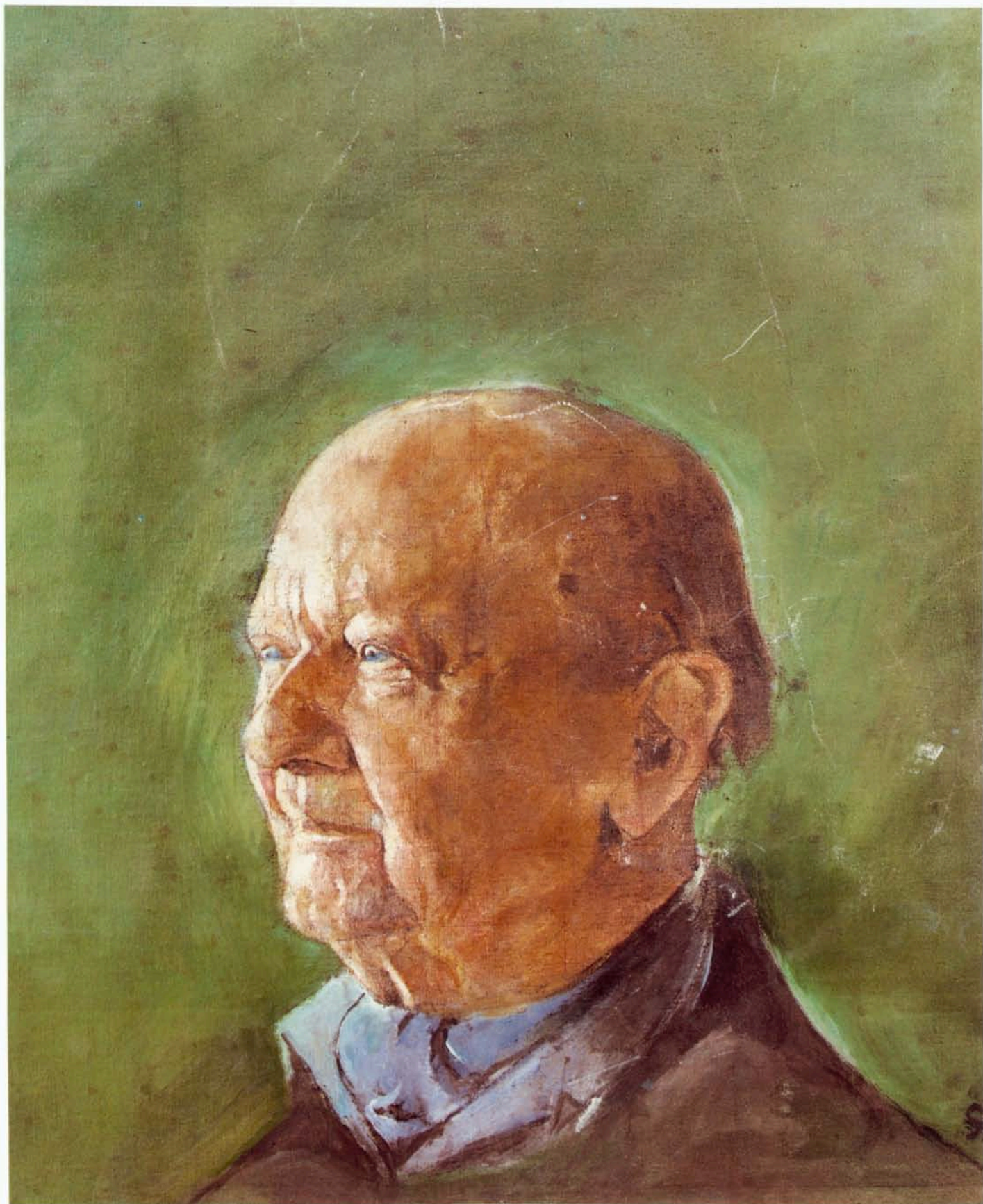


OCTOBER 1986 £1.25

# ART & ARTISTS





Sargent, D. S. MacColl, and William Rothenstein.

Until in 1926 and 1927 Mrs Combe, without reference to the catalogue, which by that time she had either lost or destroyed, caused there to be three two-day sales of his work at Christies. The first of 1204 items, was bad enough, but might have been sustainable in the art market if it had been the only one. A year later, however, the second sale offered 1583 more, and presumably panicked by the derisively low prices these commanded, she put a further 412 on the market. Brabazons were as common in English pictures shops in the late 1920s, as 100,000 mark notes were in early 1920s Berlin.

Rehabilitation of the Brabazon reputation began in 1974 with the Fine Art Society's exhibition organised by the American scholar/collector Al Weil. The F. A. S. and Chris Beetles, whose latest Brabazon exhibition this is, a fine ranging selection of his watercolours, continue the good work.

### The Gentleman Collector

Burghley House, Stamford, Lincolnshire

Until 5th October

IT WAS IN 1587 THAT WILLIAM CECIL,

LORD BURLEIGH, ELIZABETH TUDOR'S LORD HIGH TREASURER, completed Burghley House in the general form in which it still exists, on the outskirts of the town of Stamford in Lincolnshire, and thereby gave the headquarters, so to speak, to the dynasty of connoisseurs and collectors of which he was the founder. Almost every generation added to the dynastic collection, notably Anne Cavendish, daughter of the third Earl of Devonshire who married John Cecil, 5th Earl of Exeter in 1670 and brought with her a vast collection of porcelains, jewels and plate, added to by a legacy from her mother Elizabeth, dowager Countess of Devonshire who took a poor view of her son-in-law's capability to provide properly for her daughter.

None of the Exeters was a more ardent collector, however, than he who might be called the Mechanical Marquess, Henry Cecil, 10th Earl and 1st Marquess of Exeter (1754-1809) who, with a scientific turn of mind, assembled a wealth of early machinery, of which the *Multiple Writing Machine* invented by the great engineer/inventor Isambard Kingdom Brunel, and patented by him in 1799, is typical.

It is one of the 29 major artefacts on display this year at Burghley House under the title *The Gentleman Collector*. Other goodies include an 18th C. mantle clock; a pair of Library Celestial and Terrestrial

Globes; a collection of prisoner-of-war work from Norman Cross prison near Peterborough, the prisoners being French and the war that against Napoleon; and a Hewling's Patent Timber Calculator, which must have been particularly useful for assessing the timber values of the Burghley estates.

A further interest is added to the show by portraits of Henry Cecil, by Sir Martin Archer Shee, and of his second wife, the *Cottage Countess*, a peasant girl named Sarah Hoggins, whose marriage to the Gentleman Collector was celebrated by Tennyson in a ballad *The Lord of Burghley*, (he had divorced his first wife Emma after her elopement with a local curate). It is pleasing to know that Sarah produced three children, and that their marriage though brief (she died in 1797) was blissful.

MAX WYKES-JOYCE

### Olivia Temple

Addison-Ross Gallery, Eaton Terrace, London S.W.1.

Until 14th October

OLIVIA TEMPLE, BORN IN LONDON IN 1947, is a direct descendant of the 17th century Dutch master Jan van der Heyden (1637-1712), famed as a mechanical engineer as well as a painter, and celebrated

for his townscapes and castlescapes to the extent that some of his work was commissioned by the Empress Catherine II of Russia.

Olivia Temple seems to have inherited some of his talents, since apart from working for a while in the studios of the Australian Boyd family of painters when they were in London, she is virtually self-taught. She held her first one-woman show in London in 1979, and has since participated in a number of group shows in England.

Hers are the typically English virtues of restraint and low key statement, typified in *The Greenhouse*, a scene familiar in a hundred thousand small English gardens, the flowers neatly staked and bedded in front of the open door of the little glass-house, in which, could we only see more closely, are cherished the geraniums and the cymbidiums, the gloxinias and the calceolarias, which are the amateur's greatest pride and tenderest art, and shall, he hopes, enliven his home in the winter days all too soon to come.

MAX WYKES-JOYCE

Royal Academy of Arts, Burlington House, Piccadilly, London W.1.

Until 19th November

WHEN, AS QUITE OFTEN HAPPENS, YOUNG ART STUDENTS ASK OF THIS OLD DOG whether he could teach them an old trick which might be of permanent use, I invariably reply "Yes! carry a sketch-book with you, EVERYWHERE, and use it, no matter how adverse the surroundings may be to the production of visual images". Imagine what joy it is for me to find that Picasso, greatest of Western artists of this century (indeed with Michelangelo and Rembrandt the greatest ever among Occidental artists) observed the same rule his whole life long, with results that can now be seen in the show of 250 pages from 47 of the 174 sketchbooks he filled in the sixty years between 1900 and the late 1960s.

The exhibition, organised by the Pace Gallery of New York, and sponsored by American Express as part of its international cultural underwriting programme, takes its title from the inscription in the artist's hand on one of the books "Je suis le Cahier appartenant à Monsieur Picasso, peintre" followed by his address "13 rue Ravignan, Paris XVIIe", which also gives the title to the Thames & Hudson reproductions of more than 500 drawings and studies, many in colour, from the Sketchbooks (Hardback £36; paperback £16.90).

About his notemaking Picasso averred: "I picked up my sketchbook daily, saying to myself what will I learn of myself that I don't already know? And when it isn't me any more but the drawings I made which are talking, and when they escape and taunt me, I know I've achieved my purpose".

As important in the Picasso canon as are the meteorological sketches in the *oeuvre* of John Constable, the sketches of which those in the show are a tiny fragment, of more than 70 thousand, astonishingly summarise every two-

dimensional aspect of the master's genius. The lyrical *Mother & Child*; the classical portraits of Dora Maar and other of his loves; a sequence of his perennial theme *Artist & Model*; the *Weeping Woman* and the *Wounded Horse* from *Guernica*; Lautrecian sketches of music-hall artists; erotic variations on the Manet *Déjeuner sur l'Herbe* theme; ideas for the seminal *Demoiselles d'Avignon*; tiny coloured 'patterns' for the masterpieces of Synthetic Cubism - one moves in the show from panel to panel and from frame to frame of exhibits, astonished that one man's mind, eyes and hands could ever have yielded so great a treasury of images.

Related exhibitions include *The Development and Transformation of an Image*, a show of progressive proofs, editioned lithographs and variations, 1945-

1949 at Waddington Graphics, Cork Street, London W.1. and *Tauromaquia*, prints by Goya and Picasso on the theme of the corrida at the Warwick Arts Trust, 33 Warwick Square, London S.W.1.

After London *Ju Suis le Cahier* goes on an intercity tour of North America - Los Angeles County Museum (15 December - 26 January '87) De Young Museum, San Francisco (16th February - 30th March); Phoenix Arizona Art Museum (April/May); Walker Art Center, Minneapolis (June/July); Art Institute of Chicago (August/September); Museum of Fine Arts, Boston, Massachusetts (October/November); Fort Worth Art Museum (December 1987/January 1988); Fort Lauderdale Museum of Art (February/March 1988); Toronto (April/May 1988); and Montreal (June/July 1988). It then returns to Europe.

MAX WYKES-JOYCE

Pablo Picasso, Pencil and Watercolour from the exhibition at the Royal Academy of Arts exhibition: *Je Suis le Cahier*.



Multiple writing machine designed by Brunel, at Burghley House, Stamford

