

The extant enamels on copper are all either round (12" in diameter) or octagonal. Apart from animals Stubbs painted allegorical subjects such as *Hope nursing Lore* in this medium.

Lent by Pierre Jeannerat, Esq.

51 LION DEVOURING A HORSE

Enamel on copper 9½ x 11

Signed: *Geo. Stubbs pinxit 1769*

Coll.: *Lord Melbourne (?)*

Lit.: *Mayer*

Exh.: *Soc. of Artists, 1771, 155, A horse and lion in enamel (£105 with frame)*

This is probably the picture bought from the artist by Lord Melbourne for 100 guineas. According to Humphry, Stubbs stopped off at Ceuta during his return voyage from Italy and there saw, from a house on the outskirts of the town, a horse attacked and destroyed by a lion. In a series of paintings (oil and enamel) and prints originating at least as early as 1762 he presented this subject in three scenes. In the first the lion approaches the horse from a distance, in the second it has closed upon its victim and in the third has sprung upon its back and is tearing at the horse's neck. The subject, and particularly its final incident, not only possessed the artist who represented it in various sizes from the scale of this enamel to a canvas measuring 96 x 131 ins., but it was among the most popular and praised works during his life-time and even in the years after his death when his reputation had fallen very low. Mr. Grigson has suggested that the expression of the animals may have been formed from a study of Lebrun's treatise on expression, a copy of which occurs among Stubbs's effects. Humphry records that the horse in one picture was painted from one of the King's horses which Mr. Payne the architect obtained permission for him to copy. The expression of terror was produced by pushing a brush towards the animal.

Lent by the Royal College of Surgeons;  
Down House

52 A KANGAROO

Oil on panel 23¼ x 27½

Painted 1771 or 1772

Signed: *Geo. Stubbs*

Coll.: *Painted for Sir Joseph Banks, from whom it passed to the Knatchbull family*

Exh.: *Soc. of Artists, 1773 (318. A Portrait of the Kongouro from New Holland, 1770); Liverpool, 1951 (64)*

Lit.: *Taylor (ii), p. 36*

This is a portrait of the first Kangaroo to be brought to Europe. The first Europeans to see these animals were the members of Captain Cook's original expedition to the Pacific in *Endeavour* (1768-71) to which Joseph Banks was attached. The latter's journal for June 22nd, 1770, records the first sighting of the creatures. Attempts to capture one alive failed as their speed enabled them to elude the ship's dogs. The entry for July 27th, however, reports: "This day was dedicated to hunting the wild animal. We saw several and had the good fortune to kill a very large one weighing 84 lbs." Stubbs also painted for Banks a portrait of a dingo dog, presumably the picture exhibited at the Society of Artists in the same year—319. Ditto, a large dog.

Lent by Mrs. Keith

53 AN INDIAN RHINOCEROS

Oil on canvas 27½ x 36½

Commissioned by John Hunter c. 1772

Exh.: *Liverpool, 1951 (57)*

Lit.: *Taylor (ii), p. 63, ill. pl. 1; Grigson, p. 19*

John Hunter (1728-93), the surgeon and anatomist commissioned this picture and portraits of a baboon with a macaque monkey (see No. 54) and of a yak for his famous museum whose purpose was to explain the anatomy and physiology of the whole animal kingdom. Hunter began to form his collection in 1763 and it was eventually transferred to the house in Leicester Square which

off the skin and after having cleared and prepared the muscles for the drawing he made careful designs of them and wrote the explanation which usually employed him a whole day. He then took off another layer of muscles which he prepared designed and described in the same manner as is represented in the work—and so he proceeded until he came to the skeleton. It must be noted that by means of the injection, the muscles, the blood vessels retained their form to the last without undergoing any change. In this manner he advanced his work by stripping off the skin and cleaning and preparing as much of the subject as he concluded would employ a whole day to prepare design and describe till the whole subject was completed."

He intended that the plates for the books should be engraved by a professional engraver but he could find no one ready to undertake the work. (Grignon and Pond were among those he approached). The book was eventually published on March 1st 1766, the price to subscribers being four guineas and to others five guineas. With its twenty-four plates and descriptive figures it was addressed "to those of my profession and those to whose care and skill the horse is usually entrusted whenever medicine or surgery become necessary to him. I thought it might be a desirable addition to what is usually collected for the study of comparative anatomy, and by no means unacceptable to those gentlemen who delight in horses or keep any considerable number of them. . . . But what I should principally observe to the reader concerning this my performance, is, that all the figures in it are drawn from Nature, for which purpose I dissected a great number of horses; and that, at the same time, I have consulted most of the treatises of reputation on the subject." In fact the scientific advance represented by this book over all its predecessors, of which the most important had been Carlo Ruini's treatise of 1598 was enormous both in skill of dissection and correctness of description. The book received considerable acclaim both here and abroad, the most enthusiastic comments being those of the great Dutch anatomist, Petrus Camper. ". . . The myology-neurology and angiology of men have not been carried to such perfection in two ages, as these horses by you. How is it possible a single man can execute such a plan with so much

accuracy and industry . . . I am amazed to meet in the same person so great an anatomist, so accurate a painter and so excellent an engraver." (Gillbey, p. 20, 21.)

*Lent by the President and Council of the Royal Academy*

75 LEMURS

Black chalk on white paper  $7\frac{3}{4} \times 12\frac{1}{2}$

Exh.: *Liverpool 1951 (97)*

Coll.: *Sir Joseph Banks*

This sheet of drawings was included in a book of natural history drawings by various artists formerly belonging to and presumably assembled by Sir Joseph Banks. The signature is not in Stubbs's hand.

*Lent by the Trustees of the British Museum*

76 A SLEEPING RHINOCEROS

Black and white chalk on blue-grey paper

Coll.: *J. Isaacs*

It seems likely that this drawing is one of the 'Nine Studies of the Rhinoceros, in different attitudes' included in the Stubbs sale (lot 15, second day). It would be one of the studies made in connection with the picture painted for John Hunter (see No. 53).

*Lent by Basil Taylor, Esq.*

77 A HORSE

Ink and watercolour on white paper  $4\frac{1}{4} \times 5\frac{3}{4}$  Inscribed 'aged 6' and 1769

The only drawing of this character by Stubbs at present known. The inscriptions on the face of the drawing and the reverse are, it is believed, in the painter's handwriting.

Coll.: *Basil Taylor, Esq.*

78 A LION

Black and red chalk on white paper

$8\frac{1}{4} \times 12$

Exh.: *Liverpool, 1951 (87)*

Coll.: *Sir Bruce Ingram*

*Lent by Sir Bruce Ingram*

was his home from 177 . He had previously lived at Earl's Court where he kept an extensive menagerie and there is reason to suppose that Stubbs had access to this as he did to the Royal Menagerie in the Tower of London. This animal was exhibited at Pidcock's Menagerie, Spring Gardens, in 1772 and the picture is the first plausibly accurate representation of a rhinoceros, being far more correct than the accounts by Ridinger and Tiepolo of another specimen of the same species which was shown in Europe in 1747-48. In the 16th and 17th centuries all representations of the creature had been founded on Durer's engraving.

*Lent by the Royal College of Surgeons;  
Hunterian Collection*

54 A BABOON AND AN ALBINO MACAQUE  
MONKEY

Oil on board 26 x 38

*Commissioned by John Hunter*

Exh.: *Liverpool, 1951 (21)*

Lit.: *Taylor (ii), p. 64, ill. pl. 26;*  
*Grigson, p. 19*

See note to No. 53.

*Lent by the Royal College of Surgeons;  
Hunterian Collection*

55 A GREENLAND FALCON

Oil on panel 32 x 39

Signed: *Geo. Stubbs pinxit 1780*

Coll.: *Lord Tweedmouth, Sir Charles  
Tennant*

Exh.: *Brit. Coun., Scandinavia, 1949  
(92); Liverpool, 1951 (44)*

*Lent by The Rt. Hon. Walter Elliott, M.P.,  
and Mrs. Elliot, C.B.E.*

56 A GREEN MONKEY

Oil on canvas 27½ x 22 plate X

Signed: *Geo. Stubbs 1798*

Coll.: *T. Humphry Ward*

Exh.: *R.A., 1799 (177. A. Monkey);  
Whitechapel, 1907 (40); Liverpool,  
1951 (66. Cat. ill.); R.A.,  
First 100 Years of R.A., 1952-  
53 (144)*

Lit.: *Walker Art Gallery Picture Book  
no. 6, pl. 1*

This picture was included in the Stubbs sale (lot 70, 2nd day: Portrait of a Monkey gathering Fruit—an upright, an exceeding high finished Picture).

*Lent by the Walker Art Gallery, Liverpool*