boards was laid down in the year 1491. Sapwood was absent on both boards so, with an allowance for the rings removed as sapwood, it can be stated that the panel would not have been made and used before *c.*1512. Use in the subsequent decade is likely. For the *Gillis* boards, the approximate number of rings is estimated from the x-radiographs to be also about 200.

The similarity in pattern of the ring-widths of the *Erasmus* boards implies that they were made from the same slow-grown tree. The above evidence points to the *Gillis* boards also being derived from the same tree as the *Erasmus* boards. This suggestion is further supported by the fact that one board from each panel has an abnormality characteristic of a few particular years during the two centuries covered by the annual rings. The effect has been noticed since the eighteenth century in samples of oak timber in France and Russia. It has also been found in a limited number of Flemish and English panels. On the *Gillis* it is apparent as 'included sapwood' that has led to insect attack along the grain: this is very noticeable in the x-radiograph. On the *Erasmus* the effect was noticed and recorded in 1975 on the bottom edge of the right board as an abnormality in the wood structure.

The use of oak in itself does not distinguish between an English and a Flemish (or French) origin, but the high quality of the dressing of the boards makes England most unlikely.

All these considerations point to panels made and used in the Netherlands in the second or third decade of the sixteenth century.

The Eyes

Mr Norman Scarfe has observed that Erasmus's eyes are shown as grey-blue at Hampton Court and brown in the Rome version. We know that grey-blue is correct from Beatus Rhenanus [3] and from Melanchthon.[4]

The Provenance

Dr Campbell's further investigation of the history of the *Gillis* shows that it was not united with its present pendant, Holbein's *Erasmus* of 1523, until 1734 or shortly afterwards. Without doubt it was then that the *Gillis* was enlarged to enable it to be paired with the Holbein.

The *Gillis* was in the collection of the bibliophile Thomas Rawlinson (1681–1725),[5] elder brother of Dr Richard Rawlinson (1690–1755), who bequeathed his large collection of manuscripts to the Bodleian Library.[6] In 1727, George Vertue saw among Thomas Rawlinson's effects:

> an Antient & curious picture of Petrus Egidius of Antwerp. painted on bord. (Very like Holbens first Manner.) a letter in his hand – with his Name From Erasmo Charissimi Petri Egidii mercanti antwerp.[7]

Thomas Rawlinson's pictures were eventually sold some nine years after his death, on 4th and 5th April 1734. In the printed catalogue of the sale, No.116 was:

> Petrus Aegidius, a learned Cotemporary of Erasmus, a most beautiful Piece, by Hans Holbein.[8]

The portrait seems to have been purchased by Vertue, who recorded in his *Notebooks:*

> bought at Mr. Rawlinsons of Dr. Rawlinson. a head painted on bord Ægidius of Antwerp. a learned man a Friend of Erasmus's painted by Hans Holben at the time he came to England anº 1526 – now in possession of Dr. Meade.[9]

Evidently, it was Vertue who sold the portrait to Mead.

Mead already owned Holbein's *Erasmus*, which he seems to have acquired before 1724 [10] and which, according to Vertue, he had:

> bought of Mr. Barker a Gentleman that hath long been in the family of ye Arundels.[11]

The *Gillis* would have been enlarged to make a false pair with the Holbein *Erasmus* either immediately prior to its acquisition by Mead or immediately after it had entered his collection. The portraits were acquired as a pair at Mead's sale on 22nd March 1754 by an ancestor of their present owner.

[3] Letter to Charles V, 1540 (ALLEN, I, p.70, l.536).

[4] *Declamatio de Erasmo Roterodamo*, in *Opera*, ed. K. G. Bretschneider, Halle, Vol.XII [1844], col. 266 (*Corpus Reformatorum*).

[5] T. SECCOMBE: 'Rawlinson, Thomas' in *D.N.B.*, XVI, pp.777–8.

[6] W. D. MACRAY: 'Rawlinson, Richard' in *D.N.B.*, XVI, pp.774–6.

[7] *Notebooks*, II, Walpole Society, XX [1931–2], p.28. Vertue later added: 'Sr. Tho. More had such a picture painted by Quintin Matsijs'.

[8] *Picturae Rawlinsonianae: Being the Collection of Original Paintings of Thomas Rawlinson, Esq; F.R.S. deceased. By some of the best Masters. Part of which were formerly in the Earl of Craven's Collection. And were Sold by Auction, at the Two Golden Balls in Hart-Street, Covent-Garden, on Thursday and Friday the 4th & 5th of April, 1734; by Mr William Spuirrtt* [*sic*]. A copy of the catalogue is bound, as fols. 100–101v, into MS. Rawl. C 937. The *Gillis* is the only unpriced item. There is unfortunately no indication in the catalogue of which pictures belonged to William, Earl of Craven (1608–97), the protector of Charles I's sister, Elizabeth, Queen of Bohemia and the executor and trustee of her son Prince Rupert. Craven is said to have acquired paintings which had belonged to Elizabeth. See the entry by A. W. WARD in *D.N.B.*, V, pp.45–9; G.E.C., *Complete Peerage*, III, pp.500–1; O. MILLAR: *The Tudor, Stuart and Early Georgian Pictures in the Collection of H.M. the Queen*, London [1963], pp.31–2.

[9] *Vertue Notebooks*, IV, Walpole Society, XXIV [1935–6], p.65.

[10] *Vertue Notebooks*, I, Walpole Society, XVIII [1929–30], p.122.

[11] *Ibid.*, p.156. Vertue also states that 'this is said to be ye very picture that Erasmus presented to Sr. T. More'.

New light on Richard Wilson

BY ROBIN SIMON

A COPY of Thomas Wright's *Life of Richard Wilson*, London [1824] acquired in 1975 by Nottingham University Library contains a number of hitherto unnoticed manuscript anecdotes concerning Wilson, pencilled in the margins. Three of the four considerable annotations are signed F. C. Pack (Faithfull Christopher Pack, 1759–1840), the fourth G. Arnald (George Arnald, 1763–1841). In addition, there are five study-sketches in pencil, mainly of clouds over the sea. These sketches can safely be attributed to George Arnald.[1]

F. C. Pack

Pack's three notes appear on p.21, p.34, and pp.36–7. In the first case, Pack is commenting on the following words of Wright:

> 'On various occasions, Wilson did not scruple to take advantage of the talents of Mortimer, and, sometimes, of Hayman, for the introduction of his figures. The pictures of Meleager and Atlanta, of Apollo and the Seasons, and several others, furnish examples of this'.

This question was discussed at some length by W. G. Constable in his standard work on Wilson,[2] and Pack's annotation provides firsthand evidence of Mortimer's dealings with Wilson in respect of one of the two pictures which Wright actually names, the *Meleager and Atlanta* (ex-Cook Collection, now in a

[1] Arnald's drawings in the British Museum show the same hand, which is often confident and vigorous: it seems not to have changed much between 1806 and 1825.

[2] W. G. CONSTABLE: *Richard Wilson*, London [1953], e.g. pp.116–8 (hereafter CONSTABLE).

private collection, Fig.66).[3] Next to Wright's words, 'various instances' of (Wilson's supposed practice), Pack has written 'very few', and at the foot of the page states:

> 'I am confident Mr Wilson never employed any one to paint Figures for him I remember seeing the picture of Meleager at Mr Mortimers (he was to have been my instructor but death robbed me.) he said Wilson has been here he heared that I had been employed to paint other Figures in the *place* of *His* in the picture of Meleagor (sic) I said I have done so and showed him the Picture and he seemed much displeased and said your Figures are good but you have not put them in their right places and have broken the unity of effect that I had left F. C. Pack'.

The suggestion is that Pack must have been talking to Mortimer at the end of Mortimer's life, for he died in 1779 when Pack could only have been about twenty. As it happens, there was an engraving of *Meleager and Atlanta* published in that year (Fig.67), describing the landscape as by Wilson and the figures by Mortimer. There is, however, an apparent difficulty: this engraving, by Woollet and Pouncey, dated 1st December 1779, acknowledges the figures as by Mortimer; but the same figures had already appeared in an engraving by Earlom dated September 1771, the picture still identified as in the possession of Robert Sayer and published by him (Fig.63). Thus, the tense in the sentence beginning 'Wilson has been here' refers not to the recent past but, in a characteristically eighteenth-century usage, to some more distant date, merely as a statement of fact. The inclusion of Mortimer's name in the 1779 version was therefore perhaps at Wilson's insistence, and the pair to this engraving, the *Apollo and the Seasons* (Fig.70) by Woollet and Pouncey, identical in size, 'from the Original Picture in the Possession of James Sayer Esq^re.', also carries the identical legend, 'Landskip painted by R. Wilson, figures by Mr Mortimer'.

I have not so far examined the surface of the *Meleager* (Fig.66) from which the engravings were taken (Fig.67, 68), although Dr John Sunderland, while agreeing that the figures *at the right* are by Mortimer (and a different hand from those *on the left*, presumably Wilson's), kindly informs me that he can recall no obvious pentimenti of the kind we might expect. However, it is clear from Pack's note that the figures would have been painted at the request of the publisher and owner of the picture, Robert Sayer, without Wilson's permission: Wilson did not 'collaborate' with Mortimer; rather, Mortimer was 'employed to paint other Figures in the *place* of *His*'. As the large number of 'Wilson' versions of any single composition is almost notorious, this fact has considerable implications for the authenticity of those repetitions of the *Meleager* or *Apollo* which use the Mortimer figures. To take the *Apollo and the Seasons*, the magnificent version in the Fitzwilliam Museum, Cambridge (Fig.69), differs from the engraved version: its figures are clearly Wilson's; but, in accord with his known practice, it is not surprising to find another major version by Wilson of *Apollo and the Seasons*, that in the Allendale Collection (?), which has the Mortimer figures used in the engraving (and Dr Sunderland agrees that these *do* look like Mortimer figures). What is interesting is that the fair number of Wilson versions which follow this latter model are hardly likely to be autograph in any way.

The Fitzwilliam *Apollo* superbly demonstrates what Wilson meant by 'unity of effect', in which the figures are handled in a manner calculated to blend with the whole, to such an extent that it is curious to reflect on the use by Wilson himself of this landscape with a completely different set of figures, in his painting of *Phaeton* engraved by Woollet for Boydell in 1763 (Fig.71), not least because Wilson must have had to work, in *Apollo and the Seasons*, from the reversed engraving of *Phaeton*, rather than from the original painting.[4] And the final point raised by this note is, for what it is worth, that Pack himself was not a pupil of Mortimer's as is usually assumed (although he was extremely proud of being a pupil of Reynolds).

Pack's second note, at the foot of p.34, casts some light on Wright's discussion of the success of George Barret (?1732–1784) 'though at the very time poor Wilson could hardly sell a picture', and reads:

> 'Barret was brought into notice by Mr Burck (*sic*) I was with him for some days in 1797 at Beconsfield (*sic*) and he produced several pictures by Barret that he had never hung up I noticed one in particular and said it is much in the stile of Wilson he said it is I recommended him to imitate him I said so to Wilson his answer was that those who follow after always go behind F. C. Pack'.

This marvellously acid little remark of Wilson's is entirely characteristic of his attitude towards Barret. Beechey recalled:

> 'I have never known him [Wilson] out of temper except when talking of Barret . . . He used to call Barret's pictures *Spinach and Eggs* and Gainsborough's *Fried Parsley;* and said that his own pictures would rise in esteem and price when Barret's were forgotten'.[5]

Edmund Burke (1729–1797) had indeed persuaded his fellow-Irishman Barret to come to England in 1762, and by the time Pack visited him in 1797 (Burke died at Beaconsfield on 9th July that year), Pack himself had already enjoyed a successful career in Ireland, returning finally to London only in 1821. Constable remarked: 'Of their [Wilson's and Barret's] relations nothing is known, except Wilson's dislike for Barret's work'.[6] That Wilson also knew Burke is therefore additionally intriguing, as is the fact that Burke had advised Barret to imitate Wilson. The attempt was conspicuous enough to Pack to indicate that the well-meaning advice of Burke had not usually been taken.

Pack's longest note (pp.36–7) casts some grim light on the very end of Wilson's life. Wright's text (p.36) includes the following:

> 'Besides brokers and other inferior venders of his works, there was a shoe-maker in Long Acre who was in the constant habit of receiving pictures newly painted from Wilson, for the purpose of exposing them for sale, his shop being furnished with two windows to the street, in one of which were placed the articles of his trade, and in the other, very frequently, a landscape by Wilson'.

Across the bottom of the two pages Pack refers thus to this passage:

> 'This is true the man was not a shoemaker he was only a cobbler but he afterwards became a great dealer and coniseur his name was ..... The Broker lived in More Fields his name was Smart he afterward became a

[3] Cf. CONSTABLE, pp.166–7, Pl.25(b).

[4] The point here is that there are two versions of *Phaeton*, one, the original for the 1763 engraving (which therefore reverses the composition), is from Panshanger (CONSTABLE, Pl.22(b)), the other, clearly recorded as Wilson's own (with assistants) by Farington, was painted between 1763 and 1767 for Ince Blundell Hall (CONSTABLE, Pl.22(a)) and shows the landscape composition in the same sense as the engraving and as the Fitzwilliam *Apollo*; cf. CONSTABLE, pp.163–4, on these two versions of *Phaeton*. Turner seems to have had a not dissimilar notion of the function of figures in 'the unity of effect' (and the figures are similarly 'roughly' painted); cf. ANDREW WILTON: *Turner in the British Museum* [1975], pp.23–6.

[5] Cf. W. T. WHITLEY: *Artists and their Friends in England 1700-1799*, London [1928], New York [1968], 2 Vols., Vol.I, p.381.

[6] CONSTABLE, p.144.

Dealer in Pictures but his great chapman was . . . . . the walking stick dealer in Exeter Change the picture generally little bits on old coach pannels the usual price was 5 shillings most are falling into the hands of people in low circumstances but I have seen many of them bound up [?] little bits Wilson used to spend many of his evenings and eat his supper with this man in his little bulk[7] for it was nothing else this was in his last days of extreme poverty. F. C. Pack'.

The blank spaces for the names are tantalising, but there is perhaps some useful information here about Wilson's late productions.[8]

George Arnald

Arnald provides only one anecdote as such, although peppering the text with irascible outbursts at Wright, as, for example, at the foot of p.253, where he has written:

'A Dip here for the first time of opening this bk. teaches me that this pompous puffer of himself and talker of nonsense is such a Biographer as were Hayley – Boswell – and Mason'.[9]

Again, on p.204, we find:

'What in the name of Common Sense has all this to do with the life of Wilson?

Is this a Biography of Wilson or a specimen of villainous Book making?'

But a reference in the text (p.15) to Thomas Stowers, 'an amateur pupil of Wilson', has a pencilled cross next to it directing us to a more positive response of Arnald at the foot of the page and continuing over on to p.16:

'Mr Stowers once told me that a person at one time addressed Wilson saying Mr Wilson – there is something extraordinary in your painting – you must have some scientific principle in your practice. What is it. Why said Wilson, I paint upon my pictures till I like them and then I leave them.

G. Arnald'

The story is very much to the point as Wright's text (referring to Thomas Stowers Junior) runs:

'The present Mr Stowers . . . says, that he has often heard his father affirm he regarded Wilson as a very honourable character, and delighted much in his blunt honesty and intelligence of conversation'.

George Arnald could indeed have known Stowers senior, who exhibited at the R.A. 1778–1811.[10] Constable remarks that 'the only known potential link between Arnald and Wilson is Sir George Beaumont'. In fact, in addition to this extra link *via* Stowers, Arnald also knew Farington, Wilson's former pupil, rather well, certainly by 1808,[11] and Arnald's acquaintance with Beaumont was both earlier and lasted longer than Constable reckoned. Arnald was given a Wilson drawing by Beaumont in 1822, but as early as 1804 he had made a copy of Beaumont's Rubens, the *Château de Steen*, which certainly suggests that he would have seen Beaumont's Wilsons at that time.[12] It is interesting that we are led back to Beaumont time and again when considering the Wilson 'revival' (which seems to 'happen' earlier and earlier the more one considers it); while the keen interest of Pack and Arnald in Wright's book of 1824 (they may, presumably, have shared a studio as well as the book) might be seen as tending to confirm Constable's view that 'the revival of interest in Wilson seems to have been largely due to artists'.[13]

[7] Bulk, 'a framework projecting from the front of a shop, a stall' (O.E.D.).
[8] I have closely examined a number of panel paintings attributed to Wilson and am preparing my findings for publication.
[9] Respectively, W. Hayley, author of *Life of George Romney* [1809], James Boswell, Dr Johnson's biographer; and W. Mason, translator of du Fresnoy's *Art of Painting*, and author of *An heroic epistle to Sir William Chambers* (in its 12th edition by 1774), etc.
[10] Cf. CONSTABLE, p.143.
[11] JOSEPH FARINGTON: *The Farington Diary*, ed. J. Greig, 8 Vols., London [1923–8], Vol.V, p.71.
[12] A photograph of this picture in the Witt Library records an inscription on the back of the panel, to the effect that it was painted for Beaumont in 1804; the picture was at Sotheby in the Lubbock Sale, 20th February 1952. According to Strickland (who, however, errs, as does Thieme-Becker, in those details about Pack and Arnald corrected here), Pack himself had made copies of Wilson's landscapes by the age of fifteen (W. G. STRICKLAND: *A Dictionary of Irish Artists*, 2 Vols., Dublin and London [1913]).
[13] CONSTABLE, p.127.

Richard Wilson and Danish Artists in Rome in the 1750s

BY INGER HJORTH NIELSEN

THE Department of Prints and Drawings in the Royal Museum of Fine Arts, Copenhagen, owns about 200 drawings by the painter Johan Mandelberg[1] (1730–86), who was Swedish by birth but, as from 1754, wholly in Danish service. Some seventy or eighty of these drawings are of Italian subjects. In addition, the Department has two albums of pasted-up drawings, the majority of which are also of Italian subjects. In the course of rearrangement and more extensive cataloguing an attempt was made, amongst other things, to determine the original motifs from which Mandelberg made these Italian drawings. A comparison with the drawings of the contemporary Danish artist and sculptor Johannes Wiedewelt[2] (1731-1802), the majority of which are in the library of the Royal Academy of Fine Arts in Copenhagen, produced the not surprising result that they had often chosen the same motif, and furthermore that Wiedewelt had noted, more frequently than Mandelberg, the name of the place in question. Mandelberg and Wiedewelt were in Rome at the same time and close friends.

On comparing the drawings with those of other artists who were in Rome at the same time, more startling results emerged. First and foremost Richard Wilson's Italian drawings (as reproduced and described by Brinsley Ford[3]) revealed such a pronounced similarity to those of Mandelberg (and Wiedewelt), both as regards choice of motif and drawing style, that it could hardly be coincidental, though naturally a good many of the themes were almost obligatory for all artists during their sojourn in Rome.

A few examples will show that it may now also be possible to include both Mandelberg and Wiedewelt in the lists of Wilson's copyists, imitators, followers,[4] or – though least likely – pupils.

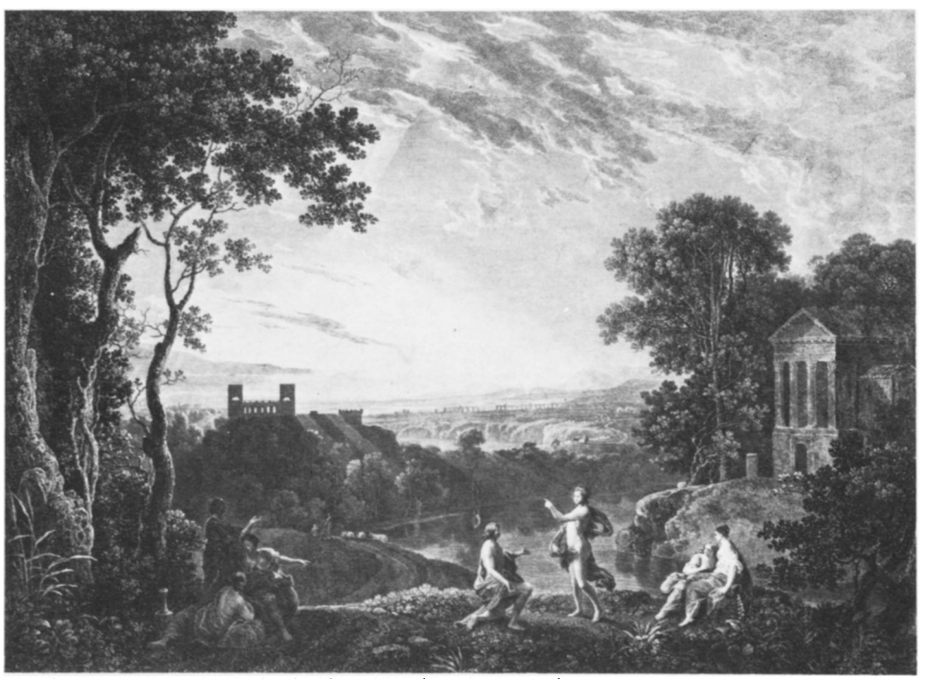
Johan Mandelberg. Drawings in the Department of Prints and Drawings (Wiedewelt's drawings in the library of the Royal Academy of Fine Arts are listed only when the motifs are identical).

Fig.72. *A Roman Table-Support.* Black chalk, heightened with white, on grey paper. 18.5 by 25.2 cm. Wiedewelt: Drawing of same subject, same technique, similar paper. 18.2 by

[1] MERETE BODELSEN AND POVL ENGELSTOFT (eds): *Weilbachs Kunstnerleksikon*, I-III, Copenhagen [1947–52]. See article in Vol.II, also bibliography.
[2] *Ibid.*, see article in Vol.III, also bibliography.
[3] BRINSLEY FORD: *The Drawings of Richard Wilson*, London [1951].
[4] W. G. CONSTABLE: *Richard Wilson*, London [1953], chapter V.

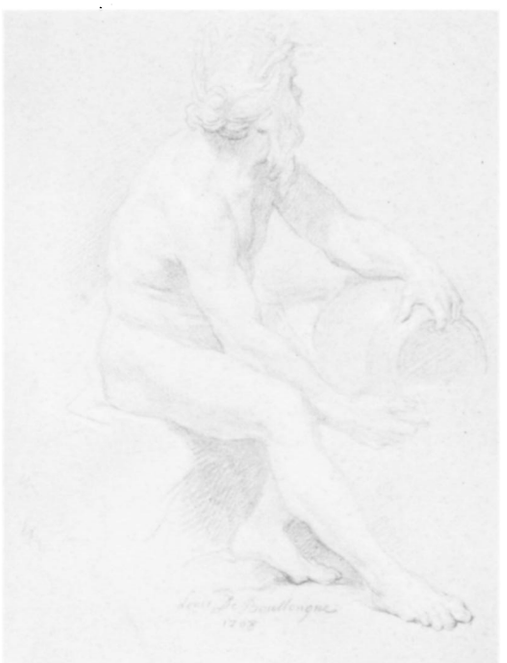
69. *Apollo and the Seasons*, by Richard Wilson. (Fitzwilliam Museum, Cambridge).

70. *Apollo and the Seasons*, engraving after Richard Wilson. 1779. (British Museum).



71. *Phaeton*, engraving after Richard Wilson. 1763. (British Museum).

62.



64.

62. *Nessus and Dejanira*, by Louis de Boullongne. 65.4 by 80.6 cm. (Private collection, London).

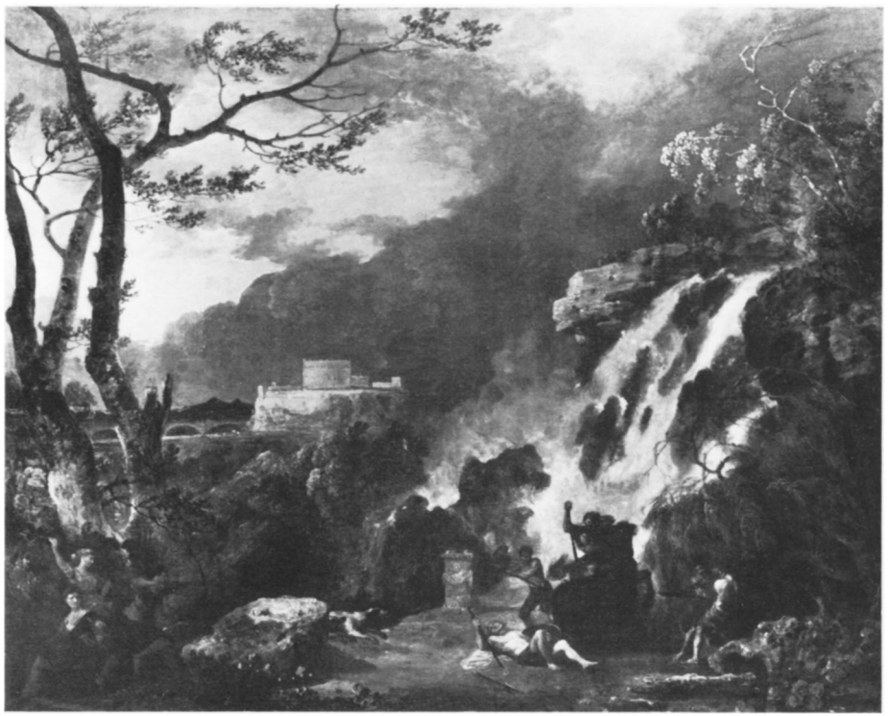
63. Detail of the signatures in Fig. 65.

64. *A River God*, by Louis de Boullongne. Signed and dated 1708. Black and white chalk on blue paper, 49.1 by 37.2 cm. (Private collection, Montreal).

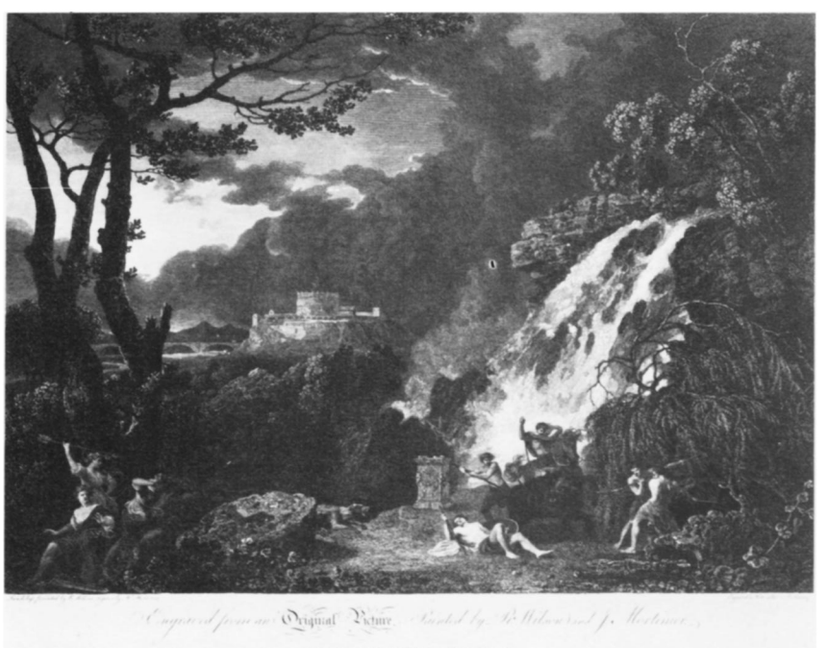
65. *Christ and the Woman of Samaria*, by Louis de Boullongne. 401 by 305 cm. (Wardour Castle chapel, Wiltshire).

63.

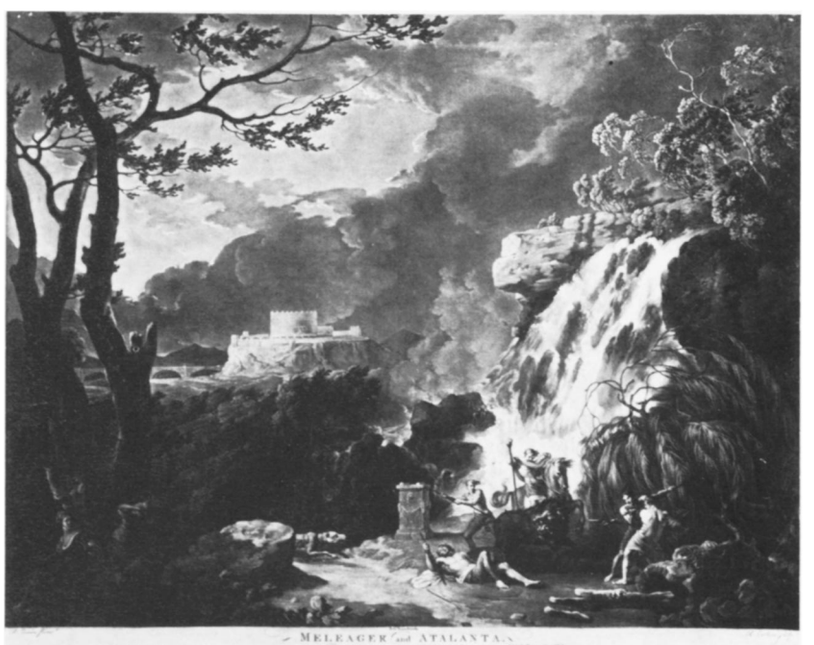
65.



66. *Meleager and Atalanta*, by Richard Wilson. (Private collection).



67. *Meleager and Atalanta*, engraving after Richard Wilson. 1779. (British Museum).



68. *Meleager and Atalanta*, engraving after Richard Wilson. 1771. (British Museum).

21.5 cm. Inscribed: villa Madama. Compare with Brinsley Ford (B.F.)[5] No.14, attributed to A. F. Harper.

Fig.73. *Ionic Capitals*. Black chalk, heightened with white, on grey paper. 20 by 24 cm. Wiedewelt: Drawing of same subject, same technique, similar paper. 16.4 by 20.2 cm. Inscribed: villa Farnese. Compare with B.F. No.15.

Fig.74. *Temple of Bacchus* (S. Constanza). Black chalk, brush, grey wash. 24.7 by 39.8 cm. Compare with B.F. Nos.52 and 53.

Fig.75. *The Temple of Minerva Medica*. Signed: M. White and red chalk, on grey paper. About 40 by 51 cm. Compare with B.F. No.55.

Fig.77. *Landscape with bridge and tower*. (Tivoli?) Signed: Mandelberg. Black chalk, brush, grey wash, on grey paper. 38.8 by 27.2 cm. Compare with Fig.6.

Fig.78. *Italian Landscape*. Painting. 63.5 by 49.5 cm. Sold in England a few years ago as a Richard Wilson.[6] Compare with Fig.77.

The technique Mandelberg used for his drawings prior to his stay in Italy was pen-and-ink and pencil, in due course also grey and brown washes and occasionally water-colour. These techniques can still be seen in his Italian drawings, especially the smaller ones, but otherwise he changed both his technique and his style while in Rome. In particular, he began to use grey or greyish-blue paper and drew with black chalk, heightened with white, and sometimes also with red chalk. This corresponds to Wilson's 'favourite technique' around 1753.[7]

As far as we know, Wilson stayed in Rome from the end of 1751 or the beginning of 1752 until some time in 1757. At all events he was back in England in 1758.[8]

At the end of this period Mandelberg and Wiedewelt were also in Rome. They had both arrived there from Paris, Mandelberg in 1755, Wiedewelt the year before. Their travelling expenses had been financed first by the Danish Court, and later by travelling bursaries from the Royal Academy of Fine Arts, Copenhagen. In the course of their studies in Rome they together visited art collections and palaces such as the Capitol, Palazzo Barberini, Villa Farnese, Villa Borghese, Villa Madama, etc. and made excursions to the outskirts of the city, especially to Tivoli; and they often drew the same buildings, ruins and antiques.

Can there have been any connexion between the two young Danish artists and the English painter Richard Wilson, who was about fifteen years older and already on the road to fame?

So far, investigations into Danish sources have revealed no mention of Wilson; but, as he moved in the same social circles as the two Danes, it seems unlikely that they could have avoided meeting.

Wilson was a friend of the painter Anton Raphael Mengs, who in 1752 had painted a portrait of him. Mandelberg had brought with him a letter of introduction to Mengs, possibly because Mengs's father, the painter Ismael Mengs (1668–1764) had been born in Denmark. Mandelberg became closely associated with Mengs. Listed in the catalogue of the auction held in 1786 after his death are no less than six copies after Mengs, likewise a drawing by Mengs himself, *Antonius & Cleopatra* (now in the Department of Prints and Drawings). In the same catalogue, lots 40 and 41 are designated '2 landscapes after Vernet by Mandelberg' (presumably Claude-Joseph Vernet, who encouraged Wilson to become a landscapist). Wiedewelt attended not only the French Academy in Rome but also the Accademia del Nudo, where Mengs taught.

It is perhaps not inconceivable that the Danish artists might have met Wilson in Mengs's hospitable home in the Via Sistina?

Concerning Wilson's connexions with other artists in Rome, or with the German archaeologist J. J. Winckelmann, nothing certain is known.[9] But Wilson's pupil in Rome, the young German painter Adolf Friedrich Harper (1725–1806) was closely associated with Winckelmann,[10] and Wiedewelt, too, belonged to Wincklemann's immediate circle; they met in Rome in 1756. In the winter of 1756–57, Winckelmann spent several months with Wiedewelt in the Piazza Barberini, and in the spring they set forth together for Herculaneum and Pompeii. During the previous winter, 1755–56, Wiedewelt had lived in the Via Condotti next door to the Café Greco, together with Wilson's pupil, A. F. Harper, whom Mandelberg also met. They must in fact have been very closely associated, for Harper did not forget his Roman friends, and wrote to Wiedewelt, for example, as late as in 1791, asking to be remembered to his old friend Mandelberg, who, however, was long since dead.[11]

In Winckelmann's circle, too, or through Harper, there is great likelihood of a meeting having taken place.

In Winckelmann's letters[12] we find no less than eleven addressed to Wiedewelt after the latter had left Rome. Wilson, who by this time had long since returned to England, is not mentioned; but in a letter of 2nd May 1764, in which mention is made of an archaeological find, a passage runs: '*Es ist eine Venus, vor ein paar Monaten entdeckt, die alle andern, sogar die Medicäische übertrifft. Der Besitzer derselben ist Herr Jenkins*'. (Undoubtedly Thomas Jenkins, Wilson's pupil and at this time an art dealer in Rome.) The somewhat casual reference to him indicates that he was well-known to both Winckelmann and Wiedewelt.

They met, no doubt, in the course of the café life of the city, in which Wilson also participated. The Café Inglese was probably a kind of headquarters, referred to by Noack[14] as a place where English students often met – and he mentions, specifically, 'Jenkins, Wilson, the architect Adam and the sculptor Hewetson'. The nearby Café Greco was also a favourite meeting place for the artists of all nations; the visitors of both places, including Wilson and Jenkins, must have been known to Mandelberg and Wiedewelt. Might it not also be possible that Thomas Jenkins arranged the sale of Mandelberg's works (paintings and drawings), featuring, as they did,

[5] BRINSLEY FORD, *op. cit.*

[6] Photograph and information kindly placed at my disposal by David Solkin.

[7] BRINSLEY FORD, *op. cit.*, p.25: 'Black chalk and stump on grey paper heightened with white. This technique is so similar to that used by two French artists that their drawings are sometimes attributed to Wilson. L.-G. Blanchet (1705–1772) and C.-M. Challe (1718–1788) . . .'

[8] BRINSLEY FORD, *op. cit.*, pp.21 and 25. W. G. CONSTABLE, *op. cit.*, pp.25 and 37–38.

[9] W. G. CONSTABLE, *op. cit.*, p.37. 'Of Wilson's relations with other artists in Rome little is known . . . The Palazzo Zuccari . . . and the residence of Winckelmann became a kind of hostel for foreign artists including some from England . . . but Wilson's name does not appear'.

[10] CARL JUSTI: *Winckelmann und seine Zeitgenossene*, Leipzig [1898], II, p.15: '*Am nächsten stand Winckelmann, Adolph Friedrich Harper, ein berliner Landschafter, "Ein sehr aufrichtiger Freund"* . . .'

[11] The Wiedewelt archive in the Royal Library, Copenhagen, Addenda 192, VI.

[12] KARL WILHELM DASSDORFF (ed.): *Winckelmanns Briefe an seine Freunde*, II, Dresden [1780], pp.247–293.

[13] W. G. CONSTABLE, *op. cit.*, p.27: 'A sketchbook of 1752 in the Victoria and Albert Museum . . . is inscribed . . . Studies and Designs/by/R. Wilson/done at Rome ye year/1752/Caffe delle Inglesi. This suggests that Wilson used the Caffe delle Inglesi . . . as a kind of headquarters'. See also DENYS SUTTON: *An Italian Sketchbook by Richard Wilson R.A.* [1968], pp.15–16.

[14] FRIEDRICH NOACK: *Deutsches Leben in Rom 1700 bis 1900*, Stuttgart, [1907], p.96.

the then popular Italian motifs, to his English customers (e.g. Fig.78)?

It is also possible that both the Danish and the English artists had a common link with some of the French artists in Rome at the time. In 1756 Louis-Gabriel Blanchet painted a portrait of Mandelberg (now in the Royal Academy of Fine Arts in Copenhagen). It is conceivable that Mandelberg had learnt the technique he started to use during his stay in Rome direct from Blanchet – and the technique which Wilson used from 1753 onwards has also been placed in connexion with Blanchet (and C.-M. Challe).[15]

Brinsley Ford has written, 'The Memoirs of Thomas Jones . . . contain the significant information that during the first years of their apprenticeship Wilson gave his pupils his own drawings to copy. The implications contained in this statement are far-reaching, for it helps to explain why it is by no means uncommon to find two or three closely similar drawings of the same subject'.[16] Is this the explanation of the almost identical drawings of Mandelberg, Wiedewelt and Wilson (and his pupils)? Could they have seen the master's drawings at Harper's lodgings and copied them, or could their drawings have resulted from joint excursions to, and study of, the various motifs in nature? Both explanations seem credible.

After their return to Denmark both Mandelberg and Wiedewelt were given professorships at the Royal Academy of Fine Arts in Copenhagen – Wiedewelt as early as in 1761. From Rome he brought home with him the Winckelmann theories, many drawings, but few sculptures. He became the first neo-classic sculptor in Denmark, enjoyed great success and received a large number of commissions. In 1769 he went travelling again, first to Paris and thereafter to England together with the architect N.-H. Jardin. In England he studied landscape gardening at various places, including Kew, which he visited in the company of William Chambers himself, and he furthermore inspected country estates, art collections, etc. Towards the end of his life his commissions dwindled, and he died in poverty and by his own hand.

Mandelberg became a professor in 1768. He was principally engaged as a decorative painter and participated in the ornamentation of numerous manor houses and palaces (Christiansborg, Amalienborg, Fredensborg, Frederiksberg Palace, etc.). It is known that Mandelberg's Italian paintings were sent by ship from Livorno to Copenhagen. As to the number, we know nothing. Comparatively few paintings of Italian motifs can now be identified; three are in Swedish collections. In the auction catalogue of chattels sold after his death, No.19 is listed as '*Et Stenbrud i Italien*' (A Quarry in Italy); it is no longer known. Particularly during the first years after his return he executed paintings that included elements from his Italian sketches. An example of this is a painting owned by the Royal Museum of Fine Arts in Copenhagen (Fig.76) *Antique ruins surrounded by trees, in the foreground a shepherd and some goats* (acquired in 1975), in which the table-support (Fig.72) appears. This painting is a pendant to one acquired in 1905, *Pastoral Scene*, dated 1760, and must therefore be dated to about the same year. In addition, the Museum owns two paintings by Mandelberg: *Landscape in the Italian Manner*, neither signed nor dated, but probably painted after his return, and a pendant to this, *Landscape in the Dutch Manner*.

A number of the Italian drawings have been used in Mandelberg's decorative paintings, which otherwise mainly feature motifs in the manner of Boucher; but the decorative details in particular (ornaments, frames and the like) reveal the influence of his Roman schooling in the Neo-antique style.

[15] See under note 3 and DENYS SUTTON, *op. cit.*, p.12.
[16] BRINSLEY FORD, *op. cit.*, p.12.

Obituary

Bernard Leach

Perhaps no potter will ever again occupy such a focal position, or command so much admiration, attention, and controversy as Bernard Leach. His long life spanned a period which proved revolutionary for the crafts throughout the free world, and many of the changes were reflected in his own activity and were themselves influenced by his work and his ideas. His influence was far-reaching not only because of his talent as a potter and an artist, but also because of his leadership as a teacher, as a pioneer of the modern self-sufficient workshop, as a writer and speaker, as a philosopher, as an intensely vital and magnetic person, and also because of his innate ability to rise to the occasion, both in his actual work and in all kinds of company.

His stature is international not only in the sense that he was known and read and collected throughout much of the world; not only in that his work united Western attitudes with the tradition and inspiration of his beloved Japan, but also in that he continually sought in his work a quality of expression which could be universal, free of personality and contrived effect, and not limited to any particular place or time, and the best of his work is indeed timeless.

All potters are indebted to him, whether we directly followed him, or pursued other courses, or reacted against his authority and were thus challenged to find other forms of expression. Much that he discovered, or rediscovered, and made available forty or fifty years ago is now taken for granted. Through his work and his memorable presence and his writings (especially *A Potter's Book*), he made the potter's craft and the ideas behind it intelligible to an immense public, and all potters today are the beneficiaries.

In its guiding impulses and in the choice of material and technique his work was always on the move, from the early carefully painted stonewares and raku to slipware, slab-built and pressed forms, to plain, double-glazed, combed, incised, painted temmokus and celadons, to porcelain. He was an artist-artisan rather than a designer or technician, and was happiest with basic materials which responded directly to hand and fire rather than with complex techniques. The feeling of his work remained true to the first inspiration which came through his Japanese master the Fifth Kenzan and his lifelong friend Dr Sōetsu Yanagi. 'Yanagi lit my lamp,' he said. Through Yanagi he absorbed the Japanese valuation of Sung stonewares, and much of his work reflected it – simple but subtle, generous forms with strongly articulated features of rim, lip, spout, flute or handle, with reduced glazes of depth and fatness. He achieved the same qualities in the early St Ives slipware, in which he sought to realise in a traditional English technique the ideals he absorbed in Japan. This was the ware which Shogi Hamada, his friend and former pupil, called 'born not made'. Amongst his best pieces are those which bring together his talent as a potter and his skill as a draughtsman and painter, vessels devised to carry an abstract brush-movement or an evocative emblem (such as 'man and mountain') which strikes not only the eye but the intuitive mind. These pieces are poems as well as pots.

From his first discovery of pottery all his activity had a feeling of dedication and destiny. Though the character of his work was carefully considered (as is seen in his many sketches in brush and pen) his heart lay in the living and the doing as much as in the achieving. As he wrote in the introduction to Yanagi's book *The Unknown Craftsman*, 'Every artist knows that he is engaged in an encounter with infinity, and that work done with heart and hand is ultimately worship of Life Itself.'

ALAN CAIGER-SMITH