



Large  
Print

# Late Constable

The Gabrielle  
Jungels-Winkler  
Galleries

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# Late Constable

The Gabrielle Jungels-Winkler Galleries

30 October 2021 - 13 February 2022

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Department for Digital, Culture, Media & Sport

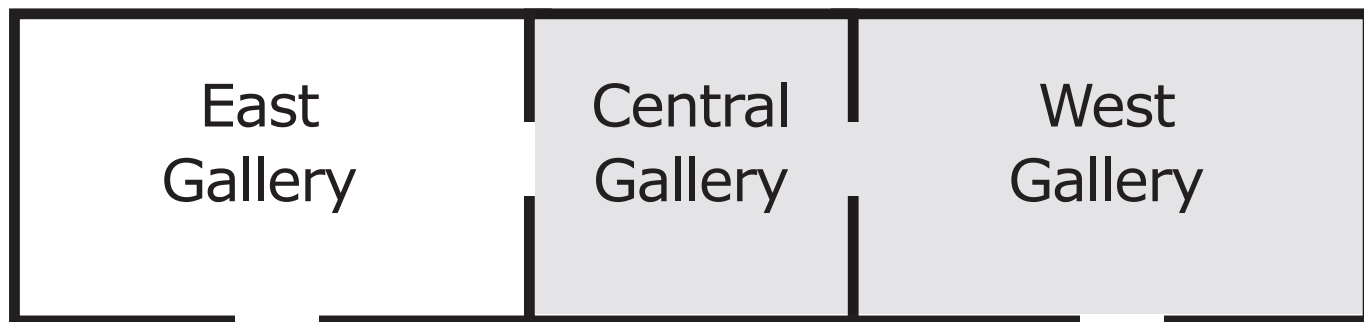
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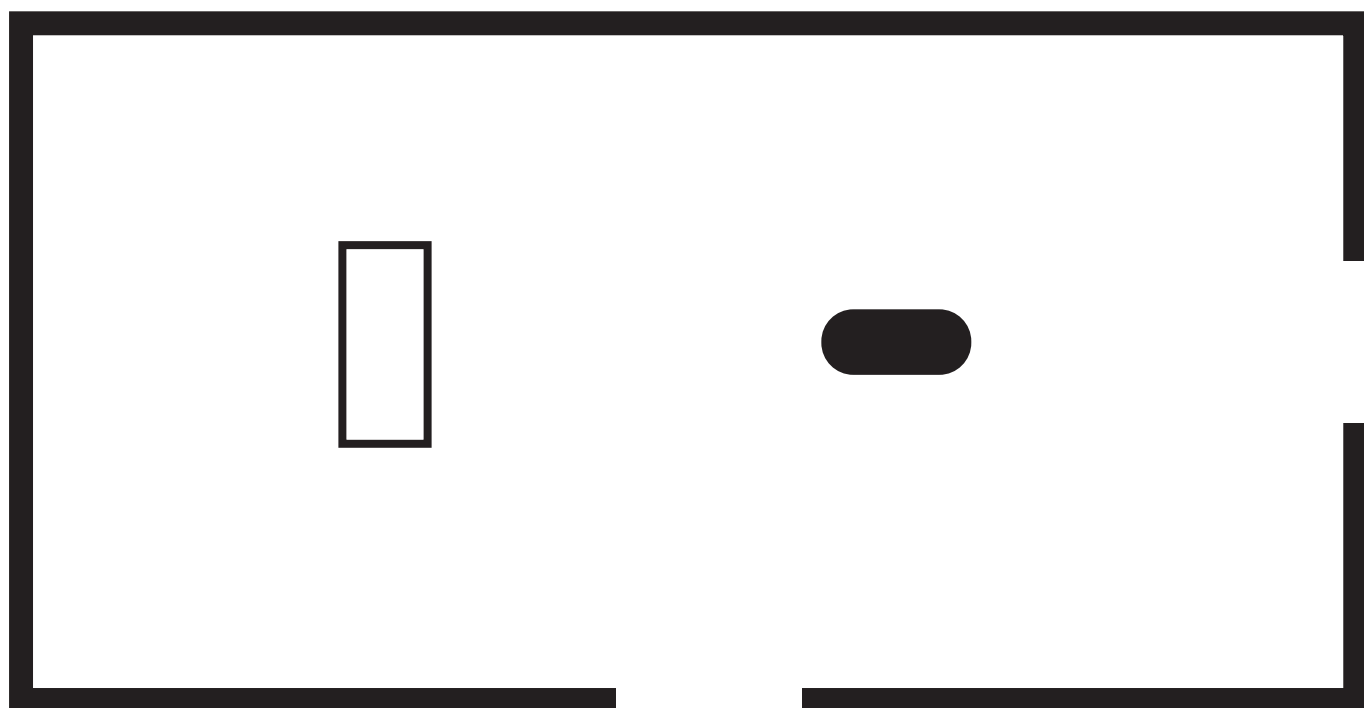
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You are in the East Gallery



Plinth



Seating

# **Introduction to East Gallery**

## **Late Constable**

John Constable was born and brought up in Dedham Vale, the valley of the River Stour in Suffolk. The son of a wealthy mill owner, he entered the Royal Academy Schools in 1800.

Although celebrated today as one of Britain's greatest landscape painters, he sold only relatively few of his large landscape paintings in his lifetime and was elected a Royal Academician only in 1829, at the age of 52.

This is the first exhibition to explore Constable's late work, which became increasingly expressive in style, looking at the period from 1825 until the artist's unexpected death in 1837.

## **1825–29**

Constable married Maria Bicknell (1788–1828) in 1816 and moved to London permanently. Distanced from the Suffolk landscapes he had often painted on the spot, Constable now started to assemble his paintings in his studio in Charlotte Street, Fitzrovia, becoming more dependent on memory, and employing earlier 'plein-air' studies alongside new compositional sketches.

Due to Maria's poor health, Constable and his family started to spend the summer months away from central London, in Hampstead. From 1824 they lived for extended periods in Brighton in the hope that the sea air would be beneficial for Maria's health.

In 1828 Maria died of tuberculosis, leaving seven young children to Constable's care.

Constable had established his reputation as a landscape painter with his six-foot River Stour 'canal' scenes. Although he continued to exhibit every year at the Royal Academy's Annual Exhibition (now known as the Summer Exhibition), it was not until 10 February 1829, a few weeks after Maria's death, that he was at last elected a Royal Academician.

Where known, the label states when a work was exhibited at the Royal Academy's Annual Exhibition.

## **Timeline**

John Constable (1776-1837)

### **1776**

Born in East Bergholt, Suffolk, son of Golding Constable (1739-1816), a well-established corn merchant, and his wife, Ann (1748-1815).

## **1799**

Constable is admitted as a Probationer in the Royal Academy Schools. He receives his ticket as a Student in the following year.

## **1802**

Constable first exhibits at the Royal Academy's Annual Exhibition (now known as the Summer Exhibition).

## **1816**

Constable marries Maria Bicknell (1788–1828) at St Martin-in-the Fields, London.

## **1819**

Anxious about Maria's health, the family first takes lodgings at Hampstead for the summer. Constable elected an Associate of the Royal Academy.

## **1821**

'The Hay Wain' exhibited at the Royal Academy.

## **1821–22**

Constable makes his famous sequence of experimental sky and cloud studies.

## **1822**

Family moves to 35 Charlotte Street, London.

## **1823**

Constable stays for six weeks at Coleorton, Leicestershire, the estate of Sir George Beaumont (1753–1827).

## **1824**

‘The Hay Wain’ exhibited at the Paris Salon, winning a prestigious gold medal.

## **1824–28**

Family takes lodgings in Brighton, due to Maria’s health.

## **1825**

Constable's old friend and patron John Fisher (1748–1825), Bishop of Salisbury, dies. 'The Leaping Horse' exhibited at the Royal Academy.

## **1826**

'The Cornfield' exhibited at the Royal Academy.

## **1827**

Death of the connoisseur and amateur artist Sir George Beaumont, an important mentor for Constable. Family moves to Well Walk, Hampstead. 'Chain Pier, Brighton' exhibited at the Royal Academy.

## **1828**

In November, Constable's wife, Maria, dies of tuberculosis, leaving him with sole responsibility for their seven children. 'Dedham Vale' exhibited at the Royal Academy.



## **1829**

Constable at last elected a Royal Academician, after several unsuccessful attempts in the previous years. He selects 'A Boat Passing a Lock' as his Diploma Work, despite the fact he had already sold it to a friend. 'Hadleigh Castle' exhibited at the Royal Academy.

## **1830**

Constable gifts Sir Joshua Reynolds's painting palette to the Royal Academy. Curates the Annual Exhibition with Abraham Cooper (1787–1868) and William Etty (1787–1849). Death of King George IV (1762– 1830), followed by the coronation of King William IV (1765–1837) in September, which Constable attends in his capacity as a Council member.

## **1830–32**

Publication of 'Various Subjects of Landscape, Characteristic of English Scenery, from Pictures Painted by John Constable R.A. ('English Landscape')'.

## **1831**

Constable curates the Annual Exhibition with Henry Bone (1755–1834) and Charles Eastlake (1793–1865).

'Salisbury Cathedral from the Meadows' exhibited at the Royal Academy.

## **1832**

Constable's oldest friends, Archdeacon John Fisher (1788–1832) and John Dunthorne (1798–1832), both die in quick succession. 'The Opening of Waterloo Bridge' exhibited at the Royal Academy alongside J.M.W. Turner's 'Helvoetsluys; the City of Utrecht, 64, Going to Sea'.

## **1833**

Publication of the second edition of 'English Landscape'.

## **1833–36**

Constable delivers ten lectures on the history of landscape painting.

## **1834**

'Old Sarum' exhibited at the Royal Academy.

## **1835**

'The Valley Farm' exhibited at the Royal Academy.

## **1836**

'Cenotaph to the Memory of Sir Joshua Reynolds and Stonehenge' exhibited at the Royal Academy.

## **1837**

Constable dies unexpectedly from heart failure, at the age of 60. He is buried alongside his wife, Maria, at St John-at-Hampstead. 'Arundel Mill and Castle' exhibited posthumously at the Royal Academy.

## **1888**

Isabel Constable (1823–1888), the artist's last surviving daughter, gives the remaining contents of her father's studio – comprising 95 oil paintings and sketches, 297 drawings and watercolours as well as three sketchbooks – to the South Kensington Museum (now Victoria and Albert Museum). The same year she also makes gifts to the National Gallery, the British Museum and the Royal Academy.

**List of works (clockwise in order of hang)**

# **Flatford Lock, A Path by a River, c. 1810–1812**

Oil on canvas laid on board

The River Stour was a significant source of inspiration for Constable, and it remained so throughout his life. This is one of his earliest sketches of Flatford Lock, just upstream from his father's mill.

Notably, Constable depicted only part of the lock's lintels, installed to stop the sides of the lock falling inwards, as they interfered with the sight line of his composition. The rapidly painted sky, with its billowing clouds and circling birds, beautifully captures the atmosphere of an English summer's day.

# Cloud Study

11 September 1821

Oil on paper laid on board

"Hampstead, Sept 11, 1821. 10 to 11. Morning under the sun – Clouds silvery grey, on warm ground. Sultry. Light wind to the S.W. fine all day – but rain in the night following."

Between 1821 and 1822 Constable painted numerous cloud studies from the high ground at Hampstead Heath, where he lived over the summer months with his family.

On the back of his cloud studies, he often recorded the time and date as well as the specific weather conditions, as quoted above. In later life he read widely on current meteorological research. He was even planning to give a lecture about skies and clouds but died before it could be delivered.

Royal Academy of Arts, London

Given by Isabel Constable 1888

# **Cloud Study**

27 September 1821

Oil on paper laid on board

“Noon 27 Sept, very bright after rain wind West”

Royal Academy of Arts, London

Given by Isabel Constable 1888

# **Distant View of the Grove, Hampstead**

1822

Oil on paper laid on canvas

“29 July 1822 looking east 10 in the morning – silvery clouds”

Royal Academy of Arts, London

Given by Isabel Constable 1888

# **The Leaping Horse (full-size sketch)**

1825

Oil on canvas

Victoria and Albert Museum, London

Bequeathed by Henry Vaughan

# **The Leaping Horse**

1825

Oil on canvas

'The Leaping Horse' is the last of the so-called River Stour "six footers" that established Constable's reputation as a serious landscape painter. It was exhibited at the Royal Academy in 1825 but remained unsold.



Constable subsequently altered the composition by painting over a pollard willow tree in front of the horse, still visible in the full-size sketch shown nearby, giving the composition greater strength and direction by drawing attention to the dramatic leap of the horse.

Royal Academy of Arts, London

Given by Mrs Dawkins 1889

Supported by The Thompson Family Charitable Trust

# **The Cornfield**

1826

Oil on canvas

Having failed to sell 'The Leaping Horse', Constable decided to move away from painting River Stour 'canal' scenes and instead turned his attention towards lanes, dells and panoramic vistas.

This more pastoral scene shows a shepherd boy quenching his thirst in a pool of water. It is a view of Fen Lane, a path Constable had walked as a boy so often on his way across the valley from East Bergholt to his school in Dedham.

The National Gallery, London

Presented by subscribers, including Wordsworth, Faraday and Sir William Beechey, 1837

Exhibited 1826

## **Chain Pier, Brighton**

1826–27

Oil on canvas

Constable's first coastal view on a large scale, 'Chain Pier, Brighton' marks an important turning point in the artist's career. The pier itself had only been opened the year before Constable first took lodgings in Brighton in 1824.

His decision to use the new suspension pier as the backdrop to a beach scene incorporating more traditional elements, such as fishermen on the foreshore, shows him engaging with the town as a modern seaside resort.

Tate: Purchased 1950

Exhibited 1827

# Dedham Vale

1828

Oil on canvas

This much-celebrated view of Dedham Vale effectively secured Constable's election as a Royal Academician in 1829. It can be seen as a homage to Constable's friend and patron Sir George Beaumont (1753–1827), who had died the year before. Its composition echoes a picture by the French artist Claude Lorrain (1600–1682), 'Hagar and the Angel', formerly in Beaumont's collection.

National Galleries of Scotland, Edinburgh

Purchased with the aid of The Cowan Smith Bequest and the Art Fund 1944

Exhibited 1828





Claude Lorrain (1600–1682), *Landscape with Hagar and the Angel*, 1646. Oil on canvas mounted on wood, 52.2 × 42.3 cm.

The National Gallery, London. Presented by Sir George Beaumont, 1828. Photo © The National Gallery, London



# Hadleigh Castle

c. 1828–29

Oil on board

Yale Center for British Art, Paul Mellon Collection, New Haven

# Hadleigh Castle

1829

Oil on canvas

Constable painted this picture shortly after his wife's death, in the months following his long-delayed election as Royal Academician.

Although created at a time of much pain and anxiety, his evocative view of the ruins of Hadleigh Castle overlooking the Thames Estuary was well received by the critics, affording a sense of vindication at this critical turning point in his career.

Yale Center for British Art, Paul Mellon Collection, New Haven

Exhibited 1829

# **Hadleigh Castle (full-size sketch),**

c. 1828–29

Oil on canvas

Tate: Purchased 1935

# **Brighton Beach Looking West**

c. 1824–28

Oil on paper laid on canvas

Royal Academy of Arts, London

Given by Isabel Constable 1888

# **Stormy Sea, Brighton**

1828

Oil on paper laid on canvas

“Brighton. Sunday evening July 20 1828”

Yale Center for British Art, Paul Mellon Collection, New Haven

# **Rainstorm over the Sea**

c. 1824–28

Oil on paper laid on canvas

This is one of the most dramatic sketches Constable made during his time in Brighton, where he and his family lived at intervals between 1824 and 1828.

The thunderous black clouds and torrential downpour have been painted rapidly to capture the fleeting nature of the scene.

The sky has been created with a series of hasty sweeps of the brush. The surface of the sea has been given emphasis by horizontal incisions made with the end of the brush.

Royal Academy of Arts, London

Given by Isabel Constable 1888

**Charles Robert Leslie  
(1794–1859)**

**John Constable, R.A.**

c. 1830

Oil on board

Royal Academy of Arts, London

Given by Isabel Constable 1886



# Plinth:

## **Study for 'The Leaping Horse', 1825**

Pen and grey ink and wash over graphite on paper

The British Museum, London

Presented by Isabel Constable in 1888

## **Study for 'The Leaping Horse', 1825**

Pen and grey ink and wash over graphite on paper

The British Museum, London

Presented by Isabel Constable in 1888

Constable made these two compositional studies probably when the picture was already nearing completion to explore alternatives for the position of the Suffolk heavy horse – temporarily halted on the tow path or leaping over a barrier, as eventually seen in the final painting.

He also used a much earlier sketch of a pollard willow with a view of Dedham Church, shown nearby, even though its inclusion in the final picture is topographically inaccurate.

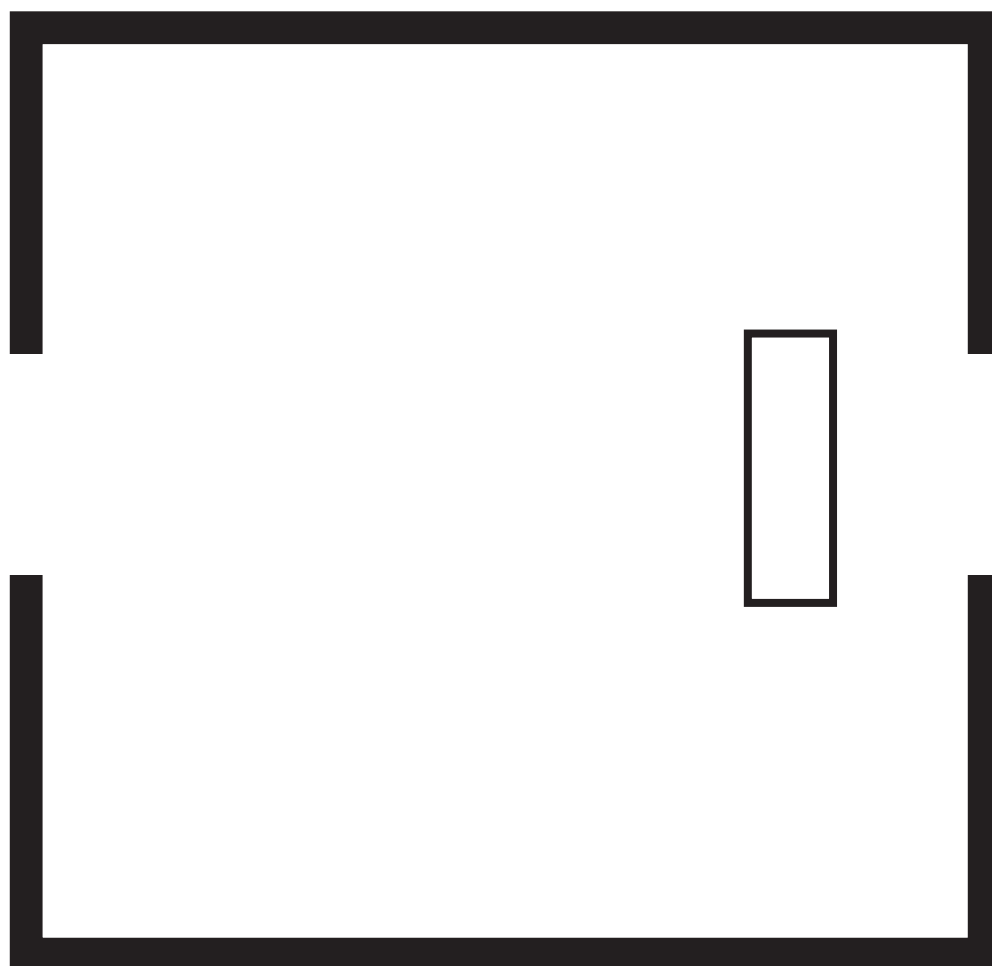
# **Landscape with Pollard Willow, 1821**

Graphite on paper

The Courtauld, London (Samuel Courtauld Trust)



You are in the Central Gallery



Plinth

# Introduction to Central Gallery

## Works on Paper

Late in his career, Constable turned his attention to watercolour with an enthusiasm he had not shown for the medium since the early 1800s. This new interest culminated in his celebrated exhibition watercolour 'Stonehenge', which was exhibited at the Academy in 1836.

Constable was also a prolific and skilled draughtsman. He preferred to work in pencil, usually for 'plein-air' sketches but occasionally for elaborate finished drawings as well.

He would frequently return to these sketches at a later stage, using them as inspiration for his exhibition oil paintings as well as for finished watercolours and prints.

It was also late in life that Constable explored the possibilities of printmaking, creating a series of mezzotints designed to promote his use of light and shade, which had become a powerful vehicle of expression in his late work.

Constable spent a great amount of time and money on the prints, which were prepared under his close supervision by the printmaker David Lucas (1802–1881).

The series was based on a number of oil sketches as well as a few of his finished paintings and watercolours and was issued in parts between June 1830 and July 1832 under the title 'Various Subjects of Landscape, Characteristic of English Scenery, from Pictures Painted by John Constable, R.A.' ('English Landscape').

**List of works (clockwise in order of hang)**

# **Netley Abbey**

1816

Graphite on paper

Victoria and Albert Museum, London

# **The Ruins of Netley Abbey**

1826

Etching and drypoint

Yale Center for British Art, Paul Mellon Collection, New Haven

# Netley Abbey by Moonlight

c. 1833

Watercolour

Constable visited Netley Abbey with his wife, Maria (1788–1828), during their honeymoon in 1816. During this trip, Constable sketched the abbey and later produced an etching of it, both shown nearby, but it was not until much later, after Maria's death, that he would return to the subject.

The addition of a figure on the left standing beside a gravestone and lit by the moonlight adds a melancholic tone to the scene.

Tate: Purchased 1969

# Old Sarum

1834

Watercolour

As illness had prevented Constable from completing any oil paintings for the Royal Academy exhibition in 1834, this striking watercolour was the most important work he showed that year. The composition goes back to an earlier and much smaller oil sketch, which had served as a model for a mezzotint in the 'English Landscape' series.

The narrow strip of paper to the right was a late addition, allowing for the inclusion of a rainbow.

Victoria and Albert Museum, London

Given by Isabel Constable, daughter of the artist

Exhibited 1834



# **Hampstead, Looking towards London**

1833

Watercolour

“Hampd December 7, 1833 3 o’clock – very  
stormy afternoon – & High Wind”

Victoria and Albert Museum, London

Given by Isabel Constable, daughter of the artist

# **Sky Study with Rainbow**

1827

Watercolour

“May 20th 1827”

Yale Center for British Art, Paul Mellon Collection, New  
Haven

# Arundel Mill and Castle

1835

Graphite on paper

“Arundel Mill July 9 1835”

Constable made this ‘plein-air’ sketch on a visit to Sussex in July 1835. It shows the mill owned by the Duke of Norfolk, with the ducal residence, Arundel Castle, seen in the distance. Remarkable for its unabashed bravura and sheer vigour of execution, the drawing would become the source for Constable’s final painting, which is shown in the next room.

Victoria and Albert Museum, London

Given by Isabel Constable, daughter of the artist

# Stonehenge

1835

Watercolour

Constable showed a growing fascination with ruins in his later years. For Stonehenge, he turned to a drawing he made on a visit to the site in 1820, adding a dramatic sky with a double rainbow, one ending in the outer rings, the other in the very heart of Stonehenge's famous horseshoe.

The juxtaposition of the ancient monument and its modern visitors is echoed in the text chosen for the exhibition catalogue:

"The mysterious monument of Stonehenge, standing remote on a bare and boundless heath, as much unconnected with the events of past ages as it is with the uses of the present, carries you back beyond all historical records into the obscurity of a totally unknown period."

Victoria and Albert Museum, London

Given by Isabel Constable, daughter of the artist

Exhibited 1836

**David Lucas (1802–  
1881)**

**John Constable (1776–  
1837)**

**Vignette: Hampstead  
Heath, Middlesex**

1829

Mezzotint, progress proof, touched and enlarged

In preparing his 'English Landscape' mezzotints, Constable worked closely with his printmaker David Lucas (1802–1881), exploring the possibilities of translating his compositions into chiaroscuro. Particularly interesting are Constable's often vigorous additions and corrections on the progress proofs.



Here, Constable substantially enlarged the composition around the proof he had received from Lucas, adding a distant view of London to the far left, the donkeys in the foreground and a rainbow to the right, all of which were incorporated into the final version.

The Syndics of the Fitzwilliam Museum, University of Cambridge

*VIGNETTE.*  
To Mr. Constable's English Landscape.



Painted by John Constable, R.A.

Engraved by David Lucas.

HAMPSTEAD HEATH, MIDDLESEX.

*"Ut Umbra sic Vita."*

London, Published by John Constable, 35, Charlotte St<sup>d</sup> Fitzroy Square, 1831.

David Lucas (1802–1881) and John Constable (1776–1837), Vignette: Hampstead, Middlesex, 1832. Mezzotint, 9.1 × 15.3 cm.

Tate: Purchased 1985. Photo © Tate

# **Jaques and the Wounded Stag**

c. 1834–36

Pen and brown ink and wash on paper

In 1834, Constable was one of several artists commissioned to design wood engravings for 'The Seven Ages of Shakespeare', an illustrated compendium edited by Constable's friend the bibliographer John Martin (1791–1855).

The subject of Jaques, the melancholic philosopher in Shakespeare's comedy 'As You Like It', clearly captured Constable's imagination and he made various sketches of 'Jaques and the Wounded Stag'.

Here the suffering stag can be seen in the left foreground, head bowed, while the figure of Jaques, resting against the tree, is difficult to make out.

Victoria and Albert Museum, London

Given by Isabel Constable, daughter of the artist

# **Cloud Study with Verses from Bloomfield**

c. 1833

Pen and brown ink and wash on paper

Born in Suffolk, Robert Bloomfield (1766–1823) was one of the self-taught 'peasant poets' of the nineteenth century. Today his verse is all but forgotten, but in his own time he was very popular. Constable greatly admired Bloomfield's verse.

On this sheet, he transcribed a passage from the long poem 'The Farmer's Boy', describing the winter sun shining through swiftly moving clouds, underneath a sky study inspired by the text.

Tate: Purchased 1974

“With saunt’ring step he climbs the distant stile;  
Whilst all around him wears a placid smile;  
There views the white-rob’d clouds in clusters driven  
And all the glorious pageantry of Heaven  
Low – on the utmost boundary of the sight,  
The rising vapours catch the silver light;  
Thence fancy measures – as they parting fly,  
Which first will throw its shadow on the eye  
Passing the source of light; and thence away  
Succeeded quick by brighter still than they.  
Far yet above these wafted Clouds are seen  
(In a remoter sky still more serene)  
Others, detach’d in ranges through the Air;  
Spotless as snow and countless as they’re fair;  
Scatter’d immensely wide from east to west, –  
The beauteous semblance of a flock at rest.  
These to the raptured mind – aloud proclaim  
Their mighty Shepherd’s everlasting name.”

Robert Bloomfield, ‘The Farmer’s Boy’, London 1800  
‘Winter’, verses 245–62



# Dawn

c. 1832–36

Pen and brown ink and wash on paper

Yale Center for British Art, Paul Mellon Collection, New Haven

# View on the Stour

c. 1836

Wash over graphite on paper

This drawing was made on the same sheet, torn in two, as 'Trees and a Stretch of Water on the Stour', shown nearby. Using a brush loaded with brown ink, Constable relied purely on the effects of light and shade, which he had started to appreciate when working on the 'English Landscape' mezzotints. The dramatic use of tone creates an atmosphere of broody melancholy.

Victoria and Albert Museum, London

Given by Isabel Constable, daughter of the artist

# Trees and a Stretch of Water on the Stour

c. 1836

Wash over graphite on paper

Victoria and Albert Museum, London

Given by Isabel Constable, daughter of the artist

# The Lock

c. 1831–34,

Pen and brown ink and wash on paper

“A sketch by the late John Constable of the Lock. Diploma Picture presented to the Royal Acadamy [sic] given to me by Mr. Constable. D. Lucas”

The Syndics of the Fitzwilliam Museum, University of Cambridge

# The Lock

c. 1826

Pen and brown ink and wash heightened with white on paper

In 1824, Constable exhibited 'The Lock', which would become one of his most successful compositions. He painted another version in the following year, and a third in 1826, this time in a landscape format. It was the latter he would eventually present to the Royal Academy as his Diploma Work in 1829.

In this sketch, Constable explores how to transfer the vertical composition of the original into a horizontal format, extending the sheet in the process.

The Syndics of the Fitzwilliam Museum, University of Cambridge





John Constable, *The Lock*, 1824. Oil on canvas, 142.2 × 120.7 cm. Private collection. © Photo: Hélène Desplechin. Courtesy Museo Nacional Thyssen-Bornemisza



# Sketch of Michelangelo's 'Taddei Tondo'

1830

Pen and brown ink on paper

Michelangelo's celebrated marble relief of the Virgin and Child with the infant St John the Baptist, the so-called Taddei Tondo, was bequeathed to the Royal Academy by the patron and collector Sir George Beaumont (1753–1827). It was delivered to Somerset House at the end of June 1830.

Constable made this quick sketch within a few days of its arrival. Drawn in rapid curving strokes with relatively little detail, it may have served him as a memory aid for a letter he published in the *Athenaeum* a few weeks later.

Royal Academy of Arts, London

Given by Colnaghi and Company 1966

# Plinth

## **Sketchbook**

1835

### Chalk Bank in Middleton Church Yard, Middleton-on- Sea, Sussex

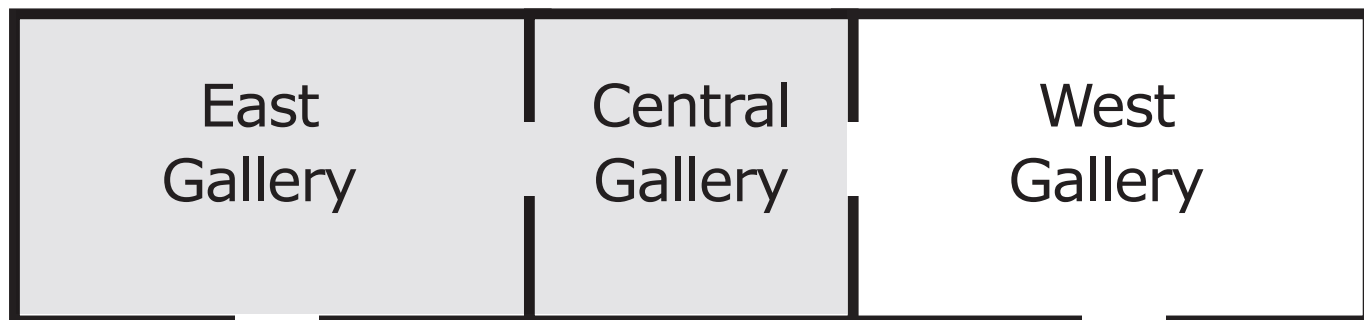
Watercolour over graphite on paper

Constable used this sketchbook on a visit to Sussex in July 1835, recording the countryside around Arundel and the nearby coast. The sketch of a chalk bank next to the churchyard in Middleton-on-Sea is one of the few finished in watercolour.

Eerily, the bank, which had been subject to substantial erosion, here reveals the outline of a skeleton.

Victoria and Albert Museum, London

Given by Isabel Constable, daughter of the artist



You are in the West Gallery



Plinth



Seating

# **Introduction West Central Gallery**

## **1830-37**

Constable settled in well to his new role as a Royal Academician, taking on duties with great diligence and application. He served on the governing council and taught life drawing at the Academy's Schools.

Between 1833 and 1836, he delivered ten lectures on the history of landscape painting, aiming to raise the status of landscape to that of history painting, which had long been regarded as superior.

He continued to exhibit at the Academy's Annual Exhibition, even though he was now often struggling with his health and not quite as prolific as in previous years.



In 1831, he exhibited 'Salisbury Cathedral from the Meadows' and, in 1832, 'The Opening of Waterloo Bridge', ambitious subjects that show him diversifying his subject matter away from his beloved Suffolk landscapes. At the same time, however, he continued to be inspired by earlier cottage and river scenes, culminating in 'The Valley Farm', exhibited in 1835.

He also painted a series of large oil sketches, which are remarkable for the extraordinary freedom of his brushwork and the use of the palette knife.

In 1836, Constable exhibited the 'Cenotaph to the Memory of Sir Joshua Reynolds' in the last Annual Exhibition held at Somerset House. It could not have been a more fitting tribute to the Royal Academy, summarising all that Constable had hoped to achieve during his lifetime.

Constable died unexpectedly in his sleep in the night of 31 March 1837.

His final picture, 'Arundel Mill and Castle', was shown posthumously at the Royal Academy's new home in Trafalgar Square.

**List of works (clockwise in order of hang)**

# **A Farmhouse near the Water's Edge**

**c. 1830–36**

Oil on canvas

Victoria and Albert Museum, London

Given by Isabel Constable, daughter of the artist

# **A Cottage among Trees**

**c. 1836**

Oil on paper laid on canvas

Victoria and Albert Museum, London

Given by Isabel Constable, daughter of the artist

# The Glebe Farm

c. 1830

Oil on canvas

Constable first painted Church Farm, Langham – a composition now known as The Glebe Farm – in 1825 after the death of his old friend John Fisher (1748–1825), Bishop of Salisbury, who had been rector there.

Over the following years, he painted further versions of the subject. This one was sent to David Lucas (1802–1881) as a model for a mezzotint in 'English Landscape', but it was the one shown nearby that was eventually used for the published print.

Constable experimented with converting the church into a windmill, before rejecting the idea and adding a spire.

Tate: Presented by the American Fund for the Tate Gallery, purchase and partial bequest of Sir Edwin and Lady Manton in fulfilment of a pledge to celebrate the Tate Gallery Centenary, 2006

# The Glebe Farm

c. 1830

Oil on canvas

Tate: Bequeathed by Miss Isabel Constable as the gift of Maria Louisa, Isabel and Lionel Bicknell Constable 1888

# The Valley Farm

1835

Oil on canvas

The house seen here, located on the River Stour just downstream from Flatford Mill, also features in earlier works by Constable, most famously 'The Hay Wain'.

It became known as Willy Lott's House, named after the local farmer who lived there all his life. Constable, rather unusually, sold the picture before it was exhibited at the Royal Academy.

Tate: Presented by Robert Vernon 1847

Exhibited 1835

# **A Farmhouse near the Water's Edge ('On the Stour')**

c. 1830–36

Oil on canvas

The Phillips Collection, Washington, DC

Acquired 1925

# **A Cottage at East Bergholt**

c. 1833

Oil on canvas

In the mid-1830s, Constable often returned to his earlier Suffolk cottage and river scenes for ideas for new compositions. He may have hoped to develop this oil sketch, and the two shown nearby, at a future date.

All three evoke a certain nostalgia for an unspoilt rural past and are remarkable for their experimental qualities, in particular the artist's vigorous use of the palette knife and the richly applied white highlights.

National Museums Liverpool, Lady Lever Art Gallery

# **Hampstead Heath with a Rainbow**

1836

Oil on canvas

Tate: Bequeathed by Miss Isabel Constable

as the gift of Maria Louisa, Isabel and Lionel Bicknell  
Constable 1888

# **Cenotaph to the Memory of Sir Joshua Reynolds**

1833–36

Oil on canvas

Painted for the final exhibition at Somerset House in 1836, this was also the last painting Constable would see exhibited at the Royal Academy. A homage to Sir Joshua Reynolds (1723–1792), the Academy's first President, it shows the cenotaph erected by Sir George Beaumont (1753–1827) in the grounds of his home at Coleorton Hall, Leicestershire.

Constable also pays tribute to the old masters: busts of Michelangelo and Raphael can be seen to either side, and the handling is reminiscent of the late work of Titian.

The National Gallery, London

Bequeathed by Miss Isabel Constable as the gift of Maria Louisa, Isabel and Lionel Bicknell Constable, 1888

Exhibited 1836



# Arundel Mill and Castle

1837

Oil on canvas

Constable visited Arundel in 1835 with his eldest son, John Charles (1817–1841), who suggested that his father should make a large painting of Arundel Mill and Castle. It was this picture Constable was working on when he died unexpectedly in the night of 31 March 1837.

The painting was considered to be sufficiently finished to be sent to the Royal Academy, and it was exhibited posthumously at its new premises on Trafalgar Square, shared with the National Gallery.

Toledo Museum of Art

Gift of Edward Drummond Libbey

Exhibited 1837

# **The Opening of Waterloo Bridge (half-size sketch)**

c. 1829–31

Oil on canvas

Waterloo Bridge was ceremonially unveiled in 1817, on the second anniversary of the Battle of Waterloo, and Constable attempted to record the event in a series of drawings and oil sketches dating from 1819 onwards.

This is one of the final oil sketches for the picture Constable eventually exhibited at the Royal Academy in 1832. It shows the Prince Regent about to board the Royal barge at Whitehall stairs, while a cannon is fired from the bridge seen in the distance.

Yale Center for British Art, Paul Mellon Collection, New Haven

# The Opening of Waterloo Bridge

c. 1819

Oil on board

Victoria and Albert Museum, London

Given by Isabel Constable, daughter of the artist



The Opening of Waterloo Bridge ('Whitehall Stairs, June 18th, 1817'), 1832. Oil on canvas, 130.8 × 218 cm. Tate: Purchased with assistance from the National Heritage Memorial Fund, the Clore Foundation, the Art Fund, the Friends of the Tate Gallery and others 1987. Photo © Tate

# Salisbury Cathedral from the Meadows

c. 1829

Oil on canvas

Constable considered 'Salisbury Cathedral from the Meadows' one of his most important paintings.

His connection with Salisbury first arose through his friendships with John Fisher (1748–1825), Bishop of Salisbury, and his nephew, Archdeacon John Fisher (1788–1832), both important patrons. It was the latter who encouraged Constable to paint 'Salisbury Cathedral' as a distraction from the grief the artist suffered after the death of his wife, Maria, in 1828.

This preparatory sketch, a quarter of the size of the final picture exhibited in 1831, is already very similar to the final composition.

Tate: Bequeathed by Henry Vaughan 1900



# A Cottage with a Rainbow

1829

Oil on paper laid on board

"Sunday July 12 1829. Salisbury"

Royal Academy of Arts, London

Given by Isabel Constable 1888



John Constable, Salisbury Cathedral from the Meadows, 1831. Oil on canvas, 153.7 × 192 cm. Tate: Purchased by Tate with assistance from the National Lottery through the Heritage Lottery Fund, The Manton Foundation, Art Fund (with a contribution from the Wolfson Foundation) and Tate Members in partnership with Amgueddfa Cymru-National Museum Wales, Colchester and Ipswich Museums Service, National Galleries of Scotland, and The Salisbury Museum in 2013. Photo © Tate

## Plinth

# **Cenotaph to Sir Joshua Reynolds in the Grounds of Coleorton Hall 1823**

Graphite and wash on paper

Victoria and Albert Museum, London

Given by Isabel Constable, daughter of the artist

# **A Stone Dedicated to Richard Wilson in the Grounds of Coleorton Hall**

1823

Graphite and wash on paper

Victoria and Albert Museum, London

Given by Isabel Constable, daughter of the artist

# **A Stone in the Grounds of Coleorton Hall**

1823

Graphite and wash on paper

Victoria and Albert Museum, London

Given by Isabel Constable, daughter of the artist

Constable made this sketch, and those shown nearby, when he stayed with his early patron and mentor Sir George Beaumont (1753–1827) at Coleorton Hall in the autumn of 1823.

He later used the sketch as a model for the painting, adding the busts of Michelangelo and Raphael as well as the stag, which features prominently in the final composition.



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