

Victorian Pictures

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- 1 **Evelyn de Morgan (née Pickering) 1855-1919**
Study for Moonbeams Dipping into the Sea

Pencil
6 x 8 inches



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and details of provenance, exhibition and literature are online

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2 **Sir James Jebusa Shannon 1862-1923**

Sirens Oil on canvas; signed, dated 1900, labelled by Agnew's. 36 x 32 inches



3 **Archibald Russell Watson Allan 1878-1959**

Three Pigeons Oil on canvas; signed. 35 x 21 inches



4 **John Brett 1831-1902**

Sunset off Lundy Island

Oil on canvas; signed
24 x 48 inches





5 **Matthew Ridley Corbet 1850-1902**

A Wadi, Egypt

Oil on board
5 ¾ x 15 inches

6 **Edward Reginald Frampton 1872-1923**

Echo

Tempera on canvas; signed
36 ½ x 30 inches





7 **Keeley Halswelle 1832-1891**

A Backwater & Pond with Lilies

Both oil on panel

Both 5 ¼ x 9 inches



8 **Sir Edward John Poynter 1836-1919**

Proserpine

Oil on canvas; monogrammed and dated 1871
13 ½ x 12 ¾ inches



9 **Emily Mary Osborn 1828-1925**

Presentiments

Oil on canvas; monogrammed, inscribed on inner frame
and variously labelled
34 ½ x 45 inches







10 **John Rogers Herbert 1810-1890**

Mary Magdalen

Oil on canvas; signed, inscribed 'London' and dated 1859
31 x 21 inches

11 **John Rogers Herbert 1810-1890**

Near Llangollen, North Wales

Oil on board; signed and dated 1874
13 x 21 inches



12 19th Century English

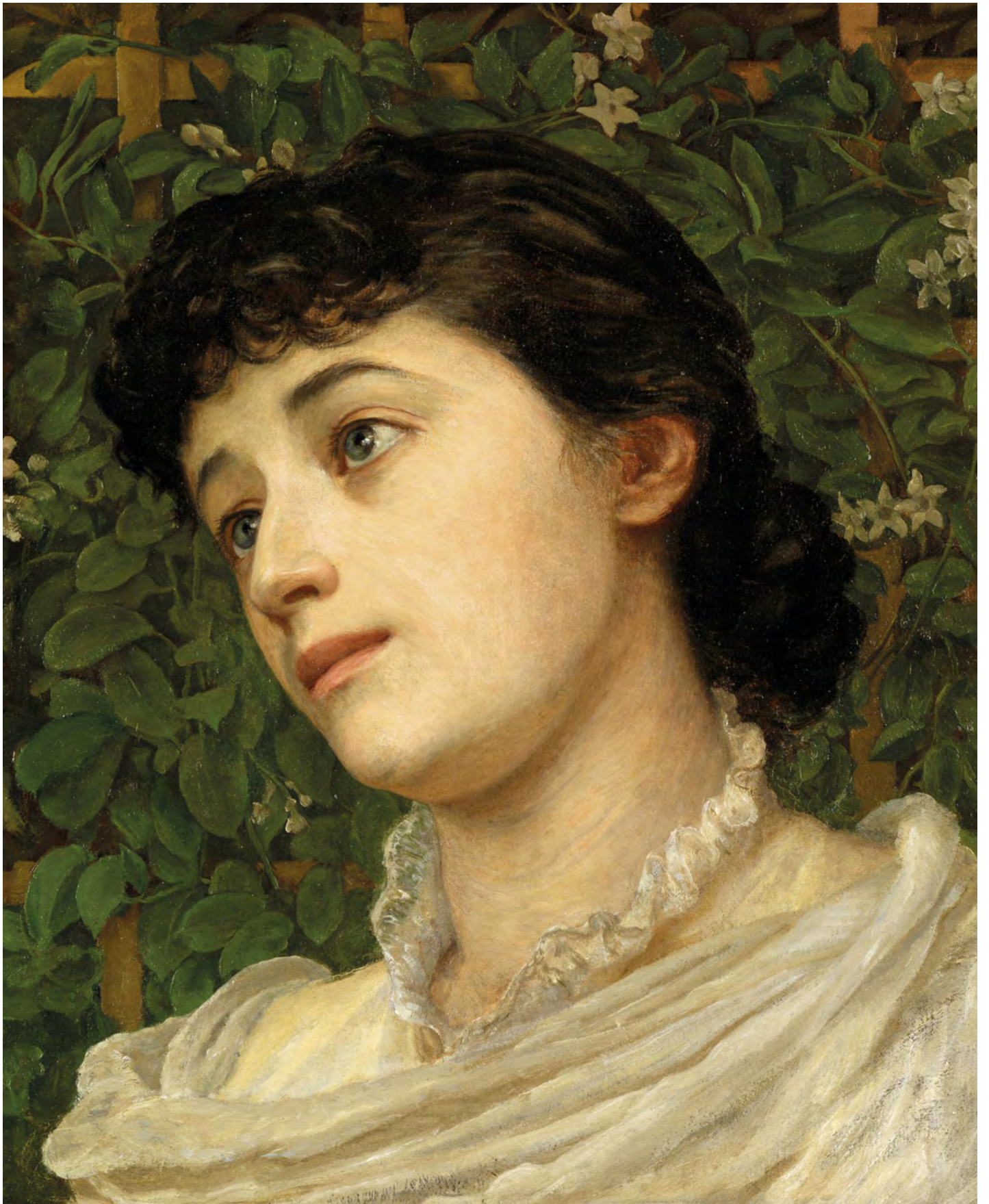
*Forty Wild Flowers Picked on the
Shore at Low Wood, 1887*

Watercolour
10 ½ x 14 inches

**13 Edith Murch, née Edenborough,
later Corbet 1846-1920**

*The late Mrs Charles Stuart-Wortley
[‘Bice’ Trollope, painted from life in the 1870s]*

Oil on paper laid on linen.
15 ¾ x 13 inches







14 **Peregrine Mulvogue Feeney 1837-1913**
Croyde Sands, Summertime

Oil on canvas; inscribed on the back with title and 'PM
Feeney, Croyde near Braunton North Devon'
36 x 50 inches



15 **Sir Frank Dicksee 1853-1928**

Walsham Meads

Oil on canvas; signed and inscribed with title on the back
12 ¼ x 24 inches

16 **Sir Frank Dicksee RI 1853-1928**

The Old Mill at La Mortola

Oil on panel; initialled
21 x 14 ¼ inches





17 **Sir Alfred East 1844-1913**

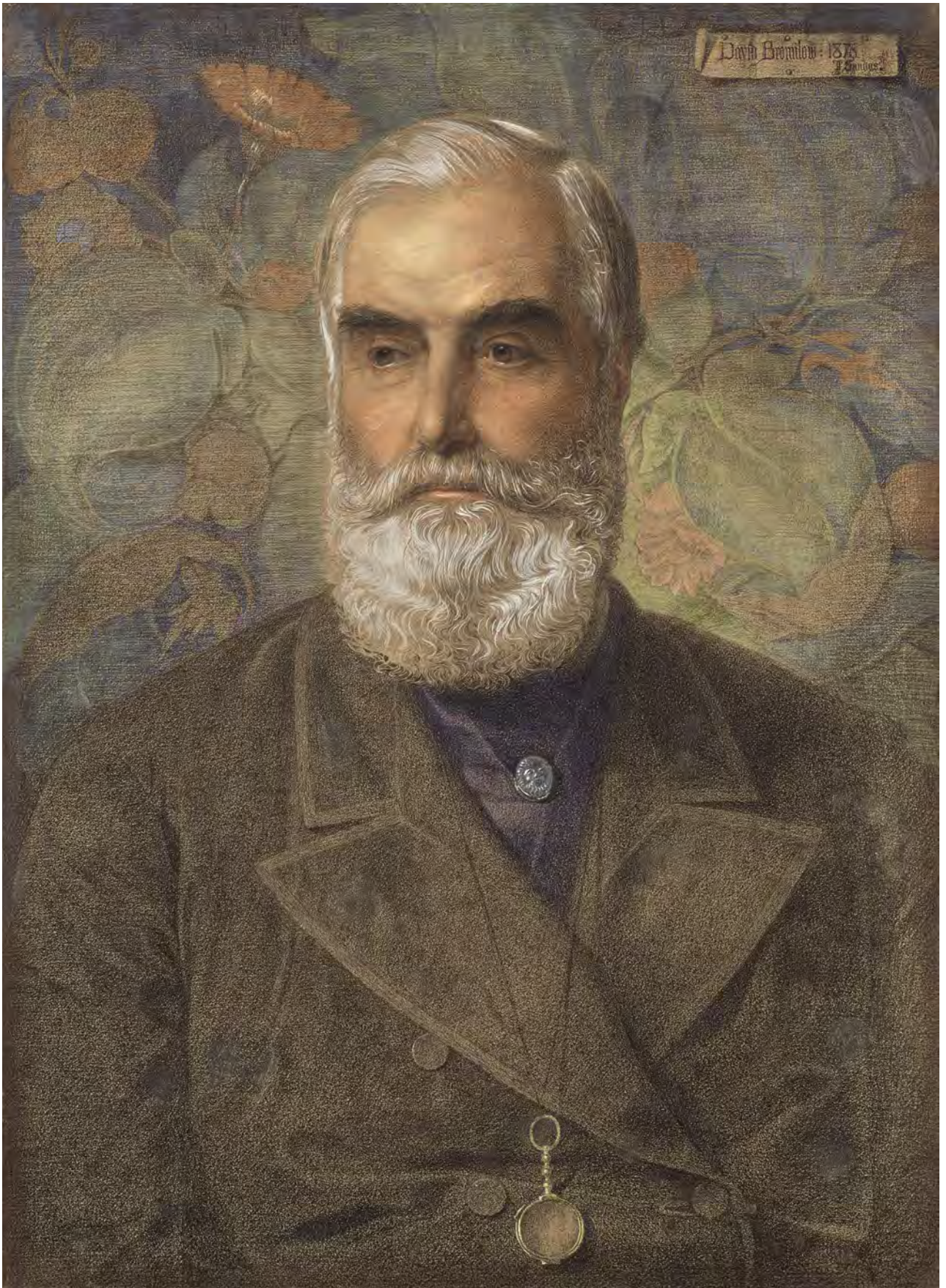
Harvesters at Sunset

Oil on canvas; signed
15 $\frac{3}{4}$ x 23 $\frac{3}{4}$ inches

18 **Anthony Augustus Frederick Sandys 1829-1904**

David Bromilow

Coloured chalks; signed, dated and inscribed 'David Bromilow: 1876/ F
Sandys'
29 $\frac{3}{4}$ x 21 $\frac{1}{2}$ inches



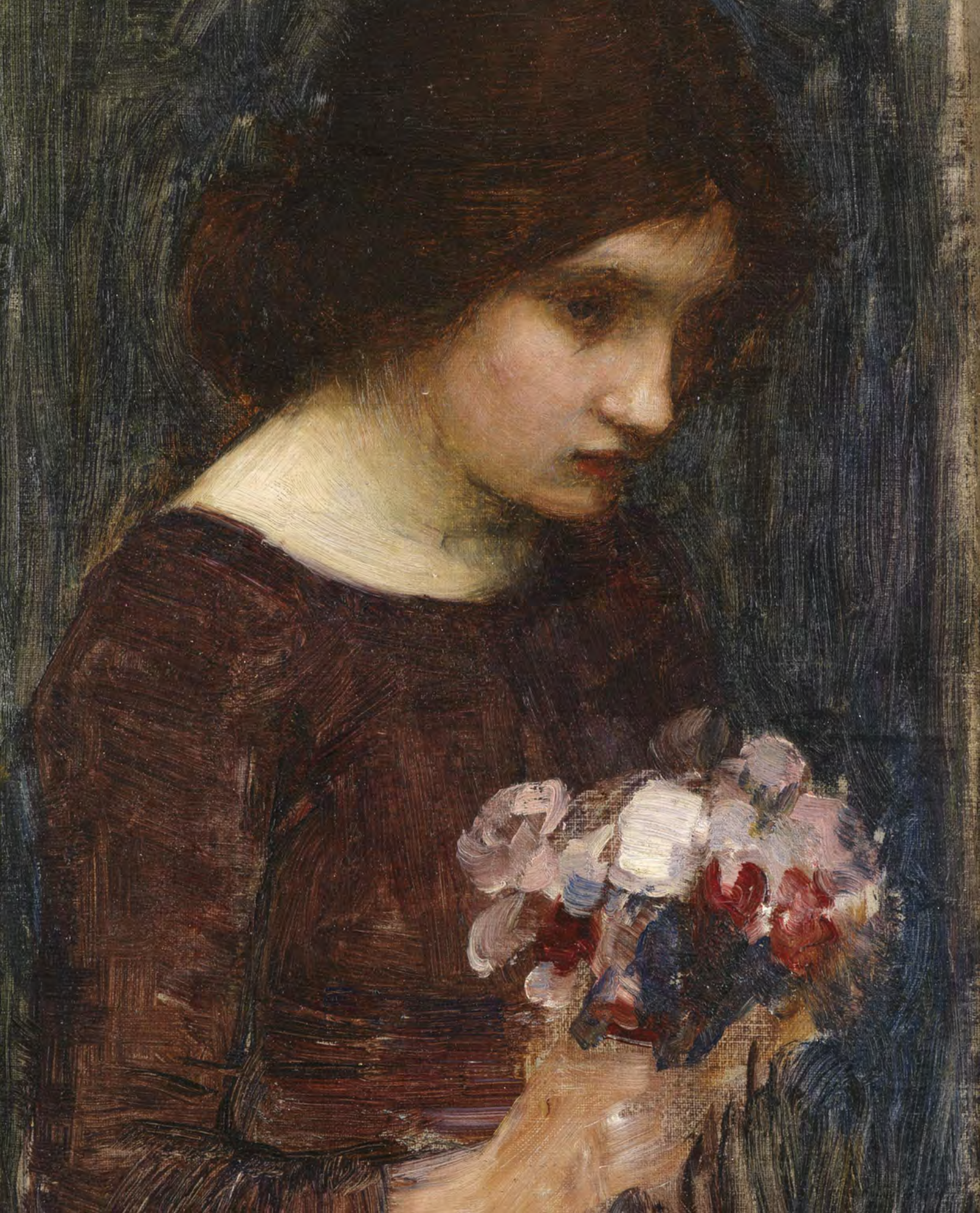




19 **Sir John Everett Millais 1829-1896**

The Gambler's Wife

Oil on canvas; monogrammed
34 x 15 inches





20 **John William Waterhouse 1849-1917**

Anemones

Oil on canvas
16 ½ x 10 inches





- 21 **Frederick Arthur Staples 1888-1964**
Sir Titivel Hears the Angel's Voice on the Mount

Watercolour with bodycolour; inscribed and labelled
22 ½ x 14 ¾ inches

- 22 **John Anster Fitzgerald 1819-1906**
The Nightmare

Watercolour with bodycolour; signed
6 ¾ x 9 ¾ inches



23 **William Lionel Wyllie 1851-1931**
Study for The Sea-Beach after a Storm

Oil on board; labelled
5 x 7 $\frac{3}{4}$ inches

24 **Ralph Peacock 1868-1946**
Miss Ethel Brignall

Oil on canvas; signed
23 x 19 $\frac{1}{4}$ inches





25 **Harry John Johnson 1826-1884**

Alicante, Sunset

Oil on canvas; signed and dated 1857, labelled
12 ½ x 30 ½ inches

26 **Abraham Solomon 1823-1862**

La Tristesse

Oil on canvas; signed, indistinctly inscribed 'a Paris', and dated 1846
14 x 11 inches





Clara Flower.

J. Smiley

1872

Ham March 24, 1849



27 **Anthony Augustus Frederick Sandys 1829-1904**

Clara Flower

Coloured chalks; signed, dated and inscribed 'Clara Flower/ Born March 24th 1849/ F. Sandys/1872'
25 x 20 ¼ inches





28 **Claude Andrew Calthrop 1845-1893**

The Last Song of the Girondins

Oil on canvas; signed
37 ½ x 79 ½ inches



29 **William Etty 1787-1849**

Male Nude

Oil on canvas
7 x 9 ½ inches

30 **Sir Edward Coley Burne-Jones 1833-1898**

Frances Graham

Pencil
10 ¾ x 8 ½ inches





31 **Sir Edwin Landseer 1802-1873**

A Knight: a Study

Oil on canvas
24 x 18 inches



32 **Sir Hubert von Herkomer 1849-1914**

Daphne

Glazed ceramic bust
27 ½ x 17 ¼ inches

33 **John Atkinson Grimshaw**
1836-1893

*Fleetwith Hollow and Tarn from
Green Gable Fell at Twilight*

Oil on canvas; inscribed with title on the
back
20 x 30 inches







34 **William Gershom Collingwood 1854-1932**

Ruskin in his Turret, Brantwood

Watercolour; signed
8 x 10 inches



35 **Joseph Arthur Palliser Severn 1842-1931**

The Old Man of Coniston from the Gardens at Brantwood

Watercolour; signed pencil sketch of a boat on the back, inscribed 'Brantwood 10/6 verso', labelled
10 ¼ x 13 ¾ inches

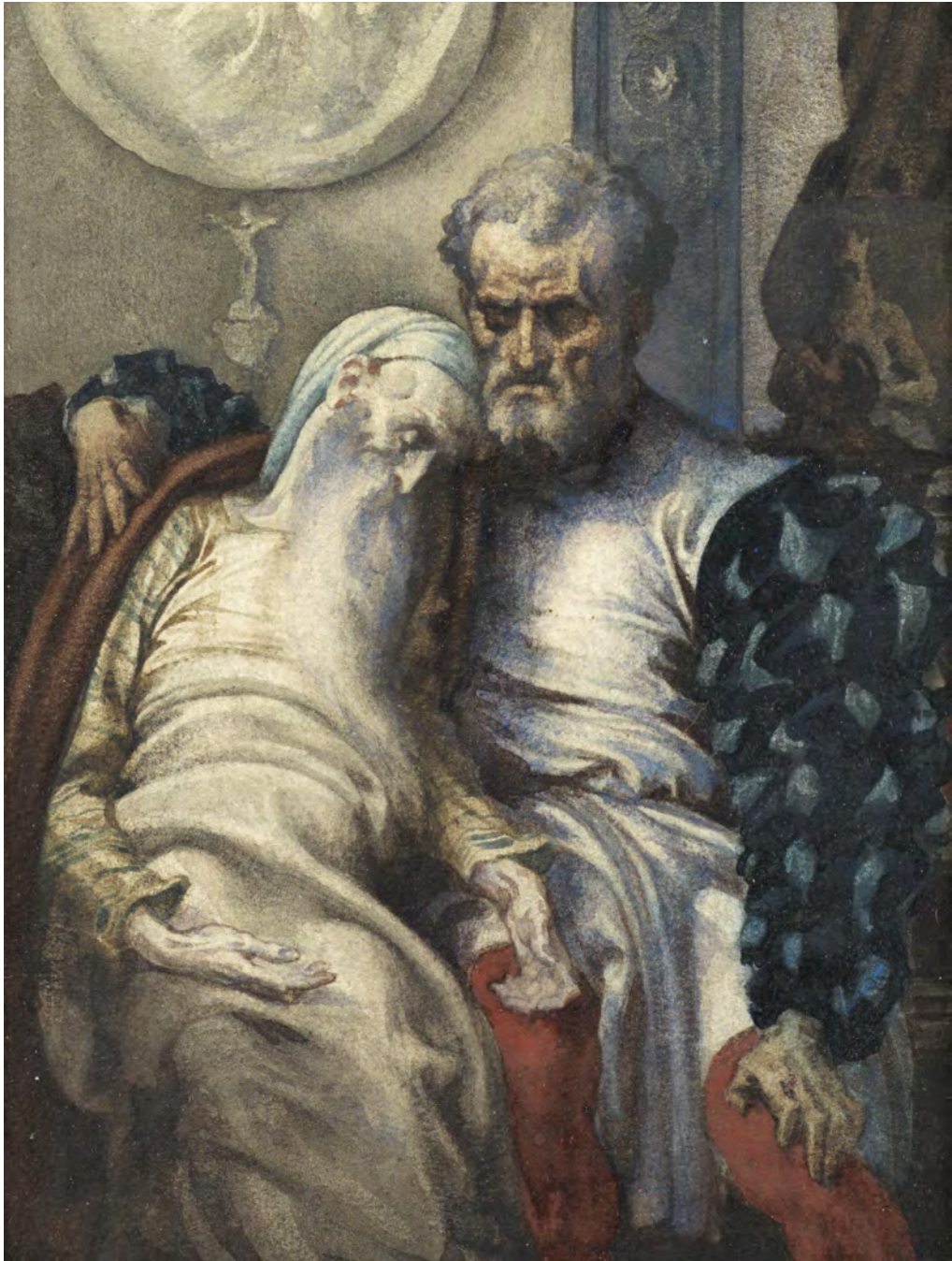


36 **Robert Tonge 1822-1856**
Bridge over a Stream in the Wirral

Oil on board; labelled
10 ½ x 13 inches

37 **Frederic, Lord Leighton of Stretton 1830-1896**
Michael Angelo Nursing his Dying Servant

Watercolour; inscribed and dated on original backing sheet '13th
Feb 1857 Paris', labelled. 7 x 5 ¼ inches





38 **Frederick George Cotman 1850-1920**

Loading Hay, Stour Estuary

Oil on panel; signed and authenticated on the back by Ann B. Cotman, the artist's wife. 9 ½ x 32 inches







39 **James Jacques Joseph Tissot 1836-1902**

Kathleen

Oil on canvas
27 ½ x 20 ¼ inches



40 **Sir Edward Coley Burne-Jones 1833-1898**
Study of a Mourner for St Theophilus and the Angel
Chalk. 12 x 7 inches



41 **Maria Zambaco (née Cassavetti) 1843-1914**

L'Amour Irrésistible

Spelter, painted bronze and gold. 15 3/4 x 9 1/2 x 4 1/4 inches



42 **Walter Henry Truscott 1854-1890**

A Girl in a Shawl

Oil on canvas, signed and dated 1879
25 $\frac{1}{4}$ x 21 $\frac{3}{4}$ inches



43 **James Thomas Watts 1853-1930**

Winter in the Woods, Betws-y-Coed

Watercolour and bodycolour; signed, inscribed with title, artist's name and address on the back
14 x 10 inches



44 **William Brodie 1815-1881**

John Phillip, RA

White marble on canted square base
28 x 10 ½ x 10 ½ inches

45 **Sir William Blake Richmond 1842-1921**

Lena, the Artist's Daughter, with a Violin

Charcoal; labelled
27 x 17 ½ inches





46 **Sir Coutts Lindsay 1824-1913**

Self-Portrait

Oil on mahogany panel
30 x 36 inches



47 **William Pye 1855-1934**

Dorset Coast

Oil on board; labelled
8 x 13 ½ inches



48 **William Lionel Wyllie 1851-1931**

Shrimpers Hauling to Windward

Oil on canvas; signed and labelled
22 $\frac{3}{4}$ x 27 $\frac{3}{4}$ inches



OVERLEAF:

49 **William Lionel Wyllie 1851-1931**

Landing the Catch, Portel Sands

Oil on canvas; signed and dated 1875

13 $\frac{3}{4}$ x 32 $\frac{1}{2}$ inches









50 **Francis Danby 1793-1861**

The Evening Gun, 1857

Oil on canvas; labelled
26 ¼ x 33 ½ inches

51 **John Ritchie 1821-1879**

A Day in the Country

Oil on canvas
24 $\frac{3}{4}$ x 29 $\frac{1}{4}$ inches







52 **John Brett 1831-1902**

Summer Mists off Tol Pedn, Cornwall

Oil on canvas; inscribed with title and dated August 27 [18]80
7 x 14 inches

53 **John Brett 1831-1902**

Newquay, Cornwall

Oil on canvas; signed on stretcher, labelled with number '51' and title
7 x 14 inches



54 **Sir George Clausen 1852-1944**

Pensive

Oil on canvas; signed and dated 1895, dated and inscribed 'Cinderella' on the back in another hand and labelled 18 x 14 inches



55 **John Brett 1831-1902**

In the Channel Islands Oil on canvas; signed and dated 1876. 28 ¼ x 48 ¼ inches





56 **William Henry Hunt 1790-1864**

Anticipation

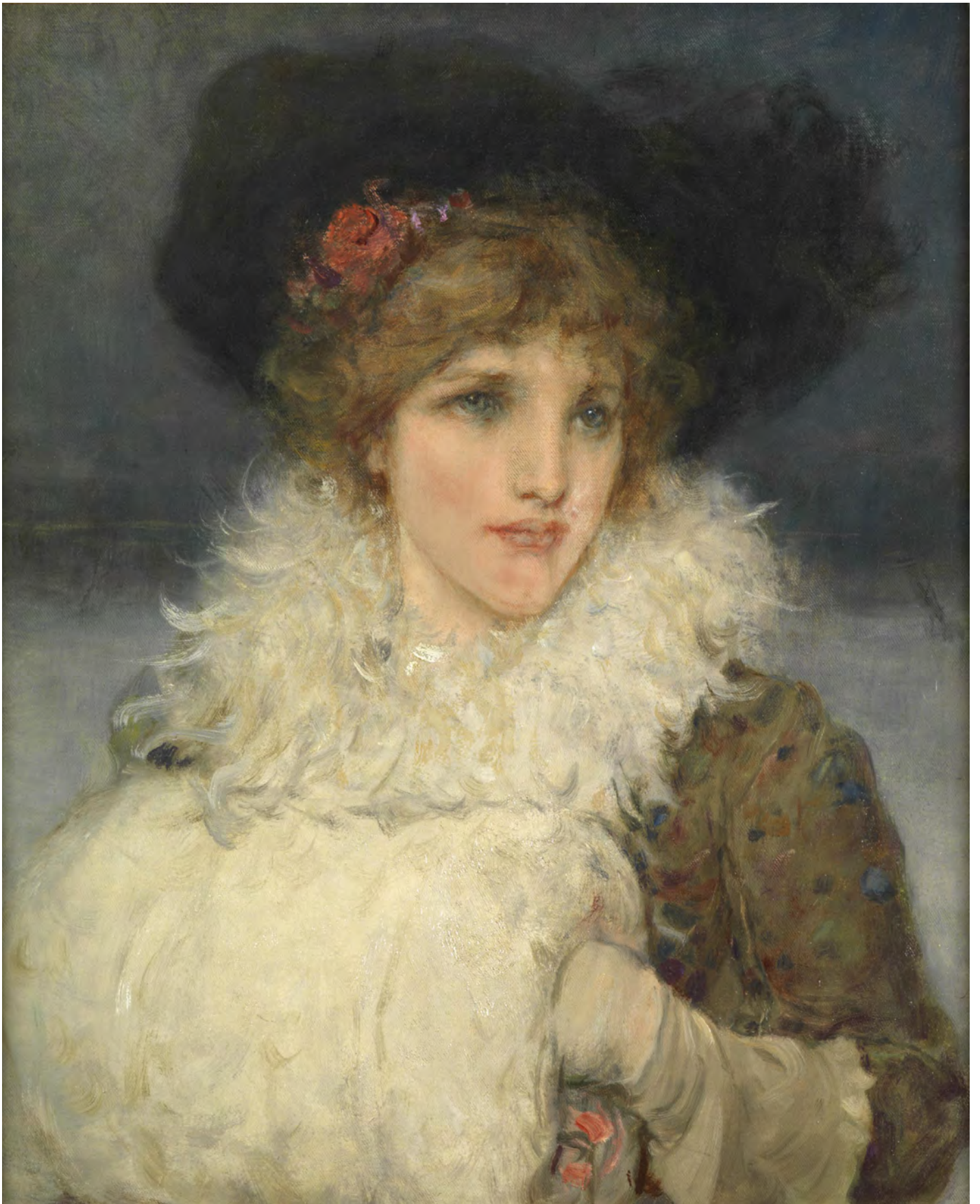
Watercolour; signed, labelled by the sitter
10 ¼ x 7 ¼ inches



57 **Frederic, Lord Leighton of Stretton 1830-1896**

A Study

Oil on canvas; labelled
10 x 7 ½ inches





58 **George Henry Boughton 1833-1905**

Lady in Furs

Oil on canvas
22 ¼ x 18 inches

59 **Sir Samuel Luke Fildes 1843-1927**

A Venetian Girl

Chalk; labelled
12 ½ x 9 inches



60 **Herbert Dicksee 1862-1942**

The Old King

Watercolour
13 ½ x 22 ½ inches

61 **Thomas Frederick Mason Sheard 1866-1921**

Self-Portrait

Oil on canvas
36 x 28 inches





62 **Augustus Wall Callcott 1779-1844**

A Ferry on the Scheldt at Oudenaarde

Oil on canvas; signed and dated 1828
25 ½ x 38 ½ inches



63 **Thomas Sidney Cooper 1803-1902**

Sheep and Cattle on the Marshes

Oil on canvas; signed and dated 1876
20 x 30 inches



64 **Denis William Eden 1878-1949**

A Bowl of Lemons

Oil on canvas; signed
11 ½ x 13 ½ inches

Victorian Pictures

The Long Reads

1

Evelyn de Morgan (née Pickering) 1855-1919

Study for Moonbeams Dipping into the Sea

Pencil

6 x 8 inches

This late drawing, done after de Morgan had fully embraced Spiritualism, is for the heads in her Symbolist painting of 1910-1914, *Moonbeams Dipping into the Sea*, in which three numinous female figures linked by drapery and holding hands descend from the moon to the sea. The palette is rainbow. In ancient lore, the moon is associated with fertility and the cycle of life, and the personification of dusk and the moon was a recurring motif in her later work.

2

Sir James Jebusa Shannon RA 1862-1923

Sirens

Oil on canvas; signed, dated 1900, labelled by Agnew's

36 x 32 inches

Shannon was born in New York State, moved with his family to Canada when he was 8 and went to London when he was 16, to study at the South Kensington schools. He became one of the city's leading portrait painters. Particularly when not restricted to a likeness, he painted freely and without drawing, straight onto the canvas with bold strokes, rather like Waterhouse, and indulged his romantic vision. This painting was exhibited at Agnew's in 1900 where, 'it was considered one of the most original of the contributions. ... The arrangement of these nymph-like beings is charming. They are not posing for an artist, but enjoying to the full a world of translucent waters, of beauty, deep and impenetrable in which they live. The poise of the white-crowned wave has been sensitively felt. Mr. Shannon has a freshness of vision, has technical facility, is a painter whose future it will be interesting to follow' (F. Rinder, *The Art Journal*,

1901, p 45). It was also noticed by the critic of the *Evening Standard*: 'The heads and shoulders of four young girls in the water - a piece full of movement, colour, and of charming life - is called by Mr. Shannon "Sirens". The girls are delightful, and, in intention, absolutely innocent and harmless. Not even the most ridiculously cautious mariner, who ever hesitated about the passage of Southampton Water need be concerned to steer clear of sirens so benevolent and so bewitching. And yet, for all that, the piece is imaginative, and satisfactory entirely' (10 November 1900, p 3).

3

Archibald Russell Watson Allan RSA 1878-1959

Three Pigeons

Oil on canvas; signed

35 x 21 inches

This Glaswegian artist, who exhibited landscapes and flower subjects regularly at the Royal Glasgow Institute of the Fine Arts, studied first at the Glasgow School of Art, then at the Académie Julian and Colarossi's in Paris. He lived in Stirling and was elected associate of the Royal Scottish Academy in 1929. When this picture was shown in 1927 in Glasgow, *The Scotsman* described it as 'decoratively arranged' and the fantail pigeons 'very convincing in the painting of their soft, translucent plumage' (26 February 1927, p 14).

4

John Brett ARA 1831-1902

Sunset off Lundy Island

Oil on canvas; signed

24 x 48 inches

Brett, ever versatile and observant, was master of both minute detail and general effect, sometimes in the same picture. This painting is handled broadly to capture the fleeting moment of

sunset at the end of a bright and breezy day's sailing off Lundy Island in the Bristol Channel. Painted in 1872, the picture is based upon sketches made in September 1867. The yacht, a gaff ketch, is heading south-east, probably to the harbour at Appledore for the night, about 20 miles away. Brett painted it for his best patron, Alfred Morrison of Fonthill, who owned several other paintings by Brett, of which the largest and most important was *Christmas Morning 1866* (Russell-Cotes Art Gallery, Bournemouth). The picture's pair, *Dawn off Lundy Island*, also Morrison's, has been missing since 1899.

5 Matthew Ridley Corbet ARA 1850-1902

A Wadi, Egypt

Oil on board

5 ¾ x 15 inches

Corbet was one of Frederic, Lord Leighton's more gifted pupils at the Royal Academy Schools. Leighton introduced him to his friend and fellow 'Etruscan', the Italian landscape painter Giovanni Costa whom Corbet joined with Leighton in Perugia in the autumn of 1878. That winter Corbet travelled up the Nile and painted a number of studies, of which this is one. A wadi is a usually dry river bed which carries water in the summer rainy season. The 'letterbox' format of this little study, a feature of the *plein air* oil sketches by the Etruscans, suited open topography. It is painted in close colours, a sincere essay in truth to nature.

6 Edward Reginald Frampton ROI 1872-1923

Echo

Tempera on canvas; signed

36 ½ x 30 inches

The New Gallery, where this picture was shown in 1909, was dubbed 'the last ditch of the Pre-Raphaelites' by the *Dundee Courier*. *Echo* hung amongst pictures by Southall, Anning Bell and Cayley Robinson (also painters in tempera), Evelyn de Morgan and Charles Shannon. Waterhouse had used the legend of *Echo and Narcissus*, as told by Ovid, six years before for the Royal Academy; his lush treatment of the subject depicted the beautiful Echo ignored by Narcissus, who stares instead at his own reflection, self-infatuated. Frampton's thoughtful and bleaker treatment, on the other hand, shows us Echo alone, luminous in a shadowy mountainous landscape. Narcissus has wasted away, gazing one last time at his reflection and saying to himself 'Oh marvellous boy, I loved you in vain, farewell,' whereupon Echo, who had been a chatterbox and was cursed by Juno only to repeat the last words of other people's sentences, chorused 'Farewell'. Her tense body, barely clothed in a diaphanous robe, delicately painted, expresses powerfully the exquisite yearning which her voice cannot. The cut narcissi in her lap will fade away, like their namesake, with Echo herself, until all is silence, but the forget-me-nots growing at her feet will bloom again.

Frampton was the son of a stained glass designer, and was

brought up in Brighton, where he was a school friend of Aubrey Beardsley. He trained at Westminster School of Art, and worked for a period in his father's studio. Frampton acknowledged two great influences: Burne-Jones - whose work at the famous New Gallery Exhibition of 1898-99 'struck Reginald Frampton with the force of a very revelation, opening his eyes to the supreme possibilities of the human form in decoration' (Aylmer Vallance, *The Studio*, December 1918, p 67) - and Puvis de Chavannes, a pioneer of the tempera revival. The medieval origins and innovative modern technique of his work were considered by *The Studio* magazine: 'In picture panels he occasionally uses a tempera background, though he does not actually employ an egg medium. Neither again does he use tube pigments with oil, but powder colours with beeswax, with a spirit vehicle, preferably of petroleum, with copal or shellac. His method is to paint the whole composition in monochrome to begin with, the ultimate colours being applied but lightly, and more in the nature of glazes than anything else. Moreover, he prefers to employ his pigments unblended and not in any continuous expanse, but rather in a series of minute strokes, say of blue, for example, with pure rose-pink touches inserted between the blue when a mauve effect is desired - a process barely distinguishable from that of the ultra-modern Pointillistes. Thus strangely do extremes meet, and the old order, changing, gives place to the new' ('The Paintings of Reginald Frampton, R.O.I.', 1919, p 76). Rudolf Dircks, writing for *The Art Journal*, described Frampton as 'an artist working very much in the spirit and method of the early Christian painters. Nothing is more outside the quick competitive temper of the prevailing modern spirit, and nothing is more in harmony with the spiritual beauty of the world of romance, imagination and symbolism in which Mr. Frampton's art lives' (1907, p 295).

7 Keeley Halswelle ARSA, RI 1832-1891

A Backwater & Pond with Lilies

Both oil on panel

Both 5 ¼ x 9 inches

Halswelle was brought up in Richmond, Surrey, but he began his career in Edinburgh and did not exhibit at the Royal Academy in London until he was 30. After his marriage in 1861, and a trip to Italy in search of commercial subjects, he painted continental scenes and Scottish landscapes. During six summers in the 1880s, whilst living in a houseboat on the Thames, Halswelle made hundreds of *plein air* sketches, many of which have ended up in the V&A and the National Gallery. These two have escaped, and may have been part of the exhibition at the Old Bond Street gallery in 1884, which showed some 80 pictures of Thames scenery. *The Art Journal* of the same year praised Halswelle's 'sense of reality and outdoor life which is often wanting in his confrères ... It is around Sonning and Pangbourne that Mr Halswelle has found his best inspirations, and entered most fully into the spirit of the place and the special attributes of Thames scenery.'

Sir Edward John Poynter Bt, PRA 1836-1919

Proserpine

Oil on canvas; monogrammed and dated 1871

13 ½ x 12 ¾ inches

It is hard to place this picture chronologically amongst Poynter's oeuvre, as is so often the case with this artist, who in early life designed in collaboration with William Burges. The idea for it seems to have started life as a design for a decorative scheme, one of a set of tiles for the Grill Room of the Victoria and Albert Museum. The theme is of Proserpine gathering flowers in the Vale of Enna, from Milton's *Paradise Lost*: 'that fair field /Of Enna, where Proserpine, gathering flowers, /Herself a fairer flower, by gloomy Dis /Was gathered' (Book IV, lines 268-71).

There is a preparatory watercolour in the V&A dated 1868, where she is clearly gathering daffodils, with the sea in the distance behind her (in our version she is gathering poppies, with woodland behind). In Poynter's Royal Academy version of 1869, a larger painting (whereabouts unknown), she is also gathering daffodils. In another small version exhibited at the Grosvenor Gallery in 1877, she was said also to be picking daffodils. That version belonged to HRH Princess Louise, having been commissioned by Queen Victoria, who had admired the 1869 version, but missed buying it. The Princess owned that and seven other small paintings by Poynter of goddesses and women from legend and antiquity, which all derived from designs for the V&A scheme. There appears to be no trace of these pictures. Unless ours is the ex-Princess Louise version (it is possible that the reviewer in *The Morning Post* who described the flowers as daffodils was mistaken), then ours is therefore another, fourth version, probably dating from around 1878.

Poynter loved to play with light; it flows under the trees, backlighting the composition, and edges the profile of the body leaving the cloth of the robe diaphanous. The zing of red in the flowers punctuates the cool greens and creams.

9

Emily Mary Osborn 1828-1925

Presentiments

Oil on canvas; monogrammed, inscribed on inner frame and variously labelled

34 ½ x 45 inches

The fisherman must go to sea to fish, despite the gale blowing outside. The title of the painting warns us that he is not coming back. The cat's fur is frizzed with fear. The fisherman's family are poor, but clean and well-dressed, and his son plays with a toy boat. The wife catches her husband's look of apprehension, and is afraid. This, in 1850s Britain, would have been a starkly realistic scene that would have been familiar to many. The poem that inspired it was Charles Kingsley's 'The Three Fishers' (1851); the picture was also possibly a response to the Moray Firth fishing disaster of August 1848, in which 124 boats were lost, many while trying to enter harbour, and 100 fishermen lost their lives, leaving behind 47 widows and 161 children. The first verse

contains the lines:

For men must work, and women must weep,
And there's little to earn, and many to keep,
Though the harbour bar be moaning.

When Emily Osborn was five, her father took up the curacy at the parish of West Tilbury on the Thames Estuary near the sea, surrounded by fishing communities, and the family lived there until Emily was about 14, when they moved to London 'to the great delight of [Emily], who rightly considered there was now some chance of realising the hopes she entertained of one day becoming an artist' (*The Art Journal*, 1864, p 261). By the age of 23, she was exhibiting at the Royal Academy. In 1855, her painting *My Cottage Door* was bought from the RA by Queen Victoria. Osborn had a London studio by 1856 and the following year she showed what is now her most famous picture, *Nameless and Friendless*, at the Royal Academy. *Presentiments* was exhibited in 1859, and seems to have been her most ambitious painting thus far.

10

John Rogers Herbert RA, HRI 1810-1890

Mary Magdalen

Oil on canvas; signed, inscribed 'London' and dated 1859

31 x 21 inches

When this picture was exhibited at the Royal Academy in 1859, it was titled in full: *Mary Magdalen with spices, approaching the tomb of our Lord; study for a part of a picture of the holy women passing, at daybreak, over the place of crucifixion*. The larger picture alluded to in the full title does not seem to have been exhibited, or to have survived, and was perhaps never painted. Herbert exhibited paintings of the Magdalene at the RA again in 1869 (*St. Mary Magdalen, on the day of the Crucifixion of Our Lord*) and in 1873 (*St. Mary Magdalene at the foot of the Cross. "And the sun was darkened, etc." - St. Luke*). All four gospels agree that Mary Magdalene witnessed Jesus's crucifixion (the 1869 picture), and that at dawn on the third day after His death, she visited the sepulchre with spices to anoint His body (this picture) and found that He was not there. Only Luke placed the Magdalene at the foot of the cross (the 1873 picture). In Western art, the Magdalene has usually been depicted as a reformed prostitute - because apocryphal accounts since the Gospels have mistakenly conflated several different Marys - but nowhere in the Bible does it say or suggest that she was. Herbert, who converted to Roman Catholicism in about 1840 (perhaps influenced by his childhood friend, the architect A.W.N. Pugin), has depicted a devout, demure and sorrowful Magdalen, as described in the Bible.

The clear light and bold colours in Herbert's paintings of the 1840s were in the manner of the Nazarenes, whom he had encountered on an early visit to Italy. These pictures had a formative influence on the early work of Hunt, Millais and the Pre-Raphaelites, who aspired to 'out-Herbert Herbert'. Rossetti and Herbert seem to have shared an interest in St Luke, who was

patron saint of artists and known as 'The Painter' (apocryphal Christian tradition has it that Luke painted a picture of the Virgin Mary). Rossetti's sonnet of 1849, 'St Luke The Painter', drew on this idea. As the online Rossetti Archive notes: 'For DGR in 1849, the work of the Pre-Raphaelites was a mission of art to redeem it from its "soulless" worldliness', as St Luke was said to have done. Herbert's painting projects this idea, as Ruskin noticed when he saw it exhibited: 'Very beautiful, and an interesting example of the noble tendency of modern religious art to conceive scenes as they really in probability occurred; not in merely artistic modification or adaptation' (*Notes on Pictures*, 1859).

Rossetti treated the subject of the Magdalene just before Herbert, in his drawing *Mary Magdalene at the Door of Simon the Pharisee* (1858, Fitzwilliam Museum). Ruth Herbert (no relation, 'Herbert' being her stage name) sat for it, and whilst Rossetti was waiting for her to turn up to his studio, he wrote to William Bell Scott: 'I am in the stunning position this morning of expecting the actual visit at ½ past 11 of a model whom I have been longing to paint for years – Miss Herbert of the Olympic Theatre – who has the most varied and highest expression I ever saw in a woman's face, besides abundant beauty, golden hair, etc. Did you ever see her? O my eye! She has sat to me now and will sit to me for Mary Magdalene in the picture I am beginning. Such luck!' She sat regularly to Rossetti for two years thereafter. Frederick Sandys, a close friend of Rossetti since 1857, drew Ruth Herbert in about 1858 (British Museum). When he exhibited his first oil paintings in London, at the British Institution in 1860, one was his own *Mary Magdalene*, very sensual, with golden hair, in which the model looks like Ruth Herbert, as does Herbert's. Rossetti must have thought it amusing for Miss Herbert to sit to Mr Herbert. Spencer Stanhope also painted Miss Herbert as a repentant prostitute at the time in *Thoughts of the Past* (1859, Tate Britain). Virginia Surtees, Ruth Herbert's great-granddaughter, wrote that having left her rakish husband, besieged by many admirers, Miss Herbert enjoyed being associated with Mary Magdalene and wore a 'golden bauble on a gold chain inscribed on its surface with "Noli me tangere" [Jesus's words to Mary Magdalene when she was the first to recognise Him after His resurrection] - the perfect badge for the courtesan she had become' (*The Actress and the Brewer's Wife: Two Victorian Vignettes*, Michael Russell, 1997, pp 35-7). Aside from Rossetti, Stanhope, Herbert and Sandys, several other artists including Watts, Prinsep, Frith and J.R. Swinton drew and painted Miss Herbert, and she was a regular at Little Holland House.

When Herbert's *Mary Magdalen* was exhibited at the Royal Academy in 1859, the critic of the *The Art Journal* wrote: 'The mind is at once affected by the inward suffering betrayed by these features. The eyes are inflamed with excess of weeping, and the face is wan with watching. It is a half-length figure; she carries the vessels containing the spices, and although but half of the person is visible, we see that she is in motion. With the most perfect propriety the costume is not conspicuous; the head is enveloped in a white drapery, which falls onto the shoulders, and

beside this, there is a white robe and a blue mantle, and we doubt not this arrangement, as it is managed, has been a subject of anxious study. But the effect is the triumph of the picture: the time is just after daybreak, and the yet feeble morning light falls upon the left cheek with just sufficient power to bring the head gently forward from the background. The subject is mournful; there is, consequently, no prominence of colour, and with equal good feeling no parade of manner. In deep and touching sentiment the work is not surpassed by any other of any time or any school.'

11

John Rogers Herbert RA, HRI 1810-1890

Near Llangollen, North Wales

Oil on board; signed and dated 1874

13 x 21 inches

Dave Collins of the Berwyn Ramblers has kindly identified this view for us, as from near Llangollen, in North Wales: 'On the horizon you can see faithfully shown the Sandstone ridge with Beeston Castle on the left and the Shropshire Wrekin on the right. The nearby castle can only be Chirk castle ... but the artist has exaggerated its size and profile.' The picture was shown at the Royal Academy in 1874, where it attracted notice from the critic of *The Athenaeum*, who commented that 'Nature is his kinder inspirer' - kinder, that is, than the Bible, one might infer. Two figures walk together in the shadowy glen before the trees.

12

19th Century English

Forty Wild Flowers Picked on the Shore at Low Wood, 1887

Watercolour

10 ½ x 14 inches

Low Wood is on the west shore of Lake Windermere. The picture is dated 1887, and it must be late summer. The gardeners of Ironbridge have kindly identified many of the flowers for us: periwinkle, hawksbit, hawkweed, cornflower, rose hip, burnet, harebell, scarlet pimpernel, viola, bramble in flower, oak leaves, wild garlic, meadow buttercup, bird's-foot-trefoil, yarrow, burdock, dandelion, white campion, bladder campion, various vetches, enchanter's nightshade, cinquefoil, white dead-nettle, stitchwort, lady's bedstraw, speedwell (germander or field), forget-me-not, knapweed, cow parsley and native umbellifers including wild carrot, wild parsley, chervil, pignut and hogweed.

13

Edith Murch, née Edenborough, later Corbet 1846-1920

The late Mrs Charles Stuart-Wortley

['Bice' Trollope, painted from life in the 1870s]

Oil on paper laid on linen

15 ¾ x 13 inches

Edith Edenborough was born in Australia, but moved to England with her family in 1854. From the mid-1870s she lived in Rome with her husband, the painter Arthur Murch, where she worked

with the Italian artist Giovanni Costa and the group of English landscape painters around him, known as the Etruscans. In 1891, following the death of her first husband, Edith married Matthew Ridley Corbet, fellow Etruscan.

'Bice' (Beatrice) Trollope, the sitter here, was the niece of the novelist Anthony Trollope, who wrote to a friend in 1876: 'I wish you could hear our Bice play & sing,—(sing especially). I do not suppose you have heard of her. She is my brother's daughter - was born in Italy, & has lived there all her life, but is here [London] now. Blumenthal & Arthur Sullivan tell me that they know nothing in private life like her voice. She affects me, as nothing else that I know in music.' Bice was admired by Ellen Terry and Henry James, and George Eliot said it was 'a thrilling delight to hear her'. Mrs Edith Murch, as the artist then was, must have met Bice in Italy where they both lived, perhaps at the house of Lady Paget, wife of the British Ambassador in Florence, once the capital of the new Italy before Rome.

This striking and lively picture was exhibited at the Grosvenor Gallery in 1883, two years after Bice's death. Her husband, Charles Stuart-Wortley, who was first a barrister then Conservative MP for Sheffield, chose the title as exhibited ('*The Late...*'), but an accompanying letter from him to his sister Mary shows that the picture was painted in the 1870s, when Bice was still very much alive. In 1883, Edith Murch hung her portrait of Lady Paget next to this picture in the same exhibition.

14 Peregrine Mulvogue Feeney 1837-1913 *Croyde Sands, Summertime*

Oil on canvas; inscribed on the back with title and 'PM Feeney, Croyde near Braunton North Devon'

36 x 50 inches

Feeney was a close friend of J.W. Waterhouse. They married sisters, respectively Emily and Esther Kenworthy. Feeney often stayed in a cottage called Springhaven at Croyde, and later built a house on Baggy Point there in 1892. Both artists painted thereabouts. This painting was noted as 'vigorous' by the reviewer of the *Birmingham Daily Post*. Like paintings by his brother-in-law, it is painted freely and quickly, without drawing, with immediate effect.

15 Sir Frank Dicksee PRA, RI 1853-1928 *Walsham Meads*

Oil on canvas; signed and inscribed with title on the back

12 ¼ x 24 inches

Dicksee painted this on the banks of the River Wey in Surrey, near Walsham, close by Pyrford Lock. It is similar to *A Surrey Landscape* in the National Museum of Wales, which he painted two years later. Notwithstanding his grand portraiture and the large Academy set-pieces of expiring vikings and knights in armour, Dicksee also painted quieter, modest landscapes in the open air, with a Barbizon quality.

16 Sir Frank Dicksee PRA, RI 1853-1928 *The Old Mill at La Mortola*

Oil on panel; initialled

21 x 14 ¼ inches

The famous gardens of La Mortola, near Ventimiglia in north-west Italy, were created by a wealthy English Quaker, Thomas Hanbury, who had made a fortune in Shanghai property. He is the man who gave Wisley to the RHS. During the Great War the gardens were devastated, but in the 1920s, Henry's daughter-in-law, the elegant Dodo Symons-Jeune, set about restoring them. Forty-four acres of gardens tumble 100 metres down to the sea amongst streams and rocks. In 1925, Dicksee, beset by the terrible responsibility of the Presidency of the Royal Academy, staunchly opposed to Modernism, and by now quite elderly, painted this elegiac picture with quiet, shadowy tones. Hanbury's ashes are buried there with his wife's, by a plaque quoting Genesis: 'They heard the voice of the Lord God walking in the garden in the cool of the day.'

17 Sir Alfred East RA, RI, PRBA, RPE 1844-1913 *Harvesters at Sunset*

Oil on canvas; signed

15 ¾ x 23 ¾ inches

This picture was painted quickly, as suggested by the fast and vigorous brush and palette knife marks, to catch the evanescent sunset. It was probably painted *en plein air* in the Savoie, one of East's favourite painting haunts. He visited the area on at least six occasions between 1895 and 1910, staying at Aix-les-Bains. East was an innovative painter, much influenced by 'direct' painting in France. In his book *The Art of Landscape Painting in Oil Colour* (Cassell, 1919) he wrote: 'Build up your picture from the broad masses; don't finish your trees, or your sky, or your distance first. Work on them all at the same time, keeping them in tone like an orchestra. Keep them all in hand like a musical conductor. Have no false notes, no discordant line or colour' (p 30). 'You watch for your effect, which is coming on. You know it occurs at the moment of impact of that shadow upon the mass of trees which you have noted before. It is the supreme crisis when everything, as it were, will sing in tune. The clouds roll majestically forward and reveal the very form you desire. You are, of course, standing at your easel. No man ever painted a great sky sitting. You hold your breath in the excitement of the moment, you know what it means to your work; but do not hesitate, do not flinch' (p 102).

18 Anthony Augustus Frederick Sandys 1829-1904 *David Bromilow*

Coloured chalks; signed, dated and inscribed 'David Bromilow: 1876/ F. Sandys'

29 ¾ x 21 ½ inches

David Bromilow was a wealthy Leicestershire collector of Roman cameos and intaglios. He bought an outstanding collection of

them, 'The Marlborough Gems', in 1875 for the enormous sum of 35,000 guineas. The magnifying glass around Bromilow's neck was presumably for examining the gems. Some of this collection is now in the British Museum. Sandys's ability to capture the character of his sitter, whilst rendering textures and suggesting colour through minimal description is in evidence here.

19 Sir John Everett Millais PRA HRI HRCA 1829-1896

The Gambler's Wife

Oil on canvas; monogrammed

34 x 15 inches

This important painting by Millais, which has not been seen in public for over 100 years, is part of a short series of eighteenth-century subjects painted in the artist's looser manner during the late 1860s. Inspired stylistically by Gainsborough and Reynolds, they sometimes carried a moral message, in the manner of Hogarth.

While William Hogarth famously depicted gambling and its consequences in *A Rake's Progress* (1732-34), his Victorian successors produced variations on the theme, from *The Road to Ruin* (1878) by William Powell Frith and *Hard Hit* (1879) by Orchardson, to *A Gambler's Wife* (1885) by Marcus Stone, and another *Gambler's Wife* (1897) by Margaret Murray Cookesley. The same subject often featured in Victorian literature, particularly in novels by Dickens, Gaskell, and Trollope, whose serial stories Millais illustrated during the 1860s. In this case, Millais borrowed his title *The Gambler's Wife* from a 'silver fork' novel of 1844 by Catherine Maria Grey.

When *The Gambler's Wife* was shown at the Royal Academy in 1869, it was mostly well received: 'Mr. J. E. Millais's wonderfully powerful and pathetic picture of the "Gambler's Wife" - a poor, patient lady, who has been sitting all night, sick and sorry, in her bedchamber, while her husband and his companions have been gambling in the dining room. She comes down daybreak to find the candles guttering in their sockets, and the cards - the "devil's books" - strewn about the table. She turns them over wistfully. She is not angry only sorry, only sick; only despairing, and hopeless' (*Daily Telegraph & Courier*, 1 May 1869).

'The power of painting which is displayed in this superb example of chiaroscuro and its rich colouring would exhaust our terms of praise' (*The Athenaeum*, 8 May 1869, p 642).

'The figure unites to loveliness a tenderness that tells the sad story with quiet, most suggestive, pathos' (*The Art Journal*, 8 June 1969, p 164).

Recalling his father's work on the picture, Millais's son J.G. Millais wrote in his *Life and Letters* that, 'After finishing "The Gambler's Wife" the model came one morning dressed in widow's weeds, and begged to see the artist. He was much touched at seeing her pale, sad face, and on hearing her story, which was the usual tale of penury, he asked her to come again next day, dressed as she was, as he could, perhaps, think of a good subject. She came accordingly, and he at once commenced "The Widow's

Mite," with her as a model.'

The model was a 'Miss Silver', about whom little is known, beyond her name. She modelled for the body of the woman in *The Romans Leaving Britain* in 1865. The card table also appears in *Hearts are Trumps* (1872).

Our picture was bought by the wealthy timber merchant and Mayor of Liverpool, John Farnworth. It was sold at his sale in 1874 for the large sum of 880 guineas, and was later bought by a wealthy London businessman Humphrey Roberts, who owned several paintings by Millais, four of them painted within two years of each other: *The Gambler's Wife* (1869), *Stella* (1868), *The Sick Child* (possibly the now missing *A Dream of Dawn* of 1869), *Greenwich Pensioners at the Tomb of Nelson* (1870), and *The Moon is up, and yet it is not yet Night*, a large and evocative late landscape of 1890. He also owned Orchardson's *Hard Hit*, which carries a very similar message about gambling. *The Gambler's Wife* was exhibited publicly no fewer than ten times until 1901, and both *The Gambler's Wife* and *The Widow's Mite* were etched by Charles Waltner in 1879 and 1880, published by Agnew's.

F.G. Stephens, art critic and original Pre-Raphaelite Brother, wrote an article for the *Magazine of Art* about Roberts's collection in 1896, the year of Millais's death (often the time when an artist's reputation suffers): 'I may now ... begin by saying that, although by no means the largest of his masterpieces, Sir John Millais's single figure, somewhat dishevelled, of "The Gambler's Wife" standing by a card-table in cold morning light, is a wonder of design, not less fine in its art than in its poetic and pathetic inspiration. She is matching some of the cards which, when dawn broke without, the gamesters threw down, and she calculates the potentialities of a "trick" which might have won or lost a fortune. The intense speculation of her eyes, cat-like and full of cunning as they are, her half-lifted brows, her puckered forehead, and the very way in which (as if to judge of its power with the remainder of the suit) she places one card at the side of the others, are subtleties of the keenest edge, while her somewhat adust and faded carnations, telling of late watching and anxiety, are worthy of the highest powers of a master of whom, but the other day, it was my outstanding fortune to read in a "criticism" that he possessed "no imagination". What shall be said of such a critic's want of insight, sympathy, and intelligence, who was capable of such foolery as this? What of his imagination who saw none of that quality in "The Gambler's Wife"?' (*Magazine of Art*, 'Mr Humphrey Roberts's Collection, Modern English Oil Pictures', 1896, pp 41-47).

Roberts's collection was sold at Christie's in 1908. By then, the painting was acknowledged as one of Millais's masterpieces, and it fetched twice as much as Roberts's other paintings by the same artist. A correspondent for the *Daily Telegraph* covered the sale: 'Sir William Quiller Orchardson quietly visited Christie's yesterday morning, and took a look at the picture, "Hard Hit" (in the Humphrey Roberts collection), which helped to make him famous thirty years ago. ... Everybody remembers the subject of "Hard Hit" - the plucked pigeon retiring from the gambling saloon with all the pride of breed that accompanied the

eighteenth-century rake when he knew that he had encumbered his estates for another century [the picture sold for 3,350 guineas] ... In the sovereign days of bridge, it is appropriate that another cardplaying subject should have been the next favourite picture to "Hard Hit". 40 years ago, however, when Millais painted "The Gambler's Wife", choosing for his model the Mrs Silver who sat to him for "The Widow's Mite", the picture was found to be too poignant, and after it had been sold in the Farnworth sale, 1874, for 880 guineas it remained on the purchaser's hands for some time until Mr Roberts, who had the true flair for collecting modern pictures, added it to his possessions. The work has been repeatedly exhibited at representative displays, and is now acknowledged as a masterpiece of handling – a picture on which Millais expended much of his great gift of technique. Subject is immersed [sic], and a carefully-wrought canvas (only 34 in by 15 in) attracted the judges of painting yesterday. At 2,100 guineas Messrs. Gooden and Fox had the call over Messrs. Agnew, who, however, won the beautiful "White Cockade" (Lady Millais sat for this) at 1,050 gns' (*Daily Telegraph & Courier*, 22 May 1908).

Our thanks to Malcolm Warner.

20

John William Waterhouse RA, RI 1849-1917

Anemones

Oil on canvas

16 ½ x 10 inches

Our *Anemones*, of about 1895, the year Waterhouse exhibited *Saint Cecilia* at the Royal Academy, is one of the artist's finest oil sketches of what Hobson termed *une jeune fille fatale*. It dates from the time of his greatest success, and shows the artist at his most assured and most romantic. Waterhouse did not sign it, and it does not directly relate to any finished painting, suggesting that it was not intended for exhibition. The girl looks a little like the rightmost figure in *Hylas and the Nymphs* of 1896, but Waterhouse appears to have chosen his beautiful, yearning models for their conformity to his singular romantic vision, rather than for their individual qualities.

None of Waterhouse's modern biographers has been able to tell us much about the artist's character, what the man who painted the most popular Victorian pictures today was actually like. He appears either to have been a very private man or quite bland, which seems unlikely, considering his imaginative and romantic qualities. Waterhouse did not discuss 'High Art' in letters or diaries, but seems to have been open to cultural influences. Called 'Nino' by his friends, he was proud to have been born in Rome of British parents, both painters. Having mastered subjects from the ancient world and history (with laborious precision) earlier in his career, he began to abandon them, and painted increasingly poetic and romantic subjects towards the 1890s. His technique evolved too, and he increasingly painted *alla prima*, directly onto the canvas without preparatory drawing, *con brio* almost to a fault. He painted multiple layers so quickly that he sometimes broke the painter's rule never to lay thin on fat (if

thinned paint with more solvent in it is laid onto thicker paint that has more medium in it, which has not fully dried, the thinner layer will dry first, leading to cracking). *Anemones* is typical of this fast manner of painting, but mercifully without the cracking. Waterhouse has painted a beautiful finished face in the centre, with looser treatment towards the edges, and laid on the rich and sonorous colour with large square brushstrokes. Waterhouse's friend and neighbour William Logsdail, his brother-in-law Peregrine Feeney, and the Frank Dicksee all painted 'directly' in this manner, inimical to the training of the Academy schools, but there is an impetuosity to Waterhouse's work missing from the work of other painters. His oil sketches have the sudden attack of a successful ambush with minimal forces, not the careful finish of a meticulously planned campaign. With *Anemones*, Waterhouse has succeeded with the boldness of a painter used to drawing quickly with the brush, and with the confidence not to spoil his work by over-finishing.

21

Frederick Arthur Staples 1888-1964

Sir Titurel Hears the Angel's Voice on the Mount

Watercolour with bodycolour; inscribed and labelled

22 ½ x 14 ¾ inches

In the 1911 census, when Staples was 23 and living in Kilburn, he gave his occupation as 'artist', to which the enumerator added 'photographer' (Staples's father's occupation) in brackets. This strange watercolour is inscribed with quotations from a fragmentary early thirteenth century Middle High German romance, *Titurel*, by Wolfram von Eschenbach, a prequel to his earlier work, *Parzival*, who was Titurel's descendant. Von Eschenbach envisaged the Holy Grail as a stone, or mountain (seen here behind Titurel, guarding it). In his version of the legend, the young Titurel was visited by an angel who announced: 'Hail, chosen hero of the Most High! The Lord hath called thee to guard the Holy Grail on His Mountain, Montsalvatch. Set thy house in order, and obey the voice of God.' Titurel returned home and divided his wealth between his servants, before being led on a treacherous journey to the Holy Grail, where he built a temple for its protection. The legend of the Holy Grail has ancient roots and has had countless interpretations. It is the mother of myriad conspiracy theories.

22

John Anster Fitzgerald 1819-1906

The Nightmare

Watercolour with bodycolour; signed

6 ¾ x 9 ¾ inches

Fitzgerald, the 'King of the Fairy Painters', evoked worlds where the fairies seemed very close to us, separated at times only by the veil of sleep. There are overt references to drugs in his 'dream' pictures, and nowhere more so than in this picture, dated 1857/8. The red and yellow bottles which stand by the girl's bed look as though they might contain opiates. The girl writhes on the bed, garlanded with flowers and wrapped in a brilliant red sash that

spills to the floor like a haemorrhage, surrounded by eerie creatures of her dream, disporting themselves in the moonlight. Most of the older fairy painters, whether pioneers like Reynolds, Fuseli and Blake or more senior Victorians such as Landseer, David Scott and Noel Paton, derived their subjects from literary sources, notably Shakespeare's two plays with supernatural themes, *A Midsummer Night's Dream* and *The Tempest*. 'Fairy' Fitzgerald occasionally did likewise, but his most characteristic works represent a significant break with this tradition, showing fairy subjects that seem to be of his own invention. Often featuring birds and small animals, as well as fantastically attired denizens of the fairy kingdom, they have a hallucinatory quality, as if they were the products of drug-induced dreams. Harry Furniss remembered him with affection in his reminiscences: 'He was a picturesque old chap, imbued with the traditions of the transpontine drama [i.e. the Old Vic] ... He had a mobile face, a twinkling eye, and his hair was long, thick and thrown back from his face ... He was known as "Fairy Fitzgerald" from the fact that his work, both in colour and black and white, was devoted to fairy scenes; in fact his life was one long Midsummer Night's Dream'.

23
William Lionel Wyllie RA, RI, RE 1851-1931
Study for The Sea-Beach after a Storm

Oil on board; labelled
 5 x 7 ³/₄ inches

This brisk oil sketch is a study, painted when Wyllie was only 18, for the picture which won him the Royal Academy's Turner Gold Medal for the best painting of a coast scene in December 1869. It launched his career. The finished painting depicted an adventure on the exposed coast of France at Wimereux, north of Boulogne, where Wyllie was brought up: 'In the fiercest gale that anyone could remember, a topsail schooner ran aground but a long way from the beach. The crew, who could not swim, had already lost the ship's boat and were being watched helplessly from the beach by a crowd, when William and his two brothers charged into the water. They were knocked down, battered and thrown back. Many times they disappeared into the waves and everyone thought that they were lost. The youngest one [Charles Wyllie] eventually had to return to the beach but the other two continued to battle on... just before they reached the wreck they seemed to falter. Then, with a last effort and to the frenzied cheers of the crew, a rope was thrown to them from the ship and with it they returned to the shore.... and the lives of the seven men aboard the ship were saved. Nor was the rescue affected a moment too soon for almost immediately the ship was rent asunder' (the local newspaper: *La France du Nord*, 17 September 1869).

24
Ralph Peacock 1868-1946
Miss Ethel Brignall

Oil on canvas; signed
 23 x 19 ¹/₄ inches

The artist's future sister-in-law Ethel Brignall sat for this painting of about 1897, in her 'teens. Her wild look is reminiscent of Romney's paintings of Emma Hamilton as a bacchante. Ethel and Edith (Peacock married Edith in 1901), sat together for *The Sisters* of 1900, now in Tate Britain. Tate has another (full length) painting of Ethel by Peacock bought by the Chantry Request in its opening year of 1898. She also sat for Herbert Draper. Peacock was well known as the illustrator of novels by G.A. Henty.

25
Harry John Johnson RI 1826-1884
Alicante, Sunset

Oil on canvas; signed and dated 1857, labelled
 12 ¹/₂ x 30 ¹/₂ inches

Johnson studied in Birmingham under Samuel Lines, whose luminous technique made a firm impression upon his students, and afterwards in London under William James Müller, through whom Johnson became fascinated by the ancient history of the Mediterranean. In 1843 Müller and Johnson (at Müller's expense) joined Charles Fellows's archaeological expedition to Lycia, drawing and painting. Johnson's romantic vision of the history of his subjects was alluring and popular. In this typical picture, the sun sets behind the ancient Santa Barbara Castle overlooking the port of Alicante in Spain, which has endured many wars and has been rebuilt many times since the ninth century.

26
Abraham Solomon ARA 1823-1862
La Tristesse

Oil on canvas; signed, indistinctly inscribed 'a Paris', and dated 1846
 14 x 11 inches

The picture was noticed at the British Institution by the critic of *The Art Journal*: 'A small half-length, having the head supported by the left hand. The features are fresh and clear in colour, and the general treatment is most successful. It exhibits, indeed, a pure, high, and refined feeling for Nature and for Art' (1847, p 80). Also, the *Fine Arts Journal*: 'An exquisitely painted head ... This head is truly a gem' (1847, vol I, p 5). The sitter has traditionally been identified as The Countess Eugénie de Teba, the future Empress of Napoleon III, whom she married in 1853 (they had met at a reception in Paris; "What is the road to your heart?", Napoleon demanded to know. "Through the chapel, Sire", she answered). Certainly there is a physical resemblance, and she was known to wear a mantilla at this time and when it was owned by Christopher Forbes this picture was exhibited in *Napoleon and Eugénie* at the Nassau County Museum of Art in 2009. This identification has since been questioned, because 'she was still in Madrid that year, in attendance on the Queen of Spain' (*Solomon: A Family of Painters*, ILEA, 1985, p 14). But, we have found that Eugénie did not enter the service of the Queen of Spain until 1847, and the picture is dated 1846. Both Eugénie and Solomon were frequent visitors to Paris and so this picture probably is of the future Empress, therefore. Eugénie had

recently had an unhappy love affair and she might indeed have been considered sad, in accordance with the title.

27

Anthony Augustus Frederick Sandys 1829-1904
Clara Flower

Coloured chalks; signed, dated and inscribed 'Clara Flower/ Born March 24th 1849/ F. Sandys/1872'

25 x 20 ¼ inches

This is a fine example of Sandys's prowess as a portraitist in coloured chalks, full of grace and luminous character. Clara Flower had married the merchant William Brand the year prior to the date of this portrait, and Betty Elzea has suggested that she might have sat for Sandys beforehand. There are blue irises behind her and forget-me-nots in her lap, and she has a flower in her hair. It is probably a pair to Sandys's portrait of her brother, Cyril Flower, later Lord Battersea, that most elegant of Victorian patrons, which is also dated 1872 and also has a backdrop of flowers. Cyril was wealthy from marriage to a Rothschild and collected Pre-Raphaelite pictures, and probably commissioned both portraits. In 1873, when this picture was shown at the Royal Academy, *The Art Journal* described it as 'a portrait drawn with instinct and thought. ... the expression upon the face is vague and delicate and refined. The hair is worked with the most tender and subtle workmanship, giving, with the rest of the drawing, the impression of something fragile - of a face in which the beauty is of so fine an essence that it vanishes suddenly and then quickly returns' (p 240).

28

Claude Andrew Calthrop 1845-1893
The Last Song of the Girondins

Oil on canvas; signed

37 ½ x 79 ½ inches

Amongst the Jacobins of the French Revolution, the Girondins were the political faction which initially dominated the Paris Convention, overthrowing Louis XVI and declaring war on Austria and Prussia. In 1793, they were charged with 'hostile conspiracy against the Republic' by their rivals, the Montagnards, led by Robespierre. They were all summarily found guilty in a show trial, and at 11 p.m. on the 30th October 1793, they were sentenced to death. The very next morning, the 21 convicted men, including the corpse of Valazé, who had driven a pen into his own breast, were taken by cart from the dungeons of the Conciergerie to the guillotine. Stoic in their final hour, the processioners, led by Brissot, broke into the Marseillaise. The song dwindled to silence, until the very last Girondin was beheaded, which took only 36 minutes. The Reign of Terror had begun.

This picture seems to echo Dickens's famous opening sentence from *A Tale of Two Cities* (1859) recalling the French Revolution: 'It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light,

it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way - in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.'

The Girondins in this picture are examples of bravery and moderation, going from darkness into light on their way to their deaths. It attracted considerable attention at the Royal Academy in 1868. One critic wrote that a 'more difficult scene to portray could scarcely have been chosen; but he has given individuality to each character, whilst he has managed the processional grouping with an ease which says much for his appropriate idea of detail. The manner, too, in which the general scheme is worked out by means of a happy blending of colour, is also appropriate. The handling is minute, without being laboured; and the tone, kept down, to represent the vault from which the prisoners are about to emerge, is as sober as the scene is sad. We shall expect, after such a specimen as this, to note Mr C Calthrop's rise in his profession' (*Bell's Weekly Messenger*, 23 May 1868, p 6). Another review suggested that the picture 'seems to have been inspired by analogous works of Müller and Delaroche: the picture is dark. The painter, who is young, has talent which ought to lead him to success' (*The Art Journal*, 1868, p 103). Recalling in 1868 an event seventy-six years earlier, the painting proved prophetic: within two years, the bloodbath of the Franco-Prussian War would bring about the downfall of the Second Republic.

29

William Etty RA 1787-1849
Male Nude

Oil on canvas

7 x 9 ½ inches

There are paintings by Etty in which the human body is contorted into such unexpected attitudes and volumes that one has to pity his models. The heavily foreshortened attitude of this muscular man is extraordinary and expressive. Leaving aside, as we sometimes must if we are to enjoy Etty's work, his almost 'signature' failures of drawing, the volumes, textures and colour of this study form a powerful abstracted image which clearly appealed to the French painter Albert de Belleruche, who owned it, and who also may be said to have deliberately thrown over *disegno* for *colore* in his own work.

30

Sir Edward Coley Burne-Jones, Bt ARA 1833-1898

Frances Graham

Pencil

10 ¾ x 8 ½ inches

This drawing is closely related to Burne-Jones's portrait in oils of Frances Graham of 1879, made when she was 25, in which she

wears the same collar, with hair braided in the same way. John Christian wrote: 'Frances Graham was an eminently suitable, though no doubt a challenging subject, and in his portrait of her he seeks to achieve his ideal. The eyes were always of great importance in his faces, and he focuses on hers, appropriately since they were one of her most remarkable features. Margot Asquith is said to have called them 'ghost eyes', and faced with this portrait, we feel that we know what she meant. Deliberately understated and in no way 'obvious', the picture gradually comes to have an almost hypnotic effect.' This drawing is deliberately delicate, an emulation of Leonardo's metal point drawings.

Frances Graham, later Lady Horner, was the daughter of Burne-Jones's staunchest and most sympathetic patron, William Graham. Admired for her strength of mind, intellectual curiosity and depth of sympathetic understanding, Frances became one of Burne-Jones's closest confidantes. In the 1880s, she was a leading light in the coterie known as 'The Souls'; Lady Paget called her their 'High Priestess'.

31 Sir Edwin Landseer RA 1802-1873

A Knight: a Study

Oil on canvas

24 x 18 inches

Richard Ormond has kindly identified this painting as that which was sold as lot 12 in the artist's studio sale in 1874, and exhibited at the Royal Academy, *The Works of the late Sir Edwin Landseer, 1874*, no 182 'lent by executors of Landseer estate'. The model was the artist's friend, the famous Neoclassical Victorian sculptor John Gibson. Gibson lived and worked in Rome, only returning on two occasions, in 1844 and 1850. Landseer, who never visited Rome, could have met Gibson at Lady Eastlake's house in London. Both artists were favourites of Prince Albert. The Royal Academy has a later portrait by Landseer of Gibson, with grey in his beard, which we may date to the 1850 trip, setting 1844 as the likely date for our picture, where the sitter is younger. Gibson was much admired, had a fine head and was often painted and sculpted by other artists. The striking pose of this painting is almost in parody of a proud Spanish hidalgo wearing 17th-century armour. Landseer's almost signature scrape of white, effortlessly applied with the palette knife, perfectly catches the light on the breastplate, whilst the shadows add to the drama of his noble face.

32 Sir Hubert von Herkomer CVO, RA, RWS 1849-1914

Daphne

Glazed ceramic bust

27 ½ x 17 ¼ inches

Daphne was turned into a laurel tree by her father, the river god Peneus, to escape the attentions of Apollo. Herkomer first painted a watercolour of her in 1893 - insouciant and haughty, with laurel leaves woven into her hair - and then executed an

engraving in partnership with Norman Hirst, which was exhibited at the Royal Academy in 1895. Herkomer enjoyed such partnerships, and with the porcelain manufacturer Ernst Wahlliss (1837-1900) he produced two or three versions of this bust in different sizes in the late 1890s, of which this is the biggest, rarest, and much the finest. The most numerous version is only 14 inches high and rather crude. By the late 1880s, Wahlliss had established himself as Vienna's leading manufacturer and retailer in porcelain, and, by 1888, had showrooms at 88 Oxford Street in London, as well as in France and Germany. His factory was in Bohemia.

33 John Atkinson Grimshaw 1836-1893 *Fleetwith Hollow and Tarn from Green Gable Fell at Twilight*

Oil on canvas; inscribed with title on the back

20 x 30 inches

Grimshaw was the son of a Yorkshire policeman, and it has always been thought that he taught himself how to paint. His first pictures were precocious Pre-Raphaelitic views of the lake district. His mature pictures are more dreamscape than landscape, with ethereal effects of twilight in different colourways. This picture is one of his first twilight scenes, painted in about 1868 as he moved away from Ruskin and Pre-Raphaelitism towards the moodier, more romantic style which made him successful and famous. It is likely that Grimshaw changed his way of painting after seeing several pictures by John Linnell exhibited at the enormous *National Exhibition of Works of Art at Leeds Infirmary* in 1868 (Grimshaw had two paintings of his own included after a campaign by the *Yorkshire Post*). In that pivotal year, only seven years after he had given up his job as a railway clerk to become an artist, Grimshaw toured the Lake District and painted several views made popular in the early 1860s by the photographer Thomas Ogle and his partner Thomas Edge, an album of whose photographs Grimshaw owned. Ogle was an interesting character who had trained as a painter, and taught landscape and figure drawing at evening classes in 1854-55 at the Institution for the Diffusion of Knowledge in Avenham before becoming a photographer in Leeds. It is tempting to speculate that Grimshaw received painting lessons from him.

In 1890, three years before his death, Grimshaw gave a lecture to the Leeds Photographic Society (of which he and his son Louis were members) entitled 'Watchwords for Workers'. *The Yorkshire Post* reported the evening: 'Mr Grimshaw insisted upon the necessity of the study of perspective by photographers, pointing out that they had the privilege of acquiring absolute truth of form by the God-sent art-science of photography, and he advised them to use it wisely. Nature alone, however, possesses the full range of light, and photographers must be content with an octave or two in the middle of the manual, and not attempt to grasp the full length of the key-board.'

34

William Gershom Collingwood 1854-1932*Ruskin in his Turret, Brantwood*

Watercolour; signed

8 x 10 inches

Ruskin bought Brantwood, sight unseen, in 1871. He had visited the lakes since he was a boy of five, and wanted to retire there. He expanded and renovated the house, adding the turret to give spectacular views over Coniston Water, north, south and west. Collingwood met Ruskin in 1872 at Oxford, and visited him at Brantwood in 1873, becoming his full-time assistant and moving nearby after his marriage in 1883. He wrote a biography of the great man in 1893, in which Collingwood recalled how, upon being welcomed at Brantwood, the guest would have been 'ushered up a narrow stair, which betrays the original cottage, into the "turret room". It had been the professor's until after his illness, and he papered it with naturalistic pansies, to his own taste, and built out at one corner a projecting turret to command the view on all sides, with windows strongly latticed to resist the storms' (Houghton, Mifflin & Co., vol II, p 487). In the last fifteen years of Ruskin's life, whilst his friends divided into those who were devoted and those who were indifferent, Collingwood wrote: 'All that I now remember of many a weary night and day is the vision of a great soul in torment and through purgatorial fires the ineffable tenderness of the real man emerging with his passionate appeal to justice and baffled desire for truth. To those who could not follow the wanderings of the wearied brain it was nothing but a horrible or grotesque nightmare. Some, in those trials, learnt as they could not otherwise have learnt to know him, and to love him as never before' (Methuen & Co., vol I, p 382). Collingwood designed Ruskin's gravestone.

Howard Hull, the Director of Brantwood House today, has pointed out that Ruskin made changes to Brantwood, which means that the earliest this picture can be dated is 1885, the year that Ruskin made over Brantwood to the Severns, on the condition that he could live there until his death. Given the relatively quick decline in Ruskin's faculties (once diagnosed as senile dementia) in the late 1880s, the latest date for the picture would be 1889. Ruskin sports a fairly modest beard, which would indicate a date of the mid 1880s, after which his beard grew long. Ruskin is leaning out of the window of his famous turret room, surrounded by the generations that would come to inherit Brantwood; Arthur Severn is in the top left window, in his studio, while the figure in the top right hand window is probably his wife Joan, Ruskin's niece. The couple on the road could be their children Lily, the eldest daughter, who owned a parasol, and her brother. However, Collingwood was not a great fan of the Severns, and these figures could be any two of the regular guests: Edward and Georgiana Burne-Jones, Holman Hunt, A.W. Hunt, Coventry Patmore, Charles Darwin, Benjamin Creswick, J.A. Froude, George Allen, Marie Corelli, Walter Crane, Kate Greenway or Sydney Cockerell, to name a few. This picture was first owned by Dr John Kendall of Coniston, friend and physician to both Ruskin and Collingwood.

35

Joseph Arthur Palliser Severn ROI, RI 1842-1931*The Old Man of Coniston from the Gardens at Brantwood*

Watercolour; signed pencil sketch of a boat on the back, inscribed

'Brantwood 10/6 verso', labelled

10 ¼ x 13 ¾ inches

This watercolour was probably exhibited with a group at the Fine Art Society in 1901, which were noticed by the critic of *The Illustrated London News*: '[Severn] has essentially that love of Nature which makes a man, and especially an artist, eager to surprise her secrets; and it would seem that at sunset most frequently in communion with her. There are at least half-a-dozen such studies in this collection which show remarkable insight into, and appreciation of, the beauty of clouds at sunset, those on the Cumberland coast being especially noteworthy. In all his work - whether in the Lake District, on the Normandy coast, or in Switzerland - Mr. Arthur Severn is always suggestive; and his careful work often rises to high level' (29 June 1901, p 952).

36

Robert Tonge 1822-1856*Bridge over a Stream in the Wirral*

Oil on board; labelled

10 ½ x 13 inches

Tonge was born in Liverpool, where he studied art at the Mechanics' Institute. His career was short; 'had he lived to develop his genius fully, he might have ranked among the foremost painters of the British landscape school,' lamented H.C. Marillier in 1904. Inspired by his local landscape, Tonge painted the hills and streams of the nearby Wirral in simple, sombre colours. Here, in a typically modest study, a blanket dangles over the edge of an old bridge spanning a quiet stream.

37

Frederic, Lord Leighton of Stretton PRA, RWS, HRCA, HRSW 1830-1896*Michael Angelo Nursing his Dying Servant*

Watercolour; inscribed and dated on original backing sheet '13th Feb

1857 Paris', labelled

7 x 5 ¼ inches

Leighton painted his heroes in intimate association with one another: Cimabue leads Giotto by the hand in Cimabue's *Madonna* (1853-5), and Donatello gently holds Brunelleschi's hand in *The Death of Brunelleschi* (1852). These large early paintings illustrate the narrative of Western Art as set out by Vasari, an unbroken chain of genius succeeded by genius. In this watercolour of 1857, however, Leighton chose a different, intimate subject from Vasari: 'the death of Urbino, [Michelangelo's] servant, or rather, as he may be called, and as he had been, his "companion" ... [I]n this, Urbino's last illness, old as he was, [Michelangelo] nursed him and slept in his clothes at night to watch over him' (Vasari, *Lives*, vol IX, 81). This tender,

expressive watercolour, constructed like a Deposition, appears to have been an early idea for the life size oil painting he painted in 1862, but it is the humanity of Michelangelo, rather than his genius, that interests Leighton. From letters, we know that Leighton was aiming at unity and simplicity of composition. From this watercolour, and from other sketches for the picture in Leighton House compared to the final oil version, it is evident that the sensitivity Leighton showed working on paper could be eclipsed by his high finish in oil colours.

38

Frederick George Cotman RI 1850-1920

Loading Hay, Stour Estuary

Oil on panel; signed and authenticated on the back by Ann B. Cotman, the artist's wife

9 ½ x 32 inches

Cotman was a nephew of the Norwich watercolourist John Sell Cotman. At the Royal Academy schools, he was taught by Leighton, who employed him to work on his *Daphnephoria* in 1876. He became a successful portraitist in London, but painted at his best in his native Suffolk, particularly around the Shotley Peninsula on the estuary of the River Stour. This painting captures the local earth colours with native familiarity, and love. The ripening corn and the wild flowers in the grass set the time of year, while the light on the long reaches of the river gives the time of day. The landscape fits aptly in the unusual 'letterbox' format, constructed from two sheets of paper painted on the spot (as we know he preferred to work), and stuck together on a panel. The old harrow in the foreground and the barges - one sailing on the flood in the channel up river to Mistley (where Constable's father once owned the boatyard), the other on the mud by the shore - relay the distance.

39

James Jacques Joseph Tissot 1836-1902

Kathleen

Oil on canvas

27 ½ x 20 ¼ inches

The extraordinary story of the vivacious Irish beauty Kathleen Newton reads like a novel. Her father Charles Kelly, an Irishman, was a clerk to the East India Company, and she was born in India in 1854. Two of her brothers became senior police officers in India, but she and her older sister Mary were sent to school in England during the Indian Mutiny. In 1870, when she was 16 and a 'ravishing beauty', Kathleen returned to India to enter an arranged marriage to a widowed surgeon twice her age, Dr Isaac Newton, brokered by her brother George. On the journey she had a ship-board romance with a dashing 31-year-old naval officer, Commander Henry St Leger Bury Palliser, but when they arrived in Bombay and Commander Palliser left to join his ship, Kathleen had no choice but to go with her brother George to the Punjab, where she was introduced to Newton. They were married in January 1871, but the union was never consummated after Kathleen told Dr Newton that she was pregnant by Commander

Palliser. They were divorced by the next year, and the decree nisi arrived on the day that Kathleen gave birth to a daughter, back in England staying with her sister. The baby was given Dr Newton's name. Two years later in 1874, Kathleen gave birth to a boy (also given Newton's name, although the father was presumably Commander Palliser again), whilst still living with her sister, who by now was in St John's Wood married with two daughters of her own and a son to come.

The famous Parisian artist James Tissot lived close by, having fled the Franco-Prussian War to pursue his career in London. He noticed Kathleen in the street and painted his first picture of her in 1877. She soon moved in with him, leaving her children with her sister, with visits back and forth. So began Tissot's obsession with Kathleen, whom he painted incessantly until 1882, with titles such as *La Mystérieuse* and *La Belle Irlandaise*, for they were never married (Tissot was Catholic and she was Protestant) although they lived together. This arrangement, scandalous to most, was probably the reason Tissot's paintings of her are so rarely set in public spaces amongst other people, and are mostly of her on her own or with her children in closed interiors or gardens. Of course Tissot's artist friends in London cared little for such trivialities, and amongst others Wilde and Whistler were visitors. An old French friend of Tissot, Georges Bastard, remembered the artist calling his muse 'Kitty' and described her, in his 1906 biography of Tissot, as 'a ravishing Irishwoman,' 'delightful,' 'educated and distinguished, tall and slim, with superb blue eyes and long golden hair' (*Georges Bastard, Nos Peintres / James Tissot / Notes Intimes, Revue de Bretagne*, 1906, pp 263-264). One of Tissot's most famous pictures of Kathleen was *Quiet*, exhibited at the Royal Academy in 1881, showing her on a bench in the garden at Tissot's house in Grove End Road with one of her children and a pet dog (this painting was recently acquired by the National Museum of Northern Ireland in Ulster). *Quiet* was painted from our sketch of Kathleen, where she is in a similar pose, vulnerable but sensual. In the larger painting, she is wearing the same daring blue dress, without the blue satin cap, but with a red flower in her corsage which may have been intended to hide her cleavage, but only seems to accentuate it. Our painting was not intended for exhibition, so is not finished or signed. It is the most intimate and frank of Tissot's many paintings of her.

The idyll did not last, for Kathleen died of tuberculosis in November 1882. Tissot was distraught, and returned to France. One of his last pictures of her was an uncanny mezzotint called *L'Apparition*, engraved three years after her death when he contacted her through a medium. She is depicted on the arm of her 'spirit guide,' holding a light.

40

Sir Edward Coley Burne-Jones Bt ARA 1833-1898

Study of a Mourner for St Theophilus and the Angel

Chalk

12 x 7 inches

This figure of a mourner, holding the feet of the martyred St Dorothea, was drawn in about 1861. Theophilus was a lawyer and a pagan, who converted to Christianity when he was miraculously gifted a basket of fruit, sent from heaven by St Dorothea, whereupon he, too, was martyred by Diocletian. This drawing is in red chalk, which Burne-Jones often used to sketch drapery and block out shapes for individual figures.

He wrote about it to E.R. Hughes: 'The ancient red is a far more crimson and rosy tint than the dusty brown sticks they give us now, and I have understood always that the ancient red is exhausted and that we have fallen on evil days and can get no more of it ... I am always asking about it of every colourman I meet, in vain ... I am waiting till I can find one stick of the tint Correggio used' (*Memorials of Edward Burne-Jones*, 1904, vol II, p 322).

41
Maria Zambaco (née Cassavetti) 1843-1914
L'Amour Irrésistible

Spelter, painted bronze and gold

15 ¾ x 9 ½ x 4 ¼ inches

Maria Zambaco and her cousins Marie Spartali and Aglaia Coronio - daughters of wealthy expatriate Greeks - were nicknamed 'The Three Graces' in London, where they were famed for their looks, wealth, independence of mind, and intelligence. Maria, uninhibited and estranged from her husband (a slightly disreputable doctor), was, as Fiona MacCarthy puts it, 'a striking figure with almost phosphorescent white skin and come-hither glorious red hair'. She was an aspiring artist, and Burne-Jones gave her lessons in his studio. She sat for him as Cupid in 1866, when her mother commissioned *Cupid and Psyche*. Modelling to love was a short step, and soon he 'dispensed with most other models ... in favour of Maria Zambaco's delicate, distinctly Grecian features, her large expressive eyes, well-sculpted nose and neatly pointed chin'. Burne-Jones cast her in many of his paintings: *Pygmalion and the Image* (1875-78), as the statue created to be worshipped by the artist; as his enchantress in the *The Wine of Circe* (1870); his goddess in *Venus Concordia* and *Venus Discordia* (1870-73); and his temptress in *The Beguiling of Merlin* (1872-77), the pursuit of the ancient magician by the sexually predatory Nimuë. Their affair was doomed. Despite Maria's threats of suicide in 1869, Burne-Jones would not leave his wife for her. There was a public scandal in 1870, when Burne-Jones's watercolour *Phyllis and Demophoön* was exhibited at the Old Watercolour Society's annual exhibition. Both figures, lovers from Ovid's *Heroides*, were uncompromisingly naked and the woman's features were unmistakably Maria's. After two weeks of complaints, Burne-Jones removed the picture. Burne-Jones never completely deserted her, perhaps visiting her in Paris and writing to her, and she reportedly rented a studio next to his in the 1880s. Her face continued to haunt his paintings long after their affair had ended. About 1880, Zambaco gave up drawing for sculpture, studying with Alphonse Legros at the Slade and with Rodin in Paris,

modelling portrait medallions, including one of her cousin Marie Spartali, and then this figure of irresistible love, referencing perhaps her earlier relationship with Burne-Jones. She exhibited a cast of it (or a larger version) in Paris under her maiden name of Cassavetti, presumably because Dr Zambaco was also then in Paris. Neither this version nor the larger one appears to have been cast in bronze, but instead in spelter, a cheaper zinc-lead alloy that can be coloured with gold and bronze. If done well it is highly effective.

42
Walter Henry Truscott RSA 1854-1890
A Girl in a Shawl

Oil on canvas, signed and dated 1879

25 ¼ x 21 ¾ inches

In a review of the 48th annual exhibition of the Royal Cornwall Polytechnic Society, where this pretty portrait was probably shown, the *Royal Cornwall Gazette* noted that: 'W.H. Truscott is in force with a series of portraits' (3 September 1880). This Falmouth artist, like many in the provinces, lived by portrait painting and photography from his High Street studio/shop.

43
James Thomas Watts RCA, RBSA 1853-1930
Winter in the Woods, Betws-y-Coed

Watercolour and bodycolour; signed, inscribed with title, artist's name and address on the back

14 x 10 inches

Watts was born in Birmingham and studied at the Birmingham School of Art, moving to Liverpool when he was 21. There he became a member of the Liverpool Academy of Arts and of the Royal Cambrian Academy. His wider reputation notwithstanding, he kept to his Birmingham roots, becoming also a member of the Royal Birmingham Society of Artists and of the Birmingham Art Circle. He preferred watercolour to oil, catching the forest's mossy green stillness and the russet dead leaves under the vaulted branches of beech woods. From the artist's address written on the back we infer that this picture was painted after 1899.

44
William Brodie RSA 1815-1881
John Phillip, RA

White marble on canted square base

28 x 10 ½ x 10 ½ inches

This statuette is of Brodie's lifelong friend and fellow Aberdonian, the painter John 'Spanish' Phillip RA (1817-1867), who earned his nickname painting mostly Spanish subjects after his first trip there in 1851. During the 1830s, he was a member of 'The Clique', a group of young artists - including Richard Dadd, Egg, Elmore, Frith, H.N. O'Neill and E.M. Ward - who wanted to paint modern genre, rather than historical, subjects. Phillip married Dadd's sister, who became insane like her brother.

This fine statuette was in Brodie's studio at his death and sold by

auction at Dowell's Art Gallery in George Street, Edinburgh, in December 1881. Brodie exhibited a bust of Amy, Phillip's daughter, in 1861, and a bust of Phillip posthumously in 1868, and again, it seems, in the next year. Two busts of Phillip exhibited at the same venue in consecutive years seems unlikely, so one of the 'busts' may well have been this statuette. Evidently the relationship was very close. Conversely, Phillip portrayed Brodie at least twice: one portrait is in the collection of the Royal Scottish Academy, possibly the one lent by Brodie to the RSA for exhibition in 1880. The other, earlier one, is in Aberdeen Art Gallery, and shows Brodie modelling a head in clay, presumably a bust of Phillip. This picture may have been the portrait exhibited at the RSA in 1860, alongside that of Mrs Brodie. In 1868, the year after Phillip's death, Brodie presented the RSA with Phillip's self-portrait aged 20, probably the one now in the National Galleries of Scotland.

45

Sir William Blake Richmond RA 1842-1921

Lena, the Artist's Daughter, with a Violin

Charcoal; labelled

27 x 17 ½ inches

This confident and vigorous drawing was exhibited at the New Gallery in the winter of 1900-1901, when Helen ('Lena') Richmond was about 30. The composer Hubert Parry, who was a friend of Richmond and his large family, most of whom were musical, nicknamed her 'Podgelfat' when she was little, but she appears to have grown out of that. The chair and table can be seen in a photograph of Richmond's studio of about this time.

46

Sir Coutts Lindsay 1824-1913

Self-Portrait

Oil on mahogany panel

30 x 36 inches

Lindsay, founder of the Grosvenor Gallery, showcase of the Aesthetic Movement, was one of the most influential and important men in the late Victorian art world. He probably painted this picture around 1864, the time of his marriage to Blanche Fitzroy (1844-1912), when he was 42, with greying hair. The view through the window behind him is probably of his estate at Balcarres, the Lindsay seat in Scotland, where Lindsay had a studio. He is wearing the same jacket that he wore posing with Blanche at Balcarres for a photograph by Thomas Buist. The picture on the easel is *A Knight and His Daughter*, a painting that he exhibited at the Grosvenor Gallery in 1879. There is a breastplate of armour (Lindsay had a large collection of armour) behind his chair and his portfolio. The 'Venetian' colour of the painting is in the manner of his friend Watts.

All his life, Lindsay was surrounded by art and artists. Both his parents sketched and painted in watercolour competently. In his youth Coutts had been close to his older second cousin Alexander, Lord Lindsay, who was a cultivated art historian who published his *Sketches of The History of Christian Art* (1847),

dedicated to Coutts, which became a hugely influential book, awakening a strong interest in Italian art and leading to the founding of the Arundel Society. Lord Lindsay saw a great future for Coutts as a painter, as a 'second Benozzo Gozzoli', and taught him everything he could about art on repeated trips to Italy. In 1850, Coutts made the decision to devote his life to art and his love of Italy. He took lessons from William Mulready (1848), Ary Scheffer (Paris, 1850), Charles Sibley and William Leighton Leitch (1853). He frequented the Salon of Adelaide Sartoris in Rome in the early 1850s, where he met many artists from different nations. He wrote plays and he also wrote about art, producing a discourse titled *Painting in Oils* in 1871. His love of art extended beyond writing and painting, however, and in 1877 he opened the Grosvenor Gallery with his partners Charles Edward Hallé and Joseph Comyns Carr. Lindsay alone decided who would exhibit at the new venue. The original guidelines barred Royal Academicians from exhibiting, but these were later revised. Each painting was displayed to its best advantage, evenly spaced, each artist to his own area, and nothing was 'skied'. The new gallery was an instant success, and Oscar Wilde described the opening exhibition: 'Taking a general view of the works exhibited here, we see that this dull land of England, with its short summer, its dreary rains and fogs, and factories, and vile deification of machinery, has yet produced very great masters of art, men with a subtle sense and love of what is beautiful, original, and noble in imagination.'

The Grosvenor Gallery came to be seen as the platform of the Aesthetic Movement, and people flocked in their many thousands to see the exhibitions there. At last there appeared an alternative to the Royal Academy. Lindsay exhibited 67 of his own pictures between 1862 and 1890, mostly at the RA and the Grosvenor Gallery, but only a few small watercolour and oil sketches are known to have survived, and no larger oils, save this one.

There is a telling description of him in a letter from his mother in 1856: 'He is very kind and affectionate in manner. But he keeps me in a constant state of terror. He is so different from all of us. So liberal minded - so full of progress - looks down on us all as old fashioned prejudiced narrow-minded people who cannot keep up with the necessities of the age. He is so fluent and clever that you always - however you may know you are in the right - find yourself in five minutes quite in the wrong box... It is provoking that everyone should spoil him for he has an over opinion of himself and his own powers. At the same time he has a most kind heart and I verily believe would do anything I asked him to do as a kindness - believing me at the same time to be a prejudiced old woman for wishing it.... If he were not my own son I should think him quite delightful.'

47

William Pye 1855-1934

Dorset Coast

Oil on board; labelled

8 x 13 ½ inches

After leaving school, Pye went to sea - but later, set on becoming an artist, he enrolled at Heatherley's Art School in London. From 1883 he was living at Rodwell in Weymouth, Dorset, where it's possible that this scene was painted. He became a friend of Henry Moore and John Brett, both sea painters. His obituary in the *Southern Times* (1934) noted that 'Mr Pye did much to put Dorset on the map in the art world, the variety of the county proving an endless source of inspiration to him ... and his brush has recorded virtually every scene of interest on the Dorset coastline'. He had an unambitious, poetic and simple manner of painting, compared to his grand friends.

48
William Lionel Wyllie RA, RI, RE 1851-1931
Shrimpers Hauling to Windward

Oil on canvas; signed and labelled
 22 ¾ x 27 ¾ inches

At the Royal Academy in 1905, this picture was eclipsed by Wyllie's enormous painting of Trafalgar on the centenary of the battle, which 'stole the show' with the critics. However, this smaller painting is a modest masterpiece of marine art, and shows that Wyllie had lost none of the skill that he had shown thirty years earlier. The picture is full of movement, air, and light. A sea reach (as it is labelled) is the last bit of river before the sea, with the mud bank in the water to the right. The last of the shrimper fleet are hard on the starboard tack in the channel, against both wind and current, whilst some of the leading boats have already tacked inside the safety of the harbour which, from the look of the low-lying topography, may be on the east coast.

49
William Lionel Wyllie RA, RI, RE 1851-1931
Landing the Catch, Portel Sands

Oil on canvas; signed and dated 1875
 13 ¾ x 32 ½ inches

In 1875, the year that this picture is dated, two of the then young painter's pictures were refused by the Royal Academy, for the first time in seven years of precocious success. Disillusioned, Wyllie declared that he would give up painting and go to sea, and although by then the family house on the beach at Wimereux had fallen into the sea during a storm, he spent most of his summer sailing and sketching about the Normandy coast. This picture is of landing the catch at low water on Portel Sands, just south of Boulogne. The bright sun almost directly overhead makes dark silhouettes of the figures and boats, and scintillates on the sea and the wet sand.

50
Francis Danby 1793-1861
The Evening Gun, 1857

Oil on canvas; labelled
 26 ¼ x 33 ½ inches

In 1848, Francis Danby exhibited a large painting, *The Evening Gun – A Calm on the Shore of England* at the Royal Academy (now

lost - Figure 1 is of Danby's 1857 copy). It 'was the picture,' said David Roberts RA, 'all the painters were talking about it'. It was still more extravagantly praised when it was shown at the *Paris International Exhibition* in 1855. Théophile Gautier wrote: 'It is impossible to describe the poetic effect of this scene: there is a calmness, a silence, a solitude which deeply affects the soul. Never has the solemn grandeur of the ocean been better expressed.' In his monograph on Francis Danby published in 1973, Eric Adams wrote that the original 1848 painting was an 'enormous success' and that it was the principal work upon which Danby's reputation had rested. He also noted, abruptly, that it was 'blacked, cracked and unbid for' when it appeared at Christie's in 1955. He assumed, perhaps correctly, that it had since been destroyed. Adams also dismissed the present work as an 'oval copy by James Danby, in bad condition' of the 1848 *The Evening Gun – A Calm on the Shore of England*.

Revealing conservation and more recent research confirm that this painting is certainly by Francis Danby. It is an independent work of considerable interest and it was commissioned by Thomas Pemberton, brass founder of Handsworth. Pemberton may well have asked for a smaller version of the very large 1848 painting, which was five feet wide. Danby, however,



Figure 1



Figure 2

was not inclined to replicas or repetitions, as attested by the many subtle distinctions and variations of mood in his own versions of *Liensfiord, Norway* in the V&A, Tate Britain and Bristol Museum and Art Gallery. The label on the back of Mr Pemberton's *The Evening Gun* (the present picture) is in Francis Danby's hand. Truncated and torn, it reads: 'The Evening Gun. Painted from a sketch / of the original picture sent... / Mr Thos Pem...'. The words 'from a sketch' may be deliberately explaining and excusing the considerable differences from the larger work. A comparison with other successors to the original painting supports this proposition. On 5 November 1856 Danby wrote to the widow of his 'best and dearest friend, Mr Gibbons'. Mrs Gibbons had earlier ordered a 'little' version of what Danby calls 'The Sunset Gun'; this smaller work in a private collection is now known simply as *The Evening Gun*. It is half the size and differs in many details from contemporary published descriptions of the larger painting of 1848. The landscape background, for example, may be describing an actual view looking up the Exe towards Exmouth. That is certainly the case with *Dead Calm – Sunset at the Bight of Exmouth*, exhibited at the Royal Academy in 1855 and now in the Royal Albert Memorial Museum, Exeter (Figure 2). Here the composition of the scene is again similar, but the scenery is exact in its local detail. Even the defunct tower of Brunel's atmospheric railway at Starcross is depicted. But no evening gun is being fired and, as *The Art Journal* reported, 'the sentiment of the picture is a perfect tranquillity'. This work was exhibited at the Royal Academy in 1855 and had already been promised to Thomas Miller, a Preston cotton manufacturer. Danby had written to Miller on 25 March earlier in that year, pointing out that he would not be allowed to exhibit a copy of an earlier work, but saying that he has 'commenced a picture according to the description of what you desire to possess ie something of The Evening Gun in character.' The general composition of both these surviving works is again repeated in the present oval version. The clouds are now denser and the contrasts of tone much stronger. It is moments later, when darkness has advanced, and light is limited to the sky and its reflection in the water. Forms, such as the distant hills or the hulk to the right, are revealed only by the light beyond. Danby has observed these effects afresh. The masts, spars and rigging differ substantially in each of these three works, but here their especial precision and elegance dominate the painting. Danby has carefully recomposed this complex and inspiring superstructure - and he has done so with knowledge and assurance. The artist had first developed a passion for sailing and boat building on the shores of Lake Geneva in the 1830s. At Exmouth, where he settled in 1846, he was to design and build two yachts, 'The Chase' and 'Dragon Fly', and to design an innovative anchor, for which a patent was to be granted shortly after his death in 1861.

The painting's magnificent frame with its distinctive scallop seashells in the corners was probably made by James Criswick of 6 New Compton Street. In the census of 1851, he was employing over fifty men. One of Danby's letters confirms that he ordered a

frame from Criswick in 1855 for one of Joseph Gillott's commissions. Linnell, Millais, and Holman Hunt also ordered frames from this outstanding framemaker.

Francis Danby's letter to Mrs Gibbons of 5 November 1856, quoted above, was full of explanations for his delay with her commission. He has moved house, had problems with his new studio and all 'at a time that I never had so many orders.' He has two works in progress for Mr Rought, a dealer, promised two years ago, two large works in hand for the steel pen-nib magnate, Joseph Gillott, promised for last summer and 'one for Mr Pemberton which has been promised these 3 years'. Three years may be a convenient exaggeration. In May of the following year, Danby wrote to Mr Gillott saying that he had earlier called at his Edgbaston home together with Mr and Mrs Pemberton and they had much enjoyed his gallery of paintings. Danby may have first delivered his oval *The Evening Gun* to the Pembertons's home, Heathfield Hall at nearby Handsworth. In 1860, Thomas Pemberton was also to purchase Francis Danby's last exhibited painting and one of his most ambitious works: *Phoebus Rising from the Sea*, by the lustre of his first vivifying rays, through the drifting foam of a rolling wave, calls into worldly existence 'The Queen of Beauty'. At Joseph Gillott's sale in 1872, Pemberton also acquired the still larger landscape *Ulysses at the Court of Alcinous*. This painting was described by Eric Adams 'as the very last product of the classical tradition in English landscape-painting, which it sends off in a fitting autumnal glory.' All three of Pemberton's Danbys were to be sold at Christie's in 1874, where they were all acquired by J. Watson, then of Warley Hall, Birmingham, and all have remained with his descendants until very recently.

We are grateful to Francis Greenacre, who adds: Francis Danby delighted in 'deep toned pictures', as he called them. In a letter to his long-suffering patron, John Gibbons, he added: 'and you know in this I am incurable' (2 January 1833). Danby had painted small and intense scenes of sunset and twilight in the Avon Gorge in the early 1820s when still living in Bristol. Even the earliest of his large and ambitious exhibition paintings was a dark, desolate and moonlight mountain scene, *The Upas Tree* (1819, Victoria and Albert Museum, London). Later, when lamenting its failure to sell, he wrote to Gibbons: 'I think I am almost cured of painting dark pictures, but I shall ever like them best' (15 June 1826). The underlining was Danby's own, an acknowledgement of a life-long passion. A fascination for the effects of the last moments of sunlight and of twilight, moonlight and dawn was not to be denied by market forces.

51

John Ritchie 1821-1879

A Day in the Country

Oil on canvas

24 ¾ x 29 ¼ inches

John Ritchie is a hard man to pin down, and barely features in contemporary journals or literature. Odd, for he exhibited over 100 paintings in all the major venues - from 1844 in the Royal

Scottish Academy to 1875 in the Royal Academy in London - and over 60 of his pictures have been sold at auction in the last 50 years for as much as £110,000. Born in Scotland, Ritchie first exhibited aged 19 in 1840, at the British Institution and the Royal Scottish Academy, and gave his address as 'Musselburgh'. It is likely that he was related to the sculptor Alexander Handyside Ritchie (b 1805) and his sculptor brother, also John Ritchie (b 1811), who both lived in Musselburgh at this time. He showed his early pictures from the 1850s and 1860s at the Liverpool Academy (from addresses in Edinburgh), alongside those of his close contemporaries, the so-called 'Liverpool Pre-Raphaelites': James Campbell, Robert Tonge, William Windus and Daniel Williamson. This group - whose pictures are distinctively full of light and detail of nature, particularly in their rendering of trees - represent a sort of 'cultural Galapagos' in which Pre-Raphaelitism developed independently of the main body. None of these painters, like Ritchie, succeeded in attracting much notice from the critics. All of them, but especially Ritchie, appear to have been influenced by John Brett's *The Stonebreaker* and *The Hedger* (exhibited at the Liverpool Academy in 1857 and 1860). In 1858, from an address in London, he exhibited two ambitious paintings painted in a new manner, parallel to his Pre-Raphaelite style, closer to that of Frith's large modern life subjects. These were *A Winter's Day in St James's Park* (private collection) and *A Summer's Day in Hyde Park* (Museum of London), at the British Institution in London. The success of these was enough to justify staying in London for three years, until he moved back to Edinburgh in 1861. This was followed by a period in Shepherd's Bush (1866-1872), after which he moved to Bexleyheath in Kent, where he remained.

This painting was exhibited at the Liverpool Academy in 1863, and is a portrait of a farmer on his land. His house is visible at middle centre, before the mountains in the distance. The oak trees are carefully numbered, and the butt of one that has been cut down is being hauled away by his men behind. He has lost a tree, its roots nibbled by rabbits which have burrowed underneath into the sandy bank. He has had his revenge with his gun and a man attends to the corpse of the culprit. This unusual composition gives the character of both the man and his land, and although the figure drawing is a little naive, the trees and foliage are dramatically lit and detailed with Ruskinian precision. Ritchie's work has on occasion been confused with that of George William Mote, a self-taught Worcestershire landscape painter, again influenced by the Pre-Raphaelites. Like Mote, Ritchie's distinctive technique, direct and fresh, is too personal to be the product of an extensive education; instead, he seems to have learned from his contemporaries, and by meticulous observation of nature.

52

John Brett ARA 1831-1902

Summer Mists off Tol Pedn, Cornwall

Oil on canvas; inscribed with title and dated August 27 [18]80
7 x 14 inches

'This masterly sketch was the first Brett painted after his arrival at Porth Gwarra near Land's End on 24 August 1880. The vantage point is Tol-Pedn-Penwith ('the holed headland in Penwith'), looking eastwards towards Polostoc Zawn ('the fisherman's cap'). The headland gets its name from a thirty-foot-wide chasm, known as 'The Funnel', that drops from the top of the cliff down to the sea. Brett's position was precarious, as this chasm lay immediately behind him as he painted. Working from such an exposed position would have been possible only on a calm day with little wind; August 27 must have been just such a day, with a sea mist adding to the feeling of repose. The rocks are painted with scientific precision, and in the foreground Brett has introduced a lyrical note by his emphasis on the colourful sea pinks and the gorgeous orange lichen which decorates the granite. In the centre of the picture a Mousehole lugger provides a focal point for a work in which a perfect balance between geological, botanical and meteorological elements has been achieved. The artist is shown here at the height of his powers' (Charles Brett, Michael Hickox and Christiana Payne, *John Brett - A Pre-Raphaelite in Cornwall*, exhibition catalogue, 2006, p 100).

'At this time he [Brett] thought of buying land on the promontory of Tol-Pedn-Penwith in order to build a permanent summer home. ... Charles Brett has pointed out that Brett often had to make steep climbs or perch in precarious positions in order to sketch from his chosen viewpoint, and in this case he was just in front of a thirty-foot-wide chasm. In this sketch, the distance, where the silky, pallid sea melts almost imperceptibly into the sky, is handled with great delicacy' (Christiana Payne, *John Brett: Pre-Raphaelite Landscape Painter*, p 134).

53

John Brett ARA 1831-1902

Newquay, Cornwall

Oil on canvas; signed on stretcher, labelled with number '51' and title
7 x 14 inches

Brett used this little sketch, most likely done in a single sitting of two or three hours, as a preparatory work for *The Grey of the Morning*, which was exhibited at the Royal Academy in 1882. It was probably one of the forty 7 inch x 14 inch 'sketches from nature,' which Brett sent to the Fine Art Society's *Sea Exhibition* in 1881-82. The picture shows Bothwick Rocks in Newquay, with Trevoze Head in the distance, and, according to Payne and Brett, it was painted on June 30, 1881.

54

Sir George Clausen RA, RWS, RI 1852-1944

Pensive

Oil on canvas; signed and dated 1895, dated and inscribed 'Cinderella' on the back in another hand and labelled
18 x 14 inches

In 1895, the year of this painting, Clausen began a series of pictures of local village girls in Widdington, Essex, where he lived. This girl's name was Lizzie Deller. *Pensive*, later titled

Cinderella, is delicately rendered and softly lit, and was the first painting of this series. The change of title was a suggestion from Clausen's dealer, David Croal Thomson of Goupil's, to romanticise the subject. When it was exhibited in The New Gallery in 1896, a critic for the *Pall Mall Gazette* remarked that the artist had captured 'a creature exquisitely tender in nature'.

55

John Brett ARA 1831-1902

In the Channel Islands

Oil on canvas; signed and dated 1876

28 ¼ x 48 ¼ inches

In the late summer and autumn of 1874, Brett took his family to Guernsey for his annual 'painting campaign'. The trip resulted in several smaller exhibited paintings that year, and in 1875, four or five larger, more ambitious pictures. These included his seven-foot-wide *Spires and Steeples of the Channel Islands*, set in Moulin Huet Bay (now lost), and the slightly-smaller-than-ours *On the Coast of Guernsey*, dated 1875 and inscribed 'from the cliffs over Moulin Huet' on the back (Birmingham Museum and Art Gallery). The larger picture caught the attention of John Ruskin, who praised the 'extreme distance' captured by Brett as 'the best bit of sea and atmosphere in the rooms. The paint [is] ... laid on with extreme science in alterations of colour'.

Our picture, exhibited at the Royal Birmingham Society of Artists in 1876, is the last from his 1874 trip to Guernsey, a location that inspired several of Brett's best paintings. After seeing it exhibited in Birmingham, one critic called it 'one of Mr Brett's very finest works ... in which rock, and sand, and sea are painted, as Mr Brett alone can render them' (*Birmingham Daily Post*, 28 August 1876, p 5). It was soon bought by the politician Joseph Chamberlain, who left it to his son Austen Chamberlain. By now, Brett was at the outset of what he later described as his 'Heyday', having been made Associate of the Royal Academy, where his pictures were regularly accepted for exhibition and sold for £1,200 apiece.

Brett's love of geology encouraged him to explore the wilder shores of Britain, especially at low tide. An experienced sailor, Brett was better able to reach pristine, unknown parts of the British coast, where he found - as he said pithily - that 'sentiment in landscape is chiefly dependent on meteorology'. Man, if he appeared at all, was incidental at sea or on land, for Brett was the Hammond Innes of painters - everything was subordinate to the power of nature.

56

William Henry Hunt OWS 1790-1864

Anticipation

Watercolour; signed, labelled by the sitter

10 ¼ x 7 ¼ inches

This is the first (prime) version of Hunt's pretty *Love's Missive* (or *The Appointment*), exhibited at the Old Water-colour Society in 1830. The artist's biographer, John Witt, thought the model for the later V&A version of this watercolour was the artist's wife Maria Hunt, who often sat for her husband, but it is apparent

from the inscriptions on the labels of our picture that the model was Elizabeth Morrison, painted at Hastings.

After seeing the V&A version, F.G. Stephens wrote in *Fraser's Magazine*: 'I saw recently, at Christie's auction-room, a drawing styled 'The Appointment', - a lady holding aside a blind in order that she might look through a window. This was by no means an important work: it sold for £28 only, but it established Hunt's claim for admiration on high grounds. Neglecting to put dates to drawings, the artist prepared no end of trouble for his biographer, and countless disputes among his admirers. The work just named was, I fancy, executed in the interval between 1825 and 1830' (1865, vol 72, p 532).

'Up to the time when he joined the Society he had painted chiefly landscapes or architectural subjects; but he began then to exhibit those studies of rustic figures and still life to which he adhered for the rest of his long career. He was an admirably acute observer and a masterly executant, and by his consummate ability he gave a meaning and importance to his work far beyond what can ordinarily be claimed for such essays in what is necessarily more or less unimaginative realism. In some ways it is surprising that an artist so highly gifted should have been content to confine his practice within such narrow limits, but he was severely hampered throughout his life by ill-health, and it was scarcely possible for him to attempt anything which might have taxed his physical energies' (*The Old Water-Colour Society*, 1804-1904, p 43).

57

Frederic, Lord Leighton of Stretton PRA, RWS, HRCA, HRSW 1830-1896

A Study

Oil on canvas; labelled

10 x 7 ½ inches

This exquisite little study of 1877, in its original frame, pre-dates Leighton's *Nausicaa* of 1878, and is apparently of the same model (who was probably Italian, perhaps from Capri, which Leighton visited many times). This model also sat for at least two other pictures painted shortly afterwards: *Nicandra* and *Catarina*, both exhibited in 1879. *Nicandra* is almost the same size as our study, and all three pictures deploy a similar 'cappuccino' palette of colours to *Nausicaa*, which Leonée Ormond described: 'with its cool tonality of olive green, various shades of grey and of white, together with the flesh tones of the model'. The same girl may also have sat for the leftmost girl in *Winding the Skein* (1878) and *Amarilla* (1879).

Leighton exhibited several studies of girls's heads at around this time. This one was exhibited in 1877 at the first exhibition of the new Grosvenor Gallery, where it was reviewed by *The Morning Post*, 22 May 1877: 'a small female head, so life-like and conversational that it has the semblance of speech, the lips looking as though they were in motion'. *The Times* wrote that it was 'of great loveliness'. By this time Leighton was a senior Royal Academician, elected to the RA Council in 1869, and he was elected its President the following year. The Grosvenor Gallery posed a challenge to the supremacy of the RA, and was seen as a

place of secession from it, so Leighton had to handle the threat with care; although he showed this little study at the very first exhibition, he reserved his largest paintings for the Royal Academy, thus preserving the pre-eminence of the older institution. The Grosvenor Gallery held its last exhibition in 1888.

58
George Henry Boughton 1833-1905
Lady in Furs

Oil on canvas
22 ¼ x 18 inches

Although Boughton was born in Norfolk, England, his parents emigrated with him to America when he was only two years old. Apparently self-taught, he became a painter of landscape and American history in Albany, New York. Eventually, in the late 1850s, he returned to Europe and, in 1861, opened a studio in London. In the 1890s, Boughton was a frequent visitor to the home of fellow American painter Francis Bissell in Broadway, Worcestershire, with fellow Americans Henry James, Edwin Abbey, and John Singer Sargent. Open and engaging, Boughton moved easily in society, and painted fashionable women in soft, subdued, and harmonious colours, often in winter. This is a late painting and probably depicts a favourite model, Olive Hood, the actress.

59
Sir Samuel Luke Fildes RA 1843-1927
A Venetian Girl

Chalk; labelled
12 ½ x 9 inches

This drawing dates from about 1877, for it closely relates to his painting *A Venetian Flower Girl* that Fildes exhibited that year. His visits to Venice, often with his brother-in-law the painter Henry Woods, led him to meet Whistler, and then Sargent, who arrived later from Paris. Although the British contingent of artists working there were initially unimpressed by the Americans, Fildes spent some time with Sargent in his studio, and was soon captivated by his 'Impressionist' style. His drawings lost the anecdotal manner of those he made earlier for *The Graphic* magazine, and became larger, more broadly treated and more spontaneous. This drawing was given to Fildes's son Geoffrey in the year of the artist's death.

60
Herbert Dicksee RE 1862-1942
The Old King

Watercolour
13 ½ x 22 ½ inches

Herbert Dicksee, cousin of Frank Dicksee PRA, was a painter and etcher of animals, particularly deerhounds and big cats. In 1887/88 he made a series of studies of Punch, an elderly lion in the Zoological Gardens in Regent's Park. 'He was a noble old fellow, for not only was his head so handsomely shaped as to be a model for sculptor or painter, but he was gentle to a high degree, and he had won the affection of his keeper to an extent

which was positively touching' (*Tavistock Gazette*, 13 January 1888). At the RA in 1887, Dicksee exhibited an engraving entitled *The Dying Lion*, and in 1888 he exhibited a large oil of the same subject. This highly dramatic watercolour remained in his studio at his death.

61
Thomas Frederick Mason Sheard 1866-1921
Self-Portrait

Oil on canvas
36 x 28 inches

Sheard was an artist well-known in Oxford. He studied history at Magdalen, took an average degree and turned to painting, studying in Paris in the 1890s under Gustave Courtois and Jules Lefebvre at the Académie de la Grande Chaumière, which had fees lower even than the Académie Julian. He later specialised in Middle Eastern subjects. This lively and perhaps deliberately unfinished self-portrait painted in 'verdaccio' green underpaint is unsigned, and it belonged to the artist's daughter.

62
Augustus Wall Callcott 1779-1844
A Ferry on the Scheldt at Oudenaarde

Oil on canvas; signed and dated 1828
25 ½ x 38 ½ inches

Callcott painted this picture in 1828, the year after his honeymoon trip to Italy, probably from sketches made on the spot during the journey. His wife was the widely-admired Maria Graham (née Dundas), a writer on travel and painting, and an illustrator. Dramatically lit and with a fine sense of distance and colour, Callcott's landscapes are well arranged, airy, and poised, their articulate spaces adorned by graceful figures choreographed in groups.

Callcott trained first as a musician, but gave it up for painting. He studied portraiture under Hoppner and became highly successful, though he gave that up, too, for landscapes, and earned his knighthood as Surveyor of the Queen's Pictures in the last year of his life. He was also a friend of Turner, although his work loses by comparison.

63
Thomas Sidney Cooper RA 1803-1902
Sheep and Cattle on the Marshes

Oil on canvas; signed and dated 1876
20 x 30 inches

'Cow' Cooper, as he became known, or 'The Cuyp of Kent' (he lived near Canterbury for most of his long life), trained at the Royal Academy Schools before taking up a position as a teacher in Brussels in 1829. Here, he made friends with the great Belgian animal painter Verboeckhoven, who gave Cooper the 'secret' of the great 17th century Dutch Master: walnut oil medium, which brightened his colours. Back in Britain and painting livestock, Cooper found a ready market amongst wealthy farmers and landowners, modelling ordered life in the farmyard as a paradigm

of a well-governed state. He left horses and dogs to other painters, believing them not picturesque.

Cooper's cows's noses shine wet, their flanks bristle dustily, their udders swell with milk; you can almost hear them mooing with contentment as they chew the cud. His sheep are either sleeping or typically wary, their wool layered in the same way that he paints grass, oily with lanolin, discoloured and crusty with the mud of the pasture. His low viewpoint projects the cow against the sky, giving an heroic stature to the beast - 'Queen of the Meadow', as it were.

64

Denis William Eden 1878-1949

A Bowl of Lemons

Oil on canvas; signed

11 ½ x 13 ½ inches

Denis Eden had his first lessons in painting from F.G. Stephens, an original member of the Pre-Raphaelite Brotherhood. The young Eden and his friend Frank Cadogan Cowper travelled around Britain to see as many Pre-Raphaelite paintings as they could. *The Art Record* of March 1902 carried an article about them (and a third painter, Campbell Lindsay Smith) in which they were described as 'three young artists who have revived the original Pre-Raphaelite ideas ... they too have formed a Brotherhood'. Cowper and Eden were amongst those chosen by Edwin Austin Abbey, who employed Cowper as studio assistant, to paint six panels from British history for the east corridor of the House of Commons in 1910. Eden's contribution was *John Cabot Receiving the Charter from Henry VII*. Around 1920, the year of this little picture, Eden exhibited several still life subjects at the Royal Academy.

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The Maas Gallery