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‘ENGLAND’S RAPHAEL’ AND HIS LOST *PARNASSUS*

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In 1966, Charles Oman published an important article which called into question the traditional attributions of many of the best-known pieces of Regency plate to individual goldsmiths or designers. Discussing an album of designs for plate which had recently been acquired by the Victoria and Albert Museum, Oman raised for the first time what he termed the ‘problem of artistic responsibility’ inherent in the productions of the firm of Rundell, Bridge and Rundell.¹ Tracing the process by which a drawing by one artist was developed by another, he demonstrated that the ‘authorship’ of many of Rundell’s most famous productions – including some of the magnificent pieces supplied to the Prince Regent – could no longer be simply assigned. Among the artists and craftsmen who worked for Rundell’s, the painter and illustrator Thomas Stothard R.A. (1755–1834), the sculptors John Flaxman R.A. (1755–1826) and Edward Hodges Baily R.A. (1788–1867), and the modeller and chaser William Pitts (1790–1840) were also responsible for much of the sculptural programme of the new Buckingham Palace designed by John Nash, begun in 1825 and finally completed in around 1840. The ‘problem of artistic responsibility’ identified by Oman in respect of Rundell’s silver plate reappears in work by the same artists on a greatly magnified scale in the elaborate schemes of figurative plasterwork in the principal rooms of the Palace.²

John Flaxman, to whom Nash had entrusted the oversight of all the architectural sculpture for the Palace, died in 1826, having provided designs for the exterior sculptures (which were eventually executed by Baily, Richard Westmacott, and J.C.F. Rossi),³ but long before the interiors had taken shape. The design

of the interior sculpture fell instead to Flaxman’s contemporary and lifelong friend, the painter and illustrator Thomas Stothard, but its execution was delayed by a further death – that of George IV himself – in June 1830. This brought a halt to all work on the Palace, while a Select Committee of Parliament examined the causes of the very considerable over-expenditure which had taken place. Nash, whose own health was failing, was dismissed in October 1830.⁴

Stothard contributed designs for four friezes and four lunettes on the Grand Staircase (Fig. 1), for four friezes in the Throne Room (Fig. 2), and for the tympana in the principal reception room, the South Drawing Room (now known as the Blue Drawing Room, Fig. 3). The designs for the Staircase and Throne Room (Figs. 4–7) were completed by April 1829,⁵ and the plasterwork was completed later in the same year. Those for the South Drawing Room were delivered to Nash in 1830,⁶ but not carried through directly, owing to the hiatus caused by the King’s death.

Nonetheless, Stothard’s designs lie – directly or indirectly – behind the whole of the figurative plasterwork inside the palace. This was the climax of a long and successful career, which is today very largely neglected. Despite a notable recent re-appraisal,⁷ Stothard’s fame has declined steeply outside the field of book illustration in which he spent most of his career. In his lifetime he was considered the equal of his friends Flaxman and Blake,⁸ and was once called ‘England’s Raphael’.⁹ Between 1778 and 1834 he showed paintings and watercolours at forty-six exhibitions at the Royal Academy, which he served as Librarian from 1814 until his death in 1834¹⁰. It was pointed out to him that his paintings were too small



Fig. 1. The Grand Staircase, Buckingham Palace (north wall).
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Fig. 2. The Throne Room, Buckingham Palace (north wall); plaster frieze of the *Wars of the Roses* by E. H. Baily. *The Royal Collection* © 2001 Her Majesty Queen Elizabeth II.



Fig. 3. The Blue Drawing Room, Buckingham Palace; plaster relief of *Milton* by William Pitts, 1832.
The Royal Collection © 2001 Her Majesty Queen Elizabeth II.

to make any impression at these exhibitions, and he only once painted on the scale of those he most admired among the old masters – Raphael and Rubens – in his work for the Marquess of Exeter on the staircase of Burghley House, which occupied most of his time from 1799 to 1803.¹¹ His successes were at the opposite end of the artistic scale, in the form of book illustrations and vignettes, of which he produced several thousand.¹² Those most celebrated in his lifetime were for the novels of Richardson and Sterne, and for the poems of his great friend Samuel Rogers. His work was brought to wider audiences through the medium of periodicals.¹³

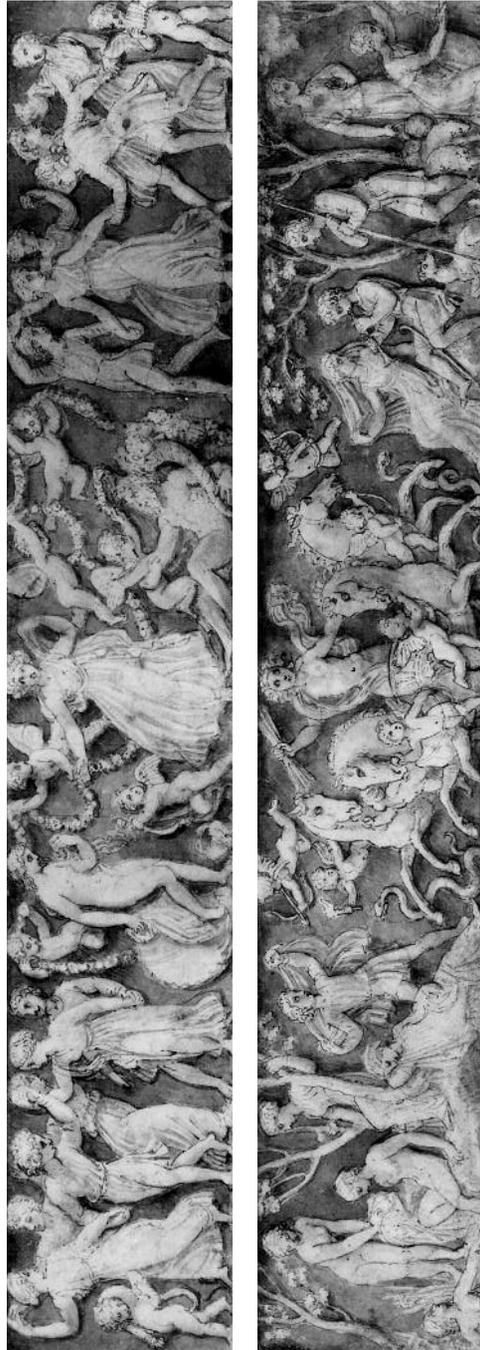
George IV had known Stothard's work for many years by the time he was engaged at the Palace. Although the King never seems to have bought an oil painting by Stothard, he had enjoyed a private viewing at Carlton House of the artist's *Canterbury Pilgrims* before it was sent on a hugely successful tour around the country in 1807, and later accepted the dedication of the engraving taken from it. The Prince Regent would also have been aware of Stothard's talents as a designer of plate, not least because he himself appeared in one of the scenes around the rim of the Wellington Shield, made by Benjamin Smith in 1822¹⁴. As the chief customer of Rundell, Bridge and Rundell during the period, from about 1809 until 1815, when Stothard was working for them, the Prince had purchased a massive silver gilt sideboard dish with a central relief of the *Triumph of Bacchus and Ariadne*, adapted by Stothard from an antique cameo.¹⁵ Another branch of Stothard's art was put to extensive use at Carlton House. For the celebration of the Regency in June 1811 Stothard submitted an estimate 'for the design and painting in transparent colours for the West Window of the Conservatory'¹⁶, and for the Prince Regent's *fête* in honour of the Duke of Wellington on 21 July 1814, he provided thirteen 'transparencies' (presumably painted on calico or transparent paper and back-lit) on themes such as 'Overthrow of Tyranny by the Allied Powers' and 'Union of the Seine and the Thames with the

Ocean'.¹⁷ On first seeing the finished plaster lunettes on the Grand Staircase (Fig. 1) in 1829, the King is said to have remarked that although Stothard had far advanced in years, 'he had lost none of his sprightliness'.¹⁸

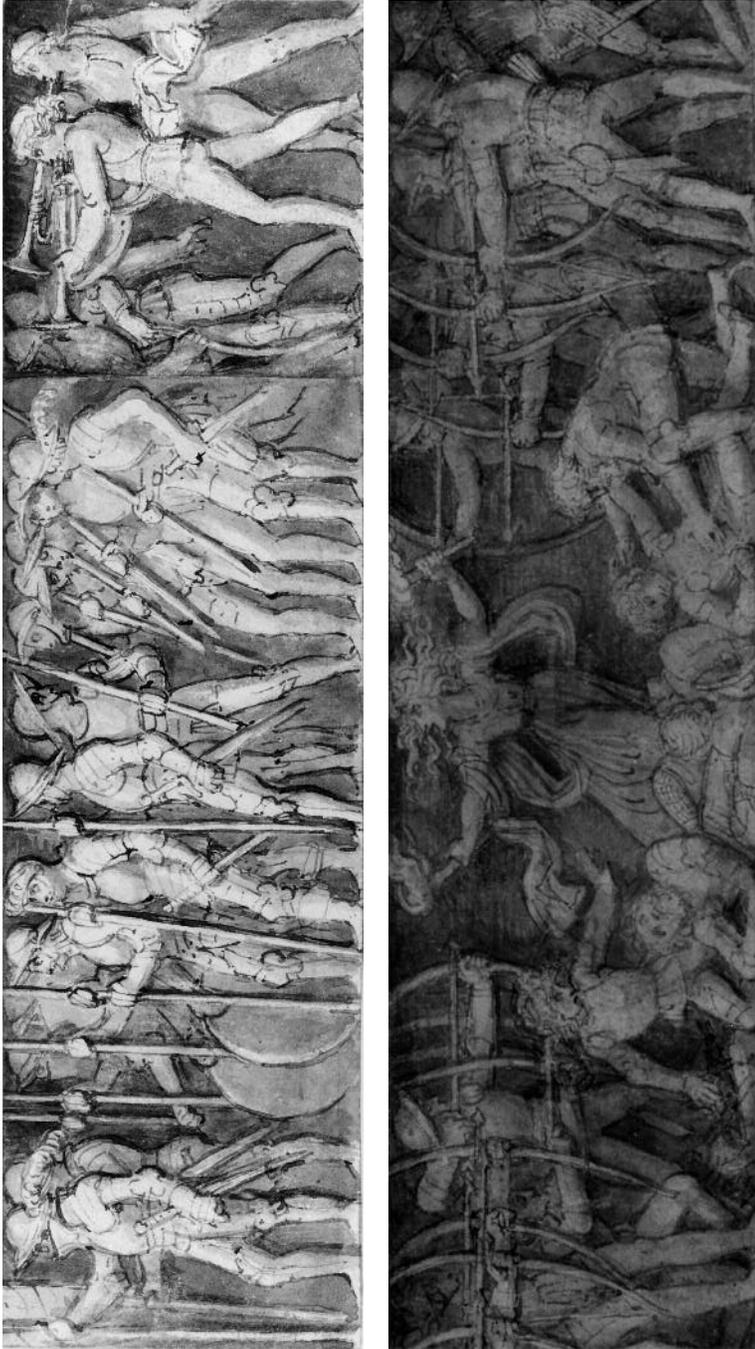
For the Grand Staircase, Stothard devised symmetrical frieze panels of the *Four Seasons* (Figs. 4–5)¹⁹, each with a dominant central figure flanked by groups drawn from his studies of antique sculpture and renaissance painting.²⁰ The frieze representing *Spring*, for example, includes the Roman statue of the *Tiber* (which Stothard may have seen during his visit to Paris in 1814), two dancing groups loosely based on the *Borghese dancers*, and a figure of Venus emerging from her bath. The frontal *quadriga* with Apollo at the centre of *Summer* (Fig. 5), a motif which both Stothard and Flaxman used in their designs for plate,²¹ is accompanied by a reclining *Ariadne* and a group of bathing nymphs. At either end of the friezes of *Spring* and *Autumn* on the two longer walls are narrow panels occupied by classical figures representing the Four Elements.

The execution of these reliefs was entrusted to Stothard's own son, Alfred Joseph Stothard (1793–1864), who was appointed Medal Engraver in Ordinary to His Majesty in 1826.²² A more obvious choice would have been the accomplished stucco artist Francis Bernasconi (d.1841), who had been employed in the plaster decoration of the royal palaces for twenty-five years and was engaged on much of the ornamental work for Buckingham Palace²³. It was in fact Bernasconi who modelled the partly-gilt groups in higher relief for the lunettes above the Staircase friezes (Fig.1). Even for such frivolities, Stothard drew on antique sources; the trio of putti peering down from a bird's nest above the relief of *Winter* must have been based on an antique fragment in the Vatican museums which had been restored and 'completed' in the eighteenth century and was much copied during the nineteenth.²⁴

Among Stothard's papers reproduced by Mrs Bray is a short letter from Nash, informing Stothard



Figs. 4-5. Thomas Stothard, designs for reliefs of the Four Seasons on the Grand Staircase, Buckingham Palace: Spring (fig. 4, left) and Summer (fig. 5, right), 1829. Sepia ink and wash, 6 x 34 cm. London, British Museum, Department of Prints and Drawings. © *The Trustees of the British Museum.*



Figs. 6-7. Thomas Stothard, designs for the frieze in the Throne Room, Buckingham Palace, 1829 (details). Sepia ink and wash, 6 x 85 cm. London, British Museum, Department of Prints and Drawings. © The Trustees of the British Museum.

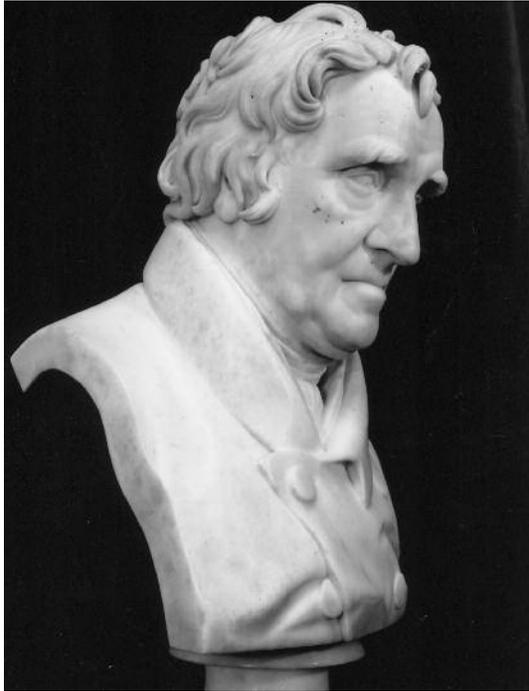


Fig. 8. Edward Hodges Baily, bust of Thomas Stothard, 1826.
*London, Royal Academy of Arts. © Conway Library,
 Courtauld Institute of Art.*

that he had 'agreed with Baily to do the four bas-reliefs of the throne-room, and have referred him to you to furnish the designs.'²⁵ Edward Hodges Baily had been entrusted by his long-term employer John Flaxman with much of the external sculpture of the Palace and much of what was intended for the Marble Arch.²⁶ He completed the colossal group of *Nepune yielding the Sea to Britannia* for the principal pediment, and those for the pediments of the two wings, between 1827 and 1829. The pediments were crowned by nine standing figures personifying the arts and sciences, which Baily modelled to Flaxman's designs for manufacture in Coade stone.

A prolific portraitist, Baily had made a bust of Stothard for Sir Thomas Lawrence in 1826 (Fig. 8),

and a full-length statue for Joseph Neeld.²⁷ As a modeller he was employed by Rundells from 1815 until 1833²⁸ but this seems to have been his only exercise in plasterwork on this scale.

The subjects of the Throne Room friezes were explained by the artist himself in a letter to Nash which is known only from the transcript in Mrs Bray's *Life*:²⁹

The first [Figs. 7 and 9] is an epitome of the many battles in the course of thirty years, which desolated this kingdom. In this I have personified Discord; she occupies the centre of the group. Beneath her are those who have fallen in battle – a son recognising, as an enemy, his dying father; and a dying son lamented by the father. This I have taken from Shakespeare; too strong and forcible an image of the time to be omitted. This forms the centre. On each side are the archers,

discharging their arrows from the long bow, the weapon most prevalent in this country, from the period of the Conquest by William of Normandy.

The next subject in chronological order is what took place at Tewkesbury after the battle, by the unfeeling Edward striking with his gauntlet the face of the son of Henry the Sixth, his prisoner, – a signal for assassination to Gloucester and his brother, Clarence, with others of their party [Fig. 10]. At the same time his mother, Queen Margaret, is led away to the Tower of London. This forms the centre of the composition. On each hand are the victors, dismounted, and resting after the battle.

The two other subjects are of greater length by almost a third. The first of these is The crowning the Victorious Henry, Earl of Richmond, at the battle of Bosworth Field; and to exemplify the atrocity of Richard, I have introduced his False Accusation of Hastings on the one side, and the Death of the two Young Princes in the Tower on the other.

To contrast with these preceding tragical subjects, I have in the centre represented the Marriage of Henry the Seventh, with the Daughter of Edward the Fourth, the Union of the White and Red Roses; and on one hand, as an image of peace and happiness, I have introduced young men and women dancing, and on the other side is represented a family in peace and security, a father instructing his sons, and a mother her daughters, in various occupations, which finishes this series.

The depiction of scenes of fundamental dynastic importance from British history in the manner of a Greek processional frieze was a brilliant conceit. Facsimiles of the newly-renowned Parthenon frieze were appearing on the facades of new public buildings throughout London during the 1820s, notably on the lesser arch on the edge of Hyde Park designed by Decimus Burton (1828) and on his Athenaeum club house (1830).³⁰ Stothard had first employed the idea of a medieval frieze at Hafod in Merioneth, in 1810. For the new octagonal library designed by Nash for the bibliomane Thomas Johnes, he painted eight *grisaille* panels with episodes from the Hundred Years War selected from the Chronicles of Enguerrand de Monstrelet, which Johnes had recently translated (and

printed at his private press).³¹ The friezes were removed before the eventual demolition of Hafod in 1955, but their present whereabouts are not known. Their character can be judged from Stothard's preliminary sketches, which closely prefigure the Buckingham Palace friezes.³²

Nash's experience as a theatre architect was brilliantly applied to his designs for the Throne Room (Fig. 2), and its medieval imagery and heraldic decorations recalled the spectacular neo-medieval pageantry of George IV's coronation of 1821.³³ Since the last years of the eighteenth century several important publications had greatly advanced scholarly understanding of medieval costumes and weaponry. Outstanding among these was Charles Alfred Stothard's work for the Society of Antiquaries on the Bayeux tapestry (1816). Alfred Kempe, in his introduction to Stothard's *Monumental Effigies of Great Britain*, drew attention to the 'great service [it] would render the Historical Painter' and the producers of Shakespeare's historical plays. Thanks to Stothard's work, Kempe predicted that theatre-goers would no longer have to endure 'the slashed doublet and cloak, peculiar to the Sixteenth Century, introduced without discrimination in the play of King John as well as that of Henry VIII'³⁴. Thomas Stothard most probably also studied the series of coloured plates of costumes for Shakespeare's *Richard III* by J.R. Planché published in 1829 and based on the study of manuscript illuminations, effigies and inventories.³⁵ The Throne Room friezes (Figs. 9–10) show the same careful attention to such historical details.

One of the results of the summary dismissal of Nash in the summer of 1830, and the atmosphere of 'crisis management' which overtook the Buckingham Palace project, was the misplacement of all of the architect's drawings. Nash, ensconced in his island castle at East Cowes, wrote in July 1830 to the Keeper of the Privy Purse, Sir William Knighton, requesting the return of a portfolio of drawings for the Palace which he had left 'in the custody of the page of the King's chamber-door.' Without them, Nash would be



Fig. 9. Detail of the plaster frieze in the Throne Room, Buckingham Palace (south wall).
The Royal Collection © 2001 Her Majesty Queen Elizabeth II.



Fig. 10. Detail of the plaster frieze in the Throne Room, Buckingham Palace (west wall).
The Royal Collection © 2001 Her Majesty Queen Elizabeth II.



Fig. 11. William Pitts, plaster relief with *Shakespeare* in the Blue Drawing Room, Buckingham Palace, 1832.
The Royal Collection © 2001 Her Majesty Queen Elizabeth II.

unable to explain to the Treasury ‘those things which our dear King was the most anxious about.’³⁶

The most important of Nash’s interiors to remain incomplete at this stage was the South Drawing Room (now Blue Drawing Room). This was intended as the Palace’s chief reception room, and did indeed serve as such until Queen Victoria’s addition of the Ballroom, completed in 1857 to the designs of Sir James Pennethorne. Three of the room’s four substantial tympana present spectacular life-size plaster groups (Figs. 3 and 11) in honour of poets – John Milton, Edmund Spenser and William Shakespeare – while the fourth (Fig. 18) is an allegory of dramatic poetry.³⁷ Confronted with the undeniable quality of these groups, executed in full relief against a gilt background amid the overpowering decoration of the room as a whole, the originality of their subject matter can be

overlooked. Should we not express some surprise at the presence in the principal reception room of the chief royal palace of such celebrations, not of military valour and victory, but of the immortal poets?

The four plaster groups were executed by the sculptor and modeller William Pitts, on what was for him an unusual scale; he was the modeller and chaser of many of Rundell, Bridge and Rundell’s most famous productions, including the *Shield of Achilles*, designed by Flaxman and displayed at George IV’s coronation banquet in 1821. According to his obituary in the *Gentleman’s Magazine*,³⁸ Pitts ‘designed and executed all the bas-reliefs in the bow-room and drawing-rooms of Buckingham Palace,’ but the four Blue Drawing Room reliefs were undoubtedly derived from the earlier scheme by Stothard which had been mislaid at the time of Nash’s dismissal.



Figs. 12–13. Thomas Stothard, paintings in the dome of the Signet Library, Faculty of Advocates, Edinburgh, 1821–22. © *The Royal Commission on the Ancient and Historical Monuments in Scotland.*

In the coronation year of 1821, Stothard had been commissioned to paint the dome of the upper library of the Faculty of Advocates in Edinburgh (Figs. 12–13). The decoration of the dome – Stothard's only major exercise in mural painting apart from the Burghley staircase – took the form of a 'Parnassus', inspired by Raphael's famous composition for the *Stanza della Segnatura* in the Vatican (Fig. 14). Here was an imaginary heavenly reunion of the great poets of antiquity and later history – Homer, Dante and Tasso – with those of Scotland. Stothard sought advice from several quarters on the selection of the Scottish poets. He wrote to T.J. Clark of the Faculty, setting

out the general idea for the dome, but asking for 'the assistance of your ideas on the subject, giving me the names [of the poets to be represented] and the order in which they stand in merit.'³⁹ George Thomson, the Edinburgh publisher for whose editions of Scottish songs Stothard had provided illustrations, was also consulted. He recommended Ramsay, Thomson, Burns, Scott, Tennant and Baillie, suggesting that Gavin Douglas, Hamilton of Bangour, Ferguson, Logan and Home could also be included 'in the distance, without attempting likenesses'.⁴⁰ The ceiling was completed just in time for George IV's celebrated visit to Edinburgh in 1822. He inspected the Library on the

Fig. 14. Stefano Tofanelli and Giovanni Volpato after Raphael, *Parnassus*, engraving. Windsor Castle, Royal Library. *The Royal Collection* © 2001 Her Majesty Queen Elizabeth II.



evening of the great banquet in the Parliament House on 24 August, and, as Thomson reported to Stothard, 'held up his hands, and exclaimed "The most beautiful Room I have ever seen."⁴¹

No doubt with this endorsement still in mind, Stothard returned to the idea of a 'Parnassus' for the plaster decoration of the South Drawing Room at Buckingham Palace. He submitted three designs to Nash in 1830: 'Apollo and the Muses' (Fig. 15), 'Poets assembled on Parnassus' (Fig. 16), and 'Flowers interspersed with Boys'.⁴² These apparently met with the architect's approval, and Stothard asked if his son Alfred, who had modelled the Grand Staircase reliefs, could also be entrusted with those for the South Drawing Room. Stothard added that 'if, this, my request, receives your assent, I will, on my part, afford the like personal assistance as I did in modelling the Seasons.'⁴³ The designs were simply a re-working of the Advocates' Library paintings, once again borrowed more or less directly from Raphael. For the 'Parnassus', Stothard incorporated the central figure of Homer and the profile of Dante (to the left) directly, and for the 'Apollo and the Muses' he merely re-deployed Raphael's figures to suit the shape of the tympanum. Among the poets he included are (left) Petrarch, Tasso, Ariosto, Virgil and Sappho and (right) Milton, Spenser, Shakespeare and Chaucer.

The completed versions of these drawings must have been among those which Nash placed in the hands of the King's page. The architect responsible for the completion of the Palace, Edward Blore, reported to the Board of Works on 2 July 1832 that he had received a letter from Alfred Stothard about his father's designs for the South Drawing Room: 'I presume . . . that [the designs] remain with Mr Nash who should be applied to, to give them up as it is utterly impossible for me to decide on the expediency of proceeding with the work unless I am furnished with the Drawings. . .'⁴⁴

Whether or not these drawings did re-appear, they were superseded by the appointment of William Pitts to execute the four reliefs. Though chiefly known

as a silver-chaser, Pitts also worked both as a plaster modeller and monumental sculptor. He was first engaged to work at the Palace by a bond dated 28 July 1829 for unspecified bas-reliefs in the sum of £600.⁴⁵ Shortly afterwards he was contracted for twelve more reliefs for the North Drawing Room (White Drawing Room) 'according to the 12 sketches designed by me, and to complete the same by the first day of December 1830',⁴⁶ of which seven were certified complete (but not yet fixed in place) on 29 October 1831.⁴⁷ Pitts also modelled the pair of winged genii supporting the king's cypher in the Throne Room (Fig. 2), which were executed by Bernasconi⁴⁸. The documents give no clear indication as to when Pitts was contracted to take over the four reliefs for the South Drawing Room, but he must be credited with having greatly improved Stothard's designs, reducing the number of figures so as to make an advantage of the airy spaciousness of the room, and devoting wide expanses of the wall to luxuriant acanthus scrolls. Each of the three remaining poets – Shakespeare, Milton and Spenser – is enthroned on featureless square blocks flanked by repeating figures of seated Raphaellesque muses. The putti which fly above the heads of the poets holding circular husk-garlands, are unmistakably Stothardian, as are the dancing figures who attend the figure of Spenser (Fig. 17); such figures might equally be found tripping round one of Stothard's silver-gilt centrepieces. By contrast, the harping angels of the Milton relief (Fig. 3) have nothing of Stothard's 'sprightliness.' They seem in fact to have crossed a watershed to the next generation of funerary sculptors, such as Marochetti or Theed, and the same note is struck by the solitary, supernumerary angel (Fig. 18) occupying the fourth throne.

The most obvious iconographic – as opposed to stylistic – effect of Pitts's completion of the South Drawing Room reliefs, was the elimination of all but the British poets. Just as Stothard's Throne Room design presents a uniquely British version of an antique design, so his scheme for the Drawing Room was distilled – by exactly what process we may never



Fig. 15. Thomas Stothard, 'Apollo and the Muses'. Design for the South Drawing Room, Buckingham Palace, reproduced from Anna Eliza Bray, *Life of Thomas Stothard R.A.*, London 1851.



Fig. 16. Thomas Stothard, 'Poets'. Design for the South Drawing Room, Buckingham Palace, 1830. Sepia ink and wash, 9.5 x 35.5 cm. London, British Museum, Department of Prints and Drawings. © The Trustees of the British Museum.



Fig. 17. William Pitts, plaster groups in the Blue Drawing Room, Buckingham Palace, 1832. *The Royal Collection* © 2001 Her Majesty Queen Elizabeth II.



Fig. 18. William Pitts, plaster figure of a seated genius in the Blue Drawing Room, Buckingham Palace, 1832.
The Royal Collection © 2001 Her Majesty Queen Elizabeth II.

know – into a purely British ‘Parnassus’. Both schemes contributed to what the critic and biographer Alan Cunningham referred to as the ‘impress of nationality’ that pervaded every detail of the new Palace, where ‘all the ornaments . . . have been formed to gratify the national predilections.’⁴⁹

In an age when his peers, Flaxman and Blake, are regarded as more ‘serious’ artists, Stothard is known today more for his astonishing productivity and undoubted amiability than for his art. For many, Mark Girouard probably delivered the *coup de grâce*

in this respect when he wrote that Stothard ‘managed to impart a feeling of quite extraordinary unreality to his delicately boneless figures’.⁵⁰ But the Buckingham Palace reliefs, which rank with Rundells’ magnificent plate among the greatest achievements in the decorative arts of late Georgian England, illustrate how Stothard’s fertile imagination and facility as a designer could inspire the modellers, sculptors and goldsmiths in his circle, and how closely inter-dependent such artists were in his time.

NOTES

- 1 Charles Oman, 'A problem of artistic responsibility: the firm of Rundell, Bridge and Rundell', *Apollo* LXXXIII, 1966, 174-183.
- 2 Such problems were recognised in the artists' lifetimes. Drawings by Flaxman were sometimes mistaken for those of Stothard, and there was a long-running debate over whether the design of Francis Chantrey's monument to the infant daughters of the Rev. Robinson in Lichfield Cathedral (1817) originated with the sculptor, with Stothard, or with a much earlier engraving after Northcote of the Princes in the Tower. [Alison Yarrington, Ilene Lieberman, Alex Potts and Malcolm Baker, 'An Edition of the Ledger of Sir Francis Chantrey, R.A., at the Royal Academy, 1809-1841', *Walpole Society* LVI (1991-92), 1994, 61-2].
- 3 David Irwin, *John Flaxman 1755-1826: Sculptor and Illustrator*, London, 1979, 175-7. Flaxman's drawings for Buckingham Palace are divided between the Royal Library (RL 23228-34) and the Henry E. Huntington Library, San Marino (See Robert Wark, *Drawings by John Flaxman in the Huntington Collection*, San Marino, California, 1970, nos. 48-50).
- 4 John Summerson, *The Life and Work of John Nash, Architect*, London, 1980, 177-8.
- 5 Anna Eliza Bray, *Life of Thomas Stothard, R.A., with personal reminiscences*, London, 1851, 182-3, citing a MS in Stothard's hand then in the author's possession. The redoubtable Mrs Bray, née Kempe (1790-1883), was the widow of Thomas Stothard's son, Charles Alfred Stothard, F.S.A (1786-1821), whose premature death in 1821 occurred as the result of a fall from a church window in Devon which he had been recording for Lysons' *Magna Britannia*. His own *magnum opus*, *The Monumental Effigies of Great Britain*, was seen through to publication by his widow and her brother, A.J. Kempe, F.S.A., in 1832. Having re-married, Mrs Bray became an author in her own right, publishing twelve historical novels [*Dictionary of National Biography*, hereafter *D.N.B.*].
- 6 *Ibid.*, 183.
- 7 Shelley M. Bennett, *Thomas Stothard. The Mechanisms of Art Patronage in England circa 1800*, Columbia, 1988. Mrs Bray's 1851 *Life* (cited at note 5), though far from impartial, is invaluable for its reliance on MSS which are now lost. See also A.C. Coxhead, *Thomas Stothard, R.A.: His Life and Work*, London, 1909.
- 8 It was Stothard who introduced Flaxman and Blake to one another. For the dispute over the two paintings of *The Canterbury Pilgrims* by Stothard and Blake, see Robin Hamlyn and Michael Phillips (eds.), *William Blake*, exh. cat. Tate Gallery 2000, nos. 62-3.
- 9 By Mrs Bray. In her memoir of her husband, Charles Alfred Stothard, she relates that he always considered his father as 'the Raphael of our times' [Anna Eliza Bray, *Memoirs of the Late Charles Alfred Stithard, F.S.A.*, London, 1823, 3].
- 10 Stothard was elected an Academician in 1794 [*D.N.B.*]
- 11 During a visit to Paris with the sculptor Francis Chantrey in 1814, Stothard had closely inspected and drawn from Raphael's *Transfiguration* as well as from the antiquities brought from Rome by Napoleon [Bray, *op. cit.*, 65-75].
- 12 Coxhead, *op. cit.*, 29, cites different estimates ranging between five and ten thousand.
- 13 Especially the *Lady's Poetical Magazine* and the *Town and Country Magazine*.
- 14 Charles Oman, 'The plate at the Wellington Museum', *Apollo*, XCVIII, September 1973, 39-47, Fig. 12, and Bennett, *op. cit.*, 43-4 and 47, Fig. 44.
- 15 Royal Collection, RCIN 51654 [Bennett, *op. cit.*, 45-46].
- 16 Windsor, Windsor Castle, Royal Archives, 31546.
- 17 *Annual Register*, 1814, 'Chronicle', p. 64. Stothard also provided one of the transparencies for the revolving 'Temple of Concord' erected in Hyde Park for the Grand National Jubilee of August 1 1814 [*Gentleman's Magazine*, 1814, 181].
- 18 Bray, *op. cit.*, 179.
- 19 R.L. Binyon, *Catalogue of Drawings by British Artists ... in the British Museum*, London, 1898-1907, IV, 155, nos. 106a-b and 107a-b. The British Museum preserves the largest group of Stothard's drawings, many of which were purchased at Stothard's posthumous sale in 1834 by the poet Samuel Rogers (see note xlii below). Four drawings are in the Royal Library, Windsor Castle [A.P. Oppé, *English Drawings in the Collection of His Majesty the King*, London, 1950, 93-4, nos. 599-602].
- 20 The symmetrical friezes resemble Roman sarcophagi. Stothard's familiarity with Bernard de Montfaucon's compendium of engravings of antique sculpture, *L'Antiquité Expliquée* (1719) is suggested by his design of the *Triumph of Bacchus* sideboard dish [Anthony Phillips and Jeanne Sloane, *Antiquity*

- Revisited: English and French silver-gilt from the collection of Audrey Love*, London, 1997, 52–7].
- 21 e.g. especially Flaxman's *Shield of Achilles* of 1821 [Royal Collection, RCIN 51266]
- 22 Thomas Stothard had four other sons: Thomas, who died as the result of an accident at the age of sixteen; Charles Alfred (1786–1821), the antiquary (see note ii); Henry (1791–1847), who became a pupil of Flaxman and remained in his studio for many years, but was forced into retirement in around 1820 by the onset of paralysis, and Robert, who succeeded his brother Charles as historical draftsman to the Society of Antiquaries and exhibited miniatures at the Royal Academy until 1857 [*D.N.B.*; U. Thieme and F. Becker, *Algemeines Lexikon der Bildenden Künstler*, Leipzig, 1907–50].
- 23 Rupert Gunnis, *Dictionary of British Sculptors 1660–1851*, New Revised Edition, London, 1968, 51.
- 24 Alvar González-Palacios, 'Per Francesco Antonio Franzoni, Intagliatore di Pio VI', *Antologia di Belle Arti*, N.S., nos. 48–51, 1994, 107–128, figs. 21–23. Stothard's design for this lunette is in the Royal Library [Oppé, *op. cit.*, 93–4, no. 600].
- 25 Bray, *op. cit.*, 180. No date is given.
- 26 J. Mordaunt Crook and M.H. Port, *The History of the King's Works*, VI, London, 1973, 297–302 (hereafter *King's Works*); Andrew Saint, 'The Marble Arch', *Georgian Group Journal*, VII, 1997, 75–93.
- 27 Alexander Kader, 'Four marble busts of artists by Edward Hodges Baily', *Antologia di Belle Arti*, N.S., nos. 52–55, 1996, 177–182; Gunnis, *op. cit.*, 32–6.
- 28 Baily was identified by Oman, *op. cit.* at note 1, as the artist responsible for the forty-eight drawings acquired by the Victoria and Albert Museum in 1964.
- 29 Bray, *op. cit.*, 180–182. The date of the letter is not recorded, but it was probably sent to Nash with the drawings in 1830.
- 30 Both of these friezes were executed by the sculptor Henning the younger (1801–1857). The Athenaeum frieze is an almost exact facsimile of the Parthenon frieze [Gunnis, *op. cit.*, 197].
- 31 Bennett, *op. cit.*, 36–39.
- 32 *Ibid.*, figs. 33–34. The sketches are in the Fitzwilliam Museum, Cambridge.
- 33 The coloured heraldic shields in the cove were eventually completed by the plasterers Bullock and Carter in June 1832 [London, Public Record Office (hereafter P.R.O.), WORK, 19/4, 752].
- 34 A.J. Kempe, Introduction to C. A. Stothard, *The Monumental Effigies of Great Britain* (1817), London, 1832, p. 18.
- 35 C.F. Tomkins, *Twelve designs for the Costume of Shakespeare's Richard the third, after the Drawings, and with the Descriptions of J.R. Planché*, London, 1829.
- 36 Lady Knighton (ed.), *Memoirs of Sir William Knighton*, London, 1838, II, 160–1. The letter is dated 6 July 1830.
- 37 This fourth relief faces the door to the State Dining Room and is barely visible from the floor.
- 38 1840, i, 661.
- 39 Bray, *op. cit.*, 166–7.
- 40 Edinburgh, National Library of Scotland (hereafter N.L.S.), MS 685, f. 20, letter dated 7th October 1821. Thomson also put the case for including Byron on the grounds that his mother was a Scottish heiress.
- 41 N.L.S., MS 685, f. 35. Stothard's work did not meet with universal praise; he offered to return to Edinburgh late in 1824 to go over it again, 'with a view to render it more acceptable to the Faculty and the Public' [*Ibid.*, f. 60].
- 42 For Stothard's payment for the designs see Bray *op. cit.*, 183. The drawings were presumably those offered by Christie, Manson and Christie, June 18th 1834, lots 51–2 ('Designs for Friezes &c. in the New Palace: Designs for the South Drawing Room, in bistre'). Two early versions of the 'Poets' design were also acquired in the same sale by Rogers, and given by him to the British Museum [Binyon, *op. cit.* at note xviii, nos. 108a–b]. 'Flowers interspersed with Boys' was probably the drawing which was purchased for the Royal Library in 1946 [Oppé, *op. cit.*, p. 94, no. 602]. The 'Apollo' design (Fig. 15) seems to have survived only in the form of a line engraving in Bray, *op. cit.*, 181.
- 43 Bray, *op. cit.*, 182 once again quoting a letter without recording the date. Although not a practised sculptor, Thomas Stothard had modelled the Wellington Shield from his own designs after the sudden death in 1817 of William Tollemache, for whom the work had been intended [*Ibid.*, 153].
- 44 P.R.O., WORK, 19/4, 769, letter from Blore to Alexander Milne.
- 45 P.R.O., WORK, 19/3, 365.
- 46 P.R.O., WORK, 19/3, 368, contract dated 22 September 1829.
- 47 P.R.O., WORK, 19/3, 179.
- 48 *King's Works*, 302.
- 49 *Fraser's Magazine for Town and Country*, no. IV, vol. I, May 1830, 386.
- 50 Mark Girouard, *The Return to Camelot: Chivalry and the English Gentleman*, New Haven and London, 1981, 43.