

## THE SEVILLE DRAWINGS OF THE IBERIAN JOURNEY OF CECILIA MONTGOMERY (1792-1879)

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Conserved in the Ashmolean Museum in Oxford, England, are eighteen drawings of the architecture of Andalusia and seven of Portugal made by Cecilia Montgomery (1792-1879) during a journey to the Iberian Peninsula in May and June of 1838. The works arguably make her the first female artist-traveller in the south of Spain. The drawings are more than simply mementos; rather they are depictions of architectural themes, and their historical significance can be ascribed to their originality. Some drawings are the earliest known representations of certain views, while others are unique records of lost buildings. Montgomery travelled with her husband, George Augustus Montgomery (1793-1842), who refurbished the church where he was rector with sculpture acquired in Spain on this journey. Consequently, the drawings are interpreted through the Montgomerys' religious and architectural ideas.

**Key Words:** women artists; women travellers; sculpture; sketches; The Alcazar of Seville; Seville Cathedral; The Monastery of San Isidoro del Campo; Santiponce; The Convent of Santa Clara; Malaga.

### LOS DIBUJOS DE SEVILLA DE CECILIA MONTGOMERY (1792-1879) EN SU VIAJE POR LA PENÍNSULA IBÉRICA

El Museo Ashmolean de Oxford, Inglaterra, conserva dieciocho dibujos de arquitectura de Andalucía y siete de Portugal realizados por Cecilia Montgomery (1792-1879) durante un viaje por la península ibérica entre mayo y junio de 1838. Estas fechas tan tempranas posiblemente hacen de Montgomery la primera mujer artista-viajera de la que tenemos constancia en el sur de España. Sus dibujos son algo más que simples recuerdos, más bien son representaciones de temas arquitectónicos. Su importancia histórica se puede adscribir a su singularidad; algunos de ellos son las representaciones más antiguas de ciertos encuadres mientras que otros son los únicos documentos existentes de edificios desaparecidos. Debe destacarse la figura de su marido y compañero de viaje, George Augustus Montgomery (1793-1842), que rehabilitó la iglesia donde era rector con esculturas adquiridas en este viaje. Las ideas del matrimonio Montgomery, tanto arquitectónicas como religiosas, servirán en este artículo para interpretar dichos dibujos.

**Palabras Clave:** mujeres artistas; viajeras; escultura; dibujos; el Alcázar de Sevilla; la Catedral de Sevilla; el Monasterio de San Isidoro del Campo; Santiponce; el convento de Santa Clara; Málaga.

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### Introduction

This article presents biographies of Cecilia Montgomery (1792-1879) and her husband, George Augustus Montgomery (1793-1842), in order to contextualise their journey to Portugal and Spain

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in 1838 and suggest why the views drawn by Cecilia Montgomery are predominantly of religious architecture. Additionally, it offers a brief description of each drawing, with a detailed interpretation of the architectural themes present in the ten drawings made in Seville. Lastly, it draws attention to the sculpture acquired by the Montgomerys in Spain as a call for its further study.

## Cecilia Montgomery

Cecilia Montgomery was born Cecilia Markham on 27 October 1792, in Stokesley, Yorkshire, England. Her father was the Reverend George Markham, Dean of York Minster, and her grandfather was William Markham, archbishop of the same cathedral. Her grandmother, Sarah Goddard, wife of the archbishop, traced her lineage back to King Edward I.<sup>2</sup> The infidelities of her mother, Elizabeth Evelyn Sutton, led to her parents' divorce, after which her mother married her lover, John Fawcett. Together, they went to work for Henrietta Laura Pulteney, 1st Countess of Bath, who was a second cousin.<sup>3</sup> After the Countess's death, Montgomery's mother became considerably wealthy, though the Countess's will would be contested in court over twenty-five years.<sup>4</sup>

There are two connections with Spain in the extensive Markham family. One of Montgomery's sisters, Maria Markham, married the Honourable Reverend Thomas Harris, son of James Harris, 1st Earl of Malmesbury, who had been secretary to the British Embassy in Madrid between 1768 and 1771.<sup>5</sup> Secondly, Montgomery's cousin Charles Markham, an army officer, visited the Alhambra in 1836, two years prior to her own trip.<sup>6</sup> It can be surmised, therefore, that these familial experiences would have aroused a personal expectation of the anticipated journey beyond that of books or images alone.

Despite descending from an illustrious upper-class family, there is scarce evidence of Montgomery's life. The only extant letter written by her is to her cousin Lucy Wickham expressing her condolences over the loss of her husband.<sup>7</sup> Montgomery could empathise with her as she had lost her own husband over twenty years previously and remained a widow until her death at eighty-seven on 9 December 1879. She died in Nunton, Wiltshire, and was buried with her husband in the church of St John the Baptist in Bishopstone, where he had been rector. Her life is celebrated in a stained-glass window in the church of St Andrew, Nunton, which represents Matthew 19:14, "Let the children come to me...". The Montgomerys died without progeny—which might explain why such little personal ephemera from their lives survived—yet the commemorative window shows their affection for children, as does the money left in their wills for the erection and maintenance of a school in the village.<sup>8</sup>

Cecilia Montgomery's named heir was her niece, Isabella Henrietta Maria Chadwick (1826-1878), who neither had children, and further complicating matters, died a year earlier than herself. The lack of a living heiress with descendants makes it impossible to ascertain the fate of

<sup>2</sup> The biographical details of Cecilia and George Augustus Montgomery are taken from: Garnett, Richard (2012): *The Rich Rector of Bishopstone and his Noble Family*, (unpublished typescript). Bishopstone Archives, Bishopstone, England (BA). "Humphrys Family Tree", in: <<http://humphrysfamilytree.com/Herbert/rev.george.montgomery.html>> 2 November 2019.

<sup>3</sup> Elizabeth Evelyn Sutton and Henrietta Pulteney shared the same great grandparents; Benjamin Tichborne, who died in the War of the Spanish Succession, and Elizabeth Gibbs.

<sup>4</sup> The court case brought by Elizabeth Evelyn Pulteney against her children and their spouses: *Pulteney v Gurden*, 1843, The National Archives, London, England. (NA) Acc. C 13/3116/22.

<sup>5</sup> *Letters written from James Harris to his family from Madrid, Aranjuez and San Ildefonso, 1769 - 1771*, Hampshire Archive, Winchester, England (HA), Acc. 9M73/266, 9M73/267, 9M73/268.

<sup>6</sup> *Charles Markham Major 60 Rifles, 9 April 1836*. Libro de firmas de la Alhambra. 9 de mayo 1829 a 20 de mayo 1872, Archivo del Patronato de la Alhambra y el Generalife (APAG), Identifíer 42 (42.1), fol. 11r. In <<https://www.alhambra-patronato.es/ria/handle/10514/813>> 26 September 2020.

<sup>7</sup> *Letter from Cecilia Montgomery to Lucy Wickham, 10 November 1864*, HA, 38M49/B5/30.

<sup>8</sup> *Will of Cecilia Montgomery, 6 January 1880*. The General Register Office for England and Wales, <<https://probate-research.service.gov.uk/#wills>> digital copy ordered 30 December 2017.

Montgomery's possessions, which included an art collection. Since the Montgomerys acquired sculpture in Spain to refurbish the church at Bishopstone, there is every possibility that the collection contained Spanish works.

Unfortunately, there is little more to be learned about her life beyond these few facts.

### Artistic Education

It is possible to speculate about Montgomery's artistic education and her motivation to draw. Having been born in 1792 and come of age in the first decade of the nineteenth century, she would have received her formal education at home from a governess and learned the accomplishments of a woman who would have no need to work. Artistic training formed part of a lady's education, if only to learn the basic concepts of colour, line, and proportion to be practical in the domestic sphere of embroidery, or in sketching family, friends, and places visited. Should her talent have reached a level beyond the capabilities of the governess, a local artist would have visited the house to give classes.<sup>9</sup> Charlotte Yeldham gives an example borrowed from a novel in which the character visits her art teacher in London to learn to draw flowers, shells, ruins, buildings, and views.<sup>10</sup> It is not unlikely that Montgomery's education would have been similar. Yet, it would have been exceptional to have followed an artistic career in any form despite her wealth and artistic ability.<sup>11</sup>

Nearly all the known drawings of Cecilia Montgomery are of architectural themes. The earliest known watercolour dates from 1828 and depicts the elegant conservatory that she and her husband had recently added to the rectory where they lived.<sup>12</sup> Another drawing from the same year shows the Farmer's Aisle of St John the Baptist, Bishopstone, in which the Gothic multifoil arch of the canopied tomb anticipates that of her husband. The contrast between the precision of the perspective and the unsophisticated application of colour in these early watercolours is also apparent in her last known work, a view of Walmer, Kent (1863), which is a complex and expertly composed view of a seaside town, capturing the atmosphere of a gathering storm.<sup>13</sup> Still, the success of the watercolour is due to the strength of the underdrawing, which is in part diminished by the laboured brushwork and poor tonal balance.

In this respect, it is fortunate that none of the drawings of Portugal or Spain are coloured. Apart from the view of the interior of Seville Cathedral, which is shaded in pencil, the others are delineated in pencil and sometimes overdrawn in ink. The equal weight of the lines gives a flatness to the image, which is distinctive given the precise perspective. The dimensions of the paper are

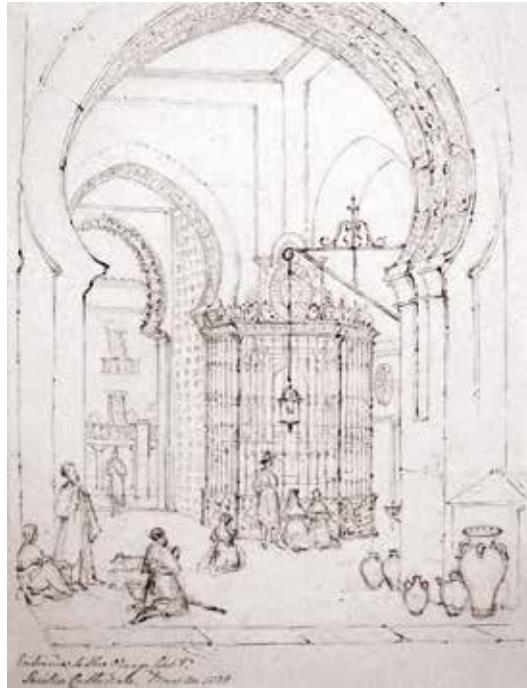


Fig. 1. WA1961.9.14, Cecilia Montgomery, interior of the Puerta del Perdón of the Patio de los Naranjos, Seville Cathedral, 20 May 1838 © Ashmolean Museum, University of Oxford.

<sup>9</sup> Yeldham, 1984: 7.

<sup>10</sup> Yeldham, 1984: 9.

<sup>11</sup> Yeldham, 1984: 11.

<sup>12</sup> Cecilia Montgomery, *The Conservatory at Bishopstone House*, 1828. Watercolour, BA.

<sup>13</sup> Cecilia Montgomery, *View of the seafront, Walmer, Kent*, 1863. Watercolour, 25.4 cm × 35.6 cm. Sold by Canterbury Auctions, Canterbury, England, 7 October 2014.

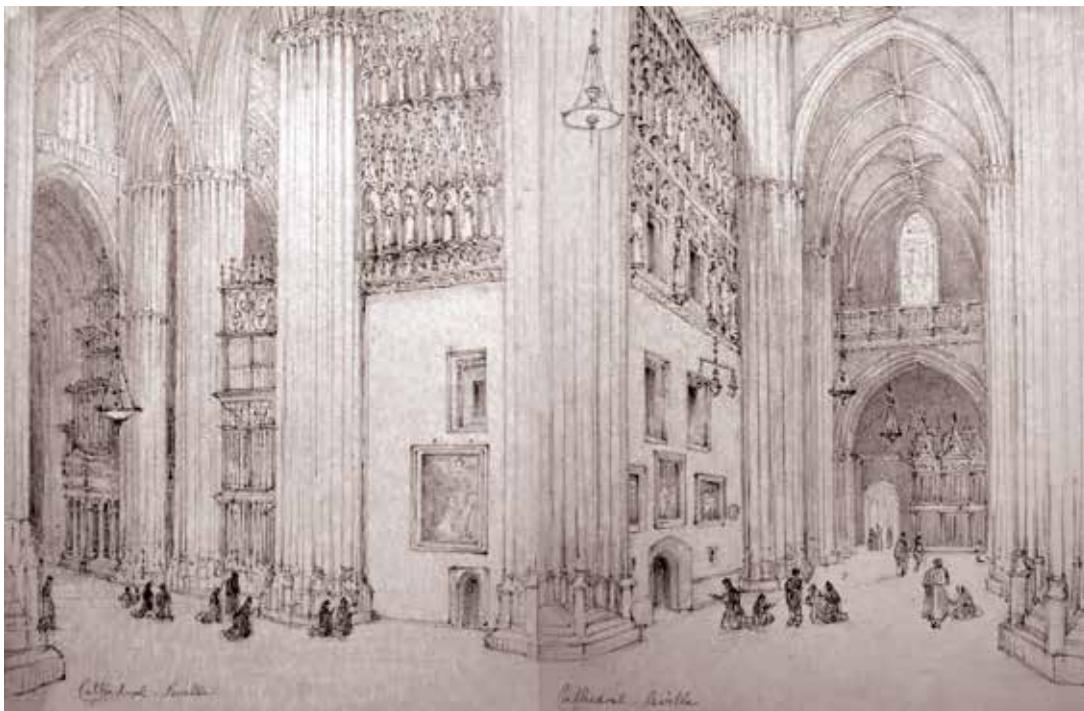


Fig. 2. WA1961.9.17 (left), WA1961.9.16 (right), Cecilia Montgomery, southeast angle of the Sacristía del Altar Mayor, Seville Cathedral, undated, 1838 © Ashmolean Museum, University of Oxford.

approximately  $19 \times 24$  cm and the drawing itself extends across the entire surface. The cone of vision is quite wide and without deformation towards the edges despite occasional problems with the construction of the perspective within the picture. This discounts the use of a camera lucida and indicates that the drawings are the product of her natural ability.

Compositionally, Montgomery follows the established nineteenth century conventions of neutrality.<sup>14</sup> She avoids symmetry, preferring instead to frame the view at a slight angle, often including a long sightline through a doorway. The interior views are rarely completely enclosed and show windows or doors leading to other spaces. Frequently, at the edges, part of a doorway is included in order to deliberately extend the architecture beyond the limits of the paper. Exterior views of monasteries include the spaces in front of or around them, so façades are never dislocated from their environment.

The absence of the expected view of the Giralda in Seville or the sublime Alhambra in Granada, which they visited, suggests two factors. Either there were more drawings and those held by the Ashmolean Museum became separated from the others through inheritance or taste, or it may indicate that Cecilia Montgomery was familiar with the architecture of Seville before the journey and, having studied the published views, chose to draw complementary ones to fully understand the architecture. For example, her drawing of the Puerta del Perdón from the Patio de los Naranjos complements David Roberts' exterior view, published two years previously [fig. 1].<sup>15</sup>

The drawings in which Montgomery frames the construction or evolution of a building are unlike any others from the first half of the nineteenth century. Her originality can be seen in the interior view of Seville Cathedral [fig. 2]. Typically, artists drew the nave oriented towards the

<sup>14</sup> Luxenberg, 2013: 38.

<sup>15</sup> David Roberts, *Entrance to the court of the Orange Trees*. In: Thomas Roscoe, *The Tourist in Spain 1836, Andalusia*. London: R. Jennings & Co, facing p.125.

altar, as in Roberts' view of 1838. Montgomery, however, chose a point of view from behind the altar, looking back towards the place where Roberts would have been standing.<sup>16</sup> With multiple perspective points and a sightline linking the interior of the cathedral to the Patio de los Naranjos, there is no other extant contemporaneous drawing of the cathedral of similar complexity.

## Interest in Travel

Had she been born a male, Montgomery may have embarked on the Grand Tour, which was rarely undertaken by women when they came of age. Nevertheless, she travelled extensively throughout her life, both before and after the death of her husband. Drawings of Malta (1834) and Palermo (undated) can be found in the same deposit in the Ashmolean.<sup>17</sup> In another are stored drawings of Rome dating from 1833, 1834, and 1840.<sup>18</sup> Auction houses have sold drawings of her travels in Greece (undated) as well as Egypt (1850 and/or 1853) and Italy (1852), when she was over seventy years of age and widowed.<sup>19</sup> The numerous journeys to Rome were possibly influenced by her friendship with Mary Elizabeth Herbert, Baroness Herbert of Lea, the wife of a cousin of her husband, who very publicly converted to Catholicism in 1866, the year in which she made her own journey through Spain. Her experiences were published in the book *Impressions of Spain in 1866*, which is an exercise in religious and moral anecdote.<sup>20</sup>

Returning to 1838 and the Iberian journey, Montgomery was possibly the first female artist to travel to Seville, albeit an amateur one. She is certainly one of the first female travellers; the year 1838 coincides with the journeys made to Seville by the earliest *viajeras* identified by Morales Padrón.<sup>21</sup> The competitor for the title is Harriet Ford, who resided in Seville and Granada between 1830 and 1833 to recuperate her fragile health. During these years, Richard Ford, her husband and author of *A Handbook for Travellers in Spain*, explored and drew the width and breadth of the country. Harriet Ford was also an amateur artist like her husband and Cecilia Montgomery. However, many of her drawings are copies —exact tracings— of works by the English artist John Frederick Lewis whose drawings of Spain were published as *Lewis's sketches of Spain and the Spanish Character*. He resided with the Fords in Seville and Granada in 1832 and 1833 and gave her tuition, which included copying his drawings.<sup>22</sup> Consequently, distinguishing her hand from his is not always simple, neither is discerning when and where her drawings were made.<sup>23</sup> Understandably, the works that are likely entirely hers focus on the domestic sphere, after all, she was a convalescent, even when her home was within the Alhambra.<sup>24</sup> Therefore, until a much-needed study of Harriet Ford's drawings is undertaken to determine her personal contribution, the scope and veracity of Montgomery's oeuvre favour her as the first female artist-traveller in the south of Spain.

<sup>16</sup> David Roberts, *Seville Cathedral*. In: Thomas Roscoe, *The Tourist in Spain 1838*. London: R. Jennings & Co, facing p.170.

<sup>17</sup> *Presented by Mrs MacLeod in 1961 for the Hope Collection supplementing the gift of Miss Rogers of an album of drawings of Rome by Cecilia Montgomery of 1960*. AM, WA1961.9.1-36.

<sup>18</sup> *Presented by Miss Mary Rogers: An album of 73 drawings of Rome by Cecilia Montgomery, great-aunt of the donor. Drawn in pen and ink, the majority are dated between November 1833 and 1834; a second set of 1840, while two folios are dated 1846*. AM, WA1960.66.

<sup>19</sup> *Views of Egypt*, sold by Cheffins, Cambridge, England, 26 April 2007; *Italy*, sold by W&H Peacock, Bedford, England, 5 July 2019; *Greece*, sold by Keys, Norwich, England, 26 May 2016.

<sup>20</sup> Herbert, Mary Elizabeth (1867): *Impressions in Spain in 1866*. London: Richard Bentley.

<sup>21</sup> Morales Padrón, 2000: 8.

<sup>22</sup> Gámiz Gordo, 2012: 86.

<sup>23</sup> Robertson/Rodríguez Barberán/Gámiz Gordo, 2014: 58, 117, 244.

<sup>24</sup> Harriet Ford toured Spain with her husband in the autumn of 1831 and visited North Africa in the spring of 1833. However, it can be ascertained from the absence of drawings by her from these journeys that she did not draw whilst travelling.

## George Augustus Montgomery

Cecilia's husband, the Reverend George Augustus Montgomery, was born in The Netherlands on 7 November 1793. His father, Augustus Retnuh Reebkomp (1762-1797), was a captain in the British Navy who spent many years in the Mediterranean Sea. The unusual surname Reebkomp is an anagram of his own father's name, Henry Herbert, 10th Earl of Pembroke, who lived in the palatial Wilton House, Wiltshire, England. Montgomery's father was illegitimate, so he was given this false name to disassociate him from the family. Later, when he became captain in the British Navy, his father, who was also 7th Earl of Montgomery, allowed him to use this other family surname.

George Montgomery studied at Oriel College at Oxford University between 1813 and 1817, graduating with a Bachelor of Arts. He went on to become a priest and was ordained in 1820.<sup>25</sup> After his ordination, his uncle, George Herbert, 11th Earl of Pembroke, granted him the post of rector at the church of St John the Baptist, Bishopstone, near Wilton House. After he and Cecilia Markham wed on 26 June 1827, they lived in the rectory of the church, and her earliest drawings date from this time. He was unhappy with the rectory as a home and considered rebuilding it, but instead settled on improving it, and the construction of the conservatory was one such improvement.

The stone-built church of St John the Baptist dates to the twelfth century, with a transept added in the thirteenth century—lending it a striking cruciform plan—and a porch added in the fifteenth century. The church remained in this state—albeit devoid of its symbolic fixtures, which would have been lost in the Reformation—until Montgomery became rector in 1828. His restoration of the church lasted from 1836 until 1839, coinciding with the journey to Spain.

The Montgomerys visited Spain in 1838, a year after the end of the Ecclesiastical Confiscations of Mendizábal (*Desamortización de Mendizábal*, 1836-1837), when Church property and assets were expropriated and sold. While the paintings removed from the convents and monasteries have been well studied, comparatively little has been written about the sculpture.<sup>26</sup> At the church of St John the Baptist there might be a rare example of an early dispersal of Iberian religious sculpture.<sup>27</sup>

The various carved objects incorporated into the fabric of the church reintroduced Christian visual symbolism that had been absent for centuries, for example, a panel showing the five symbols of the Passion forms part of the choir, and various saints embellish the church furniture. However, it is the panel depicting Christ on the front of the pulpit that stands out for its artistic quality [fig. 3]. The panel's iconography is ambiguous. The sense of movement given by Christ's posture and his disconnection from the sleeping apostle suggests it was part of a larger scene that was later fragmented. His facial features are finely detailed and slightly exaggerated, giving him character and life. The apostle's rounded jaw and the absence of facial hair lend him a feminine appearance that contrasts with his muscular arms. The figures are fully modelled with their feet firmly on the ground, their toes extending beyond the edge of the panel. Christ's robes are simple in design but gilded and ornately patterned, as is the tree, its leaves, and the hills behind. The panel would benefit from conservation and repair, and a comprehensive study that might determine its provenance.

George Augustus Montgomery was undoubtedly a frustrated architect. Writing to William Pleydell-Bouverie, 3rd Earl of Radnor, he confessed, "...I can only say that I never enter a village church without a wish to restore, to alter and amend."<sup>28</sup> Furthermore, it was his interest in architecture that led to his untimely death on 6 December 1842 during a visit to the Church at East Grafton with the

<sup>25</sup> *George Augustus Montgomery, Ordination Papers*. Wiltshire and Swindon Archives, Swindon, England (WSA), Acc. D1/14/1/31.

<sup>26</sup> Glendinning, 1989: 117. Martínez, 2007: 139-166.

<sup>27</sup> Ford/Avery/Mallet, 1998: 33. Marjorie Trusted's personal communication with Brinsley Ford states that sculpture was not collected in Spain in the early nineteenth century, making the pieces acquired by the Montgomerys exceptional.

<sup>28</sup> *Letter from George Montgomery to 3rd Earl of Radnor, 8 September 1839*, WSA, 1946/4/2B/44.



Fig. 3. Front panel of the pulpit in the church of St John the Baptist, Bishopstone, England, acquired by the Montgomerys in Spain in 1838. Reproduced by kind permission of Mike Ash, Arts Society Sarum.

architect Benjamin Ferrey.<sup>29</sup> When he stood in the nave, admiring the vaulting, “from which the centres of the arches had been removed that morning [...] it collapsed, fracturing his skull and killing him instantly. [...] An inquest was held [...] and a verdict of ‘Accidental Death’ returned.”<sup>30</sup> In his will, he left one thousand pounds to the church of St John the Baptist for repairs on condition that the workers “are the same who are employed in the repair of Salisbury Cathedral, or sent from London, [...] the work shall not be confided to tasteless and unskilful persons,” showing that he had little faith in the competence of rural masons.<sup>31</sup>

When Montgomery was interred in the church in Bishopstone, his canopied tomb was designed by the architect Augustus Welby Northmore Pugin, who was a neighbour of the Montgomerys. Pugin lived in a Gothic-Revival house in Alderbury, thirteen kilometres from Bishopstone, where he wrote the book *Contrasts*, a lament on the state of architectural style in the nineteenth century.<sup>32</sup> An illustration in *Contrasts* is of the canopied tomb of Admiral Gervase Alard in the church of St Thomas Martyr, Winchelsea, whose multifoil arch provided the inspiration for Montgomery’s tomb.<sup>33</sup>

Pugin had converted to Catholicism in 1834, two years before publishing *Contrasts*. John Henry Newman (1801-1890), who became a Cardinal in the Catholic Church, started at Oxford University while George Montgomery was a student there. He was the figurehead of the Oxford Movement, which endeavoured to rediscover the spirituality inherent in early Christian liturgy, but was accused of catholicising the Anglican church. At the time when the Montgomerys were in Spain, so too was George Borrow, author of *The Bible in Spain*, selling copies of the *New Testament* in Spanish. There is no suggestion that Montgomery knew Cardinal Newman or Borrow, but it is useful to emphasise that he not only witnessed a significant period of change in the Anglican Church, but more significantly, took part in this transformation through the reintroduction of imagery into the church where he was rector. Still, there is no evidence of an explicit religious motive for the journey to Spain.<sup>34</sup> However, considering that Cecilia Montgomery’s husband, father, and grandfather were clergymen, the journey would have provided the Montgomerys with the architectural and religious stimulation that they sought, and the proportion of drawings of

<sup>29</sup> The architect Benjamin Ferrey (1810-1880) studied under Augustus Charles Pugin. Oxford Dictionary of National Biography, <<https://doi.org/10.1093/ref:odnb/9367>> 2 November 2019

<sup>30</sup> Urban, Sylvanus (1843): *The Gentleman’s Magazine* volume XIX. p. 434 London: William Pickering, John Bowyer Nichols and Son, in Garnett, Richard (2012): *The Rich Rector of Bishopstone and his Noble Family*, (unpublished typescript). BA.

<sup>31</sup> *Will of George Augustus Montgomery, 25 February 1843*. NA, Ref. PROB 11/1975/154. In <<https://discovery.nationalarchives.gov.uk/details/r/D77607>> 26 September 2020. The will is also inscribed in a tablet embedded in the masonry of the crossing of the church.

<sup>32</sup> Piper, 1945: 93.

<sup>33</sup> Pugin, 1836: plate 5.

<sup>34</sup> The ecclesiastical archives consulted include Southwark Cathedral, London, England; Salisbury Cathedral, Wiltshire, England; Seville Cathedral, Seville, Spain.

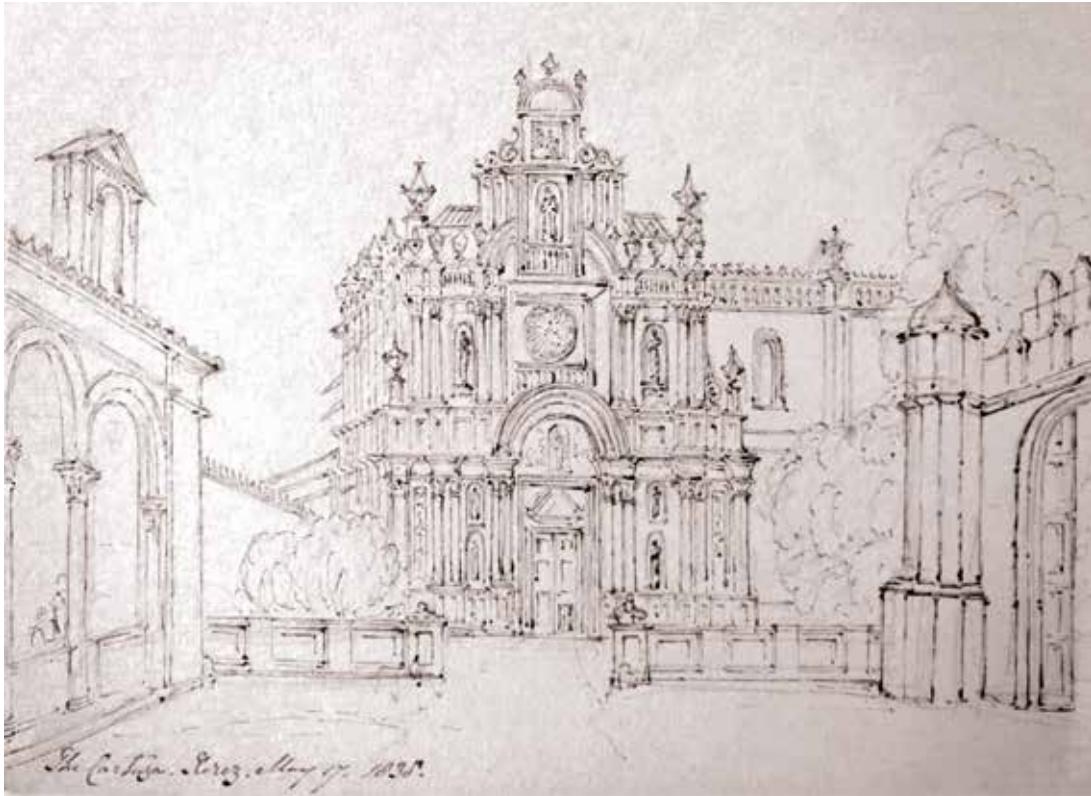


Fig. 4. WA1961.9.27, Cecilia Montgomery, the monastery of La Cartuja, Jerez de la Frontera, 17 May 1838 © Ashmolean Museum, University of Oxford.

religious architecture is evidence of that. Spain in general, and the majestic interior of the Gothic cathedral of Seville in particular, embodied the Catholic faith in the nineteenth-century public imagination.<sup>35</sup>

### The Journey and the Drawings

After one of the harshest winters in history, Cecilia Montgomery, her husband, and her sister, Henrietta Alicia Markham (1791-1872), departed England in early May. They sailed to Portugal and stopped first in Mafra where Montgomery drew the palace-convent on Wednesday, 9 May 1838.<sup>36</sup> There are five extant drawings of the Palace of Sintra; an undated general view, two drawings of details dated Thursday 10, and two dated Friday 11.<sup>37</sup> There is a further drawing of the royal palace at Queluz also dated Friday 11.<sup>38</sup> Three drawings dated the same day shows the in-

<sup>35</sup> Howarth, 2011: 75-76.

<sup>36</sup> Cecilia Montgomery, *Interior of the basilica of The Palace-Convent of Mafra*, 9 May 1838, graphite with pen and brown ink, 23 × 19.1 cm, AM, WA1961.9.28.

<sup>37</sup> Cecilia Montgomery, *The Palace of Sintra*, 10 May 1838, graphite with pen and brown ink, 18.7 × 24.3 cm, AM, WA1961.9.23. *The Palace of Sintra*, 10 May 1838, graphite with pen and brown ink, 18.6 × 22.9 cm, AM, WA1961.9.24. *The Palace of Sintra*, 11 May 1838, graphite with pen and brown ink, 24.7 × 18.6 cm, AM, WA1961.9.22. *The Palace of Sintra*, 11 May 1838, graphite with pen and brown ink, 24.5 × 18.6 cm, AM, WA1961.9.33. *View of the Palace of Sintra*, undated, pen and brown ink over graphite, 19 × 23.9 cm, AM, WA1961.9.37.

<sup>38</sup> Cecilia Montgomery, *The Royal Palace at Queluz*, 11 May 1838, graphite with pen and brown ink, 18.9 × 23.5 cm, AM, WA1961.9.29.

tensity with which she worked—something not apparent in the assured pencil lines—and hints at the number of drawings that may be missing.<sup>39</sup>

The first drawing in Spain is of the Alameda Apodaca in Cadiz, dated Tuesday 15.<sup>40</sup> The following day Montgomery made a second drawing of the same popular walk, which is identical to one published thirty years later by Mary Elizabeth Herbert in her book *Impressions in Spain in 1866*.<sup>41</sup> On the same day, she drew the Paseo del Vendaval, on the other side of the city, juxtaposing an unidentified stone cross with lanterns in the foreground against a background of Cadiz Cathedral with its unfinished towers.<sup>42</sup> On Thursday 17, she drew the monastery of La Cartuja, near Jerez de la Frontera, standing at a sufficient distance from the baroque facade so as to include the chapel of El Rosario on the left, and the gateway that leads to the monastic offices on the right [fig. 4].<sup>43</sup> The composition implies an interest in the transitional role that the entrance courtyard plays in the spatial progression of religious architecture. It also draws attention to her ability to represent architectural spaces accurately within a wide cone of vision.

The earliest dated drawing of Seville is Sunday, 20 May 1838, and unfortunately not all the drawings are dated. Therefore, since the Montgomerys made multiple visits to Seville Cathedral and the Alcázar, which was typical of tourists at that time, it is more logical to organise the drawings by subject, rather than in date order.

## Seville Cathedral

Visiting the cathedral and entering the Patio de los Naranjos through the Puerta del Perdón, Montgomery turned and drew the view looking outwards [fig. 1].<sup>44</sup> In doing so, this drawing complements David Roberts' recently published view of the same gateway, as mentioned earlier. Compositionally, however, they differ, while Roberts chose a picturesque arrangement of the gateway with the Giralda as the backdrop, Montgomery analysed its interior structure. Nevertheless, comparing the two drawings of different sides of the Puerta del Perdón provides enough information to mentally reconstruct the architecture of the gateway. The slightly oblique angle draws attention to the gateway's three receding pointed horseshoe arches—each with a distinct pattern of mouldings on the inner edge—and its massive cedar and bronze doors. The blind arch in which the shrine of Cristo del Perdón is situated once gave access to the gallery of the court of ablutions of the mosque over which the Gothic cathedral was built.<sup>45</sup> Montgomery's close proximity to the gateway also avoids including the modern constructions adjoining the entrance gate on both sides, and thus, through her control of sightline and framing, focuses on the architectural elements of the gateway to the mosque.

Montgomery instinctively chose views that reveal the architectural evolution of a building, which is most apparent in the drawing of the Puerta del Lagarto, called so after the legend of the crocodile

<sup>39</sup> While there may not be many more drawings from the few days spent in Portugal, there could potentially be a hundred drawings of Spain, dating from her arrival in Cadiz on May 15 until the last dated drawing of June 17, and possibly later.

<sup>40</sup> Cecilia Montgomery, *The Alameda Apodaca, Cadiz*, 15 May 1838, graphite with pen and brown ink, 19 × 24.6 cm, AM, WA1961.9.32.

<sup>41</sup> Cecilia Montgomery, *The Alameda Apodaca, Cadiz, 16 May 1838*, graphite with pen and brown ink, 18.8 × 24.6 cm, AM, WA1961.9.30. Herbert, 1867: facing page 88. Some of the engravings in *Impressions in Spain* bear the engraver's name, but the views are uncredited. Furthermore, they vary considerably in quality, suggesting they were drawn by different artists. However, there are no drawings of Spain in the Wilton House archive, making it impossible to identify the artists.

<sup>42</sup> Cecilia Montgomery, *Cadiz*, 16 May 1838, graphite with pen and brown ink, 18.8 × 23.1 cm, AM, WA1961.9.31.

<sup>43</sup> Cecilia Montgomery, *The monastery of La Cartuja, Jerez*, 17 May 1838, graphite with pen and brown ink, 18.8 × 25.1 cm, AM, WA1961.9.27.

<sup>44</sup> Cecilia Montgomery, *Interior of the Puerta del Perdón of the Patio de los Naranjos, Seville Cathedral*, 20 May 1838, pen and brown ink over graphite, 25.3 × 19.1 cm, AM, WA1961.9.14.

<sup>45</sup> Jiménez Martín, 2017: 294.



Fig. 5. WA1961.9.18, Cecilia Montgomery, the Puerta del Lagarto, Seville Cathedral, 26 May 1838 © Ashmolean Museum, University of Oxford.

suspended above [fig. 5].<sup>46</sup> Although the Gothic cathedral extends over the plan of the earlier mosque, the north wall of the cathedral does not quite coincide with the south edge of the Patio de los Naranjos, leaving a gap between the two. What is more, the distribution of the columns within the cathedral results in a misalignment between the retrochoir—the ‘transept’ behind the altar—and this entrance. This can be appreciated by following the sightline through the door into the receding spaces of the cathedral, whose dim light is suggested using lighter pencil lines. She stood next to the last column when she drew the interior of the cathedral.

The iron gate to the left of the door opens into the chapel of La Granada, which abuts the base of the Giralda. The plasterwork of the doorframe predates the Gothic cathedral and connects the space to the period when the mosque, still intact, was consecrated for Christian worship. To its left, the baroque image of Christ does not appear in Jean Laurent’s photograph of 1864. In its place is an oil painting of Christ, which survives to this day.<sup>47</sup> On the far left is an impost supporting the arch of the gateway that connects the Patio de los Naranjos to Las Gradass on the east side. To the right,

a wrought iron balcony at first floor level indicates the Sala de la Granada, which was demolished in the mid-nineteenth century. In fact, the place where Montgomery stood was enclosed on both sides but open to the gallery of the patio behind her, as is clear in a plan of 1803.<sup>48</sup>

Similarly to the drawing of the Puerta del Perdón, Montgomery focuses on a threshold, framing it in such a way as to include as much of the surviving original mosque structure as possible. Although the stylistic contrast between the smooth pointed horseshoe arch of the twelfth century and the Gothic doorway of the fifteenth is the protagonist of this drawing, the emphasis is on the original Islamic architecture. In doing so, she has represented, as closely as possible, the experience of moving from the court of ablutions into the interior of the mosque.

It is not immediately obvious that the two pencil sketches of the interior of Seville Cathedral are in fact a single impressive view [fig. 2].<sup>49</sup> It is centred on the Sacristía del Altar Mayor, which is not to be confused with the Sacristía Mayor, close to which Montgomery stood. Technically, the drawing differs from the others in two ways; firstly, it uses shading to give depth to the space, and secondly, it has an elevated viewpoint with two vanishing points. From this position, to the right there is a sightline out of the cathedral to the gallery of the Patio de los Naranjos through the Puerta del Lagarto to where she stood when drawing it from the exterior, and to the left, along the side aisle towards the column where Roberts stood when he drew the nave of the cathedral.<sup>50</sup> The

<sup>46</sup> Cecilia Montgomery, *La Puerta del Lagarto, or north entrance of Seville Cathedral*, 26 May 1838, graphite on paper, 24.5 × 18.8 cm, AM, WA1961.9.18.

<sup>47</sup> Gómez de Terreros Guardiola/Díaz Zamorano, 2002: 101 [fig. 37].

<sup>48</sup> Gómez de Terreros Guardiola/Díaz Zamorano, 2002: 72 [fig. 3].

<sup>49</sup> Cecilia Montgomery, *Southeast angle of the Sacristía del Altar Mayor, or retrochoir, Seville Cathedral*, undated, 1838, (left half of drawing) graphite on grey paper, 23.5 × 18.6 cm, AM, WA1961.9.16, and (right half of drawing), graphite on grey paper, 24.5 × 18.5 cm, AM, WA1961.9.17.

<sup>50</sup> Roscoe, 1838: facing p.170.

highest point of the cathedral, the ornate vaulting over the crossing, can be seen at the top centre of the left-hand drawing. These considered compositional details highlight Montgomery's architectural understanding of space.

Clearly, Montgomery took pleasure in drawing the sacristy, contrasting the plain walls and irregular distribution of the paintings in the lower part with the rhythm of the two rows of sculptures above. At the centre of the wider elevation of the sacristy, the simple pointed arch leads to the chapel of Nuestra Señora del Subterráneo, which was rebuilt at the beginning of the twentieth century in the florid Isabeline style characteristic of the late fifteenth century. While the perspective of the vaulting is accurately drawn on the right, looking towards the Patio de los Naranjos, there are problems on the left with the foreshortening in the perspective of the aisle where the transept crosses it. The two pillars between the organ and the ornamental gates of the altar appear to be almost adjacent when they are in fact eighteen metres apart. The corbelling at the top of each of these pillars is represented at the same height despite the fact that on the nearer column it should be much higher. Perhaps this was caused by the insufficient inclination of the line of sculptures in the upper part of the sacristy and the ornamental gate of the altar. Notwithstanding these errors, the two drawings form a single view of the interior of Seville Cathedral that seem to engage in dialogue, intentionally or otherwise, with other works, such as her view of the Puerta del Lagarto or Roberts' representation of the central nave. This not only allows a reconstruction of the spatial configuration of the interior of Seville Cathedral, but also an understanding of the sequence of spaces from the Puerta del Perdón through the Patio de los Naranjos into the vastness of the cathedral itself.

### The Alcázar of Seville

For the foreign traveller in Seville in the early nineteenth century, the cool shaded interior of the cathedral and the refreshing gardens of the Alcázar were often enjoyed daily as respite from the overbearing heat. Centrally situated within the palace complex is the Patio de las Doncellas with its sunken garden and pool. This is a restoration of an earlier garden, though not the original one, which resulted from an archaeological survey carried out in 2002.<sup>51</sup> The garden and pool were concealed under marble slabs anterior to 1584 and left unadorned except for a disproportionately small fountain placed at its centre, which is how Montgomery saw it in 1838 [fig. 6].<sup>52-</sup>

Unlike her other drawings, the view of the Patio de las Doncellas is symmetrical and is centred on a balcony that overlooked the patio in the early nineteenth century. The balcony signals the difference in floor level between the palace of Alfonso X (r. 1252-1284), constructed between 1252 and 1260, and the palace of Pedro I (r. 1350-1369), which was finished in 1366.<sup>53</sup> The *yaserías* (plasterwork) and *azulejos* (wall tiles) are drawn with similar density and contrast with the smooth white walls. Despite their depth, the perspective in the recesses is overaccentuated, drawing attention to the fact that they are the spaces between the buttresses of the older palace. The balcony is centred under an arch of *mocárabes* (plaster 'stalactites') which has been simplified to such an extent it appears similar in form to the multifoil pointed arch that springs from the sets of paired columns that form the gallery. The ink is heavier on the edges of this arch, which may be an effort to draw it forward in the picture, or to emphasise its similarity in form to a pointed Gothic arch.

The openings in the wall of the thirteenth-century palace are not original. They first appear in a plan of the Alcázar made by Sebastián van der Borcht in 1759.<sup>54</sup> A few years after Montgom-

<sup>51</sup> Marín Fidalgo, 2011: 88.

<sup>52</sup> Cecilia Montgomery, *East elevation of the Patio de las Doncellas, Real Alcázar de Sevilla*, 21 May 1838, pen and brown ink over graphite, 24.6 × 18.9 cm, AM, WA1961.9.15.

<sup>53</sup> Cabeza Méndez, 2006: 2.

<sup>54</sup> Sebastián van der Borcht, *Plano de los Reales Alcázares de Sevilla...*, 1759, Archivo General de Palacio, Madrid, plano n.º 4581.

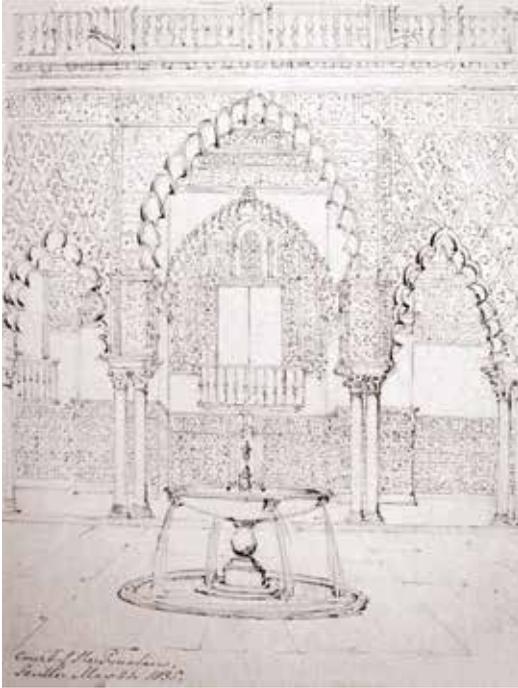


Fig. 6. WA1961.9.15, Cecilia Montgomery, east elevation of the Patio de las Doncellas, Real Alcázar de Sevilla, 21 May 1838 © Ashmolean Museum, University of Oxford.

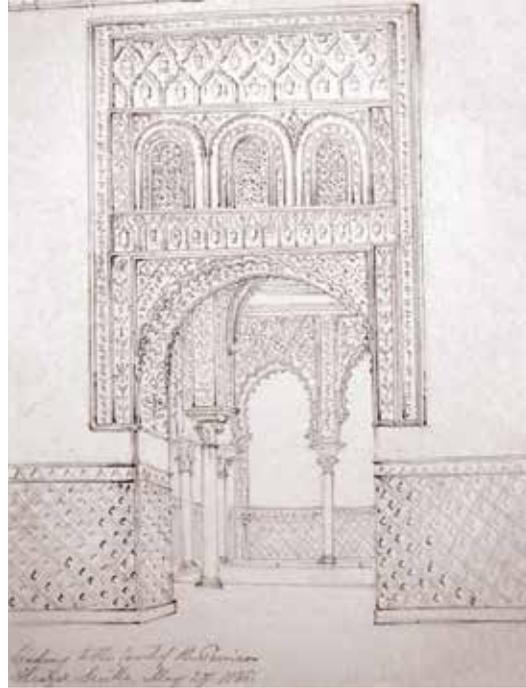


Fig. 7. WA1961.9.13, Cecilia Montgomery, doorway to the Patio de las Muñecas from the Salón de Embajadores, Real Alcázar de Sevilla, 27 May 1838 © Ashmolean Museum, University of Oxford.

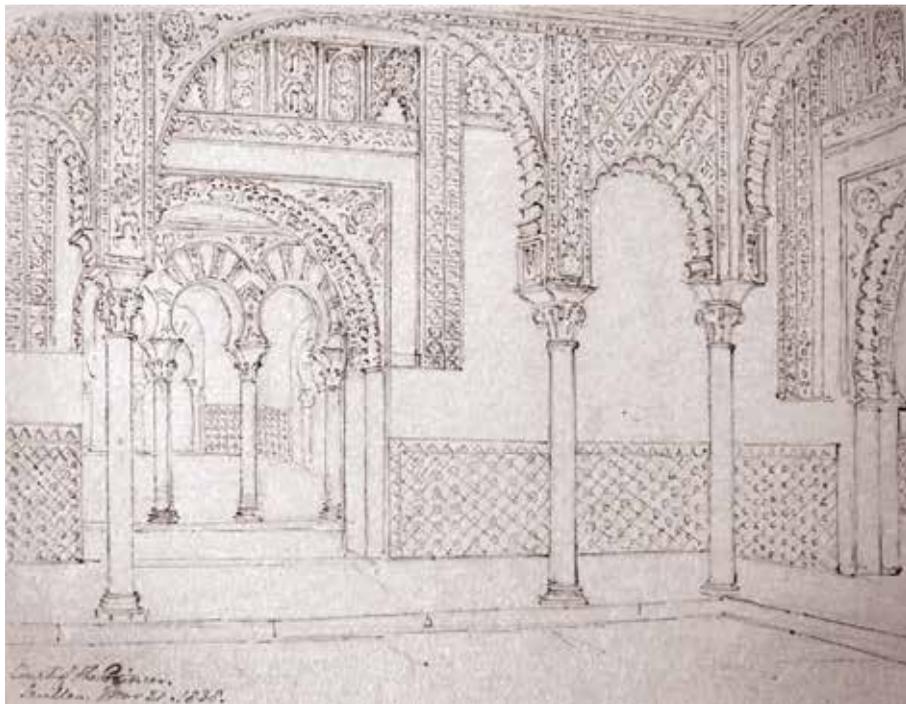


Fig. 8. WA1961.9.19, Cecilia Montgomery, doorway from the Patio de las Muñecas to the Salón de Embajadores, Real Alcázar de Sevilla, 21 May 1838 © Ashmolean Museum, University of Oxford.

ery's visit, during the time of the Duques de Montpensier, a staircase was introduced to unite the two palaces, which can be seen in a watercolour by Eduard Gerhardt.<sup>55</sup> These openings were closed before Louis Masson photographed the patio in 1855.<sup>56</sup> The first published view of the east elevation of the patio was drawn by Baron Isidore Justin Taylor in 1827, but it depicts the wrong number of arches.<sup>57</sup> The reliability of the daguerreotype published by Noël-Marie Paymal Lerebours in 1841 has been questioned since it does not include the window opening on the left.<sup>58</sup> However, this anomaly can be explained through the daguerreotype process, which results in an inverse image. In the image of Lerebours, the shields in the plasterwork of the central arch appear inverted, meaning the correct image is seen when held up to a mirror.<sup>59</sup> These shields do not appear in Montgomery's drawing, making it the earliest reliable drawing of the east elevation of the Patio de las Doncellas.

The two drawings of the Patio de las Muñecas, showing two sides of the same threshold, complement each other despite being drawn six days apart. [figs. 7 y 8].<sup>60</sup> One looks into the Patio de las Muñecas from the Salón de los Sevillanos —a side chamber of the Salón de Embajadores— and the other looks back towards the first, from the patio, across the Salón de los Sevillanos to the Salón de Embajadores. Drawing the patio at a slight angle draws attention to the fact that it is symmetrical only on one axis, that of the Salón de Embajadores. The multiple sightlines —one of which is through a doorway that has been cut— orient the viewer within the palace of Pedro I. The separate elements that form the columns and the arches are clearly defined, as are the distinct patterns of the *yesserías*. However, the *azulejos* are drawn uniformly when their patterns differ from wall to wall.

The Patio de las Muñecas had been overlooked by most artists and its only image prior to Montgomery's of 1838 was drawn by Pharamond Blanchard sometime between 1836 and 1837. However, it was not published until 1860 in the book *Voyage Pittoresque en Espagne* by Baron Isidore Justin Taylor.<sup>61</sup> In emphasising the symmetry of the south elevation of the patio, Blanchard misses the spatial qualities of the architecture captured in Montgomery's drawing.

## The Convent of San Pablo el Real

The drawing of the forecourt of the convent of San Pablo el Real is perhaps the most striking of all of Cecilia Montgomery's drawings of Seville as the baroque gateway no longer exists [fig. 9].<sup>62</sup> The monastery suffered greatly after the *Desamortización de Mendizábal* and was demolished in phases until the last vestiges were lost in 1953.<sup>63</sup> Nowadays, only the church of Santa María Magdalena and the houses to the left of the arch remain. In the drawing, these houses are recessed too far back behind the edge of the church and the perspective is exaggerated due to the wide cone of

<sup>55</sup> Eduard Gerhardt, *Alcázar de Sevilla. Patio de las Doncellas. Duques de Montpensier e Infantita Isabel*, 1849, facsimile, APAG, Colección de Dibujos/D-0321, in <<https://www.alhambra-patronato.es/ria/handle/10514/252>> 26 September 2020.

<sup>56</sup> Sevilla. Alcázar. Patio, ca.1855; [Louis Leon] Masson; Biblioteca Virtual de Patrimonio Bibliográfico (BVPB), Fototeca, in: <<https://bvpb.mcu.es/es/consulta/registro.do?id=410664>> 8 September 2020.

<sup>57</sup> Taylor, 1827: plate 42.

<sup>58</sup> Moral Ruiz/García Bueno/Cultrone/Almagro Gorbea, 2018: 16.

<sup>59</sup> Lerebours, 1841: 40. Edmond Jomard took the daguerreotypes of Spain. His signature appears in the Alhambra visitors' book, 21 April 1840. Libro de firmas de la Alhambra. 9 de mayo 1829 a 20 de mayo 1872, APAG, Identificador, n.º 42 (42.2), fol. 27r. In <<https://www.alhambra-patronato.es/ria/handle/10514/813>> 8 September 2020.

<sup>60</sup> Cecilia Montgomery, *Doorway to the Patio de las Muñecas from the Salón de Embajadores*, 21 May 1838, graphite on paper, 24.4 × 18.9 cm, AM, WA1961.9.13. *Doorway from the Patio de las Muñecas to the Salón de Embajadores*, 27 May 1838, pen and brown ink over graphite, 18.9 × 24.6 cm, AM, WA1961.9.19.

<sup>61</sup> Guinard, 1967: 86. Taylor, 1860: plate 44.

<sup>62</sup> Cecilia Montgomery, *Forecourt to the convent of San Pablo el Real, Seville*, 1 June 1838, pen and brown ink over graphite, 19.3 × 25.2 cm, AM, WA1961.9.20.

<sup>63</sup> Martínez Carretero, 2007: 150.

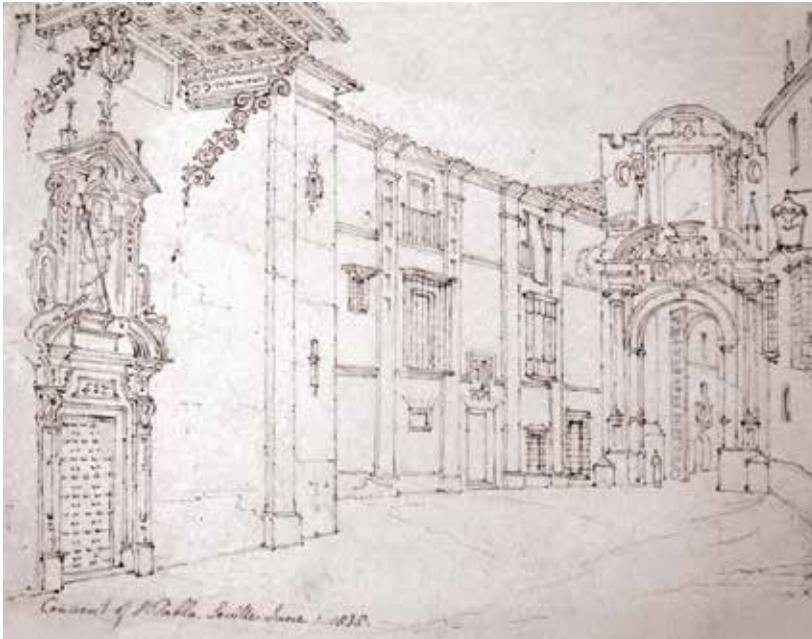


Fig. 9. WA1961.9.20, Cecilia Montgomery, the forecourt to the convent of San Pablo el Real, Seville, 1 June 1838 © Ashmolean Museum, University of Oxford.



Fig. 10. Unknown author, the forecourt of the convent of San Pablo el Real, 19th century, photograph © ICAS-SAHP, Fototeca Municipal de Sevilla, fondo Vilches, v19\_rp\_083.

vision. This has also resulted in the triangular appearance of the forecourt when, in fact, it was rectilinear; more like a street than a courtyard, which is clear in an undated photograph [fig. 10].<sup>64</sup> In the photograph, the baroque details of the gateway, such as the ionic pilasters and broken pediments, which are easily distinguishable in the drawing, are lost in shadow. Stylistically, the inner elevation of the gateway is quite exuberant in comparison with the outer one, as can be appreciated in a photograph taken by Louis Masson in 1855.<sup>65</sup>

### The Monastery of San Isidoro del Campo

Many nineteenth-century travellers made the excursion to Santiponce to see the amphitheatre at the Roman city of Itálica and visit the monastery of San Isidoro del Campo on their

<sup>64</sup> *El Compás del Convento de San Pablo la Real*, undated, unknown autor; Sevilla, Fototeca Municipal de Sevilla, fondo Vilches, ref. v19\_rp\_083, digital reproduction, 29 September 2020.

<sup>65</sup> *Sevilla. San Pablo*, ca.1855; [Louis Leon] Masson; BVPB, Fototeca, in: <<https://bvpb.mcu.es/es/consulta/registro.do?id=410674>> 26 September 2020.



Fig. 11. WA1961.9.21, Cecilia Montgomery, the monastery of San Isidoro del Campo, Santiponce, undated, 1838  
© Ashmolean Museum, University of Oxford.

return. The Montgomerys may have done so, too. However, since there are no extant drawings of Itálica it may be that they visited the monastery for its own architectural, artistic or historic merit. Montgomery drew the monastery from the north [fig. 11].<sup>66</sup> This vantage point captures the topography of the elevated site, and the perspective leads the eye to Seville and the Giralda at the centre of the vast plain.

The monastery was built in 1301 and fortified with a crenellated parapet. A curiosity is its double nave; the original was built by Alonso Pérez de Guzmán (1256-1309), and dates to the founding of the monastery. After his death, his son, Juan Alonso Pérez de Guzmán y Coronel (1285-1351), built another, parallel to that of his father, in the first half of the fourteenth century. In drawing this double nave, Montgomery had difficulty effectively capturing the plasticity of the windows, which are deeply recessed between buttresses. At first glance, the cross appears spatially unrelated to the monastery. However, in Nicolas Chapuy's view, a small shaded *alameda* (public walk) is seen on the left with trees encircling a very simple cross on a column with a base similar to that in Montgomery's drawing.<sup>67</sup> Clearly, Montgomery drew the monastery from the *alameda* with the cross in the foreground. The cross has been identified

<sup>66</sup> Cecilia Montgomery, *The monastery of San Isidoro del Campo, Santiponce*, undated, 1838, graphite with pen and brown ink, 18.6 × 24.5 cm, AM, WA1961.9.21.

<sup>67</sup> Chapuy, Nicolas-Marie-Joseph (1842): *San Isidoro del Campo*, lithograph. In: *L'Espagne, vues des principales villes de ce royaume dessinées*. Paris, Lemercier, Bénard et Cie.

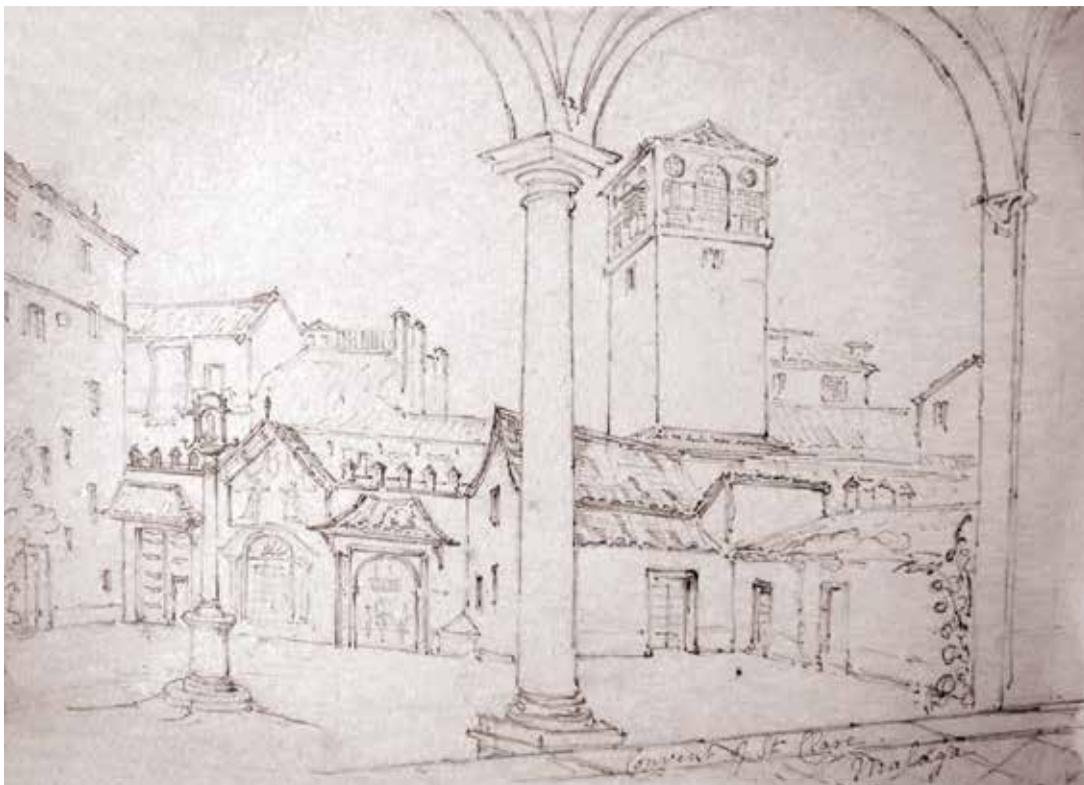


Fig. 12. WA1961.9.36, Cecilia Montgomery, the forecourt of the convent of Santa Clara, Malaga, undated, 1838  
© Ashmolean Museum, University of Oxford.

by Albardonedo Freire to be one in the archaeological museum in Seville sculpted by Roque de Balduque, dated 1545.<sup>68</sup> Montgomery's drawing contributes to its authenticity as it is the only detailed drawing of the cross in situ.

### Loja, Granada, and Malaga

Montgomery's two views of the town of Loja were drawn on 9 June 1838.<sup>69</sup> One shows the town on its rock from a distance with mountains in the background. The other is of the main square. On 15 June, Cecilia Montgomery signed the visitors' book at the Alhambra for herself, her husband, and her sister.<sup>70</sup> The previous day had been Corpus Christi, which they may have observed in Granada. The two drawings of Granada depict the sacristy of the basilica of San Juan de Dios and are dated 17 June.<sup>71</sup> They provide a uniform and objective view of the instruments of Catholic ceremony. Her interest may indicate that she was aware of the 'Tracts' published by

<sup>68</sup> Albardonedo Freire, 2006: 90. La Colección Arqueológica Municipal de Sevilla, inv. REP154.

<sup>69</sup> *Loja*, 9 June 1838, graphite on paper, 24.2 × 18.6 cm, AM, WA1961.9.25. *Market Place, Loja*, undated, 1838, graphite with pen and brown ink, 18.6 × 23.7 cm, AM, WA1961.9.25.

<sup>70</sup> "George Augustus Montgomery, Cecilia Montgomery, Henrietta Alicia Markham. 15 June 1838." Libro de firmas de la Alhambra. 9 de mayo 1829 a 20 de mayo 1872, APAG, Identificador, 42 (42.1), fol. 18r. Consultable en <https://www.alhambra-patronato.es/ria/handle/10514/813>> 26 September 2020.

<sup>71</sup> Cecilia Montgomery, *Sacristy of the basilica of San Juan de Dios*, 17 June 1838, graphite with pen and brown ink, 22.9 × 19.7 cm, AM, WA1961.9.34. *Sacristy of the basilica of San Juan de Dios*, 17 June 1838, graphite with pen and brown ink, 19.4 × 24.7 cm, AM, WA1961.9.35.

the Oxford Movement between 1833 and 1841 in which the liturgy of the Catholic Church was contrasted with that of Anglican ritual in order to draw it closer to the ancient and spiritual origin of the Sacraments.<sup>72</sup>

Montgomery's only drawing in Malaga is of the convent of Santa Clara, built in 1487 incorporating an earlier Nasrid building [fig. 12].<sup>73</sup> The convent was demolished in 1868 and the streets where it was located were realigned, eliminating all trace of it.<sup>74</sup> The drawing is of the convent forecourt taken from the loggia at the entrance to the church—made clear through the inclusion of the column and arch in the composition—and relates the church to its auxiliary buildings as well as to the symbolic religious elements like the *triumfo* (the reliquary on the column), the wall paintings, and the shrine in the perimeter wall. Not only is this the earliest view of the convent, but also the only one oriented towards the entrance gate. The others return the view, looking towards the loggia and church.<sup>75</sup> The deliberate inclusion of the column and arch enables the plan of the forecourt to be determined and provides a greater understanding of the layout of the convent.

After this point, it is impossible to know if the party continued their journey through the Mediterranean, perhaps on to Gibraltar or Malta, or if they returned to England.

## Conclusion

While an interest in architecture, art, and religion was common in nineteenth-century Britain, the Montgomerys were active participants in these fields. George Augustus Montgomery was friends with the architects Benjamin Ferrey and Augustus Pugin, restored the Gothic church where he was rector, and refurbished it with religious imagery brought from Spain. For her part, Cecilia Montgomery was an artist deeply invested in the representation of architecture. The views she captured with her pencil have a purpose beyond the pictorial. Drawings like the Puerta del Lagarto depict the architectural evolution of Seville Cathedral, while others interpret complex interior spaces. Evident in many of her works is a preoccupation with spatial relationships, whether observing thresholds from two sides, highlighting phases of construction, or detailing the exterior spaces of convents and monasteries in urban contexts. The composition and technique allow the architecture to extend beyond the limits of the paper through the inclusion of sightlines and openings—often cut off by the side of the page—and the flat and even pencil lines. These approaches, coupled with the inclusion of necessary structural details, fully facilitate the mental reconstruction of the architecture represented.

Since so little is known beyond the basic facts of Cecilia Montgomery's life, much of the interpretation of the images is speculation. Nevertheless, her exceptional ability invites a closer reading of her drawings in order to understand her as an artist, and through further study these analytical and reliable drawings should prove to be invaluable.

## Acknowledgements

I would like to thank Anne Stutchbury of Arts Society Sarum for generously providing material relevant to the Montgomerys and answering queries to develop a fuller picture of them, and for showing me round the church of St John the Baptist, Bishopstone.

<sup>72</sup> Ramsey, Arthur Michael (1990): 332-336.

<sup>73</sup> Cecilia Montgomery, *The Convent of Santa Clara, Malaga*, undated, graphite on paper, 18.8 × 26.9 cm, AM, WA1961.9.36.

<sup>74</sup> Rodríguez Marín, 2000: 112-116.

<sup>75</sup> *Vista del Patio del Convento de Santa Clara de Málaga*, El Guadalhorce, 4 October 1840. Hemeroteca Digital de la Biblioteca Nacional de España. In <<http://hemerotecadigital.bne.es/index.vm>> 6 November 2019. Alexis Gaudin et Frères, *Convento de Santa Clara, Málaga*, 1857, stereoscopic image, Colección Fernández Rivero, Malaga.

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