BRITISH TASTE
IN THE NINETEENTH CENTURY
WILLIAM MULREADY The Sailing Match (51)

LISNELL The Fishing Party (43)
BRITISH TASTE IN THE NINETEENTH CENTURY

AUCKLAND CITY ART GALLERY • MAY 1962
Foreword

This exhibition has been arranged for the 1962 Auckland Festival of Arts.

We are particularly grateful to all the owners of pictures who have been so generous with their loans.  

P. A. Tomory Director
Introduction

This exhibition sets out to indicate the general taste of the nineteenth century in Britain. As only New Zealand collections have been used there are certain inevitable gaps, but the main aim, to choose paintings which would reflect both the public and private patronage of the time, has been reasonably accomplished.

The period covered is from 1820 to 1880 and although each decade may not be represented it is possible to recognise the effect on the one hand of increasing middle class patronage and on the other the various attempts like the Pre-Raphaelite movement to halt the decline to sentimental triviality.

The period is virtually a history of the Royal Academy, which until 1824, when the National Gallery was opened, provided one of the few public exhibitions of paintings. Its influence, therefore, even late in the century, on the public taste was considerable, and artistic success could only be assured by the Academy.

It was, however, the rise of the middle class which dictated, more and more as the century progressed, the type of art produced by the artists. Middle class connoisseurship was directed almost entirely towards contemporary painting from which it demanded no more than anecdote, moral, sentimental or humorous, and landscapes or seascapes which proclaimed 'forever England.'

Ruskin, somewhat apologetically (On the Present State of Modern Art 1867), detected two major characteristics — Compassionateness — which he observed had the tendency of ‘... Turning the nurse of painting into a sister of charity’ — and Domesticity — whereas ‘Old art waited reverently in the Forum. Ours plays happily in the Nursery; we may call it briefly — conclusively — “Art of the Nest”.’ Ruskin detected the shallowness, but excused it by suggesting that ‘To be quite comfortable in your nest, you must not care too much about what is going on outside.’ This led him to describe the Royal Academy exhibition as ‘nothing more than a large coloured Illustrated Times folded in saloons.’

His answer to this was his championship of the Pre-Raphaelites, and to some extent, this group, which showed their first paintings in 1848, corrected some of the errors. Particularly their attention to social realism or the serious observation of contemporary life, but in other ways their paintings did little more than perpetuate the same ‘Domesticity’ as their predecessors except that they used a higher colour key. Meier Graefe (Modern Art Vol II 1908) stated that ‘English Pre-Raphaelitism posturing before the Italian painters was a wild aberration,’ which if one considers their efforts at recreating fifteenth century Florentine painting in mid-nineteenth century England is not wholly an unjust criticism.

The literary basis of a great deal of English painting can be blamed for this ‘aberration.’ For the popular novels of Scott, and Dickens disseminated by serial or the expanding circulating libraries stimulated the desire for illustratory painting, the
romantic escapism into antiquity and the superficial sentimentalism extended to the underprivileged. On the credit side was the interest in travel, history and architecture, and a number of works are included here—Lear's watercolours of Egypt, The Holy Land and India—the architectural subjects of Ince, Prout, Callow, and Joseph Nash.

Perhaps the most objective social realism was exercised in *Punch* by artists like Tenniel, Keene and later by du Maurier—some of whose drawings are included here to represent that magazine's extensive influence during the last half of the century.

Perhaps the most distressing evidence which this exhibition provides is the failure in powers of the artist. To mention only one—Leighton—to compare his early *Teresina* (No. 39) with the later *Melittion* (No. 40) is to recognise that the continuous onslaught of 'Compassionateness' and 'Domesticity' on the artist, infected him with delusions of grandeur and warped his integrity. The last twenty years of the century saw only shoddy craftsmanship and the loss of artistic honesty. By that time, however, the influence of the Royal Academy had ceased to matter.

The nineteenth century saw the creation of a new class, based on a material economy, which deserved the art it demanded. One must respect, however, those artists and there are several in this exhibition, who in this collision of mass opinion and artistic independence, preserved their freedom of expression and the art of painting.

P. A. TOMORY

1 EGYPT 3,000 YEARS AGO: Oil 25½x35½: Inscribed To my friend Andrew Gow
Auckland Art Gallery (Mackelvie Trust)
Painted in 1863 in Brussels. Original title How they amused themselves in Egypt 3,000 Years Ago. Andrew Gow RA was a successful painter of battle pictures.

2 CLEOPATRA: Oil 7¼x10½: Signed Alma-Tadema op. CLXXXII
Auckland Art Gallery (Mackelvie Trust)
Probably exhibited in the Grosvenor Gallery exhibition of Alma-Tadema's work 1882-83, vide Ruskin . . . there were some charming Zobeides and Cleopatras among the variegated colour fancies of Mr. Alma-Tadema in the last Grosvenor. (Lamp of Beauty, Evans ed. Phaidon p.166). Although Alma-Tadema had painted Egyptian subjects for many years it was as a learned interpreter of certain phases of Greek and Roman life that made Ruskin name him representatively classic.

RICHARD ANSDELL RA 1815-1885: Born Liverpool. Studied there and at Chatham. Exhibited RA 1840-1885

3 HIGHLAND SHEPHERD: Oil 28x72: Signed R. Ansdell 1864
Auckland Art Gallery (Mackelvie Trust): Collection J. Bottomley, Christie's 17/5/1884 (88), bt in: Anon, Christies 1/6/1889 (58), bt Polak
Ansdell's principal subjects were drawn from Scotland or Spain. The Scottish titles are invariably connected with sheep or shepherds, so much so that Ottley (Dictionary of Recent and Living Painters 1875) remarked that Ansdell could throw a little more poetry and variety into his compositions . . . (and) the too habitual repetition of favourite models. While Redgrave thought he lacked Landseer's . . . sympathy with the instincts of animals. (A Century of British Artists, Phaidon p.241).


4 THE BLIND BEGGAR OF ASSISI: Oil 14⅓x10⅔: Painted c1857
Auckland Art Gallery (Mackelvie Trust)
The colour here reflects the Pre-Raphaelite influence, or rather that of artists like Joseph Severn and David Scott, who had worked in Rome with the German Nazarene School.


Auckland Art Gallery
This is an unusual subject for this artist as he was mainly a history painter. However, he was a 'Barker of Bath' and son of Thomas who saw the country man with the eye of a realist. This kind of social observation failed in the second half of the century and was only partly recovered by artists like Herkomer.

JOHN JOSEPH BARKER active 1835-1862 : One of the 'Barkers of Bath.' Exhibited RA intermittently between 1835 and 1863.

6 CHATTERTON IN HIS ROOM : Oil 13¾x17¼ : Signed John Barker pixt 1860
Auckland Art Gallery (The Grey Collection) : Exhibited RA 1860 (69)
The subject is borrowed from the much more important painting by Henry Wallis, the Pre-Raphaelite exhibited RA 1856. Although Wallis used a quotation from Marlowe, the inspiration may have come from Keats' poem 'To Chatterton' 1815 or from the 1842 edition of Chatterton's works by Wilcox. Chatterton (1752-1770) lived in Bristol, hence Barker's interest. Chatterton was the pasticheur of fifteenth century poetry and his suicide would have appealed to the romantic medievalism of the mid-century.

CHARLES BAXTER 1809-1879 : Born London. Studied as a bookbinder then with George Clint. Exhibited RA 1834-1872

7 PORTRAIT OF MRS JOHN NEWTON MAPPIN : Oil 43½x33¼ : Arched top :
Signed C. Baxter 1852
Sir Frank Mappin, Bt., Auckland : Exhibited RA 1852 (247)
The painting has always been in the possession of the Mappin family.

CHARLES BENTLEY 1806-1854 : Born London. Studied as an engraver. Travelled in France, Italy and Germany. Mostly concerned with topographical watercolours.

8 THE WOODGATHERERS : Watercolour 10¼x7½ : Signed C. Bentley
Auckland Art Gallery (Mackelvie Trust)
SIR EDWARD BURNE-JONES ARA 1833-1898: Born Birmingham. Self taught apart from the influence of Rossetti. Visited Italy 1859 and 1862. Exhibited RA twice in 1886 and 1894

9 GREEN SUMMER: Water & Bodycolour 11 1/4 x 9: Signed E.B.J. 1864
W. B. Coltart, Hastings: Exhibited Manchester 1887 (1301), RA British 1934 (546)
Lit. Ironside, The Pre Raphaelite Painters, Phaidon 1948, p.47, pl.91
Painted when the artist was staying with William Morris at the Red House, Bexley. A larger version in oil of 1868 is in the collection of Viscountess Milner.

10 THE CAR OF LOVE: Crayon 120 x 60
Auckland Art Gallery: Collection Leverhulme 1924
Cartoon (unfinished) for the painting of the same title. Probably the design referred to by the artist in a letter to Mrs George Lucas (Memorials of Edward Burne-Jones 1904. II p.191), —a black, rough charcoal thing done in a heat one evening—. The rough charcoal drawing can be seen in the centre of the cartoon, which was made a year or two before 1872. The painting was still unfinished in 1898, the year of his death.

WILLIAM CALLOW RWS 1812-1908: Born London. Studied London and in Paris under influence of Thomas Shotter Boys. Made several visits to France. Exhibited RA 1850-76

11 GRAND PLACE, LILLE: Pencil 10 1/4 x 14 1/4: Inscribed Grand Place Lille Sept 5 1850
Auckland Art Gallery

12 FLORENCE: Watercolour 13 1/4 x 20: Dated 1875
Sargeant Art Gallery, Wanganui

GEORGE CATTERMOLE RA 1800-1868: Born Norfolk. Trained as a topographical draughtsman. Principally a watercolourist, he painted few oils

13 THE CHALLENGE: Watercolour 7 1/4 x 17 1/8: Signed George Cattermole '78
Auckland Art Gallery: Exhibited Manchester 1887 (1529): Collection Allen


14 STUDY OF TREES: Watercolour 8 x 8
Auckland Art Gallery (Mackelvie Trust)
EDWARD W. COOKE RA 1811-1880: Born London. Studied as an engraver with his father George Cooke. 1845-6 visited Spain, Morocco, Tunis, Italy, Germany, Denmark and Sweden. Exhibited RA 1835-1879

15 DUTCH PINK ASHORE: Oil 18½x24: Signed 1842 E. W. Cooke
Auckland Art Gallery (Mackelvie Trust): Exhibited RA 1842 (48) as Scheveling Sands (?) : Collection McMurdo 8/6/1878 (135), bt Corbett
Marine painting throughout the century maintained a high level due mostly to the influence of Turner.

THOMAS CRESWICK RA 1811-1869: Born Sheffield. Studied Birmingham. Exhibited RA 1828-1869

16 ENGLAND: Oil 58x89½: Signed Thos Creswick 1847
Auckland Art Gallery: Exhibited RA 1847 (233), Manchester 1887 (776): Collection Bolckow, Christies 5/5/1888 (88), bt Vokins: Davis 1930
This painting is derived from Constable’s ‘Haywain’ of 1821. It demonstrates not only the repetition of well tried subjects but reflects the middle class patron’s demand for the familiar — and the artists’ too ready capacity for supplying it.


17 FEMALE NUDE: Oil 27x19
Auckland Art Gallery: Collection William Wethered, Christies 7/3/1856: Sir Paul Benthall
Etty was the greatest painter of the nude during the century — and his work was acquired by all the great collectors.

18 MRS WILLIAM WETHERED: Oil 23½x28 Arched top
Dunedin Art Gallery: Lit. Farr, William Etty, 1958. No.182, pl.95. For provenance see Farr above.
Mrs Wethered was the wife of a tailor in Conduit Street, London, who was one of Etty’s patrons, and the model for the Joan of Arc paintings.

19 HEAD OF A YOUNG GIRL (Flora): Oil 24x20½ (oval)
Sargeant Art Gallery, Wanganui

The Spirit of Justice (45)
BAXTER Portrait of Mrs John Newton Mappin (7)
FRITH Ramsgate Sands (20)
WOOLMER Reflections in Shadows (72)
ETTY Female Nude (17)

ROSETTI Beata Beatrix (57)
20 RAMSGATE SANDS : Oil 8¾x17¾
The oil sketch for the Academy painting (H.M. Queen) of 1854, when it was titled Life at the seaside. The sketch was made during the winter 1851-52. Frith turned to contemporary life after the Pre-Raphaelites had exhibited subjects in this vein. He remains the best known painter of Victorian life.

21 POPE MAKES LOVE TO LADY MARY WORTLEY MONTAGUE : Oil 46x36 :
Signed W. R. Frith 1852
Alexander Pope apparently made a passionate declaration of love, Lady Mary responded with a fit of laughter. Pope from that moment became her implacable enemy.

22 MRS ROUSBY AS PRINCESS ELIZABETH : Oil 33x26
Grand Hotel, Auckland : Exhibited RA 1870 (344) : Collection Collie, Christie's 26/2/1876 (125), bt Wigzell: Davis
The full title — Mrs Rousby as Princess Elizabeth in Twixt Axe and Crown With Englishmen at one, what can Queen do etc. Mrs Rousby was an actress whose promising career was ended by her early death. In 1871 she sat for Frith as Amy Robsart in the painting 'Amy Robsart and Janet,' a scene from Scott's Kenilworth.

23 THE PROPOSAL (a sketch) : Oil 10½ (diameter)
Auckland Art Gallery (Mackelvie Trust)
This is probably one of Frith's later reduced replicas of a painting done in the 1850's.


24 SCOTTISH CHILDREN : Oil 29½x24½ : Signed Thos. Faed 1847
W. C. Nicholson, Devonport

JOHN FAED RSA 1820-1902 : Born Kirkcudbrightshire. Self taught and studied Edinburgh. Exhibited RA 1855-1893

25 THE COTTAR'S SATURDAY NIGHT : Oil 18¾x22¼
Sir Frank Mappin, Bt., Auckland : Collection Bolckow, Christie's 2/5/1890 (77), bt Mappin
Painted 1854. This subject from John Burns' poem was painted by most of the Scots painters of the century. Wilkie's work (RA 1837) was probably the prototype.
SIR JOHN GILBERT RA 1817-1897: Born Blackheath. Pupil of George Lance. Prolific illustrator as well as painter. Exhibited RA 1838-1897

26 CARDINAL WOLSEY AND DUKE OF BUCKINGHAM: Oil 41½x72
Auckland Art Gallery (Mackelvie Trust): Exhibited British Institution 1862: Collection J. H. Nettlefold, Christies 12/2/1910 (49), bt Nettlefold
The scene is taken from Shakespeare’s Henry VIII. Shakespeare’s plays had been constant sources for paintings ever since the ill-fated attempt of Alderman Boydell to create a Shakespeare Gallery in the 1780's.

27 CROSSING THE BROOK: Watercolour 17x14: Signed John Gilbert ARA 1873
Auckland Art Gallery


28 MERRYMAKING IN THE OLDEN TIME: Oil 12½x19½: Signed F. Goodall 1849
Dunedin Art Gallery: Andrews, Christies 23/6/1849 (39), bt Agnew (?)
‘The Olden Time’ was perhaps the most popular of Victorian catchphrases for the romantic and nostalgic devotion to Medieval and Elizabethan England, which the Victorians believed to be times of peace and gentlemanliness, unlike their own, fraught as it was with crises in faith, social life and industrial expansion.

The inventor of the phrase was Joseph Nash the architect whose four volume work The Mansions of England in the Olden Time was completed in 1848. His drawings described — not only the domestic architecture . . . but the customs and habits of England in the olden time . . . the family and the household of the old English gentleman.

29 OLD AND YOUNG COME FORTH TO PLAY: Watercolour 7½x9½: Signed F. Goodall 1847
Auckland Art Gallery (Mackelvie Trust)
May have been the inspiration for his ‘Hunt the Slipper’ RA 1949. Like the one above another of Goodall’s reconstructions of ‘Merrie England.’

JOHN FREDERICK HERRING, Junr 1815-1907: Born Surrey. Pupil of his father. Exhibited RA 1863-1873

30 THE FARMYARD: Oil 24½x29½: Signed J. F. Herring
Sargeant Art Gallery, Wanganui

31 THE HIGH STREET, OXFORD: Watercolour 7¼x11½: Signed J. M. Ince 1834
Auckland Art Gallery (Mackelvie Trust)
Queens College, South Quadrangle by Hawkesmoor is on the right

CHARLES KEENE 1823-1891: Born London. Studied with Whymper. Contributed to Punch 1851-1890

32 A KITCHEN SCENE: Pen & brown ink 5¼x8: Signed Monogram
Auckland Art Gallery


33 ATTACHMENT: Oil 38½x31¼: Signed E.L. 1829
A note to the RA title ran as follows: In the spring of 1803 a young gentleman of talent and most amiable disposition perished by falling from a precipice of the mountain Helvellyn. His remains were not discovered till three months afterwards, when they were found guarded by his faithful terrier bitch.

34 HEAD OF A TERRIER: Oil 6½x5½
Dunedin Art Gallery
Of all the nineteenth century animal painters Landseer had by far the greatest reputation. While horse portraits had been common enough since the eighteenth century, it was Landseer who gave the dog equal honours, if not greater, for he endowed the dog with all the better qualities of man. Love me—Love my dog proclaimed the equality of dog and man.

EDWARD LEAR 1812-1888: Born London. Trained as an artist. Travelled widely in Italy, Albania, Greece, Egypt, Holy Land and India

35 PORT OF ANZIO: Pen, brown ink and wash 3¾x11¼: Inscribed From Villa Albani
Porto d'Anzio 9 March 1845
Auckland Art Gallery

36 JERUSALEM: Watercolour 11¼x19: Dated 2.3.54
Sargeant Art Gallery, Wanganui

37 EDFOO, EGYPT: Watercolour 9¾x11½: Inscribed Edfoo, 12 February 1854
(see sunset sketch)
Auckland Art Gallery (Mackelvie Trust): Collection Lord Northbrook

38 TALLYGUNGE, CALCUTTA: Watercolour 9¾x15½: Signed Monogram 1877
Auckland Art Gallery (Mackelvie Trust): Collection Lord Northbrook
LORD FREDERICK LEIGHTON PRA : Born Scarborough. Studied Italy, Germany, France. Exhibited RA 1855-1896. Created a Baron 1896. First British artist to be so.

39 TERESINA : Oil 13½x9½
McDougall Art Gallery, Christchurch : Exhibited RA 1876 (926) : Collection Matthews, Christies 6/6/1891 (69), bt Gibbs: Craig-Brown

40 MELITION : Oil 48x36
Auckland Art Gallery : Exhibited RA 1882 (1462) : Collection Imrie, Christies 28/6/1907 (120), bt Barratt: Anon, Christies 10/5/1918, bt Winstone: Davis 1927


41 THE BOUQUET : Oil 12x7¼ : Signed F.L. 1857
Dunedin Art Gallery

42 YOUNG WOMAN WITH ROSES : Watercolour 10½x8½
Auckland Art Gallery (Mackelvie Trust)
Ruskin particularly admired Lewis for his anticipation of the Pre-Raphaelite style

JOHN LINNELL 1792-1882 : Born London. Studied RA Schools. Principally a landscape painter, but also a portraitist. Exhibited RA 1807-11, 1821-1881

43 THE FISHING PARTY : Oil 28x36 : Signed J. Linnell 1857
Auckland Art Gallery : Anon, Christies 18/6/1897 (37), bt Mclean

44 THE CORNFIELD : Oil 12x23¼ : Signed indistinctly
Sargeant Art Gallery, Wanganui


45 THE SPIRIT OF JUSTICE : Oil 102x60
Auckland Art Gallery (Mackelvie Trust) : Exhibited RA 1850 (160) : Collection Lloyd, Fosters 13/6/1855 (58), bt Gambart; Sharp, Christies 9/7/1881 (74), bt Mackelvie. Lit. See catalogue British Subject and Narrative Pictures, Arts Council, 1955, No.24. The subject shows Justice with the angels of Mercy and Retribution. Below are the judges — on the left widow and orphans with their champion — in the front a freed negro slave and a free citizen with the charter of Liberty. This painting was a companion design to Maclise’s ‘Spirit of Chivalry’ (Sheffield Art Gallery,
British Subject and Narrative Pictures, Arts Council, 1955, No. 24. Both were commissioned— to be carried out in fresco—as murals in the Strangers’ Gallery of the House of Lords. These were completed by 1850. In 1831 the Houses of Parliament had been destroyed by fire. Ten years later a Royal Commission was appointed to plan the redecoration of Sir Charles Barry’s new building. As an example of state patronage it was disastrous. Fresco was entirely unsuitable for the English climate and the delays and disappointments suffered by the artists concerned killed any hope that public patronage might allow large scale history painting to survive.

45a Portrait of Richard Pennefather: Pencil 11¼ x 10½: Signed (in dedicatory inscription) D. McClise, Cork, July 1825
Given by Maclise to the boy’s mother, Mrs William Pennefather, of Cork, in gratitude for help given in his studies by her and her husband. Maclise was then nineteen and Richard Pennefather (1818-1881) was seven.

45b Portrait of William Pennefather: Pencil 17¼ x 13: Signed D. McClise
D. P. T. More, Auckland: Collection Pennefather: More by descent
An early work by the artist


46 For Total Abstainers: Pen & brown ink 6 x 9: Signed du Maurier
Auckland Art Gallery: A drawing for Punch 30 December 1876

47 The Introduction: Pen & black ink 5¼ x 4½: Signed du Maurier
Auckland Art Gallery: Drawing for Punch 8 April 1882

48 A Promising Partner: Pen & black ink 6¼ x 9
Auckland Art Gallery: Drawing for Punch 1878


49 A Quartette: Oil 23½ x 34½: Signed, a fan
W. B. Coltart, Hastings: Exhibited RA 1869 (483), Manchester 1887 (66), RA Winter 1901 (43): Collection W. Coltart: C. B. Coltart
Full title A quartette: a painter’s tribute to the art of music AD 1868. Moore had a considerable influence on his contemporaries, particularly Whistler who was to head the modern movement. Others were Leighton and Alma-Tadema. Moore’s adoption of an almost decorative interpretation helped to break the anecdotal style and prepare the way for Whistler’s tonal ‘arrangements.’
HENRY MOORE RA 1831-1895: Born York. Studied RA Schools. Exhibited RA 1853-1895

50 HER LAST VOYAGE: Oil 14¾x24½: Signed H. Moore 1880
Auckland Art Gallery (Mackelvie Trust): Collection Barlow
‘Wreck’ paintings had their initial stimulus from Turner. But again it was usually a much weaker repetition which received the plaudits. In this case Clarkson Stanfield’s ‘The Abandoned’ (RA 1856 [94]), which Ruskin referred to as quite Turnerian, provoked the usual number of variations of the same theme.

WILLIAM MULREADY RA 1786-1863: Born County Clare. Studied RA Schools 1800. Exhibited RA 1804-1862

51 THE SAILING MATCH: Pen & brown ink 5¾x4¾
Auckland Art Gallery: Drawing for the painting exhibited RA 1831 (98) now in the Victoria and Albert Museum
Mulready is one of the few nineteenth century artists to retain his reputation, which in his own time was not as great as those of lesser men. The clue perhaps lies in Ruskin’s note on Mulready’s ‘The Young Brother’ RA 1857 (138) Without exception, the least interesting piece of good painting I have ever seen in my life . . . the artist’s mind has been evidently fixed throughout on his modes of work, not on his subject.

JOSEPH NASH 1808-1878: Born Great Marlow. Pupil of A. Pugin the elder. Mainly concerned with architectural illustration

52 STUDIES OF CELTIC CROSSSES: Watercolour 8¼x5¾
Auckland Art Gallery (Mackelvie Trust)

53 MALMESBURY ABBEY CHURCH: Watercolour 5¾x8¾
Auckland Art Gallery (Mackelvie Trust)
Joseph Nash, the progenitor of ‘the olden time’ (see No.28), here shows the prevailing romantic interest in antiquity and archaeology

SAMUEL FISHER PROUT 1783-1852: Born Plymouth. Trained as a topographical artist. Settled in London 1812. Made numerous visits to the Continent

54 ORLEANS: Pencil & white chalk 15¾x10½
Auckland Art Gallery

55 STRASBOURG: Watercolour 17¼x11¾
Auckland Art Gallery (Mackelvie Trust)
JAMES BAKER PYNE RBA 1800-1870: Born Bristol. Settled London 1835. 1846 visited Switzerland, Germany and Italy. Exhibited 1836-1841 and 1855

56 GEnOA FROM THE NEW TERRACE: Oil 49x73: Inscribed J. B. Pyne 1852 No. 349
Auckland Art Gallery: Collection Davis, 1929

DANTE GABRIEL ROSSETTI 1828-1882: Born London. Studied Sass's School and RA Schools. His best work was produced 1850-1862

57 STUDY FOR PREDELLA, BEATA BEATRIX: Pencil 9\frac{1}{2}x26\frac{1}{2}: Signed Monogram 1872: Inscribed D.G.R. to G.G.H. 1872
Rossetti painted six replicas of Beata Beatrix, only one of which, commissioned by William Graham in 1872, had a predella. It is now in America. The subject represents Dante and Beatrice meeting in Paradise.

58 FEMALE HEAD IN PROFILE: Red chalk 15\frac{1}{4}x12: Signed Monogram
Auckland Art Gallery

SIMEON SOLOMON 1840-1905: Born London. Self taught. Visited Italy 1866 and 1869. Exhibited RA 1858-1872

59 LOVE IN AUTUMN: Oil 23\frac{1}{4}x25\frac{1}{4}: Signed Monogram 1866 Florence
W. B. Coltart, Hastings: Exhibited Manchester 1887 (144): Collection W. Coltart: C. B. Coltart

60 JULIETTE: Oil 13\frac{1}{2}x11\frac{1}{2}: Signed S.S. '63


61 THE GOOD HOUSEWIFE: Oil 8\frac{1}{2}x9\frac{1}{2}: Signed F. Smallfield 1856
Auckland Art Gallery (Mackelvie Trust)


62 THE LABOURS OF PSYCHE: Tempera, 4 panels framed together, each panel 30\frac{1}{4}x12
W. B. Coltart, Hastings: Collection W. Coltart: C. B. Coltart

17

63 CLAUDIO, DECEIVED BY DON JUAN, ACCUSES THE HERO (Much Ado About Nothing)
Oil 15|x9: Signed Monogram '61

SIR JOHN TENNIEL 1820-1914 : Born London. Studied RA Schools. Contributed to Punch 1851-1901. Best known for his illustrations for Alice in Wonderland

64 A SERENADE : Pencil 4|x3: Signed Monogram
Auckland Art Gallery

JAMES TISSOT 1836-1902 : Born Nantes. Came to London 1872. Exhibited RA 1872 to 1876, and 1881

65 STILL ON TOP : Oil 34x21 : Signed JJ Tissot
Auckland Art Gallery : Collection Leverhulme 1921
Painted about 1873. The title refers to the Union Jack hoisted above the Prussian Imperial flag, a reference to the Franco-Prussian War


66 SHEEP WASHING : Pen & pencil 4|x8 : Signed J.W. R.A
Auckland Art Gallery (Mackelvie Trust) : After 1810

67 HEREFORD PRIZE OX : Watercolour 5|x7: Inscribed Hereford Prize Ox JRW RA
Auckland Art Gallery (Mackelvie Trust)


68 BICKNOR CHURCH, RIVER WYE : Oil 28|x36: Signed F. W. Watts
Auckland Art Gallery (The Grey Collection) : Exhibited RA 1829 (433)
This painting shows the unmistakeable influence of Constable. It preserves an honesty of approach which Creswick's 'England' (No.16) fails to do with its overstatement of pantheistic patriotism
THOMAS WEBSTER RA 1800-1886: Born London. Studied RA Schools. Exhibited RA 1823-1877

69 THE NEW RECRUIT: Oil 40x56
Sargeant Art Gallery, Wanganui
Although of Academy size this painting cannot be identified with any of Webster's exhibited works. But it is certainly typical of his popular style. Webster's success was only second to Frith's in the popular genre field.

JAMES WEBB c1825-1895: Few details of his life are known. His works were often attributed to Constable and Turner. Exhibited RA 1853-1888

70 HARBOUR MOUTH: Oil 23¾x39¼: Signed Webb
Sir Frank Mappin, Bt., Auckland
This painting cannot be surely identified with any of the Academy works.

71 BRIGHTON: Oil 21¾x50¼: Signed James Webb
Auckland Art Gallery (Mackelvie Trust)
This painting shows the old pier at Brighton and the sea front façade which has hardly changed. Brighton first gained its popularity under George IV. The figures were painted by C. Earle.

ALFRED JOSEPH WOOLMER 1805-1892: Born Exeter. Studied in Italy.
Exhibited RA 1827 and intermittently to 1850

72 REFLECTIONS IN SHADOWS: Oil 14x9¼
Auckland Art Gallery (Mackelvie Trust): Exhibited RA 1842 (1045) (probably as 'The Proposal')
Woolmer reflects the influence of the French eighteenth century painters which persisted through artists like Stothard to the early work of Ford Madox Brown and Millais. Woolmer anticipates here the realism, particularly in the pebbles on the beach, of William Dyce's 'Pegwell Bay.'
Lenders to the exhibition

Mr W. B. Coltart, Hastings, Nos 9, 49, 59, 60, 62
Sir Frank Mappin, Bt., Auckland, Nos 7, 21, 25, 63, 70
Mr D. P. T. More, Auckland, Nos 45a, 45b
Mr W. C. Nicholson, Devonport, No 24
The Dunedin Public Art Gallery Society, Nos 18, 20, 28, 34, 41
The Grand Hotel, Auckland, Nos 22, 33
The Robert McDougall Art Gallery, Christchurch, No 39
The Sargeant Art Gallery, Wanganui, Nos 12, 19, 30, 36, 44, 69