

## Collecting Drawings in England

Presented in Conjunction with the exhibition Old Master Drawings from Chatsworth Gallery A, 15 November 1987- 17 January 1988  
Curator: Michael Miller, Assistant Curator of Prints and Drawings

### Introduction

If Italy is the grand salon of the great collection of the world, England is the cabinet of drawings.

--Jonathan Richardson Senior, English artist, theoretician, and collector, 1728

The collection of drawings of the Cavendish family, the Dukes of Devonshire, at Chatsworth, England--one of the finest in the world--is eminent proof of Richardson's statement. Although drawings had been collected on a grand scale in Florence, Vienna, and Paris, where the great public collections of the Uffizi, the Albertina, and the Louvre were formed, the English imported the custom and pursued it with a vigor and taste all their own.

Indeed, drawings became a significant means by which an English collector represented himself and his family to the world. Beyond their passion for the artworks themselves, collectors strove to advance themselves in society and politics through the prestige and influence their distinction as collectors brought them, as well as to educate their compatriots--that is, providing a more cosmopolitan scope to British culture.

Drawings formed only a part of a broader, more diverse collecting activity. Examples of other types of art objects--gems, medals, books, and furniture, to name a few--sought by seventeenth- and eighteenth-century British collectors are presented here to provide a glimpse into their world.

Anonymous

English (?)

The Collector (John Guise?) at Home, with his Advisors and Agents: A Caricature  
Pen and gray ink over graphite, ca. 1720

Christ Church College, Oxford, Inv. no. 1071

Photoreproduction

Giorgio Vasari

Arezzo 1511-Florence 1574

Sheet from *Il Libro de' Disegni*

Collection of the Duke of Devonshire, Chatsworth

Photoreproduction

The earliest systematic collector of drawings was Giorgio Vasari, the Florentine architect and painter who wrote the first history of Italian Renaissance art (*The Lives of the Most Excellent Painters, Sculptors, and Architects*, 1568). His collected drawings, intended as a visual counterpart to this work, were bound in several large volumes. Most strikingly, they were arranged within elaborate architectural fantasies of Vasari's own design. It is

believed that at least some of these volumes found their way intact to England--into the Earl of Arundel's collection. Subsequently, all of the volumes and most of the sheets were broken up. Many of the drawings, including several of the rare, intact album sheets, are now in the Chatsworth collection.

[Drawings] were not much esteemed in England until Nicolas Lanier was employed by Charles I to go abroad and buy pictures, which he loved. He used to contract for a piece, and at the same time agree to have a good parcel of waste paper drawings, that had been collected, but not much esteemed, for himself. This and the Arundel collection were the first in England, and of them [Sir Peter] Lely had a good share.

#### How the English Became Collectors

The English acquired their taste for drawings from Italy as part of a broad influx of continental culture that occurred during the reign of James I (reigned 1603-25). James's eldest son, Henry, Prince of Wales (1594-1612), developed a brilliant court based on an Italian Renaissance model. He strove to emulate the grandeur of the Medici and the Holy Roman Emperor Rudolf of Prague in all the arts: architecture, gardening, theater and pageants, music, painting and sculpture. It is thought that Prince Henry commissioned finished drawings to display on the walls of his palace as if they were paintings.

(Drawings at that time were generally kept in albums.) His ambition to become a universal patron of European stature, cut short by his early death, was passed on to others who had participated in his court, particularly his younger brother, Charles I (reigned 1625-49), and Thomas Howard, Earl of Arundel (1585-1646). Charles's collection was dispersed following his execution in the Civil Wars, and Arundel's heirs eventually sold off his drawings. The availability of these vast collections on the market during the second half of the seventeenth century did much both to whet and to satisfy an appetite for drawings.

English art patrons never surmounted the limitations imposed by their geographical and religious isolation. They were never able to employ the greatest sculptors and painters, who were well occupied with projects in Catholic countries. Only as builders did the English fully realize their ambitions as patrons. Their vigor as collectors, however, compensated to some degree for their limitations as patrons. They learned to collect by imitating what they saw in their travels. Drawings were not collected in isolation, but within a rich ensemble of diverse objects that reflected the full range of the collectors' interests. These formed the contents of the studiolo, a sort of private museum or study.

John Evelyn

English, 1620-1706

Numismata--A Discourse of Medals, Ancient and Modern

Published London, 1697

Cleveland Public Library, The White Collection

#### The Experience of Italy--Religious Factors: Catholic and Protestant

Travel to the Continent, especially to Italy, was a powerful experience for seventeenth century Britons. While they were deeply impressed by the splendor of the palaces, churches, and chapels, they were also alienated from it by their Protestant religion, which

discouraged elaborate ornament and imagery in church--thus depriving them of a major avenue of patronage. The struggle between Protestants and Catholics directly affected collectors, when the seizure of power by the Puritans under Oliver Cromwell in 1649 led to the exile or death of many of the greatest noble collectors and to the dispersal of their collections. When the Stuart monarchy returned to power in 1660, new collectors emerged. In 1688 the Stuarts were again sent into exile, largely for their Catholic sympathies, and Protestant nobles like the Cavendishes (the Dukes of Devonshire) rose in influence, wealth, and prestige. They in turn became a new group of collectors.

Ottone Hamerani

Italian, 1694-1768

Clement XII

Bronze medal, dated 1734, struck upon the occasion of the founding of the Capitoline Museum

Gift of Henry Hawley 69.133

Anonymous

Italian, late 17th-early 18th century

River God

Terra-cotta bozzetto

Purchase from the J. H. Wade Fund 62.124

Pedestal with the Arms of Henry Benedict Stuart, Cardinal York

Carved, gilded, and painted wood

Italy, Rome, mid-18th century

The Thomas L. Fawick Memorial Collection 67.143

This rococo pedestal bears the royal arms of England, but reflects a strong Italian influence. The descendants of the exiled James II (reigned 1685-88) resided in Rome and became deeply imbued with the Catholic faith. James's grandson, Henry Benedict Stuart (1725-1807), embarked on an ecclesiastical career and became Cardinal of York this pedestal bearing the royal escutcheon asserts the legitimacy of his claim to the English throne.

Circle of Sir Anthony Van Dyck

Antwerp 1599-London 1641

Portrait of Charles I

Oil on canvas

The J. H. Wade Collection 16.1039

Candlesticks

Wood, gesso, and gold leaf

Italy, 2nd half of 17th century

Gift of Leonard C. Hanna, Jr., for the

Coralie Walker Hanna Memorial Collection 39.179-180

## Communion Cup

Silver gilt

England, London, Maker's Mark D.R. (unidentified), 1671-72

Purchase from the J. H. Wade Fund 80.79

This Anglican communion cup is an elegant example of the severity imposed on religious art in England. The contrast with the Baroque style of Italian ecclesiastical and secular objects is a striking testimony to the isolation of British Protestant culture. Inigo Jones's design of the Piazza in Covent Garden displayed in this gallery shows how the two styles could be combined.

## Italy in England: The Piazza at Covent Garden

Sir Anthony Van Dyck

Antwerp 1599-London 1641

Wenzel Hollar

Prague 1607-London 1677

The Piazza at Covent Garden

Etching

Gift of The Print Club of Cleveland 28.642

Parthey 909 (3)

Colen Campbell

Scottish, 1676-1729

Vitruvius Britannicus, or, The British Architect: Covent Garden, the Piazza (Vol. II, pl. 22)

London, 5 vols., 1717-1771

Cleveland Public Library, The White Collection

## Thomas Howard, the Earl of Arundel

Thomas Howard, Earl of Arundel and Surrey (1585-1646), was probably the most successful of all English collectors of drawings. Comprising several thousand sheets, his collection was the source of many of the finest drawings now scattered among the great public and private collections of the world. Nevertheless, he has always been better known as a collector of antique sculpture. The Arundel Marbles, which he gave to Oxford University and can be seen there today at the Ashmolean Museum, are a monument to his name.

As a universal collector and patron of the arts, the Earl sought to make himself the model for later British collectors. His holdings included not only sculpture but also medals, ancient inscriptions, engraved gems, paintings, and the finest library in Britain. The objects shown in this section did not belong to Arundel, but they illustrate the encyclopedic range of his interests.

His patronage of architecture was also of the highest importance. Of his own projects, the most admired was an addition to Arundel House in London, most likely designed by his longtime friend "the great and good Genius of Architecture, Mr Inigo Jones," to house his

collection of drawings. Jones had been his companion on his early travels in Italy, when he first formed his interests as a collector.

Arundel's father had been imprisoned in the Tower of London and executed when Arundel was still a small child. His purpose in life therefore was to restore the prominence of his family and to ensure his own fame through patronage of the arts. Art was for him the profoundest moulder of men's morals, their instructor in the antique qualities of cortesia (courtly civility) and virtú (virtue).

In the Chatsworth exhibition the grotesque heads by Leonardo da Vinci (nos. 43A-D) and the Parmigianino self-portrait sheet (no. 52) were in the collection of the Earl of Arundel.

Albrecht Dürer  
Nuremberg 1471-Nuremberg 1528  
Portrait of Inigo Jones  
Black chalk  
Chatsworth, Collection of the Dukes of Devonshire  
Photoreproduction

Portrait of Willibald Pirckheimer  
Engraving  
Gift of Edward B. Greene 39.562  
Meder 103 I/II

Sir Peter Paul Rubens  
Siegen 1577-Antwerp 1640  
Portrait of Thomas Howard, 2nd Earl of Arundel  
Oil on Canvas, 1636  
National Gallery, London  
Photoreproduction

Arundel greatly admired Willibald Pirckheimer, one of the foremost humanists of the early sixteenth century, who used his considerable wealth not only to amass one of the greatest libraries in Germany but also to become a patron of the arts--above all, of Albrecht Dürer. Arundel consciously modelled his career after Pirckheimer, balanced between scholarship and the arts. Immensely proud to have acquired the major portion of Pirckheimer's library, he probably commissioned this portrait from Rubens to commemorate the event

Torso of an Epehebe  
Marble  
Greece, Athens, early 4th century BC  
Gift from J. H. Wade 25.1341

Humphrey Prideaux  
English, 1648-1724  
Marmora Oxoniensia ex Arundellianis  
Published Oxford, 1676

Cleveland Public Library, The White Collection

Case B-1:

Cameo: Head of a Woman  
Amethyst  
Roman, 1st century AD  
Bequest of Leonard C. Hanna, Jr. 58.92

Relief: Nymph and Satyr  
Marble  
Roman, 3rd century AD  
Gift of Mrs. John Huntington  
through Harold W. Parsons 20.160

Cristoforo di Geremia (?)  
Born Mantua, active Rome 1456, died 1476  
Apollo and Marsyas  
Bronze plaque  
Gift of the John B. Putnam Foundation 69.261

This was originally designed as the reverse for a medal of Pope Paul II (like CMA 84.16) after an ancient intaglio owned by the pope--a great antiquarian, numismatist, and collector of antiquities. [Exhibited in case B-3 in Walpole section.]

Cristoforo di Geremia (?)  
Mantua, active Rome 1456, died 1476  
Pope Paul II  
Bronze medal, 1468  
Gift of Kelvin Smith in memory of Kendall Kelley 84.16

Andrea Briosco, called Riccio  
Italian, Padua, ca. 1470/75-1532  
The Sacrifice of a Swine  
Bronze  
Norman O. Stone and Ella A. Stone Memorial Fund 68.25

Anonymous  
North Italian, early 16th century  
The Beheading of St. Paul  
Silver gilt  
Gift of Mrs. Chester D. Tripp 70.122

Wenzel Hollar  
Prague 1607-London 1677  
Portrait of Pietro Aretino, after Titian

Delia E. Holden Fund 75.136  
Parthey 288.1348

Pietro Aretino (1492-1556), the Venetian satirist and art critic, was for many Englishmen the model of the virtuoso--a collector, critic, and general litterateur. In looking for a printmaker to publicize his collection, the Earl of Arundel found the right man in Wenzel Hollar. Hollar accompanied him on his embassy to the court of the Holy Roman Emperor at Vienna, at which time he acquired works by Dürer, most of the holdings of Pirckheimer's library, and, as a ceremonial gift from the emperor, eleven volumes of drawings (possibly including some from Vasari's collection). Three of the drawings that Hollar executed on this journey are included in the Chatsworth exhibition (nos. 113 A-C).

Francis Junius  
Heidelberg 1589-Windsor 1677  
De Pictura Veterum Libri Tres  
(frontispiece)  
Enlarged edition, edited by J. G. Graevius, Rotterdam, 1694  
The Cleveland Museum of Art, Ingalls Library

According to Arundel's beliefs, noble images inspired noble conduct, or virtue--a principle cultivated by the ancients and revived by Italian humanists and artists of the Renaissance. Inigo Jones shared this belief. In the treatise *De pictura veterum*, which Arundel commissioned from the Netherlandish humanist Francis Junius, the author made this the foundation stone of his aesthetic. The public statues erected by the ancients were a perfect example. As Junius explained: "Yet was this always the chiefest motive [i. e., of art]. That generous spirits seeing Vertue so much honoured, should likewise be provoked into vertuous actions."

Giovanni Bologna  
Douai 1529-Florence 1608  
Bronze  
Purchase from the J. H. Wade Fund 64.375

Wenzel Hollar  
Prague 1607-London 1677  
Design for a Dagger and a Scabbard  
Etching, 1644  
Gift of William Ellery Green for the Lucy S. Greene Collection 63.570  
Parthey 2596  
After a drawing by Hans Holbein in the Collection of the Earl of Arundel

Wenzel Hollar  
Prague 1607-London 1677  
Chalice  
Etching, 1640  
Gift of Leonard C. Hanna, Jr. 24.648

Parthey 2643

After a drawing in the Collection of the Earl of Arundel (then attributed to Andrea Mantegna)

Wenzel Hollar

Prague 1607-London 1677

Self-Portrait of Albrecht Dürer at the Age of Twenty-six

Etching

Gift of Leonard C. Hanna, Jr. 35.18

After the painting by Dürer in the Collection of the Earl of Arundel

The Artist-Collector: Sir Peter Lely

Sir Peter Lely (1618-1680) was the first of the great artist-collectors in England. A Netherlander, he came to England in 1641 and became one of the most sought-after portraitists during the reign of Charles II (reigned 1660-85). He acquired most of his drawings in the massive dispersal of collections after the Civil Wars. When sold in 1694, they became one of the chief sources for the great English drawings collections of the eighteenth century, including that of the Dukes of Devonshire. Twenty sheets from his collection are included in the Chatsworth exhibition.

Sir Peter Lely

The Hague 1618-London 1680

Self-Portrait

Oil on canvas

National Portrait Gallery, London

Photoreproduction

Sir Peter Lely

The Hague 1618-London 1680

Portrait of Mrs. Leneve, Wife of Mr. P. Leneve, Alderman of Norwich

Oil on canvas

Gift of Mrs. Otto Miller 42.247

This picture was once in the collection of Horace Walpole at Strawberry Hill.

The Dukes of Devonshire

William Cavendish, the first Duke of Devonshire, had been rewarded with a dukedom because of his political adherences. A staunch member of the Protestant aristocracy, and a strong-willed, even violent, man, he was outraged at a fine imposed by James II, as well as by the king's extreme "Romish" policies, and joined a group of other nobles in inviting the Protestant William of Orange to invade England (1689). Both as a builder and as a collector, Cavendish followed the example of Arundel and Charles I. He began the remodelling of his hereditary country seat, Chatsworth, in Derbyshire, with the assistance of the architect William Talman--himself a collector of antiquities, architectural fragments, and drawings. As Inigo Jones had contributed to Arundel's taste, so did Talman contribute to that of Cavendish.



Colen Campbell  
Scottish, 1676-1729  
Vitruvius Britannicus, or, The British Architect: Chatsworth, Perspective View (Vol. III, pls. 67-68) London, 5 vols., 1717-1771  
Cleveland Public Library, The White Collection

Danese Cattaneo  
Carrara 1509-Padua 1573  
Bronze  
John L. Severance Fund 50.578

Joseph Goupy  
Nevers ca. 1680(?) - London(?) before 1782  
The Dream of Jacob  
Gouache on kidskin  
Sundry Purchase Fund 70.362

After the painting by Salvator Rosa in the  
Collection of the Duke of Devonshire, Chatsworth

Joseph Goupy  
Nevers ca. 1680(?) - London(?) before 1782  
The Dream of Jacob  
Etching  
John L. Severance Fund 87.78  
After the painting by Salvator Rosa in the Collection of the Duke of Devonshire,  
Chatsworth

Some eighteenth-century collectors followed the example of Arundel in publishing their collections in prints. Others, like the Dukes of Devonshire, allowed printmakers to reproduce individual works from their collections--like this painting by the immensely popular Salvator Rosa. The printmaker first made a careful copy of the picture in gouache as a model for an etching. He made his profit not only from the prints but also from the sale of additional copies in gouache.

Side Chair  
Walnut  
England, style of Daniel Marot, England or Holland, period of William and Mary, 1690-95  
Bequest of John L. Severance 42.582  
Case B-2:

Portrait Bust  
Marble  
Italy, 18th century (?)

The Holden Collection 16.1002

This is an example of the reproductions after antique sculptures that were highly prized by British collectors of the seventeenth and eighteenth centuries. (Placed on the pedestal of Henry Benedict Stuart.)

Head of a Woman

Marble

Greece, Hellenistic Period, 3rd-2nd centuries BC (?)

Bequest of Liberty E. Holden 16.831

Beaker

Silver

Roman, Augustan Period, late 1st century BC- early 1st century AD

Purchase from the J. H. Wade Fund 66.371

Josiah Wedgwood

English, 1730-1795

Jar: a Reproduction of the "Portland Vase"

Black basalt ware with applied decoration in white jasper

Gift of Mrs. Liberty E. Holden 18.823

Antonio di Puccio Pisano, called Pisanello

Pisa ca. 1395-Rome 1455

Lionello d'Este, Marchese di Ferrara, 1441-1450

Bronze medal

Andrew R. and Martha Holden Jennings Fund 71.4

Anonymous

North Italian, possibly Venice, ca. 1500

Allegory of Music

Bronze plaquette

Gift of Mrs. Chester D. Tripp 67.230

Plate

Maiolica

Italy, Urbino, Fontana Workshop, ca. 1560

Bequest of John L. Severance 42.623

Benjamin Pyne

English, active 1693-1727

Monteith with Removable Rim

Silver gilt, 1715-16

Gift of Mr. and Mrs. Warren H. Corning 65.467

Horace Walpole

Like earlier collectors, the wit and littérateur Horace Walpole (1717-1797) pursued drawings among a variety of other articles of virtù. He cultivated a romantic, if not somewhat eccentric, taste for the Gothic style of the Middle Ages, and he shared with the Earl of Arundel a consciousness of his public image. In fact, it was his practice to admit the public on certain days to Strawberry Hill, his residence on the outskirts of London, where his collection of drawings and prints was housed. His voluminous correspondence includes lively accounts of his collecting activities and experiences. The objects in this section are illustrative of his tastes, which developed out of his travels on the Continent--above all, in Italy.

Johann Heinrich Müntz  
Mühlhausen, Alsace 1727-Kassel 1798  
Horace Walpole Seated in his Gothic Library at Strawberry Hill  
Pen and wash  
Collection of Commander Colin Campbell-Johnson, Brighton  
Photoreproduction

Case B-3:

Master Signing IO.F.F.  
Italian, active Padua, 1469-early 16th century  
Judgment of Paris  
Bronze plaquette  
Purchase from the J. H. Wade Fund 84.54

Moderno (Galeazzo Mondella?)  
North Italian, Verona (?), active ca. 1500, active in Rome by 1506  
Hercules and the Nemean Lion  
Bronze plaquette  
Sundry Purchase Fund 67.135

Neck-Amphora  
Black-figure pottery  
Greece, Attic, 6th century BC  
Purchase from the J. H. Wade Fund 29.979

Cameo: Artemis  
Roman, early 1st century AD  
Gift of Mr. and Mrs. J. J. Klejman 65.465

Cameo: Charles VIII of France (1470-1498)  
France, ca. 1494  
Gift of the George Kress Foundation in memory of William Mathewson Milliken 78.58

Punch Bowl  
Soft-paste porcelain

England, Worcestershire, ca. 1770  
Given in Memory of John MacGregor Jr. and Mary Folger MacGregor, by Mrs. John F. McGuire 38.331

Mug  
Soft-paste porcelain  
England, Worcestershire, ca. 1760  
Bequest of Mrs. Everett R. Castle 72.177

Pole Screen  
Mahogany  
England, period of George II, 1760-65  
Bequest of John L. Severance 42.571

Armchair  
Mahogany  
England, period of George II, 1760-65  
Bequest of John L. Severance 42.570

Four Door Panels Adapted as a Screen  
Italy, Tuscan, Florence or Lucca, ca. 1725-30  
Gift of Leonard C. Hanna, Jr. 39.176

Giovanni Paolo Panini  
Piacenza 1691-Rome ca. 1768  
The Interior of the Pantheon  
Oil on canvas, signed and dated 1747  
Purchase from the J. H. Wade Fund 74.39

Panini's views of Rome were immensely popular in England. It is very likely that this painting was commissioned by an English visitor to Rome on the Grand Tour.

Lectern with the Coat of Arms of Clement XI Albani (1700-1721)  
Wood and Gesso  
Italy, 1707  
Gift of the John Huntington Art and Polytechnic Trust 15.572  
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