




THE BOWES
— MUSEUM —

Painting the Theatre: Garrick in Action

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Exhibition catalogue edited by Véronique Gerard Powell

Contents

FOREWORD	p. 3
ACKNOWLEDGEMENTS	p. 4
ESSAY David Garrick's revolution in acting and the development of a theatrical imagery <i>Bernadette Petti</i>	p. 5-7
CATALOGUE <i>Véronique Gerard Powell</i>	p. 8-35
BIBLIOGRAPHY	p. 36-37
LIST OF WORKS	p. 38
LENDERS AND CREDITS	p. 39

Cover Image:
David Garrick and Mrs Pritchard in Venice Preserv'd (detail) by *Johan Zoffany*,
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Foreword

In 2014, two major paintings by Johan Zoffany (1737-1810) were accepted in lieu of inheritance tax by HM Government and allocated to The Bowes Museum. *David Garrick and Mrs Bradshaw* in *David Garrick's 'The Farmer's Return'* and *David Garrick and Mrs Cibber as Jaffier and Belvidera* in '*Venice Preserv'd*' are a pair of 'theatrical conversation pieces' painted in 1762 for the actor, playwright and theatre manager *David Garrick* (1717-1779).

This acquisition expanded the representation of the British school and artists working in Britain in The Bowes Museum, renowned for its treasures in other European Schools. Although Zoffany spent the first part of his career in his native Germany, he became part of the London artistic establishment once he settled there in 1761. His conversation pieces, theatrical paintings and portraits are an extraordinary mirror of Georgian society. The Bowes Museum has since then strengthened this branch of its collections with the recent acquisition, thanks again to the acceptance in lieu scheme, of the lively *Portrait of Mrs Endymion Porter by Van Dyck*, formerly at Alnwick Castle.

The gift of the two paintings by Zoffany matches also the lasting and enthusiastic interest that the North East of England has for theatre. Built in 1744 and therefore contemporary with Garrick's career, York Theatre Royal had a renowned company and attracted famous actors from London. The dramatic expansion of playhouses in Yorkshire, County Durham and Northumberland took place later: The Theatre Royal Newcastle opened in 1788. The actor manager Samuel Butler (†1812) built five theatres, the main one being The Theatre Royal in Richmond (North Yorkshire) opened in 1788, the seat of his company, with others in Whitby, Harrogate, Northallerton and Kendal. Still in use, The Georgian Theatre Royal in Richmond is today the country's most authentic 18th Century playhouse where one can easily imagine *The Farmer's return* or *Venice Preserv'd* being performed.

To celebrate this wonderful gift and the tricentenary of Garrick's birth, The Bowes Museum has organised this modest display. Though not intending to compete with the recent, excellent and more ambitious exhibitions (*Every Look speaks, Portraits of David Garrick [2003] Johan Zoffany RA, Society Observed [2009]*), it nevertheless aims to underline the exceptional artistic merit of Zoffany's pair of paintings. It is well known that once Garrick had secured the original painting, he let copies be done for fellow actors, managers or trustees. At least three copies of *Venice Preserv'd* still exist. The two pictures now in the Bowes are the original ones, commissioned by Garrick in 1762, that he proudly showed to his visitors. They were first displayed in his Southampton Street house then, in 1772, in the dining room of his new house in Adelphi terrace, just built by the Adam brothers. Mrs Garrick kept them until her own death. They were bought at her post-mortem sale (Christie's, London, 23 June 1823), by John Lambton, 1st Earl of Durham (1792-1840), along with the two views of the Garrick's house at Hampton (Garrick club, London). They hung for several generations in Lambton Castle (Chester-le-Street, County Durham).¹

This exhibition may also help the visitor to better understand the characteristics of these theatrical conversation pieces, Zoffany's cultural references, as well as the exceptional relationship between the painter and the actor, even if he was not the only actor to patronise the painter. The variety of prints underline the propaganda and artistic values of this important medium.

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¹ Dibdin, Thomas Frognall, *A bibliographical Antiquarian and Picturesque Tour in the Northern Counties of England and in Scotland*, London, Richards, 1838. Stephens, Frederic George, 'The Private collections of England. N° 22-Lambton Castle, Chester-le-Street', *The Athenaeum*, n° 2547, 19 August 1876

Acknowledgements

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David Garrick's revolution in acting and the development of a theatrical imagery

Bernadette Petti

In the catalogue of his outstanding collection of theatrical paintings, Somerset Maugham, playwright and author, maintained that 'theatres in the eighteenth century, with their rococo decorations, with the red curtains to the boxes, with their immense chandeliers, had a glamour which put you in a comfortable state of mind to enjoy the play you were about to witness'.¹ The theatrical phenomenon was so vast and popular in Georgian times that throughout the 18th century the number of regular play-goers increased from about 9,000 when David Garrick (1717-1779) debuted in 1741 to about 12,000 when he became the manager of Drury Lane in 1747, expanding further in the following years. At the same time, playhouses flourished in London – where at the beginning of the century Drury Lane was the city's only theatre – with the creation of large-scale theatres.²

In this dynamic age, the visual arts contributed towards the construction of a theatrical identity, its appeal and public perception. Moreover, the figure of the actor, and chiefly David Garrick, had a remarkable role in the development of a close relationship between fine and performative arts. Garrick became the most acclaimed thespian of his times, and was among the new generation of actors that broke into the somnolent and conservative theatrical scene almost as a *deus ex machina*. Garrick dominated the stage since his first memorable appearance in London at Goodman's Fields in 1741 as Richard III, but he did not confine himself to the art of acting and playwriting, combining these talents with managerial skills. He introduced a series of radical changes in the theatrical creation and practice, including new scenic and lighting devices – brought to England from Paris – mock-historical costumes, and using also for the first time coloured silk screens and painted back-drop in the stage setting.³

Garrick was a skilled performer of comedy and tragedy and when compared with the traditional manner of acting, 'it seemed as if a whole century had been stepped over in the transition of a single scene: old things were done away, and a new order at once brought forward, bright and luminous, and clearly destined to dispel the barbarisms and bigotry of a tasteless age.'⁴ Moreover, when Garrick was performing Abel Druggier in Jonson's *The Alchemist*, a contemporary commentator, Thomas Davies, noted that 'the moment he came upon the stage, he discovered such awkward simplicity, and his looks so happily bespoke the ignorant, selfish, and absurd tobacco merchant, that it was a contest not easily to be decided, whether the burst of laughter or applause were loudest. Through the whole part he strictly preserved the modesty of nature.'⁵

The word 'nature' was not intended in the same way we interpret it today and if we observe the paintings and prints of the time we see that Garrick is portrayed in rather conventional gestures. However, its use meant the contrast with the traditional declamatory approach to acting, where bodily action was absent or minimal. Garrick's style instead looked at the observance of real life and demonstrated an approach that stimulated the response of the audience with the representation of passions.⁶ He played with body postures, facial expressions and changes of pose, almost as if he was using his appearance as a blank canvas to depict human emotions. The same commentator, Thomas Davies, pointed out that Garrick's performance of Lear combined different passions: 'he is not moved by rage, by grief and indignation simply, but by a tumultuous combination of them all together... Garrick had displayed all the force of quick transition from one passion to another.'⁷

Continued

The pioneering figure of Garrick and this novel theatrical practice contributed to elevating acting to the status of the liberal arts and attracted the attention of the public. The theatrical world soon populated newspapers, pamphlets, books, and fine and decorative arts. It comes as no surprise that this century has been described as an authentic 'Golden Age', marking a new era in the history of British theatre, but also showing a close relationship with the arts.⁸ From the age of William Hogarth (1697-1764) to that of David Wilkie (1785-1841) the production of portraits of actors – from idealised images to grotesque caricatures – scenes from plays, engravings and satirical prints, flourished, and showed for the first time a commercial connection between art and theatre that supported both artists and actors' prestige and career. David Garrick, for instance, features in more than four hundred portraits, drawings and engravings, executed by Hogarth, Dance, Kauffman, Hayman, Wilson, Reynolds and Gainsborough among others, becoming 'the century's favourite theatrical subject.'⁹

Both artists and actors demonstrated a reciprocal influence in their respective fields. Hogarth (1697-1764), who had a ground-breaking role in developing the representation of the theatrical experience in this century, remarkably expressed his fascination for the theatre declaring: 'I wished to compose pictures on canvas, similar to representations on the stage... I have endeavoured to treat my subjects as a dramatic writer: my picture is my stage, and men and women my players, who by means of certain actions and gestures, are to exhibit a dumb show.'¹⁰ Garrick on the other hand, in his *Essay on Acting*, dated 1744, considered the theatrical scene with a pictorial approach, demonstrating a good knowledge of Netherlandish genre painting of the 17th century: when mentioning a scene from Jonson's *The Alchemist* he points out that his character Abbel Drugger 'will unavoidably give himself a Tremor in the Knees and if his Fingers, at the same time, seem convuls'd, it finishes the completest low Picture of Grotesque Terror that can be imagin'd by a Dutch painter.'¹¹ Remarkably at that time it was common to find in the actors' handbooks the suggestion to visit galleries and to practice while observing and studying the gestures and

poses of sculptures and paintings; in particular, actors of tragedy were invited to look at history painting, while actors of comedy instead took inspiration from genre painting.

Actors and the theatre thus contributed to the development of a specialised genre, the theatrical painting. Theatrical depictions, through paintings such as those executed by Hogarth and Hayman, provide the viewer with a direct view of the theatre with an attention on the presence of the actor, even if inevitably these images failed in the attempt to represent the actor's real motion and passions. In *The Analysis of Beauty* (1753) Hogarth pointed out that the absence of the theatrical qualities of portraiture, posture, words and actions in painting generated a gap between the performances and their rendering on canvas.¹² Gainsborough complained that artists could not employ voice or action but 'only a face, confined to one View, and not a muscle to move to say here I am, falls very hard upon the poor Painter who perhaps is not within a mile of the truth in painting the Face only.'¹³ Moreover, painters sometimes enhanced the image of the actor by using references from the classical art and culture. A relevant example is Reynolds's depiction of Sarah Siddons (1755-1831) as the *Tragic Muse* (1784, Huntington Art Gallery, San Marino, California). The most famous tragic actress of the eighteenth century is here a sublime and deified muse of the theatre. The artist focuses on her role rather than her likeness with a reference to Michelangelo's Sisyphus in the Sistine Chapel, thus making the actress an evocative classical personification.¹⁴

By looking at the representation of the theatrical scenes, and chiefly those created by Hogarth and Zoffany, the predominant approach was by far to model them on the conversation piece. These compositions usually represented a group of figures in interiors or landscapes and their authors took inspiration from the Dutch painting, usually depicting social gathering, garden parties, and family groups.¹⁵ The images of the performances are usually detailed and lively. In his first painting on stage performance, *The Beggar's Opera* (1731, Tate Britain, London), Hogarth rendered the interiors in an atmospheric way and the stage

looks expanded to amplify the focus on the actors and in particular their gestures and facial expression. The artist regarded the accuracy of observation as essential and, when depicting Garrick on canvas, expressed his concerns due to the actor's famous facial and physical expressivity. Nevertheless, in his famous portrait of *Garrick as Richard III* (1746, Walker Art Gallery, Liverpool) the actor's animated face reflects the feelings of fear and horror. Hogarth demonstrated a deep knowledge of the expression of passions and emotional states, taking inspiration from Charles Le Brun's illustrations of fear, terror and horror. Le Brun had published in 1698 a study on the physical expression of emotions entitled *Méthode pour apprendre à dessiner les passions*, which became hugely popular among artists. The same formula used by Hogarth is evident in Benjamin Wilson's portrait of *Garrick as Hamlet* (lost but reproduced in print) which captured the moment when the character reacts to the vision of his father's ghost. Furthermore, Hogarth's *Garrick as Richard III* not only showed for the first time a full-scale scene from an actual performance of Shakespeare in the theatre, but also the transformation of Garrick into a heroic character, with a visible reference to Le Brun's *The Tent of Darius* (1660-61, Versailles, musée national du Château) and the genre of history painting. This image illustrates the similarities of the actor in his role with the idealised historical character and the dynamic interchange between reality, appearance and theatrical illusion.¹⁶ Another leading painter of theatrical scenes, Johan Zoffany (1733-1810), successfully reinterpreted the compositional and thematic elements of the conversation piece creating a visual memory of the

performances on stage. His focus was not simply the rendering of the moment of action, and the physical passion and expression, but also the actor's likeness. If we look at his first theatrical picture, *'The Farmer's Return'* (1762, The Bowes Museum, County Durham), that made him popular, representing a scene based on the play of the same name written and interpreted by Garrick, we see that Zoffany creates a visual memory of the actor's performance. This is probably why this painting was the subject of a critical account that described it as 'a most accurate Representation on Canvas of that Scene, as performed at Drury Lane. The Painter absolutely transports us, in Imagination, back again to the Theatre. We see our favourite Garrick in the Act of saying, for yes, she knocked once – and for no, she knocked twice. And we see the Wife and the Children, [as] we saw them on the Stage, in Terror and Amazement: Such strong Likenesses has the Painter exhibited of the several Performers that played the Characters.'¹⁷ It was eventually the artists' ability to use their imagination and 'transport' the beholders, as if they were in front of an imaginary stage that allowed them to depict the theatrical action. The result is compelling and these paintings are almost animated images capable of speaking.

¹ D. S. Maugham, 1955, p. xxi

² A. Nicoll, 1980, p. 8

³ *Ibid.*, p. 116-117

⁴ Richard Cumberland, *Memoirs*, London, 1806, p. 59-60, quoted in Allardyce Nicoll, 1980, p. 10

⁵ T. Davies, I, 1818, p. 53 quoted in W. Winchester and George Morrow Kahrl, 1979, p. 487

⁶ J. Benedetti, 2001, p. 47-62

⁷ *Dramatic Miscellanies*, London, 1785, quoted in T. Cole and H. C. Chinoy, 1954, p. 133

⁸ I. Mackintosh, in I. Mackintosh and G. Ashton ed., 1975, p. 1-17

⁹ S. Strum Kenny, 1984, p. 21

¹⁰ R. Halsband, 1984, p. 155

¹¹ I. Mackintosh and G. Ashton ed., 1975, n° 41

¹² R. Wendorf, 1991, p. 177

¹³ *Ibid.*, p. 176n

¹⁴ D. Shawe-Taylor, 1987, p. 18

¹⁵ R. Simon, 2007; R. Halsband, 1984, p. 155

¹⁶ R. Simon, 2007, p. 95; Jim Davis, 'Spectatorship' in J. Moody and D O'Quinn ed., 2007, p. 61

¹⁷ *St. James Chronicle* (29 May – 1 June 1764), quoted in D. H. Solkin, 1993, p. 257; Jim Davis, 'Spectatorship' in J. Moody and D O'Quinn ed., 2007, p. 65

1. WILLIAM HOGARTH (1697-1764) and CHARLES GRIGNION (1717-1810)

Mr Garrick in the character of Richard III

Hogarth's *David Garrick as Richard III* (c. 1745, The Walker Art Gallery, Liverpool) is the first representation of the actor on stage. In 1741, aged 25, Garrick achieved immediate fame in London with his revolutionary interpretation of Richard III in the eponymous Shakespearean drama, at Goodman's Field. Rejecting the declamatory tradition, he gave a poignant performance of the king whom Shakespeare had portrayed as a depraved murderer. At the same time, Hogarth, one of the first painters to depict stage performances (in *The Beggar's Opera*, 1728, Tate Britain, London), was studying the French classical tradition of history painting and expression of feelings, theorised by Charles Le Brun (1619-1680). Nobody could give him a better opportunity for this exploration than Garrick, acting in such an English historical genre.

The life size painting, which Hogarth initiated, illustrates the tent scene, on the eve of the battle of Bosworth, when Richard is haunted by the ghosts of those he has murdered (Act V scene 3). The spectator

cannot see the ghosts but Richard's repelling gesture and terrified facial expression say it all: the ghosts are rising one by one between the two tents, awakening at last his guilty conscience. According to Desmond Shawe-Taylor (2003), who defines the painting as a 'historical moral subject', Hogarth illustrates Richard's cry for God's mercy, emphasized by Colley Cibber in his adaptation of Shakespeare's text used for these performances.¹ He underlines his choice by the presence of a Crucifix in the tent. Hogarth made so many attempts to obtain the right facial expression that he had to stick on a new piece of canvas with the final image.

The painting was soon bought by the playwright William Duncombe (1690-1769). Garrick, newly acquainted with Hogarth, was very keen to have a print done in order to boost his popularity. Apparently the hand and the face were engraved by Hogarth himself.²

VGP

¹ Shawe-Taylor, Desmond, 2003

² Nichols, John, 1822



Mr Garrick in the character of Richard III

1746

Engraving

46.6 x 59.6 cm

Inscribed: 'Painted by W^m. Hogarth / Publish'd according to Act of Parliamt. June 20th.1746 / Mr Garrick in the Character of Richard the 3^d. Shakespear. Act 5. Scene 7 / Engraved by W^m : Hogarth & C. Grignion.'

Victoria and Albert Museum, London, S.41-2009 (Harry R. Beard Collection)

2. FRANCIS HAYMAN (1708-1776)

David Garrick and Mrs Pritchard in Benjamin Hoadly's 'The Suspicious Husband'

Francis Hayman was the first artist with whom Garrick established a friendship, seen also in his double portrait of David Garrick and William Windham of Felbrigg (c.1745), private collection. Employed as a scene painter since 1732, first at Goodman's Fields Theatre then, after 1736, at Drury Lane Theatre, Hayman achieved some fame with the decoration in 1741-1742 of several supper-boxes at Vauxhall Gardens, some with Shakespearean topics. The first opportunity for Garrick to be represented in action by Hayman was a commission by the dramatist Benjamin Hoadly (1706-1757) to commemorate the success of his comedy, *The Suspicious Husband*, produced at Covent Garden in February 1747. The original work, signed and dated 1747, belongs now to the Yale Centre for British Art. The London Museum owns a replica, dated 1753, perhaps the one bought by Garrick which he does not seem to have kept.

This lively splanstick comedy involving a jealous father, husband, and young lovers, is orchestrated by

a young rake, Ranger, played by Garrick who also wrote the prologue and the epilogue. The painting – the first 'theatrical conversation piece' – illustrates the last scene of Act IV where the two main actors, Ranger and his cousin Clarinda, played by Mrs Pritchard, are brought together. Hiding her face behind a mask, Clarinda has just tricked Ranger who had burst into her lodgings not knowing where he was entering. As he is thinking with delight that the woman living there is a whore, she takes off the mask. He immediately regains his composure saying, as an aside, 'I must brazen it out'. Even if he is not extremely talented, Hayman manages, playing with the actors' gestures, to show both of them equally in action. Following a trip to Paris in 1748, he had adopted the elegance and decorative aspect of the French 'rocaille', apparent here in the clothes' shimmering silvery colours.

VGP



David Garrick and Mrs Pritchard in Benjamin Hoadly's 'The Suspicious Husband'

1752

Oil on canvas,

63.7 x 76.6 cm

The Museum of London, London, 55.50

3. BENJAMIN WILSON (1721-1788)

David Garrick as Romeo and George Anne Bellamy as Juliet in 'Romeo and Juliet' adapted by David Garrick from William Shakespeare

Until this piece, paintings showing Garrick in action had been ordered or bought by playwrights, Garrick being satisfied with having them copied or printed. Around 1752, he met the Yorkshire painter Benjamin Wilson (1721-1788) who had settled in London, where he became a successful society portraitist in the early 1750s. It seems that their acquaintance started when Garrick sat for Wilson in a portrait (National Portrait Gallery, London) dated circa 1752-1759. Two theatrical pieces showing Garrick in his most celebrated roles resulted from this encounter, the one discussed here, painted in 1753 and *Mr Garrick in the character of Hamlet* known today by a mezzotint (1754).

A line engraving after this work, made by Simon-François Ravenet (1706-1764), was published the 20th April 1753. A larger version of the painting, signed and dated 1753 (Yale Center for British Art) shows many differences with the print. The V&A piece, very close to the engraving, must be the one used by Ravenet and therefore have been dated earlier than April 1753. It has been suggested that it illustrates the performance given at Drury Lane on 29th March 1753, before Mrs Bellamy's departure for Covent Garden, which seems a very short time to have both painting and engraving completed.¹

Although it shows some stiffness in the treatment of the actors, this theatrical conversation piece, one of the

very first ones, is interesting as an accurate testimony of one of Garrick's greatest triumphs. His March 1753 performance was still an echo of Garrick's victory in the 'Battle of the Romeos' during the autumn of 1750. Following dissensions with Garrick, manager of Drury Lane, two of his stars, Spranger Barry and Mrs Cibber, deserted for Covent Garden to act in a production of *Romeo and Juliet*. Undeterred, Garrick decided to take a role he was not previously keen to play. The young Mrs Bellamy took the part of Juliet. After a climax of twelve days' rivalry, Covent Garden recognized defeat. One of the reasons for Drury Lane's victory lay in the powerful acting of both actors during a final encounter of the two lovers in the Capulet vault. Inspired by Thomas Otway's *Caius Marius* (1680), Garrick had added to Act V a new scene with Juliet rising from her death bed for a last pathetic meeting. It is in fact the scene painted by Wilson, from a viewpoint that seems to be the theatre benches, thus reproducing the whole stage. Rising against a moonlit churchyard, the vault is strongly illuminated. Paris (not Tybalt, as some catalogues claim) lies dead at the entrance; Romeo, in contemporary costume, has smashed the entrance with a crowbar lying on the floor, next to the empty phial he has just used. He wants to give the dead Juliet a last kiss. She then rises slowly to their mutual astonishment!²

VGP

¹ Ashton, Geoffrey, 1992

² Fowler, James, 1996, p. 111-130



David Garrick as Romeo and George Anne Bellamy as Juliet in 'Romeo and Juliet' adapted by David Garrick from William Shakespeare

c. 1753

Oil on canvas

63.5 x 76.3 cm

Victoria and Albert Museum, London, S.1452-1986

4. FRANCIS HAYMAN (1708-1776)

David Garrick as Richard III

In 1759, Garrick revived the part of Richard III at Drury Lane in a production using Colley Cibber's adaptation. Later that same year, he also performed as King Lear. This relatively small painting, inspired by the Richard III performance, is a clear testimony of Hayman's strong interest in British history painting. Hayman had already had early insight into Garrick's treatment of some Shakespearian characters as the actor had helped him with suggestions about gesture and expression when he was drawing plates for Thomas Hanmer's edition of Shakespeare (1743-4), where *Richard III* is not illustrated. A trip to Rome in 1752, with the artists Thomas Hudson and Louis François Roubiliac, had also enriched the artist's knowledge of classical sculpture. In fact, Garrick is here only lending his facial features and expression to an historical scene illustrating Richard's desperate attempt to keep his kingdom, through Shakespeare's hyperbolic lines (Act V, scene 4): '[...] I think there be six Richmonds in the field/Five have I slain today instead of him/A horse! a horse! My kingdom for a horse!'

In the middle of a battlefield inspired by some of Pietro da Cortona's paintings, standing in front of his dead horse, Richard is ready for the last fight. The posture of the body, with a bare arm revealing strong muscles, is closely inspired by the antique sculpture *The Borghese Gladiator* (now at Louvre, Paris)¹; the intensity of the expression, looking behind the spectator, reminds us also of Bernini's *David* (c. 1623) that Hayman had also seen at the Borghese Gallery. Garrick's acting is here enhanced by classical artistic references.

VGP

¹ Broadley, Rosie, 2003



David Garrick as Richard III

Signed and dated F.H. 1760

Oil on canvas

89.5 x 64 cm

The Holburne Museum of Art, Bath, 2010.2.1

5. RICHARD HOUSTON (1721?-1775) and CHARLES SPOONER (†1767) after either Benjamin Wilson (1721-1788) or James McArdell (1729-1765)

Mr. Garrick in the character of King Lear

Garrick had started to play *King Lear* in 1742 at the Goodman's Field Theatre, in Nahum Tate's version (1681) which contained many changes and a happy ending. He took the role again in 1756 at Drury Lane where he had been manager since 1747. He restored most of Shakespeare's original text, albeit not the character of the Fool. His passionate performance, aiming to show a violent but weak king, pathetic but not senile, was a triumph and the play a continuing asset for the theatre.¹ Garrick must have provided Wilson with the description of the scene (Act III, scene 2) that he had sent some years before to Francis Hayman when they were planning prints of Shakespearean characters: 'Suppose Lear mad upon the ground with Edgar by him; his attitude should be leaning upon one hand and pointing wildy towards the heavens with the other, Kent and Fool attend him & Gloucester comes to him with a torch; the real madness of Lear, the frantick affectation of Edgar and the different looks of concern in the three other characters will have a fine effect [...]'.² The Fool, who had not yet been restored to the play, does not appear in the stormy landscape but Edgar, disguised as 'Poor Tom', and probably Kent, seem indeed very concerned by the incipient madness of King Lear. The lost original painting, whose exact date is unknown, was quickly bought by the banker and collector Henry Hoare (1705-1785). Even though Wilson

painted three theatrical scenes for Garrick, the relations between the two men were difficult. The actor could easily compare Wilson's somewhat melodramatic attempts with Hogarth and Hayman's superior achievements.

Garrick does not seem to have bought Wilson's paintings, perhaps being only interested in the prints, the remarkably large mezzotints entrusted to the best specialist of the time, the Irish engraver James McArdell. A cheaper and faster method than the traditional engraving, a mezzotint could also convey more variations of tone and light, closer to painting effects. The mezzotint exhibited here is an spurious print: it appears that Richard Houston, McArdell's former master, executed the drawing either from the original painting as claimed in the inscription or from the touched proof exhibited by McArdell at the Society of Artists in 1761. Another of his students, Charles Spooner, apparently did the engraving; the print was published before McArdell's mezzotints (see British Museum website, Museum number Ee, 3.108). This act of piracy, denounced by McArdell, says something about the huge popularity enjoyed at the time by Garrick.

VGP

¹ Pedicord and Bergmann, 1981, p. 445-450

² Little and Karl, 1963, I, p. 53



Mr. Garrick in the character of King Lear

1761

Mezzotint

38 x 50.6 cm

Inscribed: 'R^d. Houston delin. Ab Originali./ Publish'd accord. to Act of Parliamt 1761 June 2^d. / Mr. Garrick in the character of King Lear/Act the 3^d, Scene the 5th/ C.Spooner fecit./ London printed for John Ryall in Fleet Street.'

Victoria and Albert Museum, S.34-2009 (Harry R. Beard Collection)

6. JOHAN ZOFFANY (1733-1810)

David Garrick and Mrs Bradshaw in David Garrick's 'The Farmer's Return from London'

Like several other European painters, the German artist Johan Zoffany came to England, in 1760, attracted by the decorative projects of the Georgian era. Once in Benjamin Wilson's studio, he discovered another genre, the conversation piece. His skill in depicting naturalistic details attracted the interest of Garrick who lamented the lack of 'accurate observance of things' in Wilson's manner.¹ By then, early 1762, Garrick was rich enough to persuade Zoffany to leave Wilson's studio to work for him. His very first commission, finished in May 1762, was *The Farmer's Return*. After two conversation pieces painted during the summer, showing Mr and Mrs Garrick in the grounds of their Hampton property (Garrick club, London), he painted in the autumn *Venice Preserv'd*, a companion for *The Farmer's Return* from London. This pair of theatrical scenes was, and still is, a perfect showcase of Garrick's versatile skill, from comedy to tragedy.

Choosing *The Farmer's return from London* was also a way of celebrating Garrick's talent as a dramatist and his concern for his fellow actors: Garrick wrote this interlude for Mrs Pritchard's Benefit; she was to receive all the proceeds of the Drury Lane performance on 20th March 1762 when the short play was put on with Garrick as the Farmer and Mrs Bradshaw as his wife.² The plot looks like a topical newspaper story: returning from the coronation of George III (22 September 1761), John the farmer tells his family all the wonders he has seen in London, among them the Cock Lane Ghost, the talk of the town at that same period, whose fraud was finally exposed in February 1762. This supposed ghost was known to answer questions by scratching and knocking once for 'yes', twice for 'no'. Once this has been explained, the farmer goes on to tease his wife about the ghost knocking twice when he enquired about her fidelity.

Having certainly attended the performance, Zoffany may also have been inspired by the drawing that Hogarth gave to Garrick for the printed edition of the play (see n°7).

Less than two months after the first performance, the painting was exhibited on 17 May 1762, at the Society of Artists. According to a contemporary critic, it was 'a most accurate representation on canvas of that scene as performed in Drury Lane. The painter absolutely transports us in imagination back again in the theatre'.³ The set gives indeed such a convincing image of a yeoman's interior that it seems dubious that Zoffany, freshly arrived in England, could have added many elements to the original, other than the cat and the roaring fire. The characteristic details, large floorboards, copper and tin dishes, huge piece of beef hanging, elaborate roasting spit and a framed image of horses in the background, are treated with precision, in subdued but warm brown colours. Inspired by the long tradition of Northern Europe genre scenes, he knows how to play with the light, giving more depth by lighting up the background and directing the light of the window directly onto the farmer's wife. Thanks to the central piece of wall, the actors are closed to the spectator, on an oblique line ending with the gestures of the two women, their bonnets bringing the only notes of bright colour. Comfortably seated, his coat on the chairback, his hat on the table but still with his leather boots, the farmer has far more dignity than Hogarth's rustic. His son Dick has given the requested 'poipe' but daughter Sally has not brought 'the aal to wash the dirt down'. John is knocking on the table with the firm and broad gesture of an actor: he is speaking of the ghost. Although it has been said that Zoffany was illustrating the two lines explaining how the ghost communicates, and therefore was less psychologically acute than Hogarth, it seems evident that he is representing the key moment of the play: Garrick does actually knock on the table as he is saying 'By the zounds, it was two!' Scrutinizing Mrs Bradshaw's reaction to this attack on her faithfulness.⁴ The children look at her with disbelief and anxiety. Is she going to slap him?

VGP

¹ Little and Karl, 1963, I, p. 370

² Simon, 2011, p. 69

³ Webster, 1976, p. 25

⁴ Simon, 2011, p. 190



David Garrick and Mrs Bradshaw in David Garrick's 'The Farmer's Return from London'

1762

Oil on canvas

102.6 x 126.8 cm

The Bowes Museum, Barnard Castle, 2014.1.1/B.M

7. JAMES BASIRE THE ELDER (1730-1802) after William Hogarth (1697-1764)

The Farmer's Return

This print, after a drawing by William Hogarth, was ordered from James Basire to illustrate the publication of Garrick's interlude, *The Farmer's Return from London*, edited by J. and R. Tonson, on the Strand, in 1762, not long after the first performance (see n°6). In the opening advertisement of the booklet, Garrick effusively thanks the artist: '[...] Notwithstanding the favourable reception it [the interlude] has met with, the author would not have printed it, had not his friend, Mr Hogarth, flattered him most agreeably, by thinking *The Farmer and his Family* not unworthy of a sketch of his pencil. To him therefore, this trifle, which he has so much honoured, is inscribed, as a faint testimony of the sincere esteem which the writer bears him, both as a man and as an artist'.¹

The kindness and loyalty of Garrick towards the ageing artist, who was then the target of many critics and satires, is evident. Reading between the lines and taking into account the composition as well as the

dimensions of the print, it seems likely that the drawing was intended to be a book illustration, a frontispiece, and, therefore, may have been requested from Hogarth for this purpose. It is certain that a book with an illustration after Hogarth would sell better than one from the yet largely unknown Zoffany. Hogarth had given the drawing, now lost, to Garrick.

Setting aside the difficult question of 'who influenced whom', it is worth underlining the more lively but somewhat darker aspect of Hogarth's image. Seated on his highchair as if on a throne, the farmer –whose resemblance with Garrick is not evident– does not need to knock on the table. The side glance and the imperious gesture of the arm asking for more beer show that he knows he has really distressed his wife, so horrified by the accusation that she spills the beer on the floor.

VGP

¹ Pedicord and Bergmann, 1980, p. 245



W. Hogarth. delin.

James Basire. Sculp.

The Farmer's Return.

The Farmer's Return

1762

Print on paper, 17.4 x 15.2 cm

Inscribed: 'W^m. Hogarth. delin./ James Basire. Sculp.'

Victoria and Albert Museum, London, S.225-2009 (Harry R. Beard Collection)

8. JOHANN GOTFRIED HAID (1710-1776) after Johann Zoffany (1733-1810)

Mr Garrick in 'The Farmer's return'

The Farmer's return was engraved in 1766, four years after the completion of the painting, while James McArdeell had published a mezzotint of its pair, *Venice Preserv'd*, in 1764. The fact that this last one was a well known tragedy played by two great actors could explain why it was treated first. The untimely death of McArdeell (June 1765) necessitated finding new artists able to master the mezzotint technique. Zoffany, of German origin, may have known Johann Gotfried Haid and his brother Johann Elias who arrived in London from Augsburg in 1764. They spent three years in England, working almost exclusively for the engraving publisher John Boydell (Myrone, DNOB). Besides J. G. Haid's talent, the dynamism and international success of Boydell's business could not but please Garrick, always paying attention to the spreading of his fame.

The mezzotint, of excellent quality, translates with great accuracy not only the expressions and gestures of the actors but also the distribution of the light and the different treatment of objects and materials. Having no printed lettering, the piece exhibited here is technically a proof. As there is no difference in the scene in the prints with a printed inscription, it may be assumed that it belonged to a small series of proofs before lettering and therefore before the official publication, that J.H Haid made for some collectors, a fashion introduced in England by the mezzotinters.¹

VGP

¹ Griffiths, Anthony, 1996, p. 149



Mr Garrick in 'The Farmer's return'

1766

Mezzotint. Proof before the inscription

42 x 50 cm

Inscribed (handwritten): 'Zoffany Pinxit / Mr Garrick in the Farmer's return / J.Boydell Excudt / J.G. Haid fecit. / Act of Parliament. March 1st 1766'

Dr John Gayner collection

9. JOHAN ZOFFANY (1733-1810)

David Garrick and Mrs Cibber as Jaffier and Belvidera in 'Venice Preserv'd'

In the autumn of 1762, Garrick revived the part of Jaffier in the successful tragedy *Venice Preserv'd* by Thomas Otway, first staged in 1682. It was a new proof of his unusual ability in playing both comic and tragic roles. In 1760-1 he had convinced Joshua Reynolds to paint *Garrick between Tragedy and Comedy* (Rothschild Family Trust), a celebration of his versatility through the classical convention of allegories.¹ By commissioning Zoffany to paint *Venice Preserv'd*, as a pair with *The Farmer's return*, he was perpetrating the same concept, this time through the concrete representation of specific scenes.

As the finished work was exhibited in Zoffany's studio by early January 1763, the painter saw either the 20th October or the 16th November performance and worked quickly afterwards.² Set in Venice, a legendary place for conspiracy and betrayal, the play revolves around the tormented personality of Jaffier. Having been rejected by his father-in-law, Senator Priuli, he joins a plot against the Senate, led by his friend Pierre; he offers his wife Belvidera to the conspirators as a token of his commitment, with a dagger to strike her if she is unworthy. As one of them, Renault, has assaulted her, she persuades her husband to reveal the plot to the Senate. When Pierre understands that Jaffier has betrayed them, he strikes him and heaps scorn on his old friend. Shaken and ashamed, Jaffier blames Belvidera for the treason in a pathetic confrontation during which he is just about to stab her several times with the dagger (Act V, scene 2). Although it is thought, according to the title of the print that Zoffany represented this scene, which takes place inside the Senate House, it seems possible that it is the following one, where Belvidera wears a long mourning veil that she has thrown back to confront her father. It fits with Mrs Cibber's costume in the painting.

At the end of a poignant meeting, during which Belvidera grasps her husband's hands several times, the repentant Jaffier decides to take his own life: a last plea from his wife and a bell toll, reminding him that he must go to see the dying Pierre, stop him.

The fact that this could be the moment chosen by Garrick and by the painter helps to challenge the frequent assumption that Zoffany elaborated on the real stage set. The main reason to refute this would be that Garrick, director and leading actor of the play, would have wanted for such a personal commission a true image of what he had conceived and created, not an elaboration. Although Otway does not give a location for Act V, scene 1, the actors are now most probably outside where the bell toll can be heard and where a great part of the play takes place. The 19th century edition places the scene, now Scene 3, either in a garden or in the street. The background of the painting shows indeed a moonlit landscape of the Giudecca with Palladio's Redentore church easily recognizable. Neo-Palladianism being then in full swing in England, this was an easy and evocative quotation for a scenery painter. The nocturnal scene with the street light makes the actors' gestures and expressions stand out strongly against the wall. The Bowes painting, being the original, brings an extraordinary intensity and a physical presence, not achieved in later copies, to this perfectly staged climax: facing the spectator, Garrick pivots on his left leg to start stabbing himself with the dagger with a passionately sad look at Belvidera. In elegant profile and with a pleading attitude, enhancing her composed way of acting, Mrs Cibber raises her right arm to stop the dagger she is staring at. The two lovers will eventually die.

VGP

¹ Postle, 2005, p. 204

² Simon, 2011, p. 191



David Garrick and Mrs Cibber as Jaffier and Belvidera in 'Venice Preserv'd'

1762

Oil on canvas

102.6 x 127 cm

The Bowes Museum, Barnard Castle, 2014.1.2/B.M

10. JOHAN ZOFFANY (1733-1810)

David Garrick as John Brute in Vanbrugh's 'The Provok'd Wife'

In 1762-1763, Garrick played one of his favourite roles several times, the part of Sir John Brute in John Vanbrugh's *The Provok'd Wife*. This typical Restoration comedy, with down-to-earth situations and bawdy allusions, had enjoyed a continuous success since its creation in 1697. When Garrick first put the play on at Drury Lane Theatre in 1744, he reworked part of the text and cut the crudest bits. For the German writer Georg Christoph Lichtenberg, he presented Sir John more like a 'gentleman debauchee' than the 'coarse drunk-sodden boor' portrayed by his rival James Quin.¹ Members of the cast claimed that the original painting commissioned by Garrick (Lord Normanby's collection) was based on the performance on 18th April 1763. The work exhibited here is a replica given by Garrick to his brother and assistant George. The original painting was done directly after *The Farmer's Return* and *Venice preserv'd*, with the same dimensions, to hang in Garrick's dining room, first in Southampton Street, later, in 1772 in his new Adelphi house.

Prisoners of an unhappily arranged marriage, Lord and Lady Brute are each looking for other ways of enjoying life: she has a suitor, a 'provocation' to be unfaithful, he likes drinking and having a jolly time downtown with his friends. The most farcical moment (Act IV, scene 2) sees Sir John, wandering around

Covent Garden arcades with his friends: he intercepts the morning gown and hat that a tailor was delivering to his wife and puts it on. Introduced in the early 1740s, the replacement of Vanbrugh's clerical habit by female dress added the comical touch of the actor in drag. The drunk and noisy trio are intercepted by the Watch that Brute, pretending to be Bonduca (Boudica) starts to stab before being arrested.

Besides showing the physical energy deployed by Garrick, lit by the lantern brandished by a watchman, in his sumptuous yellow skirt, this painting celebrates his talent as stage director. Staging a fight demands skillful choreography which Garrick evidently masters. Eight actors – quite a lot on a stage – are performing opposite but balanced actions alternately pushing inwards and pulling out, all with intense expressions of fear or determination. To achieve this, Zoffany had all the actors – whose names appear on the mezzotint engraved by John Finlayson in 1768 – sitting in his studio with their costumes. A preparatory full length study of Garrick in The Holburne Museum bears the traces of Garrick's obsession with the exact rendering of his theatrical expression.

VGP

¹ Quin, 1938, p. 71, quoted by Broadley, 2003 and Simon, 2011



David Garrick as John Brute in Vanbrugh's 'The Provok'd Wife'

c.1763-1765

Oil on canvas

99 x 126 cm

Wolverhampton Art Gallery OP607 (Wolverhampton Arts & Museums with assistance from the Victoria and Albert Museum Purchase Grant Fund)

11. JOHN DIXON (c.1740-1811)

after Johan Zoffany (1733-1810)

David Garrick as Abel Drugger with W. Burton and John Palmer as Subtle and Face in Johnson's The Alchemist

One of Zoffany's masterpieces, *David Garrick with Edmund Burton and John Palmer in the 'Alchemist'*, painted and shown at the Royal Academy in 1770, was immediately bought by Frederic Howard, 5th Earl of Carlisle and remained until 2001 at Castle Howard. None of the usual copies seems to have been done, probably because of this immediate purchase. The prints by John Dixon (1771) have spread Garrick's image in one of his most enduring triumphs, from his first season in Drury Lane in 1742-43 to his retirement in 1776.

First performed in 1610, Ben Jonson's *The Alchemist* is a satirical comedy about cupidity and credulity, set in contemporary London. Left in charge of his master's house, Jeremy, alias Captain Face, and his associate Subtle, a bogus alchemist, decide to swindle people by telling them their fortune, selling bogus magic charms and promising the philosopher's stone. One of their victims is the tobacconist Abel Drugger, a not very clever and rather pitiful character, who wants to know by magic how to own the best possible shop. With his busy schedule of theatre manager and with major roles in many plays, Garrick liked this small role, based on a few speaking lines, which gave him the possibility of shining in yet another field of acting, that of the low comedian. On top of altering Jonson's long text to clarify the plot and soften coarse allusions, he made some short additions to strengthen his part by more stage business.¹ As he had been challenged by Thomas Weston's performances of the same character, Zoffany's painting and Dixon's prints were a welcome affirmation of Garrick's talent.²

The influence of 17th century Dutch genre paintings on Zoffany's treatment of the set is evident in the use of strong shadows and side light as well as in the still life, with the usual magical paraphernalia. The fact that the whole composition is delicately painted, suggesting more a genre scene than a theatre set, could be linked to the yet unknown history of the commission of the painting: the order came more probably from the Earl of Carlisle than from Garrick. Both Edmund Burton (Subtle) and John Palmer (Face) are wearing 'historical' costumes of a doctor and a gentleman with the characteristic ruffs of the early 17th century, the period in which Jonson set the play. By placing them in the background, Zoffany gives all the space of the stage and the light to Garrick in full focus: with a very natural posture, looking quickly behind his shoulder, an already triumphant expression on his face; he thinks that he has managed to hide the pipe that he will finally have to offer to Subtle (Act II).

It should be noted that the lettering inside the mezzotint, which does not mention any dedication, gives Wilson's former address although it has the same publication date that the mezzotints with dedication, where the address is Kemps Row. It may be represent an earlier stage before the final publication.

VGP

¹ Pedicord and Bergmann, 1982, vol. 5, p. 55-155

² Munro, 2013



David Garrick as Abel Drugger with W. Burton and John Palmer as Subtle and Face in Johnson's The Alchemist

1771

Mezzotint engraving.

Lettered within image with block letters 'Published according to act of Parliament January 12th 1771 by John Dixon in Broad Street, opposite Carnaby Street'

47,8 x 60 cm

Dr John Gayner collection

12. JOHAN ZOFFANY (1733-1810)

Two sketches of David Garrick as Abel Drugger in 'The Alchymist'

These two sketches, probably taken from life during a rehearsal or a performance, capture Garrick's naturalistic and low key approach to the part of Abel Drugger. He is wearing the same costume –an apron above his jacket, a handkerchief around the neck– and the same yellowish short wig as in the 1770 painting. The sketch on the left could represent him shyly entering the room where Subtle and Face are expecting their next victim (Act I): the head pulled in to his shoulders, his three-cornered hat in his right hand, his knees bent, with a nervous sideways look, he is a complete figure of fear, submission and sheepishness. The parallel position of the feet has been kept in the painting and subsequent prints. He must have mumbled his name as Subtle asks him to confirm it. Garrick had already discussed the necessity of involving the entire body, from head to toe, in his 1744 short and satirical *Treatise upon acting*.¹ Alluding to a scene where Drugger has broken a urinal, he described a way of acting which can be recognised in the first

sketch: 'His eyes must be revers'd from the object he is most intimidated with [...] His toes must be inverted from the Hell, and by holding his breath, he will unavoidably give himself a tremor in the knees, and if his fingers, at the same time, seem convuls'd, it finishes the compleatest low picture of Grotesque Terror that can be imagin'd by a Dutch painter'.² The second sketch shows him in another quite shy and servile posture, with another sideways look, not unlike the one he has in the painting; he is rummaging in his pocket, probably looking for the crown he has decided to give to Subtle. The contrast between Garrick's natural and apparently understated interpretation of Drugger and his rival Theophilus Ciber's more physical and grotesque performance is as well known as Garrick's final triumph. It is however evident, through the direct testimony given by these two sketches, that Garrick knew perfectly how to play with comic exaggeration.

VGP

¹ Munro, 2013, p. 14-15

² Garrick, 1744, quoted by Broadley, 2003, p. 69



Two sketches of David Garrick as Abel Drugger in 'The Alchymist'

c. 1769-70

Oil on canvas,

33 x 38 cm

The Ashmolean Museum, Oxford. Presented by Chambers Hall, 1855

Oxford, WA 1855. 20

13. PHILIPPE JACQUES DE LOUTHERBOURG (1740-1812)

David Garrick as Don Juan in 'The Chances' by John Fletcher, adapted by George Villiers

In 1771, Philippe Jacques de Louthembourg, a successful Parisian artist, left the French capital for London. He was fleeing from his wife and the scandals their dissolute life had caused. With the help of the pyrotechnician Giovanni Battista Torré, he managed to impress Garrick with some scenery projects. Garrick had discovered the French methods of lighting and scenery painting during his trip to Paris in 1863-4 and was keen to adopt these practices in Drury Lane. Louthembourg, with no previous experience of scenography, anxious to hide his past and to secure a long term job, deployed all his talents to successfully create the most 'enchanted' sets and effects for *Garrick's Christmas Tale* in 1773. Hired as chief scene designer at Drury Lane Theatre with an annual salary of £500, he developed a broader use of successive background painted scenes as well as sound and light effects.

Despite not yet being fully part of the staff, Louthembourg certainly worked on the scenery of Garrick's 1773 production – 'with great Alterations by Mr G.' of John Fletcher's *The Chances*. A successful play by the Jacobean playwright John Fletcher (1579-1625) this situation comedy revolves around two Spanish gentlemen, John and Frederick, embroiled in an Italian family feud concerning a feminine beauty and a mysterious baby. Always keen to stage famous old plays, Garrick had first produced *The Chances* in 1754, playing

the part of Don Juan. One of the many alterations that he made in 1773 was to set up the action not in Bologna but in Naples. Rather than depicting an action, Louthembourg illustrates here Juan's monologue on the consequences of his curiosity: 'What I have got by this now? What's the purchase? /A piece of evening arras-work, a child/ Indeed an infidel! this comes out of peeping!'. With his short and stout stature, Garrick is easily recognisable.

The first aim of this picture is to celebrate the scenery, as reflected in its title for the 1774 Exhibition at the Royal Academy: *Mr. Garrick in the character of Don John, with a view of Naples by moon-light*. Garrick, who had visited Naples in 1764, is indeed playing in front of the famous bay, with the Castell del'Ovo and typical felucas in the background. This scenery, completed on the left by another drop scene with a *palazzo*, goes further than a topographical setting by incorporating descriptive elements given by the playwright: 'It is not so far night as I thought; for, see, /A fair house yet stands open [...]'. Garrick, holding the baby wrapped in a red blanket, stands out in the warm light of the door lantern that gives him a long shadow. His costume is in harmony with the colours of the moonlit twilight. This painting is a precious testimony of how Louthembourg used a pictorial approach to reinforce theatrical illusion.

VGP



David Garrick as Don Juan in 'The Chances' by John Fletcher, adapted by George Villiers

1774

Oil on canvas, signed and dated

46 x 68,6 cm

Victoria and Albert Museum, London (DYCE.70)

14. JOHAN ZOFFANY (1733-1810)

Edward Shuter, John Beard and John Dunstall in 'Love in a Village' by Isaac Bickerstaffe

Garrick may have been the first actor to ask Zoffany for theatrical portraits but he was quickly imitated. In 1763, the comic actor Samuel Foote (1720-1777) commissioned Zoffany to paint him as 'Major Sturgeon' in his own comedy *The Mayor of Garret*, then in 1768, as 'The President' in another of his plays *The Devil upon Two Sticks* (both now at Castle Howard, Yorkshire). They confirm Walpole's opinion, quoted by Penelope Treadwell, that Zoffany was particularly at ease when painting comic scenes that allowed more naturalism in the attitudes and more realism in the decorative details.¹

To paint *Edward Shuter, John Beard and John Dunstall in 'Love in a Village'* was a more complex task because it involved representing a singer in action, along with two other members of the cast.² *Love in a Village* is a comic opera based on a libretto by the Irish playwright Isaac Bickerstaffe (1733-1808?) inspired by Charles Johnson's *The Village Opera* (1729). The famous composer Thomas Arne (1710-1778), brother of Mrs Cibber, who had tried in vain to interest Garrick in the opera, provided half the vocal pieces. Among other British songs, they composed this 'pasticcio' which, because of the spoken dialogue, can also be considered as a 'ballad opera'. The opera premiered with huge success on 8th December 1762 at the Theatre Royal in Covent Garden, managed by the tenor John Beard who also sang the part of the farmer Hawthorn.³ Zoffany's painting was due to commemorate his last performance, on 9 April 1767. Beard's retirement, due to deafness, meant that afterwards he immediately sold the Patent of Covent Garden to Thomas Harris.

As the picture is first and foremost an homage to John Beard, Zoffany gives the central place to the good humoured farmer Hawthorn. Although his mouth is closed – which it is not on the print – his posture and his gesture indicate that he has just finished singing. As indicated on the mezzotint and engravings made after the painting, this 'theatrical conversation' takes place in Act I, scene 6. In scene 5, Hawthorn has arrived with his dog, now lying at his feet, and has dropped a gun and a fowling bag on the table. He has gently teased the rich and respectable Justice Woodcock for not being a sportsman. Enters Hodge, a rustic countryman, who wants to enjoy a fair 'for hiring servants' taking place on Woodcock's grounds, much against the latter's will; being a man of justice, Woodcock wants to trigger an Act passed *Anno undecimo Caroli primi*, to which the frame alludes with its 'Van Dyck' painting of *Charles 1st's Children*. In the two other known versions of the painting, the picture represents *The Judgment of Salomon*, therefore referring to Woodcock's position. Hawthorn interrupts Woodcock's portentous speech, stands up for the fair and proclaims in singing his love of life:

*The greatness that would make us grave,
Is but an empty thing.
What more than mirth would mortals have?
The cheerful man's a king.*

VGP

¹ Treadwell, 2009, p. 74-75

² Simon, 2003, p. 197

³ Parkinson, 2017



Edward Shuter, John Beard and John Dunstall in 'Love in a Village' by Isaac Bickerstaffe

c.1767

Oil on canvas

101.3 x 126 cm

The Holburne Museum, Bath, 2010.2.3

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List of works

1. William Hogarth and Charles Grignion, *Mr Garrick in the character of Richard III*, Victoria and Albert Museum, London.
2. Francis Hayman, *David Garrick and Mrs Pritchard in Benjamin Hoadly's 'The Suspicious Husband'*, The Museum of London, London.
3. Benjamin Wilson, *David Garrick as Romeo and George Anne Bellamy as Juliet in 'Romeo and Juliet' adapted by David Garrick from William Shakespeare*, Victoria and Albert Museum, London.
4. Francis Hayman, *David Garrick as Richard III*, The Holburne Museum of Art, Bath.
5. Richard Houston and Charles Spooner, after Benjamin Wilson, *Mr. Garrick in the character of King Lear*, Victoria and Albert Museum, London.
6. Johan Zoffany, *David Garrick and Mrs Bradshaw in David Garrick's 'The Farmer's Return from London'*, Bowes Museum, Barnard Castle.
7. James Basire the elder, after William Hogarth, *The Farmer's Return*, Victoria and Albert Museum, London.
8. Johann Gottfried Haid, after Johann Zoffany, *Mr Garrick in 'The Farmer's return'*, Dr John Gayner collection.
9. Johan Zoffany, *David Garrick and Mrs Cibber as Jaffier and Belvidera in 'Venice Preserv'd'*, The Bowes Museum, Barnard Castle.
10. Johan Zoffany, *David Garrick as John Brute in Vanbrugh's 'The Provok'd Wife'*, Wolverhampton Art Gallery.
11. John Dixon, after Johan Zoffany, *David Garrick as Abel Drugger*, Dr John Gayner collection.
12. Johan Zoffany, Two sketches of *David Garrick as Abel Drugger in 'The Alchymist'* The Ashmolean Museum, Oxford.
13. Philippe Jacques de Louthembourg, *David Garrick as Don Juan in 'The Chances' by John Fletcher, adapted by George Villiers*, Victoria and Albert Museum, London.
14. Johan Zoffany, *Edward Shuter, John Beard and John Dunstall in 'Love in a Village' by Isaac Bickerstaffe*, The Holburne Museum, Bath.

Lenders and credits

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