

by means of her collection, and that its primary importance for her had been, not the amassing of beautiful objects, but the kind patronage, as defined by Dr Johnson, which she had practised. Yet, at the same time, she had in effect brought together one of the most significant British art collections of the 1920s and 1930s. It became the subject of a major exhibition organised by the Arts Council of Great Britain, which began at the Hayward Gallery, London, in 1970, and toured England throughout 1971. The catalogue contained a biographical essay by Nicolette Gray, the first of only four existing publications on Sutherland.³¹ At the centre of this collection was Ben

Nicholson, the artist who, as she recalled, shocked her when he moved away 'from the romantic vision (though at that time he always insisted that his work was classical) to the purest abstract works'. Only gradually, she continues, did she see their beauty, and realise 'the breathtaking enchantment of their serenity and their poetry'.³²

³¹ The second is V. Corbett: *A Rhythm, a Rite and a Ceremony: Helen Sutherland at Cockley Moor, 1939–1965*, Penrith 1996; the third is Baker, *op. cit.* (note 21); and the fourth is the entry in the *Oxford Dictionary of National Biography*.

³² Sutherland, *op. cit.* (note 6), unpaginated.

Obituary

Nigel Glendinning (1929–2013)

NIGEL GLENDINNING, who died on 23rd February 2013 aged eighty-three, was one of the most eminent Goya scholars and Hispanists in the United Kingdom over the past fifty years. His range of knowledge was immense, and he was unique in gaining international recognition in the fields of both the history of art and Hispanic studies. Born in East Sheen, London, on 16th October 1929, he read French and Spanish at King's College, Cambridge, writing his thesis there on the eighteenth-century writer José de Cadalso, publishing a monograph in 1962 and editions of Cadalso's principal texts, including the *Noches lúgubres* (1961) and *Cartas marruecas* (1961), the latter in collaboration with Lucien Dupuis. He became a champion of eighteenth-century Spanish studies, then much neglected, and his volume on that century (1972) in the *Literary History of Spain* series became the standard work of reference.

Art had always played an important part in Glendinning's life, and it was perhaps inevitable that he was drawn to Goya as a key figure of the Enlightenment struggle. His prolific output in the early 1960s included an article on the *Tauromaquia* in the *Journal of the Warburg and Courtauld Institutes* (1961) and catalogue entries on the portraits for the Royal Academy of Arts exhibition *Goya and his Times* (1963), while his English translation of the study of witchcraft by the great Basque anthropologist Julio Caro Baroja in 1964 also informed his contextual approach to Goya and his age. The article on 'Goya and England in the Nineteenth Century' for this Magazine (1964) combined many of the interests for which Glendinning became best known. A similar combination of breadth of approach and analysis was sustained in his pioneering study of *Goya and his Critics* (1977), which was translated into Spanish. Charting the many different interpretations of the artist and his work, this examination was to become one of the most influential books in the field of Goya studies, and a model for the emerging study of taste and the transmission and reception of ideas.

Glendinning explored the tangible ways in which ideas and tastes have been transmitted through travel, trade and collecting. Notable articles in this vein were published in this Magazine on 'Nineteenth-Century Envoys in Spain and the Taste for Spanish

Art in England' (1989) and 'Lord Grantham and the Taste for Velázquez' (1999), the latter with Enriqueta Harris and Francis Russell. These also reflected personal as well as professional interests and activities, such as his avid collecting of books and art, as well as archival research on family histories. Over the years, the vast sources of information he built up enabled him to gain valuable insight into topics ranging from the Spanish émigré community in London in the late eighteenth and early nineteenth centuries to the network of dealers in books and art across Britain, France and Spain. He also promoted the application of sociological methodologies to research on Spanish art, for example, through the documentation of its importation and exportation, and the fluctuations in price and value over time.

Glendinning taught Hispanic studies at universities in Britain and Ireland. Lecturing posts at Cambridge and Oxford were followed by a Chair at Southampton in 1962 and professorships at Trinity College, Dublin, and Queen Mary, University of London. He became Emeritus Professor at Queen Mary in 1991.

His many publications in Spanish included another five books on Goya, and he also collaborated with the Museo del Prado and the Academia de San Fernando on exhibitions and research projects. In *Goya. La década de los Caprichos. Retratos 1792–1804*, for the Academia in 1992, he returned to the portraits, and also contributed to the exhibition and catalogue of *The Spanish Portrait from El Greco to Picasso* held at the Prado in 2004. In recent years, he was drawn into the debate over Goya's *œuvre*, including paintings such as the *Colossus* that had hitherto been regarded as canonical, and he stoutly defended the traditional attributions. His scholarship was widely recognised in Spain: he was appointed Commander of the Order of Isabel la Católica, and Corresponding Member of the Real Academia de Bellas Artes de San Fernando. In 2005 he was awarded the Premio Fundación Amigos del Museo del Prado.

In Britain, Glendinning continued to work indefatigably to promote Spanish art and Hispanic studies generally, becoming Joint President, with Enriqueta Harris, of ARTES Iberian and Latin American Visual Culture Group, which he helped to found in 2001. Following Enriqueta's death in 2006, he recorded his great admiration for her scholarship of Spanish art by preparing, with the present writer, a volume of studies on *Spanish art in Britain and Ireland, 1750–1920* (2010) dedicated to her memory. At the time of his death he was working on a number of projects, including a biography of Goya. His scholarship, and above all his generosity and kindness in sharing it with others, will live on.

HILARY MACARTNEY