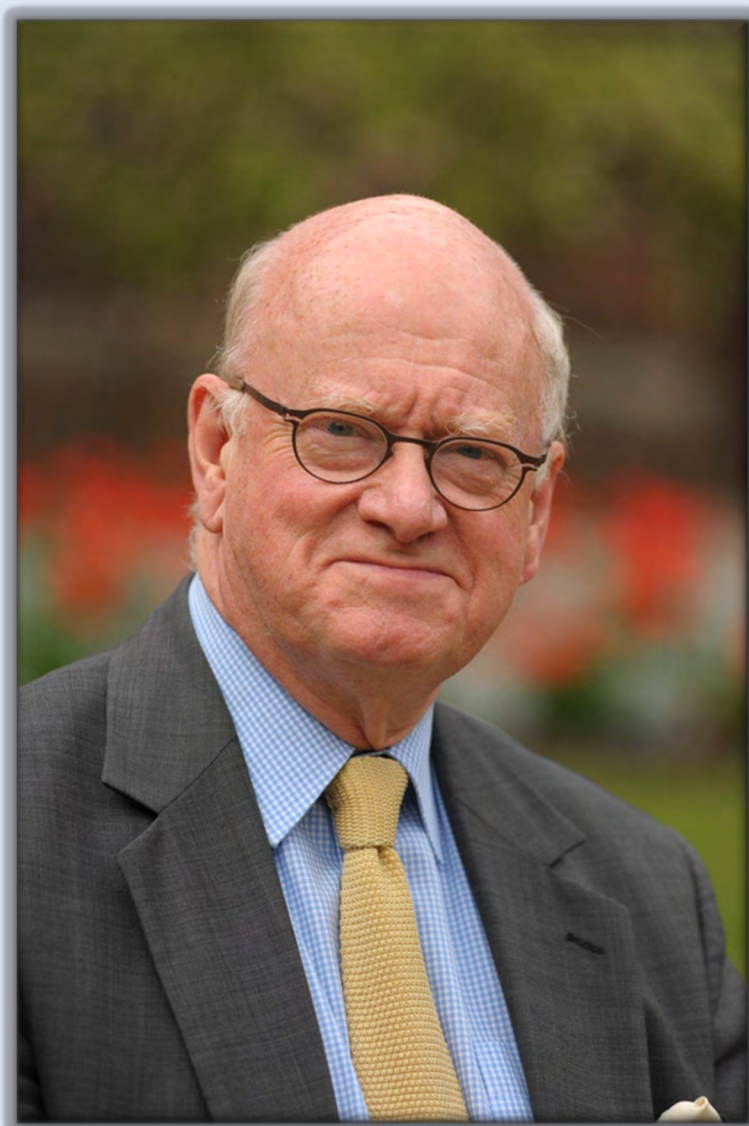


DUNCAN ROBINSON CBE (1943 - 2022)



ARTWORK ASSOCIATED WITH DUNCAN ROBINSON
IN MAGDALENE COLLEGE, CAMBRIDGE

A BRIEF GUIDE



Duncan at Yale. photo: Michael Marsland, Yale University Office of Public Affairs, YCBA Archives, Collection of Mellon Family Photographs, Gift of The Paul Mellon estate

Duncan Robinson (27 June 1943 - 2 December 2022) was a leading authority on British art from the eighteenth century onwards. He was also a well-loved Master of Magdalene College, a highly respected teacher and a witty, engaging and very warm man. This exhibition seeks to reflect aspects of his remarkably full life and the communities with which he was engaged, with particular reference to Magdalene.

Duncan was educated at the King Edward VI School, Macclesfield and Clare College, Cambridge. He was awarded a Mellon Fellowship to attend Yale from 1965-67, obtaining an MA degree in History of Art. He began his museum career as an Assistant Keeper in the Department of Paintings and Drawings at the Fitzwilliam Museum, University of Cambridge between 1970 and 1976 and was then appointed Keeper of Paintings and Drawings. He was additionally Chair of the Exhibitions Committee at Kettle's Yard (1970-81; and member of the Management Committee 1970-81 and 1995-2007). From 1975 to 1981, he was a Fellow of Clare College, Cambridge, and a College Lecturer, subsequently becoming a Professorial Fellow (1995-2002) and Fellow Emeritus (2002).

From 1981 to 1995, Duncan Robinson was Director of the Yale Center for British Art and an Adjunct Professor of Art History at Yale University. During this time, he was additionally Chief Executive of the Paul Mellon Centre for Studies in British Art in London. He returned to the Fitzwilliam Museum as its Director and Marlay Curator in 1995, and, in 2002, was appointed Master of Magdalene College, Cambridge. Duncan retired as Director of the Fitzwilliam in 2007 in order to devote more time to Magdalene, his research and his teaching. He retired as Master of Magdalene College in 2012; an Honorary Fellowship followed. Duncan was a Trustee of the Henry Moore Foundation (2006-14; Chair, 2008-14) and the Royal Collection (2006-12) and Chairman of the Trustees of the Prince's Drawing School (2007-13). Between 2005 and 2012 he was Deputy Vice-Chancellor, University of Cambridge and Deputy Lieutenant of Cambridgeshire 2004 - 2015.

LIST OF EXHIBITS
(clockwise, from entry door)

WEST WALL

1. Lucy Dickens (1958-)
Duncan Robinson (2001) C-type colour print 40 x 40 cm
2. William Hogarth (1697-1764)
Hogarth painting the comic muse (1764 (1757)) line engraving 41 x 36 cm
3. After Johann Zoffany (1733-1810)
The Portraits of the Academicians of the Cambridge History of Art Department (2012) print with 'photo shopped' heads 85 x 120 cm
4. William Nicholson (1872-1949)
AC Benson (1924) oil on canvas 56 x 65 cm
5. John Piper (1903–1992)
Southwold II (The Interior of St Edmund's Church) (1965) gouache 58 x 79 cm
6. Thomas Wakeman (1812-1878)
The Church of the Holy Sepulchre (The Round Church), Cambridge (1844)
watercolour 49 x 37 cm
7. Christopher Le Brun (1951-)
The Eye's Castle (1996-2006) Reproduction of an oil at the Fitzwilliam Museum
52 x 49 cm
8. Andrew Ingamells (1956-)
St Anne's, Limehouse (1990) aquatint etching from a single copper plate printed
in sepia 57 x 31 cm
9. Betty Carrington (skin name Naminyji) (1944–2022)
Darrajayin (2013) natural ochre and pigments on canvas 140 x 99 cm

NORTH WALL

9. Maureen Nampijinpa Hudson (1959-)
Untitled [My Country] (2008) Acrylic on linen, triptych 182 x 366 cm

EAST WALL

10. Rex Batterbee (1893-1973)
Mount Sonder (Rwetyepme), McDonnell Ranges, Northern Territory, Australia
(1939) watercolour 23.5 x 48.5 cm
11. Albert Namatjira (1902-1959)
Mountain Range watercolour on paper 60 x 70 cm
12. Oscar Namatjira (1922-1991)
Central Australia with gums watercolour 59 x 76 cm
13. Gabriel Namatjira (1942–1969)
Central Australia watercolour 49 x 59 cm
14. Peter Mennim (1955-)
Duncan Robinson (2011) oil on canvas 61 x 51 cm
15. Thomas Kerrich (1748-1828)
Self portrait pencil sketch on paper 30.5 x 23 cm

WEST WALL (left of entry door)

16. Tony Foster (1946-)
Waiting for a Rainbow / from Luxulyan Valley looking to the Gribben (2022)
watercolour 35 x 37 cm

VITRINES

1. (South End):

Paul Mellon: A Cambridge Tribute (2007)

Paul Mellon's Legacy: A Passion for British Art (co-author; 2007)

The Fitzwilliam Museum 1848-1998: one hundred and fifty years of collecting (1998)

Town, Country, Shore and Sea: English Watercolours from van Dyck to Paul Nash; an exhibition from the Fitzwilliam Museum, Cambridge (1982)

Stanley Spencer: Visions from a Berkshire Village (1979)

William Nicholson: Paintings, Drawings & Prints (Introduction; 1980)

Morris & Company in Cambridge (with S Wildman; 1980);

key to The Portraits of the Academicians of the Cambridge History of Art Department

2. (Centre)

The works of Geoffrey Chaucer (newly imprinted, 1974)

A Companion Volume to the Kelmscott Chaucer (1975)

3. (North End)

Christopher Le Brun: Four Riders (Preface; 1995)

Man & Measure: the Paintings of Tom Wood (1995)

From Southwold to Alice Springs:

Selected Works from the Collection of Robert Cripps (2022)

Tony Foster: Exploring Beauty: watercolour Diaries from the Wild (Introduction; 2016)

Eileen Hogan: Personal Geographies (essay; 2019)



The New Library

A great scholar, Duncan worked tirelessly and with great success to strengthen the academic standing of the College without losing its happy and caring atmosphere. Duncan was a driving force behind the decision to build The New Library, where this Gallery is housed, and this Stirling Prize winning building is a tribute to his vision for Magdalene.

NOTES:

1. The 'Art Establishment' was a photographic record of the great and the good in the art establishment at the beginning of the new millennium, with 43 photographs being exhibited at the National Portrait Gallery in 2002-2003. Sitters were invited to choose where they were to be photographed; Duncan chose the 20th Century Gallery at the Fitzwilliam Museum, Cambridge. An anonymous donation to College, in memory of Duncan Robinson.
2. From Duncan's rooms as an Honorary Fellow, Chapel Staircase, Magdalene College. The sixth and final state, used as the frontispiece of Hogarth's collected engravings. In his essay 'The London Art World 1950 – 1965' Duncan drew attention to the 'playful' association between David Hockney's 'A Rake's Progress' (1961-63) and its 18th century antecedents.
3. Duncan Robinson takes the part of Sir Joshua Reynolds. A smaller version was presented as a retirement gift to Duncan at the end-of-year garden party of the History of Art Department in June 2012. A key to all those pictured within is displayed in vitrine 1.
4. Arthur Christopher Benson (1862-1925), author, poet, diarist and Master of Magdalene College, Cambridge (1915-1925). Sittings were protracted over a period of 8 years. Benson hated Nicholson's final portrait and offered it to the Fitzwilliam on the condition that it was not to be put on public show. It did appear in public, however, as part of the Museum's 1980 exhibition, organised by Duncan, *William Nicholson: Paintings, Drawings & Prints* (the catalogue is displayed in vitrine 1). And when Duncan combined the job of Director and Marley Curator of the Fitzwilliam with that of Master of Benson's college, the portrait was displayed in his Museum office. In 2018, Magdalene College agreed with the Fitzwilliam to take the portrait on a long-term loan; it is usually to be found, most appropriately, in Benson Hall.
5. Generously gifted to the College by Honorary Fellow and Benefactor Robert Cripps. Duncan was adamant that this picture be included in the College's Exhibition of paintings from the Robert Cripps Collection, July – September 2022.

Robinson DD (2022) *From Southwold to Alice Springs: Selected Works from the Collection of Robert Cripps*. Magdalene College: Cambridge, 24pp (see vitrine 3).

6. 'Property of The Master 2012'. Wakeman's painting shows the gothic bell-storey of the church, prior to its structurally necessary replacement in the Norman-style to the designs of the architect Anthony Salvin (1799-1881). The re-design was part of the ecclesiological movement, promulgated by the Cambridge Camden Society and aimed at restoring churches in such a way as to reverse the perceived ugliness of the 19th century and recapture the piety and beauty of the Middle Ages.
7. *The Eye's Castle* was acquired through the Friends of The Fitzwilliam Museum in 2007; this reproduction was gifted to the College by Duncan.
8. 'When the Paul Mellon Centre moved to its current premises in Bedford Square we initially decorated the prime rooms with decent 18th century pictures lent from the Yale Center for British Art but these were returned c.2000. We then decided to acquire a group of Ingamells prints to fill the gaps on the walls. Although Duncan had left Yale in 1995 he was still a regular visitor to the London Centre and would have seen the Ingamells prints on our walls and that may have prompted him to acquire one.' (Brian Allen to Tom Spencer 7 April 2023). This print, of one of Nicolas Hawksmoor's London churches, was gifted to the College by Duncan and Lisa Robinson, in memory of the College's Pepys Librarian Richard Luckett (1945 – 2020).
9. '*Darrajayin* is painted in natural ochre, ground by the artist and her associates to produce the pigments with which she paints. Anyone doubting the veracity of the profiles of the hills as shown in the upper section of the canvas has only to visit Western Australia to see how successions of 'sharp hills' dominate the horizon line. Below, the waves of 'living water', so essential to life in the outback, ripple across the canvas. Robert [Cripps] gifted it to the College in 2014 after inviting me to visit the Warmun Art Centre and to choose for our collection a painting by one of the artists who were active there.' (Robinson 2022, p.16).
10. Generously gifted to the College in 2009 by Honorary Fellow and Benefactor Robert Cripps.

Robinson DD (2009-2010) Maureen Nampijinpa Hudson: Triptych at Cripps Court. *Magdalene College Magazine*, NS, 54, 77-78.

11-14. 'To the other works by Australian artists that our Honorary Fellow and Benefactor Robert Cripps has generously given to the College, he has recently added five watercolours by the painters who are known collectively as members of the Hermannsburg School'

Robinson DD (2012-2013) From the Hermannsburg Mission to the College of St Mary Magdalene. *Magdalene College Magazine*, NS, 57, 75-80.

15. Duncan Robinson by Peter Mennim, shown sitting in the Combination Room at Magdalene beneath the portrait of T. S. Eliot by Wyndham Lewis (1949). Commissioned by the President & Fellows of Magdalene College in 2011.

16. Thomas Kerrich was an English clergyman, principal Cambridge University librarian (appointed 1797), antiquary, draughtsman and gifted amateur artist. Fellow and President of Magdalene College. An informal pencil sketch for a self-portrait, preliminary to a drawing which hangs in the office of the University Librarian. Given to the College in 2004 by Angus Neill, Felder Fine Art, in return for a charitable donation by Duncan Robinson.

17. 'One of the artists whose work I have followed with interest over the past 30 or 40 years is Tony Foster, a watercolour painter based in Cornwall who travels all over the world in search of some of its more remote but nonetheless vulnerable landscapes. He has devoted the last year or so to putting together an exhibition called 'Fragile Planet: Watercolour Journeys in Wild Places.' It opens at the Royal Cornish Museum in Truro in mid-August [2021]' (Duncan Robinson to Tom Spencer, 24 May 2021). With Duncan's enthusiastic support, we were able to transfer this highly successful exhibition to Magdalene College in early 2022. This limited edition print was purchased by the Fellows of Magdalene College in April 2022, with all proceeds going to the Red Cross Ukraine Crisis Appeal. (and see vitrine 3)

Robert Cripps Gallery

The Robert Cripps Gallery
The New Library
Magdalene College
Cambridge

April - July 2023

Acknowledgements

Exhibition design and logistics:

Sid Dawson, Ian Littlechild, John Munns, Susannah Roberts, Tom Spencer, Sam Wiffin

Booklet design, text and production:

*Corinne Lloyd, Matt Moon, John Munns, Susannah Roberts, Sarah Rodwell,
Tom Spencer, Emma Tunbridge-Hibbert*

Archival material and support:

Katy Green, Jane Hughes, Ronald Hyam, Catherine Sutherland, Simon Stoddart