



JOHN CONSTABLE *The Natural Painter*

GRAHAM REYNOLDS

# JOHN CONSTABLE

## The Natural Painter

This book commemorates an exhibition in Auckland, Melbourne and Sydney of sixty-two paintings, oil sketches and drawings by John Constable, on loan from great collections in Europe, America and Australia.

The introduction and catalogue have been written by Graham Reynolds, an authority on this artist, as well as on many other aspects of English art, and Keeper of the Department of Prints and Drawings and Paintings at the Victoria and Albert Museum, the principal lender to the exhibition.

The exhibition was arranged by the Auckland City Art Gallery, and was flown to the Pacific by British Airways B.O.A.C.

with 62 plates, 10 in colour.

Jacket Illustration: Detail of *West End Fields, Hampstead, Noon*  
Lent by the National Gallery of Victoria  
Catalogue number 39

Auckland City Art Gallery

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This exhibition was flown to the Pacific by British Airways > BOAC

JOHN CONSTABLE  
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1973

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AUCKLAND CITY  
ART GALLERY

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Cover & Jacket Illustration

Detail of *West End Fields, Hampstead Noon*  
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# JOHN CONSTABLE

## *The Natural Painter*

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62 PAINTINGS AND DRAWINGS FROM GREAT COLLECTIONS

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Catalogue & text by Graham Reynolds  
Keeper of the Department of Prints and Drawings and Paintings Victoria & Albert Museum, London

An exhibition arranged for Auckland, Melbourne and Sydney  
by the Auckland City Art Gallery, New Zealand  
September 1973 January 1974

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# Acknowledgements

Since the concept of the museum was invented in the wake of the French Revolution, by contrast with the earlier static collections of great collectors, great patrons, now dethroned royalty and dispossessed aristocrats, the notion of the loan exhibition, usually coherent in thematic terms, was soon to arise. Such events have created the often perfunctory tradition of an 'Acknowledgements' entry in the catalogues which accompany such occasions. This is a pity. When a public art gallery at the end of the other end of the world, joined by very select sister institutions, is privileged to present a spectacle of the greatest importance, rich in both aesthetic and historic merit, the gratitude felt for such a contribution should reflect a genuine human emotion, not some mere bureaucratic tradition.

It is in such a mood of truly heartfelt recognition of our good fortune and that of our public, that we wish to honour those who have made 'JOHN CONSTABLE: The Natural Painter' a shimmering reality.

First, what we owe to Graham Reynolds, Keeper of Paintings, Prints & Drawings of the Victoria & Albert Museum, London, is incalculable. His generosity of time and spirit is the single creative factor that has transformed a project for a distinguished but small exhibition of sketches and early portraits belonging to the artist's great-grandson, Lt.-Col. J.H. Constable, into an enterprise which has brought together masterpieces and key works of Constable's career: a superb undertaking of major importance.

Graham Reynolds is a universally-recognised authority on John Constable. Hence his desire to see certain works included in the present exhibition has opened doors to international collections which no other influence could have unlocked for the benefit of the New Zealand and Australian publics. The mere listing of these eminent lenders would be a matter of considerable pride to our Galleries, but it becomes even more impressive when the number of works contributed by each to this superlative event is noted, as occurs below in parentheses:

Victoria and Albert Museum (22); Lt.-Col. J.H. Constable (19); The Royal Academy of Arts (5); The National Gallery of Victoria (5); The Christchurch Museum, Ipswich (3); The Fitzwilliam Museum, Cambridge (2); The Museum of Fine Arts, Boston (2); The Virginia Museum of Fine Arts, The Tate Gallery, The City of Manchester Art Gallery, The Nationalgalerie, Berlin, The Musée des Beaux-Arts, Le Mans, A.W. Bacon, Esq, The Dunedin Public Art Gallery (1) each.

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In addition to the above I take truly enormous pride in acknowledging the debt owed to the creative and effective intensity of the Exhibitions Officer of the Auckland City Art Gallery, Mr Peter Webb, in pursuing solutions to the many problems such a wide-ranging enterprise must, of necessity, entail. It is also to his persuasive eloquence that, to a very large degree, we owe our good fortune in having obtained for our publics the remarkably erudite guidance, substantive help and important sponsorship to which the entire enterprise bears witness.

Our gratitude also goes to our Exhibitions Designer, Mr Ross Ritchie for the catalogue, posters, display and much else that makes this event worthy of the talent it seeks to honour.

Miss Dorothy Wherry is responsible for the preparation and completion of the original manuscript in final form. Mr Ross Fraser, Librarian, must be thanked for final proofing.

We also wish to thank the New Zealand and Australian representatives of the British Council for supporting the exhibition so generously. Finally, our carriers, British Airways, have co-operated to the utmost in the difficult task of planning the movement of an invaluable cargo and its five couriers.

Returning to an earlier comment, none of these acknowledgements are perfunctory on this superb occasion.

RICHARD TELLER HIRSCH  
DIRECTOR  
AUCKLAND CITY ART GALLERY

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## Introduction

It is a summer's noon in England. The mowers are working in the fields, the swish of their scythes heard above the murmur of the river. The sweet perfume of the grass scents the warm air. In the foreground a haycart splashes through the shallow side-stream which, fed from the River Stour, works the water-wheel at Flatford Mill. The noontide sun is reflected from the high cumulus clouds and the moss-grown tiles of the farmhouse. Man at work seems in harmony with nature; all is serenity and repose.

These are the themes, this is the emotional content of *The Hay Wain*, painted by John Constable in 1821 and one of the world's most famous pictures of the countryside. How did he contrive to make, through the artifice of art, so natural a study of noon in summer that it is as actual today as when it was painted? One answer lies in the sketches which form a large part of the present exhibition.

John Constable could paint the countryside because he was a countryman. His father was a mill owner, and as a child Constable used to watch the barges which took the grain down the river (a canal) to the small sea port. When he was an apprentice miller he used to watch the changing cloud formations, estimating the direction and strength of the wind, and the course of the weather. From the moment he determined on an artistic career he held in his mind the idea that he would represent these appearances as truthfully and naturally as possible. But his progress towards competence was tantalisingly slow. It was not till he was thirty years old that he displayed the beginnings of his individual style. In the course of a two month's visit to the English Lake District in the autumn of 1806 he first began to combine fluent brushwork with his eye for the true colour and form of nature. This was during the period when the beauty of the Lake District was being discovered, and Coleridge, Southey and Wordsworth earned the name of the 'Lake Poets' by their residence there. But there is something ironical about the fact that Constable achieved the breakthrough in his style in these surroundings. He found mountainous scenery oppressive, and disliked those solitudes in which men were not at work.

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He never returned to such hilly scenes. In future his subject-matter came from places where he had settled down to enjoy the intimacy of homes and friendship. These included Salisbury where he visited his friend John Fisher from 1811, Hampstead, to which he took his wife and young family in 1819 and subsequent years, and Brighton, chosen for his wife's failing health in 1824. First of all these places in his affection, and the subject of the greater proportion of his drawings, sketches and finished pictures, was the group of scenes immediately surrounding his birthplace. These are all contained in a small area, about six miles long and two miles wide in the Stour Valley, near the place where the river joins the sea, and include the villages of East Bergholt, Dedham, Langham, Stoke-by-Nayland, and the hamlet of Flatford. All these names recur again and again in the titles of Constable's work. The country was farming land, fertile and well looked after. To the deep knowledge of this little valley which he began to acquire as a child he added a sense of family proprietorship. His father, a miller and shipper of grain, owned Flatford Mill and Dedham Mill, and sent his produce down to the sea in the the flat-bottomed barges which sailed up and down the Stour.

It was always in Constable's mind to make large monumental paintings of the riverside scenes he had loved as a boy. A six-foot canvas was the summit of his ambition, and it is to this class that *The Hay Wain* belongs. The type is represented here by the two versions of *A Boat passing a Lock* (Cat. Nos. 32, 33). To enable him to build up such compositions in his studio without losing the sense of actuality he set about a deliberate programme of sketching and drawing in the fields. The familiarity of the surroundings in which he made these small studies never daunted him; he would return again and again to the same motif and the same viewpoint, observing it under changing conditions of light, season and time of day.

Such a study is the *Flatford Mill from a Lock on the Stour* (Cat. No. 6). It is one of a number of sketches from nearby viewpoints which Constable made in preparation for the large canvases which he sent to the annual exhibitions of the Royal Academy. In these sketches of his early prime he is concerned to achieve an expression of the overall balance of buildings, water and light, without paying too much heed to the normally accepted mechanics of picture making. Though summary the representation of the scene is complete.

The sketch of his father's other establishment Dedham Mill (Cat. No. 7) seems to have been made from nature at about the same time as the *Flatford Mill from a Lock on the Stour*. It was probably seven or eight years before Constable set to work to make from it one of his favourite studio compositions: the *Dedham Lock and Mill* (Cat. No. 19) shown here is one of a number of versions which he is known to have painted on this larger scale. On comparing the sketch with the painting it will be seen that Constable has introduced a number of modifications. He has given the detail where in the sketch there is only the blocked-out masses of the trees, the mill building and the church tower. He has introduced a barge with its sail erected in the left foreground to give more pictorial unity to the composition and to justify the inclusion of the two horses which are browsing in the shadows under the trees. Above all he has changed the feeling of the picture by transforming the sky from its cool leaden-coloured stormy aspect to a brighter one pervaded by a golden light and with some illumination behind the church tower.

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Not even then had Constable put the scene out of his mind. In a drawing which must date from the last two or three years of his life he made a swift blottesque drawing of the central motif, the church tower and the mass of leaves on the right (Cat. No. 61). Translated in this way, he infuses the familiar view with yet another mood, the stormy sky which is frequently found in his latest works, and gives the scene a dynamic thrust more powerful than in the former versions.

The history of the *Stour Valley and Dedham Village* (Cat. No. 11) at Boston gives another example of the care Constable took to perfect his rendering. Once again the scene is of his own valley from the slopes just below East Bergholt. He was painting it for the daughter of the local squire, Peter Godfrey, who was marrying and leaving the district. In carrying out the commission he was determined that she should take with her as complete a reminder as possible of the view from the grounds of her home. But it was to be a scene animated by the life of the fields. So he has included the humdrum feature of a dunghill in the foreground, which, in accordance with Suffolk farming practice, the men are carting away to spread on the fields. Further off, but still in the foreground we can see two teams ploughing. Beyond is the meadowy Stour, with the tower of Dedham Church dominating the middle distance. To combine this panoramic view with the detailed action in the foreground Constable made at least a dozen small pencil drawings in a sketchbook he carried about with him, as well as an oil sketch of the whole scene and two oil sketches of the horses and cart.\*

Other aspects of the local scene which we can see here include the fair in the main village street of East Bergholt (Cat. No. 9), the church (Cat. No. 15), the farm building known as Willy Lott's house (Cat. No. 13) after its owner (who only slept out of it once in the course of eighty years), and which figures in *The Hay Wain*, the wooden bridge over the Stour near Flatford Mill (Cat. No. 54) and a typical lane scene at Stratford St Mary (Cat. No. 55). But circumstances were combining to make Constable's visits to these seminal scenes less frequent. The death of his father, to whom he was deeply attached, in 1816 gave him a certain measure of financial independence. This enabled him to marry Maria Bicknell after a long courtship in which he had had to fight the opposition of her parents. The responsibilities of a growing family and the need to further his professional practice kept him more in London. But he had acquired sufficient self-confidence to embark upon a series of more important landscapes of the Stour Valley scenery — his six-foot canvases to which *The Hay Wain* and later *A Boat passing a Lock* (cf. Cat. Nos. 32, 33) belong. He built these up in his studio from the sketches he had accumulated during his earlier years of study.

The paintings already mentioned show how responsive he was to the relation between atmosphere and land, for instance the sombre sky of the sketch for *Dedham Village*. But to justify works of the magnitude of *A Boat passing a Lock* he felt he needed a further course of study devoted to the changing appearances of the sky and to cloud formation. This is the origin of the numerous *Studies of Sky and Trees* (Cat. Nos. 21, 22) and the pure cloud studies (Cat. No. 27) which we now for the first time encounter amongst his outdoor sketches. They were part of a deliberate exercise he set himself so that he could introduce into his large landscapes the sort of sky, rich with broken cloud and suggestive of wind or the prospect of rain, which he intended to match the glittering freshness of the meadows and the trees.

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\*This sketch-book of 1814 is preserved intact in the Victoria and Albert Museum. A facsimile is shown in the present exhibition.

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Most of these studies were painted near London. He had taken a house in Hampstead in 1819 in search of purer air for his wife, who was beginning to show signs of the consumptive tendency which was to lead to her death nine years later. The modest 400-foot slopes of this heathy land three miles from his London home provided an excellent observatory for cloud formations. After finishing his study he would often make a careful note on the back of the precise pattern of weather it represented as well as the date; for instance, that of a typical early autumn day, 12 September 1821, 'Noon. Wind fresh at West. Sun very Hot, looking southward exceedingly bright, vivid and glowing; very heavy showers in the afternoon but a fine evening. High wind in the night'.

Hampstead supplied him with more than sky studies. He found a number of scenes on the Heath which he made into his standard pictures, to be repeated when he received commissions. The *Hampstead Heath* in Richmond, Virginia (Cat. No. 28) is an example of this. If the personal link which bound him to Hampstead was the house containing his wife and children, it was his friendship with John Fisher which bound him to Salisbury and took him on many visits there. The friendship originated with John Fisher's uncle, who had been a Suffolk neighbour and early supported John Constable's juvenile talent, and subsequently became Bishop of Salisbury. But it was his nephew and namesake, a younger man than Constable, who became his greatest friend and provided help and encouragement in many critical moments of his career. His prompting led to the marriage in 1816; and in 1819 he showed his appreciation of Constable's art in the most practical possible way, by buying *The White Horse* (now in the Frick Collection, New York) from the walls of the Royal Academy exhibition. He was a man to whom the artist could unburden himself of his worries and vexations as well as his ambitions, and the most revealing comments he made about his art are contained in their extensive correspondence.

Constable's various visits to his friend are commemorated by pencil drawings (Cat. Nos. 52, 56) and oil sketches (Cat. Nos. 26, 35, 36). One shows the view from the windows of Fisher's house in the Close; many are of the Cathedral with its magnificent spire which, as Fisher wrote 'sails away with the thunder-clouds'. It was in one of these aspects, from the garden of his own house, that the Bishop commissioned the view of his Cathedral; the version which Constable exhibited in 1823 is in the Victoria and Albert Museum. Six years later Constable embarked on a view from a different angle, seen over the water meadows of the Avon. In this late work he infused all the romantic sentiment he associated with the Rainbow as the source of light, and the more tempestuous skies which reflect his unsettled frame of mind after his wife's death. This composition is represented here by a preliminary study (Cat. No. 38) and by a touched proof of David Lucas's mezzotint after the finished work (Cat. No. 62).

The decline of his wife's health caused him to send her and the children to Brighton, a resort on the south coast of England, in the hope of gaining for her the supposedly beneficial effects from its air. He combined periods of work in London with long visits to his family at the seaside between 1824 and 1828. During these summer excursions he painted a number of luminous seascapes (Cat. Nos. 29, 30), and some with more dramatic effects of cloud (Cat. No. 31), illustrating his remark about the scenery round Brighton: 'there is nothing here for a painter but the breakers and sky

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which have been lovely indeed and always varying'.

Mrs Constable died of consumption in November 1828 and the acute distress which he experienced strengthened from now on his tendency to look more on the dark side of nature. The works of his last nine years are full of broken accents and tempestuous skies. During this more unsettled period of his life he assimilated one other area of picturesque beauty into his subject-matter. This was the region of broken tree-clad hills in the South Downs, an area embellished by the castle at Arundel, the large country house at Petworth and the Cathedral at Chichester. Constable was drawn to it by the hospitality of Lord Egremont, who liked to entertain artists at Petworth, and by his new friendship with a namesake, George Constable, whom he visited at Arundel. It is to these visits of 1834 and 1835 that we owe such free specimens of his late drawing style as *A Windmill near Arundel* (Cat. No. 59). Another drawing of the same series gave him the composition of an oil painting, *Arundel Mill and Castle*, which he planned for exhibition in 1837. He worked on it the day before he died suddenly and though it was not quite finished his friends thought it complete enough to show in the Academy as a memorial to him. Although he was still enlarging the scope of his subject-matter in this way his mind constantly reverted in the later years of his life to the scenes which, in his own words, 'first made me a painter'. These he treated with a more evolved, a brilliant and agitated technique (Cat. No. 42).

When he was still a young man with no discernible achievement to his credit Constable wrote to a friend, 'There is room enough for a natural painter'. It is from that phrase that the sub-title of the exhibition is taken. Its contents reveal with what pertinacity he pursued his aim and how completely he achieved it.

GRAHAM REYNOLDS

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### Photograph Credits

Museum of Fine Arts, Boston:	Cat. No. 11
The City of Birmingham Museum and Art Gallery:	Cat. No. 37
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The Dunedin Public Art Gallery:	Cat. No. 30
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City Art Gallery, Manchester:	Cat. No. 23
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Stearn & Sons, Cambridge:	Cat. Nos. 3,4,36
The Tate Gallery, London:	Cat. No. 38
The Virginia Museum of Fine Arts:	Cat. No. 28

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## The catalogue

All dimensions are in inches, height preceding width.

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1 *Keswick Lake*

Oil on canvas, 10½x17½

Lent by the National Gallery of Victoria, Melbourne

(Felton Bequest)

This is one of the oil paintings which resulted from Constable's single visit to the English Lake District in September and October, 1806. As a larger and rather more finished work than many of the drawings and oil sketches he made in front of the motif (for instance Cat. Nos. 2, 43, 44) it may be one of the six Lake District scenes which Constable sent for exhibition. Accordingly it has been identified with the painting *Keswick Lake* which he showed at the Royal Academy in 1807, and with the painting of the same title shown at the British Institution in 1809.



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2 *Bowfell and Langdale Pikes*

Oil on canvas, 8x10

Lent by Lt-Col. J.H. Constable

This oil sketch, in which the influence of Gainsborough can be detected, was probably painted in the open-air during Constable's visit to the Lake District in September and October, 1806.



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3 *Mrs Ann Constable, mother of the artist*

Oil on canvas, 30x25

Lent by Lt-Col. J.H. Constable

Ann Watts (1748-1815), the daughter of a cooper in the City of London, married Golding Constable in 1767. John Constable was the fourth of her six children, and her second son. Constable is first recorded as a portrait painter in 1804 and this seems to date from that period or slightly earlier.



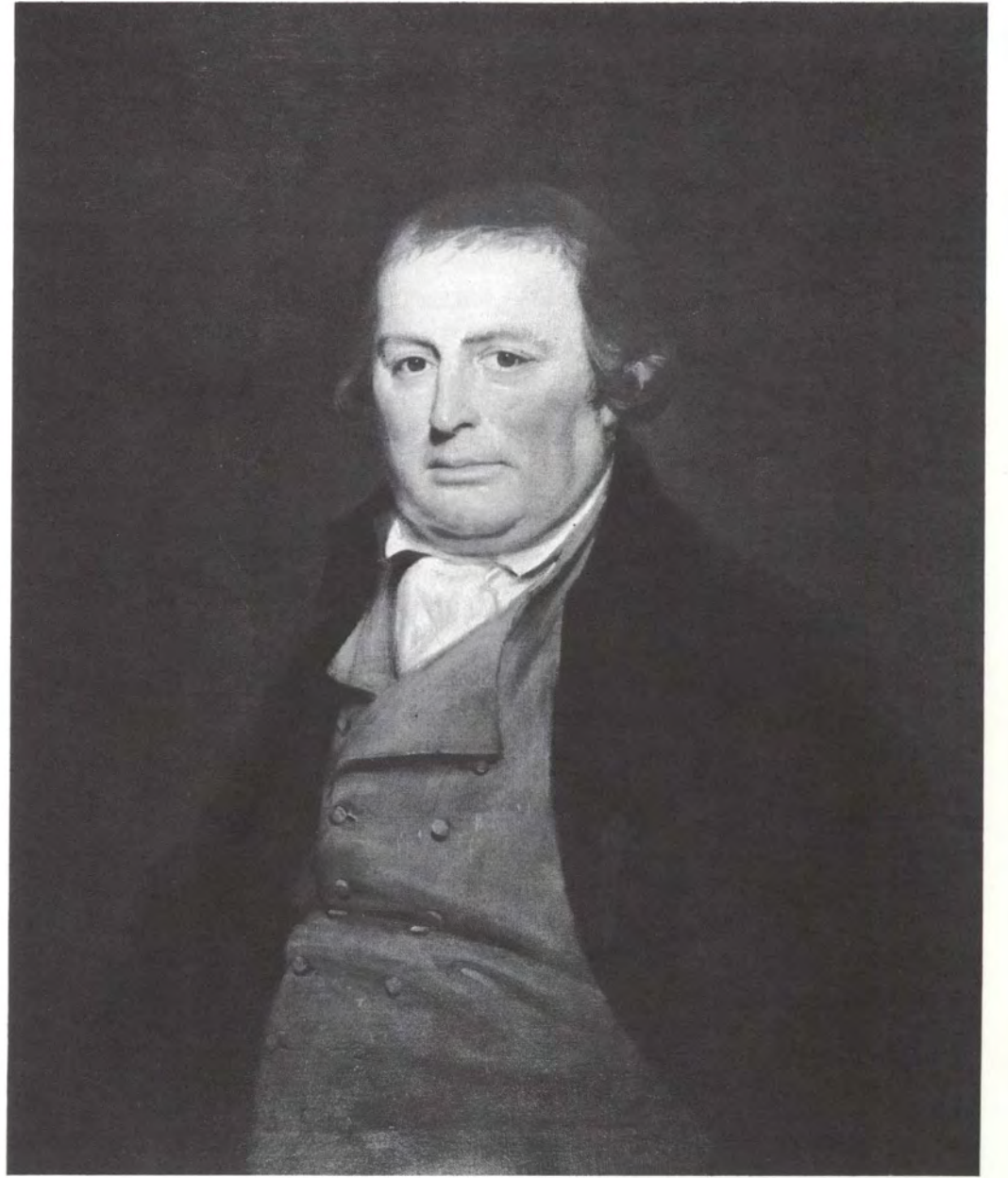
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4 *Golding Constable, father of the artist*

Oil on canvas, 29¾x24½

Lent by Lt-Col. J.H. Constable

Golding Constable (1739-1816) was a flour-merchant and mill-owner who inherited Flatford Mill in 1764 and built himself a house in East Bergholt in 1774. Stylistically this portrait is later and more assured than Cat. No. 3. It has been associated with the painting of which Constable wrote to Maria Bicknell on 21st May, 1815: 'I find my father uncommonly well, which has tempted me to begin a portrait of him — he is pleased and makes quite an amusement of it. It promises to be quite the best that I have done, which I am very glad of. If this identification is correct, it shows that the old man remained faithful to the dress of an earlier decade.'



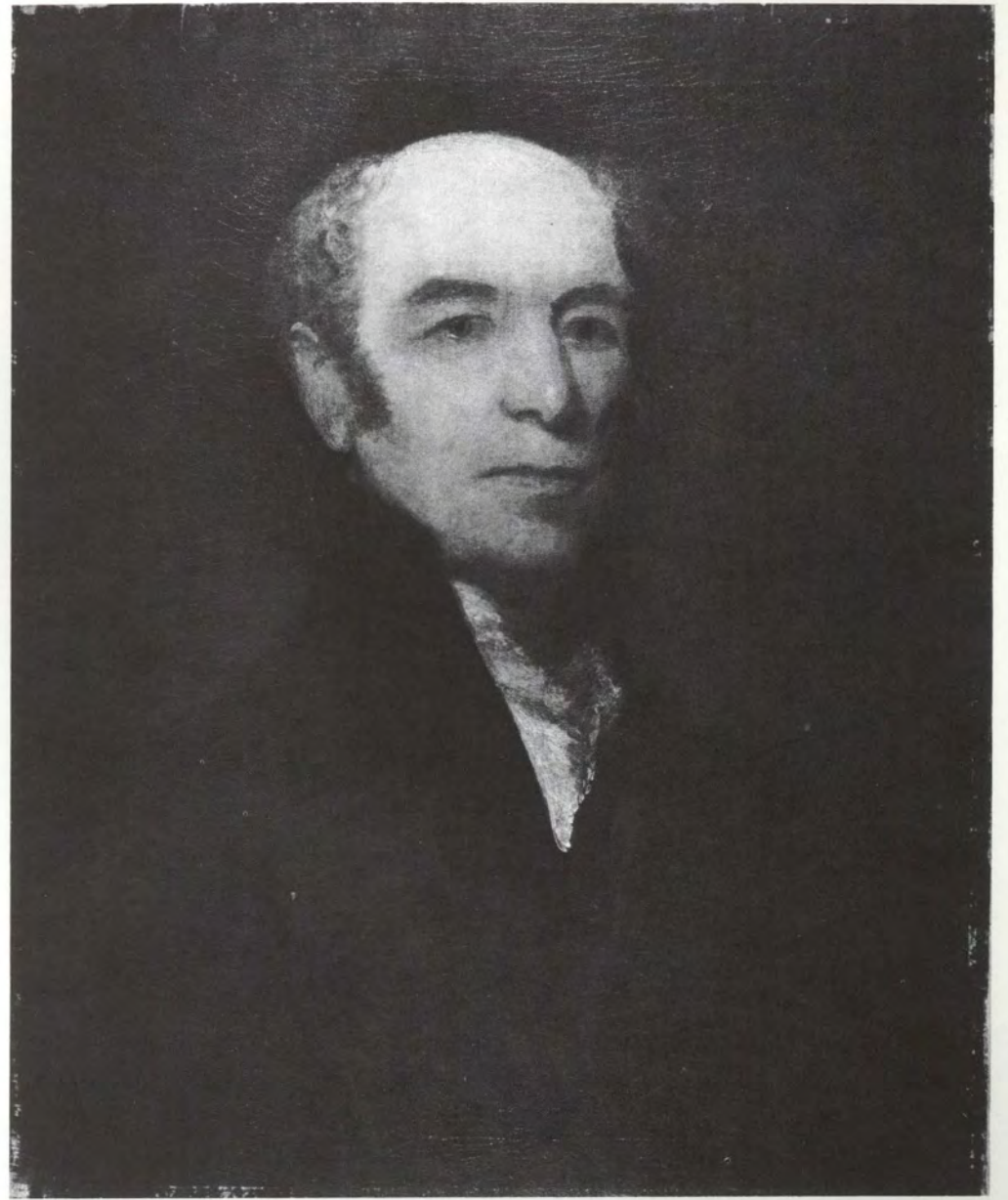
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5 *David Pike Watts*

Oil on canvas, 24¾x19¾

Lent by Lt-Col. J.H. Constable

David Pike Watts (1754-1816), a wine merchant and noted philanthropist, was a younger brother of Ann Watts (Cat. No. 3), the mother of John Constable. He was a kindly if somewhat sententious friend to the young artist. For a while he had a house in the Lake District, near Bowness, and this led to his financing Constable's trip to that region in 1806 (see Cat. Nos. 1, 2, 43, 44) and introducing him to his friends there. This portrait was painted in 1812.



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6 *Flatford Mill from a Lock on the Stour*

Oil on canvas, 9¾x11¾

Lent by the Victoria and Albert Museum, London

Flatford Mill was one of Golding Constable's properties, and comprised a granary, drying kiln, counting house and wharf as well as the machinery for grinding grain. Constable made a number of oil sketches in which it is a feature. This appears to be the sketch from which he painted a picture measuring 26x36½ ins., exhibited in 1812, and can therefore be dated c1811.



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7 *Dedham Mill*

Oil on paper, 7 $\frac{1}{8}$ x9 $\frac{3}{4}$

Lent by the Victoria and Albert Museum, London

Dedham Mill was the second watermill to be acquired by Golding Constable. It was larger than Flatford Mill and had five pairs of stones for grinding corn. This sketch, which was probably painted c1810-15, is taken from the tow-path. It shows the lock with the tower of Dedham Church beyond and was used by Constable for a number of larger and more finished paintings (for instance Cat. No. 19). It is also the germ from which grew the dramatic late sepia drawing (Cat. No. 61).



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8 *Landscape study: cottage and rainbow*

Oil on paper, 5½x8½

Lent by the Royal Academy of Arts, London

In style this belongs to the period c1810-15, and the type of thatched cottage suggests that it is a scene in East Anglia. It is an early example of the interest which Constable took in the phenomenon of the rainbow, an interest which became much more powerful in his later life. It is to be seen for instance in his painting *Salisbury Cathedral from the Meadows* (cf. Cat. No. 62).



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9 *The Village Fair at East Bergholt*

Oil on canvas, 6¾x14

Inscribed on a label on the stretcher *Painted in 1811*

Lent by the Victoria and Albert Museum, London

This shows the fair of 1811 in the main street of East Bergholt. It was the local custom to hold this fair — which comprised booths for toys, acrobatic displays and so forth — annually during the last week of July. Constable appears to have sketched the booths and buildings from an upper window in his father's house (see Cat. No. 50).



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10 *Mary Constable in a red cloak*

Oil on board, 12 $\frac{3}{8}$ x6 $\frac{1}{2}$

Lent by Lt-Col. J.H. Constable

Mary Constable (1781-1865) was the younger sister of the artist.



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11 *Stour Valley and Dedham Village*

Oil on canvas, 21¼x30¾

Lent by the Museum of Fine Arts, Boston

This panoramic view of the valley of the River Stour from the slopes of East Bergholt was commissioned as a wedding present for Philadelphia Godfrey on her marriage to Thomas Fitzhugh in 1814. Miss Godfrey was the daughter of the squire of the village, and in selecting the view point Constable ensured that she should have a permanent reminder of the scene with which she had been so long familiar. Constable made a preliminary oil-sketch on 5th September 1814, and spent a further seven weeks making studies of details in his pocket sketch-book. The mound in the foreground is a feature of Suffolk farming practice, a dung-hill formed by mucking out the stockyards in June now being dug for spreading over the fields. Dedham Church is conspicuous by its tower in the right centre of the composition.



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12 *The Mill Stream*

Oil on canvas, 28x36

Lent by the Christchurch Mansion Museum, Ipswich

The building seen on the left is the farmhouse known as Willy Lott's house, after its owner in Constable's day. It is seen from a similar angle in *The Hay Wain* and facing the gable end in another famous composition *The Valley Farm*. Constable exhibited this painting at the Royal Academy in 1814, with the title *Landscape: the ferry*, referring to the boat which took the farmer's family over this branch of the River Stour. It was engraved in mezzotint by David Lucas for *English Landscape Scenery* with its present title.



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13 *Willy Lott's House*

Oil on paper, 7 $\frac{5}{8}$ x9 $\frac{3}{8}$

Inscribed at the back *John Constable — 23 July, 1816*

Lent by the Christchurch Mansion Museum, Ipswich

This is the farmhouse seen in *The Hay Wain* known from the name of its owner in Constable's time.

He only left it for four days during the 80 years of his life.



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14 *The Flower Garden of Golding Constable's House, East Bergholt*

Oil on canvas, 12½x19½

Lent by the Christchurch Mansion Museum, Ipswich

This is one of a number of views which Constable sketched or drew from the upper window of his father's house in East Bergholt.



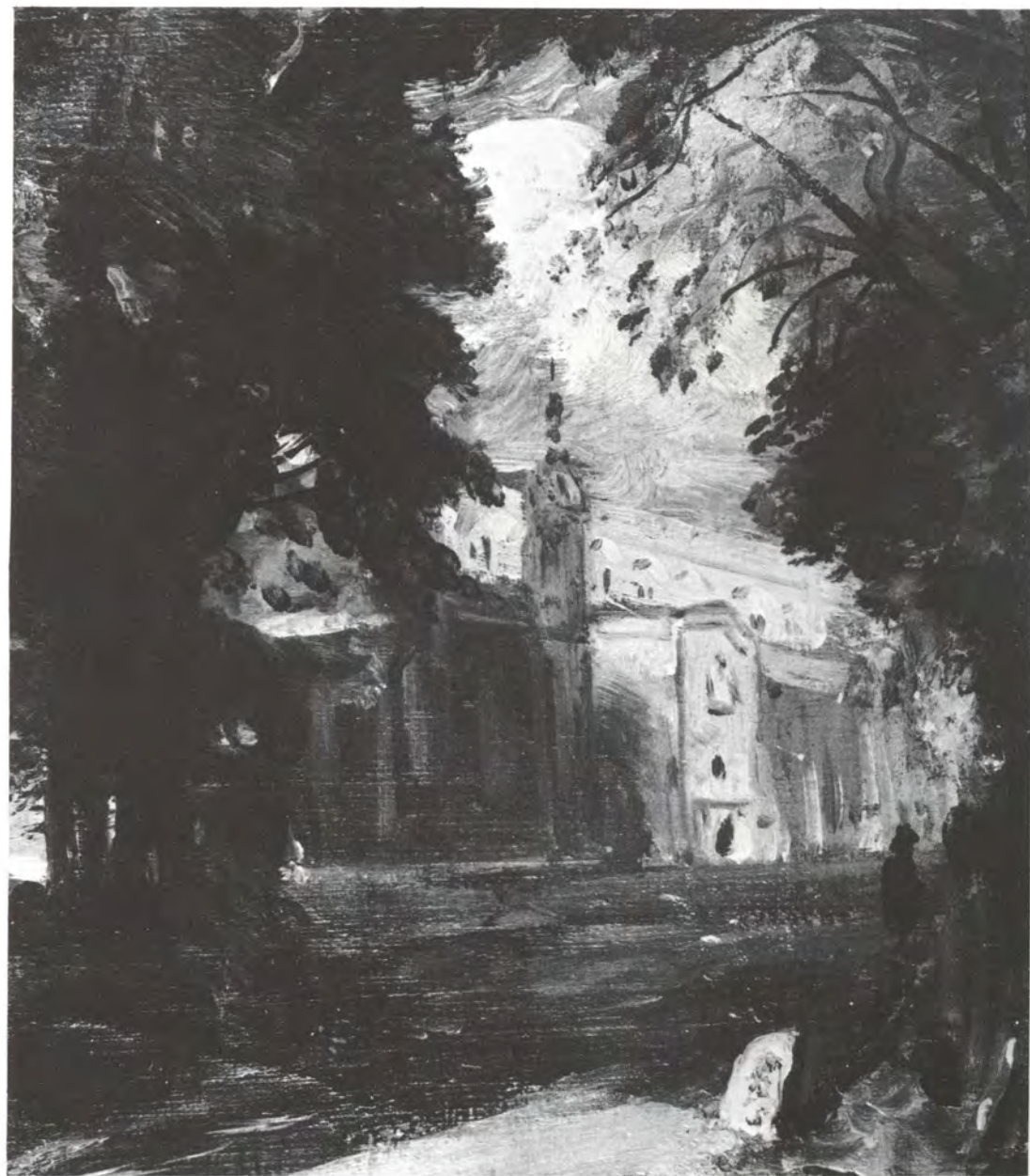
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15 *East Bergholt Church*

Oil on canvas, 7½x6¼

Lent by Lt-Col. J.H. Constable

This is one of a number of informal open air sketches which Constable made of his village church from the entrance of the lane leading to Flatford. It was probably painted c1810-15.



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16 *'The Quarters', Alresford Hall, Essex*

Oil on canvas, 13x20½

Lent by the National Gallery of Victoria, Melbourne

This is one of two landscapes commissioned by General F. Slater Rebow in 1816. One, of Wivenhoe Park, is in the National Gallery of Art, Washington, D.C. This represents a Chinese Temple in the General's other house, Alresford Hall, described by Constable as a 'scene in a wood with a beautiful little fishing house where the young lady who is the heroine of all these scenes goes occasionally to angle'.



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17 *Weymouth Bay*

Oil on canvas, 22x30¼

Lent by the Museum of Fine Arts, Boston

Constable and his wife spent their honeymoon in 1816 at John Fisher's vicarage at Osmington, a village near the coast of Dorset. During this visit he made a number of pencil drawings and a few oil sketches of coastal and inland scenes. This panoramic view from the cliffs below Osmington, showing the bay, and looking towards Portland Island on the left, was probably worked up some years later from one of these sketches. For the use Constable made of his cloud studies for such coastal scenes, see Cat. No. 27.



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18 *Mrs Constable, with two of her children*

Oil on panel, 6½x8½

Lent by Lt-Col. J.H. Constable

If, as appears probable, this represents the artist's two eldest children, John Charles (b1817) and Maria Louisa (b1819), it was painted c1820.



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19 *Dedham Lock and Mill*

Oil on canvas, 21½x30

Signed *John Constable A.R.A. pinxt.1820*

Lent by the Victoria and Albert Museum, London

This is one of the finished pictures which Constable painted in his studio from the oil sketch from nature, Cat. No. 7. For a later paraphrase of the central section, see the sepia drawing, Cat. No. 61.



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20 *Malvern Hall*

Oil on canvas, 20½x31

Signed *J. Constable A.R.A. 1821*

Lent by the Musée des Beaux-Arts, Le Mans

The country house seen in this painting was the family residence in Warwickshire of Henry Greswolde Lewis, the brother of Constable's neighbour and early patron, Lady Dysart. As well as painting Mr Lewis's portrait, Constable paid two visits to Malvern Hall as his guest. This is one of two views of the house he was commissioned to paint in 1821.

21 *Study of sky and trees*

Oil on paper, 9½x11¾

Inscribed on the back in ink by the artist *September 3d. very sultry. with large drops of Rain falling on my palate [palette] light air from S.W.*

Lent by the Victoria and Albert Museum, London

Constable first rented a house in Hampstead in 1819, seeking purer air for his wife and children. One outcome was his increased activity as a student of cloud forms. The slopes formed a good observation point, and he set to work to make a whole series of open-air studies of differing aspects of the sky, with the intention of using the knowledge in the works he finished for sale. On many of them, such as this, he noted the weather conditions prevailing at the time of sketching. This is one of a series he painted in 1821.



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22 *Study of sky and trees*

Oil on paper, 10x11 $\frac{3}{4}$

Lent by the Victoria and Albert Museum, London

This is another member of the series of studies discussed in the note to Cat. No. 21.



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23 *Harrow from Hampstead Heath: Sunset*

Oil on paper, 9x11<sup>3</sup>/<sub>4</sub>

Inscribed on the back by the artist *August 1821 5 oclock afternoon very fine bright and wind after rain slightly in the morning*

Lent by the City Art Gallery, Manchester

Harrow is a hillside village to the north of Hampstead; it is marked by the church spire in the distance of the sketch.



---

24 *Landscape study: Hampstead looking west*

Oil on paper, 10x11<sup>3</sup>/<sub>4</sub>

Inscribed on the back by the artist *Hampstead July 14 1821 6 to 7 p.m. N.W. breeze strong*

Lent by the Royal Academy of Arts, London

Harrow is to be seen in the distance at the extreme left.



---

25 *Landscape study: Hampstead Heath looking towards Harrow*

Oil on paper, 9¼x11½

Inscribed on the back in ink by the artist *4 afternoon 27 Septr 1821 wood bank of Vale very . . .bright  
after rain*

Lent by the Royal Academy of Arts, London



4 afternoon 27 Sept 1891  
wand bank of water  
very much of height  
after rain.

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26 *Salisbury Cathedral and the Close*

Oil on canvas, 9 $\frac{7}{8}$ x11 $\frac{7}{8}$

Inscribed on the stretcher *Close Salisbury August 1820*

Lent by the Victoria and Albert Museum, London

Constable spent nearly two months at Salisbury in the summer of 1820, staying with his friend John Fisher in his house in the Close. Whilst there he made a number of sketches including Salisbury Cathedral. This was made within the Bishop's grounds; the corner of his palace is seen on the left. It was from such studies that he built up the composition of *Salisbury Cathedral from the Bishop's Grounds* which he showed in 1823.



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27 *Study of Clouds*

Oil on paper, 12x19

Inscribed on the back by the artist *5th September 1822, 10 o'clock. Morning looking South-East very brisk wind at West, very bright and fresh grey clouds running very fast over a yellow bed about half-way in the sky. Very appropriate for the coast at Osmington*

Lent by the National Gallery of Victoria, Melbourne

Unlike Cat. Nos. 21 and 22, in which bushes, trees, parts of buildings and other glimpses of the ground are to be seen, this is one of a series made in the following year in which Constable concentrated on cloud forms only. He refers to them in a letter of 7th October 1822 from Hampstead to Fisher, 'I have made about 50 carefull studies of skies tolerably large, to be carefull'. In commenting on this letter C.R. Leslie, Constable's first biographer, noted that he had twenty of these sky studies in his possession, including the one shown here.

For Osmington, where Mr and Mrs Constable spent their honeymoon, see Cat. No. 17.

The note on the back of this sketch shows the use for which he intended his cloud studies. He did not return to Osmington, but may have used such a sketch as this in one of his later paintings.



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28 *Hampstead Heath*

Oil on canvas, 24½x30¾

Lent by the Virginia Museum of Fine Arts, Richmond, USA

This is one of the basic views which Constable evolved from his visits to Hampstead. The present version was painted in 1824 and exhibited at the Royal Academy in 1825. He painted another version for the French dealer, Schroth in 1824.

The scene comprises the sandpits which were then being worked for London building; two carts engaged in the industry are in the left foreground. The view is to the west, with Windsor Castle miles away, just visible in the extreme distance on the right of the shower. The windmill in the middle distance, left, at Kilburn, is seen again in Cat. No. 39.



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29 *Brighton Beach*

Oil on paper, 5 $\frac{3}{8}$ x11 $\frac{7}{8}$

Inscribed on the back in pencil by the artist *Beach Brighton July 19. Noon. 1824. my Dear Minna's Birthday*

Lent by the Victoria and Albert Museum, London

In a further search for improved health for his consumptive wife, and for cleaner air for his growing family of children Constable took them to the south coast resort of Brighton in 1824, and repeated these visits till 1828. He still spent much of his own time working in London, but on his visits to his family painted a number of sketches on the beach and of the landscape near the town. As the inscription on the back shows this was painted during the first summer in Brighton. For Minna (Maria Louisa), his eldest daughter, see Cat. No. 18.



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30 *Brighton Beach*

Oil on canvas, 9½x11½

Lent by the Dunedin Public Art Gallery, New Zealand

Another beach scene, painted between 1824 and 1828.



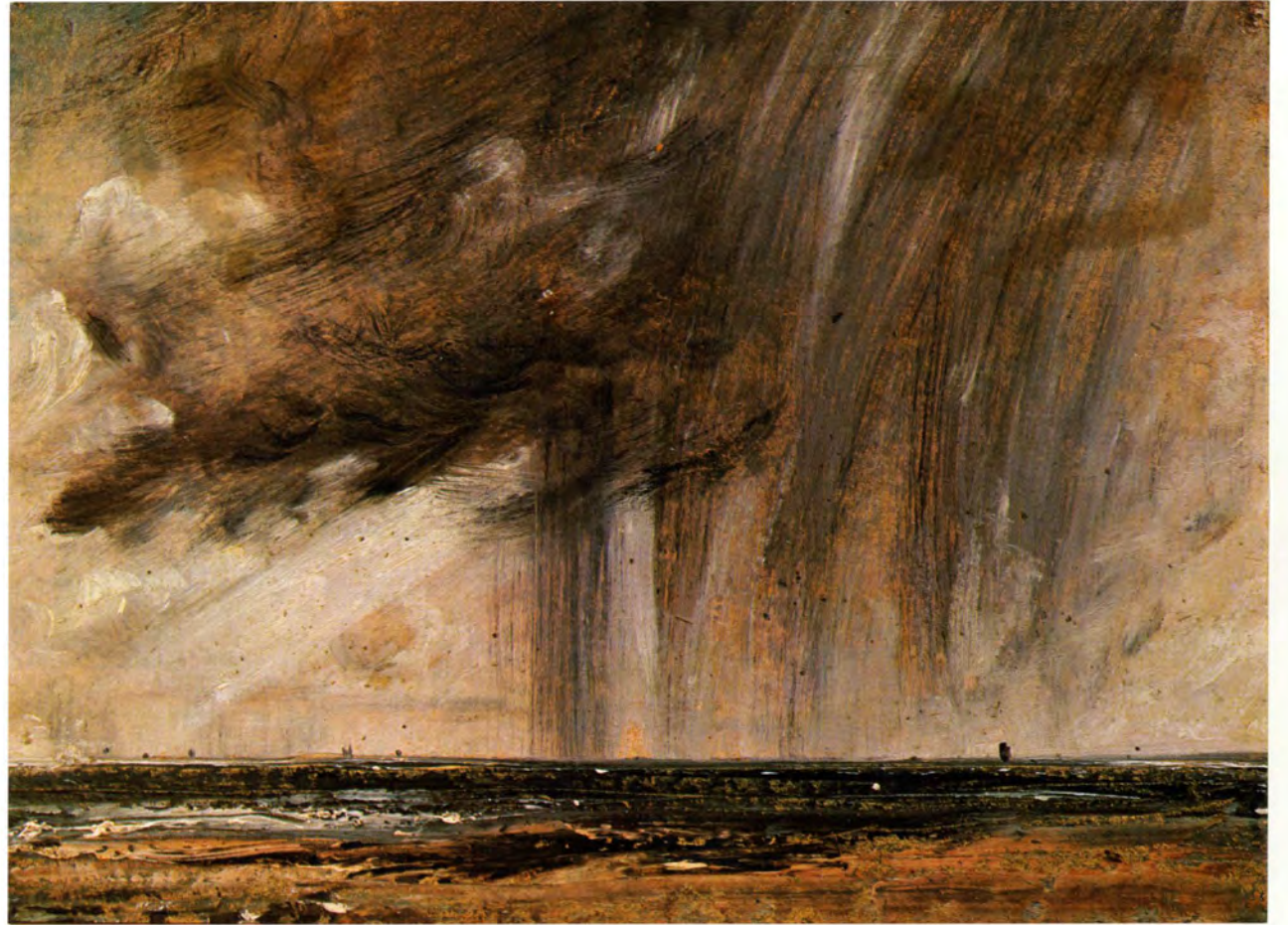
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31 *Seascape study with Rain Clouds*

Oil on paper laid on canvas, 8¾x12¼

Lent by the Royal Academy of Arts, London

Without doubt a study painted from the shore during one of Constable's visits to Brighton, 1824-28.



---

32 *A Boat passing a Lock*

Oil on canvas, 40½x50

Signed *John Constable f.1826*

Lent by the Royal Academy of Arts, London

For the fifth of the six large scenes on the River Stour which Constable painted between 1819 and 1825 he chose the lock at Flatford with barges making their way through and the lockkeeper opening the gates of the basin. The first version, which he exhibited at the Royal Academy in 1824, was upright in format. It was well received and remained a favourite subject with the artist, who wrote of his picture, 'It looks most beautifully silvery, windy and delicious. It is all health and the absence of everything stagnant.' Its popularity led to requests for repetitions and the present version in which Constable has changed to a horizontal format was commissioned by a dealer, James Carpenter, in 1826.

Flatford Bridge and Bridge Cottage, seen more clearly in the drawing Cat. No. 54, are visible in the middle distance right. Dedham Church is further off, in the centre of the canvas.

When he was elected a full Academician in 1829 Constable was obliged to deposit a work in the Academy collection in order to receive his Diploma (see Cat. No. 64). Such was the value he placed upon this work that he bought it back from the owner to represent him as his Diploma Picture.



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33 *A Boat passing a Lock*

Oil on canvas, 40½x51½

Lent by the National Gallery of Victoria, Melbourne

This is a second version of Cat. No. 32, not carried entirely to completion.



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34 *Gillingham Mill*

Oil on canvas, 9 $\frac{7}{8}$ x11 $\frac{7}{8}$

Lent by the Fitzwilliam Museum, Cambridge

John Fisher was Vicar of Gillingham in Dorset, and invited Constable to stay there with him in 1823. One of the inducements was the presence of three mills, a type of building of which the artist was extremely fond. One in particular, seen here, and known as Perne's or Parham's Mill particularly attracted him; this is one of three paintings he made of it. This version was painted for John Fisher and remained in the possession of his family until his grandson bequeathed it to Cambridge. Two years after Constable's visit Fisher wrote 'The news is, that Mat. Parham's (alias Perne's) mill is burnt to the ground and exists only on your canvas'.



---

35 *A View at Salisbury, from Fisher's Library*

Oil on paper, 6 $\frac{3}{8}$ x12

Inscribed on the back by the artist *Fisher's Library Salisbury Sunday July 12 1829 4 o'clock afternoon*

Lent by the Victoria and Albert Museum, London

In July and November 1829 Constable paid the last two of his many visits to John Fisher. On these occasions he stayed in Leydenhall, a large house which Fisher occupied in the Cathedral Close at Salisbury. This sketch was taken from a first floor window, looking over the River Avon.



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36 *Salisbury Close*

Oil on canvas, 23¾x20¼

Lent by the Fitzwilliam Museum, Cambridge

This was probably also painted in 1829. It shows the Cathedral spire rising above the wall of the Bishop's grounds, from a different viewpoint than that in Cat. No. 26.



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37 *Helmingham Dell*

Oil on canvas, 28x36¼

Lent by A.W. Bacon, Esq

Helmingham Hall, one of the seats of Constable's early patron the Earl of Dysart, is within easy reach of East Bergholt. The park appealed greatly to him as a sketching ground because of its fine trees, but it was some years after his visit there that he began to think of a large painting of the subject. This sketch appears to precede the three known versions, one of which was engraved by David Lucas for *English Landscape Scenery*.



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38 Sketch for *Salisbury Cathedral from the Meadows*

Oil on canvas, 14¼x20

Lent by the Tate Gallery, London

This is one of the compositional studies which Constable made for the large painting *Salisbury Cathedral from the Meadows* which Constable exhibited at the Royal Academy in 1831, and which is now in the collection of Lord Ashton of Hyde. He added a rainbow to the finished version, the appearance of which can be judged from Lucas's large mezzotint (Cat. No. 62). The quotation from Thomson's *Summer* which he gave in the catalogue entry for the exhibited work shows the relevance he attached to the tempestuous sky and the rainbow succeeding the storm:

As from the face of heaven the scattered clouds  
Tumultuous rose, th'interminable sky  
Sublimar swells, and o'er the world expands  
A purer azure. Through the lightened air  
A higher lustre and a clearer calm  
Diffusive tremble; while, as if in sign  
Of danger past, a glittering robe of joy,  
Set off abundant by the yellow ray,  
Invests the fields, and nature smiles reviv'd.     (*Summer*)



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39 *West End Fields, Hampstead; Noon*

Oil on canvas, 13x20½

Lent by the National Gallery of Victoria, Melbourne

This is a scene on the outskirts of Hampstead: the windmill in the middle distance being at Kilburn. It has been engulfed by the spread of London's suburbs.

Either this or a slightly larger version in the National Gallery of Scotland, Edinburgh, is the original of the mezzotint *Noon* by David Lucas published in *English Landscape Scenery* in 1830.



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40 *A Moorhen*

Oil on panel, 5¾x6

Lent by Lt-Col. J.H. Constable

The artist used this sketch from nature for one of the incidents in his large canal scene *The Leaping Horse*, now in the possession of the Royal Academy of Arts, London.

He described the scene as 'banks of a navigable river, barge horse leaping on an old bridge, under which is a flood gate . . . river plants and weeds, a more-hen frightened from her nest'. Its presence accords with the advice Constable received from J.T. Smith as a young man, 'Do not sit about inventing figures for a landscape taken from Nature, for you cannot remain an hour in any spot, without the appearance of some living thing that will in all probability accord better with the scene and time of day than will any invention of your own'.



---

41 *A Romantic House, Hampstead*

Oil on canvas, 23½x19¾

Lent by the National Galerie, Berlin

This is one of a number of views of a house, near Constable's first dwelling in Hampstead, named The Grove, or The Admiral's House. The latter name derives from Admiral Matthew Barton, who called the flat roof with its railings his quarter-deck and celebrated naval victories by firing two cannons from it in salute. One of these views was exhibited at the Royal Academy in 1832 with the title 'A romantic house at Hampstead'. Constable had presumably made the sketches over ten years before (cf. Cat. Nos. 21, 22).

42 *The Farm-house near the Water's edge*

Oil on canvas, 10x13¾

Lent by the Victoria and Albert Museum, London

Late in his life, in 1834, Constable contemplated painting another scene on the banks of the Stour to add to the six large canvases which he inaugurated with *The White Horse* and which included *The Lock* (cf. Cat. Nos. 32, 33). Since there are three variants of the present scene, two in oil and one in watercolour this may be the composition he had in mind for the purpose. The very free handling of the paint is characteristic of the artist's last manner, and the broken white highlights seen in the reflection of the sun off the leaves are examples of 'Constable's snow' for which he was heavily criticised at the time.



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43 *Borrowdale: view towards Glaramara*

Pencil and watercolour, 13½x17½

Lent by the Victoria and Albert Museum, London

During his two-month visit to the Lake District in 1806 Constable spent some time as the guest of Mrs Harden at Brathay Hall on Lake Windermere. In a diary covering the period of this visit his hostess records that he was a 'genteel youth' who 'chose the profession of an Artist against the inclination of his friends'. She comments on his assiduous sketching: 'Gardner left his friend Constable in Borrowdale drawing away at no allowance, but he got tired of looking on so came off here'.



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44 *A Bridge, Borrowdale*

Pencil and watercolour, 7½x10⅝

Inscribed on the back in pencil by the artist *Borrowdale Oct. 2. 1806 - twilight after a very fine day*

Lent by the Victoria and Albert Museum, London

This scene was sketched during the excursion in Borrowdale which Constable fitted into his tour of the Lake District.



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45 *Self-portrait*

Pencil, 7¼x5½

Inscribed by the artist *March 1806*

Lent by Lt-Col. J.H. Constable

This drawing shows the artist as he saw himself on approaching his thirtieth birthday.



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46 *Maria Bicknell*

Pencil, 18½x13

Inscribed *Mrs. J.C.*

Lent by Lt-Col. J.H. Constable

Maria Bicknell was the eldest daughter of Charles Bicknell, solicitor to the Prince Regent and the Admiralty and his second wife Maria Elizabeth Rhudde. Her mother was the daughter of the Rev. Durand Rhudde, rector of East Bergholt and chaplain in ordinary to King George III. Constable fell in love with her in 1809 but owing to the opposition of Dr Rhudde and Maria's father was not able to marry her till 1816.



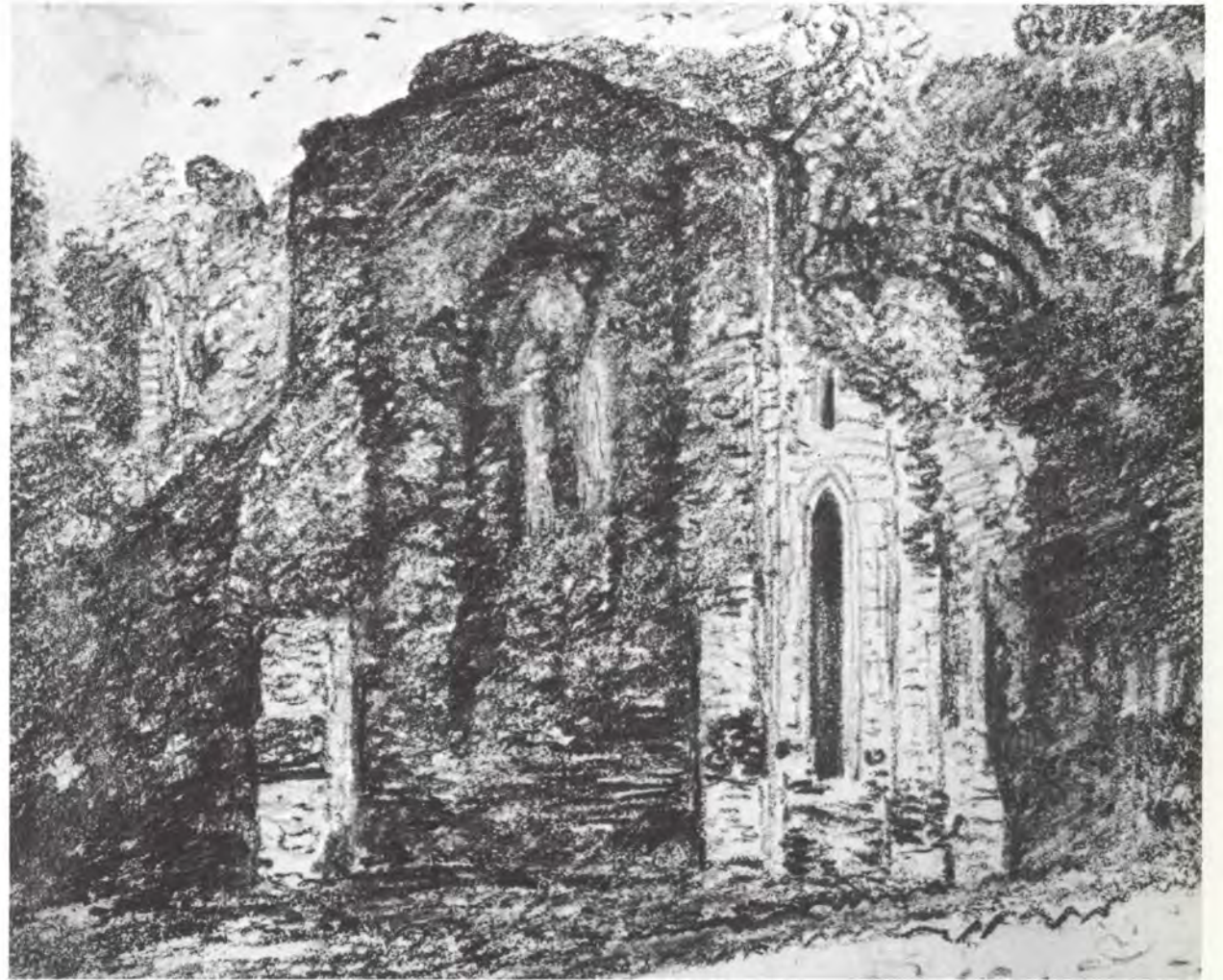
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47 *Netley Abbey*

Pencil, 3¼x4

Lent by Lt-Col. J.H. Constable

Constable and his wife spent the first part of their honeymoon in October 1816 in Hampshire, at or near Southampton before moving on to stay with the Fishers at Osmington. Whilst he was there he made a number of drawings, of which this is one, from the ruins of Netley Abbey, which are picturesquely situated on the edge of Southampton Water.



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48 *Trees at East Bergholt*

Pencil, 21x15½

Inscribed by the artist *Octr.17th. 1817. E. Bergholt*

Lent by the Victoria and Albert Museum, London

Constable made a few large and detailed studies of individual trees, such as this, which are virtually portraits of their subject. They reflect the enthusiasm which his biographer C.R. Leslie records in these words : 'I have seen him admire a fine tree with an ecstasy of delight like that with which he would catch up a beautiful child in his arms'.

The two trees in the foreground grew by the side of the towpath leading to Flatford Lock and are seen from an identical viewpoint in the large oil painting *Flatford Mill, on the River Stour* which he had exhibited earlier in 1817 at the Royal Academy.



---

49 *The Thames with Waterloo Bridge*

Pen and ink and pencil, 6½x10¾

Lent by the Victoria and Albert Museum, London

Constable painted only one large scene of Central London. He took as his theme the opening of Rennie's new Waterloo Bridge by the Prince Regent (later King George IV) on 18th June 1817, a ceremony at which he had been present. The completion of his project took an unusually long time even for Constable, who is noted for the long periods of gestation in his major works. In this case he made his first sketch of the idea in 1819, and worked intermittently upon it, ultimately exhibiting the painting in 1832.

This compositional drawing represents a fairly early stage, before the artist added architectural details to the left-hand side and in the foreground.



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50 *Golding Constable's House, and East Bergholt Church*

Pencil, 4x5

Inscribed by the artist 27 Oct. 1818

Lent by Lt-Col. J.H. Constable

This drawing shows the house which Golding Constable built for himself in East Bergholt village, and to which he moved his family from Flatford Mill in 1774. John Constable was born there in 1776.



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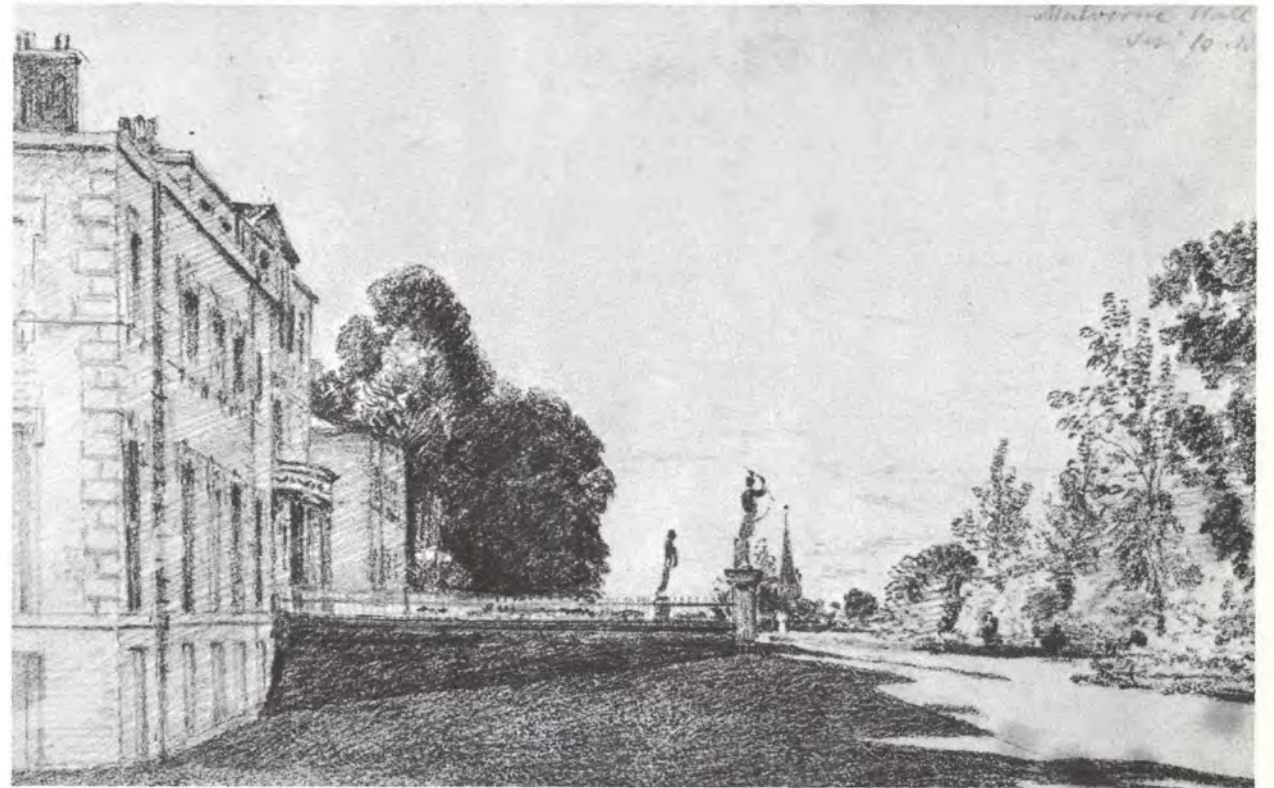
51 *Malvern Hall*

Pencil, 4<sup>5</sup>/<sub>8</sub>x7<sup>1</sup>/<sub>4</sub>

Inscribed by the artist *Malvern Hall Sept 10 [or 11] 1820*

Lent by Lt-Col. J.H. Constable

Constable made this drawing in the second of his two visits to Malvern Hall as the guest of Henry Greswolde Lewis. For a view of the house he was commissioned to paint as a result see Cat. No. 20.



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52 *Salisbury Cathedral from the Bishop's garden*

Pencil, 3½x4½

Lent by Lt-Col. J.H. Constable

This view which is from a slightly different viewpoint from that in the famous oil painting *Salisbury Cathedral from the Bishop's Grounds* was probably drawn during the visit Constable paid there in 1821.



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53 *A stone dedicated to Richard Wilson in the Grove of Coleorton Hall*

Pencil and wash, 10¼x7⅞

Inscribed on the back by the artist *Stone in the Grove Coleorton Hall. Dedicated to the memory of Richard Wilson* and with an imitation of Wilson's monogram **9W** [RW]

Lent by the Victoria and Albert Museum, London

Sir George Beaumont was a skilful amateur artist and a patron of the living arts. His mother lived at Dedham, and through this connection Constable came to know him early and received encouragement from him. In 1823 he was a guest for five weeks at Beaumont's country house, Coleorton Hall, Leicestershire.

One of the features of Beaumont's gardening was his fondness for erecting altars and other memorials to artists he wished to honour. On some of them he inscribed verses by William Wordsworth of whom also he had been an early patron. This drawing shows the stone in the woods which was dedicated to the landscape painter Richard Wilson, whose pupil Beaumont had once been.



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54 *Flatford Old Bridge and Bridge Cottage on the Stour*

Pencil, 8 $\frac{7}{8}$ x13

Lent by the Victoria and Albert Museum, London

This drawing shows the wooden bridge which crosses the Stour near Flatford Mill and the thatched cottage at the foot of the lane leading from East Bergholt to Flatford. It comes from a sketch-book Constable used on a visit to Flatford in October 1827.



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55 *Water Lane, Stratford St. Mary, Suffolk*

Pen and wash and pencil, 8<sup>7</sup>/<sub>8</sub>x13

Lent by the Victoria and Albert Museum, London

The house seen here in a lane leading to the river at Dedham still stands, very little changed. The drawing was made on the same visit as Cat. No. 54, in October 1827.



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56 *Salisbury Cathedral seen from over the river*

Pencil, 9¼x13¼

Lent by the Victoria and Albert Museum, London

This is a drawing from the large sketchbook which Constable used during his last two visits to Salisbury, in 1829.



St. Andrew's Church

J.S. 28

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57 *Emily Constable in a chair*

Pencil, 6x4½

Lent by Lt-Col. J.H. Constable

Emily, the artist's youngest daughter, was born in 1825 and died aged fourteen in 1839.



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58 *Trees in West End Fields, Hampstead*

Pencil, 9¼x12⅞

Inscribed by the artist *July 5, 1833 West End feilds* [sic]

Lent by the Victoria and Albert Museum, London

For the locality see Cat. No. 39.



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59 *A Windmill near Arundel*

Pencil, 8¾x11¼

Inscribed *July 10th 1835 Arundel*

Lent by the Victoria and Albert Museum, London

In 1834 Constable visited his namesake George Constable, at Arundel in Sussex. This introduced him to a novel type of scenery and he returned for a further visit in 1835, on which he made this drawing. Of the scenery in general he wrote 'I never saw such beauty in natural landscape before. I wish it may influence what I do in future, for I have too much preferred the picturesque to the beautiful — which will I hope account for the broken ruggedness of my style'.



Friday 10<sup>th</sup> 1835  
Hampstead

212.00

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60 *Chichester Cathedral: the West End*

Pencil, 11¼x8¾

Inscribed by the artist *West End of Chichester Cathedral July 18. 1835 Afternoon [or after storm]*.

Lent by the Victoria and Albert Museum

When he was staying in Arundel, Constable was within ten miles of Chichester. He made this drawing of the twelfth century cathedral during his second visit to this area.



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61 *View on the Stour: Dedham Church in the distance*

Pencil and sepia wash, 8x6<sup>5</sup>/<sub>8</sub>

Lent by the Victoria and Albert Museum, London

This drawing, always admired as one of the finest of Constable's designs, is a derivative made in his studio from the central motif of his *Dedham Lock and Mill* (No. 19). It reflects the influence of Claude's drawings, and the restlessness of mood reflected in the contemporary mezzotints in the *English Landscape Scenery*. The evidence of a companion drawing shows that this was not produced before 1831, and thus belongs to the last six years of Constable's life.



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62 *Salisbury Cathedral from the Meadows*

Proof impression of the mezzotint by David Lucas, touched by John Constable, 22x27¼

Lent by Lt-Col. J.H. Constable

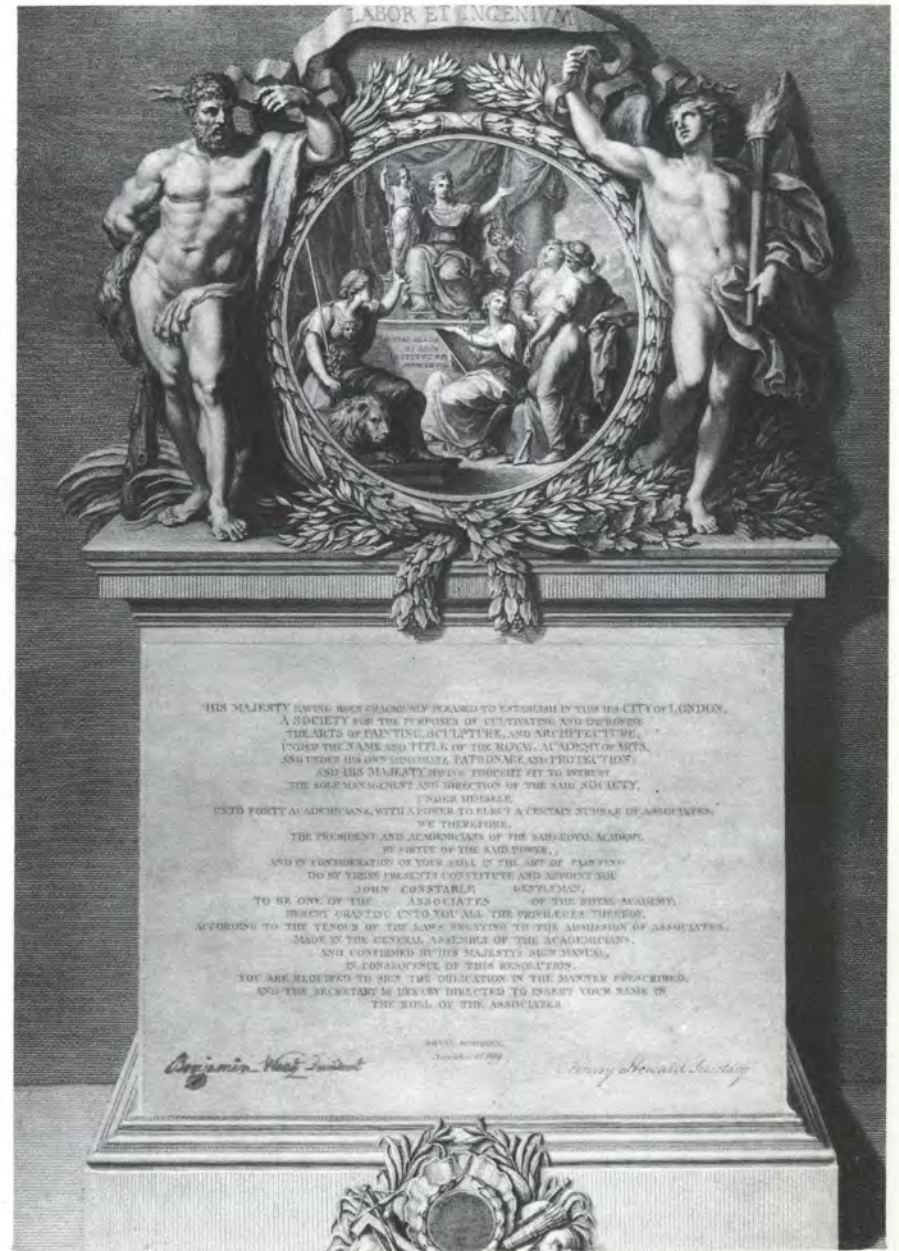


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63 *Diploma awarded to Constable on his election as Associate of the Royal Academy*

Lent by Lt-Col. J.H. Constable

Constable's fellow artists were unusually long in granting recognition to Constable's merits. He did not achieve election to the rank of Associate of the Royal Academy of Arts, the junior grade of membership of the leading body of artists, until 1819, when he was 44 years old. This is the certificate he received on that occasion.



LABOR ET INGENIUM

HIS MAJESTY HAVING BEEN GRACIOUSLY PLEASED TO ESTABLISH IN THIS HIS CITY OF LONDON,  
A SOCIETY FOR THE PURPOSES OF CULTIVATING AND IMPROVING  
THE ARTS OF PAINTING, SCULPTURE, AND ARCHITECTURE,  
UNDER THE NAME AND TITLE OF THE ROYAL ACADEMY OF ARTS,  
AND UNDER HIS OWN IMMEDIATE PATRONAGE AND PROTECTION;  
AND HIS MAJESTY BEING IN THIS RESPECT FIT TO INTEREST  
THE SOLEMNIZATION AND DIRECTION OF THE SAID SOCIETY,  
IN YOUR HISSELF  
UNTO FORTY ADORABLES, WITH A POWER TO ELECT A CERTAIN NUMBER OF ASSOCIATES,  
WE THEREFORE,  
THE PRESIDENT AND ACADEMICIANS OF THE SAID ROYAL ACADEMY,  
BY VIRTUE OF THE SAID POWER,  
AND IN CONSIDERATION OF YOUR ABILITY IN THE ART OF PAINTING  
DO BY THESE PRESENTS CONSTITUTE AND APPOINT YOU  
JOHN CONSTABLE ESQUIRE,  
TO BE ONE OF THE ASSOCIATES OF THE SAID ROYAL ACADEMY,  
IN ACCORDANCE WITH ALL THE PRIVILEGES THEREOF,  
ACCORDING TO THE TENOR OF THE LAWS RELATIVE TO THE ADMISSION OF ASSOCIATES,  
MADE BY THE GENERAL ASSEMBLY OF THE ACADEMICIANS,  
AND CONFIRMED BY HIS MAJESTY'S LETTERS PATENT,  
IN Obedience OF THE SAID RESOLUTIONS,  
YOU ARE REQUESTED TO ACCEPT THE OBLIGATION IN THE MANNER PRESCRIBED,  
AND THE SECRETARY IS HEREBY DIRECTED TO INSERT YOUR NAME IN  
THE ROLL OF THE ASSOCIATES.

ROYAL WARRANT  
November 1769

*Benjamin Hoop*

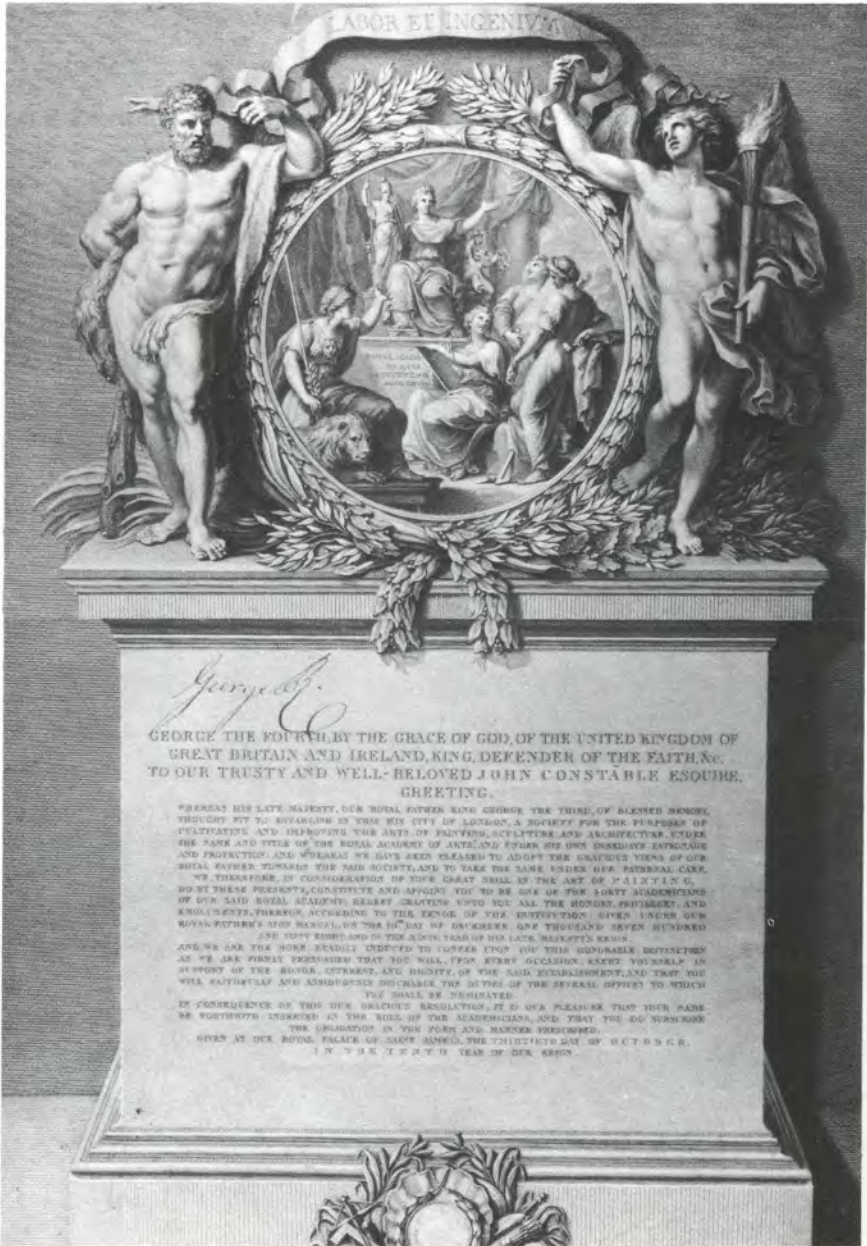
*Henry Howard*

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64 *Constable's Diploma on election as a Member of the Royal Academy*

Lent by Lt-Col. J.H. Constable

It took almost another ten years for Constable to be promoted to full membership of the Academy, an event which took place on 10th February, 1829. As a condition of his election he deposited his painting *A Boat passing a Lock* (Cat. No. 32) with the Academy, and received his Diploma.



LABOR ET INGENIUM

*George IV*  
GEORGE THE FOURTH, BY THE GRACE OF GOD, OF THE UNITED KINGDOM OF GREAT BRITAIN AND IRELAND, KING, DEFENDER OF THE FAITH, &c.  
TO OUR TRUSTY AND WELL-BELOVED JOHN CONSTABLE ESQUIRE,  
GREETING.

WHEREAS HIS LATE MAJESTY, OUR ROYAL FATHER KING GEORGE THE THIRD, OF BLESSED MEMORY, THROU' HIS WILL BEQUEATHED IN HIS HIS CITY OF LONDON, A SOCIETY FOR THE PURPOSE OF CULTIVATING AND IMPROVING THE ARTS OF PAINTING, SCULPTURE AND ARCHITECTURE, UNDER THE NAME AND TITLE OF THE ROYAL ACADEMY OF ARTS; AND FURTHER HIS OWN IMMEDIATE PATRONAGE AND PROTECTION; AND WHEREAS WE HAVE BEEN PLEASED TO ADOPT THE SAID SOCIETY UNDER OUR ROYAL FATHERS TOWARDS THE SAID SOCIETY, AND TO TAKE THE SAME UNDER OUR PATERNAL CARE, WE THEREFORE, IN CONSIDERATION OF YOUR GREAT SKILL IN THE ART OF PAINTING, DO BY THESE PRESENTS, CONSTITUTE AND APPOINT YOU TO BE ONE OF THE SAID SOCIETY OF ARTS, AND WE DO HEREBY GRANTING UNTO YOU ALL THE HONORS, PRIVILEGES, AND EMOLUMENTS, THEREON ACCORDING TO THE TENOR OF THE STATUTE IN THIS BEING OUR ROYAL FATHERS HIS MAJESTY, ON THE 10<sup>TH</sup> DAY OF NOVEMBER ONE THOUSAND SEVEN HUNDRED AND FIFTY EIGHT, AND IN THIS BEING OUR SAID LATE MAJESTY'S REIGN, AND WE DO HEREBY ENJOINED TO COVER UPON YOU THIS HONORABLE DISTINCTION AS WE ARE FULLY PERSUADED THAT YOU WILL, FROM EVERY OCCASION, EXERT YOURSELF IN SUPPORT OF THE HONOR, INTEREST, AND DIGNITY, OF THE SAID ESTABLISHMENT; AND THAT YOU WILL FIDELITATELY AND ASSIDUOUSLY DISCHARGE THE DUTIES OF THE SEVERAL OFFICES TO WHICH YOU SHALL BE APPOINTED.

IN CONSEQUENCE OF THE OUR SAID RESOLUTION, IT IS OUR PLEASURE THAT YOUR NAME BE FORTHWITH INSERTED IN THE ROLL OF THE ACADEMICIANS, AND THAT YOU DO WITHIN THE QUARTER OF THE YEAR NEXT ENJOINED, TAKE POSSESSION OF THE SAID OFFICE OF SECRETARY, AS WE ARE FULLY PERSUADED THAT YOU WILL, FROM EVERY OCCASION, EXERT YOURSELF IN SUPPORT OF THE HONOR, INTEREST, AND DIGNITY, OF THE SAID ESTABLISHMENT; AND THAT YOU WILL FIDELITATELY AND ASSIDUOUSLY DISCHARGE THE DUTIES OF THE SEVERAL OFFICES TO WHICH YOU SHALL BE APPOINTED.

IN WITNESS WHEREOF, WE HAVE HEREUNTO SET OUR HANDS AND SEAL, AT OUR PALACE OF ST. JAMES, THE THIRTIETH DAY OF OCTOBER, 1794.

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65 *Paint-box used by Constable containing bottles of pigment, brushes, palette, palette knife and chalk holder.*  
Lent by Lt-Col. J.H. Constable



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## Lenders to the exhibition

Victoria and Albert Museum:	6,7,9,19,21,22,26,29,35,42,43,44,48,49,53,54,55,56, 58,59,60,61.
Lt-Col J.H. Constable:	2,3,4,5,10,15,18,40,45,46,47,50,51,52,57,62,63,64,65.
The Royal Academy of Arts:	8,24,25,31,32.
The National Gallery of Victoria:	1,16,27,33,39.
The Christchurch Museum, Ipswich:	12,13,14.
The Fitzwilliam Museum, Cambridge:	34,36.
The Museum of Fine Arts, Boston:	11,17.
The Virginia Museum of Fine Arts:	28.
The Tate Gallery:	38.
The City of Manchester Art Gallery:	23.
The Nationalgalerie, Berlin:	41.
The Musée des Beaux-Arts, Le Mans:	20.
A.W. Bacon, Esq:	37.
The Dunedin Public Art Gallery:	30.

