JOHN BENNETT fine paintings

“Grand South Front, Belvoir Castle”

RICHARD BANKES HARRADEN R.B.A

£ POA



REF: 374857

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Description

London, England

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RICHARD BANKES HARRADEN R.B.A English School1778-1862“Grand South Front, Belvoir Castle” Oil on board, signed and inscribed on reverse18.8 x 26.3 cms73/8 x 103/8 inchesOverall framed size 27.8 x 35.6 cms 107/8 x 14 ins A Cambridge based artist, R B Harraden painted architectural scenes and landscapes in oil and watercolour, not only of his native city but also in the Midlands, Lake District, Wales and Cornwall as well as subjects in Italy and Greece. In addition he advertised himself in Cambridge as a “Drawing Master”.His father was R Harraden (1756-1838), a well-known bookseller, topographical draughtsman, print maker and publisher in Cambridge who showed five scenes of Cambridge at the Royal Academy in 1799, sent from 2, Great Newport St., London. However he also had premises in Cambridge at Great St Mary’s Lane from where he produced Views of Cambridge, a series of large aquatints depicting Cambridge and taken from drawings that he had done. He also made a series illustrating Cambridge academic dress that were etched plates and provided aquatints for Thomas Girtin’s Views of Paris in 1803.His son Richard Bankes Harraden, was born in 1778 and there are few background details known of his life but he was almost certainly taught by his father as their techniques are similar. He worked with his father, together with two other artists, to produce twenty-four engraved plates of Cambridge academics, which was published in 1809 as being the work of Harraden & Son and bearing the title Cantabrigia depicta. Although he is probably best known now for his architectural and topographical paintings in oil and watercolour, he was very popular in Cambridge at the time, in particular for his intricately painted silhouettes of Cambridge “gentlemen commoners”. There was a great attention to detail displayed by Harraden and the utilisastion of a very fine brush enabled him to portray the hair of the sitters as well as their colourful costumes which included the frills on their shirts. Most of these were rendered onto card but he also used ivory as a medium which further enhanced the fine finish of the work. Some of these portraits would be contained in papier-maché frames.He was elected a member of the Royal Society of British Artists in1824 and exhibited twenty-two works at the RBA and twice at the British Institution. Titles of some of his paintings include: Oriel College with the Tower of the University Church; New Court, St John’s College, Cambridge; View of Cambridge from the Observatory; Procession of boats on the River Cam; A view of Eton from the north with pupils in the foreground; Ullswater from Stybarrow Craig; Warwick Castle; Kenilworth Castle; Lumley Castle, Durham; Interior of Tintern Abbey; View of Mount’s Bay, Cornwall, from Gulvan Curne; A view of Rome; The Bay of Naples; A view of Florence; View of Athens and the Acropolis.He had three daughters with his wife Sophia and by 1861, she had already died and he is listed as “retired artist” in the census of that year, residing with Phoebe, one of his daught...

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