Titian was working on a portrait of Charles V he dropped his paintbrush, which the Emperor picked up. At this, Titian knelt before him, saying, "Sire, a servant of yours does not deserve such an honour", to which Charles replied "Titian is worthy to be served by Caesar".[90] The episode captured the imagination of several later artists (fig. 44). Indeed, Titian was explicitly likened to Apelles

Fig. 44
PIERRE NOLASQUE BERGERET
Charles V Picking up Titian's Paintbrush, 1808
Oil on canvas
Musée des Beaux-Arts, Bordeaux

in the patent of nobility granted to him in 1533, when he was given the title of Count Palatine and Knight of the Golden Spur after completing his first portrait of the Emperor, and Charles V was happy to play the role of Alexander to Titan's Apelles.[91] Similarly, Emperor Maximilian is described as holding a ladder for Dürer as he painted a wall in Nuremberg's town hall, while Pope Julius II reputedly had to coax the disgruntled Michelangelo back to Rome after the artist had stormed off, having not been paid for his work on the Pope's tomb.[92]

Some artists depicted real or imagined visits to the studio by high-ranking people, such as Dürer meeting with the Emperor Maximilian or Van Eyck's meeting his patron Philip the Good. In Koller's reimagining of Dürer being summoned to court by Margaret of Austria during his visit to Brussels in 1520 (no. 135), the ruler does not visit in person, although it is clear from the messenger's rich clothing that she has sent an important member of her court in her place.

Numerous anecdotes emphasise the high esteem in which an artist's talent could be held by those of influence and power. According to Van Mander's *Schilder-boeck*, Holbein threw a nobleman down a staircase after he had attempted to invade his privacy while working. Rather than side with the nobleman, Henry VIII is reported to have remarked angrily: 'I tell you earl that I can make seven earls (if it pleased me) from seven peasants – but I could not make one Hans Holbein, or so excellent an artist, out of seven earls'.[93] In fact the origin of the trope that nobles can be created by an emperor but artists only by God appears to have been Francesco da Hollanda's *Dialogues* (1548). Similar comparisons reappear in descriptions of the lives of Dürer, Goltzius and Guido Reni by other biographers.[94]

The end of the eighteenth century saw the rise in popularity of deathbed scenes of artists, who invariably die at the height of their success, in the presence of friends and family and surrounded by symbols of wealth. This subject allowed the artist to be shown being treated with appropriate deference, even adoration, while also alluding to the immortality of their work. According to Vasari, Leonardo died in the arms of Francis I in 1519:

> [Leonardo] was seized by a violent paroxysm, the messenger of death; for which reason the King having risen and having taken his head in order to assist him and show him favour, to the end that he may alleviate his pain, his spirit, which was divine, knowing that it could not have any greater honour, expired in the arms of the King, in the seventy-fifth year of his life.[95]

In reality, although Francis I is documented to have wept at the news of Leonardo's death, there is no evidence to support Vasari's account. Yet Vasari's description inspired numerous later artists, including Angelica Kauffmann, Jean-Auguste-Dominique Ingres and François-Guillaume Ménageot, whose representation of the subject (Musée de l'Hôtel de Ville, Amboise) was the most successful painting at the Salon of 1781.

THE REJECTED ARTIST

According to Henry Fuseli (1741–1825), 'It is the lot of genius to be opposed, and to be invigorated by opposition'.[96] Running concurrently with the idea of the elevated artist is the notion that an artist is a misunderstood genius whose talent is not fully appreciated and who is mistreated by his or her patron. Certain artists, such as Van Gogh, are famous for having been underappreciated throughout their lives, while the fortunes of others were highly changeable. Apelles again provides the precedent here, his famous lost painting *Calumny* produced in response to a slanderous attack from an artistic competitor, which resulted in his false imprisonment and death sentence. Zuccaro's reinterpretation of the composition (no. 124) was also a riposte to a perceived personal injustice, prompted by his removal in 1569 from a commission to decorate the Villa Farnese for Cardinal Alessandro Farnese.

In 1784 Jacques-Louis David was arrested and saw echoes of the tribulations of Apelles in his own predicament, which was also driven by professional jealousy and envy:

> Well in one respect then shall I finally be likened to Apelles? He too was accused of conspiracy, against Ptolemy, by the painter Antiphiles, and it was then that Apelles painted his picture of Calumny. Although I do not possess his divine talent, I do have plenty of Antiphiles around me, because I still maintain with insistence that it is the artists of the Academy who continue to make accusations against me.[97]

Annibale Carracci (see no. 5) is another figure whose professional mistreatment has shaped his biography and legacy. His last major commission, *The Loves of the Gods*, a fresco cycle decorating the ceiling of the Galleria of the Palazzo Farnese, was begun in 1597 and completed in 1608, only one year before the artist's death. It includes numerous scenes based on Ovid's *Metamorphoses*, although a secondary narrative alludes to the act of painting itself and in particular the debate about the relative merits of sculpture and painting (see no. 52). Later biographers recount that for this monumental and time-consuming work (the room is more than 20 metres long) Annibale was paid only 500 *scudi* by his patron, Cardinal Odoardo Farnese, brought out on a saucer by a servant. This insultingly small sum, delivered in such a dismissive manner, combined with the physical exhaustion brought on by such a laborious task, is deemed to have prompted the artist's subsequent descent into deep depression. Carracci's final self-portrait, of which there are two versions (Hermitage, St Petersburg and Galleria degli Uffizi, Florence), has been interpreted as an insight into his loneliness at this stage in his life (see no. 7). According to Malvasia, Carracci was 'never very clean and was carelessly dressed, with his collar askew, his hat pulled down haphazardly any which way… always solitary and deeply preoccupied with his own thoughts, he seemed to be like some eccentric philosopher from ancient times'.[98] The reference to an ancient philosopher here recalls the Greek philosopher Diogenes (d.323 BC) famous for choosing to live in poverty and for his philosophical stunts and rejection of cultural conventions.

In the Romantic era the theme of the ostracised artist continued to be developed. Prometheus, the rebellious but noble Greek Titan, came to personify the suffering of a great creative hero who, like some artists, did not fit within an established institutional framework. The myth of Prometheus was reinterpreted in poems by Byron and Shelley, in overtures by Beethoven, and in drawings by Henry Fuseli and George Romney.

As artists painted increasingly for the open market in the nineteenth century, they were free to choose their own subjects but were also vulnerable to the censure of art critics and the prospect of being commercially unsuccessful. This was the era of the poverty-stricken artist, seen both in literature and in images of the artist's studio (see fig. 27). A choice between the physical and the creative is often implied: should the artist buy food or painting materials? In reality few nineteenth century artists were truly solitary and many who deemed themselves to have been rejected formed groups with a shared artistic vision, including the Impressionists, the Pre-Raphaelite Brotherhood and the Nazarenes.

COLLECTING ARTISTS

Busts of philosophers, writers and orators have long served as a source of inspiration. Pliny attributes the practice of decorating libraries with portrait busts of authors (*imagines*) to Asinius Pollio (75 BC–AD 4), founder of the first public library in Rome:

> I should not omit a newly established practice either: in libraries they dedicate portraits – if not gold or silver, at least of bronze – to those whose immortal spirits speak in the same places. Indeed, they even make up portraits that have no factual basis and their desires give birth to faces that have not been handed down by tradition, as happened in the case of Homer.[99]

In Britain during the eighteenth century, collections of portrait busts of great writers and thinkers as exemplars of virtue were common in libraries, public institutions and private country houses. The collection at Trinity College, Dublin, begun in 1743, includes representations of 'ancient and modern worthies', including Homer, Plato, Shakespeare and Milton. Representations of artists are far less common in libraries, although the library at Woburn is an exception. Remodelled in the late eighteenth century, it was subsequently decorated with portraits of artists including Rubens, Murillo, Mierevelt and Reynolds.[100] Poetic inspiration is the subject of the plasterwork decorations for the four ceiling tympana of the Blue Drawing Room at Buckingham Palace, designed by William Pitts in 1832 (fig. 45). Executed in high relief against a gilt background, three of these life-size plaster groups represent the apotheosis of Edmund Spenser, William Shakespeare and John Milton, while the fourth portrays an allegory of dramatic poetry. Each poet is shown enthroned, surrounded by muses and putti

Fig. 45
WILLIAM PITTS
The Apotheosis of Shakespeare, 1832
Plaster relief
Buckingham Palace, London

carrying garlands. The design is notable both for its originality, particularly within such a space (at the time of its construction this was the chief reception room in the Palace) and for its emphatic patriotism. The original design, influenced by Raphael's *Parnassus*, also included Classical and Italian poets. These were subsequently excluded to focus purely on their English counterparts.[101]

Portraits of artists have been collected alongside images of other important figures since the early sixteenth century, while collections specifically focused only on self-portraits of artists originate in the seventeenth century. This phenomenon can be linked to the general rise in status of the artist, who were now seen as a source of inspiration in the same way that writers had been in the past. One of the earliest collectors to incorporate representations of artists was Bishop Paolo Giovio (1483–1552), who displayed them in a specially built 'museum of portraits' in his Lake Como villa. Although biased towards the literary arts, his collection also contained a category of great artists. The collection, which totalled nearly five hundred portraits by the time of Giovio's death, was initiated in 1512 and published in 1546 as the *Elogia*, with brief biographies written by Giovio himself.[102] A series of copies, now in the Galeria degli Uffizi, were commissioned from Cristofano dell'Altissimo (1525–1605) by Cosimo I de' Medici. Other early collections of artists' portraits were assembled in Italy by Gabriel Vendramin (1484–1552), a Venetian soap manufacturer, and Alessandro Vittoria (1525–1608),

Fig. 46
After SIR ANTHONY VAN DYCK, *Adriaen van Stalbemt (Painter and Engraver)*, *c.*1680–90
Engraving
RCIN 670175

a sculptor who collected portraits of his artist friends, and in England by Charles I and Charles II.

The course of the sixteenth century saw increasing numbers of publications commemorating the lives of 'illustrious men', which, by the latter years of the century, regularly included artists. The *Iconographia*, a series of portrait prints initiated by Van Dyck, was a particularly influential example. Begun in the 1630s, it eventually consisted of 80 prints by the time it was published in 1645, four years after the artist's death.[103] Some of the prints were etched by Van Dyck himself while others were commissioned from other printmakers after his drawings or oil sketches. The title page to the first edition states that the portraits were 'rendered from life by the painter Anthony van Dyck and cut in copper at his expense'.[104] Of the 80 figures represented, 52 are artists or connoisseurs, many of them Flemish contemporaries within Van Dyck's artistic circle. Painters, sculptors, architects and printmakers are portrayed but, as in the example of Adriaen van Stalbemt (fig. 46), as elegantly dressed courtiers and rarely with attributes linking them to their profession.

The world's most important group of artist's self-portraits today hangs in the Vasari Corridor connecting the Galleria degli Uffizi and the Palazzo Pitti in Florence. Unlike earlier collections, this was the first to consider self-portraits as distinct from portraits of artists produced by others. The group, which numbers over 1,600 self-portraits, was initiated by Cardinal Leopoldo de' Medici in 1664. He began to systematically commission self-portraits from living artists, sometimes using agents overseas to add to a small group of artist's portraits in the Medici collection that had been accumulated by his ancestors. The collection was expanded by Leopoldo's nephew Cosimo III, the Grand Duke of Tuscany (1642–1723), whose enthusiasm for self-portraiture was so widely known across Europe that he was regularly presented with examples from foreign rulers and artists themselves. By 1710 the collection consisted of more than 180 paintings, displayed chronologically in the main gallery of the Uffizi building, arranged by school, densely hung in standardised frames. Its fame was increased in the eighteenth century by the publication of the multi-volume *Museo Fiorentino* between 1731 and 1765 (fig. 47), which included engravings alongside biographies and which ensured the collection became a key destination for Grand Tourists visiting Florence. Until 1912 it consisted solely of painted self-portraits – sculptors invited to contribute a submission were required to produce a painting, as in the case of Bernini, best known as a sculptor and architect. As his self-portrait attests, however, he was also a talented painter (see fig. 48). In the second half of the eighteenth century Giuseppe Macpherson was commissioned

Fig. 47 (left)
Folio from Francesco Moücke, after Giovanni Domenico Campiglia, *Museo Fiorentine*, 1752
RCIN 1154849

Fig. 48 (right)
GIUSEPPE MACPHERSON
Copy after the original in the Galleria degli Uffizi of *c.*1635, *Giovanni Lorenzo Bernini*, early 1760s–*c.*1780
Watercolour on ivory

by Lord Cowper, an English-born patron of the arts who lived in Florence, to produce a series of miniature copies of the collection; these were then presented to George III in two groups. The combined set, 224 miniatures in total, remains in the Royal Collection today (no. 142). Each miniature is a faithful copy from the original by the artist, although cropped where necessary to fit into the standard oval format of the miniature.

Having a self-portrait included in the Medici collection was evidently a sign of distinction. To some, the illustrious careers of their artistic forebears could be intimidating, as the French artist Antoine de Favray (1706–92) reveals in his reaction to the Grand Duke's request for a painting: 'I never wanted to do it, saying that I was too small to be lodged in the company of his great men'.[105] Others found the experience inspiring. Elisabeth Vigée-Lebrun writes of her pride at imagining her self-portrait hanging alongside that of Angelica Kauffmann, whom she describes as 'one of the glories of our sex'.[106]

Another way to collect images of artists emerged in the nineteenth century with the development of photography. The standardised format of the *carte-de-visite* (2½ × 4 in / 6.4 × 10.2 cm), first developed in the 1850s, easily lent itself to the collecting, trading and display of images of famous figures in specially designed albums. Queen Victoria and Prince Albert had a large number of *cartes-de-visite* albums, one of which is solely dedicated to artists (no. 46), including many whose work the royal couple owned or admired. Rather unusually for a format that could be an effective form of self-promotion, the sitter's name was not normally included on the card, although it was often handwritten by the collector once in the album. *Cartes-de-visite* are also remarkable for their uniformity, despite variations in the nationality and age of the sitters. Artists rarely reference their profession and instead appear with standard photographic studio props (chairs, columns and so on), adopting poses imitating the conventions used to represent aristocratic sitters (as in Van Dyck's *Iconographia* two centuries earlier).

ARTISTIC LEGACY

The most powerful memorial to an artist after their death is their own work. This visual legacy is a form of immortality not available to non-creative figures, no matter how illustrious. It also shapes their posthumous reputation: the regard in which an artist is held can change over time as tastes fluctuate; new research may reveal inspirations or influences that modify our subsequent understanding of their originality. Certain artists have been venerated since their death, some have risen in public estimation and others have vanished into obscurity.

Artists have been commemorated in a variety of ways, most obviously through funerary monuments. Raphael and Annibale Carracci were both buried in the Pantheon in Rome, alongside powerful Italian rulers and writers. This building, the Roman 'temple of the gods', was a particularly prestigious location: in 1520 Raphael was buried in the rotunda under the temple front, following his own wishes; the epitaph on his sarcophagus (attributed to Pietro Bembo) praising his abilities above those of Nature. Raphael provided the funds for his own tomb: its scale and location suggest he was concerned that his memorial should reflect his artistic importance.[107] In the Basilica of Santa Croce in Florence are funerary monuments dedicated to many of the region's most famous artists, including Leon Battista Alberti, Lorenzo Ghiberti and Michelangelo, alongside those of Dante, Machiavelli and Galileo.

London's St Paul's Cathedral provides the final resting place for many figures who have made a notable contribution to British national life. Here lie Van Dyck, Reynolds, Turner, Fuseli, Landseer and Millais alongside national figures from military commanders to scientists, politicians and poets. The monument to Edwin Landseer (fig. 49), carved by Thomas Woolner, includes a palette and brushes as well as a relief after one of his most famous works, *The Old Shepherd's Chief Mourner* (Victoria and Albert Museum, London). Many poets, writers and dramatists are buried or memorialised in Poets Corner in the South Transept of Westminster Abbey, although this group is purely restricted to the literary arts and nothing similar exists for visual artists. The Panthéon in Paris (completed in 1790) serves as a secular burial place for national heroes of France, although interestingly not for artists, who were more commonly buried in the great nineteenth-century cemeteries of Père Lachaise, Montmartre, Montparnasse and Passy, on the boundaries of the city.

Fig. 49
THOMAS WOOLNER
Monument to Edwin Landseer, 1882
Marble
St Paul's Cathedral, London

Sometimes artists were honoured in memorialising images, many of which include allegorical elements alluding to their legacy. Boucher's design honouring Watteau of *c.*1728 (no. 127) is a study for a frontispiece to a compendium of the artist's work and includes a figure blowing the trumpet of fame and a huge palm of victory, alongside artist's brushes and palette. Carlo Maratti's design commemorating the painter Pietro da Cortona (no. 139) appears to have been made for another non-sculptural

project, perhaps a commemorative engraving. An artist's legacy could also be endorsed through public exhibition: the first full retrospective exhibition given to a single artist, Joshua Reynolds, was held 21 years after the artist's death, in 1813 as the inaugural exhibition of the British Institution. Such exhibitions became increasingly commonplace as the nineteenth century continued.

The lives of artists are frequently associated with discourses on patriotism. In the nineteenth century in particular, great artists of the past became symbols of national pride, their work an expression of national identity. In Wittmer's representation of *Raphael's First Sketch of the 'Madonna della Sedia'* (no. 133) the artist is deeply rooted in his native country, surrounded by vineyards, drawing a local mother and her child on the base of a wine barrel. Public monuments dedicated to artists appear for the first time during this period, with roads and squares named in their honour. The first free-standing public monument to an artist was Christian Rauch's statue of Dürer at Albrecht Dürer Platz in Nuremberg. The first stone was laid in 1828, on the tricentenary of the artist's death, and the memorial was inaugurated 12 years later. Dürer's house was also the first studio to be turned into a single-artist museum in 1871. The posthumous sale of the contents of an artist's studio was both a practical means to raise funds and also a form of obituary, enabling devotees to acquire tools, unfinished works of art and drawings or prints that had inspired the studio's occupant. An artist's palette held particular appeal (see p. 99), its close physicality to the hand of earlier artists serving as a very tangible form of artistic inspiration.

The Albert Memorial (fig. 50) was commissioned by Queen Victoria in memory of her beloved husband. By incorporating images of illustrious figures into a frieze of Parnassus around its base, this memorial honours the Prince Consort's wide-ranging artistic interests, while also falling within the tradition

Fig. 50
SIR GEORGE GILBERT SCOTT
Design for the Memorial to the Prince Consort, Kensington Gardens, 1863
Watercolour
RCIN 921531

No. 136 (detail)
ANNA VINET
L'Hemi-Cycle des Arts, 1866
Oil on canvas
RCIN 405399
(see also pp. 238–9)

of using images of great creative figures as a source of inspiration for subsequent generations. The monument, completed in 1872, incorporates 169 life-size sculptures representing painters, architects, sculptors, musicians and poets from Antiquity to the nineteenth century. Its architect, George Gilbert Scott (1811–78), was inspired by Delaroche's *Hémi-Cycle des Arts* in Paris, completed in 1841 (see no. 136). This enormous semicircular mural captures numerous facets of the cult of the artist in a single image. Seventy architects, sculptors and painters are arranged according to their area of expertise. Many of the likenesses are based on self-portraits, while others are derived from published sources, including the illustrated edition of Vasari's *Lives*. Dürer wears the striped cap of his 1498 self-portrait (fig. 12), while the image of Poussin is a reversal of his self-portrait of 1650 (Louvre, Paris). Delaroche attempts to include a representative selection of artists across a range of geographies and time periods, although there is a bias towards French artists: the only English figure is Inigo Jones (1573–1652). Located in the Salle des Prix auditorium in the École des Beaux-Arts, the mural will have been a source of inspiration to students, and will have provided lecturers with a convenient visual reference to key figures in the history of art. The most obvious artistic precedent for such a pantheon is found in Raphael's *School of Athens* of 1509–11 (Vatican Museums, Rome), which features Greek philosophers instead of artists, the central positions given to Plato and Aristotle (although Raphael appears on the far right).

The *Hémi-Cycle* also references a number of key questions that have prompted much debate in artistic literature. The way in which the artists have all been posed, as if they are talking to each other across the centuries, seems to suggest the benefit of artistic discourse between great creative minds. The ranking of the three Ancient artists, with Apelles in the centre, appears to reflect the question

of the *paragone* about the relative merits of painting as opposed to sculpture. Similarly, the subdivision of the painters into those admired for their colour (on the left) and for their design (on the right) is a clear reference to the debate between the relative merits of these two aspects of painting. Nineteenth-century viewers will surely have enjoyed discussing the superiority of each category, with reference to the enduring reputations of the figures represented within each group.

The mural was one of the most celebrated paintings of its time, widely discussed in journals and newspapers and a destination in itself for visitors to Paris. Of the artists chosen, many are household names today, while others have been largely forgotten to all but the specialist. For the modern audience this painting serves as a reminder of both the potential transience of artistic fame, but also the prospect of immortality for those who create beautiful and timeless objects that still 'speak to us across centuries'.

NOTES

73. Von Schlosser 1924. Discussed in Soussloff 1997, p. 106. Soussloff considers Manetti's *Life of Brunelleschi* to stake better claim to this position.
74. In fact no link between Cimabue and Giotto can be corroborated. See Kris and Kurz 1979, p. 24.
75. Haskell 1971, pp. 55–85; Ormond and Ormond 1975, pp. 8, 27.
76. Kris and Kurz 1979, p. 27.
77. Ibid., p. 52.
78. Van Mander 1936, p. 28.
79. 'der Dichtung Schleier aus der Hand der Wahrheit'
80. Plato, *Phaedrus*, p. 245.
81. Wittkower 1963, p. 92.
82. Ibid., p. 64.
83. White 1964, p. 88.
84. Reynolds 1975, p. 117.
85. Wittkower 1963, p. 60.
86. The figure of Genius appears to have been based on Castiglione's representation of the same figure (no. 126). See Wallace 1965, p. 475.
87. Wallace 1965, p. 472.
88. Holbein's references to Apelles are discussed in Bätschmann 2013.
89. It is generally accepted that this bust was designed, if not cast by Mantegna himself. See Woods-Marsden 1998, p. 90.
90. Hope 1979, p. 7.
91. Ibid., p. 9.
92. Wittkower 1963, p. 40.
93. Van Mander 1936, pp. 86–8.
94. Kris and Kurz 1979, p. 51.
95. Vasari 1996, Vol I, p. 639.
96. Fuseli 1831, Vol III, p. 65.
97. Bonafoux 1985, p. 95.
98. Malvasia 2000, p. 246.
99. Pliny, *Natural History*. Quoted in König 2013, p. 339.
100. With acknowledgement to Victoria Poulton at Woburn Abbey for this information.
101. Marsden 2001, pp. 42–4.
102. The full titles are *Elogia veris clarorum virorum imaginibvs apposita, quae in Mvsaeo Ioviano Comi spectantur* (1546) and *Elogia virorum bellica virtute illustrium veris imaginibus supposita, quae apud Musaeum spectantur* (1551).
103. Forty of these oil sketches are in the collection of the Duke of Buccleuch in Boughton House, while others are in the collection of the Earl of St Germans.
104. Quoted in Depauw 1999, p. 74.
105. '*Non l'ho mai voluto fare, dicendo che ero troppo piccolo per essere allogiato con suoi grandi uomini*'. Quoted in Bonafoux 1985, p. 115.
106. Goodden 1997, p. 96.
107. Ames-Lewis 2000, p. 106.

122

FOLLOWER OF RAPHAEL (1483–1520)

Portrait of a Man

*c.*1506–13

Oil on poplar, 42.8 × 41.9 cm
Inscribed on the buttons: *RAFFAELLO* and *VRBINVS*
RCIN 405760
REFERENCES: Shearman 1983, no. 217; The Queen's Gallery 1988, no. 3; Woods-Marsden 1998, pp.111–2; Clayton and Whitaker 2007, no. 1; Mochi Onori 2009, no. 47

When it was presented to George III in 1781 by the 3rd Earl Cowper this was described as a self-portrait by Raphael. This traditional identification is corroborated by inscriptions on the buttons of the cloak, a resemblance to other accepted likenesses of the artist and the sitter's direct gaze, which is certainly suggestive of a self-portrait. More recently, however, the identification of both sitter and artist has been questioned. This type of Italian/Latin inscription is not seen in other works by Raphael, nor is the style of single-line underdrawing (some visible with the naked eye) typical of the artist. While there is a resemblance to accepted self-portraits of Raphael, such as the self-portrait of *c.*1506 (Galleria degli Uffizi, Florence) and the bystander portrait in *The School of Athens* (Vatican Museums), this young man's physiognomy is less elongated, with a more bulbous nose. The shoulder-length hairstyle and soft black cap were fashionable for young Italian men in the first decade of the sixteenth century and are not unique to the artist.

The painting may be a copy after a (now-lost) self-portrait or a work by an artist working soon after Raphael's death, deliberately imitating his style. The fact that a self-portrait of the artist was deemed a valuable gift for George III demonstrates the regard in which Raphael was still held. By 1818 it was hanging in the Queen's Dining Room at Kew along with paintings then believed to represent Holbein, Giorgione, Bassano and Titian. AR

123

AFTER TITIAN (*c.*1488–1576)

Titian and his Friends

*c.*1550–60
Oil on canvas, 82.8 × 94.5 cm
RCIN 402841
REFERENCES: Gore 1958; Shearman 1983, no. 294; Howard 2017

The inventory of Charles I's collection describes this painting as showing two figures: 'The Picture of Tichian himselfe painted by himselfe, and his freind by In a reed velvett venicia senators gowne'.[1] An X-ray taken in 1957 indicated the presence of a third figure, on the right, which was subsequently revealed by cleaning. Several early copies, which depict only two figures, also indicate that the third man was painted over soon after the picture was produced. The three visible heads were painted by different artists and the face of the central figure is of a higher quality than the others, suggesting that the picture was perhaps produced in Titian's studio. The three figures do not relate to each other in a coherent way and the lighting across them is inconsistent, as noted by Van der Doort in his 1639 inventory, which describes Titian painted 'upon the wrong light' (meaning lit from the viewer's right) and his friend 'upon the right light' (lit from the left).

The figure on the left is based on Titian's self-portrait of *c.*1550 (Gemäldegalerie, Berlin). He wears a gold chain given to him by Emperor Charles V in 1533, a fur-lined gown and a black nightcap. In 1823 the central figure was identified as Andrea de Franceschi, who, as Grand Chancellor of Venice, occupied one of the most important administrative roles in the city for over twenty years. He wears the scarlet velvet robe of this position. The identity of the third man is not known, although he also appears in another portrait by Titian (Fine Arts Museums of San Francisco) holding a letter inscribed 'Di Titiano Vecellio singolare amico'. The 1957 X-ray revealed two further figures, a younger man beneath the face in the centre and an elderly bearded man at right angles to the present group.

In 1988 Alan Bennett wrote *A Question of Attribution*, a fictional one-act play inspired by this painting. Set in the 1960s, it featured Anthony Blunt, Surveyor of The Queen's Pictures, who in 1979 was publicly exposed as one of five members of the Cambridge Spy Ring, responsible for passing information to the Soviet Union during and after the Second World War. The discovery of the hidden third, fourth and fifth heads in the present painting parallels the exposure of the Cambridge Five. Bennett described his play as an 'inquiry in which the circumstances are imaginary but the pictures are real'.[2] AR

1. Miller 1958–60, p. 16.
2. Bennett 1990, p. 37.

124

FEDERICO ZUCCARO (*c.*1542–1609)

Calumny

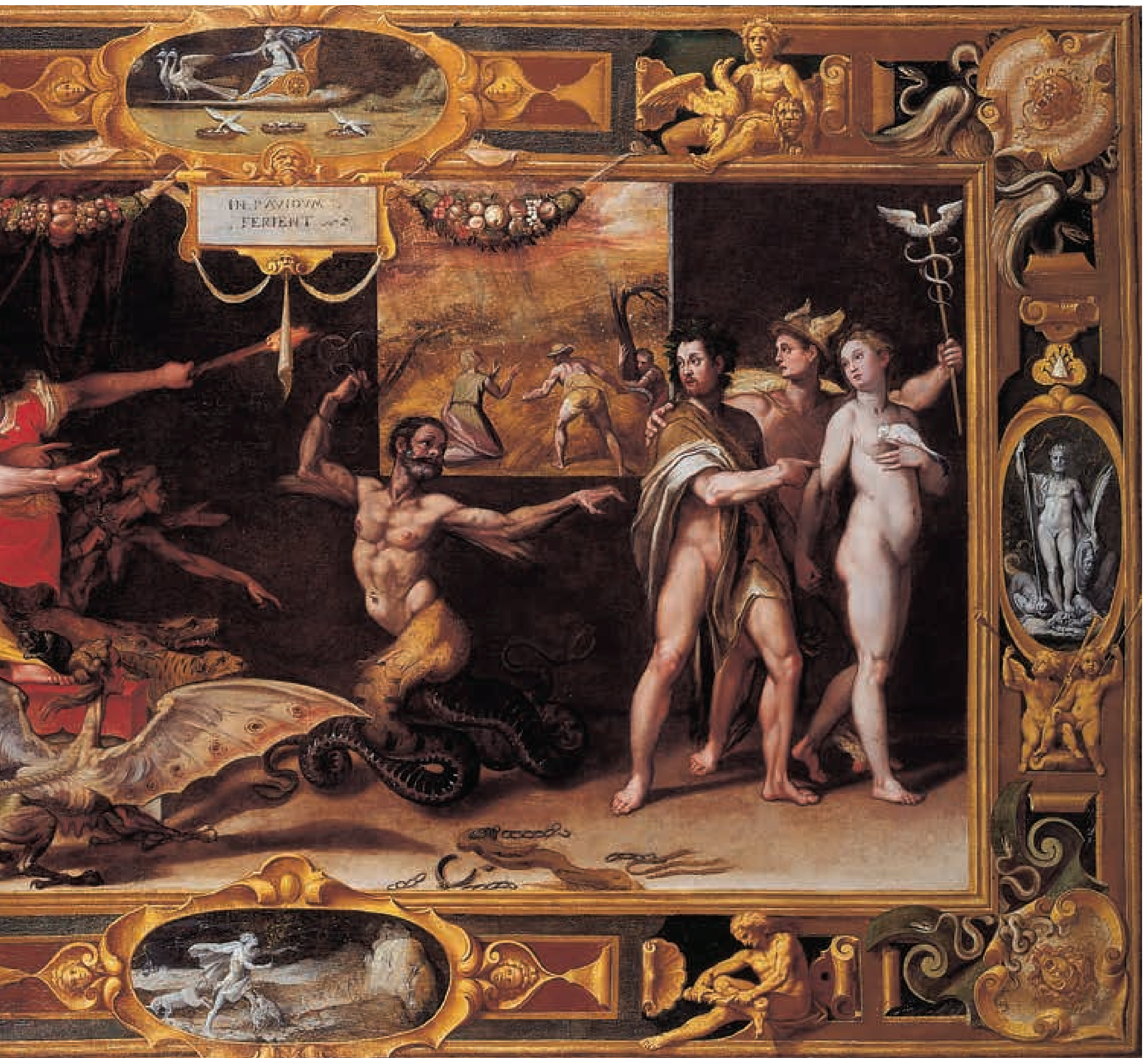
*c.*1569–72

Oil on canvas, 144.6 × 235.0 cm
RCIN 405695
REFERENCES: Shearman 1983, no. 328; Cast 1981; Teuma 2005; Clayton and Whitaker 2007, no. 10

This painting is based on a complex allegorical scene by the Greek artist Apelles, which was inspired by the artist's own biographical circumstances. Apelles had been falsely implicated by his envious artistic rival, Antiphilos, in a plot to overthrow Ptolemy I, one of Alexander the Great's generals. He was found guilty and sentenced to death but eventually saved by another prisoner attesting his innocence. Apelles subsequently painted *Calumny*, in which a figure representing Slander drags a young man ('Innocence') by the hair towards the ignorant king. A description of the painting was translated in several fifteenth-century texts, including Alberti's *Della Pittura* (1435), making it the world's most famous lost painting. The best-known version was painted by Sandro Botticelli (1445–1510) in the 1490s (Galleria degli Uffizi, Florence).

Like the original created by Apelles, this composition of *Calumny* by Federico Zuccaro was also produced in response to personal slight, the artist having been removed in 1569 from a commission to decorate the Villa Farnese for Cardinal Alessandro Farnese and replaced by Jacopo Bertoia (1544–74). Rather than being shown as the victim, Zuccaro's mistreated hero, wearing an ivy wreath to symbolise his servitude, is led off, head held high, under the protection of Mercury and Truth. The central figure, half man and half reptile, represents Fraud, and is analogous to Dante's Geryon from the Inferno – his honest face concealing the sting in his tail. This may be intended as a portrait of Zuccaro's artistic rival Jacopo Bertoia.[1] The heroic figure may be a self-portrait of the artist or possibly his beloved brother Taddeo, from whom Federico inherited the Farnese commission after his brother's death. The implication is that a virtuous person will be protected by the gods. Foolish King Midas, with ass's ears, sits on the left and listens to the lies of Calumny (wearing red), who points with her lighted torch. Minerva can be seen on the far left, here in the role of protector of virtue and patron of the arts. She restrains the king, preventing him from releasing the shackled and blindfolded figure of Blind Rage. The animals surrounding Midas represent the vices of tyrannical government: fraudulence (leopard), cruelty (fox), avarice (toad), malice (wolf) and greed (harpy).

The painted frame includes further emblematic scenes representing the triumph of virtue over vice, while the central inscription, 'INPAVIDUM FERIENT', translates as 'they strike the fearless'. The artist has 'signed' the work with a painted lump



of sugar (*zucchero*) in the frame on either side of the central image, an emblem he used in many other works.

An ambition to raise the status of painting in the hierarchy of the arts is a consistent theme in Zuccaro's work. He was evidently also a proud figure with a tendency to respond with profound indignation to perceived artistic criticism. His treatise on painting, *L'Idea de' Pittori, Scultori, et Architetti*, published in 1607, associates the artist with God, while his print of 1579, *The Lament of Painting*, shows the personification of Painting lamenting the lack of appreciation she receives as Minerva tries to convince Jupiter that painting should be added to the traditional nine muses. AR

1. Shearman 1983, p. 302.

125

PIETRO TESTA (1612–1650)

Midas

*c.*1640–50

Pen and ink over traces of black chalk, 20.8 × 27.2 cm
Inscribed by the artist, lower right: *quel'Mida che / tanto ne tiranegga*; at upper left: *che coglionerie vi scrivo*
RCIN 905932
REFERENCES: Blunt and Cooke 1960, no. 983; Cropper 1988, no. 99; Clayton and Whitaker 2007, no. 133

A native of Lucca, Pietro Testa had settled in Rome by the late 1620s and entered the circle of the patron and collector Cassiano dal Pozzo, for whom he prepared many drawings after the Antique (cf. nos. 10, 57). Testa was a natural draughtsman and printmaker but it was to the status of a great public painter that he aspired, and a succession of frustrated projects and strained relationships with patrons led to his presumed suicide by drowning in the Tiber.

This sheet is a fine illustration of Testa's difficult dealings with his patrons. It was attached to a draft letter to Niccolò Simonelli, a collector whom he had known since at least 1636 (the remainder of the letter is on a separate sheet in the Royal Library at Windsor). Testa accuses Simonelli of trying to buy off their relationship, whereas Testa had thought that through the few 'bagatelles' already executed for Simonelli he could 'build a wall of benevolence' and 'enjoy the sweetness of a most precious and, by me, always-desired friendship'. He goes on to explain that in the drawing he had converted an ancient fable to modern usage, and thus compares Simonelli to Midas, the king of Phrygia who was granted a wish that all he touched would turn to gold, but soon began to starve when his food was likewise transformed. Testa takes this to symbolise the tyranny of those for whom that which should nourish (friendship) is turned not to virtue but to gold (or seen in terms of money) – the inscription to the left of the drawing may be loosely translated as 'That Midas, who so holds sway'. But the letter ends in jovial mood: 'Who knows if I, too, will not one day with my pencil go to Parnassus? You see what bollocks [*coglionerie*] I write to you.' MC

126

GIOVANNI BENEDETTO CASTIGLIONE (1609–1664)

The Genius of Castiglione

1648

Etching, plate 37.2 × 25.0 cm; sheet 37.5 × 25.3 cm
Inscribed at centre: *Genium Io. / Benedicti / Castilionis / Ianuen - / Inu. Fe*; and below, *Si vendono in Roma da Gio: Iacomo de Rossi. 1648 alla Pace / Ill.o atq. Ornmo / D. Ma: / Da Meruhe Dno de / Clootuijck bonar. Artium / Mæcenati dignissimo / Jo: Jacobus De Rubeis. D.D.D.*
RCIN 830465
REFERENCES: Bartsch 1803–21, XXI, p. 22, no. 23; Standring and Clayton 2013, no. 27

This is, appropriately, the most famous etching of Castiglione, inscribed at the centre 'The Genius of Giovanni Benedetto Castiglione of Genoa, [who] invented and made [this]' – 'Genius' in the old sense of 'guiding spirit'. The languorous male figure is not a literal self-portrait, though he does sport the same velvet beret and plumes seen in Castiglione's self-portrait etching (no. 100) and should be understood as the artist's ideal self.

Much of the iconography of the print is concerned with the concept of artistic fame. Fecundity and creativity are expressed by the basket of poultry and the rabbit, the artist's palette and brushes, and the sheet of music. The reclining figure embraces a herald's trumpet; behind is a huge palm of victory; a child beats a drum whilst a winged putto toots on another trumpet and points to the arrival of the crown of immortality. And yet even though Castiglione proclaims allegorically that his genius, as expressed through his art, will lead him to eternal fame, he acknowledges that his achievement will be prey to the ravages of time – just as the ancient sculpture and architecture depicted here are ruined and overgrown by weeds. MC

127

FRANÇOIS BOUCHER (1703–1770)

An Allegorical Design in Honour of Jean-Antoine Watteau

*c.*1728

Black chalk on blue paper, 46.0 × 29.4 cm (arched)
RCIN 906180
REFERENCES: Blunt 1945, no. 311

The drawing is a study, complete in most essentials, for Boucher's etching that served as the frontispiece to the second volume of Jean de Julienne's *Figures de différents caractères, de Paysages, et d'Etudes dessinées d'après nature par Antoine Watteau* (1728), a compendium of prints after the drawings of Jean-Antoine Watteau (1684–1721) then in Julienne's collection.

A winged figure descends, blowing the trumpet of Fame, while to the left the Graces place a wreath on a relief portrait of Watteau, which nestles in the fronds of a huge palm of Victory. Below are an easel, a palette with brushes and a Classical bust, and a winged putto writing on the sarcophagus. Several of the iconographic elements are clearly derived from the etching of the *Genius of Castiglione* (no. 126) – Castiglione's prints were greatly esteemed by the artists of the French Rococo.[1] MC

1. See Stein 2013, esp. pp. 157–83.

128
GIUSEPPE NOGARI (1699–1763)
Titian
*c.*1730–50

Oil on canvas, 64.1 × 50.4 cm
RCIN 402946
REFERENCES: Levey 1991, no. 549

129
GIUSEPPE NOGARI (1699–1763)
Rubens
*c.*1730–50

Oil on canvas, 64.6 × 50.6 cm
RCIN 402949
REFERENCES: Levey 1991, no. 551

These two paintings form part of a series of six identically sized portraits of famous artists, executed by the Venetian artist Giuseppe Nogari in the early eighteenth century. The series was acquired by George III in 1762 as part of the collection of Joseph Smith, British Consul in Venice. Smith was a distinguished collector and connoisseur as well as a patron of contemporary artists, in particular of Canaletto. It is likely that the selection of artists (which also includes Veronese, Bassano, Cignani and Van Dyck) was governed by the works in Smith's own collection rather than simply the relative renown of the sitters. Collecting images of famous artists had become commonplace by the early eighteenth century and artists's portraits appeared in many of the greatest art collections in Europe.

The portrait of Titian shows the artist in old age wearing a plain cap and a fur-trimmed coat. It is based on Titian's signed but unfinished self-portrait in Berlin, showing the artist wearing the two golden chains (although only one is visible in Nogari's version) given to him by Emperor Charles V. This portrait type can also be seen in the triple portrait of *Titian and his Friends* (no. 123), in which the artist appears on the far left.

The portrait of Rubens is based on the type engraved by Paulus Pontius in Van Dyck's *Iconography* (first published in 1645–6), a copy of which was known to have been in Smith's possession. Rubens is depicted in formal dress with a white collar and gold chain around his neck. LP

130

FILIPPO JUVARRA (1678–1736)

An architectural caprice with a monument to Marco Ricci

1730

Pen and ink with brown and grey washes on paper washed buff, 33.0 × 40.1 cm
Inscribed on the monument: *MARCO RICCIO / VENETO / MAGNI NOMINIS / PICTORI / EQUES PHILIPPUS YUVARRA / ARCHITECTUS / TANTI VIRI AMICISSIMUS / AD EIUS MEMORIAM / PIE' / INVIOLATEQUE SERVANDUM / HOC MAUSOLEUM EREXIT / ANNO MDCCXXX*
RCIN 905906
REFERENCES: Blunt 1971, no. 222; Vivian 1989, no. 21

Born in Sicily, the son of a goldsmith, Filippo Juvarra first practised as an engraver and then travelled to Rome in his mid-twenties to study architecture under Carlo Fontana. Where and when Juvarra and Marco Ricci became friends is uncertain, but there are numerous links between the two throughout their careers, and Ricci's many stage designs are indebted to those of Juvarra.

This drawing was evidently made on Ricci's death in 1730. It is one of a wave of imaginary tomb designs produced in Italy in the early eighteenth century, such as the extravagant allegorical paintings commissioned by the impresario Owen Swiny (1676–1754) from various Bolognese and Venetian painters, including Marco Ricci himself, during the 1720s. A few years later Juvarra made a long series of drawings of fictive tombs to great men, including both Marco and his uncle Sebastiano Ricci (Museo Civico, Turin); but those are in the form of wall tombs, which could in principle have been built. The present drawing is by contrast an architectural fantasy, a *capriccio*, meticulously executed as a work of art in its own right.

In ambition and level of execution, the drawing is close to two groups of *capricci* by Juvarra executed around the same time. The first group, at Chatsworth, includes a frontispiece dated 1730, with a dedication to Lord Burlington, which is very similar in concept to the present sheet, with a triumphal arch to the left and circular temple to the right; Wittkower suggested that Juvarra might have sent the drawings to Burlington in thanks for a gift of Palladio's *Fabbriche Antiche* that he had published in 1730.[1] The second group is an album in Dresden of 41 architectural fantasies sent by Juvarra in 1732 to Augustus of Saxony; among these (folio 12) is a funerary monument dated 1730. The execution of the Dresden drawings, with pale washes in the background and short vertical strokes to model the foreground elements, is exactly that of the present drawing.[2]

The circumstances of execution of the present drawing are unknown. It may have been intended to be engraved as a frontispiece to a collection of prints by Marco but no such engraving exists. The drawing was mounted by Joseph Smith in his album of drawings of stage designs by Ricci – but simply halfway through the album rather than as a frontispiece, as might have been expected. MC

1. Wittkower 1949/1975.
2. Ruggero 2014.

131

SÈVRES PORCELAIN FACTORY

Déjeuner des Peintres de Paysage Célèbres (‘Tray and Tea service of Famous Landscape Painters’)

1833–4

Hard-paste porcelain, the tray 2 × 45.2 × 35.2 cm
RCIN 45712, 36059, 36060, 36061 and 36062
REFERENCES: de Bellaigue 2002, no. 486

This déjeuner showcases the heights of painting on porcelain attained by the Sèvres factory in the early nineteenth century. It features a series of landscape paintings and related artists’ cameos. The tray is a reproduction of *Le Coup de Soleil* by Jacob van Ruisdael and each of the other pieces features a painting and a cameo portrait of an artist particularly famed for landscapes: the teapot Poussin and his *St John the Baptist*; the milk jug Carle-Dujardin; and the sugar bowl Claude Gellée, called Le Lorrain. The cups feature an artist’s cameo, with a related painting on the saucers: Willem Heusch (incorrectly identified on the porcelain as Jan Both), Jan Wijnants, Nicolas Berchem and Jacob van Ruisdael.

Although many Sèvres reproductions of paintings are believed to have used engravings, it is interesting to note that all the paintings used as inspiration for this set were then, as now, in the French national collection at the Louvre. The Director of the Louvre, the comte de Forbin, had previously authorised paintings to be loaned to the porcelain manufactory, but usually for larger reproductions. The relationship was certainly well established and the porcelain painters were thus able to consult the real paintings in some detail, particularly for the reproduction of colour.

The original inspiration for the cameos on each piece has not been identified but, as some of the profiles bear a resemblance to each other, they may have been the invention of their painter, Charles-Antoine Didier (1789–1848). The profile of Poussin on the teapot, however, is very similar to a medal of him struck in the early nineteenth century as part of a series entitled ‘Gallerie Métallique des grands hommes français’, a set of which was kept at Sèvres. Painted to replicate agate cameos from the Classical world, these gave the artists depicted the status of Classical figures.

The records for this déjeuner’s production in the Sèvres archives are so detailed that it is almost possible to trace its production day by day. The last piece to be fired was one of the cups, on 12 July 1834. On 9 August the set was placed in the Sèvres showroom and, after exhibition in Paris the following year, it entered the Belgian royal collection. It is interesting that such highly skilled work was undertaken without a particular patron in mind, perhaps as a showpiece to attract future commissions. SG

132

FREDERIC LEIGHTON, 1ST BARON LEIGHTON OF STRETTON (1830–1896)

Cimabue's Madonna Carried in Procession

1853–5

Oil on canvas, 231.8 × 521.4 cm
Signed on shrine: *FL* [monogram]
RCIN 401478
REFERENCES: Ormond and Ormond 1975, pp. 26–31; Millar 1992, no 451; Ormond *et al.* 1996, no. 8; Abraham 2005; Marsden 2010, no. 65

This painting represents a scene from Vasari's account of the life of Cimabue (d.1302), in which a newly painted altarpiece by the artist is carried triumphantly from his house, through the streets of Florence, to its final destination in the Rucellai chapel of the church of Santa Maria Novella. Cimabue is shown in the centre, wearing white, leading Giotto, his most famous pupil, by the hand – their hands are joined at the exact centre of the canvas. The *Rucellai Madonna* is conveyed on a trestle and supported by various other Florentine artists, including Arnolfo di Cambio, Gaddo Gaddi, Andrea Tafi, Nicola Pisano, Buffalmacco and Simone Memmi. Dante leans on a wall on the far right and watches the procession. The figure on horseback is Charles of Anjou, King of Sicily, whom Vasari recounts as passing through Florence at the time. Several of the likenesses are based on figures in a fresco by Andrea da Firenze (d.1379) in the Spanish chapel of Santa Maria Novella, which supposedly included the portraits of Cimabue, Giotto and Dante. Others were based on engravings in the illustrated edition of Vasari's *Lives*.

For Leighton, the episode in question symbolised the way in which art during the Renaissance was appreciated at all levels of society and artists were held in high esteem, their genius widely acknowledged. The altarpiece represented a pivotal point in Vasari's developmental paradigm of art history, demonstrating the transition from Byzantine art to the more naturalistic styles of the early Renaissance. In fact his attribution of the altarpiece to Cimabue was wrong: it has been reattributed to Cimabue's contemporary, Duccio (d.1319), on the basis of stylistic features and documentary evidence concerning the initial contract between Duccio and the Confraternity of the Laudesi, who commissioned it in 1285.

Leighton's huge painting took two years to complete and was very carefully planned: more than thirty pencil sketches for details survive, many of them copied from early paintings that Leighton had seen while visiting Florence and Rome.

Upon its completion in 1855 the painting was sent from Rome to London, where it was framed and displayed at the Royal Academy of Arts. During a private view of the exhibition before the official opening it was purchased by Queen Victoria for 600 guineas on the advice of Prince Albert, who had a particular interest in early Italian art.

The relationship between Cimabue and Giotto was a popular subject for artists in the nineteenth century. Between 1827 and 1848 sixteen paintings of their lives were exhibited at the Paris Salon, while in 1850 Leighton had painted a scene of *Cimabue Discovering Giotto in the field of Florence* (now lost). That earlier painting encapsulates several recurring themes, most notably the concept of an artist coming from humble (often rustic) beginnings, the recognition of innate genius in childhood, the role of chance intervention in determining an artist's success, and the direct transfer of talent from master to pupil. AR

133

JOHANN MICHAEL WITTMER (1802–1880)

Raphael's First Sketch of the 'Madonna della Sedia'

1853

Oil on canvas, 98.3 × 74.6 cm
Signed and dated: *M.WITTMER F. 1853*
RCIN 403635
REFERENCES: Lloyd 1991, no. 93; Salmen 2006, pp. 150–3; Marsden 2010, no. 63.

This painting shows a scene from the life of Raphael, purportedly revealing the inspiration behind the artist's famous *Madonna della Sedia* of 1514 (Palazzo Pitti, Florence). Episodes from the lives of earlier artists were popular subjects for their nineteenth-century counterparts, prompted partly by the Romantic emphasis on artistic genius. While many stories were taken from Vasari's *Lives*, others came from more esoteric sources, as in this example which draws upon a legend first recounted in a German children's book of 1820 by Ernst von Houwald, in which a hermit is attacked by a pack of wolves and takes refuge in the branches of an oak tree (another version has him sheltering in the oak tree during a great storm as his hut is destroyed). He is rescued by a vintner's daughter and in gratitude declares that both the tree and the woman will forever be immortalised. One day Raphael is walking through the Roman countryside when he sees the woman with her two children and is inspired to paint them. Being without his painting materials, he sketches the figure on the bottom of a wine barrel (created using timber from the same oak tree); they are transformed into the Virgin Mary with Christ and John the Baptist, therefore immortalising both tree and woman, as predicted. The story is also taken to explain the invention of the circular *tondo* format, although in fact it had been used by earlier painters. Wittmer has set his scene in the Roman *campagna*, with the ruins of the Coliseum in the distance. Raphael, wearing the elegant black clothing of a successful courtier artist is closely watched by wealthy Italian noblemen on the left, with whom he seems to have been travelling. Similarly entranced is the barefoot craftsman whose tools suggest he is the cooper responsible for making the barrel upon which Raphael is drawing. The painting might be read as a comment on the way in which both the tutored and the untutored are in harmony and agreement about what makes art beautiful.

Raphael's *Madonna della Sedia* was regularly listed in eighteenth-century guidebooks for Grand Tourists visiting Italy. It is frequently represented in other paintings: it is prominently displayed in Zoffany's *The Tribuna of the Uffizi* (no. 71), for example, despite having been moved to the Pitti Palace during the previous century. Its circular format and composition of intertwined figures also inspired later artists, including Jean-Auguste-Dominique Ingres and Benjamin West. By contrast, representations of this particular episode from the life of Raphael are relatively rare, the only known examples being lithographs by August Hopfgarten (1839) and Achille Devéria (1838) and a painting by Dionigi Faconti (1843; Galleria Civica d'Arte Moderna, Turin).

Wittmer's painting was purchased in 1853 by Prince Albert, who admired Raphael above all other artists. In that same year he also began a project to assemble all available reproductions of Raphael's work, a collection that still remains in the Royal Library at Windsor today. AR

134

JOHANN MICHAEL WITTMER (1802–1880)

Aesop

1855

Oil on canvas, 135.9 × 178.8 cm
Signed and dated lower left: *M.WITTMER F.ROMA. 1855.*
RCIN 406331
REFERENCES: Salmen 2006, pp. 120–8

Aesop sits on a rock in a sunlit glade, recounting his fables to a gathered crowd of listeners. Although little of certainty is known of Aesop's life, according to tradition he was a slave with physical deformities who was purchased in the marketplace at Samos by Xanthos, shown here as the well-dressed elderly man in the foreground holding a scroll bearing his name. The applicability of Aesop's morals to everyone in society, irrespective of status, is indicated by the varied nature of the crowd, drawn from a broad cross-section of Greek society. The inclusion of many wild and domesticated animals alludes to the subject matter of Aesop's works, but the artist has deliberately chosen to represent the creator rather than his creation.

As in *Cimabue's Madonna Carried in Procession* (no. 132) and *Raphael's First Sketch of the 'Madonna della Sedia'* (no. 133), the implication here is that great art is ingrained within the national psyche and can be understood and appreciated by all, regardless of education or status. This sympathetic portrayal of Aesop shows the great orator having risen above both his humble background and physical impediments – he is treated with the reverence of a king or saint. His intellect eventually won him his freedom: the red Phrygian cap worn by the man leaning on a spear is a symbol of liberty and republicanism. AR

135

GUILLAUME KOLLER

(1829–1885)

The Summons

1860

Oil on panel, 67.7 × 91.8 cm
Signed and dated lower right: *G. Koller. 1860.*
RCIN 406239

In 1520 Albrecht Dürer left Nuremberg with his wife for a year-long trip to the Netherlands. This painting recreates a scene from that trip, as imagined by the nineteenth-century Austrian artist Guillaume Koller. Dürer wrote in his travel journal: 'Margaret sent after me to Brussels and promised she would speak on my behalf to King Charles, and has shown herself quite exceptionally kind to me'.[1] He is referring to Margaret of Austria (1480–1530), who was Governor of the Habsburg Netherlands at the time of Dürer's visit; her nephew, the future Charles V, was Holy Roman Emperor.

Dürer is the central figure, wearing a long, fur-lined gown, his famous hair curling over his shoulders. He holds a blue folder of drawings and is handed a letter by a nobleman. The figures on the left are gathered around a table to look at the artist's sketches. The woman closest to Dürer, who probably represents his wife, Agnes, wears clothing inspired by his sketches of Nuremberg women of *c.*1500 – a cape-like black *gollar* and a linen veil (or *steuchlein*). The others are probably Hans Ebner, the Ambassador in Brussels, and his wife, with whom the couple stayed for seven nights. The room is decorated with linenfold wood panelling, a Turkish carpet and two paintings, a *Virgin and Child with Saints* and a portrait of Philip I of Castile.

Dürer subsequently visited Margaret of Austria in Mechlin, where he viewed her collection of paintings and books and presented her with 'a whole set of all my works, and have drawn her two pictures on parchment with the greatest pains and care'.[2] She was, however, to prove herself an unreliable and ungenerous patron. At the end of his description of his time in the Netherlands, Dürer writes: 'In all my doings, spendings, sales, and other dealings in the Netherlands, in all my affairs with high and low, I have suffered loss, and Lady Margaret in particular gave me nothing for what I gave her and did for her'.[3] It is interesting that in the nineteenth century Dürer's fame was legendary, yet Koller has chosen to show a scene that does not highlight the artist's success.

Guillaume Koller was born in Vienna and studied at the Academy there under Ferdinand Georg Waldmüller (1793–1865). As in this example, his paintings usually draw from sixteenth-century German history. *The Summons* was purchased by Prince Albert at the Brussels Exhibition in October 1860 where it was described as 'Albert Durer, logé a Bruxelles chez Hans Ebner, reçoit un message de Marguerite de Parme, gouvernante des Pays-Bas. (1521)'. It was given to Queen Victoria as a Christmas present that year. AR

1. Fry 1995, p. 48.
2. Ibid., p. 54.
3. Ibid., p. 95.

136

ANNA VINET (active 1861–6)

AFTER PAUL DELAROCHE (1797–1856) AND OTHERS

L'Hemi-Cycle des Arts

1866

Oil on canvas, 49.9 × 272.3 cm
Signed and dated: *Anna Vinet d'apres l'original. 1866.*
RCIN 405399
REFERENCES: Haskell 1980, pp. 9–23; Marsden 2010, no. 79

This is a replica of the semicircular mural in the Salle des Prix of the École des Beaux-Arts in Paris, which depicts great artists, sculptors, architects and engravers from Antiquity to the eighteenth century. The original, executed between 1836 and 1841 by Paul Delaroche and four students, was one of the most celebrated paintings of its day – according to one journal, 'no picture in the grand style, by a living artist, has excited the same interest and the same admiration'.[1] The mural was also famous outside France. A critic for the *Art Journal* wrote that it was 'almost as well known in England as in France, for it is one of the lions of Paris, which no Englishman ever fails to visit'.[2] The Salle des Prix was the auditorium where art students were awarded prizes, including the prestigious Grand Prix de Rome, which allowed the recipient to study in Rome for a number of years. This smaller version was executed by Anna Vinet and purchased directly from the artist's husband, Ernest Vinet, first librarian of the École Nationale des Beaux-Arts.

Enthroned in the centre of the composition, presiding over the ceremony, are the most esteemed artistic figures of Ancient Greece: the architect Ictinus, the painter Apelles and the sculptor Phidias. In front of them four female figures personify Gothic, Greek, Roman and Renaissance Art, while Fame, in the lower centre, prepares to distribute laurel wreaths to the next generation of prize-winners. Artists are grouped on either side according to formal

categories. On the left are those painters particularly admired for their use of colour, including Peter Paul Rubens, Rembrandt, Velázquez and Titian. Next come the sculptors, including Benvenuto Cellini, Giambologna and Donatello. To the right of the central group are the architects, among them are Bramante, Palladio and Inigo Jones. Finally, the group on the right represents those artists most admired for their draughtsmanship, including Dürer, Leonardo da Vinci, Raphael and Michelangelo. In total 70 artists are portrayed. Rather incongruously, each wears the clothing of their own period and the men appear to converse with each other. Many of the portraits are based on self-portraits or on the woodcut illustrations that appeared in the second 1568 edition of Vasari's *Lives* (no. 137). A key attached to the frame identifies each figure (a new version of which was produced in 2012).

The final selection of artists to be included was presumably made by Delaroche and, despite a few critics commenting on the unexpected absence of certain figures, it was probably fairly representative of the hierarchy of artists in France at the time. The significant exclusions to viewers today – which include, for example, Johannes Vermeer – indicate how tastes in the history of art have changed over time. Notably, the only females portrayed are allegorical figures. AR

1. *Art-Union*, 1 January 1842, p. 9.
2. *Art Journal*, 1856, p. 8.

137

GIORGIO VASARI (1511–1574)

Delle vite de' piu eccellenti pittori, scultori et architettori

3 vols, 2nd edn, Florence: Giunti, 1568

RCIN 1152359–61

LIONARDO DA VINCI

LIONARDO DA VINCI PITT. E SCVLTOR FIOR.

VITA DI LIONARDO DA VINCI
PITTORE, ET SCVLTORE
FIORENTINO.

GRANDISSIMI doni si veggono piouere da gli influssi celesti, ne' corpi humani molte volte naturalmente: & sopra naturali talvolta strabocchevolmente accozzarsi in vn corpo solo, bellezza, grazia, & virtù; in vna maniera, che dovunque si volge quel tale, ciascuna sua azzione è tanto diuina, che lasciandosi dietro tutti gl'altri huomini, manifestamente si fa conoscere, per cosa (come ella è) largita da DIO, & non acquistata per arte humana. Questo lo vi-

Despite his patriotic bias in favour of Tuscan artists, Giorgio Vasari's *Lives of the Most Excellent Painters, Sculptors and Architects* – usually called simply his *Lives of the Artists* or even just his *Lives* – is by far the most important single source of information on Italian art up to the middle of the sixteenth century. The first edition was published by Lorenzo Torrentino in 1550; it ran to just over a thousand pages and included the lives of 133 artists (divided into three periods, corresponding to what we would call medieval, Renaissance and High Renaissance), from the 'rebirth' of art with Cimabue to its ultimate perfection in the works of Michelangelo, the only living artist to be featured. The expanded second edition, published in 1568, ran to more than 1,500 pages – two thirds of which was devoted to his 'third period' – and featured 30 additional biographies, mostly of living artists, concluding with Vasari's autobiography. It also included woodcut headpieces to each of the biographies, incorporating a head-and-shoulders portrait of the artist set in an architectural framework with personifications of the branches of art practised by each. Vasari went to some lengths to secure an authentic portrait of each artist, where possible; the headpiece for the biography of Leonardo, reproduced here, seems to have been based on Melzi's portrait of Leonardo (no. 96), which Vasari would have seen when he visited Villa Melzi. MC

138

CARLO RIDOLFI (1594–1658)

Le maraviglie dell'arte, overo le vite de gl'illustri pittori veneti, e dello stato

2 vols, Venice: Giovanni Battista Sgava, 1648

RCIN 1151399–400

Carlo Ridolfi worked as a painter in Venice and Dalmatia, in a rather old-fashioned style that typifies the stagnation of Venetian art after the deaths of Titian, Jacopo Tintoretto and Paolo Veronese. Prompted by a reverence for the art of his heroic predecessors, Ridolfi formed an extensive collection of their drawings and in 1642 published the first biography of Tintoretto, which remains the most important source on the artist. Ridolfi was knighted by both the Venetian Senate and Pope Innocent X soon after; clearly encouraged, he followed this initial triumph with *Le maraviglie dell'arte*, a compendium of more than 150 biographies of painters active in and around Venice. In part this was intended to correct the Tuscan bias of Vasari (no. 137), but unlike Vasari before him, and Bellori and Malvasia (no. 140) after him, Ridolfi did not include biographies of his contemporaries, and thus the documentary value of the work is somewhat limited. MC

TITIANO VECELLIO PITTORE, E CAVALIERE.

135

VITA DI TITIANO VECELLIO DA CADORE

Pittore, e Caualiere.

139

CARLO MARATTI (1625–1713)

An Allegorical Design in Honour of Pietro da Cortona

*c.*1675

Black chalk, 41.4 × 29.9 cm
RCIN 904091
REFERENCES: Blunt and Cooke 1960, no. 317; Westin and Westin 1975, no. 21

Carlo Maratti was the leading artist in Rome after the death of Gianlorenzo Bernini (no. 19) in 1680. Principal of the Accademia di San Luca from 1664 and Director of the Antiquities of Rome from 1702, he saw himself as the guardian of the Classical tradition embodied by Raphael and passing through the Carracci, Domenichino and his own master, Andrea Sacchi. Maratti restored Raphael's frescoes in the Vatican and was a prolific collector of drawings by his predecessors; his collection was acquired by Clement XI in 1703 and purchased by George III in 1762 from Clement's nephew, Cardinal Alessandro Albani.

This drawing depicts winged Time trampling Envy while holding aloft a plaque with a portrait of the painter Pietro da Cortona (1596–1669). The likeness was based on a medallion by François Chéron (1635–98), derived in turn from a portrait by Pietro's pupil Ciro Ferri (1634–89).[1] Sculpted tombs of this allegorical type may be found in Roman churches (and Maratti did provide designs for sculpture) but the pictorial nature of the background suggests a two-dimensional project, most likely a commemorative engraving, with the plinth below left blank for an inscribed title. However, no engraving from the design is known before it was reproduced by Francesco Bartolozzi over a century later, after the drawing had passed into George III's collection, by which time the identification of the portrait as Cortona had been lost. A companion drawing in the Royal Library at Windsor has been identified as a design in honour of Claude.[2] MC

1. See Honour 1961.
2. RCIN 904092; see Westin and Westin 1975, no. 22.

140

CARLO CESARE MALVASIA (1616–1693)

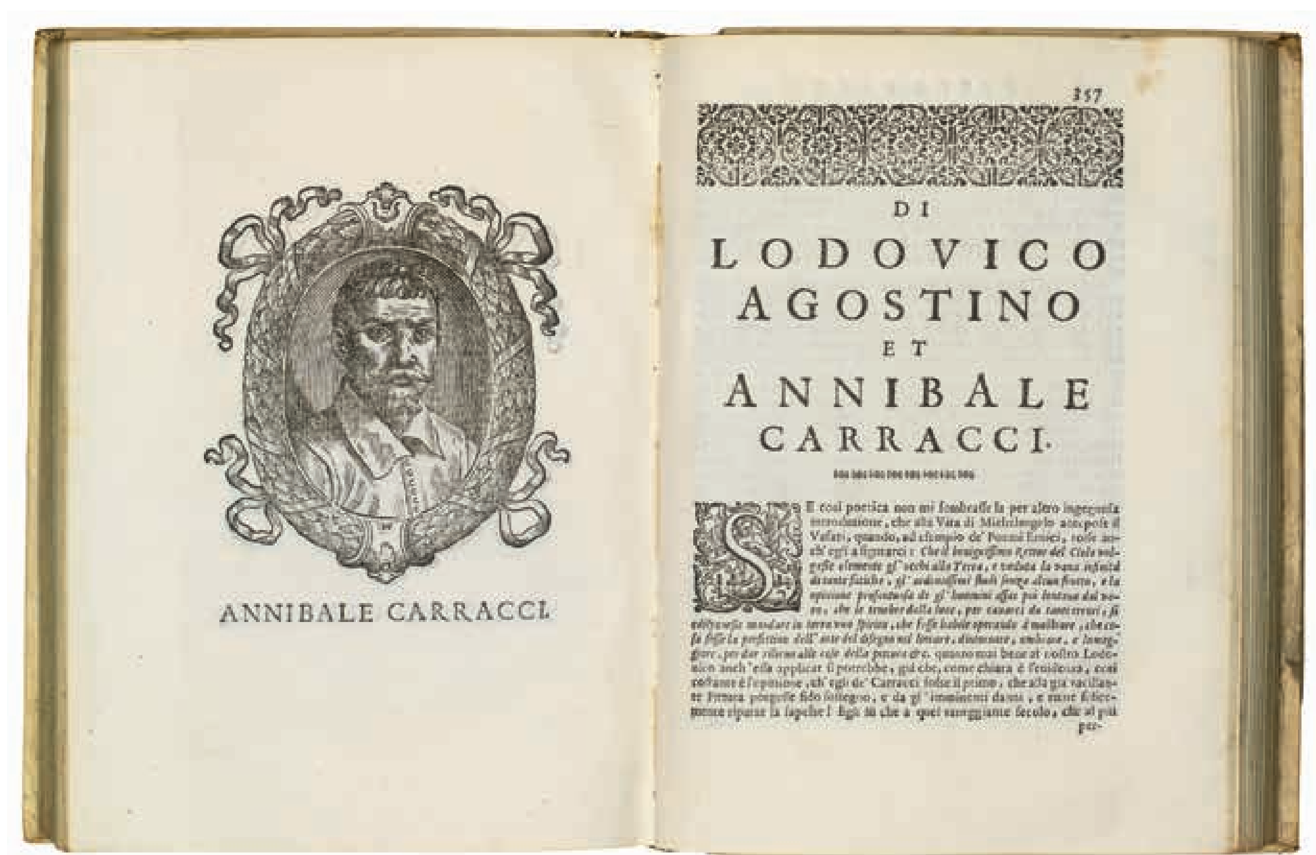
Felsina pittrice. Vite de' pittori bolognesi

2 vols, Bologna: l'Erede di Domenico Barbieri, 1678

RCIN 1151359–69

Despite his aristocratic background, Carlo Cesare Malvasia trained for a period as a painter in Bologna; he later lectured in law at the university, took a degree in theology and became a canon at the cathedral, but he continued to mix in artistic circles. His *Felsina pittrice*, published in 1678, was the culmination of several decades' research into the Bolognese school of painting (Felsina being the Etruscan name for Bologna, and *pittrice* a female painter; the title thus conveys the idea of an artistic spirit or genius particular to the city). Like Vasari, Malvasia imposed a periodic structure on his artists' biographies, roughly corresponding to the Middle Ages and early Renaissance, the High Renaissance, the revitalisation of Bolognese art under the Carracci and, finally, the artists of his own day.

Malvasia was a member of several literary academies and his book is written in a self-consciously mercurial style that veers between anecdote, documentary account, sober catalogue, literary quotation and elaborate metaphor. Because of the difficulty of its language and its eclectic approach – and the low reputation of the Bolognese school from the eighteenth to the mid-twentieth century – the *Felsina pittrice* did not have the same historiographical impact as, for example, the *Lives* written by Vasari (no. 137) and Giovanni Pietro Bellori (published in 1672, primarily on the classicising Roman school). But the recent rehabilitation of Bolognese painting and a more sympathetic approach to Malvasia's stylistic idiosyncrasies have led to its reappraisal as a fundamental source for the history of Bolognese art. MC


ANNIBALE CARRACCI

357

DI
LODOVICO
AGOSTINO
ET
ANNIBALE
CARRACCI.

141

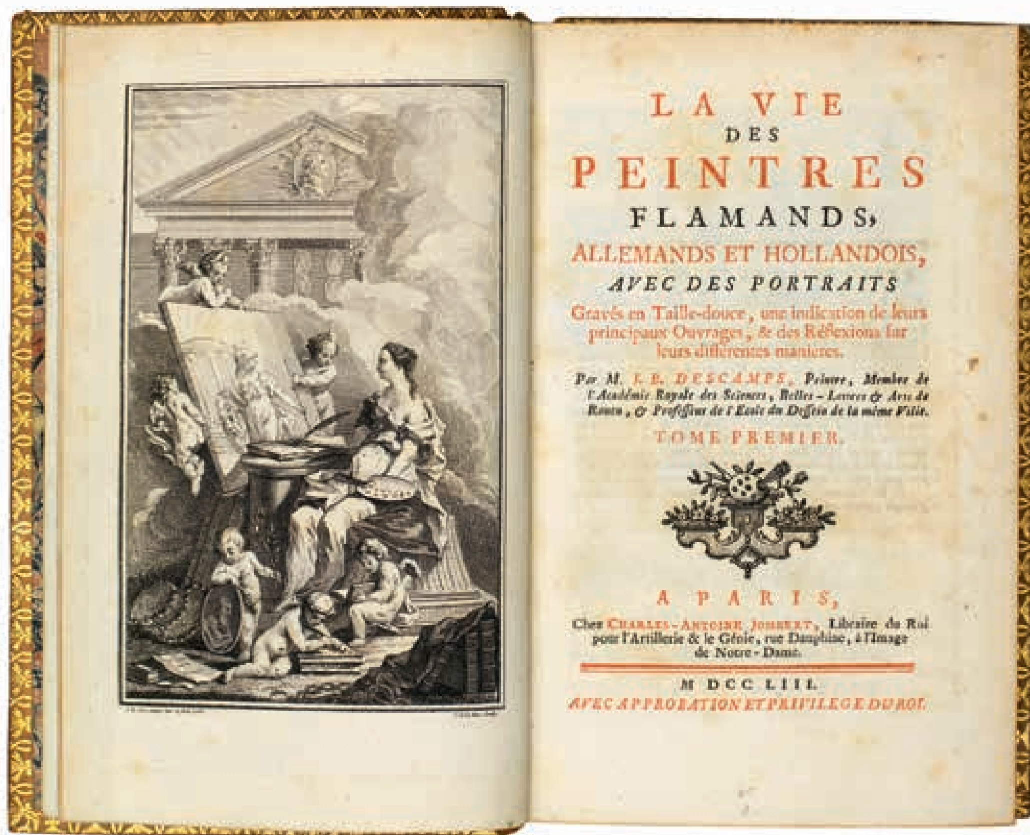
JEAN-BAPTISTE DESCAMPS (1715–1791)

La Vie des Peintres Flamands, Allemands et Hollandois, avec des Portraits…

4 vols, Paris: Charles-Antoine Jombert (vols 1–2) and Paris: Desaint & Saillant (vols 3–4), 1753–63
RCIN 1049183–6

Jean-Baptiste Descamps was born in Dunkirk and after training as a painter in Paris under Nicolas Lancret and Nicolas de Largillière he settled in Rouen, where his teaching practice became formalised in 1749 as the École Royale, Gratuite et Académique de Dessin, de Peinture, de Sculpture et d'Architecture, the model for subsequent provincial academies.

Between 1753 and 1763 Descamps published his four-volume *Lives of Flemish, German and Dutch Painters*, a compendium of biographies of artists from Jan van Eyck onwards. Most of these were based on the section 'Levens van de beroemde Nederlandse en Hoogduitse schilders' ('Lives of the famous Netherlandish and High German painters') in Karel van Mander's *Schilder-boeck* (1604) and its successor, Arnold Houbraken's *Groote schouburgh der Nederlantsche konstschilders en schilderessen* (*Great theatre of Netherlandish men and women painters*, 3 vols, 1718–21). Neither of these was then available in French translation, and thus Descamps' work enjoyed great success. Many of the biographies were illustrated with engraved portrait headpieces; the frontispiece, reproduced here, features a personification of Painting, both working on a canvas of Minerva and writing (presumably biographies) in a volume; studious putti surround her, and in the background is a Temple of the Arts with a medallion of Louis XV in the tympanum.   MC



LA VIE
DES
PEINTRES
FLAMANDS,
ALLEMANDS ET HOLLANDOIS,
AVEC DES PORTRAITS
Gravés en Taille-douce, une indication de leurs principaux Ouvrages, & des Réflexions sur leurs différentes manières.

Par M. J. B. DESCAMPS, Peintre, Membre de l'Académie Royale des Sciences, Belles-Lettres & Arts de Rouen, & Professeur de l'Ecole du Dessein de la même Ville.

TOME PREMIER.

A PARIS,
Chez CHARLES-ANTOINE JOMBERT, Libraire du Roi pour l'Artillerie & le Génie, rue Dauphine, à l'Image de Notre-Dame.

M DCC LIII.
AVEC APPROBATION ET PRIVILEGE DU ROI.

142

GIUSEPPE MACPHERSON (1726–*c.*1780)

224 miniatures

early 1760s–*c.*1780

Watercolour on ivory, 6.5 × 5.2 cm (sight)
RCIN 421120–421343
REFERENCES: Fleming 1959; Webster, 1972; Walker 1992, nos 282–707; Laton Elwes 2000
By row, top to bottom:
421302; 421236; 421311
421308; 421177; 421245
421175; 421219; 421169

Shortly after he had settled in Florence in the early 1760s George, 3rd Earl Cowper (1738–89), commissioned the Italian-born Giuseppe Macpherson to produce a series of miniature copies of the famous self-portraits now housed in the Vasari Corridor connecting the Galleria degli Uffizi with the Palazzo Pitti. The collection was founded by Cardinal Leopoldo de' Medici in the mid-seventeenth century and subsequently enlarged by his nephew Cosimo III. In 1782 a total of 330 self-portraits were recorded in the Uffizi collection, suggesting that Macpherson did not paint all of them at the time of working. Permission to copy paintings directly from the Grand Duke's collection was granted to Macpherson by the director of the gallery, who evidently held the artist in high esteem.

Lord Cowper was a leading connoisseur and patron of the arts and sciences. Born in London, he spent the last 30 years of his life in Italy amassing an extensive art collection, commissioning portraits of himself and his family from the leading artists of the day, including Thomas Patch, Anton Mengs and Johan Zoffany. In a bid to improve his position at the English court, he presented George III with a number of Italian paintings, including this important series of miniatures. On 20 January 1773 he wrote to the king:

> I am encouraged to hope that your Majesty will both pardon this freedom and most graciously be pleased to accept this box containing part of the famous Gallery of Painters at Florence, [all] done in miniature by one Macpherson. What I have the honour of [sending] to your Majesty is only half the collection; the other half as soon as finished I intend presenting to your Majesty in person; as there is nothing of the kind to be found in any Cabinet whatever in Europe, as it is the first time they have ever been permitted to be copied…[1]

The king replied on 16 March, thanking Lord Cowper for what he described as 'the very curious and well executed copies of the Painters Portraits in the Florentine Gallery'.[2]

Eight years later Cowper wrote once more to George III, informing him of 'another small box of miniatures from the Florentine Gallery which I shall have the honour to present to your Majesty next spring in person, as my departure from hence (Florence) is fixed for that time'.[3] Cowper did not arrive in England until 1786, so we can assume that it was not until this date that the two groups were united.

It is clear that Macpherson followed the original self-portraits closely, in some cases cropping the images where necessary in order to create a cohesive group of head-and-shoulder likenesses. The artist's name is inscribed on the back of each miniature in Macpherson's own hand. The current arrangement appears to be based on the birth date of the subject, running roughly chronologically from left to right. Among the 224 miniatures are a number of anomalies, including a duplicate of Ludovico Cardi (1559–1613; shown opposite), possibly suggesting that Macpherson may have mistakenly produced a second version of this miniature after 1773, having forgotten that he had already included one in the set presented several years earlier.

Into this hall of fame Macpherson has inserted his own self-portrait, suitably inscribed *Giuseppe Macpherson / Autore della serie*. Of Scottish extraction, Macpherson was born in Florence on 19 March 1726 and probably studied under Pompeo Batoni, one of the leading portrait painters in eighteenth century Rome. Although Macpherson produced a number of life-size portrait groups, his real skill was as an enamellist – a talent attested to in a recently attributed self-portrait (Hamburger Kunsthalle) in which the artist depicts himself in front of an enamelling kiln; this is the only self-portrait known to include a reference to this aspect of the enamelling process.[4] LP

1. Fortescue 1927, Vol. II, no. 1189, p. 444.
2. Ibid., Vol. II, no. 1210, p. 465.
3. Ibid., Vol. V, no. 3447, p. 301.
4. Layton Elwes, 2000, pp. 56–7.

CARRERA

A. DURER

MASACCIO

Q. MATSYS

BRONZINO

HOLBEIN

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