

# Collecting Murillo in Britain and Ireland

edited by  
Isabelle Kent

CEEH  
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Europa Hispánica

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# Preface

Xavier Bray and José Luis Colomer

*Oh wonderful Spain. Think of this romantic  
land covered in Moorish ruins and full  
of Murillos... Run my dear fellow, run to Seville  
and for the first time in your life know what  
a great artist is, Murillo, Murillo, Murillo.*  
Benjamin Disraeli (1830)<sup>1</sup>

IN her pioneering survey ‘Murillo en Inglaterra’, published in 1982 in connection with the major retrospective exhibitions at the Museo del Prado and the Royal Academy of Arts to commemorate the third centenary of the artist’s death, Enriqueta Harris recalled how, when compiling the first catalogue raisonné of the Sevillian painter’s works in 1883, the American Charles B. Curtis recorded more paintings attributed to Murillo in Britain than in the whole of Spain. The enormous abundance of originals, copies and imitations then located in private residences and museums of the United Kingdom was unmistakeable proof of a distinctive phenomenon of hispanophile collecting in Britain: the cult of an artist who, despite having never left Spain and only once made the journey to the Court in Madrid, was the best known Spanish painter outside his own country and the most highly sought after by foreigners for a century and a half after his death.<sup>2</sup>

Followed by Velázquez, Ribera, Zurbarán, El Greco and Goya, Murillo was the first of a series of ‘discoveries’ of individual artists that chart the growth in understanding and appreciation of the Spanish school in Britain and Ireland.<sup>3</sup> Such a long-lasting love story contradicts the usual prejudice against Catholicism and the superiority complex found in some British nineteenth-century writers and travellers, making *Murillo mania* a fascinating case study in the

James Digman Wingfield (1800–1872),  
*The Picture Gallery, Stafford House*  
(now Lancaster House), 1848.  
Oil on canvas, 87 × 117 cm.  
UK Government Art Collection.

<sup>1</sup> DISRAELI (1885), Letter VI, p. 44.

<sup>2</sup> HARRIS (1982), translated by Nigel Glendinning for GLENDINNING AND MACARTNEY (2010), pp. 228–39. STOURTON AND SEBAG-MONTEFIORE (2012), p. 199.

<sup>3</sup> BRAHAM (1981). MACARTNEY (2009). GLENDINNING AND MACARTNEY (2010).

1.

Early displays of works  
by Murillo in Britain





# Sir Robert Walpole's Spanish pictures

Thierry Morel<sup>1</sup>

BY the year 1736, and in less than a quarter of a century, Sir Robert Walpole (1676–1745; fig. 1) had managed to form one of the most impressive picture collections in Britain, if not in Europe. The mystery remains as to how a man of business, an astute speculator in his youth, heir to large estates, and later a busy and effective politician commonly known as 'Prime Minister' to George II, had leisure to form such a collection. It was, for that date, an original and in some ways ground-breaking assemblage of works of the main European schools of paintings. It was not limited to Old Masters but also included a great many contemporary works by foreign artists and was almost unrivalled for its quality as well as for its distinctive character, not least because it contained a number of major works by the best Spanish masters, among them several particularly fine paintings by Murillo.

For those who travelled in Italy, the great collections that could be seen in palaces of the nobility were undoubtedly a source of emulation, but dealers, public sales and publications played an equal part in Murillo's reputation. One particular dealer was well known to Walpole, the Scottish painter Andrew Hay (d. October 1754)<sup>2</sup>, who studied in Italy, then chose to take up dealing. During extended continental travel in France and Italy he acquired works for several notable clients, chief among them the Duke of Devonshire and Walpole himself, with whom he seems to have formed an enduring connection.<sup>3</sup> When suspected of Jacobite sympathies (a fate not

Fig. 1. Jean-Baptiste van Loo (1684–1745), *Sir Robert Walpole*, c. 1740. Oil on canvas, 74.7 × 62 cm. Private collection.

<sup>1</sup> I am most grateful to Jon and Linda Whiteley and Isabelle Kent for their considerable help in editing this article in preparation for publication.

<sup>2</sup> For a well-documented and very lively account of Hay's life and work see PEARS (1988), pp. 76–89.

<sup>3</sup> *Ibid.*, p. 81.

### The Spanish pictures within Walpole's collection

The fame of the Walpole collection was well underway in the 1720s when it was housed in London. The collection in Arlington Street was described in glowing terms by the French connoisseur and collector Antoine-Joseph Dezallier d'Argenville (1680–1765) and, interestingly, in the few paintings he selected to describe the collection, he mentioned one of Walpole's Spanish pictures (as it was then thought) and a few by Carlo Maratta:

Monsieur Walpole Chevalier de la Jarretière et premier ministre du Roy sans en avoir le titre, dont le fils et le gendre sont tous deux Milords, a l'un des meilleurs cabinets de Londres. Il est composé de fort bons tableaux qui ornent un appartement de quatre pièces de plein pied en haut et autant en bas; on y voit entre autres une grande famille à table de Jacques Jordans [*sic* for Jacob Jordaens] de son meilleur temps. Un grand tableau de vulcain de Ribera. ... quatre petits Carlo Marratti dont le plus beau est une Ste famille avec un très beau fond de paysage.<sup>36</sup>

The 'Vulcain by Ribera' was actually *Vulcan's Forge*, by Ribera's pupil Luca Giordano (State Hermitage Museum, Saint Petersburg). However, the mention of Ribera highlights his prominence as the most popular Spanish artist in Britain in this period, as the frequency of the appearance of his name in sales of first half of the eighteenth century seems to confirm. Nigel Glendinning has suggested that travellers visiting Naples as part of their Grand Tour could have developed a liking for both the subjects and manner of his pictures.<sup>37</sup> Walpole (or his eldest son), owned two pictures by or attributed to Ribera, *Isaac Blessing Jacob* and *Joseph Interpreting the Dreams of Pharaoh's Servants*. They do not appear in the 1736 inventory of pictures at Houghton, and presumably remained in Downing Street. They subsequently appeared (as *Lo Spagnoletto*), in a posthumous sale in 1748.<sup>38</sup>

Sir Robert acquired all his Spanish pictures before 1736 (they are listed in the inventory taken in that year) and so had formed the first and most important collection of paintings by Murillo in England in the first quarter of the eighteenth century; yet he never set foot in Spain, or even in Italy. Spanish painters in general, and Murillo in particular, had begun to come to the atten-

<sup>36</sup> 'Voilage D'Angleterre D'Hollande Et de Flandre fait en L'annee 1728', National Art Library, MS 86 NN2ff82–83, cited in MOORE (2002a), p. 22, note 6. Moore mentions in his note that Mr Francis Russell has suggested the author may in fact have been Pierre-Jacques Fougereux, to whom Dezallier was related.

<sup>37</sup> GLENDINNING (2010d), pp. 188–89.

<sup>38</sup> DUKELSKAYA AND MOORE (2002), Appendix VI, lots 63 and 64. The sale is here entitled 'Picture sale by Robert Walpole, second Earl of Orford', but it is more probable that they had belonged to his father if only in view of Horace Walpole's remarks on pictures in the collection; see note 48.







# Murillo, from Spain to Great Britain in the eighteenth century

Véronique Gerard Powell

**T**HOUGH only known through approximate surnames – Morillos, Morillo, Morella, Moriglio, etc. – and the small number of genre paintings that had reached London since the late 1650s, in 1700 Murillo appeared as one of the most sought-after artists among the fast-growing number of British art collectors. Quite exemplary was the purchase of his *Two Boys and a Negro Boy* (now called *Three Boys*) and *Invitation to a Game of Argolla* (both now in Dulwich Picture Gallery) by Sir Sydney Godolphin (1645–1712), then First Lord High Treasurer of the country, at the London sale of the confiscated collection of another politician, John Drummond, 1<sup>st</sup> Earl of Melfort (1649–1714), on 21 June 1693. The two paintings, valued at £7 each, an already substantial sum when compared with the estimated price of other works in the sale, reached the total of £80, which suggests strong competition during the auction. Godolphin's acquisition has previously been related to Jacobite sympathies, but was more probably linked to the fact that, since 1688, he had been gathering a yet largely unknown collection of paintings in his London house of Stable Yard, for which these two Spanish genre scenes represented a spectacular addition.<sup>1</sup> Murillo was therefore, right from the beginning of the eighteenth century, a rare painter prized by the British elite and reaching high prices.

If Murillo's first works to arrive in Great Britain came from the Netherlands and Belgium, the War of the Spanish Succession (1701–14) changed this pattern by developing the British presence

Bartolomé Esteban Murillo, *Glory of Angels* (detail of fig. 4), c. 1675–1680.  
Oil on canvas, 166 × 249 cm.  
Bedfordshire, Woburn Abbey.

<sup>1</sup> For details on this sale, GERARD POWELL (2019). Godolphin's collection, increased by his son, was sold at Christie's, 6–7 June 1803, Lugt 6650.

Fig. 5. Bartolomé Esteban Murillo, *Holy Family with the Infant Saint John*, seventeenth century. Oil on canvas, 167.5 × 106.5 cm. Leicestershire, Belvoir Castle.



With peace established Stanhope left Spain, bringing with him three altarpieces by Murillo: an *Adoration of the Magi* (c. 1660–65, Toledo Museum of Art, Ohio), a *Virgin and Child with Saint Rose of Viterbo* (c. 1670, Museo Nacional Thyssen-Bornemisza, Madrid) and a *Holy Family with the Infant Saint John* (fig. 5). The origin of

## 2. British collectors in Seville and Madrid





# The two faces of Murillo collecting in Seville: The case of Julian Benjamin Williams and Frank Hall Standish

Xanthe Brooke

**T**HIS chapter discusses the collections of two art collectors in 1830s Seville, Julian Benjamin Williams (d. 1866) – often referred to by his British friends as the familiar ‘Don Julián’ – and Frank Hall Standish (1799–1840) – who signed his letters rather more formally ‘F. Hall Standish’ and always addressed his artist acquaintance, David Roberts, as ‘Mr. Roberts’, however far into his correspondence he was.<sup>1</sup> Both collections, which were rich in paintings and drawings by Murillo, were closely intertwined, and Standish even dedicated his final publication, a travel guide to *Seville and its Vicinity* (1840), to Williams ‘in acknowledgement of the aid he has afforded his countrymen in the cultivation of the fine arts’. Nevertheless, as we shall see, the two men were different in character as collectors and as individuals. When in Seville, Hall Standish proudly had himself portrayed full-length as a Spanish *hidalgo* by one of the city’s leading portrait painters, José Gutiérrez de la Vega (1791–1865; fig. 1), whereas no portrait of Williams has yet come to light, although Richard Ford did paint an affecting watercolour of ‘Don Julian’s’ *burra* or donkey in February 1832. Williams was the hospitable merchant turned cash-strapped diplomat, and Standish the maverick and eccentric ‘Maecenas’, willing to pay £400 for a Murillo painting.<sup>2</sup> He had inherited his substantial wealth from a distant relative, Sir Frank Standish (?1746–1812), along with an estate at Duxbury, near Chorley in Lancashire, and accrued Standish to his surname of Hall, when he was only just a teenager at Westminster School.<sup>3</sup> By the time he had reached his thirties, he

Attributed to Bartolomé Esteban Murillo, *Ecce Homo* (detail of fig. 10), c. 1660–65. Oil on canvas, 99.6 × 73.6 cm. Huntington, New York, Heckscher Museum of Art.

<sup>1</sup> One example is the letter to David Roberts signed F. Hall Standish in NGS, File 1176022 June 1838 from Duxbury Park, Chorley. Letters from Richard Ford to Edmund Head referring to ‘Don Julián’ are transcribed in BRIGSTOCKE (2015), p. 396, Letter 4, 2 May 1834; p. 419, Letter 46a, 1 November 1846; p. 423, Letter 50, 4 December 1846, citing correspondence in GCA, Stirling papers, T-SK 29/57.

<sup>2</sup> Ford’s letter referring to Standish as ‘Maecenas’ is cited in ROBERTSON (2004), p. 91. His purchase of a Murillo for £400 and a Velázquez for £200 cited in PROTHERO (1905), pp. 70, 76–77 quoting letters from Ford to Henry Unwin Addington (the British envoy to Madrid), 11 January 1832.

<sup>3</sup> BROOKE (2004).

The height of the Saint Louis painting precludes it from being the 1.8 metre-tall canvas with full-length figures of 'St Joseph and the Christ Child', which Williams was offering to David Roberts for £250 in a letter of September 1834. So Williams must have bought the Saint Louis painting after September 1834 and sold it on to Standish before December 1836. In addition Standish had a small *Immaculate Conception* and four oil sketches of the Life of the Prodigal Son, which cannot be the same as those in the Prado, because they had been in the royal collection since at least 1814, and finally Standish referred to owning Williams's 'famous' *Ecce Homo*.

In 1832 Williams actually owned two Murillo paintings of subjects that might be described as an *Ecce Homo*, one half-length and the other 'full length and life-size'. One of them, a *Christ Crowned with Thorns* he had owned since before April 1828 as it had attracted the admiration of David Wilkie, who may have attempted to copy it, and it may have been this that made it 'famous'. The *Ecce Homo* that Standish bought from Williams can be identified as the half-length now in the Hecksher Museum, Huntington on Long Island, New York (fig. 10). After his death in December 1840 Standish's painting was never removed from his collection at Duxbury Hall in Lancashire to the Louvre, because in 1842 Louis-Philippe, as a gift, allowed Standish's heirs to retain it.<sup>36</sup> It was later shown at the Manchester Art Treasures 'blockbuster' exhibition in 1857 (no. 198), where very fortunately it was selected to be photographed, and thus can be identified as the one in Huntington.<sup>37</sup>

Between December 1836 and August 1840 Standish also acquired from Williams's 1832 list a *Saint Thomas of Villanueva Dividing his Clothes Among Beggar Boys*, which appears to have been a yet-to-be identified oil sketch for the large painting now in Cincinnati, and originally painted in 1665 for the Contarelli chapel of San Agustín in Seville. A pendant oil sketch in Williams's collection, *Saint Thomas of Villanueva Giving Alms*, was bought by Baron Taylor for Louis-Philippe and may be identified with the oil sketch now in the Musée des Beaux Arts in Strasbourg (acc. no. 596). Standish may also have bought from Williams a Murillo *Portrait of the Founder of the Caridad* – Miguel de Mañara – which could be the *Portrait Head of Mañara* sold at the Christie's auction of the Standish paintings collection on 28 and 30 May 1853 (lot 133), but attributed to an unknown artist.

Fig. 9. Bartolomé Esteban Murillo, *Saint Joseph and the Sleeping Christ Child*, c. 1668–75. Oil on canvas, 126 x 95 cm. Saint Louis, Mildred Lane Kemper Art Museum.

<sup>36</sup> The king also arranged for replacement copies to be made for Duxbury of selected paintings from the Standish collection, and gifted pieces of Sèvres porcelain to the heirs (now in the Bowes Museum, Barnard Castle, County Durham), and a Sèvres tea set for twelve in a presentation box to the solicitor Thomas Birchall, who helped Baron Taylor arrange the transport of the collection from Lancashire to Paris. The tea service remains with descendants. For further information see COUTTS (2018), pp. 161–74.

<sup>37</sup> CALDESI AND MONTECCHI (1858), pl. 80. The photograph by Leonida Caldesi and Mattia Montecchi is illustrated in ANGULO ÍÑIGUEZ (1981), III, pl. 562.



# William Eden: The discovery of Murillo with his friends in Spain

Hugh Brigstocke

IT might be said that hitherto Sir William Eden's main claim to fame among British hispanophiles was the generous gesture by Richard Ford to dedicate to him his now celebrated *Hand-Book for Travellers in Spain, and Readers at Home* (see Bean, fig. 2), published in 1845, 'in reminiscence of pleasant years spent in well-beloved Spain'. Recent study of his personal papers suggests his involvement with Spain was persistent and extensive and he emerges as a much-loved visitor to the British community at Seville during the 1830s, including also Julian Williams and Frank Hall Standish, sharing their almost obsessive interest in Murillo (fig. 1).<sup>1</sup>

Sir William, 4th Baronet of Maryland (1803–1873), succeeded his brother Frederick at the young age of eleven, and after education at Eton and Christ Church Oxford spent much of his time in foreign travel, seemingly with unlimited funds and no other demands on his time. This included an extensive Grand Tour in 1825, which took him across northern Europe to Italy and on from Rome and Naples to Sicily. His journal, which survives but is not relevant here, suggests a 'a very well read man of refined and artistic tastes' as described by Robert Allan Eden in *Some Historical Notes on the Eden Family*, 1907.<sup>2</sup> Subsequent surviving diaries and journals cover not only Eden's travels in Spain between 1830 and 1832 when he first met Richard Ford, and again briefly in 1836, but also extensive journeys to Constantinople and Turkey in 1826, Italy and France in 1830, Cairo and Egypt in 1834, Syria in 1835 and further journeys

Fig. 1. Bartolomé Esteban Murillo, *Virgin of the Rosary with Child*, 1645–50. Oil on canvas, 167.8 × 111.6 cm. Mexico, Gutiérrez Family Collection.

<sup>1</sup> I am greatly indebted to Lord Eden for making available the Eden manuscript relating to Spain, which form the basis of these journals and diaries are uncatalogued and unpaginated. I have, therefore, provided the dates of relevant entries in the text. Sadly, Lord Eden died in May 2020 while this article was in proof and we now dedicate the published version to his memory.

<sup>2</sup> EDEN (1907), p. 46, xvi.



## Appendix

Catalogue notes of Pictures at Windlestone compiled by  
William Eden, undated, but evidently after 1848, Eden MSS

### Virgin and Infant Christ. Murillo

Of the three styles which characterise the works of Murillo, the cold or silvery, the warm and glowing and the misty (*frío cálido y vaporoso*) these pictures of the Madonna with the Infant Christ are respectively examples of the two first. The silvertoned picture has greater largeness and fullness of DESIGN THOUGH LESS CORRECTNESS THAN THE OTHER ONE. The character of the head of the Madonna as well as the sentiment, although less elevated is full of nature and truth and the draperies both in the arrangement and the execution are even of more than usual excellence. He has himself inscribed his name upon it (which he has rarely done), an evidence of the artist's own satisfaction with his work.

### 2nd. Virgin and Infant Saviour. Murillo

This Work is one of the finest of his best period. It was painted about or after 1652. It has greater severity of style than was usual with Murillo in this respect forming a remarkable contrast with his later works of the Misty or *vaporoso* style, while it is equally distinguished from his earlier works with the *frío* or silvery tone, by its richness and depth and power in which it is scarcely inferior to the great Venetian works. I know no example of Murillo's pencil in this country equal to it in colour nor indeed scarcely [one] in Madrid with the exception of one of the [same] subject and size although of a totally different composition numbered at present in the Royal Museum and painted at the same period. The head of the Virgin in the present one has less of the peculiar stamp of the Spanish character. In addition to the colouring there is greater refinement and elevation of sentiment than usual.

### A Vision of St. Francis of Assisi. Murillo

This picture, a work of his mature period, is a rich and beautiful composition – a finished picture of a small size probably intended to have been repeated on a large scale for some church in Spain. It has that variety of age, sex and character which so conduces to completeness of a lofty composition. The virgin (according with the especially Spanish faith) is introduced as the intercessor, even with



# The curious case of General Meade: His collection in Madrid and its dispersal

Isabelle Kent

*Poor old Meade ... kept watch and ward over  
his pictures and never let anyone see them.<sup>1</sup>*

OVER the course of thirty-three years in Madrid the Hon. John Meade (1775–1849), more commonly known as General Meade,<sup>2</sup> amassed one of the largest and most eclectic collections of Spanish art of his day. His paintings numbered in the five hundreds, 43 per cent of which were Spanish School, with forty-six pictures attributed to Murillo. Despite its size and his public role as Consul General (1816–32), few British travellers ever saw his collection. He appears fleetingly in the diaries and correspondence of well-known contemporary hispanophiles; even more rare are personal letters in his own hand.<sup>3</sup> As such, Meade has been characterised as a recluse and even a miser. In 1889 Charles B. Curtis wrote of the jealousy with which Meade guarded his collection,<sup>4</sup> and Nigel Glendinning, the only scholar to have studied Meade in any depth, opted not to discuss his character, instead focusing purely on the artworks in his collection.<sup>5</sup> How did Meade amass such a large and varied collection? What was Meade's network during his three decades in Madrid, and was he really as secretive as has been assumed? Finally, what was the critical and monetary reception of his collection when it was finally displayed in London before the sale of 26 June 1847 and the posthumous sale of 6–8 March 1851?

After Diego Velázquez (1599–1660),  
*The Infanta Margarita* (detail of fig. 11),  
after 1656. Oil on canvas, 70.8 × 55.5 cm.  
London, The Wallace Collection.

<sup>1</sup> A handwritten annotation on Ford's copy of the 1847 sale catalogue (Ford Archive). Quoted in FORD, AVERY AND MALLET (1998), p. 30.

<sup>2</sup> Despite being known as 'General Meade', the highest rank Meade attained was that of lieutenant-general, given to him after retirement in 1837.

<sup>3</sup> Meade's Foreign Office correspondence is housed in the National Archives, Kew. None of it relates to his personal situation in Madrid.

<sup>4</sup> CURTIS (1883), p. 9.

<sup>5</sup> GLENDINNING (1989), pp. 121–22.

Fig. 1. Attributed to Strickland Lowry (1737–c. 1785), *Theodosia Hawkins-Magill, Countess of Clanwilliam with her Son, Robert, Lord Gilford, later 2nd Earl of Clanwilliam*, c. 1772. Oil on canvas, 142.2 × 91.4 cm. County Down, Castle Ward, National Trust.



<sup>6</sup> See MALCOMSON (1999), pp. 1–25. The Clanwilliams were notorious for scandal and lavish expenditure. It seems possible that John Meade's quiet existence in Madrid was a retreat from the public eye and a reaction against this scandal.

John Meade was born in Ireland, the third son of Viscount Clanwilliam (1744–1800), later 1st Earl of Clanwilliam, and Theodosia Hawkins-Magill (1743–1817), an heiress painted by both Reynolds and Gainsborough and a formidable character.<sup>6</sup> Little is known about Meade's education, but an unusual portrait attributed to the Irish painter Strickland Lowry depicts Theodosia, elegantly dressed,



3.  
Artists and Scholars  
Travellers to Spain



# ‘All softness.’ Murillo through the eyes of British artists: Wilkie, Lewis, Phillip

Claudia Hopkins

PRIOR to David Wilkie’s arrival in Madrid in 1827, no major British artist had made the effort to travel to Spain to track down the country’s artistic treasures and to examine Murillo *in situ* in churches, monasteries and royal collections. Wilkie (1785–1841) was conscious of his pioneering role, which came with a considerable sense of adventure. As he famously put it, he was in the ‘wild unpoached game-preserve of Europe.’<sup>1</sup> His Spanish tour set an important precedent for other artists, among them two prominent Victorians, John Frederick Lewis (1804–1876) and John Phillip (1817–1867), who travelled to Spain in the 1830s and 1850s/60s respectively. Wilkie’s encounter with Murillo had often been emotional, pleasurable and exciting: the responses of Lewis and Phillip were very similar and part of a wider experience of Spain as a culture different from their own. Although there is no evidence that Wilkie, Lewis or Phillip bought any paintings by Murillo while in Spain, they brought the Old Master home through verbal comments and their own paintings. Starting with Wilkie, this chapter examines these interactions with Murillo and their consequences. If, in the eighteenth century, Gainsborough and Reynolds had found inspiration in Murillo’s paintings of children and his self-portrait, available in British collections, what was it that attracted Wilkie and his followers to Murillo in Spain? To what extent did they ‘discover’ Murillo afresh for British audiences or re-package old ideas to meet existing expectations? If they helped to insert Murillo into the canon of European artists, how might their association with Murillo have changed their own artistic reputation?

John Phillip (1817–1867), *The Evil Eye* (detail of fig. 15), 1859. Oil on canvas, 44.7 × 35 cm. The Stirling Smith Art Gallery & Museum.

<sup>1</sup> CUNNINGHAM (1843), II, p. 524.





*The Patrician's Dream* (Museo Nacional del Prado, Madrid) – originally created for the church of Santa María la Blanca – is a fragment (fig. 12). Lewis suppressed the arched format, omitted the open landscape on the left, and partly cut off the celestial vision of the Virgin. As a result he emphasised the domestic character of Murillo's depiction of the Roman patrician and his wife dozing in a dark interior.

Like Wilkie, Lewis was not so much interested in comprehending Murillo's religious iconographies than attempting to understand his approach in terms of composition, expressivity and use of light, colour and brushwork. As a painter of scenes of everyday life, Lewis's interest naturally veered towards Murillo's varied figures with interesting facial expressions and features, placed in dynamic positions in relation to each other, and intriguing gestures. Seated, kneeling, crouching, reclining or contorted figures can all be found in

Fig. 12. John Frederick Lewis (1804–1876) after Bartolomé Esteban Murillo, *The Dream of the Patrician*, 1832–33. Watercolour and gouache on paper, 189 × 280 mm. Edinburgh, Royal Scottish Academy of Art and Architecture.





# Richard Ford and the *Hand-Book for Spain*

Thomas Bean<sup>1</sup>

ON Friday 28 July 1845 John Murray III (1808–1892) brought out Richard Ford's (1796–1858; fig. 1) *A Hand-Book for Travellers in Spain, and Readers at Home* (fig. 2) in two volumes, as part of the series of travel guides his publishing house had been issuing since 1836.<sup>2</sup>

For British travellers the Napoleonic Wars (1803–15) had served as a watershed between the age of the Grand Tour with its 'bear leaders' of noble young aristocrats and that of middle-class travellers, benefiting from improved communications, who needed to be served by highly informed guidebooks. Murray aimed to meet that need. The first volumes dealing with the Low Countries, Germany, Austria and Switzerland were written by Murray himself, but as the series progressed he had to rely on other authors. Richard Ford was invited to undertake Spain in 1839. The inclusion of 'Readers at Home' in Ford's title demonstrated that it was of a wider compass than earlier works in the series, a point that was emphasised by Ford's interleaved copy of the 1847 edition containing notes in preparation for the 1855 edition: after *A Hand-Book for Travellers in Spain, and Readers at Home* Ford made the manuscript addition 'especially The Antiquarian Book Collector, Artist & Military Man'.<sup>3</sup>

## Ford and his early collecting

Ford was the oldest of the three legitimate children of Sir Richard Ford (1758–1806), briefly a Tory MP and later a police magistrate, who

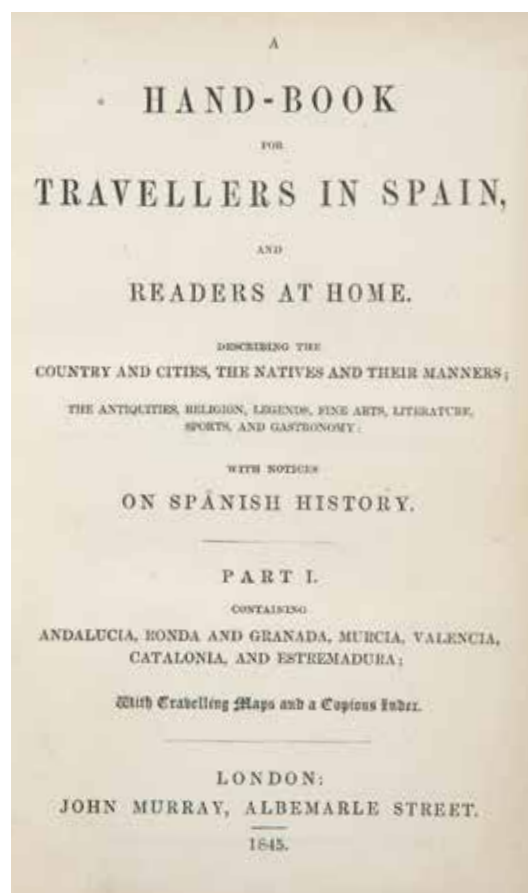
Fig. 1. Unknown nineteenth-century artist after a 1840 work by Antonio Chatelain (1794–1859), *Richard Ford*. Oil on canvas, 30.5 × 25.4 cm. London, National Portrait Gallery.

<sup>1</sup> I would particularly like to thank Francis Ford and his late father Sir Brinsley Ford for allowing me access to the Ford Family Archive and for their kindness and hospitality over the years. Thanks also to Isabelle Kent for helping to bring this chapter to fruition.

<sup>2</sup> For a full bibliography together with potted biographies of its various authors and contributors see LISTER (1993). For Ford's biography see ROBERTSON (2004).

<sup>3</sup> FFA.

Fig. 2. Title page to *A Hand-Book for Travellers in Spain and Readers at Home*, by Richard Ford (London, John Murray, 1845). Toledo, Biblioteca del Cigarral del Carmen.



was engaged in counter-espionage during the revolutionary period in France. This included the protection of George III when the king visited Weymouth in 1805, and the young Richard appears to have accompanied his father.<sup>4</sup> His mother, Marianne (1767–1849), was a daughter of Benjamin Booth, a director of the East India Company. Booth was also an art collector: he owned *Girl with a Lamb* by Reynolds<sup>5</sup> (which may have been influenced by the works of Murillo), but his collection was centred on the paintings of Richard Wilson and contained a substantial proportion of Wilson's Italian subjects. These were eventually inherited by Ford, who had appreciated them from his early youth. Many still remain in the Ford Collection, which was further augmented by the purchase by Richard Ford's mother or perhaps by Ford himself of Wilson drawings from the sale of William Lock at Sotheby's on 3 May 1821.<sup>6</sup>

<sup>4</sup> Ford to Addington, 10 October 1843: 'I have been boating and catching mackerel at Weymouth, eating Portland mutton, and dreaming of George III', PROTHERO (1905), p. 188.

<sup>5</sup> HERRMANN (1998), I, pp. 13–14.

<sup>6</sup> FORD (1951), p. 46, n. 4. Given that Ford was already a collector, perhaps he, rather than Lady Ford, was the purchaser.





# Accessing Murillo: Stirling Maxwell's contribution to scholarship, collecting and taste

Hilary Macartney

ANY assessment of Murillo in Britain and Ireland requires consideration of the unique contribution made by William Stirling (Sir William Stirling Maxwell, 1818–1878; fig. 1). This chapter offers an insight into its range and significance, not only within the field of collecting but also within scholarship and, more broadly, the taste for Murillo in these islands, arguing that it enhanced and extended his reception in a number of new and distinctive ways.<sup>1</sup> Access to and the accessibility of Murillo's art are recurring themes in Stirling's approach to this artist at a period when his popularity has often been thought to be on the wane. Much of the coverage of Spanish art in general and of Murillo in particular by Stirling can be seen as a response to increased travel to Spain itself and to the growth in the number of works in collections in Britain and Ireland and elsewhere outside the Peninsula. Stirling's writing and collecting reflect a scholarly appreciation of the rich and multi-faceted role of this painter at the centre of artistic theory and practice in seventeenth-century Seville. And though access to examples of his art was easier than for any other Spanish artist, it was also, in some instances, problematised by the quality and type of reproductions available.

## The *Annals*: Formative influences

The publication of the *Annals of the Artists of Spain* in 1848 provided a landmark in scholarship of Spanish art in English (see Bean, fig. 15).<sup>2</sup> Though much of it consisted of biographical entries on artists, its

Bartolomé Esteban Murillo, *Virgin and Child with Infant Saint John* ('La Serrana') (detail of fig. 7), c. 1647–50. Oil on canvas, 160.7 × 109.2 cm. Glasgow, Stirling Maxwell Collection. © CSG CIC Glasgow Museums Collection.

<sup>1</sup> Key studies of the reception of Murillo in Britain and Ireland include HARRIS (1982/2010); HARRIS (1987); and MACARTNEY (2010b). See also ANGULO ÍÑIGUEZ (1981), I, pp. 209–38; BRAHAM (1981), pp. 1–44; BROOKE (1990), pp. 7–27; and BROOKE (2001). For further contexts see GARCÍA FELGUERA (1989/2017); GARCÍA FELGUERA (1991); STRATTON-PRUITT (2002), pp. 11–15; and WATERHOUSE (1982).

<sup>2</sup> STIRLING (1848).

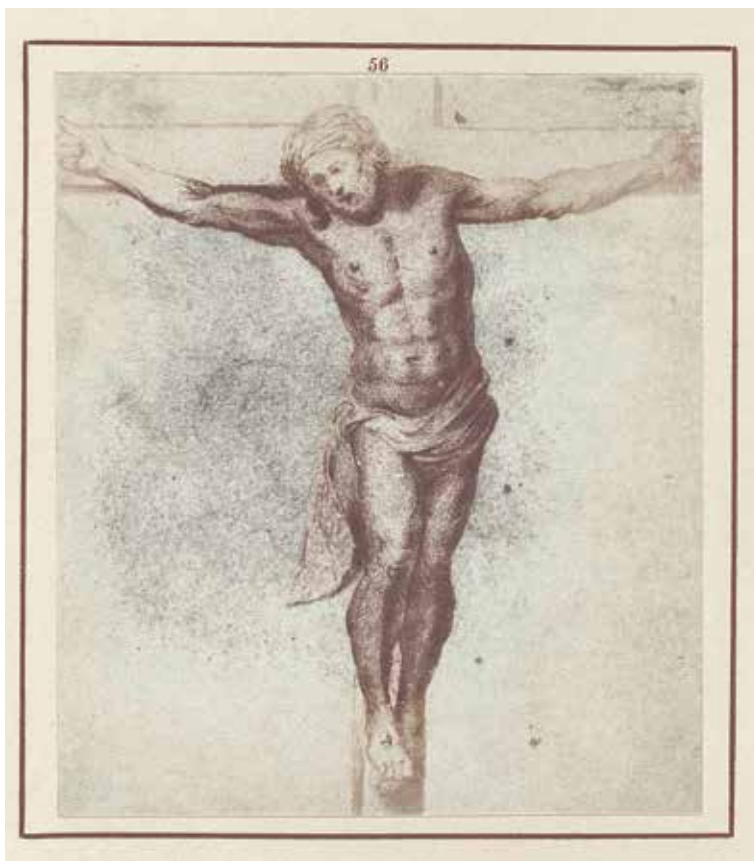


Fig. 5. Nicolaas Henneman (1813–1898) from a drawing by Bartolomé Esteban Murillo, *Christ on the Cross*, 1847. Salted paper print from a calotype negative, 9.4 × 8.3 cm. Illustration no. 56 for *Talbotype Illustrations to the Annals of the Artists of Spain*, by William Stirling (London, J. Ollivier, 1848, vol. IV). Houghton Library, Boston, Harvard University.

The 'Catalogue of Works Executed by and Ascribed to Bartolomé Esteban Murillo' appended to the *Annals* can be said to represent the first attempt to catalogue Murillo's output of paintings. It was certainly not a critical catalogue by any modern definition: its coverage of provenance and dating was scant and inconsistent, and there was little attempt to distinguish between versions and copies. It did list some works as 'doubtful' or even 'very doubtful', but the attribution of many others not listed as such was likewise suspect. The primary purpose of the catalogue was simply to record the pictures that had been attributed to Murillo, rather than to interrogate their claim to be included in the artist's oeuvre. Nevertheless, it constituted a laudable effort which directly inspired the more systematic and comprehensive catalogue of 1883 by Charles B. Curtis, discussed below.<sup>36</sup>

<sup>36</sup> See CURTIS (1883).

4.  
Other collectors  
in Britain and Ireland





# The interest in Murillo in Ireland

Philip McEvansoneya<sup>1</sup>

WHEN Thomas Brodigan (c. 1799–1849), a merchant from Drogheda, County Louth, arrived at Seville on Saturday, 12 December 1845, he went as soon as possible to the museum. Brodigan noted in his travel journal that quantity seemed to him to be the motivating factor in covering the walls, ‘excepting always Murillo who has a room to himself as if ashamed to mix with such company’. He counted eighteen Murillos, among them *Saint Thomas Giving Alms to the Poor*, ‘a fine specimen of the artist’, and the *Assumption of the Virgin*, ‘more the ideal & beautiful’. Brodigan had travelled from Madrid where he had visited the ‘museo’, the Prado, promptly on his arrival.<sup>2</sup> Evidently Spanish art of the seventeenth century had a strong appeal for him and seeing it was his principal reason for visiting Spain.

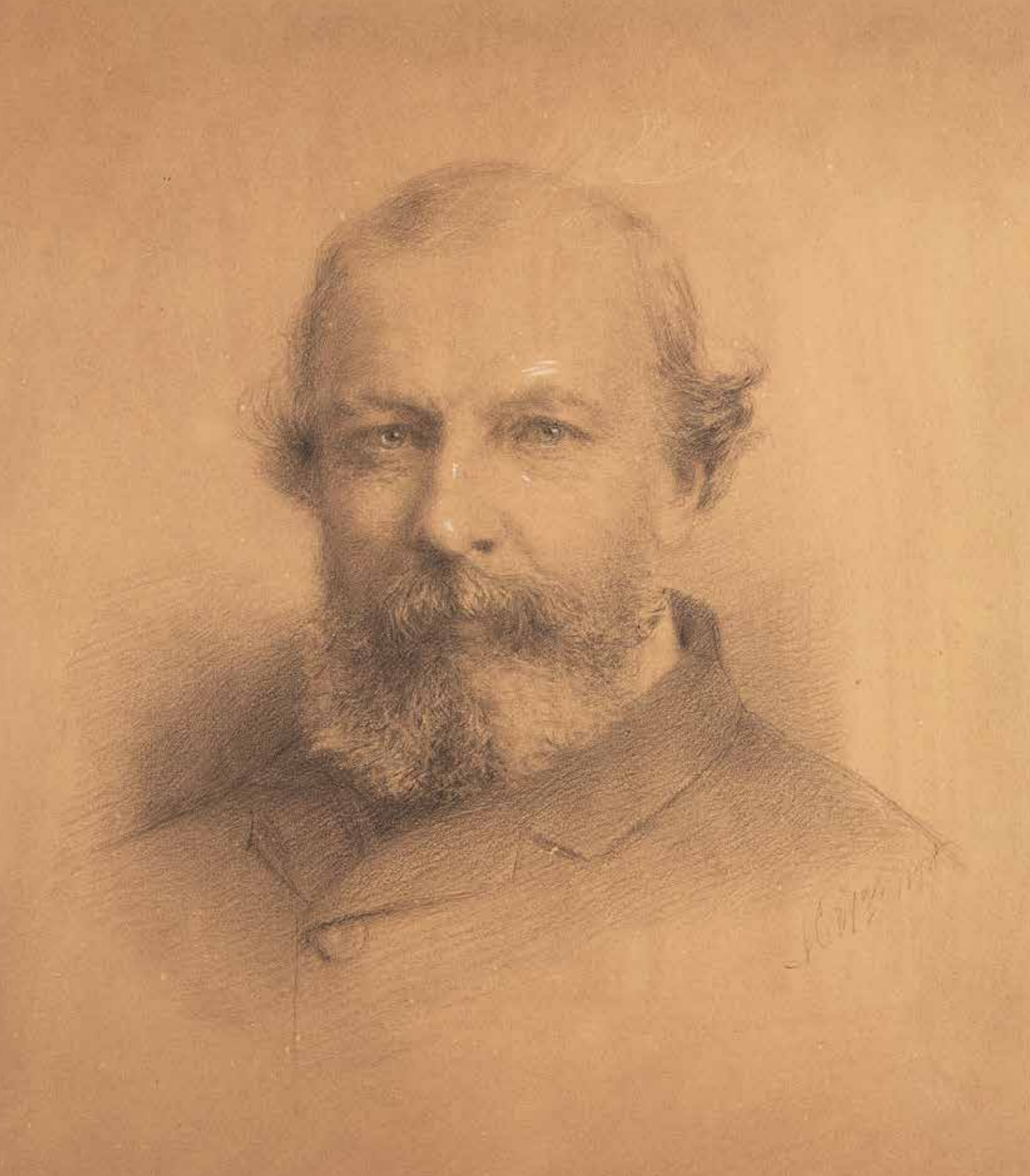
By the 1840s Spanish Golden-Age art was rapidly growing in popularity in northern Europe having entered into the ascendent following the liberation of Spain in 1814 and the final defeat of Napoleon in 1815. This interest would have been fostered by the arrival on the art market, especially in France and England, of works removed from Spain perhaps as gifts or, in some cases, as loot. In addition to the unsettled conditions of war and its aftermath, the suppression of religious institutions led to the dispersal of their cultural property. The new demand for Spanish painting was evident in Ireland too, but it is surprising, given the varied and numerous historic links between Ireland and the Peninsula, that such

Bartolomé Esteban Murillo,  
*Four Figures on a Step* (detail of  
fig. 4), c. 1655–60. Oil on canvas,  
109.9 × 143.5 cm. Fort Worth,  
Kimbell Art Museum.

<sup>1</sup> My thanks to the late Rosemarie Mulcahy, the late Nigel Glendinning, Peter Cherry, Peter Humfrey and Kevin V. Mulligan for advice, information and assistance with the illustrations; Mary Broderick and Colette O’Daly for information on and access to the uncatalogued collections in the National Library of Ireland, and to Xavier Bray, José Luis Colomer and Isabelle Kent for the invitation to contribute. Parts of the present work were included in a paper, ‘The Murillos from Ballyfin and Castletown and the taste for Spanish art in Ireland’, presented at the conference *Art in the Country House*, organised by the Irish Georgian Society and the Office of Public Works, that was held in George’s Hall, Dublin Castle, 23 April 2015.

<sup>2</sup> NLI, MSS 9923–4, journals of Thomas Brodigan of Drogheda, 12 November 1845–June 1846. Subsequent references are to MS 2293, unpaginated.





# Stephen Alers Hankey and Murillo

Robert Wenley

THE English merchant Stephen Hankey (1809–1878) formed one of the finest art collections of his day, acquiring around 150 Old Master paintings between 1858 and 1877.<sup>1</sup> Of these, twelve were Spanish and three attributed to Murillo. This short chapter will attempt to identify and assess the three Murillos within the context of Hankey's wider collection and the taste for Murillo's work at this time.

Stephen Alers Hankey (figs. 1, 2) was born in Stepney, London, in 1809, among the youngest of the nine children of William and Mary Alers Hankey.<sup>2</sup> William (1771–1859) was a senior partner in the prominent family banking firm of Hankey & Co. (founded in 1685, and ultimately subsumed into NatWest and thus the Royal Bank of Scotland), co-founder and treasurer of the British Bible Society, and a 'reluctant' Jamaican sugar-plantation slave-owner. Stephen was educated at Mill Hill School, before becoming a wine merchant, trading at Oporto, and enjoyed a life of travel abroad, philanthropy at home and of collecting works of art, in particular pictures and porcelain. In 1833, he married a Scot, Agnes Lilius Mackenzie, and they had two children who survived to adulthood, Helen (1836–19213) and Walter (1839–1921). Stephen died of a stroke in June 1878, aged 66, while abroad in Turin.

Hankey's collection was displayed initially in his five-storey seaside house, No. 12 Adelaide Crescent, at Hove, near Brighton (fig. 3).<sup>3</sup> The terrace was part of a grand development designed by Decimus Burton in 1830 but only completed in the 1860s, after Hankey

Fig. 1. English School, *Stephen Alers Hankey*, 1878. Chalk on paper: UK, private collection.

<sup>1</sup> For Hankey see WENLEY (2017), pp. 15–16.

<sup>2</sup> This section is indebted to the history of the Hankey family website, compiled by a family member, Simon Tosswill, in particular the entry on Stephen Hankey located at <https://www.fieldtrial.info/familytree/HTML/stephen-alers.html> (accessed 18 March 2019).

<sup>3</sup> For the Crescent, see [https://en.wikipedia.org/wiki/Adelaide\\_Crescent](https://en.wikipedia.org/wiki/Adelaide_Crescent) (accessed 1 April 2019).



Fig. 2. English School, *Stephen Alers Hankey*, c. 1878. Oil on canvas. UK, private collection.



Fig. 3. 1–19, Adelaide Crescent (no. 12 is in the centre of the incurving middle section of the terrace), Hove, 2013.

Fig. 4. Beaulieu House, Hastings, c. 1900. Postcard. UK, private collection.

moved in. Census returns in 1861 and 1871 reveal that he lived at No. 12 with his wife and, until they left home, children, and a butler, cook and two housemaids. Near the end of his life, in 1874, Hankey moved with his ever-growing collection to a newly built mansion house, nearby: Beaulieu (fig. 4), close to Hastings. This featured a large purpose-built picture gallery, exceptional for a gentleman's residence, in which he displayed almost all his paintings. From at least August 1872 he had admitted individuals and parties of visitors to view his collection on one afternoon per week. Among the several hundred names recorded in his Visitors Book during the years 1872–77 are various artists, critics and collectors. These included the sculptor Sir Joseph Edgar Boehm (October 1872); Sir Walter Armstrong, art critic and future Director of the National Gallery of Ireland (May 1873); Laura Thérèse, Baroness de



This book is set in Adobe Jenson  
and was printed in Madrid in 2020  
during the covid-19 pandemic,  
371 years after Murillo survived  
the Great Plague that struck Seville in 1649.