THE UNIVERSITY OF CHICAGO
The Department of Art
and
The Renaissance Society

AN EXHIBITION OF DRAWINGS AND PRINTS

by

ENGLISH ARTISTS

of the Eighteenth and Early Nineteenth Centuries

GOODSPEED HALL • 1010 E. 59th St.

APRIL 29 through MAY 26
INTRODUCTION

The names of most of the artists represented in this exhibition will mean little or nothing to the average visitor. Indeed, they meant scarcely more to the organizers of the exhibition, until a few years ago. They still would be nothing but names to them, if it were not for the fortunate circumstance that the Leonora H. Gurley Collection of drawings at the Art Institute of Chicago contains an unusual number of English drawings, and among them beautiful examples of the work of Flaxman, Stothard, Fusely and of some lesser men of the years around 1800. Together, with a number of drawings from this circle given to the Art Institute by other donors, they furnish a unique opportunity to study a period of English art which, unfortunately, has been neglected for a long time.

The drawings claim our attention through their high artistic accomplishment. They prove that English draughtsmanship of the late eighteenth and early nineteenth centuries was equal to that of the contemporary artists on the Continent, a fact only seldom recognized. They betray an original and genuine spirit, different from that of any other school, and typically English. They may even prove that English painters and draughtsmen had more importance for the development of Continental art around 1800 than has so far been suspected. Through the Swiss Fusely, who was English by adoption only, English art was even directly connected with the Continent. In view of the far-reaching influence everywhere of English literature, architecture, gardening, and art theory, such an influence in other arts should not be too surprising.

English pictures, drawings and prints of this period, however, afford to the spectator still another kind of enjoyment. More than anywhere else or at any other time, these artists were closely connected with literature, in the broadest sense of the word. About Samuel Rogers' poems we can scarcely think without remembering the graceful illustrations drawn for them by Thomas Stothard; William Hayley's name is intimately linked with those of Stothard, Romney, and Flaxman. The quite catholic interest of the period in older literature is underlined by the innumerable illustrations which these artists made for practically all the masterpieces of world literature. It may suffice to point to the famous Canterbury Pilgrims by Blake and Stothard, to which now may perhaps be added a version by Flaxman. Most of the artists mentioned participated in the memorable venture of Alderman Boydell's Shakespeare Gallery. Two of them, Blake and Fusely, achieved fame as poets themselves. It must be noted that many were excellent writers on their art. Men like Opie, Barry, Fusely, Flaxman, Northcote, and many others explained in their lectures before the Royal Academy and in various occasional writings in well-chosen words the principles of the style and taste, which they expressed so well in their drawings, prints, and paintings.
These English artists were steeped in the spirit of the dilettanti such as William Shenstone, Horace Walpole, William Beckford, Sir William Hamilton, and Thomas G. Wainwright, to name the most important ones; and, like them, they grew into fascinating, full-rounded personalities: some of noble and loveable nature, as Flaxman and Stothard, others full of eccentricity and unusual fire, as Fuseli, Blake, and Barry. They contributed to the formation of English taste as much as philosophers like Burke and Kames, or amateurs like the Rev. William Gilpin, Sir Uvedale Price, and Richard Payne Knight. Without due regard to them or their work no history of taste in Europe could be written.

The main bulk of the exhibition has been lent by the Art Institute of Chicago, thanks to the good services of Mr. Carl O. Schniewind, Curator of Prints and Drawings. Supplementary material has been placed at our disposal by the University Libraries with the gracious permission of their Director, Mr. R. A. Beals and of Dr. Paul G. Morrison, Curator of the Rare Book Room; by the Newberry Library through the kindness of its Director, Mr. Stanley Pargellis, and of Mr. Ernst Detterer, Keeper of the Rare Books; and by Mr. and Mrs. Joseph S. Stein, 20 East Cedar Street, Chicago. The organizers of the exhibition themselves contributed a number of items, which their enthusiasm for this field induced them to add to their own libraries. The organization of the exhibition, particularly the selection of the material, was entrusted to Miss Pauline G. King and Miss Ruth A. Rowe, who have made Stothard and Flaxman, respectively, the main subject of their studies. They are also responsible for the catalogue. The Department of Art and the Renaissance Society wish to extend their sincerest thanks to all who contributed so generously, to the two students who put it into a good deal of thought and effort, and to all others who helped arrange it.

**ULRICH MIDDENDORF**

**CATALOGUE**

Unless otherwise stated, the items were lent by the Art Institute of Chicago, from the Leonora Hall Garley Memorial Collection. The measurements are given in millimeters, the horizontal measurement being listed first.

**THORNHILL, SIR JAMES (1675-1734)**

1. “Deifying of Horofilia” and “Bacchus and Ariadne”  
   *Pen and Wash*  
   151 x 208 mm and 161 x 208 mm, left and right, respectively  
   With a pen line that seems to leap and curl around from figure to figure, the designer has transposed his classic subjects into rhythmic, near-abstract forms.

2. Studies of Bacchus Riding on a Male  
   *Pen and wash*  
   214 x 177 mm  
   To achieve a sensitive counter-balance between the members of a figure composition, Thornhill turns, tips and manipulates them, washing in deep pockets of shadow to weld them together.

3. Design for a Ceiling  
   *Pen and wash*  
   331 x 270 mm  
   Typical of the rocco emphasis on rhythmic form, the pen line flies along unobtrusively, so that the ecstatic beings seem to fall full-blown upon the rolling cloud masses.

**VANDERBANK, JOHN (1694-1739)**

4. “Cybele” (1738)  
   *Pen and wash*  
   180 x 222 mm  
   Vanderbank’s dashing penstrokes dramatically emphasize his exciting conception of Cybele.

5. Portrait of a Man (ca. 1737)  
   *Pen over Pencil*  
   140 x 195 mm  
   Colors for the final painting indicated in writing  
   This is a portrait of the type that forms a transition from the Van Dyck tradition to the allegorical one of Reynolds.

**MORTIMER, JOHN HAMILTON (1741-1779)**

6. Hagar, Ishmael and Abraham  
   *Pen and Wash*  
   264 x 304 mm  
   Owned by the Art Institute of Chicago, the Charles Deering Collection.  
   Here is an interesting combination of the rococo and the romantic, with certain classic aspects; there are also strong reminiscences of Rembrandt.

7. Reclining Male Figure  
   *Pen and Wash*  
   370 x 290 mm  
   This drawing appears to be a romantic interpretation of some literary idea, but based on careful, academic study of the classic, nude figure.
8. Jupiter and Semele  
   Pen and wash  
   250 x 187 mm  
   Here we have a Greek, mythological subject, seen through the eyes of one who  
   seems to be familiar, also, with the fierce, Nordic folk-sagas.  

FUSELY, HENRY (1741-1825). Swiss  

9. Page of Sketches for Book Illustrations  
   Pencil  
   188 x 229 mm  
   This drawing shows Fusely's vigorous manner of building up a composition by  
   throwing the emphasis on strong, sculptural figures in violent action.  

10. Sketches for Illustrations to As You Like It  
    Pencil  
    183 x 225 mm  

11. "The Descent of Hermod to Hel"  
    Pen and wash over pencil  
    Nordic Myth  
    450 x 590 mm  
    After Baldur's untimely death, another god, Hermod, rides to Hel in order to  
    negotiate with Hela for Baldur's return. Note the "surrealistic touch" of the two  
    hands rising out of the ground on the left.  

12. Page of Sketches  
    Pencil  
    174 x 220 mm  

FLAXMAN, JOHN (1755-1826)  

13. "More! give me more, he cried; the boon be thine"  
    Pencil and pen  
    Illustration to Pope's translation of the Odyssey, Book 9, line 420  
    263 x 208 mm  
    Owned by the Art Institute of Chicago, Gift of Robert Allerton.  
    The figure of Polyphemus seems to recall some of the frightful compositions of  
    Mortimer and Fusely.  

UNKNOWN (18th Century). English  

14. "The Flood"  
    Pen and wash  
    195 x 275 mm  
    Owned by the Art Institute of Chicago, the Charles Deering Collection.  
    This work curiously foreshadows cubist tendencies to analyze the planes of the  
    face and to pick out the subtle hollows and contours of the body; similar interest  
    in simplifying the planes of the face is shown by the illustrations of Henry  
    Tresham for "Le Aventure di Saffo," number 85.  

FUSELY, HENRY (1741-1825)  

15. "Hercules and Diomedes" (ca. 1807)  
    Pen and wash over pencil  
    470 x 644 mm  
    The figure of Hercules recalls the work of Hendrik Goltzius (Dutch, 1558-1617);  
    from drawings still extant Fusely is known to have copied Goltzius as a child.  
    This drawing is reproduced in engraved form in Federman, Arnold, Johann  
    Heinrich Fuxi; Dichter und Maler (Zurich und Liepzig: Art Institut Orell  
    Fussli, 1927), p. 74. The engraving was done originally for Heinrich Fussli's  
    Sämtliche Werke, Zurich, 1807.  

16. "Andromeda" (ca. 1780)  
    Pen and wash  
    594 x 448 mm  
    Even in death, the figure on the beach is so "active" that it seems about to  
    spring up; the skillful use of irregular areas of light and shade lend a windy,  
    eerie quality to the surrounding atmosphere.  

17. Scene from the Faerie Queen (?)  
    Pen and wash  
    583 x 411 mm  
    Fusely's powers of invention are evident even in the small owls sitting on the  
    ledge in the cavern.  

OPIE, JOHN (1751-1807)  

18. Antigonus, child and bear. Winter's Tale, Act 3, Scene 3 (1794)  
    Engraved by J. Hall after Stothard  
    204 x 250 mm  
    Lent by Mr. and Mrs. Ulrich Middeldorf.  

NORTHCOTE, JAMES (1746-1831)  

19. Timon of Athens, Act 4, Scene 3 (1794)  
    Engraved by Stowe after Northcote  
    199 x 244 mm  
    Lent by Mr. and Mrs. Ulrich Middeldorf.  

OPIE, JOHN (1761-1807)  

20. Richard III, Act 5, Scene 3 (1794)  
    Engraving  
    The ghosts of the persons he has murdered appear to Richard in his sleep.  
    Engraved by W. Sharp after Opie  
    208 x 250 mm  
    Lent by Mr. and Mrs. Ulrich Middeldorf.  

21. King John, Act 4, Scene 1 (1794)  
    Engraving  
    Hubert, Arthur and Executioners.  
    Engraved by J. Hall after Opie  
    205 x 249 mm  
    Lent by Mr. and Mrs. Ulrich Middeldorf.  

FLAXMAN, JOHN (1755-1826)  

22. Drawing of a Woman  
    Pen over pencil  
    (On the back, three sketches of classical, fragmentary figures)  
    64 x 142 mm  
    Lent by Mr. and Mrs. Ulrich Middeldorf.  

23. Alternate version of Drawing Number 22, measured off for transfer  
    91 x 191 mm  
    Lent by Mr. and Mrs. Ulrich Middeldorf.
BLAKE, WILLIAM (1757-1827)

24. "Arise O Rintrah eldest born" (1794)  
   Relief etching  
   167 x 235 mm  
   Lent by the Wing Foundation of the Newberry Library,  
   Trial proof for Europe: a Prophecy

25. "The red limb'd Angel seiz'd in horror and torment!" (1794)  
   Relief etching  
   167 x 232 mm  
   Lent by the Wing Foundation of the Newberry Library,  
   Trial proof for Europe: a Prophecy

26. Two figures before a cauldron (1794)  
   Relief etching  
   163 x 229 mm  
   Lent by the Wing Foundation of the Newberry Library,  
   Trial proof for Europe: a Prophecy

FLAXMAN, JOHN (1755-1826)

27. "Ours of Ephihites held the chain"  
   Pen  
   Illustration to Pope's translation of the Iliad, Book 5, line 478  
   275 x 209 mm  
   Owned by the Art Institute of Chicago, Gift of Robert Allerton

FLAXMAN, MRS. JOHN

28. Letter to William Hayley (December 16, 1802)  
   Pen

29. Letter from George Morland to Benjamin West (September 12, 1786)  
   Lent by Miss Pauline King.  
   Pen

WEST, BENJAMIN (1738-1820)

30. Studies for "The Death of Wolfe" (1771)  
   Pen  
   303 x 112 mm and 140 x 168 mm  
   In spite of the modern dress of its characters, "The Death of Wolfe" is classicist in composition and in feeling.

STOTHARD, THOMAS (1755-1834)

31. England, Scotland and Ireland, Allegorical Drawing (ca. 1819)  
   Pen and wash  
   146 x 127 mm

32. "The Hop Gatherers"  
   Pen and wash  
   172 x 84 mm  
   Probably a drawing for Randell and Bridge, silversmiths

GIBBONS, GRINLING (1648-1721)

33. Pedimental Design for a Wren Building  
   Pen  
   78 x 226 mm  
   This drawing shows characteristics similar to sculpture executed by Caius Gabriel Cibber at Hampton Court Palace, but is stylistically related to drawings published in Vol. IV of the Wren Society, under the name of Gibbons.

RYSBRACK, JOHN MICHAEL (1693-1770)

34. Design for a Funereal Monument to fit into an arched recess of a church  
   Pen and wash  
   246 x 579 mm

35. Design for a Monument  
   Pen and wash  
   170 x 234 mm  
   Both this monument and number 34 demonstrate the custom of piling up classic battle paraphernalia in honor of a deceased notable, or of dressing his funerarly effigy in Roman armor, often including allegorical figures representing the virtues.

36. Design for the Monument to Gay in Westminster Abbey  
   Pen and wash  
   (executed in reverse to the position of the figures here)  
   (ca. 1732, date of Gay's death)  
   135 x 125 mm

BACON, JOHN (1740-1799)

37. Sketch for a Funereal Monument  
   Pen  
   145 x 164 mm  
   This seems to be a design for a monument in the Robert Adam style of classicism.

FLAXMAN, JOHN (1755-1826)

38. Sketch for a Funereal Monument (ca. 1800)  
   Pencil with slight wash and tracing of ink or bistre  
   113 x 80 mm  
   Here the mourning woman is an actual representation of a relative of the deceased, rather than a purely allegorical figure.

39. Canterbury Pilgrims (ca. 1807)  
   Pen and wash  
   448 x 292 mm  
   This drawing, probably contemporary with the Stothard-Blake versions, is monumental in its emphasis on the sculptural masses of the figures, and profound in its subtle indication of the human sympathy, which flows throughout the composition, transmitted from figure to figure. Reproduced on the front cover.

BLAKE, WILLIAM (1757-1827)

40. Canterbury Pilgrims (1810)  
   Engraving  
   605 x 181 mm  
   Lent by the Rare Book Room, University of Chicago Libraries
49. Boadicea Burning the City of London
From Raymond’s History of England
166 x 261 mm
Lent by Mr. and Mrs. Ulrich Middeldorf

HAMILTON, WILLIAM (1751-1801)

50. Illustration, probably to a Shakespearian scene
Pen and wash
169 x 234 mm
A good example of the way in which a strong, spritely drawing can be reduced to the prose.

52. “Persians.” Illustration to the play by Aeschylus (1795)
Engraving
Engraving after drawing by Flaxman
350 x 173 mm
Lent by Mr. and Mrs. Joseph Stein

53. Self-portrait (ca. 1779)
Red chalk
173 x 305 mm
Owned by the Art Institute of Chicago, Gift of the Print and Drawing Club. This drawing compares well with the medallion done for Wedgwood in 1779; it is much moreushing and naturalistic than the artist’s mature style of drawing.

54. “Furies.” Illustration to the play by Aeschylus (1795)
Engraving
Engraving after drawing by Flaxman
250 x 173 mm
Lent by Mr. and Mrs. Joseph Stein

55. “Hubert, let me not be bound!” King John, Act 4, Scene 1 (1802)
Engraving
Engraving after drawing by Stothard
158 x 206 mm
Lent by Mr. and Mrs. Ulrich Middeldorf

56. “Like a demi-god here sit I in the sky,” etc. Love’s Labour’s Lost
Engraving
Engraving after drawing by Stothard (1802)
160 x 215 mm
Lent by Mr. and Mrs. Ulrich Middeldorf

57. Two drawings for Hayley’s Triumph of Temper
Pen and wash
Published in the Royal Engagement Pocket Atlas, periodical (1796)
Owned by the Art Institute of Chicago, Gift of Alfred E. Hamill
Drawing above, 50 x 25 mm; drawing below, 49 x 25 mm
In both drawings the counter-magnetism between figures is such that one’s interest shifts almost imperceptibly from one figure to the other and back again.
58. Two drawings in the center of the mat and their accompanying engravings for Hawkesworth’s translation of *Telemachus*  
*Pen and wash*
Published in the *Royal Engagement Pocket Atlas* (1798)
Owned by the *Art Institute of Chicago*, Gift of Alfred E. Hamill
Measurements: engraving at the top, 51 x 27 mm; drawing, second from the top, 50 x 26 mm; drawing, third from the top, 50 x 26 mm; engraving at the bottom of the mat, 52 x 28 mm
In the drawing and engraving at the top of the mat, Minerva and the other mythological beings are not meant to express power and majesty; they are gentle shades of rococo deities, playful and fairy-like.
The word “grotto” in the lines of poetry accompanying the lower drawing and engraving is a key-word of romanticism; the willowy, classic maidens languish romantically in the arched entrance to the grotto.

59. Two drawings for Hawkesworth’s *Telemachus*  
*Pen and wash*
Published in the *Royal Engagement Pocket Atlas* (1798)
Owned by the *Art Institute of Chicago*, Gift of Alfred E. Hamill
Both drawings: 50 x 27 mm
In the drawing at the top of the mat, simplicity of form and strong dark and light contrast intensify the feeling of melancholy apprehension implied in the lines of poetry.
The little battle scene successfully embodies the excitement and the spasmodic movement of conflict; the composition is faultlessly compact without that static quality which might ordinarily result from the forced combination of many small elements.

60. Two drawings for Cowper’s *The Task* (1801)  
*Pen and wash*
Published in the *Royal Engagement Pocket Atlas*
Owned by the *Art Institute of Chicago*, Gift of Alfred E. Hamill
It is remarkable how Stothard is able in so small a space to express the graceful, spiral turning of the “sweet airy forms” in the top drawing; but then his handling of spatial concepts on a small scale is perhaps his greatest talent.

61. Cleopatra Casting Pearls in the Cup (1799-1803)  
*Pen*
187 x 117 mm
Preliminary drawing for mural, signifying “Intemperance,” executed at Burleigh House, the seat of the Marquis of Exeter. Reproduced in abbreviated form (and in reverse, naturally) in *Rogers’ Poems*, Number 80.

62. Sketches for Rogers’ Poetry  
*Pen*
145 x 111 mm
Compare with Numbers 81 and 82, *Rogers’ Poems*.

**WESTALL, RICHARD (1765-1836)**

63. Autographed Letter to Rev. Thomas Maurice, thanking him for a eulogistic poem published in Westall’s honor (May 27, 1800)  
*Pen*
Lent by Miss Pauline King

**STOTHARD, THOMAS (1755-1834)**

64. Letter to Thomas Stothard from J. Sanders (July 11, 1808)  
*Pen*
Drawings on the back
Lent by Mr. and Mrs. Ulrich Middeldorf

**ILLUSTRATED BOOKS**

65. *Antiquities of Arabia*  
(London: J. Murray, MDCCCXIII)
The illustrations are by an unknown artist, but they fit into the general page design beautifully; the whole book is a masterpiece of design.
Lent by Mr. and Mrs. Ulrich Middeldorf

66. Illustrations to the *Book of Job*, by William Blake  
(London: Published by the Author, 3, Fountain Court, Strand, and Mr. J. Linnell, 6, Cirencester Place, Fitzroy Square, 1826)
Lent by the *Rare Book Room of the University of Chicago Libraries*

**BOYDELL’S SHAKESPEARE GALLERY, VOL. I**

67. Illustration by Henry Fuseli to *Midsummer-Night’s Dream*  
Act IV, Scene 1

68. Illustration by Thomas Stothard, 1790, repeated in the 1820 edition
Lent by Miss Pauline King

**HAYLEY, WILLIAM, The Triumphs of Temper**  
(Chichester: Cadell and Davies, 1805)
Lent by the *University of Chicago Libraries*

69. Illustration by Maria Flaxman (1768-1833), sister to John Flaxman

**The Triumphs of Temper**  
(London: T. Cadell, MDCCCLXXXVIII)
Lent by Mr. and Mrs. Ulrich Middeldorf

70. Illustration by Thomas Stothard, Mortimer influence.

**HOMER, The Iliad**, Translated by Pope  
(London: J. du Roveray, 1895)
Lent by Miss Pauline King

71. Illustration by Henry Fuseli, Vol. III, p. 135

72. Illustration by Henry Fuseli, Vol. VI, p. 89

**HOMER, The Odyssey**, Translated by Pope  
(London: J. du Roveray, 1896)
Lent by Miss Pauline King

73. Illustration by Richard Westall, Vol. II, p. 125

74. Illustration by Henry Fuseli, Vol. IV, frontispiece
LANGHORNE, DR., The Fables of Flora
(London: E. and S. Harding, MDCCXCV)
Lent by the University of Chicago Libraries
75. Illustration by Thomas Stothard

MILTON, JOHN, Paradise Lost. Proofs of Engravings
(London: J. Jeffreys, 1792-1793)
Lent by Miss Pauline King
76. "Sin and Death," illustration by Thomas Stothard

RITSON, A Select Collection of Old English Songs, Vol. II
(London: J. Johnson, MDCCCLXXXIII)
Lent by Miss Pauline King
77. Illustration by Thomas Stothard

ROGERS, SAMUEL, Poems
(London: T. Cadell, Strand; and E. Moxon, Dover-Street, 1814)
Illustrated by Turner and Stothard
Lent by Miss Pauline King
78. Illustration by Thomas Stothard, p. 72

ROGERS, SAMUEL, Italy
(London: T. Cadell, Strand; Jennings and Chaplin, 62, Cheapside; and E.
Moxon, 64, New Bond Street, 1830)
Illustrated by Turner and Stothard
Lent by Miss Pauline King
79. Illustration by Thomas Stothard

ROGERS, SAMUEL, Poems
(London: T. Cadell and W. Davies, 1814)
Lent by Mr. and Mrs. Ulrich Middeldorf
80. Illustration by Thomas Stothard
Compare with the drawing of Cleopatra from the Art Institute of Chicago,
Number 61

ROGERS, SAMUEL, Poems
(London: T. Cadell and W. Davies, 1814)
Lent by Mr. and Mrs. Carl O. Schniewind
81. Illustration by Thomas Stothard
Compare with number 62, sketches from the Art Institute of Chicago

ROGERS, SAMUEL, Poems
(London: T. Cadell, 1822)
Lent by Mr. and Mrs. Carl O. Schniewind
82. Illustration by Thomas Stothard
Compare with the sketches from the Art Institute of Chicago, number 62

Book of Miscellaneous Proofs
Lent by Mr. and Mrs. Ulrich Middeldorf
83. Illustrations to Shenstone's Schoolmistress (?), by Thomas Stothard

Terentius
(London, Harding, Tripthick and Lepard, MDCCCXXV)
Lent by Mr. and Mrs. Ulrich Middeldorf
84. Frontispiece and Title-page illustrations by Thomas Stothard

TRESHAM, HENRY Le Aventure Di Saffo
(Roma: MDCCCLXXXIII)
Lent by Mr. and Mrs. Ulrich Middeldorf
85. Illustrations by Henry Tresham
Note that the face is made up of only a few plastic elements, that the drapery
is treated patternistically, and that the landscape is Claude-like.

WRIGHT, WILLIAM, Grotesque Architecture
(London: Henry Webley, MDCCCLXVII)
Lent by Miss Pauline King
86. Turkish Mosque with Minarets Attached, Plate 23
Curious combination of the classic and of the exotic in garden architecture

The Novelist's Magazine
(London: Harrison and Co., 1781)
Lent by the University of Chicago Libraries
87. Illustration by Thomas Stothard to "Tales of the Genii"
(purported to be a translation from the Persian by Sir Charles Morell), p. 186

A Description of Fonthill Abbey, Wiltshire
(London: W. Clarke, et al., 1812)
Lent by Mr. and Mrs. Ulrich Middeldorf
88. South West View of Fonthill Abbey, p. 9, drawn and engraved by
James Storer

THOMSON, JAMES, The Seasons
(London: Percivale Stockdale, 1793)
Lent by Mr. and Mrs. Ulrich Middeldorf
89. Illustration for "Summer" by Thomas Stothard, p. 49

(London: William Pickering, 1836)
Lent by Miss Pauline King
90. Illustration by Thomas Stothard

YOUNG, EDWARD, Night Thoughts
(London: C. Whittingham, 1798)
Lent by Miss Pauline King
91. Illustration by Thomas Stothard