

## KEYNES IN KING'S COLLEGE

**Julien Domercq** (King's College, Cambridge), *The Image of Keynes*.

Duncan Grant and John Maynard Keynes were in their early twenties when they spent two months together at the end of the summer of 1908 in splendid isolation on the island of Hoy in the Orkneys, an archipelago to the very north of Scotland. However, this two-month holiday was far from being only a romantic idyll. Keynes revisited his *Treatise on Probability*, the Fellowship Dissertation which had failed to win him a prize-fellowship at King's College, Cambridge, while Grant produced several drawings and paintings of the barren and inhospitable landscape, as well as his striking *Portrait of John Maynard Keynes* (1908). Reproduced in almost all publications on Keynes and on Grant, this intimate portrait, owned by King's since 1958, has often been described as one of Grant's 'most vivid likenesses'. Centred on this portrait, the talk claims that it was painted at a pivotal moment in the development of Grant and Keynes's professional, and indeed emotional, lives, and argues that its making had a key influence on the development of Keynes's interest in art.

**Julien Domercq** is now the Vivmar Curatorial Assistant at the National Gallery in London, where he is one of the curators responsible for Post-1800 paintings. Julien graduated with a BA and an MPhil in History of Art from the University of Cambridge and is currently completing his PhD at King's College, Cambridge, funded by a Gates Cambridge scholarship. His thesis, 'From Noble to Ignoble Savage: Representing the Pacific, c. 1770-1840', explores the shifts from wonder to disgust, distrust and subordination, from enlightenment to colonialism, from the notion of a noble to that of an ignoble 'savage'. Julien has long standing interests in the artists of the Bloomsbury Group as well as in Keynes and his art collecting, and has worked on Duncan Grant's representations of Keynes.

**Robert Hawkins** (King's College, Cambridge), *The Keynes Set and the Painted Panels*.

In 1909 Maynard Keynes took up his Fellowship at King's College, Cambridge, moving into P4, a room in Webb's Court. Duncan Grant, then his lover, decorated the room's wooden panels with an exuberant painted scene, depicting dancers and Mediterranean grape-pickers. Painted in a number of campaigns from 1910 to 1911, this mural is an important work of

Grant's pre-Omega period. However, in 1920 Grant returned to Keynes's rooms to begin a new scheme of decoration, this time a collaborative project with Vanessa Bell: this second version was part of an holistic scheme of decoration, complete with appliquéd curtains, and a unified colour scheme; Grant and Bell's new series of painted panels of the 'muses of the arts and sciences' would cover Grant's earlier mural completely. This paper re-examines a range of archival material relating to the two decorative campaigns in order to explain why a second decorative scheme seemed desirable, so soon after Grant's original work. It connects the two schemes with a range of precedents and also uncovers changes of heart during the painting of each scheme, thus enlarging our understanding of the process of their creation.

**Robert Hawkins** read History of Art at King's College, Cambridge and graduated in 2015 with a double starred First. He completed his MPhil in 2016, supervised by Professor Paul Binski and supported by a King's Studentship. His work on the Keynes set murals began as an undergraduate, when he was able to assist the Hamilton Kerr Institute in their technical examination. Robert is now beginning a PhD at King's, funded by the AHRC Doctoral Training Partnership.

**Peter Jones** (King's College, Cambridge), Keynes as a Book Collector.

Maynard Keynes began collecting books while a schoolboy at Eton, and was an enthusiastic bibliophile and purchaser of books in Cambridge. There are good records in the Keynes personal papers revealing his lifelong passion for buying books. But he never collected economics books, except for purposes of study and teaching; he left that to Herbert Foxwell, his colleague in teaching economics in Cambridge. Keynes's early interests were in classical texts and gradually he came to concentrate on books illustrating the development of thought in Europe from the fifteenth to the twentieth century. He pioneered this approach to book collecting, and loans from the Keynes collection were critical to the great exhibition on Printing and the Mind of Man (1963), the catalogue of which is still taken as an authoritative guide to important milestones in intellectual history. Keynes's book collecting always reflected his personal resources and the state of the market in antiquarian books. He was able to focus on rarities in the 1930s when his own success as an investor in financial markets gave him more money to spend, and when prices for books were generally low. Towards the end of the decade he pursued the alchemical and theological manuscripts of Isaac Newton

which were sold at Sotheby's in 1937, and expanded his interests to include books of English drama and poetry from the sixteenth to the eighteenth centuries. King's College is now engaged on a digital catalogue of the Keynes books which is revealing new information about the owners, illustrations and bindings of his books.

**Peter Jones** is Fellow Librarian at King's College, Cambridge. The Keynes books and papers are the most important legacy of the twentieth century to King's Library and Archives. Peter has overseen the cataloguing of the Keynes personal papers and the recataloguing of the Keynes library. Each summer he also teaches a course for the Pembroke King's Programme on 'Bloomsbury and 20th Century English Culture', featuring Keynes, his economics and his interests in art and collecting.

**Jean Michel Massing** (King's College, Cambridge), *Keynes and his Art Collection. An Investment?*

In the words of his friend George (Dadie) Rylands (*John Maynard Keynes, 1883-1946, Fellow and Bursar: A Memoir*, published by King's College in 1949), "Keynes believed in art as education because he was a Victorian, and he believed in it as pure entertainment because he was ahead of his age. But his own discovery of art was to a very great degree the result of his friendship or liking for particular artists", especially those of the Bloomsbury group. After 1925, with his wife Lydia Lopokova, Maynard Keynes put together an important collection of paintings by these artists (including four works by Vanessa Bell, two portraits of Keynes by Roger Fry and twenty-five paintings by Duncan Grant). Through their influence, however, he also purchased French paintings, including three works by Delacroix, one by Courbet, four by Cézanne, two by Renoir, one by Seurat, two by Picasso, two by Braque and a Matisse; the artists whose works on paper he collected include Ingres, Daumier, Degas, Signac, Picasso, Derain, Modigliani and Henry Moore. The collection was bequeathed to King's College in 1946. According to Rylands, "he did not rest satisfied with collecting the famous for his own pleasure, but turned his thoughts to the struggles and potentialities of the young and the unknown"; this can be seen in his patronage of the London Artists Association, and the work of William Roberts, for example. Were Maynard's paintings good investments? Some certainly were, though he failed to buy Seurat's *La Grande Jatte* when it was offered privately to him. Maynard was involved in numerous artistic ventures. He became a member

of the Contemporary Art Society in 1911, and patronised artists through the London Artists Association from 1925 until the disbanding of the society c. 1935. Keynes took office as Chairman of the Council for the Encouragement of Music and the Arts on April 1942, and he was also instrumental in the creation of the Arts Council.

**Jean Michel Massing** is Emeritus Professor in History of Art and Fellow of King's College, Cambridge. He has published widely on numerous topics and has been a major contributor to large exhibitions. His most recent books include *King's College Chapel 1515-2015: Art, Music and Religion in Cambridge*, co-edited with Nicolette Zeeman (2014). He has begun researching the Keynes collection of paintings, drawings and sculpture, with the aim of providing a major survey of Keynes's interest in the visual arts, together with a scholarly catalogue of the works.