

ENGLISH  
ROMANTIC ART  
1850-1920

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September 20th – October 22nd, 2005

SHEPHERD & DEROM GALLERIES

*in association with*

CAMPBELL WILSON

CHRISTOPHER WOOD





CAT. I

### Herbert Gustave Schmalz (1856–1935)

#### *A Fair Beauty*

Signed and dated 1889; oil on canvas, 24 × 20 ins

Provenance: George Hughes, Newcastle; Mawson, Swan & Morgan, Newcastle; Private Collection.

‘Another Victorian worthy who enjoyed a great reputation in his day was Herbert Schmalz. He painted subjects from classical and biblical history, only choosing episodes which offered opportunities for elaborate and exotic architectural settings.’ (Christopher Wood, *Olympian Dreamers* p. 254.) In 1890 he visited Jerusalem and the Holy Land to collect material for his biblical subjects, many of which were turned into prints. He also painted portraits, and romantic figurative subjects. After the First World War, he changed his name to Carmichael.







CAT. 2

**Henry John Stock (1853–1930)**

*Portrait of The Hon. Mrs George Leveson-Gower*

Signed and signed and inscribed on an old label on the reverse; oil on canvas, 28½ × 22½ ins

Born in Soho, Stock went blind in childhood but recovered his sight on being sent to live in the New Forest. He studied at St Martin's School of Art and the RA Schools and was encouraged by the wood engraver W.J. Linton, who took him to Italy. In the 1870s he was employed to draw figures for stained glass. He exhibited widely, mostly works of an imaginative nature. He also painted portraits including the family of Lord Ronald Gower. His work shows the influence of Watts and Rossetti but he was particularly struck by William Blake, with whom he may well have felt some sense of identity.



CAT. 3

**Arthur Gaskin (1862–1928)**

*Portrait of Joscelyne Verney Gaskin, aged 12 yrs,  
the Artist's Daughter*

Inscribed and signed on the reverse; oil on canvas, 14 × 11 ins

Provenance: Joscelyne Turner, née Gaskin, the artist's daughter and thence by direct descent to present.

A drawing for this painting is illustrated in *The Studio* no. 64, 1915 p. 26.

Gaskin was a leading member of the Birmingham Group of Artists that included Joseph Southall, Henry Payne and Sidney Meteyard. Both he and his wife were designers of jewellery, enamel and metalwork. Much influenced by Burne-Jones and William Morris he is closely associated with the Arts and Crafts Movement.





CAT. 4

**George Owen Wynne Apperley, RI, FSA (1884–1960)**

*Self-Portrait of the Artist*

Signed and inscribed 'Painted by himself at Bushey in the year AD 1915. His age 31';

watercolour and bodycolour; 20 × 16 ins

Exhibited: Royal Academy, 1916, no. 1000.

George Owen Wynne Apperley is a forgotten English watercolourist of some considerable talent, as shown here in this extraordinary self-portrait painted in 1915.

Apperley was a descendant of 'Nimrod', the sporting journalist. He attended Hubert von Herkomer's art school in Bushey, Hertfordshire. Indeed it was at Bushey where Apperley painted this self-portrait at the age of 31, when he returned to live there in 1913, following the death of a daughter, the illness of a son and his own poor health. He exhibited at the Royal Academy from 1905, and his first one-man show was in the following year. In 1907 he married and lived in Hampstead, travelling twice yearly to paint on the Continent.

In addition to painting, Apperley also composed a musical, *The Flying Man*, based on the exploits of Blériot, and he appeared on the music hall stage.

In 1916, the year after he painted this extraordinary self-portrait, he was advised to go to Spain for his health – and he never returned. He first lived in Granada, and then at the Villa Apperley, Tangier, with a Spanish gypsy. He had numerous exhibitions in Spain and was awarded the order of Alfonso X el Sabio in 1945. He painted figures, mythological subjects, landscapes and town views. He was a fine draughtsman, as shown here in this watercolour with its highly detailed interior.





CAT. 5

**George Frederic Watts, OM, RA, HRCA (1817–1904)**

*Portrait of a Lady, possibly Mrs Crawshay*

Indistinctly inscribed with the sitter's name and the artist's address on a fragmented label attached to the frame

Oil on canvas, 26 × 21 in, in the original Watts frame

Provenance: Lilian Mackintosh (the artist's adoptive daughter) and thence by descent

This portrait is believed to be of the artist's housekeeper Mrs Crawshay. Lilian Mackintosh inherited the work from Watts. Lilian was educated at Roedean School near Brighton and was permitted as a special favour to Watts to wear long flowing Pre-Raphaelite dresses rather than the regular uniform. She was part of the Watt's household until the artist's death in 1904. After the death of her husband Michael Chapman, Lilian returned with her children to the Watts family home in Compton where they remained until the 1930s.



CAT. 6

**William Maw Egley (1826–1916)**

*The Little Countess*

Previously signed and inscribed on a label on the reverse (fragments remain); oil on panel, 4 × 3 ins

Egley is best known for his genre paintings in the style of William Powell Frith, indeed he worked with Frith painting in the backgrounds on several of his pictures and counted him as a friend. Living in London he was able to exhibit extensively at the Royal Academy (from 1843–1898) with subjects as diverse as historical genre, literary illustration and scenes from contemporary life. Egley painted for most of his long life and a list of over a thousand paintings is recorded in his diaries in the Victoria and Albert Museum.





CAT. 7

## George Frederic Watts, OM, RA (1817–1904)

### *Blanche*

Oil on canvas; 27 × 19¾ ins

Provenance: Charles H. Rickards, sale Christie's, 2 April 1887, lot 52; W.G. Rawlinson by 1904; Mr. Carver, Bitteswell, Leicestershire; Misses Belcher, Bitteswell, Leicestershire; Private Collection.

Exhibited: Grosvenor Gallery, Watts Exhibition, 1881–1882, no. 128; Manchester, Watts Memorial Exhibition, 1905, no. 102; New York, Shepherd Gallery in association with Christopher Wood, Julian Hartnoll and Maas Gallery, *English Romantic Art 1850–1920 – Pre-Raphaelites, Academics, Symbolists*, October 18 – November 18, 1989, no. 145, illustrated in colour in the catalogue.

Literature: Mrs. M.S. Watts, *Catalogue of the Works of G.F. Watts*, vol. 1, p. 20; 'This is the first portrait Mr. Watts painted of little Blanche Clogstoun, who is seated in an armchair and wears red stockings.'

Blanche Clogstoun was the orphan niece of Mr. and Mrs. Thoby Prinsep, and Watts became her legal guardian. In 1883 she married Herbert Somers Cocks, and died in 1895. Watts rarely painted children, but in the case of Blanche Clogstoun, a child he obviously knew well, he has produced a picture of great charm and tenderness.







CAT. 8

**John Byam Liston Shaw, ARWS, RI (1872–1919)**  
*God is in Heaven and Thou upon Earth: Therefore let thy words be few' Ecclesiastes Ch. V.V.ii*

Signed and titled on a label attached to the reverse; oil on panel, 16 × 12 ins

Provenance: Pre-Raphaelite Inc

Exhibited: London, Messer's Dowdeswell's Sermons in Stones and Good in Everything, June 1902; Oxford, Ashmolean Museum, Byam Shaw, 1986 no. 16

Literature: Rex Vicat Cole *The Art and Life of Byam Shaw* (London 1932) p. 214

Byam Shaw painted this picture as part of a commission for the dealers Dowdeswell who bought and published *Love the Conqueror* in 1899. The exhibition 'Sermons in Stones and Good in Everything' suggested by the Book of Ecclesiastes took place in 1902. He also worked on several other Dowdeswell commissions. Byam Shaw has a number of works in public collections including throughout Britain and in Australia and Canada.



CAT. 9

**James Macbeth (1847–1891)**

*A Quiet Moment*

Signed on the reverse; oil on panel, 9<sup>7</sup>/<sub>8</sub> × 6<sup>3</sup>/<sub>4</sub> ins

James Macbeth was a Glasgow painter who is best known as a portraitist working from 1872. Although he lived in Scotland he exhibited most of his work in London including some genre and landscape subjects. He exhibited at the Royal Academy between 1872–1884.





CAT. 10

**George Frederic Watts, OM, RA (1817–1904)**

*Ellen Terry at the Piano*

Inscribed: 'Ellen Terry'; pencil, 12 × 8¾ ins

Provenance: Lilian (the artist's adopted daughter) and Michael Chapman, and thence by descent.

Despite Ellen Terry's blooming theatrical career, she willingly sacrificed the stage at the age of only 16 to marry G.F. Watts, who was 30 years her senior. Within a year the marriage had failed. A later deed of separation cited "incompatibility of temper". This rather tender drawing by Watts shows the young Ellen at the piano. It was formerly in the collection of Watts's adopted daughter Lilian Chapman (née Mackintosh); who inherited a number of the artist's paintings and drawings.

CAT. 11

**George Frederic Watts, OM, RA (1817–1904)**

*Portrait of Lady Ashburton*

Oil on panel; 15¾ × 11¾ ins

Literature: V. Franklin-Gould G. F. Watts – *The Last Great Victorian* 2004, pp. 106–107.

Lady Ashburton was a well-known hostess and collector, much admired by Thomas Carlyle. She was also a friend of G.F. Watts, and bought from him two small versions of *Love and Death* and *Time, Death and Judgement*.





CAT. 12

## Frank Cadogan Cowper (1877–1958)

### Portrait of Fraunces Christie

Pencil, 11 × 8 ins

This is probably a portrait of Fraunces Christie, Cadogan Cowper painted *Fraunces, Beatrice, James and Symfyne, Children of James Christie esq* in 1919 (RA 1920 no.592). The features of the sitter in the present study resemble the eldest girl in the portrait group. Cadogan Cowper is often referred to as ‘the last Pre-Raphaelite’ and like Ernest Board belonged to the group of painters known as the Neo-Pre-Raphaelites.



CAT. 13

## George Price Boyce, RWS (1826–1897)

### Edward Filliger, Study of a Boy, seated

Signed with initials, inscribed ‘Edward Filliger, Hastings’ and dated Aug. ’50’; pencil, 7½ × 5½ ins  
Provenance: Philip Street, the artist’s nephew, thence by descent.

Boyce lived in Chelsea and was a neighbour and friend of Rossetti, so he moved in Pre-Raphaelite circles. Originally an architect, Boyce was encouraged to take up watercolour by David Cox. He concentrated on landscapes and buildings mainly, and his watercolours are now highly prized for their delicate Pre-Raphaelite colour and detail. As these drawings reveal, he was also an accomplished draughtsman.







CAT. 14

### Emma Florence Harrison (fl. 1877–1925)

#### St Cecilia – The Palace of Art

Signed with monogram & inscribed; watercolour & bodycolour heightened with white, 9½ × 6⅜ ins  
 Literature: Alfred Lord Tennyson, *Guinevere and other Poems*, Blackie & Sons Ltd, Glasgow 1911, p. 146  
 Provenance: James W. Murray, Glasgow



CATS. 15–16

### Emma Florence Harrison (fl. 1877–1925)

#### Sir Galahad

'Sir Galahad. / Rise up and look and listen Galahad.' *A Christmas Mystery*  
 Signed and inscribed; pencil and watercolour heightened with white, 9½ × 6¼ ins  
 Literature: *The Early Poems of William Morris*, Blackie & Sons Ltd, Glasgow 1914, p. 36.

#### A Dream of Fair Home

Signed and inscribed; pencil and watercolour heightened with white, 9½ × 6¼ ins  
 Literature: Alfred Lord Tennyson, *Guinevere and other Poems*, Blackie & Sons Ltd, Glasgow 1911, p. 146

Florence Harrison (as she was called) was a writer, poet and artist. She worked in a distinctive late Pre-Raphaelite style showing the influence of both Rossetti and Burne-Jones. She is chiefly remembered for her work as an illustrator particularly for the books she did for Blackie and Son, Ltd in Glasgow, although she also illustrated her own poetry. She chose to illustrate works of a romantic nature that suited her style, these included Christina Rossetti, William Morris and Alfred Lord Tennyson. Her own verse is said to have a magical quality that appealed to all ages. Her work was included at The Last Romantics Exhibition at The Barbican Art Gallery in 1989.





CAT. 17

**Sir Edward Coley Burne-Jones, Bt., ARA, RWS  
and Assistants (1833–1898)**

*Study for the Court of Venus*

Inscribed R; oil on canvas, 14 × 20½ ins

Provenance: With The Maas Gallery, London

Burne-Jones painted this study in the mid 1860s. The subject is taken from the Cupid and Psyche story in *The Earthly Paradise*. He never completed the painting although a more finished red chalk drawing is in existence (private collection, England). During the period 1864–1868 nearly all the paintings that he made were from the designs for *The Earthly Paradise*

CAT. 18 (OVERLEAF)

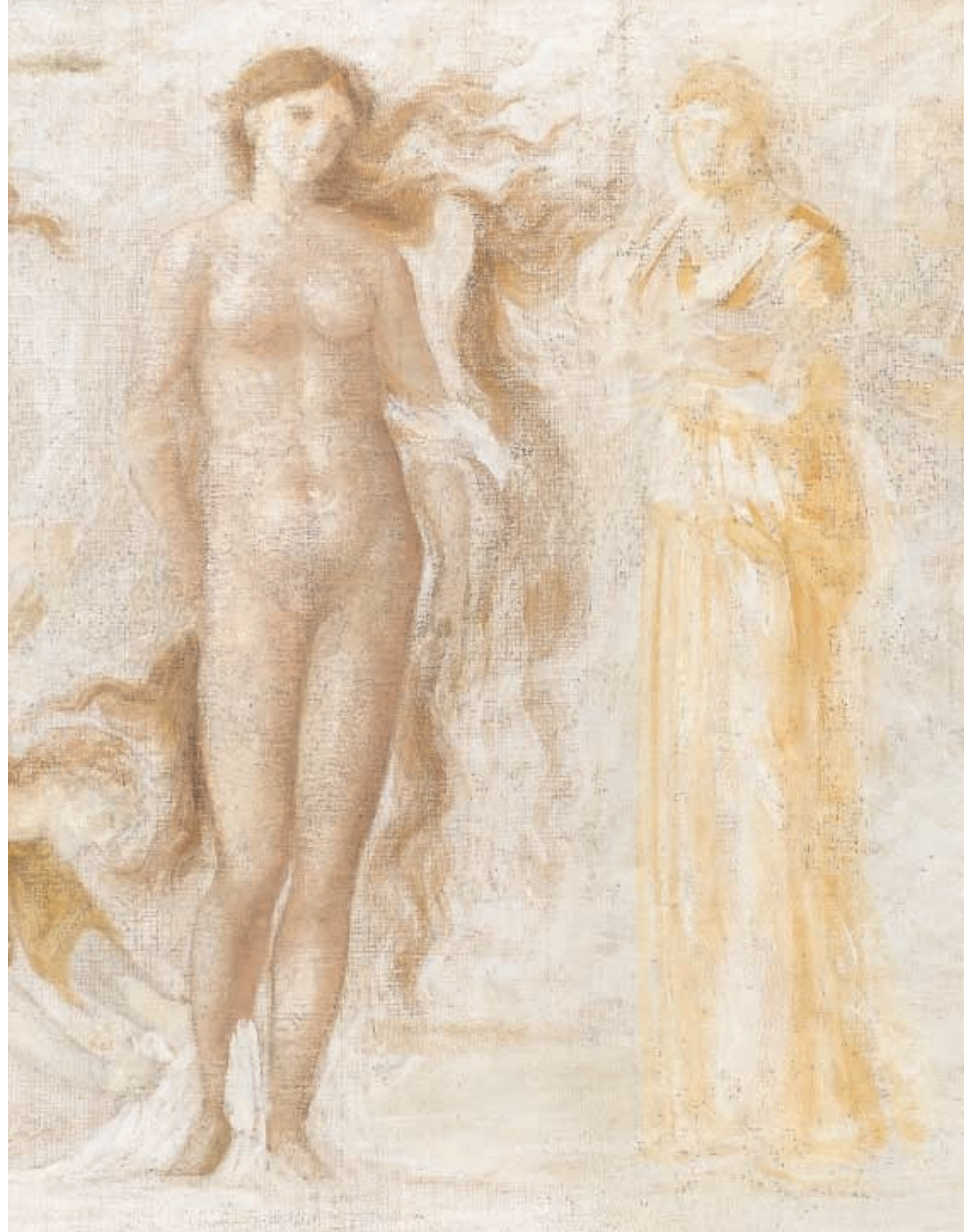
**George Lawrence Bulleid, ARWS (1858–1933)**

*The Annunciation*

Signed and dated MCMIII (1903); 22½ × 34 ins

Provenance: By direct descent to the artist's grandson

Bulleid was born in Glastonbury, the son of a solicitor. He studied at the West London School of Art and Heatherley's Art School in Chelsea. He shared a studio with the painters John William Godward and Henry Ryland and between them they became exponents of the Classicist or Graeco-Roman style of painting. Bulleid painted principally in watercolour in a highly finished manner, exhibiting his work at both the Royal Academy and Royal Watercolour Society. *The Annunciation* is untypical of the subject matter of the artist but the painting was important to him, he chose to keep it throughout his lifetime, leaving it to his children on his death.











CAT. 19

**John Byam Liston Shaw, ARWS, RI (1872–1919)**

*The Embrace*

Signed with monogram; watercolour, 4¾ × 3½ ins

Rossetti was an early influence on Byam Shaw (as he is always known). He was an extremely diverse and talented artist, muralist, stained glass designer, illustrator and tapestry designer. His most famous picture is probably *The Boer War* (1901; Birmingham) although other masterpieces include *Love the Conqueror* (1899; private collection) and *The Queen of Hearts* (1896; Pre-Raphaelite Inc.) Byam Shaw set up his own art school with his friend Rex Vicat Cole that is still in existence in London today.



CAT. 20

**Percy Hague Jowett (1882–1955)**

*The Annunciation*

Signed and dated 1915; oil on board, 16 × 18 ins

Jowett was a Yorkshire born artist who studied at Leeds and the Royal College of Art where he won the Prix de Rome, taking him to Italy. He spent much of his life teaching art and worked with a number of influential figures including Henry Moore and Gilbert Spencer. He exhibited widely including two solo shows at the Fine Art Society in the 1920s.





CAT. 21

**Sir William Blake Richmond, RA (1842–1921)**

**St Joan of Arc**

Signed with initials; pencil and pastel on buff paper, 28½ × 22 ins, in the original Watts frame  
Provenance: The Fraser Tytler family, Aldourie Castle, Invernesshire.

This drawing is a rare example for Blake Richmond to depict an historical figure. He was one of many artists of the period to choose St Joan as a subject. Rossetti, Millais, and Waterhouse all painted her and Blake Richmond also worked on an oil version, which now belongs in a private collection (see S. Reynolds, *William Blake Richmond: An Artist's Life, 1842–1921*, plate xxx). The Public interest in St Joan was at its height in the early 20th Century, she was beatified in 1909 and canonised in 1920.





CAT. 22

**Alfred Edward Chalon, RA (1780–1860)**

**'Les Grâces' -ballerinas Carolotta Grisi, Amalia Ferraris and Marie Taglioni II**

Signed, inscribed and dated 1850; pencil and watercolour heightened with white arched top, 24 × 17 ins

Exhibited: Royal Academy, 1851, no. 1139; Royal Academy, Winter Exhibition 1951–1952, *The First Hundred Years of the Royal Academy 1769–1868*, no. 503 (lent by Minto Wilson, Esq.). Literature: This watercolour appears in a supplement to *The Illustrated London News*.

In 1845 Alfred Edward Chalon produced the very popular *Pas de Quatre* (Grisi/Taglioni/Grahn/Cerrito) watercolour for a lithograph, which sold extremely well. With the success of *Les Grâces* at Her Majesty's Theatre in 1850 he was very likely to want to repeat the earlier success with this watercolour. However, the heyday of the Romantic Ballet period was over by 1850, peaking about 1847, and this work does not, therefore, appear to have been reproduced as a lithograph.

The ballet, *Les Grâces*, was first performed at Her Majesty's Theatre on 2nd May 1850, with choreography by Paul Taglioni (1808–1884), music by Cesar Pugni, and starring Carlotta Grisi (1819–1899), Amalia Ferraris (1830–1904) and Marie Taglioni II (1833–1891). This work, though produced after the height of the Romantic Ballet era of the mid 1840s, and was one of about 40 choreographed by Paul Taglioni, ballet master from 1849–1851 and Her Majesty's. *Les Grâces* marked the London debut of Ferraris who went on to great success in Paris where, from 1853, she was prima ballerina for 7 years. However, *Les Grâces* was never performed in Paris where Carlotta Grisi, the senior ballerina, had first created the role of Giselle in 1841. Shown in the centre of this watercolour, Carlotta was to retire 3 years later. Marie Taglioni II, then age 17, was Paul's daughter, niece of the famous Marie Taglioni, and already making a name for herself.

CAT. 23 (OVERLEAF)

**Ernest Board (1877–1934)**

***The Legend of Our Lady of Boulogne***

Previously signed and inscribed on a label attached to the reverse (now lost); watercolour heightened with gold, 18¾ × 13 ins

Board was a Bristol painter and muralist who studied at the Royal Academy Schools. He is part of the Neo-Pre-Raphaelite group of painters that included Frank Cadogan Cowper, Edwin Abbey, Henry Payne and others. They were seen as the most promising hope for a revival of decorative art in Britain. Board worked on murals in Bristol Old Council House and The Palace of Westminster amongst others.







CAT. 24

Circle of Sir Edward Coley Burne-Jones, Bt., ARA, RWS  
(1833–1898)

*Angel of the Annunciation*

Oil on canvas, 36 × 22 ins

This painting is contemporary in date to Burne-Jones and is surely inspired by *Angeli Ministrantes* and *Angeli Laudantes*, the wool silk and mohair tapestries woven at the Merton Abbey Works of Morris and Company in 1894 and now in the Victoria and Albert Museum. The tapestries were based on Burne-Jones windows in Salisbury Cathedral dating to 1878.





CAT. 25

### Stewart Carmichael (1867–1950)

#### *The Three Graces*

Signed with monogram and dated 1894; pencil and coloured chalk, 11¼ × 16¼ ins

Provenance: The Seymour Stein Collection.

Carmichael described art 'like little green leaves that grow between the stones of the city'. He belongs to the Dundee group of symbolist painters. He was educated at Dundee High School and studied art in France and Belgium. His earlier work was symbolist in style and was often of a romantic or classical subject. He first came to light artistically after completing a series of decorative murals for Public buildings in Dundee. There is no doubt that his early work shows a strong influence of his fellow Dundee painters John Duncan and George Dutch Davidson, although this was not to last, as he turned to more conventional subject matter.

CAT. 26

#### *A Compton Pottery figure of St George designed by Mary Seton Watts*

The terracotta body with hand painted polychromatic decoration in tempera; stamped Compton device to base, 8½ ins high

Mary Seton Watts (circa 1904) was the wife of the painter George Frederick Watts. She founded and ran her own pottery works from their studio in Compton Surrey. She also designed the Watts Chapel in Compton one of the few and finest examples of Pre-Raphaelite architecture in the Country.





CAT. 27

## Charles Fairfax Murray (1849–1919)

### *The Triumph of Love*

Oil on panel, 6¼ × 30½ ins

The central figure of this work relates to a drawing in the Dan Fellows Platt collection at Princeton. It is possible that the panel was intended as an insert for a piece of furniture for Collinson and Lock for whom Murray worked for a time. Murray was employed as Burne-Jones's studio assistant in November 1866, he also worked for Rossetti, Watts, Ruskin and William Morris. His painting is heavily indebted to Burne-Jones and Rossetti as well as showing great sympathy to the old masters. We are grateful to David Elliott for confirming the attribution of this work.



CAT. 28

## Frederic, Lord Leighton, PRA, RWS, HRCA, HRSW (1830–1896)

### *A Study for 'Music'*

Signed and inscribed on a label on backboard; watercolour over pencil, 2¼ × 17¼ ins  
Literature: R. and L. Ormond *Lord Leighton* 1975 cat. no. 309 p. 167.

This highly-finished drawing is a study for a frieze Leighton painted for his patron Stewart Hodgson. Entitled *Music*, it was painted for Hodgson's drawing-room at number 1, South Audley Street in Mayfair. The drawing is meticulously finished, and was probably done in advance to show Hodgson how the frieze would look.







CAT. 29

**Frederick Pickersgill, RA (1820–1900)**

*Dante and Beatrice*

Pencil, pen and ink and watercolour, 14 × 20 ins

One of the leading artists of his day Pickersgill has been somewhat forgotten today. He began his career by winning first prize in the competition for cartoons for Westminster Hall. He went on to become a highly successful painter of historical, biblical and genre subjects as well as mural designer and illustrator. Some of his work shows an influence of William Holman Hunt although his principal influence was William Etty. He was elected a Royal Academician in 1857. His painting *Death of Harold* was purchased for the Nation in 1847.

CAT. 30

**Simeon Solomon (1840–1905)**

*Dante Alighieri Profeta*

Signed with monogram and dated 1892; pencil and black chalk, 13¼ × 10¼ ins

Provenance: With Julian Hartnoll





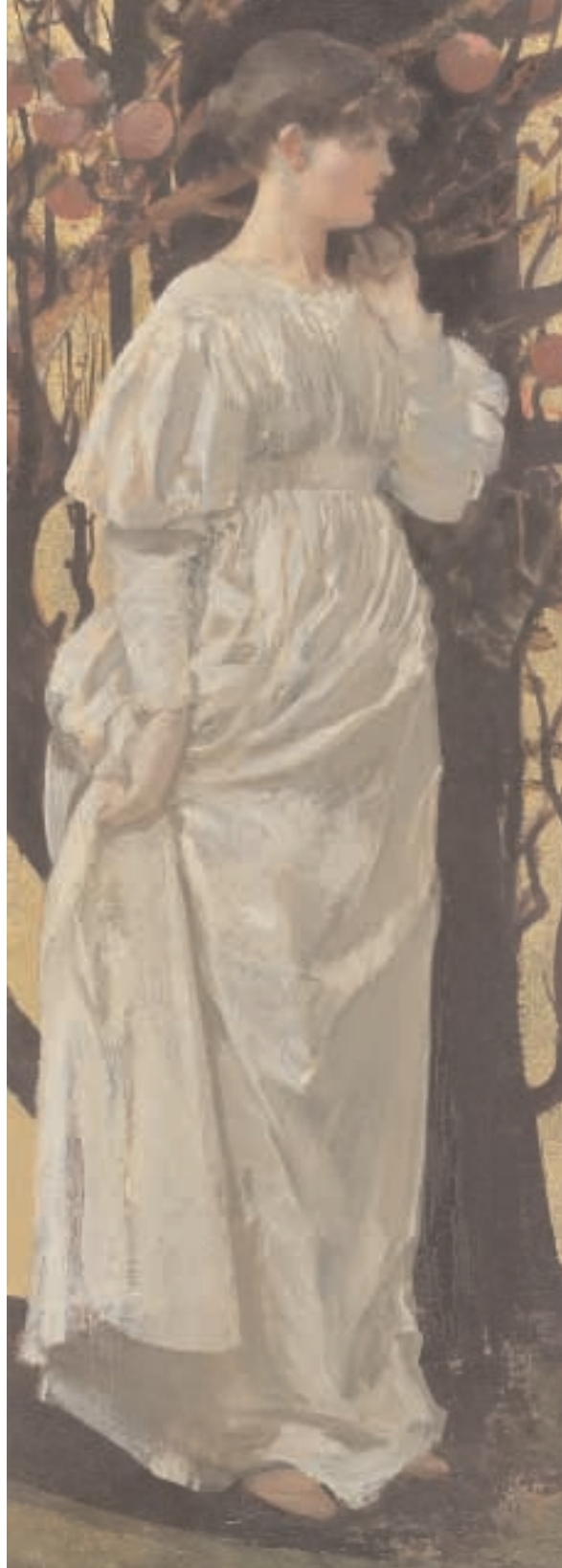
CAT. 31

**William Edward Frank Britten**  
(1848–1916)

*'Hearing' – Figure of a Woman*

signed, inscribed and dated 1880 on reverse; oil on canvas,  
19 × 7 ins

W.E.F. Britten was a painter and decorator, who was much encouraged by Lord Leighton. He mainly painted allegorical figures, which reflect the influence both of Leighton and Albert Joseph Moore. Britten helped Leighton with the frescoes in the Victoria and Albert Museum, and also worked on the mosaic spandrels in the dome of St Paul's Cathedral. Britten is an interesting artist, who deserves to be better remembered.



CAT. 32

**Albert Joseph Moore, ARWS**  
(1841–1893)

*Standing Female Figure in Classical Dress*

Pencil, 9 × 3 ins

Provenance: Milton Ernest Hall



CAT. 33

**Albert Joseph Moore, ARWS**  
(1841–1893)

*Seated Female Figure*

Pencil, 3¾ × 2¼ ins

Provenance: Milton Ernest Hall





CAT. 34

**Sir Lawrence Alma-Tadema, OM, RA (1836–1912)**

*Studies for 'Serious Music' and 'Merry Music'*

Both signed and inscribed 'Pour Leblotte L. Alma-Tadema'; black chalk, 6 × 13¼ ins, a pair (2)  
Literature: Vern Swanson, *Biography and Catalogue Raisonné of Sir L. Alma-Tadema*, 1980, no. 178.

Alma-Tadema painted two panels, *Serious Music* and *Merry Music*, on an upright pine piano, made by Broadwood & Sons, in 1874. The piano was sold after his death in 1913; the two panels last appeared at auction at Sotheby's Belgravia on October 19th, 1983, lot 157. These drawings are studies for the two panels.



CAT. 35

**Sir Edward John Poynter, Bt., PRA, RWS (1836–1919)**

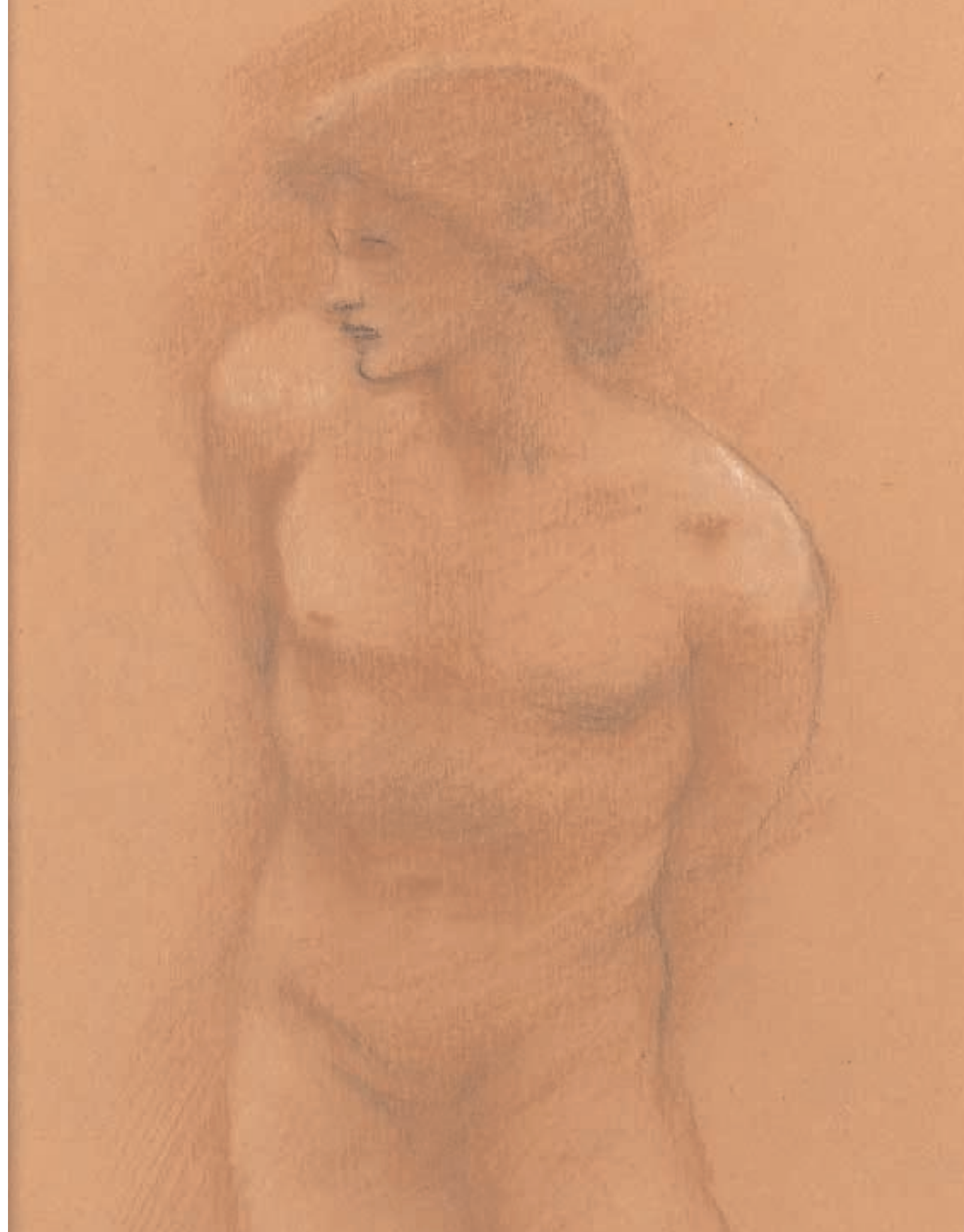
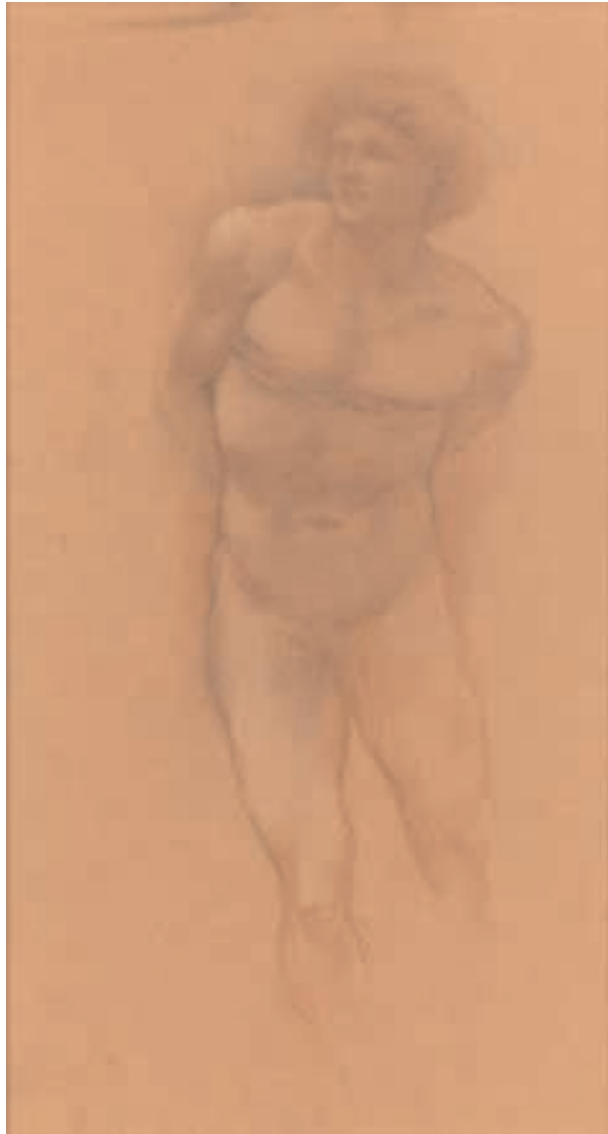
*Study of an Arm from Michelangelo and Phidias*

Signed with studio stamp; charcoal and chalk on brown paper, 11 × 11 ins

Poynter was a meticulous painter who made studies for every figure in his pictures. The study of the life model was of the utmost importance to him.







CATS. 36–37

**Sir Edward Coley Burne-Jones, Bt., ARA, RWS (1833–1898)**

*Study of a Male Nude for The Car of Love (or Love's Wayfaring)*

Red, black and white chalk on sanguine paper, 14<sup>1</sup>/<sub>8</sub> × 7<sup>5</sup>/<sub>8</sub> ins

*Study of a Male Nude for The Car of Love (or Love's Wayfaring)*

Red, black and white chalk on sanguine paper, 14<sup>1</sup>/<sub>8</sub> × 7<sup>5</sup>/<sub>8</sub> ins

Exhibited: Peter Nahum, Burne-Jones, The Pre-Raphaelites and their Century, 1989, no63

The Car of Love (Victoria and Albert Museum, London) remained unfinished at the artist's death in 1898. The composition is based on one of the Triumph's of Petrarch, it shows Cupid being pulled down a city street by a crowd of happy or despondent lovers. Burne-Jones wrote of the picture 'above all other I desire to paint and count my chief designs for some years to come'. The present drawings probably date from the early 1890s.





CAT. 38

Sir Edward Coley Burne-Jones, Bt., ARA, RWS  
(1833–1898)

*Studies for 'The Backgammon Players', possibly Fanny Cornforth*

Pencil, 14 × 20½ ins

The drawing can be dated to 1861 on grounds of style, and the seated figure on the left is almost certainly a study for the young woman in *The Backgammon Players*, a large and highly-finished drawing in the Fitzwilliam Museum, Cambridge, which bears this date. A study of the two players, a man and a woman, together was with Hartnoll & Eyre in 1971, and is illustrated in the catalogue of the exhibition of Burne-Jones drawings which they held jointly with the Piccadilly Gallery in June that year, no. 2. The kneeling figure on the right in the present drawing has not been identified but may be a study for a Virgin Annunciate, possibly in stained glass.

The woman in the finished version of *The Backgammon Players* has the unmistakable features and dark hair of Jane Morris, but a different, blonde model seems to have sat for both our drawing and the Hartnoll & Eyre study. A possible candidate is D.G. Rossetti's mistress, Fanny Cornforth, who was twenty-six in 1861. True, we tend to think of Fanny as wordy, coarse-grained and sexually generous, but William Michael Rossetti described her as having 'regular and sweet features, and a mass of the most lovely blonde hair, light golden of "yellow harvest"' and it is not impossible that Burne-Jones has transformed her into the innocent, girlish creature we see in these drawings. Moreover, Fanny was undoubtedly sitting for him in 1861, appearing (more appropriately) as the enchantress Nimue in the watercolour *Merlin and Nimue* (Victoria & Albert Museum, London).

CAT. 39

Sir Edward Coley Burne-Jones, Bt, ARA, RWS  
(1833–1898)

*Study of Hands for the Portrait of Amy Gaskell*

Black and white chalk on sanguine paper, 11¼ × 8½ ins

Provenance: with the Maas Gallery, London.

This drawing is a study for a finished oil of Amy Gaskell in the Lloyd Webber Collection (exhibited at the Royal Academy, 2003, *Pre-Raphaelite and Other Masters*, no. 50). The portrait of Amy Gaskell is one of the artist's most haunting, reflecting the enigma of a youth that is no longer a girl, but not yet a woman. Amy was the daughter of one of his dearest friends, May Gaskell whose relationship with Burne-Jones has been recently explored in Josceline Dimbleby's *A Profound Secret* (London, 2004).







CAT. 41

### Louis B. Davis (1861–1941)

#### *Aries*

Signed; watercolour, 21 × 8 ins

Louis B. Davis was a painter, designer of stained glass and illustrator, much influenced by Burne-Jones and Blake. Drawings by him appear in the *English Illustrated Magazine* (1886–1892) and in 1895 he illustrated *Goodnight*, a collection of verse by Dollie Radford. His stained glass and other decorative works were popular being commissioned among other places for Westminster Abbey. He also decorated the Private chapels of The Duchess of Bedford and The Marquis of Londonderry. It has been suggested that a stained glass of this subject is at Foxleigh, Wiltshire.



CAT. 40

### Annie French (1872–1965)

#### *Tristram and Iseult*

Signed; pen, ink and watercolour, 9 × 14 ins

Exhibited: London, The Barbican Art Gallery, *The Last Romantics*, 1989, no. 527

The work of French shows a strong influence of the intricate style of her fellow Glasgow artist Jessie Marion King. She studied at the Glasgow School of Art under Fra Newberry and Jean Delville the Belgian Symbolist and taught in the department of design there from 1909. She married the artist George Wolliscroft Rhead and moved to London. Rhead predeceased her by forty-five years. He was a great admirer of Burne-Jones and this may have had some influence of the choice of some of French's subject matter. Her work is widely known through her exhibiting regularly at London, Glasgow, Liverpool, Paris and Canada.





CAT. 42

**Sir Joseph Noel Paton, RSA (1821–1901)**

*A Fairy Flying with a Mortal*

Dated 1845; pencil on paper, 9 × 8 ins

Joseph Noel Paton was a lifelong friend of Millais who sympathised with the aims of the Pre-Raphaelite Brotherhood. He never became a member because of his return to Scotland. He is best known for his intricate and original fairy paintings such as *Oberon and Titania* and *The Fairy Raid* (National Gallery of Scotland) painted in laboriously Pre-Raphaelite detail. He was knighted in 1866.

CAT. 43

**Sir Joseph Noel Paton, RSA (1821–1901)**

*Paolo and Francesca*

Pencil, watercolour and bodycolour heightened with white and gum Arabic, three images in a common mount, 13 × 8 ins

Provenance: With Julian Hartnoll, London

Paton painted another version of this work in oils from which an engraving was made however both the print version and the oil lack the lunettes that are featured here. Paton is regarded as one of the most important Scottish artists of the Victorian Period. He trained in London at the Royal Academy Schools where he became friends



with John Everett Millais. Despite winning a prize in the Westminster Hall Competition, he chose to return to Scotland to live in Edinburgh. His brief time in London and his close acquaintance with Millais was to have a lasting and influential effect on his work. Millais tried in vain to persuade him to return to London to participate in the Pre-Raphaelite circle. It was at that time that Paton was to meet John Ruskin, attending his lectures in Edinburgh and following his artistic ideals and teachings. Paton is best known for his fairy pictures *The Reconciliation of Oberon and Titania* and *The Quarrel of Oberon and Titania* (both National Gallery of Scotland.)





CAT. 44

**Arthur Wardle, RI (1864–1949)**

*A Study of Two Tigers, One Crouching and One Sleeping*

Coloured chalks; 10¾ × 14½ ins

Wardle was one of England's finest animal artists, and particularly admired for his studies of wild cats. These chalk studies of tigers are typical of his vivid style. For the best article about Wardle, see *The Studio*, LXVII 1916, pp. 3–14.

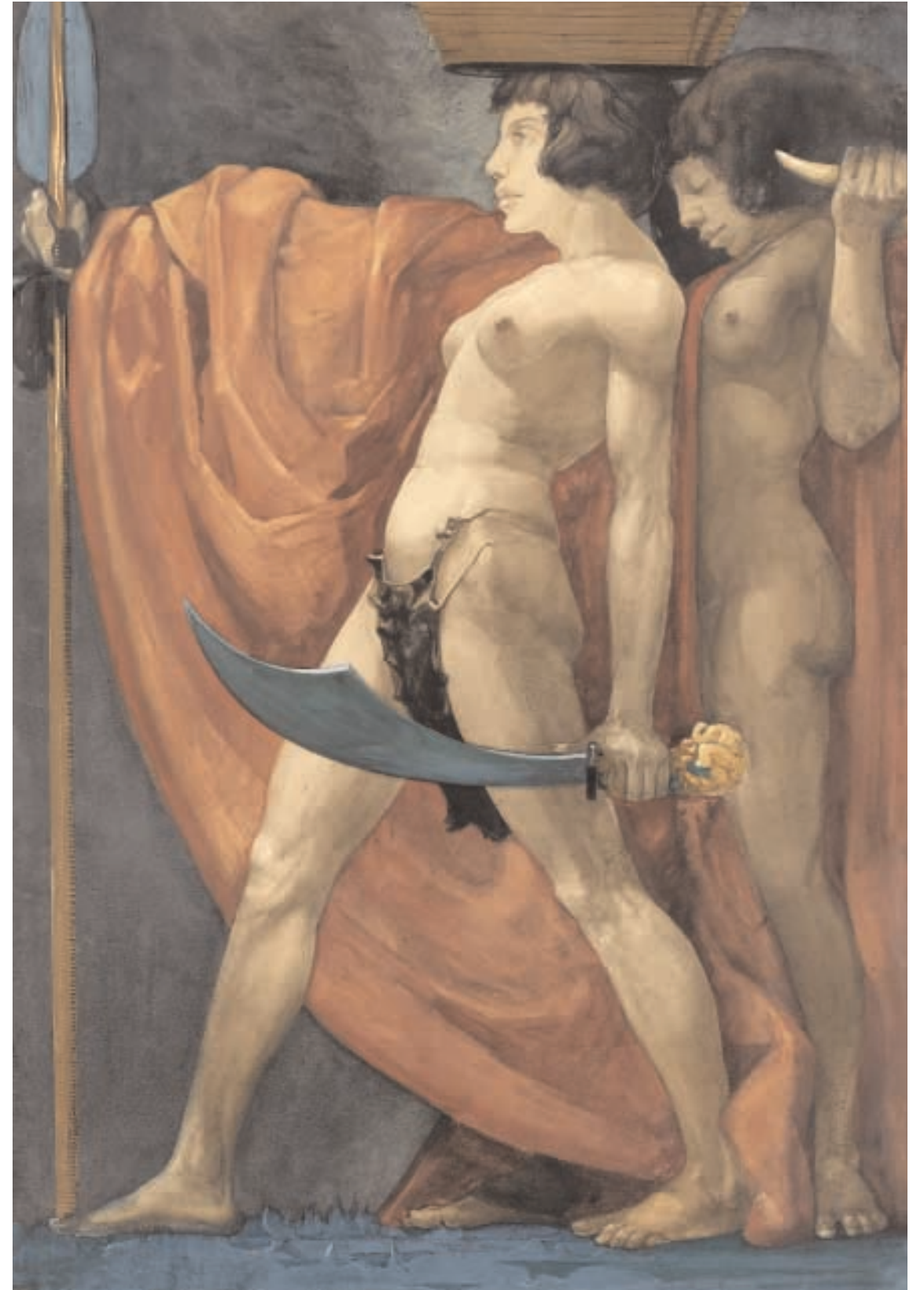
CAT. 45

**Dorothy Hartley (exh. 1916–1923)**

*Blood of Elephants (Medieval Africa)*

Signed and inscribed on the reverse; watercolour and collage over pencil, 26¾ × 18½ ins

Dorothy Hartley lived in Loughborough, Leicestershire and exhibited her work at the Nottingham Art Gallery. She may well have been related to Arthur and Noah Hartley who were working around the same time. She paints in a distinctive art deco style and possibly worked as a muralist.





## Johann Heinrich Füssli (1741–1825)

### *The Expulsion from Paradise, circa 1803–1805*

oil on canvas; 35<sup>7</sup>/<sub>8</sub> × 28<sup>1</sup>/<sub>8</sub> ins

Provenance: Ex-collection Samuel Redgrave; sold Christie's, London, 24 March 1877, lot 332,

*The Despair of Eve*

Literature: Gert Schiff, *Johann Heinrich Füssli 1741–1825. Text und Oeuvrekatalog*, Zurich, Munich, 1973, p. 650, cat. no. 45 (lost painting).

The picture comes from the estate of Samuel Redgrave (1802–1876), and was sold at Christie's, London, after his death. Redgrave was the author of the *Dictionary of Artists of the English School* (1874) and numerous other works on art.

The painting is almost certainly identical with the work sold from Füssli's studio by Christie's on 28 May 1827, lot 81, as *The Expulsion of Adam and Eve*. An anonymous annotation of undetermined authority in David H. Weinglass's personal copy of the sale catalogue describes this lot as "a copy of one by Fuseli". Füssli executed this replica most probably for his resident engraver Moses Haughton, who completed a large stipple engraving (21 × 15<sup>1</sup>/<sub>2</sub> ins) after it in 1805. Although also titled *Dismissal of Adam and Eve*, the composition of this print clearly differs from that of painting no. 27 of the Milton Gallery of the same title (now Blaffer Foundation, sold at Sotheby's, 10 Nov. 1982, lot 58). Haughton's print quite closely resembles the engraving by Anker Smith after the painting in the Dreyfus collection, Basel, for Du Roveray's "New Edition" of *Paradise Lost* (1809). However, details such as the angel's stance, his lack of pantaloons, and the form of his sword, link the present painting to Haughton's print rather than the smaller line engraving for Du Roveray.

Despite their (for Füssli) "puny" size, the ten Miltonic subjects Füssli executed for the publishers between 1800 and 1805, allowed him to reprise many scenes already treated on a far grander scale in his *Milton Gallery*. This ambitious near-decade long undertaking, Füssli's single-handed attempt to emulate Boydell's *Shakespeare Gallery* and Macklin's *British Poets*, and thus market his own large scale productions, stands out amid the proliferation of such schemes in the 1790's as an unprecedented artistic achievement, though the two exhibitions of his huge cycle of Miltonic paintings in 1799 and 1800 were an almost unmitigated financial failure.

First conceived in 1790, Füssli's original plans to illustrate William Cowper's projected edition of Milton's works were forestalled by the publication in 1794 of the first of Boydell's sumptuous folio volumes. Undeterred by his lack of commercial backing, Füssli plunged ahead on his own. The scope of his illustrations of Milton's life and works – over fifty paintings, of which he exhibited forty-seven, many measuring over 10 × 12 feet – has never been matched. Unfortunately, the projected engravings after the *Milton Gallery* paintings never materialized, although Haughton engraved fourteen of these subjects in the form of large separate stipple prints between 1803 and 1813. For Füssli, the small format engravings after his Miltonic paintings for Du Roveray and others, must have been poor consolation for the failure of his earlier grandiose project. On the other hand, any variant of Du Roveray paintings, such as in the present case, can be very illuminating.







CAT. 47

**Maynard Brown (working 1878–1902)**

*A Lovers' Barge drawn by Swans*

Pencil, watercolour and bodycolour, 10 × 14¼ ins

Maynard Brown was at first a painter of figurative and historical subjects, exhibiting at the Royal Academy and elsewhere from 1878. Later he became a commercial artist, producing posters and other designs for packaging and commercial use. He may also have worked as an illustrator, as this watercolour suggests.

CAT. 48

**Thomas Maybank (fl. 1898–1925)**

*The Glow Worm*

Signed and signed and inscribed on the reverse; oil on canvas, 24 × 18 ins

Thomas Maybank is best known as a fairy painter. He worked as a painter and illustrator in oil and watercolour. He took over from Doyle as illustrator at *Punch* after Doyle's death, showing close similarities in style and choice of subject matter. His *Punch* illustrations include *A Bank Holiday in Goblin Land* and *Coronation of Titania*. He practised in Beckenham, Croydon and Esher, working in meticulous detail. He exhibited mostly in London including the Royal Academy. The Victoria and Albert Museum holds examples of his work.







CAT. 49

**Edward Henry Corbould (1815–1905)**

*Odalisque*

Signed and dated 1841; watercolour over pencil, 9¾ × 14 ins

Edward Henry Corbould was the son of Henry Corbould (1787–1844) and a pupil of Henry Sass. He also studied at the Royal Academy, 1851 to 1872; and was instructor of Historical Painting to the Royal family. He is well-known for his large and highly-finished watercolours of historical scenes, especially those based on King Arthur and subjects involving chivalry.



CAT. 50

**John Reinhard Weguelin, RWS (1849–1927)**

*Mermaid*

Signed and dated 1911; pencil and watercolour, 10 × 14 ins

Weguelin comes from the school of painters who specialised in classical scenes of ancient Greece and Rome in the style of Alma-Tadema. He worked mostly in watercolour painting genre, biblical and historical subject matter. He studied at the Slade under Poynter and Legros. He exhibited widely from 1877 with his most successful works of a classical theme.



CATS. 51-52

**Sir Hubert von Herkomer, CVO, RA, RWS (1849-1914)**

### *Study of a Man in Uniform*

Black chalk; 10 x 4½ ins

Provenance: Mary Williams, a great-niece of the artist.

### *Study of a Boy*

Pencil; 7¼ x 2¾ ins (18.5 x 7 cms)

Provenance: Mary Williams, a great-niece of the artist.

Sir Hubert von Herkomer was one of the most celebrated artists of his time, making his name in the 1870s with illustration work for *The Graphic*, and sealing his fame with the phenomenal acclaim of *'The Last Muster'*, exhibited in 1875. From this moment he found continual success with his English social realism, Bavarian peasant scenes, and portraits including Wagner, Tennyson, G.F. Watts, Alexander Forbes, Ruskin, Herbert Kitchener.

With the wealth he accumulated through painting he set up his own art school, the Bushey School of Art, in Hertfordshire, of which he was Director from 1883-1904, and built 'Lululaund', his pseudo-Gothic home at Bushey. Here he pursued with unerring passion and seriousness his other interests: - Arts & Crafts designs for furniture, decorative arts and textiles, theatre and music, enamelling and cinema.

He was elected RA in 1890. In 1899 he was ennobled by the Kaiser and added 'von' to his name, and in 1904 he was knighted.

The actress Mary Williams was the daughter of D.J. Williams who lived for some time at Lululaund, appearing in Herkomer's theatrical performances and films. Mary Williams was a great-niece of the artist, and she lived at Bushey throughout her life.







CAT. 53

**George Elgar Hicks (1824–1914)**

*A Paviour; and A Coalman – a pair*

circa 1840; pencil and red chalk heightened with white on buff paper, 10 × 6½ ins

Hicks was one of the few artists to rival Frith as a painter of modern-life subjects. Among his best-known pictures are *Dividend Day at the Bank of England* (1850), *The General Post Office ant One Minute to Six* (1860) and *Billingsgate* (1861). These are all illustrated in Christopher Wood *Victorian Panorama* 1976. Hicks was also a good draughtsman, and made many drawings and studies of Victorian working-class types.

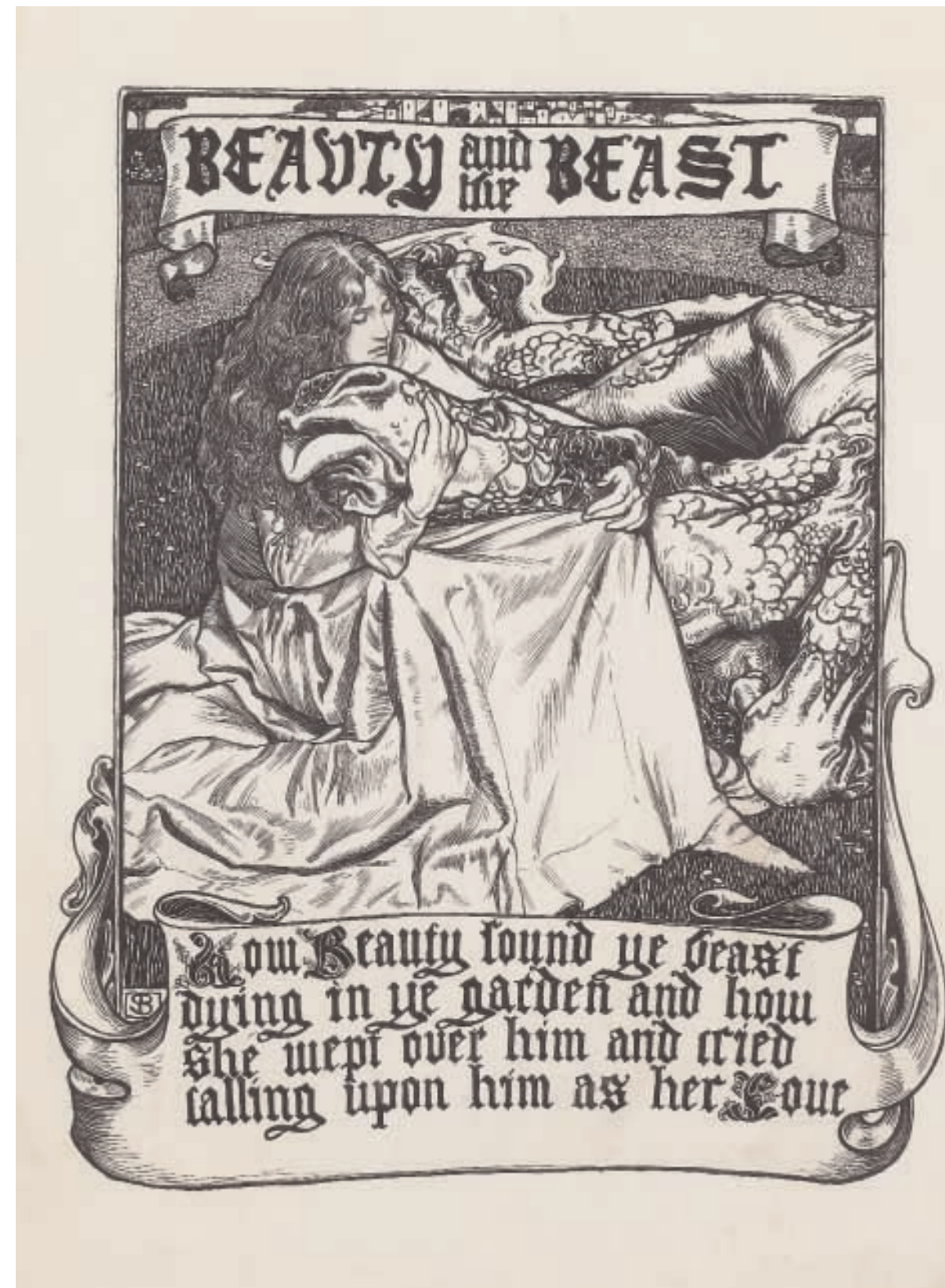
CAT. 54

**John Byam Liston Shaw, ARWS, RI (1872–1919)**

*Beauty and the Beast*

Signed with monogram; pen and ink, 11½ × 8½ ins

Byam Shaw was one of the best of the second generation Pre-Raphaelites. He was a painter, decorator, and a prolific illustrator. This drawing is typical of his highly decorative style. The only book about Shaw is by R.V. Cole, *The Art and Life of Byam Shaw* 1932.







CATS. 55-56

## Leon Victor Solon (1872-1957)

### Classical Frieze

Pencil, pen and ink, 6¼ × 8½ ins

### Classical Love Scene

Brown pen and ink, heightened with white, 7¾ × 4 ins

Leon Victor Solon was born in Stoke-on-Trent in 1872, and was the son of Marc Louis Emmanuel Solon, the well-known French Ceramics designer, decorator and historian, who worked for the Sevres factory in France, and later for Minton's in Stoke-on-Trent. Solon the elder was particularly known for his fine designs and decorations on Minton's *pate-sur-pate* wares. He was also a noted ceramic historian, and wrote books on the history of European ceramics.

Solon, the younger, like his father, was also a ceramic designer and decorator, a writer and illustrator. In particular, he designed much of the Minton "Secessionist" wares. This interesting collection of drawings shows the quality of his work, and many of these may have been designs for use on ceramics. They reveal him as a talented draughtsman, particularly of classical figures and nudes. His style has an *art nouveau* feeling of sinuous movement that is typical of the turn of the century. Leon Victor Solon later settled in America, where he carried out architectural decorations for the Museum in Philadelphia. He died in 1957 in Florida, USA.







CAT. 57

**Edith Martineau, A.R.W.S (1842–1909)**

*The Stone Breakers*

Signed and dated 1887; watercolour, 26 × 20¼ ins

Provenance: The Fine Art Society, London

Edith Martineau belongs to the small group of women artists associated with the Pre-Raphaelites. She painted in watercolour with a tight detailed and highly competent style. Her subjects were usually genre or portraits although she also painted landscape. She exhibited for twenty years at the Royal Academy as well as a number of other venues including the Grosvenor Gallery. Her sister Gertrude was also a painter.

CAT. 58

**William Henry Millais (1828–1899)**

*Little Thornwick Bay, Near Flamborough Head*

Signed; pencil, watercolour and bodycolour, 11 × 18¾ ins

William Henry Millais has become somewhat eclipsed by his more famous Pre-Raphaelite brother, however he is a very competent landscape painter in his own right. He collaborated on a few pictures with John Everett Millais in the 1850s and was influenced by the detailed Pre-Raphaelite style. He exhibited at the Royal Academy between 1853–1892. Work by him is now quite rare and not often seen.





CAT. 60

## John Atkinson Grimshaw (1836–1893)

### *Knostrop Old Hall at Dusk*

Signed and dated 1870; oil on canvas; 23½ × 35¼ ins

During his early career, Grimshaw displayed indebtedness to the Pre-Raphaelite School. He was particularly influenced by John William Inchbold, also a native of Leeds. His early works are meticulous in detail and have wonderful, vibrant colours. In the late 1860s Grimshaw experienced a steady rise in popularity, which was fuelled by the support of prominent local businessmen in Leeds, and by the end of the 1860s he could realise up to £125 for an oil painting. With this increased fortune, Grimshaw moved to Knostrop Old Hall, a Jacobean mansion just outside Leeds on the river Aire. The Hall was built in the mid 17th century and was once home to the Parliamentarian Adam Baynes. Grimshaw lived there from 1870, the date of this painting, until his death in 1893. The move to Knostrop represented not only a new turn in fortune for the artist, but also signalled a change in his painting style. The Hall appears in many of Grimshaw's paintings, evoking a poetic mood through his use of bare tree branches silhouetted against the sky. This romantic suggestion of decay in fallen leaves, the last dying rays of sunlight and the dark empty windows of a once lively home denotes another time. Grimshaw portrays the mood of the scene rather than a straight recollection.

CAT. 59

## Waller Hugh Paton (1828–1895)

### *A Moonlit Loch*

Signed; pencil and watercolour heightened with white, 5¾ × 8½ ins

The brother of Joseph Noel Paton, Waller Hugh painted in both oil and watercolour. He was greatly influenced by Pre-Raphaelite landscape painting, his method of painting outside followed the Brotherhood's doctrine: their use of colour and intense detail can be seen in his work and his fondness for painting pictures with an arched top was another device that he picked up from the PRB. Waller didn't attract the same attention as his brother, probably due to his choice of depicting mostly Scottish landscape however his work was much admired by Ruskin. Although essentially self-taught, he did study under John Adam Houston another painter who was inspired by the Brotherhood. The critics were eventually to turn against him in the later part of his career partly as a result of the demise in popularity of Pre-Raphaelite inspired work.











CAT. 61

**Sir Hubert von Herkomer, CVO, RA, RWS (1849–1914)**

*Landscape with Buildings*

pen and ink, 2¾ × 8 ins

Provenance: Mary Williams, a great-niece of the artist.

CAT. 62

**John Atkinson Grimshaw (1836–1893)**

*Whitby from Station Quay*

Signed and dated 'Atkinson Grimshaw/1877+', signed, inscribed with title and dated on reverse;

oil on board, 12¼ × 18¼ ins

Provenance: Christopher Wood Gallery, Motcomb Street, London, Spring Exhibition, 1981;

private collection.

Grimshaw rented a house at Scarborough, which he called his 'Castle by the Sea'. He often painted the harbour at Scarborough at night, but was even more attracted by the picturesque port of Whitby, a few miles to the south. This became the setting for many of his finest nocturnal harbour scenes.

CAT. 63

**MacNeil McLeay (fl.1836–1870)**

*Glen Ogle from the west end of Loch Earn*

Signed and dated 1869; gouache, 8 × 13 ins

Although no direct link with the Pre-Raphaelites has been found with McLeay he was quite obviously aware of their work and influenced by them. Born in Oban, McLeay was the brother of the portraitist Kenneth who painted Queen Victoria at Balmoral. His father was a doctor and antiquarian. MacNeil painted landscape in oil, watercolour and gouache, he concentrated on the West Coast of Scotland and the Highlands. His work always has a jewel like quality with an extraordinary eye for detail and his palette is reminiscent of the Brotherhood's liking for intense bright colouring. In some dictionaries he is mistakenly recorded as dying in 1848.







CAT. 64

**John Charlton, RBA, RI, ROI (1849–1917)**

*Study of the Roots of a Tree*

Signed with initials JC and dated August 15, 1911; pencil and watercolour heightened with white, 19½ × 14¼ ins

John Charlton was born in Bamburgh, Northumberland. He studied at the Newcastle School of Art and at South Kensington. He painted portraits, sporting subjects, and battles. He exhibited at the RA between 1870 and 1904, and at the Royal Society of British Artists, the New Watercolour Society, the Grosvenor Gallery and the New Gallery. *God Save the Queen* exhibited at the RA in 1899 was a picture of Queen Victoria arriving at St. Paul's for the Diamond Jubilee Service and was commissioned by the Queen herself. In his later years Charlton turned increasingly to military and battle scenes. *The Women*, an unusual genre painting of women struggling to pull a fishing boat from a stormy sea, is in the Laing Art Gallery, Newcastle.

CAT. 65

**Waller Hugh Paton (1828–1895)**

*Dollar Burn, Perthshire*

Signed and inscribed and indistinctly dated; watercolour and bodycolour, 11¾ × 20¼ ins

See cat. 59.









CAT. 66

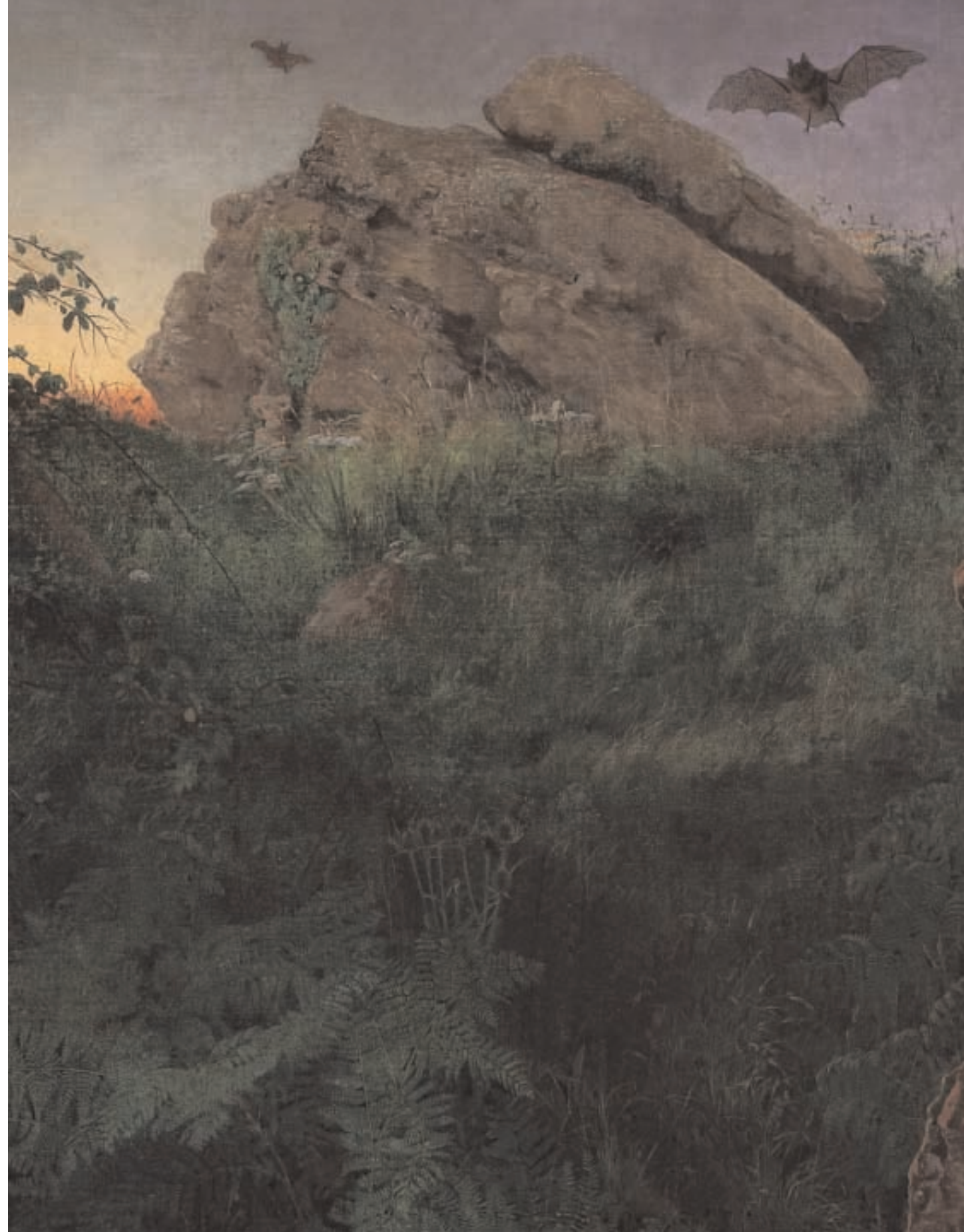
**William J. Webbe (1817–1904)**

*Twilight*

Signed and inscribed 'Twilight'; oil on canvas, 36 × 36 ins

Literature: Christopher Wood, *The Pre-Raphaelites* (1981) illus. p. 93

W.J. Webbe painted a number of works in a microscopic Pre-Raphaelite style, akin to that of Holman Hunt. He lived in London and worked in Dusseldorf, and visited the Holy Land in 1862. Webbe exhibited at the Royal Academy between 1853 and 1878, at the British Institution, the Royal Society of British Artists and elsewhere. His painstaking detailed studies of animals, landscape and as is evident here, nature, reflects the influence of Holman Hunt.







CAT. 67

**John Wharltton Bunney (1828–1882)**

*Florence from the Hill of Bellosguardo, Fiesole*

Signed and dated 1866; watercolour, 19 × 29½ ins

Provenance: It is possible that Bunney gave this work to William Holman Hunt or George Waugh his father-in-law (and thence to Cyril Holman Hunt); Mrs Elizabeth M.S.C. Tompkin, daughter of Gladys Holman Hunt.

Exhibited: London, The British Council, British Drawings and Watercolours for China, 1982, no. 65.

Bunney had close associations with most of the Pre-Raphaelites. He was a close friend of Holman Hunt whom he knew when he lived in Florence. He worked for John Ruskin in Italy sketching and painting the architecture, Ruskin remarked on his work that it was 'so faithful and careful as almost to enable the spectator to imagine himself on the spot'. Following Bunney's death, Ruskin instituted a memorial fund for the benefit of his widow and children. In 1883 he sent the money raised to her, accompanying it with a letter in which he stated Bunney's landscape art was '... the most clearly recognised exponent and representative to the foreign schools, both of Italy and America'.





CAT. 68

**Edward Steele Harper (1878–1951)**

*Bluebells and Gorse*

Signed and dated 1917; oil on canvas, 18 × 12 ins

Harper was a Birmingham landscape painter who taught art at Wolverhampton Grammar School. His father was also a painter who taught in Birmingham. Harper often worked in pale pastel colours and signs his work with a distinctive harp shaped monogram.

CAT. 69

**Edward Kington Brice, R.B.S.A. (1860–1948)**

*Lilies*

Signed; oil on panel, 14 × 10 ins

Brice was a product of the Birmingham School of Art, a school that was influenced by Edward Burne-Jones at the turn of the 20th century. Born in Edgbaston a suburb of Birmingham, he moved to Manchester in his early thirties and exhibited a work at the Royal Academy. He is perhaps best known for his flower and garden studies that he exhibited in the provinces. He also lived at an address in Evesham.





CAT. 70

**Benjamin Walter Spiers**  
(working 1875–1893)

*Un Po' di Roma*

Signed with initials and dated: 'B.W.S./1884' lower right, on a folio) also signed and inscribed 'ROYAL ACADEMY/OF ARTS/UN PO'di ROMA/BY B.W. SPIERS./70 HEREFORD RD./BAYSWATER.' (on artist's label attached to the backboard) Pencil and watercolour with gum arabic heightened with bodycolour, 20½ × 25¾ ins

Exhibited: Royal Academy, 1884, no. 1163.

Literature: Christopher Wood, 'Knicknacks and silly Old Books', *Country Life*, 10 June 1993, pp. 124–125.

Benjamin Spiers is one of the most remarkable painters of still-life in English Art. His extraordinary fidelity in this painting and his eclectic taste makes him the leading exponent of a particular type of interior painting, popular in the 19th century.

Spiers was interested in possessions rather than objects of nature and his curiosity for antiquarian objects, books, maps, prints, etc. is displayed with *trompe-l'oeil* accuracy in his watercolours. The successful depiction he achieves in his depiction of books and other objects fulfils purposes of the *trompe-l'oeil*: 'to trick the eye' and to display the artist's skill in depicting three-dimensionality and surfaces such as glass, mirror and ceramic.

In Spiers's watercolours the same objects repeatedly appear which suggests that they were in his possession. He was fascinated by the antique shops on Wardour Street in Soho, and one can surmise that the bric-a-brac in his work did belong to him, as the title of one watercolour confirms *Chez Moi*.

The present watercolour compares closely in content with *Armour, prints, pictures, pipes, china (all crack'd) old rickety tables, and chairs broken back'd, sold at Sotheby's, London, 30 January 1991, lot 204 (£35,250)*. Items such as the Italian holy water stoop in the far left of our composition, the swords, the psalter, the textiles and the violin all appear in both watercolours. The majority of the drug jars in this composition are Italian majolica which complements the Roman theme, however whether Spiers actually travelled to Rome







CAT. 72

**Edward Pritchett (working 1828–1864)**

*The Forum, Rome*

Signed; pencil and watercolour, 17 × 23 ins

Pritchett is primarily known as a painter of Venetian scenes. It is therefore unusual to find a view of the Forum in Rome. He painted in oil and watercolour and exhibited at the Royal Academy, 1828–1849, the British Institution and the Royal Society of British Artists. The pictures are nearly all views of Venice, but he did exhibit occasional English views.

CAT. 71

**Samuel James Ainsley (1806–1874)**

*The Ruins at Paestum*

Signed with initials, inscribed 'Pesto' and dated 1852, also inscribed on a label on reverse;  
oil on canvas; 8 × 13 ins

Ainsley was a landscape and figure painter. He exhibited at the Royal Academy in 1836 and 1844, also at the British Institution and the Society of British Artists. He worked in Italy with C. Dennis on *'Cities and Cemeteries of Etruria'*. This small oil depicts the Greek temples at Paestum, in southern Italy, near Naples.







CAT. 73

**Augustus Osborne Lamplough, ARA, RWS (1877–1930)**

*The Pyramids at Dusk*

Signed; watercolour; 20 × 29 ins

Lamplough was born in Manchester in 1877. At first he painted churches, and Venetian interiors. A visit to North Africa in 1905 changed the course of his life, and thereafter he painted only arab scenes, especially of Egypt and the Nile. He was also a noted painter of desert scenes, and Bedouin tribesmen. He had many royal patrons, including King Edward VII and Queen Alexandra.

CAT. 74

**David Woodlock (1842–1929)**

*Porta della Carta, entrance to the Ducal Palace, Venice*

Signed; watercolour, 8¾ × 5½ ins

David Woodlock painted figurative subjects and landscapes, mostly in watercolour. He was born in Ireland, but lived and studied in Liverpool, where he became a member of the Liverpool Academy of Arts. He exhibited 16 works at the Royal Academy, 1888–1904, including 'The Great Door of St Mark's, Venice'.







CAT. 75

**Katherine Montagu Wyatt (working 1889–1903)**

*The Yellow Room, Holland House*

Signed, also inscribed on label on reverse: 'sometimes called the Yellow Room/Green or gold/a room in Holland House/(Miss) Kate M. Wyatt/ ... 16 Hinde Street/Manchester Square W1'; pencil, watercolour and bodycolour with gum Arabic, 19 × 14½ ins

Holland House, in Holland Park, London, was damaged by bombing in the last war, and then demolished after the war. Only various outbuildings now survive. This watercolour therefore records a room now lost, although the pictures and furniture were removed by the Holland family. Kate Wyatt was a London artist who mainly painted portraits and figurative subjects.

CAT. 76

**William Simpson (1823–1899)**

*Sitting Room of H.I.H. The Crown Princess of Germany, Crown Prince's Palace, Berlin*

Signed, inscribed & dated '22. Jan. 1883'; pencil & watercolour heightened with white, 11 × 17½ ins

Simpson was a very prolific watercolourist and illustrator of topographical and architectural subjects. He travelled widely, and from 1866 he worked for the *Illustrated London News*. This interior is typical of his illustrative style. The Crown Princess of Germany was Vicky, the eldest daughter of Queen Victoria and Prince Albert.







CATS. 77–78

**John Absolon, RI (1815–1895)**

*Study of a Chair*

Pen, ink and grey wash; 8¼ × 5 ins

*Study of a tapestry-covered Armchair*

Pen, ink and watercolour; 7 × 4½ ins

Both these watercolours come from an album of furniture studies, in both watercolour and pen and ink. Absolon was a prolific watercolourist, mainly of landscapes with figures, who exhibited over 600 works at the New Watercolour Society (RI), and at the Royal Academy, and elsewhere. It is not known why he made these studies of antique furniture.

CAT. 79

**English School, 19th century**

*Chairs in a Corridor, at Knole House, Kent*

Bears inscription verso; oil on board, 9¼ × 13 ins

The 16th and 17th century furniture at Knole, still in its original upholstery, was much used by Victorian painters as backgrounds for their historical pictures.





CAT. 80

**Alexander Fraser, Jnr, RSA (1828–1899)**

**Rosslyn Chapel, Scotland**

Signed; watercolour, 13½ × 9¾ ins

A Scottish painter of landscapes and interiors, Alexander Fraser, was much influenced by the work of David Cox and William James Müller. From 1847 to 1857 he spent his winters in London; he also sketched in Wales. Although his subjects were usually Scottish – such as this interior of Rosslyn Chapel. Fraser often painted alongside his friend Samuel Bough (1822–1878).

Rosslyn Chapel, or the Collegiate Chapel of St Matthew, as it was to have been, was founded in 1446 by Sir William St Clair, third and last St Clair Prince of Orkney. It is located approximately seven miles south of Edinburgh and has strong links with the Knights Templars.

This interior of Rosslyn Chapel shows the famous ‘Apprentice pillar’ or ‘Prentice Pillar’. Thus named because the master mason who carved it was unable to complete his work and so journeyed to Rome to receive further guidance on its completion. On his return, however, he found the pillar had already been completed in his absence by his apprentice. In a fury, the master mason killed the young apprentice. On the architrave joining the pillar, the words in Latin translate: ‘Wine is strong, a king is stronger, women are stronger still, but truth conquers all’.





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