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BJPsych

The British Journal of Psychiatry

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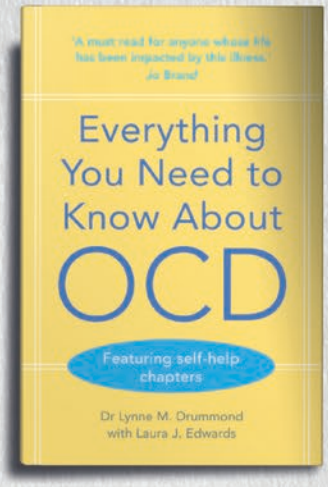
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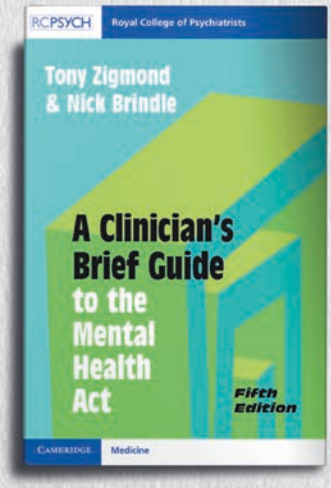
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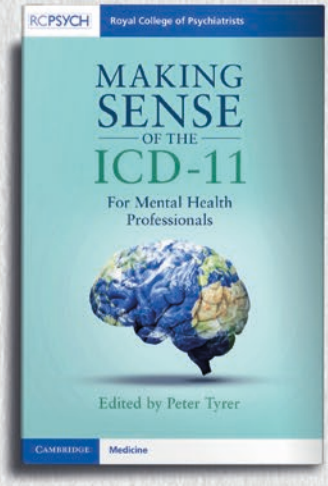
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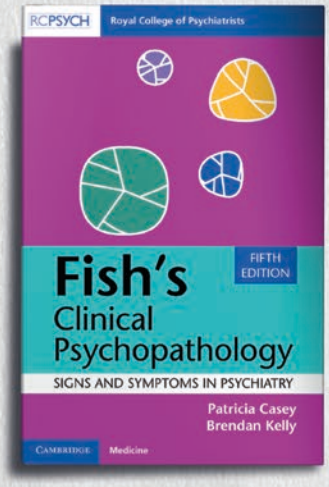
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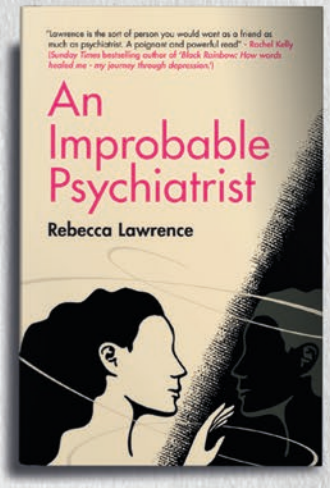
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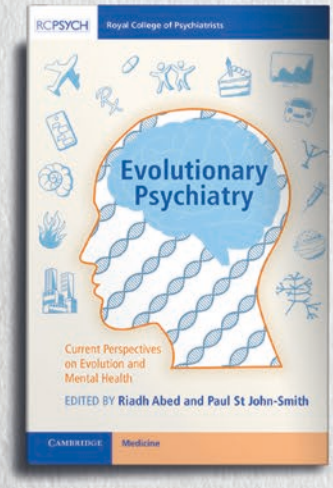


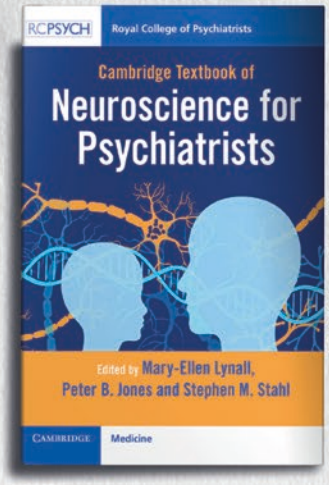


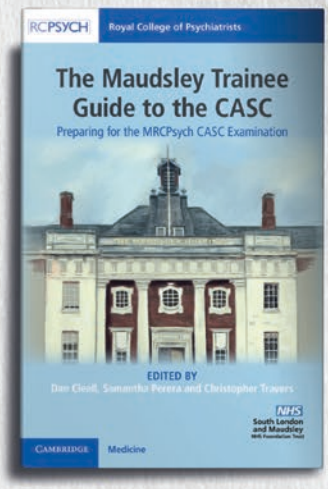


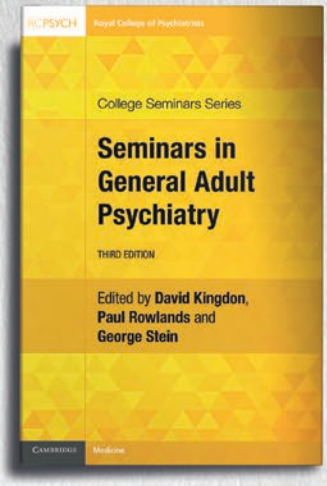












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Sketch to Illustrate the Passions: Deceit or Duplicity (detail), 1854. Richard Dadd
In the 1850s, the watercolourist Richard Dadd painted a series of so-called *Sketches to Illustrate the Passions*, the term 'passions' being broadly employed to comprehend a range of motivations, actions, *and* consequences. *Deceit and Duplicity* includes an inset representation of the primeval deception from which, in Western religious tradition, all human misfortune springs. For the Victorians, Dadd's own biography was a parade example of what could happen when passion was left unchecked by reason. His early prospects as a painter of talent were permanently blighted by a murder committed in the grip of an overpowering delusion. As a guest of Her Majesty (first at Bethlem Hospital, then at Broadmoor), however, Dadd continued to produce artwork of considerable finesse.

A major Richard Dadd retrospective, supported by loans from Bethlem Museum of the Mind, Victoria and Albert Museum, and Yale Centre for British Art, runs from 25 July to 25 October 2026 at London's Royal Academy of Arts. Concurrently, Dadd's 180-year-old hospital medical record is on public display at Bethlem Museum of the Mind.

Text by Colin Gale - Director, Bethlem Museum of the Mind

Acknowledgements
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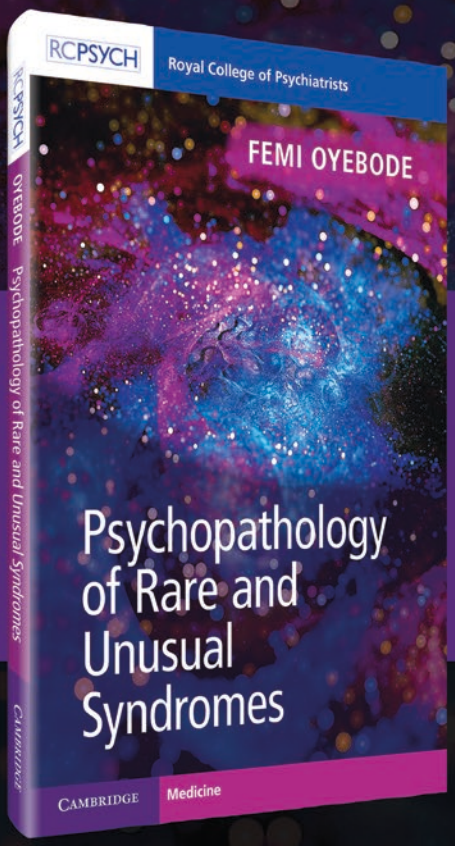
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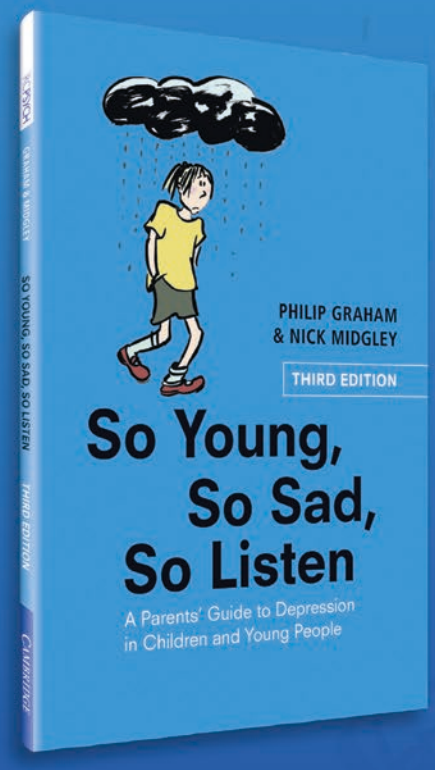
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