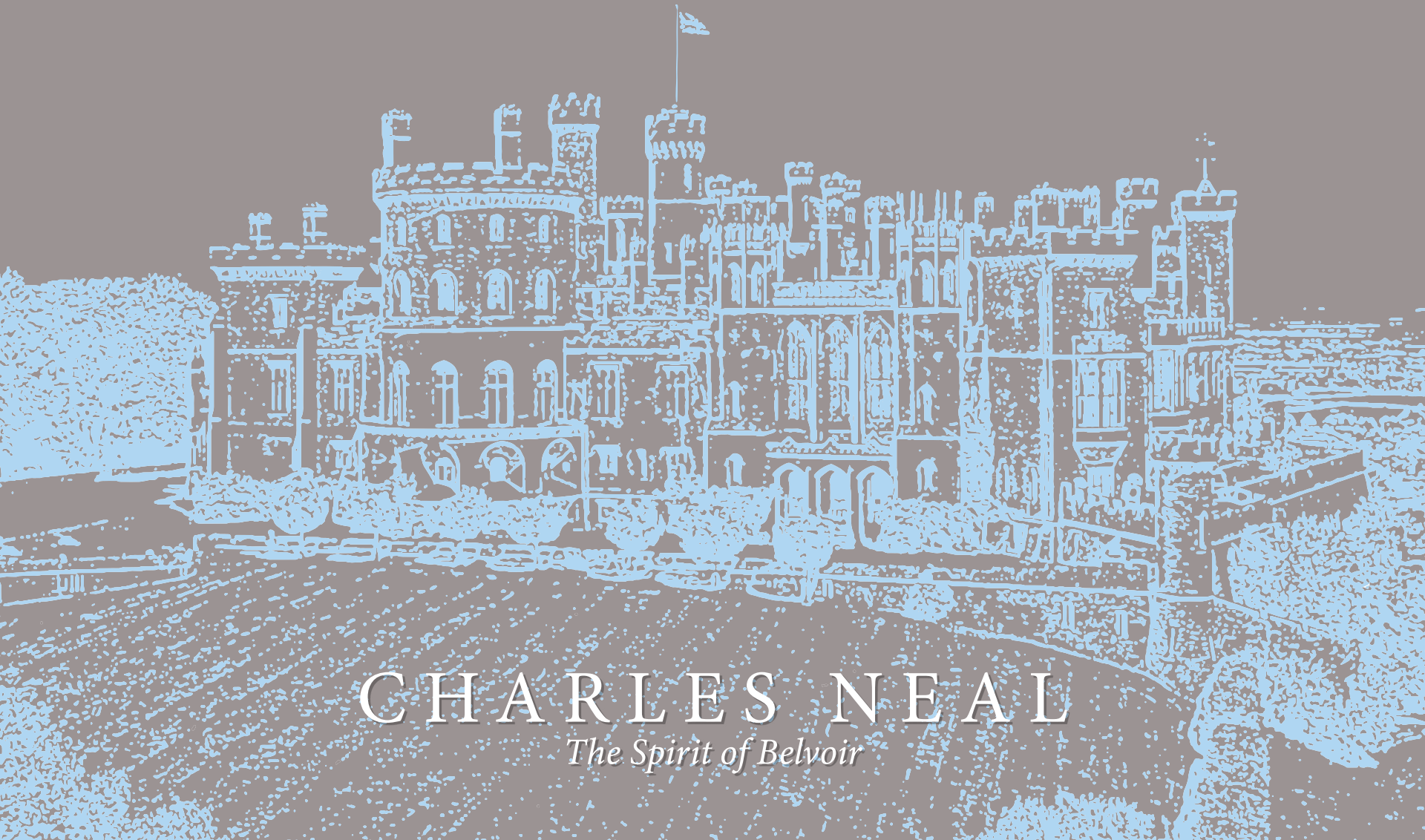


FINDLAY GALLERIES

A Commissioned Exhibition in Support of the

AMERICAN FRIENDS *of* BELVOIR CASTLE
FOUNDATION



CHARLES NEAL
The Spirit of Belvoir





FINDLAY GALLERIES

THREE CENTURIES IN ART

CHARLES NEAL

The Spirit of Belvoir

Findlay Galleries is proud to support the American Friends of Belvoir Castle Foundation.

With every painting purchased from this exhibition

30% of proceeds from the sale of works in this exhibition will be a tax-deductible donation paid directly to the foundation.

(Applicable until March 31, 2024)

The American Friends of Belvoir Castle Foundation is registered as a 501(c)(3) non-profit organization. Contributions to the American Friends of Belvoir Castle Foundation are a tax deductible to the extent permitted by law. The tax identification number is 82-4227960.

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My wife and I are delighted with the outcome of Charles Neal's exhibition, *The Spirit of Belvoir*, which depicts the cherished views of Belvoir Castle. We are very grateful to the Findlay Galleries and Jimmy Borynack for staging this fundraising exhibition in aid of the American Friends of Belvoir Castle Foundation. This will help enormously with the ongoing restoration, conservation and educational needs to ensure the future of my family home, Belvoir Castle, for future generations. We hope to welcome many more visitors, including you, to our home over the coming summer season or whenever you might find yourselves in England.

Rutland

A Message from Her Grace, The Duchess of Rutland

This exhibition by Charles Neal, I feel, connects through the art produced with the portrayal of the femininity, determination and sensitivity each of the Chatelaines have contributed towards the history and lineage of the Manners line.

This, at no time, has been diluted by their respective egos but has been added to and embellished by the sensitivities they have to all the history of the site, the family and Belvoir's medieval roots.

As the female line brings in the next generation and nurtures and moulds her offspring, she also does the same with her home. This can be witnessed with all women on various scales, but without losing the feminine quality of their gender to achieve their personal goals.

As well as being the 11th Duchess of Rutland, living at Belvoir in the 21st Century, I am also a mother of three daughters and two sons. My eldest son, Charles, Marquis of Granby, will carry forward the Manners line at Belvoir.

As with each Chatelaine, my role has been to nurture, love and embrace my children as well as the castle and land that surrounds my family home. The characteristics that I have brought to Belvoir are freedom of spirit, bravery, and intuition to my position. I am always mindful of the delicate balance that our home offers to the land and communities that surround us. One main ambition, at all costs, is to hold the word Belvoir, meaning "Beautiful View," in my mind.

"The Beautiful View" has been reflected within this historic collection of art which I invited Charles Neal to paint. The exhibition is indeed historic, as it is the first ever of its kind to have been created around the ladies of this castle, who have shaped the building and landscape for the love of mankind to share.

Becoming the 11th Duchess of Rutland has been a great honour, and a journey of discovery. Being deeply spiritual, whilst learning my role, I dug deep and tuned into the female energy and what mainly was Elizabeth's vision in creating her dream home, and more importantly, what she had intended for its completion. This is because she was removed from this Earth before her dream was finalised.

This has been an enormous responsibility, but I believe that she is with me on a spiritual level every day of my journey, and I try to respect her "artist's eye" and interpret it within a 21st-century version.

Finding Capability Brown's 1780 plan for Belvoir within our archives kick-started this process. Then witnessing Elizabeth's interpretation of Brown's proposals, I embarked on a completion and restoration programme by extending the existing lakes created by Elizabeth and adding the Memorial Lakes whilst also establishing the tree belts proposed in the plans. The project included the restoration of the surrounding Castle gardens, sympathetically considering the work and ideas of previous Chatelaines.



I placed my statue (a marker of my journey) overlooking the Memorial Lakes from Blackberry Hill. The statue is also a statement of my intention to view the future and is a constant reminder to me to look outward and beyond.

As public interest in visiting Belvoir has increased, visitor viewpoints, picnic spots, and lunch stops have been created to create more of an experience, always reflecting the presence of the castle in the gardens so that both are integrally linked.

From Violet's Italianate-styled Rose Garden, my creation of the Statue Garden, and restoration of the Spring and Japanese Gardens; to Elizabeth's woodland walks and Duchess Garden beyond, just shows how all three of us have tied into the importance of the site, which dates back to Roman times. At no time in history has it been more important to connect the land with the castle than now.

For some 100 years, I feel that this relationship has been lost and forgotten. 'Now it seems like a torch has ignited the wick, bringing life back to Belvoir.'

Euna Rutland

Charles Neal - Introduction

The Spirit of Belvoir is encapsulated within the material presence of the castle and estate as it represents and forms a statement from the transience of the collective expression and affirmation of the lives lived.

Each personality enacts their respective script of pursuits, dreams, visions, dramas and tragedies within action and reaction to prevailing circumstances and consequences of the human condition being played out within this fairy tale setting.

Each life leaves an imprint, whether positive or negative, beneficial or detrimental, all of which constitutes to the Spirit of Belvoir.

The veritable existence and future destiny of ‘Belvoir’ was determined at the end of a changing day in English history, namely at the Battle of Hastings. This is where William’s invasion force was so nearly defeated by King Harold and his army if it wasn’t for the Norman’s tactic to feign retreat and thereby break Harold’s line of defence.

Robert de Todei, a prominent Norman baron and standard bearer for William the Conqueror at the battle of Hastings, was gifted with land that Belvoir Castle now stands on as a reward for fighting alongside William.

Robert de Todei must have been impressed and enchanted by the views commanded by this hilltop position, for he consequently built the first fortified stronghold and named the place ‘Belvoir’- meaning “beautiful view.”

The vantage point, and therefore the view, has throughout time been a binding aspect of Belvoir, from the moment Robert de Todei received the gift, the view has remained, in essence, the same even though castles have come and gone.

The view or views from this position have surely been seen differently over time, in periods of war and peace, either as protection from enemies or appreciation of beauty.

The castle we see today was the creation of Elizabeth, 5th Duchess of Rutland, daughter of the 5th Earl of Carlisle, whose family seat of the Howard’s was, and remains today, at Castle Howard.

Elizabeth’s castle was created as a home to be lived in. In terms of aesthetic expression, Belvoir is feminine throughout. What was envisioned and built was a fairy tale castle that expressed the height of Regency fashion and was set within an equally enchanting setting.

The previous three castles were masculine in concept and appearance. Two were built as strongholds with defence in mind, the third created at the insistence of the then Countess of Rutland, Frances Montagu. The castle was built by John Webb and was completed in 1668. The design was in step with the prevailing fashion of the period, being geometric in style and without reference to previous military purposes. The first two defensive castles were surrounded by farmland and woodland. In the case of the third castle, landscaping had been carried out to the immediate grounds and the inclusion of a parterre and stable block extended from the base of the castle.

In contrast, Elizabeth’s vision extended beyond her new castle and immediate terraces to the grounds and parkland beyond, where she created the Italianate Hillside Garden and the Duchess Spring Gardens with connecting walks through the newly created woodland. Elizabeth also implemented much of Capability Brown’s 1780 plan for Belvoir Estate, {which was drawn up for the 4th Duke of Rutland}, with exception to Brown’s proposals for a 4th Castle, which Elizabeth felt were not romantic or dramatic enough for her envisioned castle.

Belvoir and its estate have been further revised by successive generations. This has been carried out in the main by the Duchess at the time in the role of Chatelaine. Firstly, Violet the 8th Duchess was sympathetic to Elizabeth’s vision when she created a programme of changes to the castle

interior in the form of modernization. Her projects included the gardens by commissioning Harold Peto, the renowned Edwardian garden designer, to create a Rose Garden. Violet also revised the Italianate Garden and Duchess Gardens.

Elizabeth’s vision is further championed and preserved today by Emma, the 11th Duchess of Rutland. Her Grace has carried out extensive work for the Duchess, Hermit and Spring Gardens and has revised the Statue Garden.

Also, a major programme was initiated in 2013 and implemented by Her Grace to complete the proposed 1780 plans for the Belvoir Estate drawn up by Capability Brown. The plans were only partially carried out with a degree of planting in the 4th Duke’s tenure and by Elizabeth the 5th Duchess, who created the two main lakes and planted Brown’s proposed woodlands and groupings of trees within the estate.

Her Grace directed the 2300-acre restoration project, which involved creating two new lakes, the thinning and replanting of 500 acres of woodland, and the creation of a perimeter tree belt (originally proposed by Brown) by planting thousands of new trees on open fields within the parkland.

My approach to the exhibition and the collection of studio paintings, ‘en plein air’ paintings and drawings was intended to explore two aspects that were inextricably the inspirational driving force that created the Belvoir that we see today.

Namely, the three principle Duchesses with a common vision, these being Elizabeth the 5th Duchess, Violet the 8th Duchess and Her Grace Emma the 11th Duchess of Rutland. Both Violet and Her Grace are shown to be completely sympathetic to Elizabeth’s vision and sense of beauty, and in turn each wearing Elizabeth’s mantle.

Secondly, the role of Chatelaine became a unique position of personal influence on the appearance and outcome of an estate, as well as raising a family and organising social duties and engagements. Albeit, this role has generally been endorsed and supported by each respective Duke of Rutland.

The special position of Chatelaine plays a major creative role in determining the aesthetic quality and appearance of both the castle and outer grounds.

With this in mind, the personality and standpoint of the Chatelaine, to her background, aesthetic appreciation, vision, and ability to organize; determination and energy are qualities that are requisite in order to succeed.

Equally, this exhibition celebrates the unique setting of Belvoir’s symbol of power and status, which is relatively soft in architectural design, along with its relationship to the surrounding land. Although the castle sits prominent, the profile blends in with the woodland. The great visual delight exists in the surrounding gardens, woodlands and parkland. It is here that nature is revered and given full expression. These are places where one could imagine the Goddess Natura to reside, wearing her seasonal garments.

This collection of paintings not only refers to Belvoir’s history but also externalises that history with the outer landscape and gardens. With such painting projects of a historical nature, it is important to portray the subject with respect for the past and its inherent aesthetic importance in terms of fashion and the skill of the artisan; which are the very reason for interest and preservation. Therefore, Belvoir is viewed in its completeness as an art form within a continuing artistic expression.

Throughout the painting process for this collection, I have applied the appropriate visual language, with the desire to have a contemporary approach whilst simultaneously creating a visual poetry sympathetic to Belvoir’s history and ambience.





A Message from James R. Borynack
Chairman and CEO

We at Findlay Galleries are honored to host Their Graces, The Duke and Duchess Rutland, as we present this esteemed collection of commissioned paintings of Belvoir Castle by British Impressionist Charles Neal. This collection has grown in many phases as it matured to represent the delightful and historic views from Belvoir Castle.



We are truly delighted to be the premier sponsor of the inaugural debut of the American Friends of Belvoir Castle Foundation in America. We are also honored to have the opportunity to support the American Friends of Belvoir Castle Foundation as they continue their journey in restoring and preserving the historic traditions of the Castle. We have entertained and hosted the visits of Her Grace, The Duchess of Rutland, on other occasions in Palm Beach when she spoke of the Castles projects at the Society of the Four Arts, the Preservation Society of Palm Beach and at the Garden Club of Vero Beach about the historic gardens designed by the renowned British landscape architect, Capability Brown. Their Graces are deeply devoted and hands-on custodians of the Castle's daily upkeep and projected developments with all of its sprawling grounds. These are enormous responsibilities, both financially and historically, that need to be addressed on a regular basis. We are honored to support these great efforts by having this Benefit Exhibition of Charles Neals' collection "The Spirit of Belvoir" previewing at our Palm Beach galleries.

Over the last three years, Charles Neal has been studying and researching the history behind the creation of the interiors and grounds of Belvoir Castle, establishing himself as an authority on the subjects. Once again, Neal's role as an accomplished historical researcher of Great Britain's major Manors, Palaces, and now Castle proudly places him as one of the most important Impressionist painters of the 20th Century. Findlay Galleries has proudly represented Neal for 21 years and is supremely proud of the continued recognition of his great artistic talent. Charles' devotion to the honest details of this commission allowed him to uniquely create compositions that are collaborations between actuality and alter-realism.

A portion of the proceeds from the sale of works from this exhibition will only support the American Friends of Belvoir Castle Foundation. Findlay Galleries is entirely underwriting this exhibition and benefit dinner. We hope that you will enjoy these masterful paintings by Charles Neal.

A Letter from the American Friends of Belvoir Castle Foundation

Belvoir Castle is one of the great treasure houses of England. The seat of the Dukes of Rutland, 36 generations of the family have resided here in an unbroken line for almost one thousand years.

Belvoir Castle was never designed to be a home for one nuclear family but to lie at the centre of a web of connections: through the estate, in the country around it and across the world. Yet it remains a private estate, and while it receives very little external funding, its extensive collections, gardens, landscape and the fabric of the castle are in need of constant attention.

As it looks to the future, it faces a challenging question: how do you keep a one thousand-year-old estate in times as uncertain now as they have ever been? American Friends of Belvoir Castle is one part of the answer. It has been created as an opportunity for friends in America, those who already know and love Belvoir Castle and those with a passion for England and its history to raise funds for and support the restoration of those elements of this great English estate that are essential to its character. Elements that might otherwise moulder or lie forgotten.

We are starting with three exciting projects: to conserve and restore the celebrated 18th-century Chinese wallpaper that hangs in four of the state bedrooms and to clear the Memorial Lakes and thereby complete the plans for the park drawn up by the great landscape gardener Capability Brown, 250 years after they were drawn up.

We also want to offer an American student studying estate management the unique opportunity of an apprenticeship, spending three months working with Belvoir Castle's team and learning first-hand how a great English estate is managed.

We, the trustees of the American Foundation, are excited about these plans, which offer so much potential, not just for Belvoir Castle but for those of you who have expressed a desire for a deeper engagement with this magical place and who share our wish to help safeguard it for future generations.

Matthew L. Hall

President,
American Friends of Belvoir Castle



The triptych set of paintings collectively captures the splendour and colour of this ornate opulent interior space. Elizabeth created it as a birthday surprise to her husband, John, 5th Duke of Rutland.

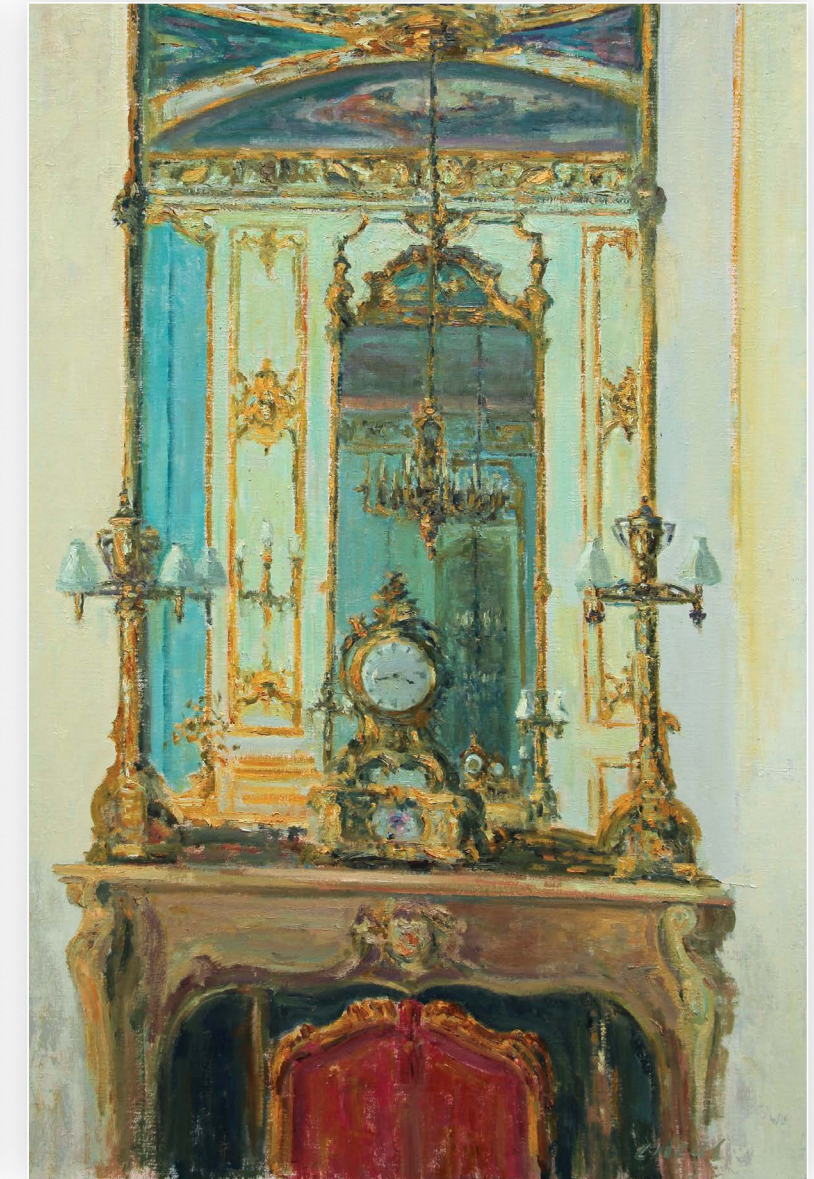
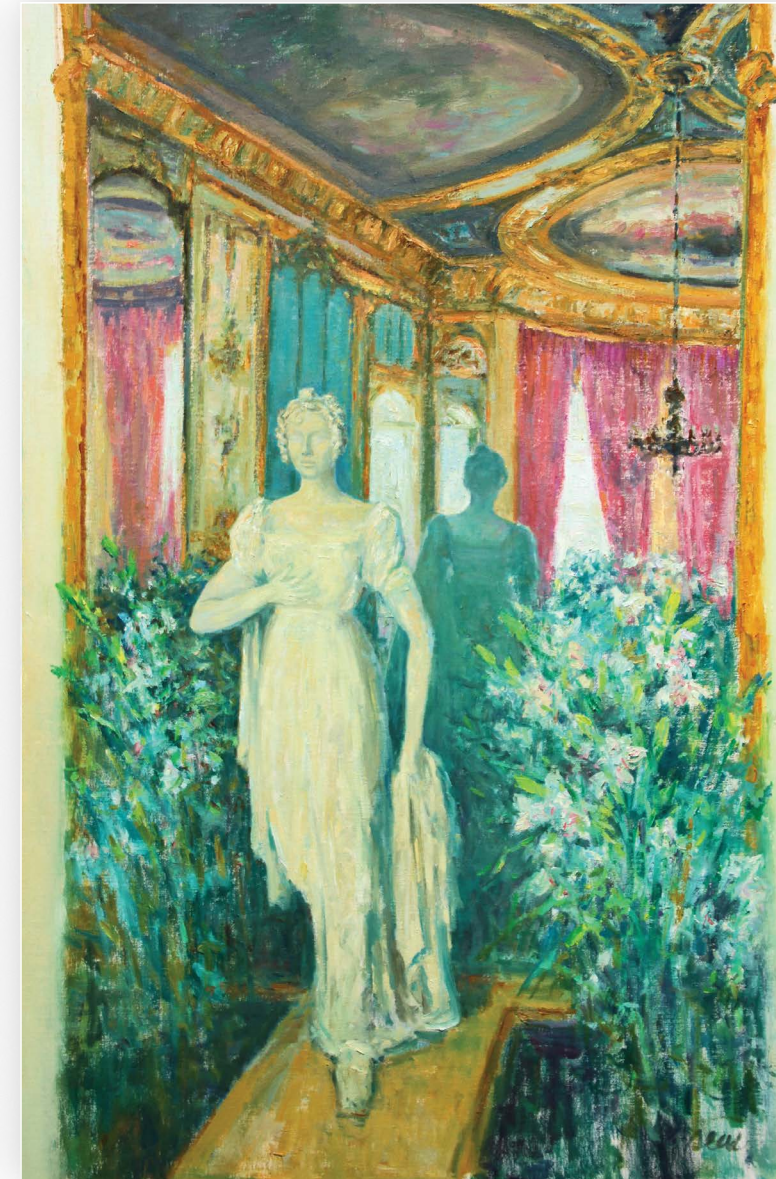
Sadly, a fire in 1816 (a possible act of arson) destroyed a large part of the newly built castle. Elizabeth started to salvage and recreate her vision but died in 1825 at the age of 42 from a burst appendix. The task was then left to the 5th Duke to complete.

As a memorial to Elizabeth, a full-length sculpture was sculpted in 1826 by Matthew Cotes Wyatt and placed in front of a full-height mirror to create the sense of Elizabeth entering her saloon.

The scheme for the saloon, being the first of its kind in England, was influenced by the court and style of Louis XIV and also a visit to Paris in 1814 with her husband, John.

The composite of mirrors and the central section of Elizabeth's statue explores the sense of time and space, solidity and reflections. The centre mirror composition can be viewed as Elizabeth stepping into the present from the past. The painting places the observer in a suspended space between entering and leaving. The positioning is such that the interior of the mirror reflects the back of Elizabeth entering the room that is beyond the observer.

The mirror compositions on either side of the central section reinforce the idea of alternative infinite levels of existence, as shown in each painting. The repetition of ornate clocks and chandeliers alludes to multi-dimensions and parallel time and existence produced through light. The mirror is the interface between solidity and reflected light or assumed form.



Elizabeth Saloon - Time and Infinity | Triptych | oil on canvas | 48 x 32 in. (each)

The Integration of Fate

The title for this 'Alter Realist' painting is derived from the combination and overlaying of reflections of the surrounding paintings within the Picture Gallery and the protective glass surrounding the bed (commissioned by Katherine, Countess of Rutland, from the gift of £500 by her father-in-law, the 1st Duke of Rutland to celebrate the birth of her firstborn - his grandson John, who would become the 3rd Duke of Rutland.) The entwined cipher JK and R beneath the coronet signifies the historical event.

The first Duke was formally the 9th Earl of Rutland and was created to the title of Duke in 1703, through the persistence of Katherine's mother to request this position from Queen Anne, who duly granted the title. The Duke died in 1711.

The overlay of reflected paintings with the embroidered motifs on the bedhead and coverlet creates a unique historical abstraction.

The individual representations of time passed; the associations, allegiances, and family-political and social relationships were all bound by fate and became one visual event seen through reflected light.

The ducal coronet is also reflected in all three sections of the painting. This is symbolic of the line of the Dukes and Duchesses of Rutland. The left and right-hand section reflects the portraits of the Earl and Countess of Southampton (painted by Cornelius Janssen), who served Elizabeth I's court as the 3rd Earl took part in the jousting at Elizabeth I's accession tournament, whilst the centre section reflects the portrait of Henry VIII (painted After Holbein). Elizabeth chose the Countess of Southampton I to be one of her chief Ladies in waiting. There were links between the 5th Earl of Rutland, Robert Devereaux, the 2nd Earl of Essex and the 3rd Earl of Southampton, particularly with the connection to the playwright William Shakespeare.

The 4th Duke purchased the painting from a sale at Christie's on 24th January 1787 for £211-10s. It was included in the Royal Academy's 1953 exhibition, Kings and Queens AD (653-1953). In historical terms, there is a significance to this unique reflection within the context of the narrative. Henry VIII held the 1st Earl of Rutland (1513-43) in high regard and was a close and faithful friend, culminating in a longstanding social and political working relationship. The Earldom had formerly been a royal title, and bestowing it upon Thomas was an acknowledgment of his close relationship with Edward IV and Richard III - his maternal great-uncles. At the same time, Lions and Fleur de Lys were added to his coat of arms by permission of Henry VIII to recognize the Earl's connection with Anne Plantagenet, his maternal grandmother.

The motifs on the bedhead and coverlet depict elements found in a garden, consisting of birds, flowers and a planter with flowers. Gardens were considered places of retreat, contemplation and leisure, as was often illustrated in the Book of Hours. This coincidentally connects with the gardens at Belvoir as Her Grace, 11th Duchess of Rutland, further develops them. The righthand section reflects the portrait of Countess Southampton, whom Elizabeth I chose to be one of her chief ladies-in-waiting and compliments the painting.



Reflections - The Course of Destiny - The Integration of Fate | oil on canvas | 48 x 72 in. | FG© 139858





The triptych composition integrates elements of Chinese-styled wallpaper, which hangs in the King's Room, and spring blossoms found in the Duchess Garden. The central section is painted in a sympathetic style to make a visually continuous narrative.

The 'Alter realist' direction to the painting combines the interior and exterior approaches to aesthetics that Elizabeth made.



(see pages 17 & 18)

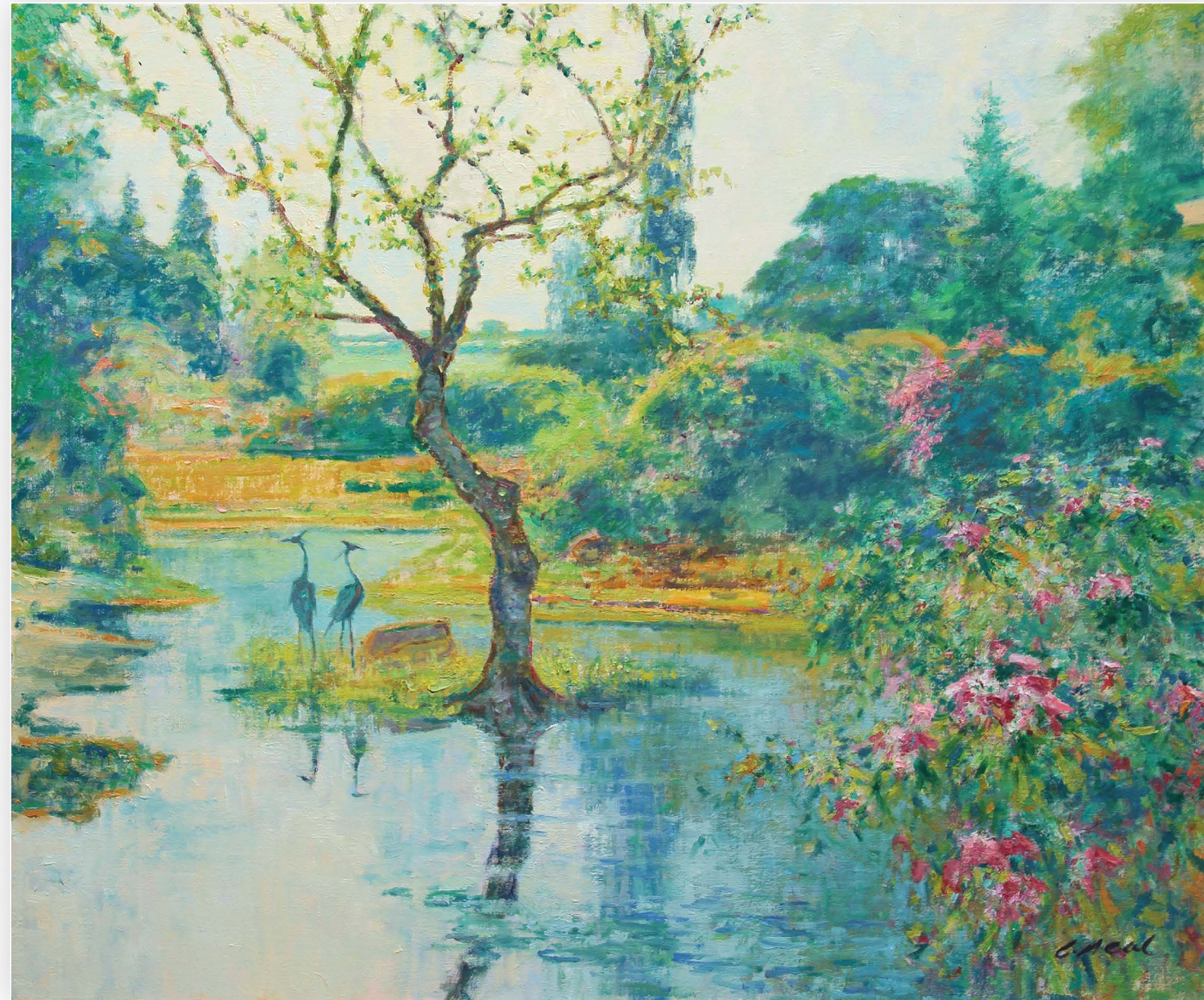
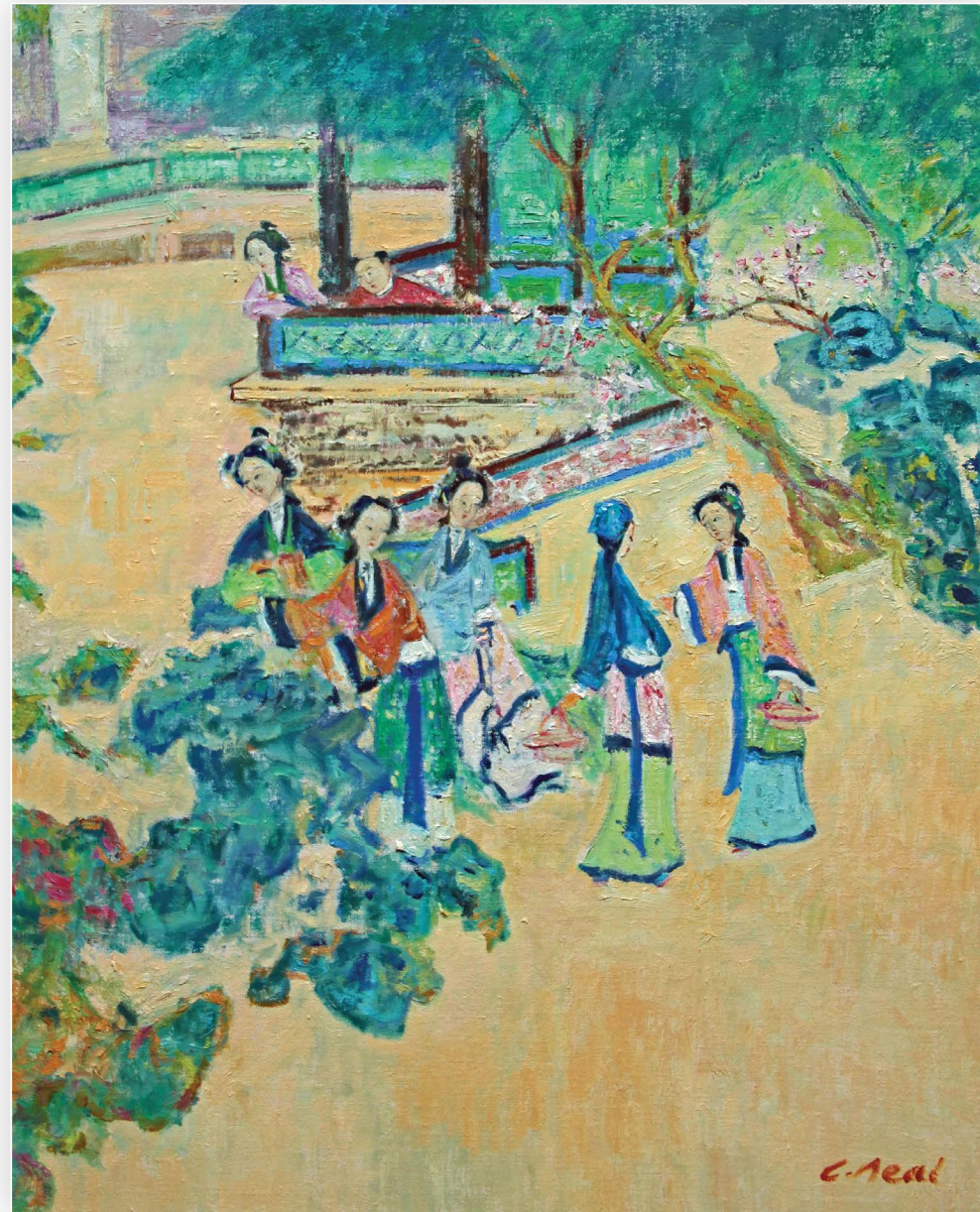
Chinese Decorations

Triptych | oil on canvas | FG© 139847-49

2 - 26 x 20 in.

1 - 26 x 40 in.





The “Alter Realist” Triptych composition highlights aspects of Chinese artistic style.

Reference is made to two painted Chinese fans that were owned by Elizabeth and the centre painting from a scene at Frog Hollow. Frog Hollow is a Chinese-styled pool garden beside a small lake on the Duke’s Walk.

The overall composition continues the stylised scenes painted on the fans and merges these with the actual garden scene, which is also depicted with the same approach in style; in such a way that visually creates a harmonious language throughout the picture space.

In addition, the triptych links elements of the castle interior and the outer parkland.

(see pages 21 & 22)

Chinoiserie - At Frog Hollow

Triptych | oil on canvas | FG© 139844-6

2 - 30 x 24 in.

1 - 30 x 36 in.





The view captures the late autumn afternoon light with its dramatic tone and colors merging and fading. The castle bathes in the light and stands out against the skylight, appearing as a solid, determined statement and then becoming dreamlike in the eventually fading light. Rising above, contrasting with this distant scene, is the elemental nature of Blackberry Hill woodlands.

This is the Duchess' favorite view of the castle. What appears to the eye is a theatrical backdrop to a fairy tale narrative, purposely and carefully crafted over generations.

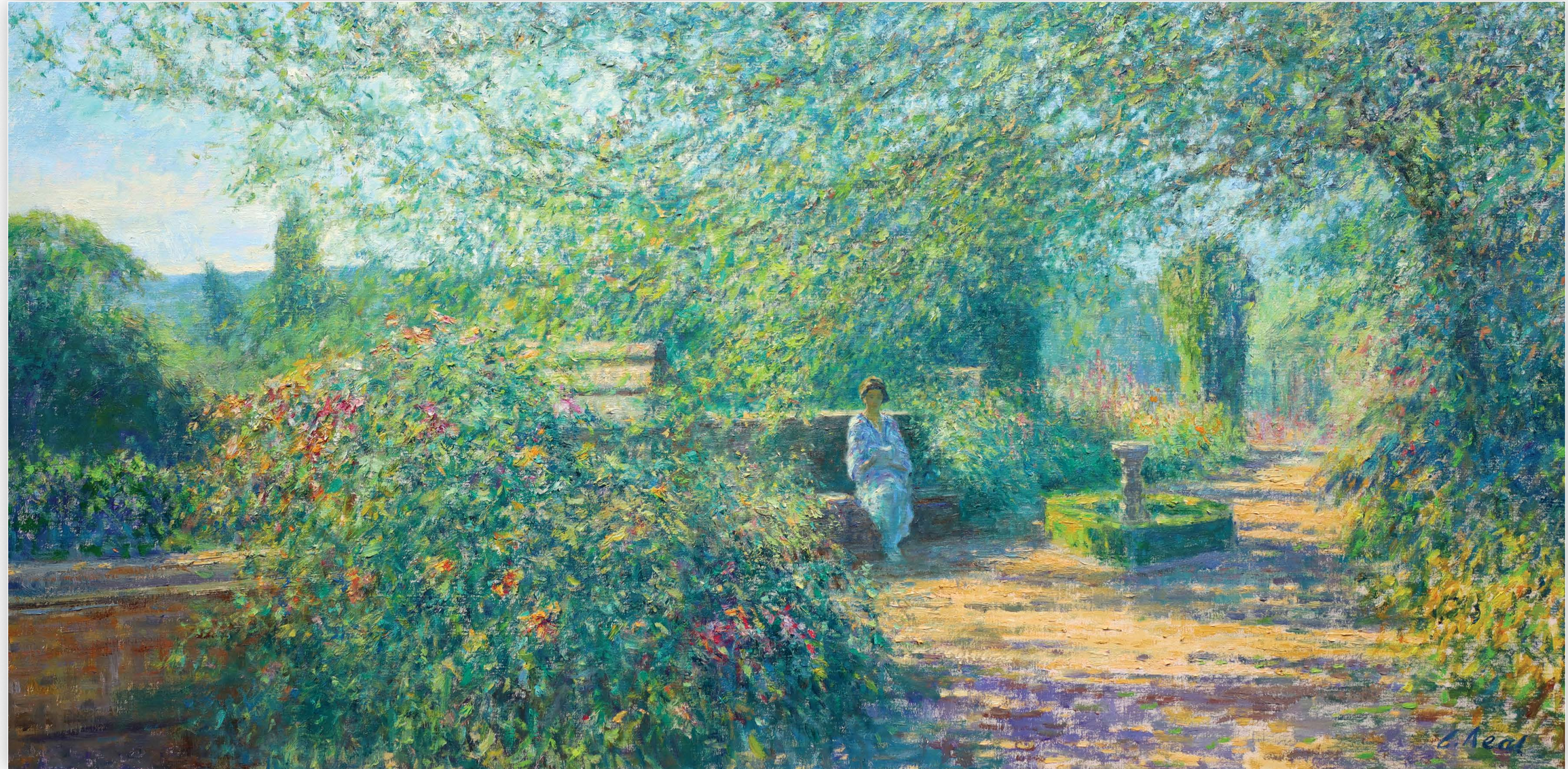
View from the Mausoleum

oil on canvas
48 x 60 in.
FG© 139857



The Terrace Garden is one of three original medieval terrace gardens. The planting schemes and layout were created by Elizabeth the 5th Duchess when the new fourth castle was under construction.

The southwest-facing lower terrace has a distinctively timeless and Italianate atmosphere with far-reaching views over the surrounding lower gardens and woodland. Despite being a narrow and enclosed garden, vantage views connect the space with the expanse of outstretching woodland and parkland beyond.

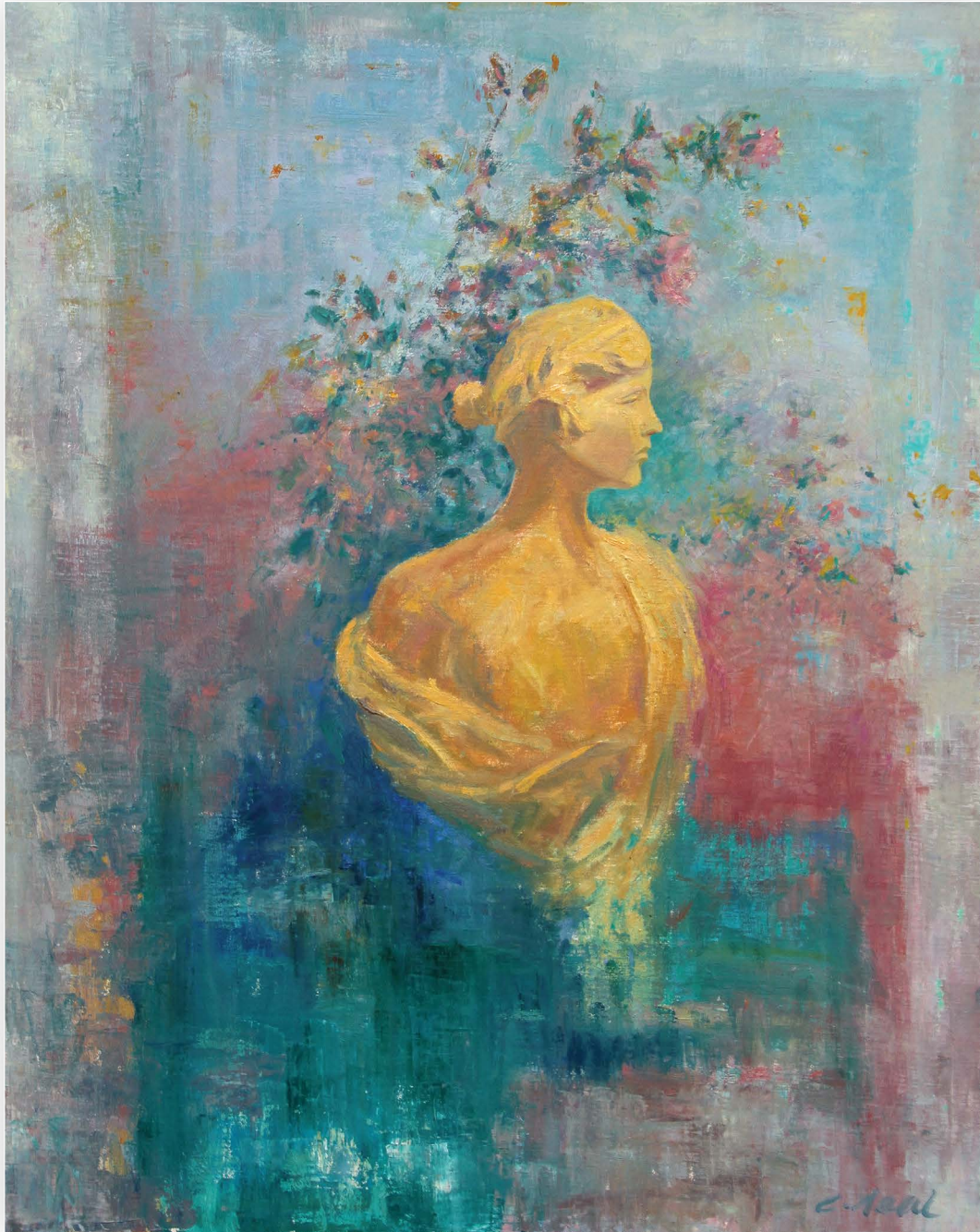


The Castle, Lower Terrace

oil on canvas

30 1/8 x 60 1/8 in.

FG© 140877



The composition draws on the elegant pose of Lady Diana Cooper, Viscountess Norwich (née Lady Diana Olivia Winifred Maud Manners; 29 August 1892 – 16 June 1986) and the adjacent arrangement of Roses.

My approach was to accentuate the stylised mannerism of the sculpture and apply a new contextualised narrative based on colour and reductionism.

(left)
Elegance Still Life with Lady Diana Cooper

oil on canvas | 40 x 32 in. | FG© 139859

(right)
View to the Castle near the Duchess Garden

oil on canvas | 48 x 32 in. | FG© 139860

Before Capability Brown created his plans for Belvoir, Castle Hill stood separate from the surrounding steeply raised woodland of Blackberry Hill. Based on Brown's plans, 23,000 tons of soil were excavated from the established Bowling Green adjacent to the castle and transferred to create a level embankment linking the two hills. This afforded a new route and visually established continuity in the immediate landscaped gardens and outer woodlands. This new area provided the opportunity to create the Italian Hillside setting, leading to the structure of the present Statue Garden, the Spring Gardens, and the Duke's Walk. The route connected all the gardens, including the Ladies Garden (now known as the Duchess Garden.)

The Duke's Walk ascends from the Statue Garden through the canopied woods of Blackberry Hill. On its path are fine views of the castle, which can be glimpsed through the vertical framing of the lower woodland trees, especially when the woodland canopy is less dense, as in spring, late autumn and winter. Each season brings its distinct light and colors and seasonable mantels of nature.

At this part of the walk, the afternoon sunlight casts shadows down the escarpment and lays shafts of light and bands of shadows onto the woodland below. In the distance, Belvoir Castle is still in full sunshine, bringing about a sense of the past in the present moment. The patterning of dark and light alternate, and the colours of spring blossom flash to punctuate the scene.



The compositional narrative explores and depicts the esoteric consideration of the existence of conscience and the energy field beyond material life and the collective consciousness of the cosmos. Equally, the thought created affirms a life lived and serves as a legacy to the future.

Violet, the 8th Duchess of Rutland, invites the viewer to enter her world and time that has passed yet still remains. The pose of Violet was referenced from the painting of Violet that hangs in the castle by the American Society artist James Jebusa Shannon (1862– 1923).

The pose accentuates the moment of engagement with the viewer.

Violet created the Rose Garden in collaboration with the renowned garden designer Sir Harold Peto, a leading garden designer in the then-fashionable Italianate School of Style.

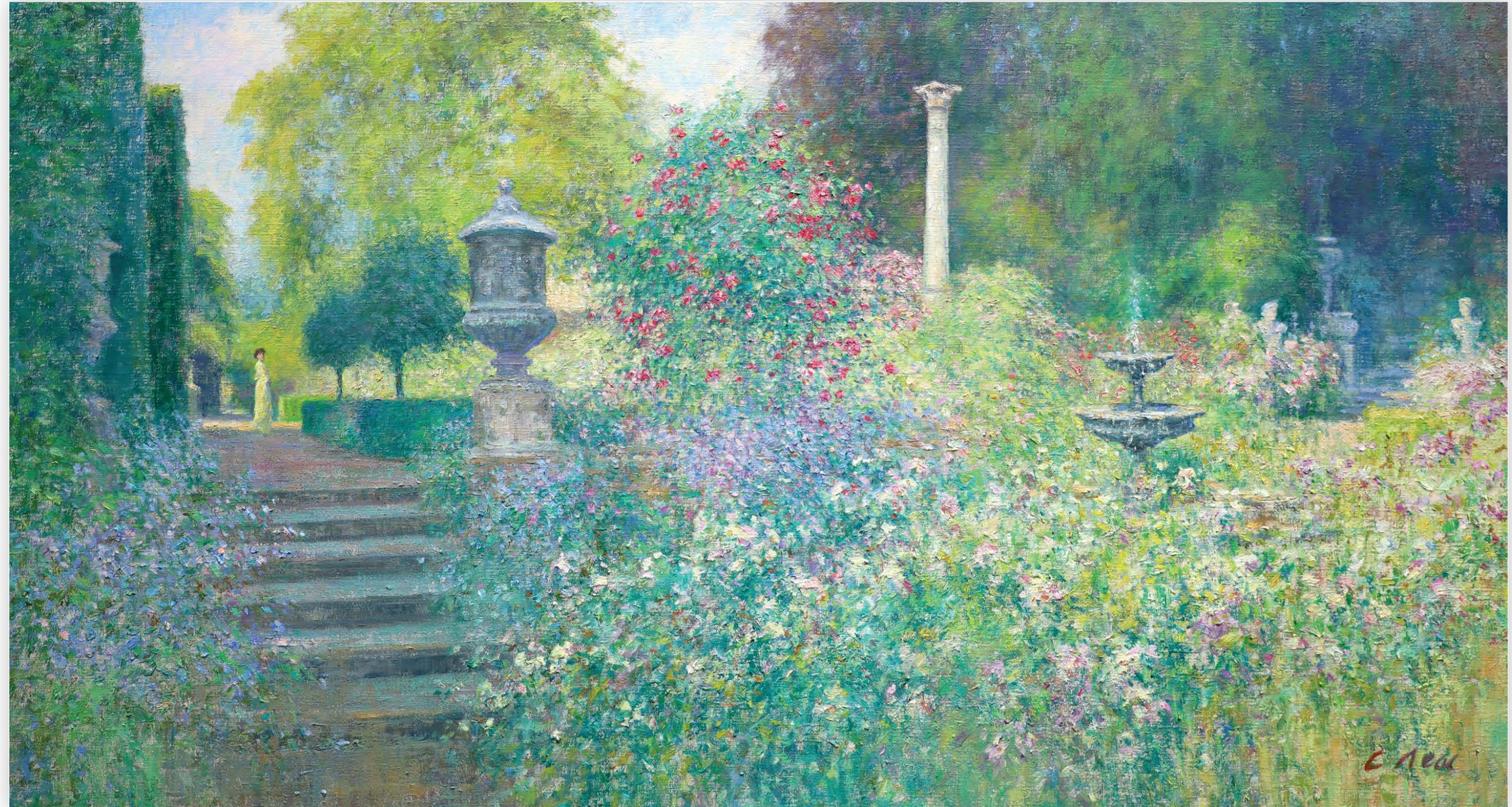
Violet was a talented artist in her own right. As a portraitist and sculptor, her work was exhibited at the Royal Academy. Her milieu included being a member of the elite and intellectual group called ‘*The Souls*’.

The Rose Garden, The Days that have Past

oil on canvas

36 1/8 x 66 1/8 in.

FG© 141288



E. Neill

The Duchess Garden (initially known as the Ladies Garden) is positioned on the escarpment slopes of Blackberry Hill. Capability Brown had envisioned a 'shady seat' in the wooded area.

However, Elizabeth wanted such a place as a secret garden that would be discovered after a walk through the newly established woods that ascended from the castle.

Between 1807 and 1820, the Duchess and Hermit Gardens were being established and landscaped whilst the new castle was still under construction. A 'shady seat' was placed on the terraced escarpment in the form of a 'Root and Moss' House. Its position afforded views out to the vale and pool in the Lower Gardens.

Elizabeth placed a column near the Root and Moss House with her poem in celebration of the gardens inscribed.

Today, the Duchess Garden is a mixture of Elizabeth's Ladies Garden and the Spring Gardens created by Violet the 8th Duchess in the early 1900s, including the restoration programme carried out by Emma, the present Duchess.

At this point, on the terraced gardens on the Duke's Walk, where Elizabeth's inscribed column stands, ornamental steps descend to the Lower Terraces and gardens.

A fine view can be seen to the distant pond, screened by spring blossom, masses of Rhododendrons and Azalea shrubs. The bright morning light hazes the distant trees into a backdrop of shades of blue/green and muted tints.

The Duchess Garden, View to the Pond

oil on canvas
60 1/8 x 72 1/8 in.
FG© 140872



Belvoir represents two aesthetic approaches to relating to nature, namely Arcadian and Romanticism. Capability Brown's vision and intentions for Belvoir were Arcadian in principle. In the case of Elizabeth, the concept was for the fashionable Romantic Movement and Gothic Revival.

The composition references two paintings by Gaspard Dughet (1615—1675), which hang on either side of the Chapel altar. Both paintings inspired this 'Alter Realist' painting, in which the integration of the left and right-hand portions of the Dughet paintings and the central view of Belvoir from the outer parkland are deliberately painted in the era's style. The incorporation of the three aspects effectively depicts the influences and eventual outcome of Belvoir's landscape.

The Inspired Landscape

oil on canvas
40 x 60 in.
FG© 139855



The composition centres on Violet, the 8th Duchess of Rutland, within the Statue Garden. In 1906, Violet was instrumental in revising Elizabeth's Italian hillside setting of the early 1800s by creating a Rose Garden on the Top Terrace in the Italian School aesthetic, which was at the height of fashion at that time. Violet also restructured the Statue Garden and Lower Garden, creating a grass walk to the Wild Wood (now the Spring and Japanese Gardens.)

Emma, the Duchess of Rutland, added The Ornamental Lily Pond to the Statue Garden during a restoration programme in early 2012.

The pose of Violet, the 8th Duchess of Rutland, is referenced from the portrait of Violet painted in 1899 by Sir James Jebusa Shannon, which hangs on the Duke's Landing within the castle. Violet's pose lends itself to the narrative of the painting, which could be considered a glance from the past, alluding to Violet having moved on in time or having trodden the path before and yet held engaged within the transient present.

The Statue Garden

oil on canvas
40 x 60 in.
FG© 139838





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