

A CATALOGUE OF THE
PORTRAITS
AND OTHER PAINTINGS DRAWINGS
AND SCULPTURE
IN THE
ROYAL COLLEGE OF SURGEONS OF ENGLAND

BY
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Librarian of the College



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ANIMALS AND BIRDS

PAINTINGS BY GEORGE STUBBS R A

266 Baboon and albino Macaque monkey

Hunterian

Oil on millboard, unsigned 67 x 97 cm Restored by Johann Hell, 1951

The male baboon stands at the left facing to the right, a stick in his left hand and his right arm raised, the white monkey is seated at the right, facing towards the left

Clift 1816 no 2, 1820 no 24, Keith no 10

Exhibited Liverpool 1951, Stubbs exhibition no 21, Whitechapel 1957, Stubbs exhibition no 54. Reproduced *Annals* 1949, 4, 163 Basil Taylor *Animal painting in England* 1955 plate 26

Clift describes the picture as 'two monkeys, male and female, the property of Lord Shelburne Painted by George Stubbs for Mr Hunter' Scrofulous glands and the parts of generation from the macaque are preserved in the Hunterian Museum, see Clift's manuscript catalogue (R C S Library 276 ha 1, nos 469 and 634 (81)) where he says that this monkey was called the Child of the Sun, "probably by a showman"

Hunter's *Essays and Observations*, edited by Richard Owen, 1861, 2, 16-17 "Bailey's Monkey of which I have a painting," identified by Owen as "albino variety of a Macacus," and "Mr Gough's Monkey of which I have a painting" identified by Owen as "The pig faced Baboon, *Papio porcarius Kuhl*"

267 Rhinoceros

Hunterian

Oil on canvas, unsigned 70 x 92 cm Restored by Johann Hell, 1951

Left profile of the whole animal (*Rhinoceros unicornis*, the Indian rhinoceros)

Clift 1816 no 7, 1820 no 31, Keith no 9

Exhibited Liverpool 1951, Stubbs exhibition no 57, Whitechapel 1957, Stubbs exhibition no 53

Reproduced *Annals* 1949, 4, 162, *A Bury Antiques Review* 1954 2, no 7 fig 10, Taylor *Animal painting in England* 1955, Plate I in colour

Clift lists this picture as 'Hunterian' without comment or attribution. It is certainly by Stubbs, and was probably painted about 1772. A drawing in black and white chalk on blue-grey paper, related to this painting, is in the possession of Mr Basil Taylor, it is one of "nine studies of the rhinoceros in different attitudes" sold in the Stubbs sale of 1807, and was exhibited at the Whitechapel Stubbs exhibition 1957, no 76

268 Yak

Hunterian

Oil on canvas, signed Geo Stubbs pinxit 1791 57 x 73 cm

Left profile of the whole animal, against a background of blue and grey mountains



Clift 1816 no 15, 1820 no 29, Keith no 8 Restored by Johann Hell, 1951
Exhibited Liverpool 1951, Stubbs exhibition no 10

Reproduced *Annals* 1949, 4, 161, A. Bury *Antiques Review* 1954, 2, no 7, page 23, fig. 12

Clift says that this yak was "brought alive to England by Warren Hastings on his return from India. The animal was very wild and intractable. Painted for Mr Hunter by George Stubbs."

Stubbs' paintings for William and John Hunter included

For William 1 Nylghau (now in William Hunter's Museum at Glasgow) 1951 exhibition no 24. Painted 1769, see *Phil. Trans.* 1771, with engraving

2 Pigmy antelope (as the foregoing) 1951 no 18

3 Moose (as the foregoing) 1951 no 22, 1957 no 49 Painted about 1773, see Horace Walpole's autograph letter of 7 October 1773 to William Hunter in the Hunter Baillie collection at the College, printed in Paget Toynbee's edition of Walpole's letters, 15, 454, no 3060

4 Spotted cavy Lost

For John 5 Baboon and albino macaque This catalogue no 266

6 Rhinoceros Painted about 1772 This catalogue no 267

7 Yak Painted in 1791 This catalogue no 268

PAINTING BY JAN VAN RIEMSDYK, DIED 1778

269 *A group of animals Peccary, two Agoutis, Ichneumon, and red-legged Crow* Hunterian

Oil on canvas, unsigned 100 x 125.5 cm Restored 1953

The Peccary is in the centre, profile to left. One Agouti is at the upper left corner on a rock facing to right, the Ichneumon reaching up towards it, the second Agouti is at the lower right corner facing to left, with the Clough above it

Clift 1816 no 5, 1820 no 27, Keith no 11

Clift (1820) 'Said to have been painted by J V Rymsdyk Hunterian'

PAINTINGS BY JACQUES LAURENT AGASSE 1767-1849

270 *Quagga*

Oil on millboard, unsigned 20 x 25 cm Restored 1952

Whole animal, profile to left

Keith no 12

An old label on the back of the panel is inscribed Quagga—Sheriff Parkins, Driven by him in Hyde Park Painted by Agasse

271 *White Mule*

Oil on panel, signed J L A 19 x 24 cm Restored 1952

Whole animal, profile to left

Keith no 13

272 *Three white-tailed Gnus grazing*

Oil on canvas, unsigned 36 x 30 5 cm.

From left to right (1) standing, to right, three-quarter view from the front, (2) seated, right side profile, (3) in background, left side, three-quarter view from the rear, a background of mountains

Keith no 14

273 *Two white Antelopes*

Oil on canvas, unsigned 35 x 30 cm Restored 1952

Left side views of the whole animals one seated with head turned towards the spectator, the right hand animal standing profile to left, the standing animal is less purely white than the other A background of trees

Keith no 15

274 *White antelope*

Oil on panel, unsigned 18 x 22 cm.

Keith no 47

Old labels on the back of the panel are inscribed Painted by Agasse, and Antelope Leuco .

275 *Ibex*

Oil on panel, unsigned 18 x 21 cm Restored 1952

The whole animal, to right, three-quarter view from the front.

Keith no 16

An old label on the back of the panel is inscribed Painted by Agasse

276 *Reindeer*

Oil on canvas, unsigned 20 x 25 cm Restored 1952

The whole animal, profile to right.

Keith no 17

An old label on the back of the canvas is inscribed Rein Deer—Agasse.

277 *Cape Hunting Dog*

Oil on panel, unsigned 17.5 x 22.5 cm Restored 1952

The whole animal, profile to right.

Keith no 18

A fragment of an old label on the back of the panel is inscribed Lycaon
the fifth /a present

Lord Morton's Experiments

Teleogony can the womb be influenced by its past progeny?

Six paintings oil on canvas, unsigned Each 48 x 58 cm

Painted from the living animals for the College in 1821 by Jacques-Laurent Agasse, who was paid 60 guineas on 19 September and 12 guineas on 26 December 1821

George, 15th Earl of Morton F R S mated a male quagga with an Arab mare, and their progeny had 'some of the marks and colour of both parents'. The mare was subsequently mated with an Arab stallion, and three successive foals showed markings which appeared to be like those of the quagga. See *Philosophical Transactions* 1821, III, 20-22 'A communication of a singular fact in Natural History'

Keith commented in his list of these pictures 'The stripes and black band along the back may be due not to quagga influence, but to a reappearance of atavistic characters derived through sire or dam'

278 *A male Quagga from Africa the first sire*

The whole animal, profile to left, in landscape

Clift 1820 no 43, Keith no 53

279 *Hybrid foal, which the Arab mare bore when sired by the Quagga*

The whole animal, profile to left, in landscape

Clift 1820 no 44, Keith no 55

Clift notes "A mule or hybrid which possesses some of the marks and colour of both parents, and some marks upon the legs which are not observable in either Lord Morton told me that this animal was so little satisfactory in point of form that the experiment was carried no further in his hands it was used as a drudge on the farm, but whether male, female, or neuter I think he did not say This individual remained where born in Scotland"

280 *Black Arab stallion the second sire*

The whole animal, profile to right, in stable

Clift 1820 no 45, Keith no 56

Clift notes "A seven eighths Arabian Stallion belonging to Sir Gore Ouseley, from which and the Arabian Mare which is now his property, the Animals represented [in the succeeding pictures] were produced"

281. *Colt, the first progeny of the Arab mare when sired by the Arab stallion*

The whole animal, profile to left, in landscape

Clift 1820 no 46, Keith no 57

Clift notes "Much more extensively marked on the Neck and shoulders than the mule [no 279 above] and also slightly marked on all its legs"

282. *Colt, second progeny of the Arab mare, when sired by the Arab stallion*

The whole animal, profile to left, in a fenced paddock

Clift 1820 no 47, Keith no 58

Clift notes "Similarly marked upon the Neck and Shoulders, with the last, and still more strongly on all the legs."

283. *The Arab mare with her third foal by the Arab stallion*

The whole animals, the mare shown profile to the left, the foal three-quarter view of the right side from the front, standing under the neck of its dam, in a landscape

Clift 1820 no 48, Keith no 54

Clift notes "Some of the marks are already very apparent, and will probably become much more distinct as the foal's coat becomes smoother, as was the case in [the other two foals] So said Sir Gore Ouseley at the time I saw the Animals at his seat in Hertfordshire, in company with Sir Everard Home about fourteen or sixteen Miles from London, of the Distance or direction I was no great Judge inside of a Chariot I can however recollect that I made my Sketch before Dinner, and that the Animals appeared to me much more distinctly and strongly marked than Mr Agasse thought himself warranted in doing in the pictures

"Sir Gore Ouseley showed us his beautiful Turning-Lathe, with concentric Chucks, and various beautiful specimens of Ink Stands, and Snuff Boxes, of his own Manu facture —and gave us some delicious Shiraz Wine which pleased Sir Everard (and perhaps myself), more than the Turnery, and made him poetical 'Wine of Shiraz that gives ' (I have the lines somewhere) W C"

284. *Woodcock*

Hunterian

Oil on canvas, unsigned 37.5 x 25.5 cm Restored 1953

The bird hangs head down, ventral view

Clift 1816 no 10 "dead game," 1820 no 26, Keith no 19



285. *Toucan*

Hunterian

Oil on millboard, unsigned 45 x 35 cm Restored 1953

The whole bird, to right, three-quarter view from the front, head and bill turned to the left.

Clift 1816 no 4 The red beaked toucan—*Ramphastos erythrorhynchus* (*vide* Shaw's *Naturalist's Miscellany* vol 6, pl 183), 1820 no 30, Keith no 20

286 *A group of British birds*

Hunterian

Oil on canvas, unsigned. 46 x 36 cm Restored 1952

Above two swallows, ventral and dorsal views, two redstarts, in the centre a kingfisher, dorsal view, below a lark, a wheatear, and a thrush

Clift 1816 no 11, 1820 no 32 'A group of various small birds, *Fringillae*, etc', Keith no 21

287. *Studies in human and animal anatomy*

Hunterian

Oil on canvas, unsigned 45 x 59 cm Restored 1952

Ascribed to Rosa da Tivoli (Philipp Peter Roos 1655-1706)

Two bearded human heads, leg, torso, and arms, a hedgehog, three heads of horned sheep, bearded human head, rabbits and horned sheep, guineapigs and goats, green parrot, small red-breasted birds, cats, goats and another hedgehog

Clift 1816 no 6, 1820 no 34, Keith no 22 'Presented by Mr Spilsbury, 1821,' with the attribution to Rosa da Tivoli, this note of gift is contradicted by Clift's earlier statements

288. *Kangaroos*

Oil on canvas, unsigned 25 x 30 cm Restored 1952

Two groups of the animals among trees at the left, three grazing, two standing, the larger looking to the left, at the right four animals, one grazing, three standing (1) back view, (2) profile to right, head turned towards the spectator, (3) front view
Presented by Sir Everard Home on 5 October 1807

Clift 1816, unnumbered, 'Painted in New South Wales', 1820 no 33 'Painted in New Holland from the life shewing them in their various natural attitudes', Keith no 23

289. *Kangaroos*

Oil on canvas, unsigned 25 x 30 5 cm Restored 1952

Four animals, with background of trees and a mountain (1) lying with young in pouch, (2) standing, profile to left, head turned towards the spectator, (3) standing, front view, young in pouch, (4) jumping away, left side view
Presented with no 288.

Clift 1816 unnumbered and 1820 no 35 "Companion to [the foregoing]", Keith no 24

290 *Chimpanzee*

Oil on canvas, signed S C Zeitler 1837 77 x 53 cm

A young animal, whole length seated facing to left, wrapped in a white blanket with red edges, in a white room, with an open window at the top left corner
Keith no 25

291 *Chimpanzee*

Water-colour on paper, unsigned 80 x 63 cm

Whole-length seated facing to left, nearly full face, under a bank, with two gourds in the foreground

Keith no 26

Apparently painted and acquired in the early nineteenth century

292 *Chimpanzee*

Oil on canvas, unsigned 129 x 88 cm

Whole length, standing on a barkless tree-trunk, the right arm hangs down, the left hand is raised and holds a branch

Keith no 27 said to represent the first adult chimpanzee to arrive in Europe, which was dissected by Richard Owen in 1848

293 *The Head of an albino Tiger*

Oil on canvas by Robert Home, unsigned 65 x 75 cm. Restored 1953

Profile to right, the jaws wide open, the right eye has been removed, the fur is white

Presented by Sir Everard Home on 5 October 1807

Clift 1816 unnumbered 'The Head of a White Tyger, which was killed in India, and was by many imagined to have been a Lioness, but in the skin might be perceived the Stripes of the Tyger although so very faint, as to be easily overlooked except by very close observation in a proper light Painted in India by Robert Home', 1820 no 36 'part of the skull and the skin are in the Museum but does not shew the marks', Keith no 46 Reproduced Pearson *Albinism* fig 122
Robert Home was the brother of Mrs John Hunter and of Everard Home

294 *A monstrous Hare*

Hunterian

Oil on canvas, unsigned 38 x 48 cm Restored 1952

Inscribed at top left corner This Hair (!) was caught at Antwerp 16th August 1667
Three views of a single-headed double-bodied hare dorsal, frontal, and ventral

Clift 1816 no 3 recording the inscription which can still be partly deciphered, 1820 no 28, Keith no 52