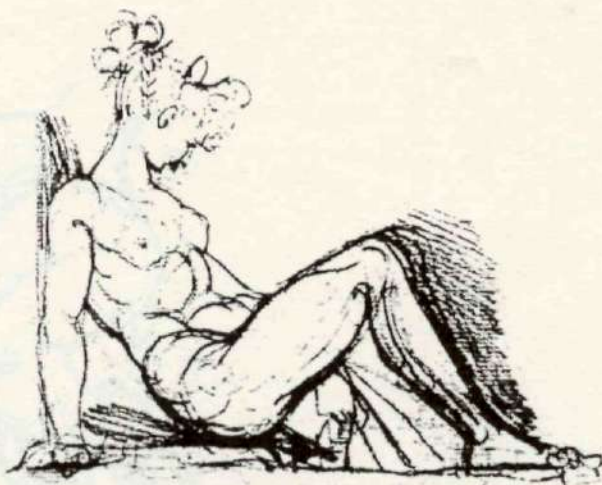


DRAWINGS BY
HENRY FUSELI







A COLLECTION OF DRAWINGS BY HENRY FUSELI R A



A COLLECTION
OF DRAWINGS BY HENRY FUSELI, RA

AUCKLAND : AUCKLAND CITY ART GALLERY : 1967



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PREFACE

The discovery of these hitherto unknown Fuseli drawings followed the pattern that one reads about but rarely, if ever, experiences.

In 1963 Mr Peter Tomory, at that time Director of the Auckland City Art Gallery, was visiting Dunedin, New Zealand. This city is almost as far as one can possibly travel from the lands of Henry Fuseli. Mr Tomory had concluded an inspection of privately-owned paintings when his hostess hesitantly remarked that they had some drawings which might be worth looking at. The works reproduced in this volume are the drawings. Time alone will tell, but it is doubtful if a more significant artistic discovery will ever occur in New Zealand again. The thirty-seven drawings were subsequently catalogued by Mr Tomory. In 1965 the owner sold the collection to the Auckland City Art Gallery. At this date it comprises one of the

world's great collections of Fuseli's work, filling in at one stroke, a number of gaps in our knowledge of Henry Fuseli's historical development.

Whatever happened, this major find may have been missed had not circumstances placed a trained and perceptive art historian in the critical position at the crucial time. Furthermore, that Mr Peter Tomory, now Senior Lecturer in the History of Fine Arts at the University of Auckland, has consolidated his find by research leading to this valuable publication.

We are very grateful, that the Trustees of the Paul Mellon Foundation for British Art, the University of Auckland and the Council of the City of Auckland have made grants towards the cost of this publication; and to all those who have helped to bring this work to fruition.

G. DOCKING

DIRECTOR

AUCKLAND CITY ART GALLERY



INTRODUCTION

Fuseli hardly needs introducing, considering the volume of research that has been dedicated to his life and work since 1946 and which will be brought to a definitive state with the publication next year of Dr Gert Schiff's *Catalogue Raisonné*.

It would be redundant, therefore, to write yet another general critical analysis of his life and work, but the comprehensiveness of this collection of drawings demands some remarks on his sources of inspiration, his method of working and his conception of art.

The subject drawings give almost the full range of Fuseli's literary interests – Classical Mythology, Ancient History, The Bible, the *Nibelungenlied*, Dante, Shakespeare, and Milton. About them, one thing is clear, he never composed a situation or an action which did not illustrate exactly the text of the source he drew from, which disposes of the myth that he made up his own interpretations. Even where he makes his own comment in Greek as in drawing no 23, he is paraphrasing one ancient author commenting on another's text. Thus in the identification of subjects it is essential to account for every single figure. Fuseli was also careful as to detail, anachronisms of dress or weapon seldom or never occur. Apart from the general stock of heroic

or tragic actions, Fuseli had a penchant for the obscure source, as in no 27, like Haydon and other contemporaries. It is in this ambivalence between the ideal and the particular, that Fuseli is paradoxical, as Mason has pointed out, neo-classical in theory and eclectic in practice. But as a creative artist of his time he was hardly alone in this. This difference between wish and fulfilment is attested by his rare use of allegory, the conceptual tool of the Renaissance, instead he chooses the 'moment of truth' of the Baroque or Romantic spirit. The allegory here, in no 29, is hardly invented but derived from an actual text. Antal has studied Fuseli's affinity with Mannerism and obvious stylistic parallels can be pointed out, but these seem occasioned, in some part, by Fuseli's erotic Dandyism finding a sympathetic *rapprochement* with the elegant eroticism of the Mannerist artists. Fuseli, in fact, seems to belong much more to the anti-Mannerist front – to a post-Michelangelo naturalism group like the Carracci. For if some of his textual sources are obscure, there is nothing but clarity both in his composition and his statement of the action. Besides, Fuseli himself said '... by nature I understand the general and permanent principles of visible objects, not disfigured by accident, or distempered by disease, not modi-

fied by fashion or local habits.' (Lecture 1, 1801, KNOWLES vol 2, p21). Certain Mannerist parallels have been mentioned in the catalogue notes, but these are to emphasize that the sources of Classical Antiquity and Michelangelo were common both to the Mannerists and Fuseli. Furthermore, Fuseli makes little real use of the Mannerist solid and vacuum composition and rarely does he use the arbitrary juxtaposition of forms of that style. If he does employ a Mannerist contrivance, he does no more than Ingres or Delacroix. If Fuseli teaches us anything about Art History, it is support of the now recognised importance of Correggio to the foundations of the Baroque (no 4, note). Eclecticism, now cleansed of opprobrium, defines Fuseli's choice of literary and painterly sources, but not his style which remains as consistent to the creative conditions as that of any other artist. The continuum of motif, pose or form is remarked on in many of the catalogue notes.

One method of working is well exemplified in many of the subject drawings and this is the process of drawing through or tracing a composition from the front to the back of the sheet. From these, Fuseli produced repetitions like no 25 or more fully worked and coloured replicas like no 30 or transformed a traced form into a fresh composition like no 29. This was not an unusual practice for Rowlandson did it frequently and both artists prepared work for engraving, the likely reason for the method. Besides these repetitions and variations indicate Fuseli's ceaseless activity in drawing.

This leads to some comment on the many and often justified criticisms of Fuseli as a painter. The same criticism might be levelled at some of his contemporaries whose drawings have a freshness not always attained by their paintings. There seems no doubt that the smaller the scale, that is nearer to the

scale of a drawing, the better Fuseli painted. However, as Hauser has pointed out, the brief spontaneous creation was a symptom of the Romantic Movement; moreover there is an artistic hazard, for Henry Moore has said how he gave up doing finished modelled drawings, since he lost the impetus to carry them into sculpture. Besides, Fuseli admitted his inability to paint, which is borne out by Haydon's rather dreadful description of Fuseli at the easel.

Turning from the subject drawings to the others of courtesans and individual women, one enters the field in which Fuseli has gained fame and notoriety. Yet again, there was nothing unusual in his choice of subject, it is only the comic interpretation which separates a Rowlandson from a Fuseli treatment of a woman at her dressing table and Delacroix records how he made love to his model after a sitting. This intimate *rapprochement* with the opposite sex and all its connotations was endemic of the period. In our own time we have witnessed or, at least, been informed of a sexual revolution, so that Fuseli's absorption with this kind of subject and his occasional pornographic diversions are hardly to be wondered at. It has been suggested that Etty, a contemporary, and a mine of verbal correctitude was not above doing the same sort of thing. Between Etty and Fuseli, however, 'a great gulf is fixed', for Fuseli was utterly serious in his various interpretations. Antal, in fact, juxtaposes an Edvard Munch to a Fuseli, and it is no far cry from Fuseli to Ibsen. The female dominated male is invoked time and again by Fuseli, so that it is not surprising that his individual women are surrounded by an aura of menace. Enticing or repelling none of Fuseli's women give promise of being 'a coy mistress'. This theme of a monstrous regimen colours Fuseli's choice of fictional subject apart from the

surviving examples of his erotic work, no 29b. Even Mrs Fuseli, a gentle woman by all accounts, identified as the model in many drawings here, is seen often as a virago in an epoch of eunuchs, to paraphrase Fuseli's *Aphorism* 226 (KNOWLES vol 3, p144).

Dominated or no, Fuseli's hero-type is true to his time, for it is evolved parallel to that of Romantic literature. Commencing with the conventional, classic hero such as Caius Marius, drawing no 1, and David, no 6, he moves first to the withdrawn, passionate and doom possessed hero like Timon of Athens, no 5, and Hamlet, no 16. For the visual presentation of these Fuseli would have gained much from Garrick, who had done so much to give conviction and individualism to Shakespeare's leading figures. Next, the transitional hero like Prometheus, whom the classicist Fuseli possibly regards as an image of man's creative energy, enchained and tortured by supernatural forces until released by superman in the shape of Hercules. But the Romanticiest Fuseli cannot forbear selecting the episode as in no 24 where Bia, une belle dame sans merci, physically assists in fettering the hero. This theme of the femme fatale and her corruptive influence is seen in Siegfried, nos 18 and 20, and in Ixion. In no 23 through carnal desire, man is condemned to spawn bestiality and finally to eternal torture. In no 27 to avenge woman, man damns his soul forever. Both classic and romantic conceptions are finally resolved in Satan. The metamorphosis of Satan as hero has been discussed by Praz in *The Romantic Agony*, but it may not be too perverse to detect in Fuseli's Satan, the hermaphrodite hero, in fact, this is how he depicts Siegfried in no 19. Fuseli's Satan is always a graceful and rather effeminate figure, who as he flies away from the guardians of Hell in no 37 seems a subtle equation

of the heroic masculinity of Death and the erotic femininity of Sin. Thus as a plurality of their powers, Satan-Hero escapes the singular perdition personified by one and promised by the other.

One cannot conclude these remarks without some reference to Fuseli's connection with Blake. The connection is illustrated here in nos 4, 18, 24, 30 and 36. The evidence of nos 4, 30 and 36 seems to support Mason's opinion that Blake used the older artist as a figurative source, even though his final conceptions were entirely individual. Todd (TODD ED) suggests it was Fuseli whom Stothard accused when he '... allowed he [Blake] had been misled to extravagances in his art and he knew by whom'. While Fuseli freely admitted that Blake was '... d—d good to steal from', one must agree with Mason that it is difficult to find any direct reference to Blake in Fuseli's work. It would appear that if Fuseli 'stole' from Blake it was a 'painterly' borrowing. For instance, in general Fuseli's colour and tones are very similar to Blake's (cf: *The Four and Twenty Elders*, c1800-5: Tate, London). More specifically, Fuseli adapts Blake's yellow aura behind a head (cf: *Glad Day*, c1780: British Museum) in such a drawing as no 25 and Blake's scalloped cloud form (cf: *Elohim Creating Adam*, c1795: Tate, London) is found in less precise form in nos 34 and 36. As he confessed, it was colour that eluded Fuseli, and there was none better to turn to than Blake in this field.

It remains to say something of the provenance of these drawings.

The collection was acquired, as a whole, by the Auckland City Art Gallery in January 1965, from a private source in Dunedin, where it had been purchased at auction, again, as a whole, shortly after the second world war. An old folder associated with the drawings, indicates that they came from

England this century, since a coded price appears on it. There is little hope now of tracing this virtually unique collection back to the first owner. However, certain evidence and the overall character of the collection, gives rise to a not unreasonable supposition. In the notes to nos 6 and 15 evidence is given of another hand working on the drawings. The suggestion is that it is the hand of an engraver strengthening and in other ways preparing a drawing for print making. Combining this evidence with the facts that the collection has been carefully compiled in subject and period and the extraordinary high quality of nearly all the drawings, makes it possible to believe that Moses Haughton Jr (1772-1848) was the original owner. Haughton, who had been a pupil of Stubbs, was an engraver of many of Fuseli's works. In 1803 he joined Fuseli, living with his employer until 1819. He was, thus, in an excellent position to choose drawings at the artist's recommendation. This would also support the deduction that the drawings reveal an artist's selection and not that of a layman.

Whoever, indeed, was responsible, put together one of the finest collections of Fuseli drawings in the world.

P. A. TOMORY
AUCKLAND 1967

ACKNOWLEDGEMENT

My greatest debt is to Dr Gert Schiff of New York University and formerly of the Schweizerisches Institut für Kunstwissenschaft, Zürich. Dr Schiff, with whom I worked in Zürich, generously placed all the material of his Catalogue Raisonné at my disposal besides identifying several of the subjects and providing information from his extensive knowledge of Fuseli's life and work.

That the Auckland drawings were found in time to be included in the Catalogue Raisonné was an act of fortune which I hope will in some way repay Dr Schiff for his many kindnesses.

Grateful acknowledgement is also due to the authorities who enabled me to work in the Print Room of the British Museum and the Witt Library, Courtauld Institute, University of London.

Finally I would like to thank the Director, Mr Gilbert Docking for implementing publication and Mr Gordon Brown for designing and preparing the text for the printer.

P. A. T.

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-

CHRONOLOGICAL BIOGRAPHY

- 1741 Born Johann Heinrich Füssli in Zürich, the second son of a Swiss artist, Johann Caspar Füssli (1706-1782).
- 1751 Began drawing and making copies from Swiss, Dutch and German artists. Also a member of the Romantic circle around Johann Jakob Bodmer, where he was introduced both to classical literature and to the Nibelungenlied, Dante, Shakespeare and Milton.
- 1761 In these years he also acquired a fluent knowledge of Greek, Latin, Hebrew, French, Italian and English.
- 1761 Ordained in the Zwinglian church, largely through pressure from his father.
- 1762 With Johann Kaspar Lavater and Felix Hess, he published a pamphlet against a particular case of corruption and injustice. In consequence, all three had to leave Zürich for a time.
- 1763 In Berlin, where he met the leaders of the German Romantic Movement (Sturm und Drang).
- 1764 Arrived in London. Became an ardent theatre goer.
- 1766 Visited Paris as Tutor to the young Lord Chewton. There he met Jean-Jacques Rousseau.
- 1767 On his return to London published *Remarks on the Writings and Conduct of J-J Rousseau*.
- 1768 Met Sir Joshua Reynolds who urged him to become an artist.
- 1769 Worked on a history of German poetry. The manuscript was destroyed in a fire the following year.
- 1770 On Reynold's advice, set off for Italy. Visited Genoa and Florence on his way to Rome where he settled until 1778.
It was probably in Italy that he adopted *Fuseli* as the spelling of his name.

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-
- 1772 Visited Venice.
- 1775 Visited Naples.
- 1778 Left Rome for Zürich.
- 1779 Returned to London via Ostend.
- 1782 Exhibited *The Nightmare* at the Royal Academy and made his name.
- 1786 Began to work on his paintings for Boydell's Shakespeare Gallery.
- 1787 Commenced his friendship with William Blake and continued it until 1810, after which they saw little of each other.
- 1788 Married Sophia Rawlins, an artist's model.
- 1789 Began his friendship with Mary Wollstonecraft, which continued until 1792, when it was terminated by Mrs Fuseli, according to Knowles.
- 1790 Commenced his series of paintings for his Milton Gallery.
- 1799 Opening of the first Milton Gallery exhibition, which was praised by the intellectuals and neglected by the public.
Appointed Professor of Painting to the Royal Academy.
- 1800 Second Milton Gallery exhibition.
- 1801 Published his first lectures.
-
-

1802 Visited Paris to see the art treasures looted by Napoleon.

1804 Appointed Keeper of the Royal Academy.

1825 After a short illness he died at Putney Hill, the house of his old friend the Countess of Guildford.





CATALOGUE & PLATES

NOTES TO THE CATALOGUE

All measurements in millimetres, height before width.

All dates given without a preceding *circa* are firm dates inscribed on the drawings.

All the drawings are in chronological order.

In all cases 'Zürich' as a location indicates Kunsthaus, Zürich.

Inventory or accession numbers are shown thus '1940-154'.

Negatives of all the drawings are held by the Auckland City Art Gallery and the Schweizerisches Institut für Kunstwissenschaft, Zürich. In all cases permission to reproduce should be obtained from the Auckland City Art Gallery.

1 Caius Marius and the Cimbrian soldier c1764-65

Pen and ink with grey wash 306 x 486

Watermark: LVG

Verso **A frightened man in Tudor costume:**

A male head:

A female head

Pencil

Acc no: 1965-66

This drawing shows Fuseli's earliest adult style. Another version (now lost) was used many years later for a line engraving by Lips in *Heinrich Füessli's Samtliche Werke nebst einem Versuche seiner Biographie*: Zürich 1807: facing page 13.

The story is found in several sources (probably Lucan, *Pharsalia*: book xi, lines 75-86) and took place at Minturnae (88BC), where Marius was imprisoned on the orders of his rival, Sulla. A Cimbrian soldier was sent to murder him, but Marius cried out

'Who dares kill Caius Marius!'. The soldier fled. Perhaps, unconsciously, Fuseli has given Marius the features of Garrick, the actor, whom he greatly admired. Whether there was a play of the subject at the time has not been traced, but in 1791 Arnault wrote *Marius à Minturnes*, which may suggest an earlier play.

The drawing verso, appears later, the Roman period perhaps, for the main figure is reminiscent of the running man in Rosso's *Moses and the daughters of Jethro* (Uffizi, Florence) and the female head of a Renaissance saint.

Fuseli was probably thinking of this drawing when he wrote in his fifth lecture (1805), '... the fear of Marius cannot sink to the panic of the Cimber who drops the dagger at entering his prison ...' (KNOWLES vol 2, p257).

Refer also to Appendix 1



2 Aphrodite carrying off Paris after his battle with Menelaos c1768-69

Pen with grey and pink wash 218 x 178

Insc: ΠΑΡΙΣ. Ελευ. (On the drawing)

Fuseli Pt (In the margin, in another hand)

Acc no: 1965-51

The subject is taken from Homer, *Iliad*: book III, lines 380 ff. Aphrodite is carrying Paris to Helen. An almost identical figure to Aphrodite is found in SCHIFF 336 (**The Fairy Queen appears to King Arthur**, 1769, Private Collection, Oberhofen: GANZ 9). Compare also SCHIFF 470 (**Merry wives of Windsor**, c1774-77, British Museum, Carrick-Moore sketch book, 1885-3-14-206) for a similar pair of figures and for a stylistic parallel, SCHIFF 324 (**The naming**

of Odysseus, c1768-9, Zürich, Ganz Donation, 1938-764: GANZ 8). The figures are based on those on the Meidias Vase (British Museum) depicting the rape of the daughters of Leucippus (Irwin, *English Neoclassic Art*: London 1966: plate 28). At the date this drawing was made, Fuseli would have used the d'Hancarville edition (Naples, 1766) of the Hamilton vases (vol 1, plate 130). This vase, from which the Greek painter has his name, was in Sir William Hamilton's Collection in Naples, where Fuseli made studies of it in 1775 (ANTAL p51, note 96). It is probable that Flaxman used the same source for his *Apollo and Marpessa* (c1800), Royal Academy, London (vide, Irwin, *English Neoclassic Art*: p6 plate 77).



3 **Three women at a curtained window** 1779

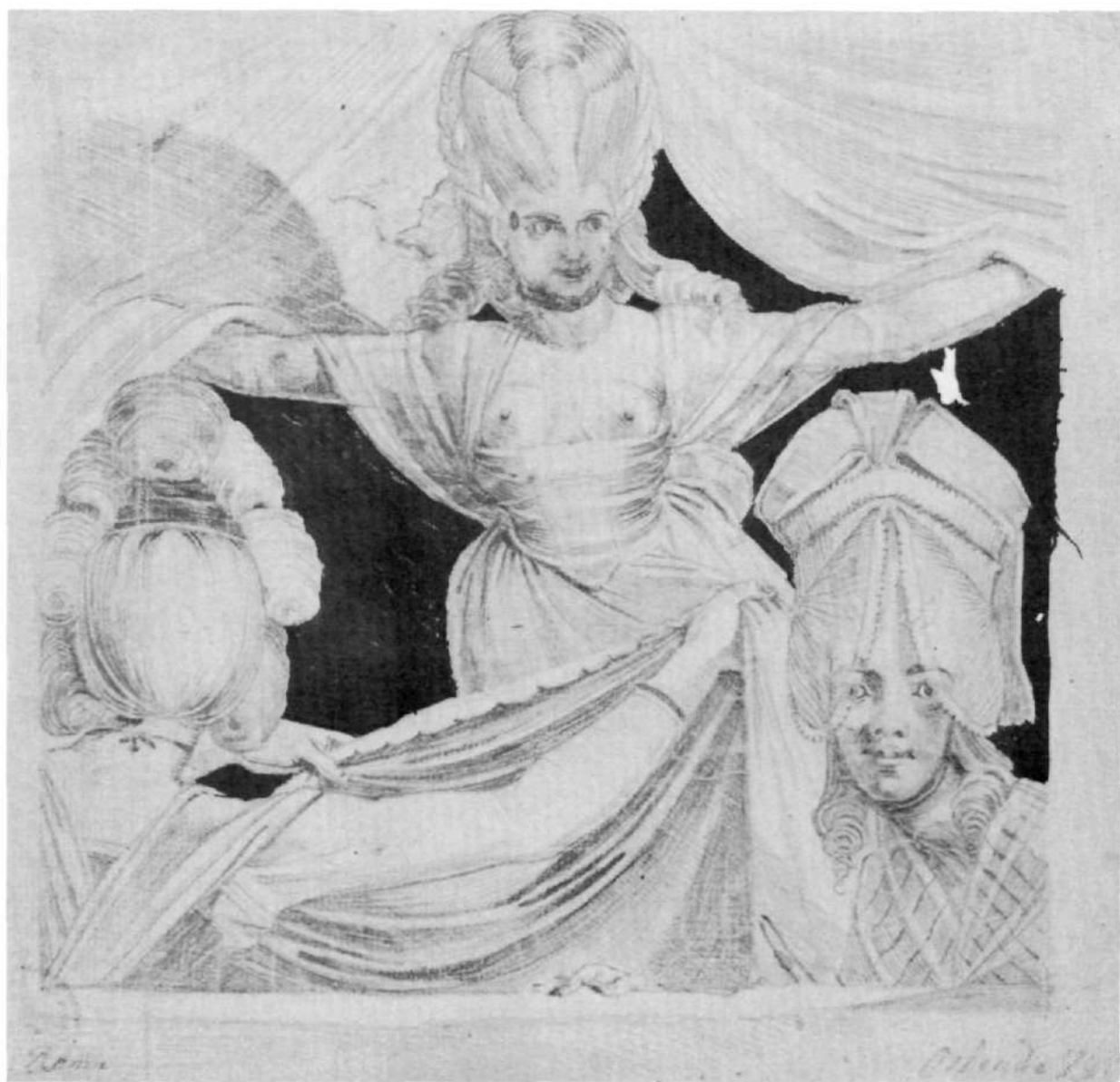
Pencil and brown wash 165 x 167

Insc: Roma Ostende 79

Acc no: 1965-52

Fuseli made this drawing on his return journey from Zürich to London. A similar drawing is SCHIFF 553 (**Two women looking out of a cabin window**, 1779, Basel, 1914-287: GANZ 36). Schiff suggests that

these girls may be identified with those remembered by Northcote (FEDERMANN p49), namely Nannina and her two sisters who lived in the Palazzo Bolognetti, Rome. A somewhat untr tranquil recollection since, at the same time, Fuseli made a drawing of Magdalena Hess and on the back of it wrote a poem to Anna Landolt. To both women, Fuseli had been passionately, but unsuccessfully, devoted.



4 Subject from Milton's L'Allegro c1780
Pencil heightened with white 330 x 411

Verso: **A female nude**, similar to the central figure, recto
Pencil

Acc no: 1965-65

The subject is taken from *L'Allegro*: lines 25-32

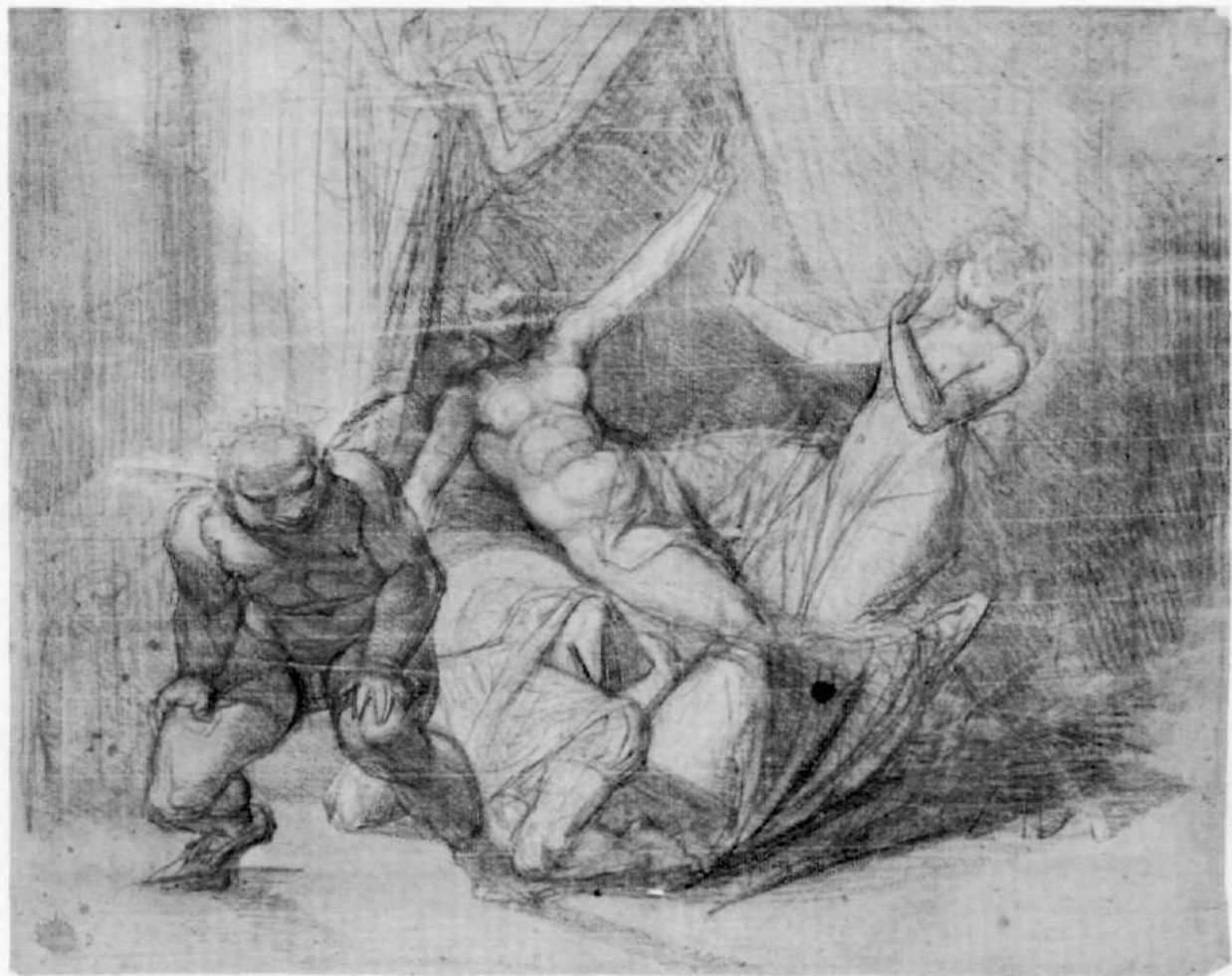
Haste thee, Nymph and bring with thee
Jest, and youthful jollity,
Quips and Cranks and wanton wiles,
Nods and Becks and wreathed Smiles, ...
... Sport that Wrinkled Care derides
And Laughter holding both his sides

Stylistically the drawing is connected with SCHIFF 816 (**Brutus falling on the sword** c1780, British Museum, 1856-5-10-1179). The figure of the Nymph is obviously based on Correggio's *Danae* (Galleria Borghese,

Rome) a painting which Fuseli describes with admiration in his *A History of art in the schools of Italy*, (KNOWLES vol 3, p383-4). The artist would have seen this painting first in Rome, when it belonged to the Odelscalchi family. Later, after the Orléans sale in 1798, it was in English collections until 1823.

Fuseli was to use this subject again in his painting, *Euphrosyne, L'Allegro*, (Zürich) in 1799-1800 for his Milton Gallery. (SCHIFF MILTON p91) refers to Blake's part dependence on that work for his engraving, *Mirth*, of 1817. It may also be noted that Blake's figure of 'laughter holding both his sides', is not unlike, in spirit and pose, the same figure in the drawing here. The later painting is more Miltonic in spirit, this early drawing smacks more of Pope.

Refer also to Appendix 1



5 A scene from Timon of Athens 1783
 Pen and brown ink with brown, yellow and
 pink wash (on oiled paper) 205 x 299

Insc: Lon: March 83

Σκίασ[*sic*]όναρ Ἀνθρώποι

PINDAR, *Pythian*, viii: 135-6

Verso: The figure of **Alciabiades** drawn through
 Pencil

Acc no: 1965-57

An almost identical version to SCHIFF 468
 (**Scene from Timon of Athens**, c1783,
 British Museum: POWELL 8). The Auckland
 drawing is more complete and is coloured.
 The subject comes from act IV, scene 3
 where Alciabiades with Phrynia and Timan-
 dra talk to Timon in his cave.

Refer also to Appendix 1



6 **David and Goliath** c1780-85

Pen and grey wash 343 x 311

Insc: *David & Goliath* (in a later hand)

Acc no: 1965-79

The subject is from *1 Samuel*: chapter 17, verse 49.

A similar colossus-like figure is SCHIFF 989 (**Hercules and the man-eating horses of Diomedes**, 1798, Chicago, Art Institute, L. H. Gurley Collection, 2221-52: GANZ 67).

The same figure of Goliath, only reversed,

Fuseli used later as Death in SCHIFF 891 (**Satan and Death, separated by Sin**, oil, after 1793, Los Angeles, County Museum: SCHIFF MILTON plate 14). The arm with the shield, appears again with the figure of Beelzebub in Bromley's engraving, *Satan on the flaming sea...* (Du Roveray's *Paradise Lost*, 1802: SCHIFF MILTON plate 8). See also no 33. It will be noted that this drawing has been heavily outlined by another hand similar to no 15. This seems again the work of an engraver.



7 Mrs Fuseli seated at a table c1790-92
Pen with grey, brown and pink wash 227 x 157

Verso: Mrs Fuseli seated, leaning forward

Pen with grey, brown and red wash

Insc: Recto — All entries below refer to Fuseli's articles for the *Analytical Review* and con-

firm those already identified by MASON (Appendix II, p356 ff). Of the three entries not mentioned by Mason (I am grateful to Mrs N. S. Brommelle for checking these), *Edda* is unsigned, *Hewlet* is signed with the familiar R. R., and *Madame de Bavière* is signed V. B., which is not cited by Mason.

Zimmerman	May 88	(Visit to the King of Prussia, vol 1 p97)
Hercules	June 88	(The Arts, vol 1 p216)
Sepp	March 89	(Christian Sepp, <i>Beschouwing der Wonderen</i> (1), vol 3 p257)
Boydell pro	Oct 1789	(The Arts: Boydell's <i>Shakespeare Gallery</i> , vol 2 p234)
St Simon	Feb 89	(Duc de St Simon, <i>Memoires</i> , vol 3 p147)
Supplement	Aug 89	(Supplement to above, July vol 4 p354)
Exhibition		
Macklin	July 1789	(The Arts: Macklin's Gallery, vol 4 p368)
Exhibition		
Boydell	May 89	(The Arts: Exhibition. Boydell's Catalogue, vol 4 p106)
Physiognomy	Decr. 89	(Thomas Holcroft ed. of Lavater, <i>Essays on Physiognomy</i> , vol 5 p454)
Physiognomy	April 90	(the same, vol 6 p421)
Coxe	Decr 89	(William Coxe, <i>Travels in Switzerland</i> , vol 5 p462)
	Feb 1790	(the same, vol 6 p154)
Madan	Sept 1789	(Rev M. Madan, translation, <i>Juvenal</i> , vol 5 p25)
Bicknell	March 90	(Alexander Bicknell, <i>Painting Personified</i> , vol 6 p331)
Jortin	July—90	(John Jortin, <i>Tracts philological ...</i> , vol 7 p241)
Bruce 1 vol	May 90	(James Bruce, <i>Travels to discover the source of the Nile</i>)
Bruce 1 vol	June 90	(James Bruce, <i>Travels to discover the source of the Nile</i>)
Bruce 2 vol	July 90	(James Bruce, <i>Travels to discover the source of the Nile</i>)
Bruce Massauah [?]	Aug 90	(James Bruce, <i>Travels to discover the source of the Nile</i>)
Bruce Gondar		(James Bruce, <i>Travels to discover the source of the Nile</i>)
Bruce Nile		(James Bruce, <i>Travels to discover the source of the Nile</i>)
Stuart	Oct 1790	(James Stuart, <i>Antiquities of Athens</i> , vol 8 p121)
Edda	Decr. 88	(<i>Edda Sæmundar Hinns Fróða ... The Rhythmic or more ancient Edda ...</i> , vol 2 p337 and p461)
Pantheon	Nov 1790	(Bell's <i>New Pantheon</i> , vol 8 p291)

Hewlett	June 89	(Rev John Hewlett, <i>A Vindication of the Authenticity of the Parian Chronicle</i> ... vol 4 p55)
Lettres Nicolai	May 89	(Nicolai, <i>Secret History of the Court of Berlin</i> , vol 4 p80)
Nicolai		(Nicolai, <i>Secret History of the Court of Berlin</i> , vol 4 p80)
Madame de Bavicor [sic]	Aug 88	(<i>Fragmens de Lettres Originales de Mad. Charlotte-Elizabeth de Baviere Veuve de Mons. Frere unique de Louis XIV</i> [sic] 2 vols: vol 1 p481)

Acc no: 1965-49

Joseph Johnson published the *Analytical Review* from May 1788 to December 1798. Johnson was an intimate friend of Fuseli and had been since Fuseli's first arrival in England. The inscription P. C. on many of Fuseli's drawings refers to Purser's Cross, Johnson's House in Chelsea.

For the drawing, recto, a similar hair-dressing can be seen in SCHIFF 1091 (**Mrs**

Fuseli in front of a chimney, 1791, Victoria and Albert Museum, 1723-1892: POWELL 33) also SCHIFF 1086 (**Portrait of Mrs Fuseli**, 1790-1, Budapest, 1914-1043). The drawing, verso, may be related to SCHIFF 1446 (**Woman with naked bust seated, holding a switch**, Zürich, Ganz Donation, 1938-679) and also can be identified as Mrs Fuseli.

7 VERSO



8

A woman with a fan, standing, seen from the back 1791

Pencil with blue, brown, black and pink wash 233 x 188

Insc: 12 March 91 (in sepia)

Acc no: 1965-44

The model is almost certainly Mrs Fuseli.

Compare SCHIFF 1084 (**Mrs Fuseli**, 1790 Kunsthaus Zürich, 1914-32) which has similar dress and hair style, SCHIFF 1095 (**Mrs Fuseli reading**, 1791, National Museum, Nürnberg, HZ 3400) and the most similar SCHIFF 1089 (**Study of Mrs Fuseli**, Basel, 1914-228).



9 **A woman on a balcony with high dressed hair and hat** c1790-1

Pen with black, blue, pink and yellow wash
234 x 187

Insc: *Him sleep oppressed what time shrill chanticlere
The rosy courses of Aurora sends*

Verso: **Nude figure of a man seen from the back**

Pen and mauve wash

Insc: *on that
You to whom Nature at Lifes entrance gave
ineffable equivalent of all
Fortune can give*

*O Son to whom at Lifes first entranced Heaven
a feeling heart and a pure sense has given
That gift inestimable, which alone
[deleted line] what making surpasses all the
[two words indecipherable]
greatly [?] [indecipherable deletion]
the high [deleted] amends*

*for every other gift
of fortune, or denied or from your arms
inexorably torn, that treasure which
No gold can purchase of the gorgeous [?] east
Not all the wealth of either Ind can buy
No Gold of Aureng Zebe can counterpoise [written
vertically on the right of the lines above]*

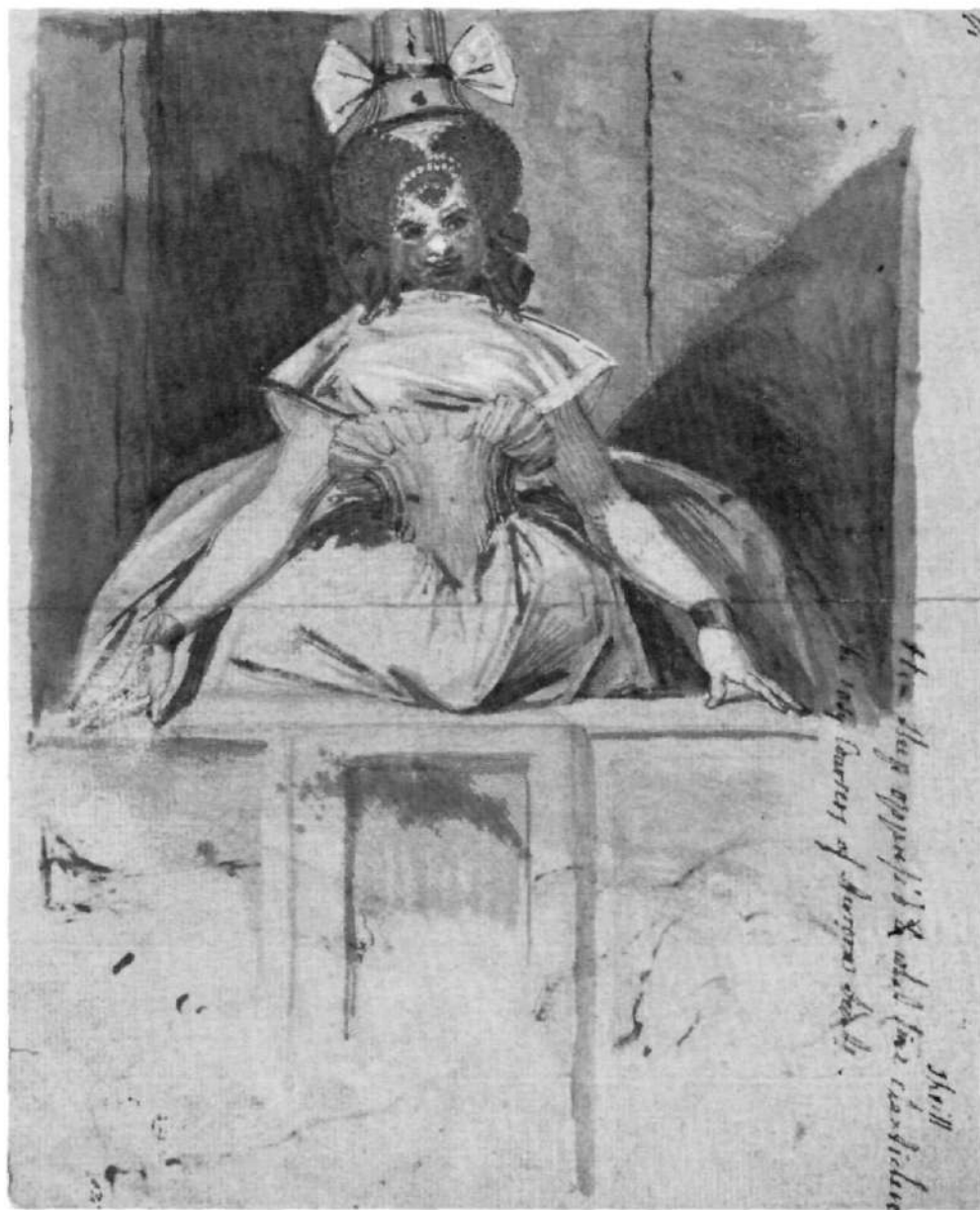
Acc no: 1965-45

The couplet, recto, reveals Fuseli's Miltonic and Homeric interests and his reading of Spenser, vide *The Fairie Queen*: book I canto

ii, verse 51 'And fayre Aurora ... with rosy cheeks' The lines (verso) are a rare example of the artist writing poetry in English. The reference to Aureng-Zebe shows another poetic interest in Dryden (a tragedy of that title, 1676). It is not improbable that these lines refer to Lavater's son, the poem being addressed to Lavater. The son, Fuseli and Mary Wollstonecraft visited a masquerade at the Opera House in 1789. (MASON p22 note. Recorded by Knowles).

The model, recto, is again Mrs Fuseli; compare SCHIFF 1091 (**Mrs Fuseli in front of a chimney**, 1791, Victoria and Albert Museum, 1723-1892: POWELL 33), SCHIFF 1092 (**The chimney piece**, c1791, Fitzwilliam Museum, P. D. 15-1935) and SCHIFF 1097 (**Mrs Fuseli at her toilet table**, 1792, Museum and Art Gallery, Belfast, 3539 (iv): SCHIFF ZEICHNUNGEN 29).

The nude figure, verso, is the reverse of the same figure in Michelangelo's *Battle of Cascina* (copy by Aristotile di Sangallo, Holkham Hall), but Fuseli probably used the engraving by Agostino Veneziano (Bartsch 423). This must have been a favourite academic pose of Fuseli's since Haydon adopts it in his drawing of *Wilson the Negro model*, date September 1810 (reproduced, Pope: *The Journals of Benjamin Robert Haydon*: vol 1, p184).



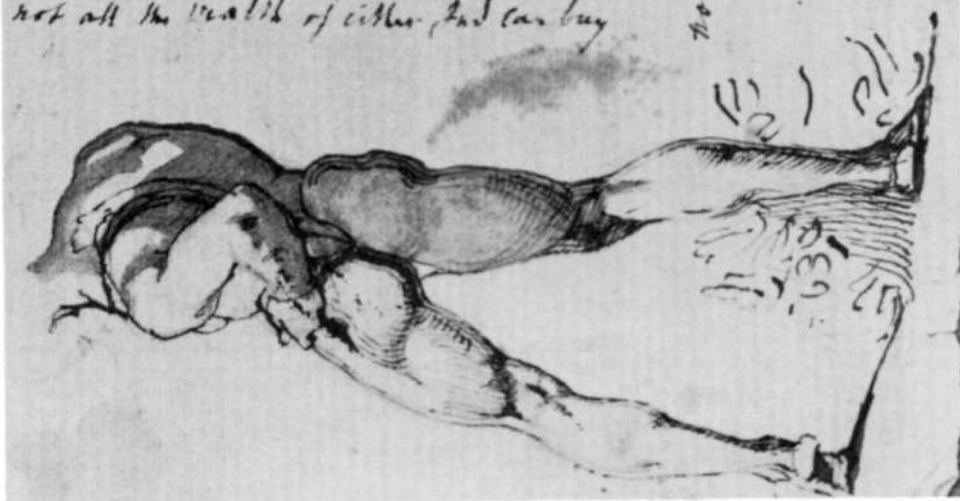
9 VERSO

On
 One to whom nature ad life's extreme ^{that}
 ineffable equivalent of ~~the~~
 Torture gave

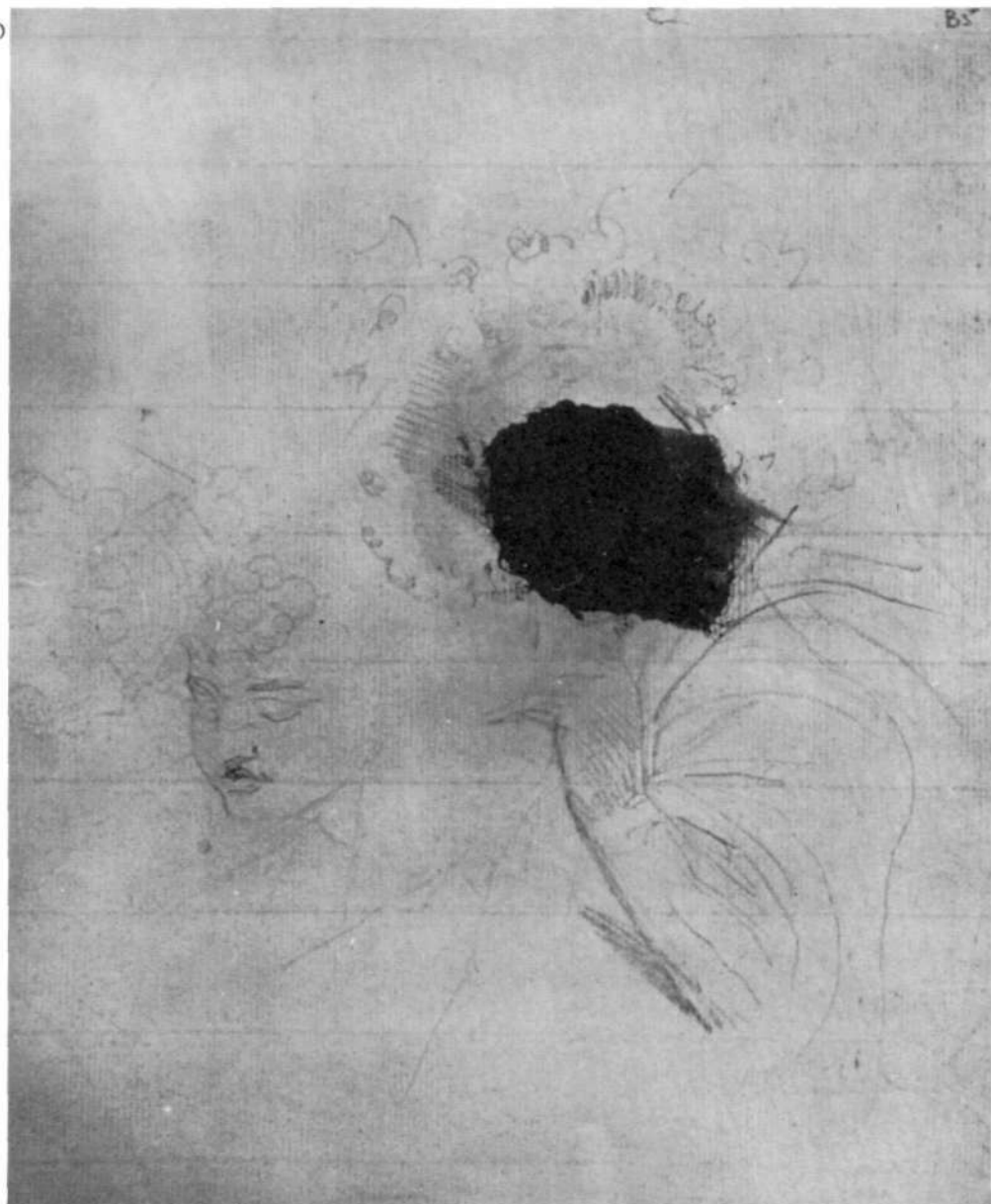
O One to whom ad life's first extreme ^{that} ~~the~~

a feeling hand and a pure lease has given
 that gift ineffable, which alone
~~can be compared to the gift of life~~
 means for every other gift
 of torture, or denied or from fear
 accurately torn, that Torture which
 no gold can purchase of the greedy capt
 not all the wealth of either had can buy

no gift of suffering as suffering



10 VERSO



10 Bust portrait of Mrs Fuseli c1790-95
Pen with black and blue wash, heightened
with white 174 x 144

Verso: **Two sketches of Mrs Fuseli** (one heavily
blotted with ink)
Pencil

Acc no: 1965-48
Similar in style to SCHIFF 1108 (**Portrait of
Mrs Fuseli**, 1790-95, Museum and Art Gal-

lery Belfast 3539 (vi)) and SCHIFF 1097 (**Mrs
Fuseli at her toilet table**, 1790-92,
Museum and Art Gallery Belfast, 3539 (iv):
SCHIFF ZEICHNUNGEN 28, 29).

Two lightly pencilled geometric forms,
recto, on the right, if they are by Fuseli, may
refer to Rosicrucian signs. There is, how-
ever, no record of Fuseli having any inter-
est in this, or any other sect.



**11 A woman, standing, attending to a man:
A standing male nude, seen from the
back c1790-5**

Pen and brown ink with watercolour

225 x 163

Verso: The same subjects drawn through; the woman incomplete

Pen and brown ink

Acc no: 1965-56

The woman has the features of Mrs Fuseli, see SCHIFF 1087 (**Study of Mrs Fuseli**, oil, c1790-2, Ralph Edwards, London). A similar subject is SCHIFF 547 (**Erotic scene**, c1770-8, Museo Horne 6064) — also no 13 verso. The standing male nude recalls Signorelli, whose similar figures much influenced Fuseli during his Roman period (ANTAL p46).



12 **Mrs Fuseli sleeping** c1795
Pen and brown ink, with grey, blue and pink wash 227 x 186 (the sheet is torn bottom right)

Verso: **Life studies of two nude male standing figures**

Pen and brown ink

Acc no: 1965-46

A similar study to the one, recto, is SCHIFF 1108 (**Portrait of Mrs Fuseli**, c1795, Museum and Art Gallery Belfast, 3539 (vi): SCHIFF ZEICHNUNGEN 28).



13 **Two Courtesans with fantastic hair-styles and hats** c1796-1800

Pen with brown, pink and grey wash
179 x 162

Verso: **Three women — two of them attending a seated male nude**

Pencil

Acc no: 1965-47

The drawing, recto, is related compositionally to SCHIFF 1048 (**Two Courtesans in a window**, 1790-7, Museum and Art Gallery Belfast, 3539 (ii)). Hair style similarities in SCHIFF 468 (**The fireplace**, 1798,

Brinsley Ford, London), SCHIFF 1084 (**Mrs Fuseli**, 1790, Zürich, 1914-32), SCHIFF 1085 (**Bust of Mrs Fuseli**, 1790-92, Brinsley Ford, London) and (left hand figure) SCHIFF 1086 (**Mrs Fuseli seated, front**, 1790-92, Budapest, 1914-143).

The drawing, verso, is not dissimilar in subject to SCHIFF 924 (**The wife of Bath's tale**, oil, Petworth catalogue no 50 — photograph, Witt Library). Other similarities may be noted in SCHIFF 1049 (**Two Courtesans**, Fogg Museum, Cambridge Mass., 1943-705) and SCHIFF 1048, cited above.

13 VERSO





14 **A woman standing, seen from the back,
drawing a curtain aside** c1798-1800

Pencil, pen with grey, brown and pink wash
307 x 173

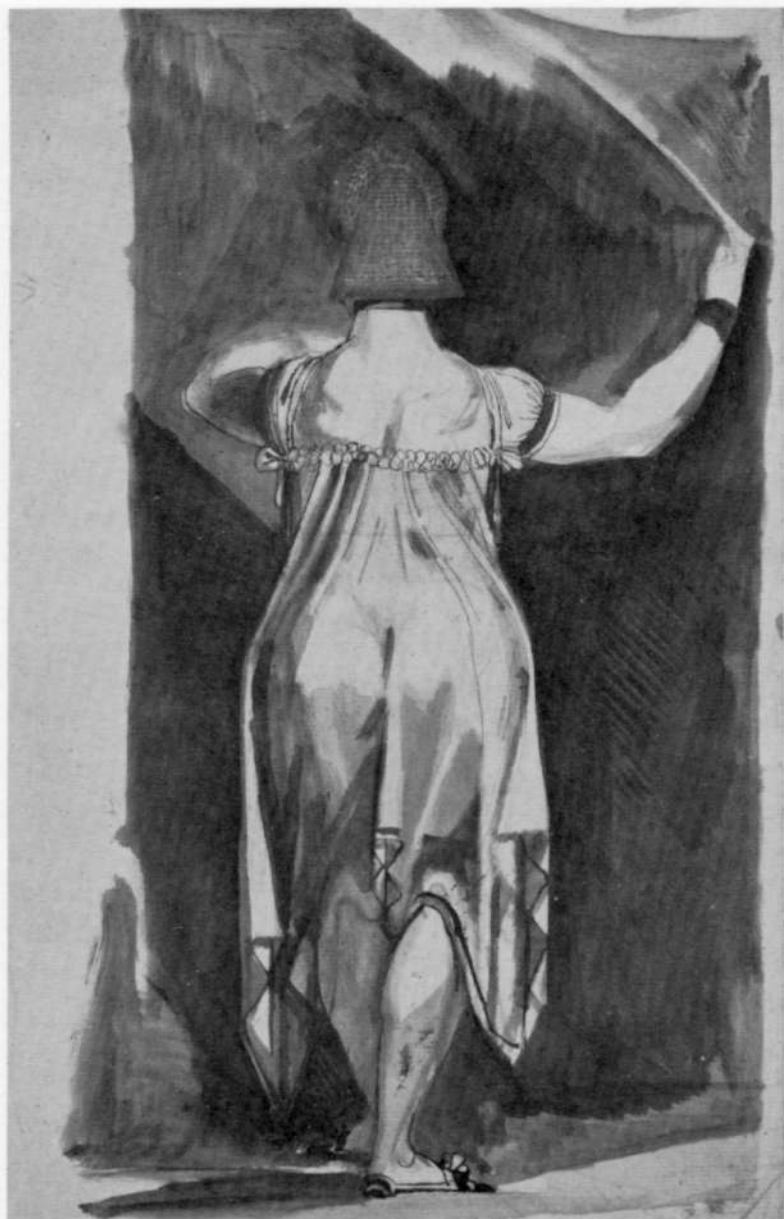
Watermark: Unidentified

Verso: The same subject drawn through in outline
and **A nude**

Pencil

Acc no: 1965-55

Similar to SCHIFF 1073 (**Woman in an
antique room**, 1798, Dresden, 1914-85)
and also the figure of Beatrice in SCHIFF 1082
(**Three promenading ladies**, c1800-5,
Basel 1914-130: GANZ 80 as **Hero, Ursula
and Beatrice**).



15

Prometheus and Io c1800-2

Pen and ink with grey wash 460 x 300

Watermark: J. Whatman

Acc no: 1965-68

The subject is taken from Aeschylus, *Prometheus Bound*, lines 895-900, where Prometheus tells Io of the prophecy of his mother, Themis, about the birth of Hercules who would eventually set him free. Roscher *Lexikon*: vol 2, plate 275, shows Io, nude, with a cloak over her shoulder. A similar

style and composition can be seen in SCHIFF 1037 (**The bard**, c1800, Zürich).

There is clear evidence here of another hand, particularly in the cache-sex and the heavier outlining of the limbs, suggesting, possibly, an engraver at work, for Fuseli never employed a cache-sex on the human male figure.

As an alternative title, Schiff has suggested **Prometheus and Gaia**, from an antique report of a lost play *Lyomenos* by Aeschylus.



16 Hamlet, Horatio and the gravedigger

1802

Pen with grey, blue and pink wash 372 x 295

Insc: Febr. 1804

Watermark: GR 1802

Verso: Four separate studies:

- a. **A reclining male figure and another kneeling**
pencil
- b. **Seated male figure and female figure**
pen
- c. **Male figures, one falling, one seated, one prone**
pencil
- d. **Seated female figure**
pencil

Acc no: 1965-78

The subject is taken from Shakespeare, *Hamlet* act v, scene i. Of the drawings, verso, those of (a) and (b) are based on Michelangelo's *Ignudo* (top right of *Sacrifice of Noah*, Sistine Chapel, see also no 25). Connected drawings are SCHIFF 705 (**Indolent from the Purgatorio**, British Museum, Carrick-Moore sketch book, 248, and line drawing verso) and SCHIFF 657 (**Studies**, British Museum, Carrick-Moore sketch book, 243: POWELL 22). Both of these are in a similar style to the drawing here. The falling figure (c) is also seen in Tibaldi's *God of the Wind*, Palazzo Poggi, Bologna. Drawing (d) is a variant of the female figure in SCHIFF 1401 (unidentified subject, 1809, Victoria and Albert Museum: POWELL 52 as **Death of Sarpedon**).

16 VERSO





17 Parental care c1805
Pen and ink with grey and blue wash
192 x 288

Verso: **A pair of male legs**

Pen and ink

Acc no: 1965-58

The subject is a paraphrase of an engraving by the Zürich artist, Conrad Meyer (1618-1689) entitled *Neünzig Jahr* (Ninetieth Year) from a series on the ages of man entitled *Nützliche Zeitbetrachtung für Gebildete durch Conrad Meyer*. The motto is briefly: 'Those children who do not look after their old parents will not be looked after by theirs.' The style of the drawing is consistent with many around 1805, so that it is interesting to see Fuseli return to a source of his youth. *The Narrenbuch* (1640) by Rudolf and Conrad Meyer provided a stylistic model for the

artist in his 'teens and, according to Schiff, often labelled his own inventions as copies after them.



CONRAD MEYER. *Neünzig Jahr*. Engraving.



18 Chriemhild throwing herself on the body of Siegfried, assassinated by Trony 1805

Pen and ink with brown wash 186 x 319

Insc: P. [Purser's] *Crofs*. 23 May 05

*Die Schonin vreude losen ligen man do Sach
Kriemhilde jamer wart unmasen groz—*

*(Daz bluot ir uz dem munde von herzen Jamer
brast).*

Nibelungenlied, lines 3785-6-9

(C. H. Myller ed, Berlin 1782)

Verso: The same subject drawn through lightly
Pencil

Acc no: 1965-60

The centre group is almost identical to the painting of the same title Fuseli exhibited at the Royal Academy in 1817 (265) SCHIFF 1491 (Zürich). The figure of Sigmund on the left is based on the woman on the left of Rubens' *Outbreak of War* (Pitti, Florence). The central group is found also at the foot of Blake's title page to *America a Prophecy*, 1799 (Paul Mellon Collection). For further discussion of Fuseli and Rubens, see ANTAL appendix IV, p149.



19 Siegfried having slain Fafner the Snake

1806

Pen, pencil and grey wash 348 x 237

Insc: P. C. [Purser's Cross] May 06*Er badete sic in dem bluote**Sin huot wart hurnin**Nibelungenlied*, line 403

(C. H. Myller ed, Berlin 1782)

Watermark: 1803*Verso:* The same subject drawn through in outline

Pencil

Acc no: 1965-54

The Nibelungenlied edition referred to above and in no 18 was the one used by Fuseli.

The hermaphroditesque treatment of the hair is further evidence of Fuseli's conception of *homo virilis*.



20 Siegfried and Chriemhild 1807

Watercolour 480 x 360

Insc: P. C. [Purser's Cross] 4 Jan. '07 (top margin)
Sivrit Chremhild (left margin)

Watermark: J. Whatman 1804

Verso: **A nude male figure**

Pen, pencil with grey wash

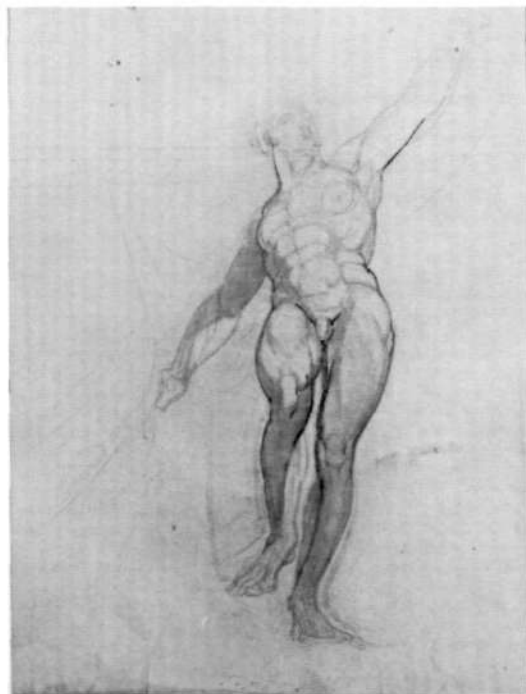
Acc no: 1965-69

The drawing, recto, recalls in spirit the painting, SCHIFF 1229 (**Huon as a gardener meets Almansaris, in the company of Nadine**, c1795-1800, Private Collection, Wadenswil). An almost identical group however, appears in an engraving by J. G. Walker, after Fuseli, of *Helena and the Countess* in Rivington's *Shakespeare* 1805 (Boase, *English Art 1800-1870*: plate 4). The subject is taken from the *Nibelungenlied*, line 296.

The male nude, verso, is used constantly by Fuseli. It is based on one of The Horse-tamers, see drawing no 32. For others, see SCHIFF 634 (**Nude male study**, c1775-78, Zürich 1940-186: MASON opp p168) SCHIFF 611 (**Nude male study**, c1775-78, Victoria and Albert Museum D.1047-37: POWELL 38), SCHIFF 714 (**Theseus bids farewell to Ariadne**, 1787, Zürich, Ganz Donation 1938-725) and SCHIFF 890 (**Satan calls up**

his legions, oil 1796-99, Duke of Wellington, Stratfield Saye: SCHIFF MILTON plate 9). The figure is almost identical to the statue in Pontormo's *Story of Joseph* (National Gallery, London).

20 VERSO





21 **Circe absolving Medea and Jason of the killing of Medea's brother Absyrtos**
1808

Pencil with brown and grey wash 425 x 271

Insc: P. C. (Purser's Cross) Aug. 08. (left side margin)

Watermark: I. Taylor 1800

Verso: **Study of a seated girl**
Pencil

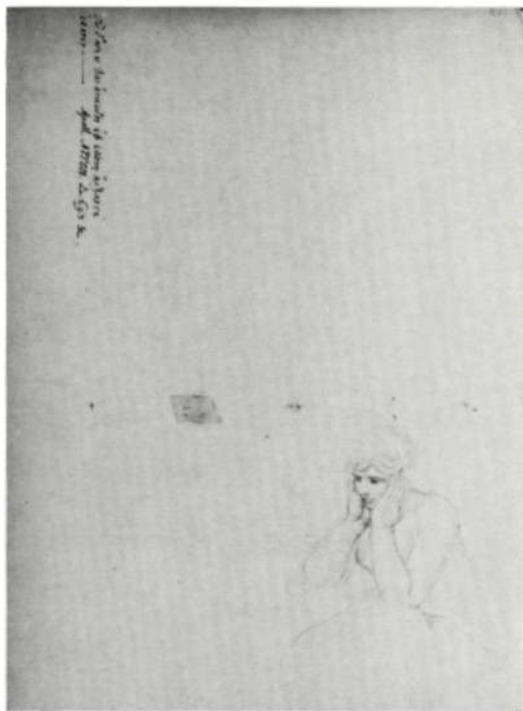
Insc: *Τῷ δ' ἀνέω καὶ ἀναυδοὶ
ἐφ' ἑστῇ ἀίξαντε ἰξάνον—
Apoll. APΓON. Δ. 693 &c.*

APOLLONIUS RHODIUS, *Argonautica*, iv: 693 ff.

Acc no: 1965-70

Jason's pose is similar to that of Achilles, SCHIFF 383 (**Achilles and the body of Patroclus**, c1778, British Museum, Carrick-Moore sketch book, 262: POWELL 21). The drawing verso is a variant of the figure of Medea, recto.

21 VERSO





22

Eros and Psyche 1808

Pen, pencil and watercolour 233 x 358

Insc: P. C. [Purser's Cross] *Jul. 08.* (right side margin)*ἔμος μὲν ὁδε οὐ τιτίανου ἔρως*

[This is, indeed, my Eros, not Titian's]

Verso: **A man embracing a woman**

Pencil

Acc no: 1965-63

Despite Fuseli's inscription, the drawing, recto, is based on Titian's *Venus and Cupid* in the Uffizi, Florence, generally in composition and in details such as the balustrade and the pine tree in the background. The figure of Psyche is loosely based on the *Sleeping Hermaphrodite* National Museum, Rome, and appears again in SCHIFF 1504 (**Two sleeping girls and an apparition of Queen Mab**, Chateau de Burier). A Mannerist artist, Lukas de Heere, uses the same antique source for a figure in *The Seven Arts in Time of War*, Galleria Sabauda, Turin.

The sketch, verso, is a preliminary drawing for SCHIFF 1399 (**Paolo and Francesca surprised**, 1808, Zürich, 1914-36). For similar studies see SCHIFF 1580 (**The embrace**, c1808-15, Basel: GANZ 99), and SCHIFF

1553-4 (**Romeo and Juliet**, 1815 Lady Aberconway, London: POWELL 53). For a discussion of this theme see ANTAL pages 138-141.

22 VERSO





23

Ixion and Nephele 1809

Pencil with brown, grey and pink wash
267 x 203

Insc: P. C. [Purser's Cross] Jul 16. 09

ὅμη περ ἱππων γενεῇ, τοιηδε κενταυρων

Acc no: 1965-50

Nephele was the cloud, which Zeus made in

the form of Hera to deceive Ixion. The centaur was born of this union. The subject is taken from Pindar, *Pythian*: Ode II, lines 21-89. The Greek inscription is Fuseli's paraphrase of the same account commented on by Diodorus Siculus (IV, 70). A variant of this drawing is SCHIFF 1367 (**Ixion and Nephele**, Mellon Collection, Washington).



24 Hephaestus, Bia and Crato securing Prometheus on Mount Caucasus c1810

Pen, pencil with grey and pink wash

359 x 302

Watermark: J. W. Whatman

Verso: **A man in a helmet:**

A reclining draped woman

Pencil

Acc no: 1965-80

The subject is from Aeschylus, *Prometheus Bound*, lines 64-65. The figure of Hephaestus

is initially taken from the executioner in Andrea del Sarto's *Decapitation of St John* (Courtyard of the Scalzo, Florence). Fuseli first used it in SCHIFF 693 (**An executioner**, c1780-89, Weimar, Staatliche Kunstsammlungen: ANTAL plate 15a) and again before 1791 in SCHIFF 1038 (**The Nile**, British Museum), from which Blake made an engraving for Erasmus Darwin's poem *Botanic Garden*, 1791 (Blunt, *The Art of William Blake*: p41, plates 21 a and b).



25

Selene and Endymion 1810

Pen, pencil and watercolour 373 x 302

Insc: Q. E. [Queen's Elm] July 1 10.

fe [?] Augt. 12

11

Ζαλωτος μεν εμιν ο τον ατροπον
 υπνον ιαυων ενδυμιων

THEOCRITUS, iii: 48-50

Watermark: Golding & Snelgrove 1808

Verso: The same drawn through
 Pencil

Insc: ον γε Σελανα

βουκολεοντα φιλασεν απ Ουλυμπω δε μολοισα
 λαθριον αν ναπος ηλθε —

THEOCRITUS, xx: 37-39

Acc no: 1965-76

The figure of Endymion is a paraphrase of Correggio's Antiope in his *Jupiter and Antiope* (Louvre). Fuseli had used the same pose earlier in 1793, see SCHIFF 897 (**The Creation of Eve**, oil, Dr R. von Burg, Lausanne: SCHIFF MILTON plate 31) and initially Fuseli derived it from Michelangelo's *Ignudo*, top right of *Sacrifice of Noah*, Sistine Chapel (see no 16 verso, note).



26

Unidentified subject 1810

Pencil, pen with grey wash 310 x 398

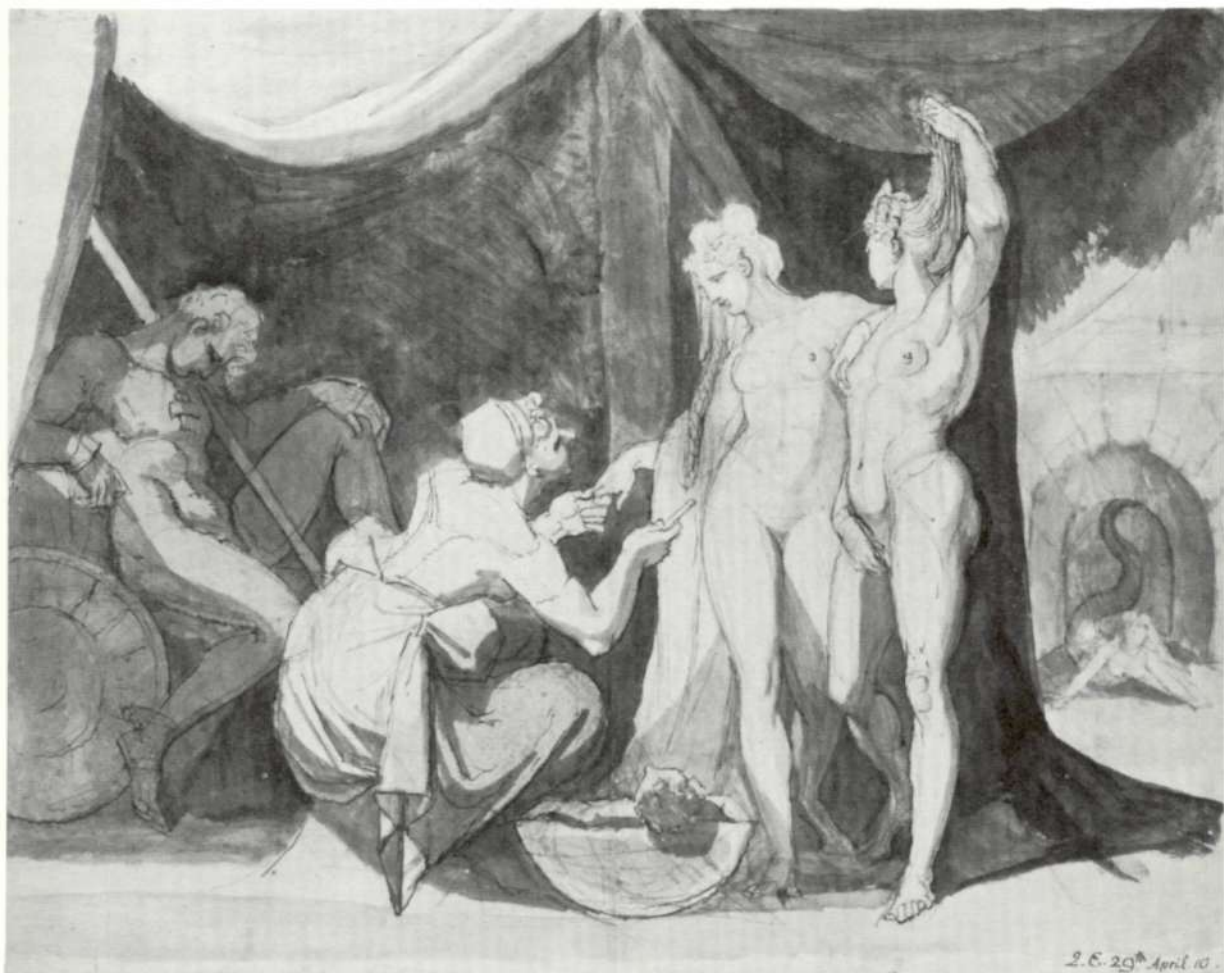
Insc: Q. E. [Queen's Elm] 29th April. 10.*Watermark:* Golding & Snelgrove 1808*Verso:* **A couple embracing:****A woman reclining on her arm**

Pencil

Acc no: 1965-75

One is tempted, by the following evidence, to identify the subject as the nurturing of Dionysus, but without finding Fuseli's literary source, there can be no assurance. From various classical sources, the composite account of Dionysus and his upbringing, tells of Hermes (left) bringing the child to Ino (centre) who in turn hands him to the Nymphs of Nysa, in particular, Macris. Ino holds out a vine cutting (?) and the child is in a cradle in the form of a winnowing fan

(another attribute). In the background, the snake woman is Pythia of the Delphic oracle, associated with Dionysus as the Child God, and also, because eventually Dionysus was buried in the precincts of the shrine. As no classical source appears to connect Dionysus with Delphi in narrative form, one may presume, therefore, that the literary source is a much later one, perhaps a poem of the 17th or 18th Centuries. Assuming, of course, that the subject matter has been correctly identified. The two female nudes are based on *The Gemini* a Roman sculpture (Prado, Madrid — reproduced in Cirlot, *A Dictionary of Symbols*: 1962: plate xii). The sketch of the woman, verso, is related to a painting, SCHIFF 756 (Unidentified subject, 1796, Yale University Art Gallery).



27 Ixion slaying Phorbas and Polymelus in revenge of his mother, Megara, who, having refused them as suitors, was killed by them 1810

Pen and black ink, with grey, pink and green wash 254 x 196

Insc: Q. E. [Queen's Elm] Aug. 31. 10

Φορβαν και πολυμηκον ὁδ' Ἰζίων βαλε γαιη
ποιναν τας ιδιαις ματρος ἀμυνομενος
μεγαρος

Anthologia Palatina, iii: 12

Watermark: Golding & Snelgrove 1808

Verso: **Head of a woman** (the face obscured with a grey wash)

Pencil

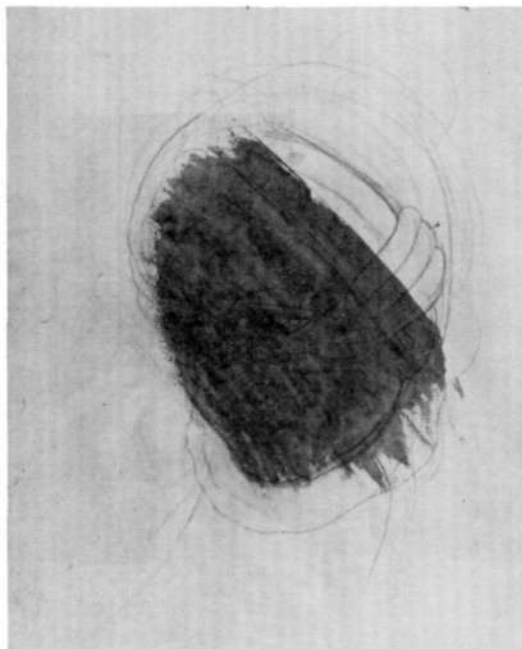
Acc no: 1965-59

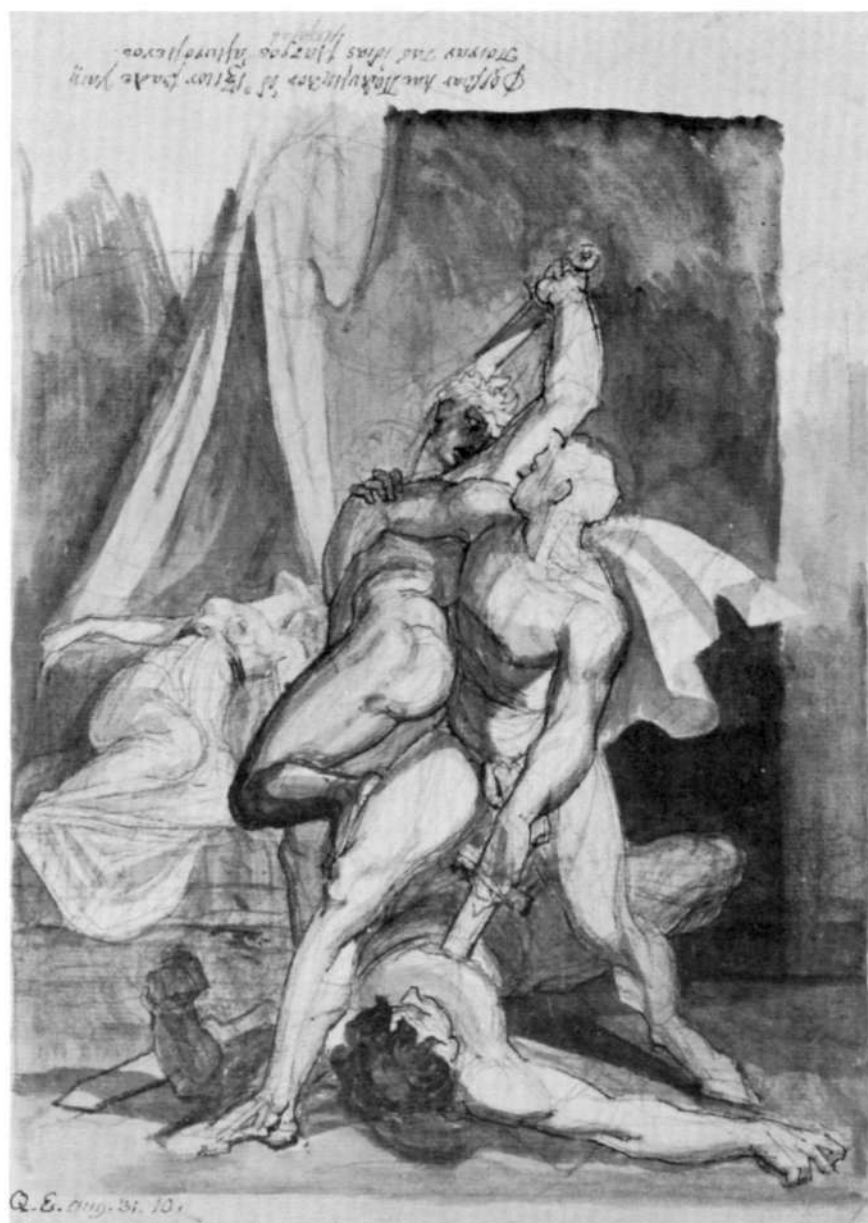
For similar compositions and subjects to the drawing, recto, see SCHIFF 223 (**Biderb saving the Flag of Bern in the battle at Schosshalde**, 1757-9, Zürich, Central Bibliothek), SCHIFF 224 (**Biderb saving the weapon of Bern**, 1760, Zürich, Jugend Album folio 80), and SCHIFF 1002 (same title as 224, c1790-1800, Zürich, H. K. Hurlimann Collection 1940-176). The Ixion Group is roughly based on Giovanni di Bologna's *Rape of the Sabines* (Loggia dei Lanzi, Florence).

It is certain that Fuseli, who knew the book well, found his textual source in E. Q. Visconti, *Museo Pio Clementino*: Rome 1796: p38 note d, where the author quoted it as from *Anthologia Palatina*, iii, 12. Roscher, *Lexikon* states this is the only source of this story. Phorbas is mentioned in Homer *Iliad*: book xiv, line 490 and in Pausanias,

ii, iii and iv. It is probable that the drawing, verso, is of Lavinia de Jrujo, see drawing no 31. For similar studies and identity, see SCHIFF 1611 (**Head of a woman with Tudor collar**, c1810-20, Ashmolean Museum, Heseltine Collection), SCHIFF 1658 (**Lavinia de Jrujo walking to right**, 1812, Zürich, H. K. Hurlimann Collection 1940-153: ANTAL 47b), SCHIFF 1662 (**Head of a woman with curled hair, hat and neckband**, 1811, Zürich, H. K. Hurlimann Collection 1940-8) and SCHIFF 1681 (**Head of a woman with high dressed hair**, 1816, Berlin National Museum, 4).

27 VERSO





28

Unidentified subject c1810

Pencil with grey and blue wash 450 x 300

Acc no: 1965-73

Despite much searching this subject remains a mystery. It could be taken from some Northern myth, where treasure stories associated with rings are numerous, but none can be positively identified with the drawing. Neither is it impossible that it comes from a contemporary novel on the analogy of no 34. However the presence of the Charon figure, paralleled in the Chicago drawing cited below might indicate a classical source. The most convincing identification of the female figure appears to be Nyx, the Goddess Night, (Hesiod, *Theogony*: lines 123-125, 211-225). Pausanias (5:18,1) describes her as being accompanied by two children one white the other dark (Night and Day) whom she had by her brother and husband, Erebus (the male arms?). The Charon motif would symbolize Death, to whom she also gave birth. No classical text reveals the event depicted here, so perhaps

like no 26 Fuseli used some later poetic source. He would certainly have seen Albani's *Night carrying Sleep and Death* in the Palazzo Torlonia-Verospi, Rome. Albani's source was Cesare Ripa's *Iconologia*, an emblem book well known also to Fuseli.

The male arms and hands in the foreground, Fuseli borrowed from Michelangelo's *Battle of Cascina* and used the same motif in SCHIFF 484 (**Subject from Gray's Descent of Odin**, 1775-8, Chicago Art Institute, L. H. Gurley Collection, 22.2153: GANZ 27) and the figure paddling a boat on the left (Charon) is found again in SCHIFF 779a (**Thetis mourning Achilles**, 1810-20, Chicago Art Institute, L. H. Gurley Collection 221-54: GANZ 70). Fuseli possibly based this Charon on the bat which appears in Guercino's *Night* lunette in the Villa Ludovisi, Rome. It is interesting to see Fuseli conceiving Charon and his boat as an entomorphic form, for throughout his lifetime Fuseli maintained more than an amateur interest in entomology.



29

Allegory of Vanity 1811

Pen, pencil and watercolour 200 x 271

Insc: Q. E. [Queen's Elm] Jun [Jan?] 11 (left side margin)*Sed fugit interea* —VERGIL, *Georgics*, iii: 284*Watermark:* I. Taylor*Verso:* **Three female nudes and an amorino surround a prostrate male figure** — the woman on the right drawn through from the recto

Pencil

Acc no: 1965-61

The flying figure, recto, is the same reversed as that in SCHIFF 1401 (unidentified subject, 1809, Victoria and Albert Museum: POWELL 52 as **The death of Sarpedon**). Allegories of this kind are not common in Fuseli's

work, so he may well have been inspired by Milton's Limbo of Vanity, *Paradise Lost*: book III, lines 440-496.

The drawing, verso, can be considered a sequel to SCHIFF 1602 (**A symplegma* of three women and a man**, 1809-10, Victoria and Albert Museum, E108-1952); SCHIFF 1401 (cited above) is also connected in spirit. See also, SCHIFF 1626 (**Four courtesans**, Zürich, no inventory number). Here, yet again, the male lies prostrate, subdued and conquered by the female.

**Symplegma*: the interlocking of two or more bodies, applied particularly to Greek sculpture. Fuseli used the term in a review of Uvedale Price's *Essay on the Picturesque* (*Analytical Review*: November 1794, vol 20 p259 — see MASON p335).

29 VERSO





30 Vergil, Dante and Geryon 1811

Pen and brown ink 198 x 293

Insc: Q. E. [Queen's Elm] 8 July, 11

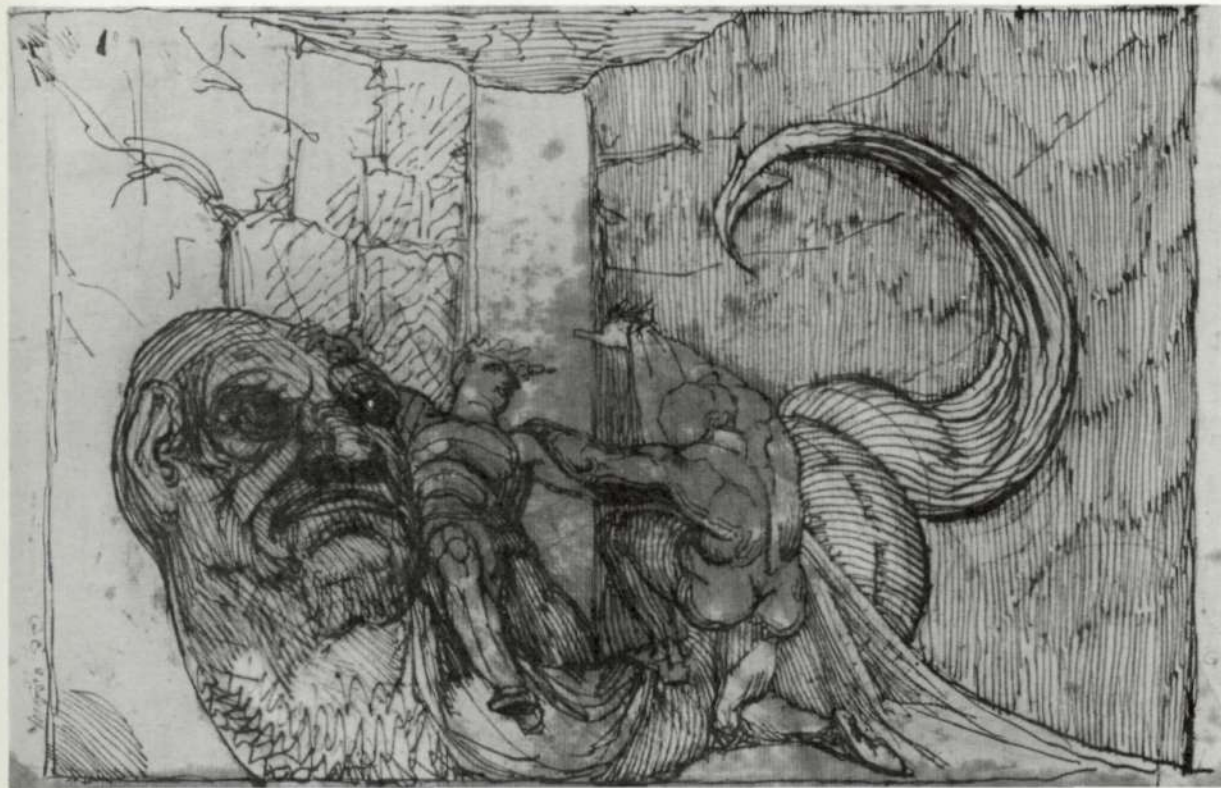
Watermark: Golding & Snelgrove 1810

Verso: The same drawn through
Pen with yellow and pink wash

Acc no: 1965-53

The subject is taken from the *Inferno*, Canto xvii. Fuseli had first made drawings after Dante as early as the mid-seventies, SCHIFF 425 (**Dante and Vergil in the icy hell of Cocytus**, 1774, Zürich, 1916-13, GANZ 17) and a variant SCHIFF 426 (same title c1780, British Museum, Carrick-Moore sketch book, 267: POWELL 25). This was early recognition of a poet, who did not gain great

English esteem until 1810-20. The present drawing was probably inspired by Flaxman's illustrations to the *Inferno* which appeared in 1807. Blake, again, seems to have followed Fuseli, for his watercolour of the same subject dates from 1824-27 (Hoff, *The Melbourne Dante illustrations by William Blake*: The National Gallery of Victoria, 1961: plate 12). One may recognise the difference between the artists by comparing the two Geryons. Fuseli's a *terribilità* image and yet accurately drawn from the text — Blake's, a creature of gentle deceit and more arbitrarily conceived. A creature beyond the 'verge of legitimate invention' as Fuseli wrote of Blake's illustrations to Blair's *Grave* (see MASON p49).



31 **Portrait of Lavinia de Irujo** 1813

Pencil and grey wash 260 x 170

Insc: *Aaviya Q. E.* [Queen's Elm] 13.

Watermark: Unidentified

Verso: **Classicised head of Lavinia de Irujo**
(unfinished)

Pencil

Acc no: 1965-62

A similar profile to that, recto, can be seen in SCHIFF 1658 (already cited, see no 27, and for other studies). For a more finished and reversed study of the drawing, verso, see SCHIFF 1659 (**Head of Lavinia de Irujo**, c1810-15, Zürich Ganz Donation 1938-633): see also SCHIFF 1667 (**Head of a young woman to the right**, 1813, London Witt Collection, hand list p20).

Lavinia de Irujo, who was a natural daughter of Don Carlos Martinez de Irujo y Tacon, First Marquess of Casa Irujo and first Spanish Ambassador to the United States, was born in London on the 4th November 1794, where her father was then serving in the Spanish Embassy. In 1798, the Marquess married Sarah McKean Armitage, daughter of Thomas McKean, Governor of Pennsylvania. A house, no 7 Upper Church Street, Chelsea was taken in the name of Sarah de Irujo, and there Lavinia lived. This

street (formerly Church Lane) was also the address of several of Fuseli's acquaintances. The *Q. E.* (Queen's Elm) inscription on this and many other drawings refers to this address (see SCHIFF 1656 for a fuller account).

31 VERSO





32 **A Capriccio of the Horse Tamers** c1810-15

Pencil with blue and grey wash 466 x 310

Acc no: 1965-72

This drawing provides the closest representation that Fuseli made of his most favoured antique sculpture. It is unfinished since the hoof, only, of the second horse appears between the legs of the left hand figure. The Horse Tamers or Dioscuri, during Fuseli's time in Rome stood side by side, as they are shown here, on their plinths on the Monte Cavallo. In 1787 they were moved to flank an Augustan obelisk on the same site, by order of Pius VI. One was inscribed *opus Phidiae* and the other *opus Praxitelis*, both, however, are late-Hellenistic. What inspired Fuseli to set the group in the sea is not known, perhaps an engraving, but the Dioscuri, or as Fuseli called them, Castor

and Pollux, were amongst other things, saviours of those in peril on the sea. For further discussion of the Horse Tamers see MASON pages 23, 227, note 230, and ANTAL pages 50-1.

Refer also to Appendix II



LAFRERI after SALAMANCA. *Horse-tamers of Montecavallo*. Engraving (image reversed)



33 Achilles crying out at the trench, confusing the Trojan army c1815

Pencil, with mauve and grey wash 400 x 277

Watermark: Golding & Snelgrove 1815

Verso: Repetition of **Achilles** figure:

An enlarged **Study of Achilles' head**

Pencil

Acc no: 1965-71

The subject is taken from Homer, *Iliad*:

book XVIII, line 201-229. A variant of this drawing is SCHIFF 1517 (same title, 1815, Weimar, Staatliche Kunstsammlungen, KK 1168) and a study of a similar figure is SCHIFF 1516 (**Nude male study**, Zürich, 1940-154). Fuseli had used the same pose many years before in a figure of *Satan on the flaming sea ...* (etched by Bromley for Du Roveray's *Paradise Lost*: London 1802: SCHIFF MILTON plate 8).



34 **Undine and Huldbrand** c1819-1822

Pencil and watercolour 481 x 319

Acc no: 1965-67

The subject is taken from Friedrich de la Motte-Fouqué's *Undine* (1811), chapter 13. Huldbrand feeling full at heart, draws his lovely wife into his arms. Bertalda stands in the background. Undine is a watersprite without a soul. This she can gain only through marriage to a mortal, namely, Huldbrand von Ringstetten. Bertalda estranges Huldbrand's love, but on the day of their marriage, Undine returns and kills Huldbrand with a kiss. Although Fuseli rarely used a contemporary source, this popular novel offered him the familiar

theme of man ensnared and destroyed by woman. Fuseli had a copy of *Undine* in his library.

Amongst other drawings related to the same novel are SCHIFF 1559, 1563, 1564, 1565 (**The Fairy** c1821, Basel, 1933-226: **The vision** c1820, Zürich, H. K. Hurlimann Collection 1940-19: **Heated argument** 1819-22, Zürich, Ganz Collection, 1938-631: **Spirit of a woman escaping** c1820, Zürich, H. K. Hurlimann Collection, 1940-21: GANZ 100, 101, 102, 105 — the titles are those in Ganz). A very similar figure to Huldbrand both in general pose, costume and armour appears in R. Thew's engraving after Fuseli's *Henry V*, act II, scene ii, in Boydell's Shakespeare Gallery 1798.



35 **Polyphemus hurling the rock at Odysseus** c1819

Pencil with grey, blue and brown wash

460 x 300

Acc no: 1965-74

The subject is taken from Homer, *Odyssey*: book IX, lines 537 ff. In general composition

and in the figure of Polyphemus, Fuseli returns to a drawing of 1805, SCHIFF 1393, (**Hagen attacking the Ferryman**, Weimar, Staatliche Kunstsammlungen KK 1167). Another Polyphemus figure appears in SCHIFF 1194 (**Polyphemus blinded**, c1805, oil, Dr C. Ulrich, Zürich).



36 Death and Sin bridging the 'Waste' of
Chaos and met by Satan on his return
from Earth c1819-21

Pencil, pen and watercolour 393 x 315

Watermark: Unidentified

Acc no: 1965-64

The subject, from Milton's *Paradise Lost*:
book x, lines 345-351, is the same as that

painted by Fuseli for his Milton Gallery (xxii)
in 1799 and it is interesting to see him return
to Milton in his last years. The figure of Satan
is a variant of that in SCHIEF 1401 (already
cited in no 16). The same figure of Satan
also appears in Blake's Argument from *The
Daughters of Albion* of 1793, and in the top
section of the title page to his *America a
Prophecy* (Paul Mellon Collection).



37 Satan leaving the Gate of Hell, guarded by Sin and Death 1821

Pencil with grey, brown and yellow wash
398 x 301

Insc: P. H. [Putney Hill] 7 May 21
2 May 23 (in pencil)

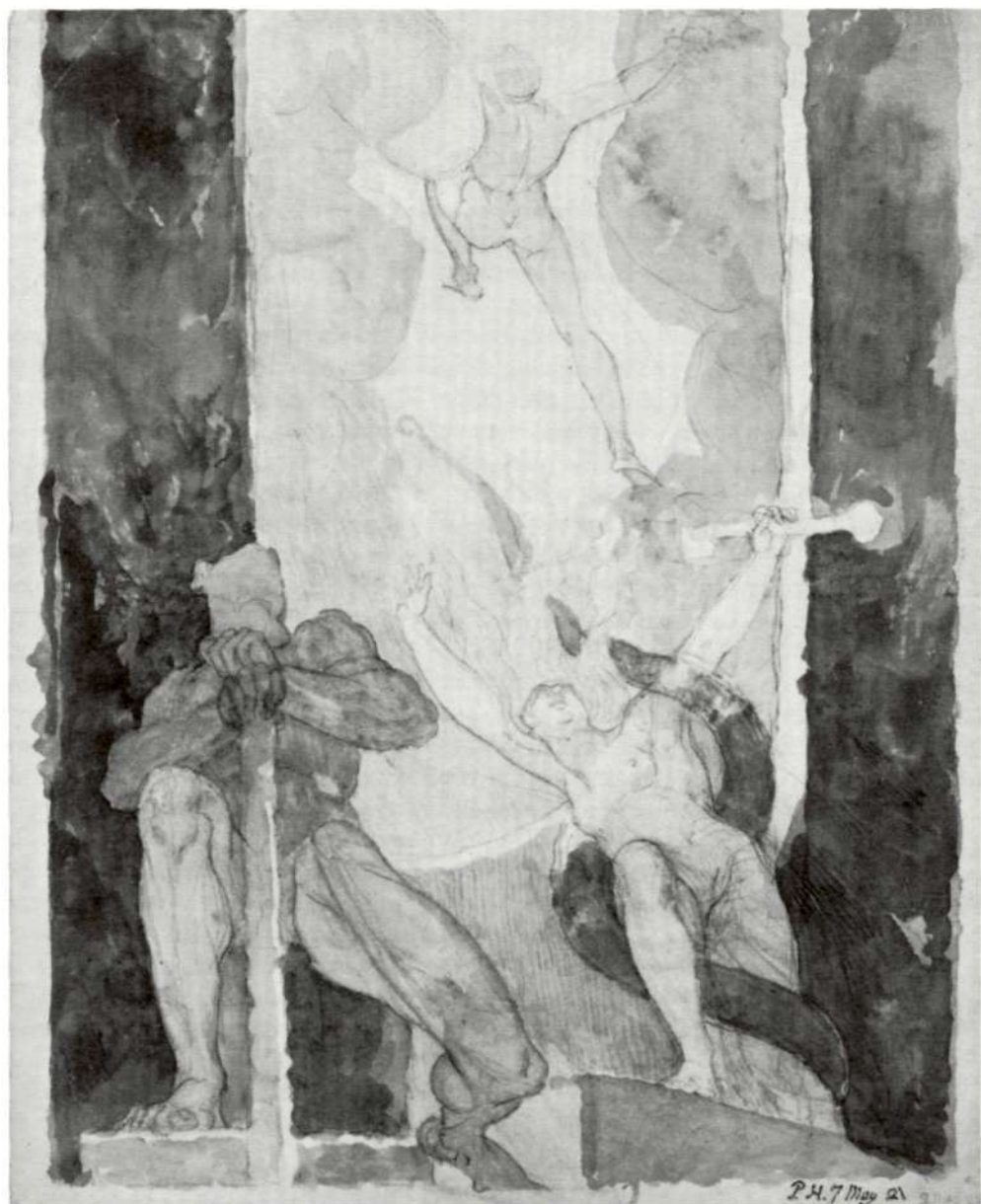
Watermark: Snelgrove & Son 1820

Acc no: 1965-77

In this very late drawing as in no 36, Fuseli returns to a Milton Gallery theme (Picture xi) from *Paradise Lost*: book II, lines 880-930.

The figure of Death is based on the cen-

tral figure of the Laocoon (Vatican), and Michelangelo's *Ignudo* (no 16) both favourite sources of the artist. The figure of Sin is a paraphrase of a similar figure in Fuseli's *Birth of Sin*, in Raimbach's engraving for Suttaby's *Paradise Lost*, 1806 (SCHIFF MILTON plate 16). A similar figure to Death, also with a club is Giulio Romano's *Polyphemus* in the Palazzo del Tè, Mantua, which Fuseli would have seen. The figure of Satan is identical to the same in SCHIFF 893 (**Satan bursts from Chaos**, oil, 1796, Dr C. Ulrich, Zürich: SCHIFF MILTON plate 22).



APPENDIX I

No 5 The quotation from Pindar draws attention to Jonathan Richardson senior and particularly to his *Essay on the Theory of Painting*: editions, 1715, 1719, and 1773 (page references here). Fuseli was probably familiar with this work before he arrived in England, since there was a French edition (Amsterdam 1728). Richardson's work was the most influential English treatise, prior to the publication of Reynolds' *Discourses*, of which the first five had appeared by 1773 (T. Davies: London). Besides, Richardson was also a Milton enthusiast, for he and his son published *Explanatory Notes and Remarks on 'Paradise Lost'* in 1734.

In his chapter on *The Sublime* (p129) Richardson quotes the Pindar line and translates it, '... man is the dream of a shadow', linking it with Shakespeare's '... we are such stuff as dreams are made on ...' *The Tempest* act iv, scene 1, and his lines from *The Winter's Tale*, act iii, scene 3, spoken by Antigonus, '... To me comes a creature ...', but Richardson, by omitting several lines at the end produces the following:

And gasping to begin some speech her eyes
Became two spouts —
— And so with shrieks
She melted into air —

It is not hard to see this as a literary equivalent of Fuseli's apparitions and nightmare figures and consonant with his 'moment of terror'.

In the same chapter Richardson quotes in full Milton's description of Satan (*Paradise Lost*: book i, lines 589 &c) and describes a death bed scene by Rembrandt – a drawing in his collection; elsewhere (p73) Poussin's *Death of Germanicus* (then in the Barberini Gallery, Rome, now at Minneapolis). Fuseli drew on both the Shakespeare plays and needless to say, *Paradise Lost*, while his *Death of Cardinal Beaufort* 1774 (Walker Art Gallery, Liverpool), a death bed scene, is clearly influenced by Poussin's painting.

No 1 There are further instances of the Richardson-Fuseli connection, namely the Caius Marius episode (p252), a description No 4 of Correggio's *Danae* (p57), and, not to be exhaustive, 'the Tomb of the Nasonii where Oedipus solves the riddle of the Sphinx.' (p52). (Fuseli, same title, British Museum, c1770-2: SCHIFF 394).

It is significant that the Fuseli works cited above all fall within the first London period or in his first years in Rome. Therefore, and allowing, in full, alternative sources, Richardson cannot be omitted as a formative or at least, confirming influence on Fuseli.

APPENDIX II

No 32 In 1766, there was published in Zürich a German translation, by Vogelin with an introductory epistle by Fuseli, of Daniel Webb's *An Inquiry into the Beauties of Painting and into the Merits of the most Celebrated Painters, Ancient and Modern* (1st English edition: London, Dodsley, 1760). A work not without influence in its time. Since, however, it has been pointed out (Salerno, *English Miscellany*, edited by Praz: 2 vols, 1951, pages 279–285) that Webb plagiarised Raphael Meng's work, *Gedanken über die Schönheit und den Geschmack in der Malerey* first published in Zürich by Caspar Fuseli in 1762.

However, Webb pays particular attention to the *Horsetamers* (1760 edition pages 44 and 45). Of them he says '... a great part of the pleasure we receive in the contemplation of such Colossal figures, arises from a comparison of their proportions with our own. The mind, in these moments, grows ambitious; and feels itself aspiring to greater powers and superior functions. These noble and exalted feelings diffuse a kind of rapture through the soul; and raise in it conceptions and aims above the limits of humanity.'

This, so succinctly, states the Romantic or *Sturm und Drang* notion of the heroic, that which ever the source, Mengs or

Webb, this passage must have deeply impressed the young Fuseli, for both notion and work were to sustain him most of his life.

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