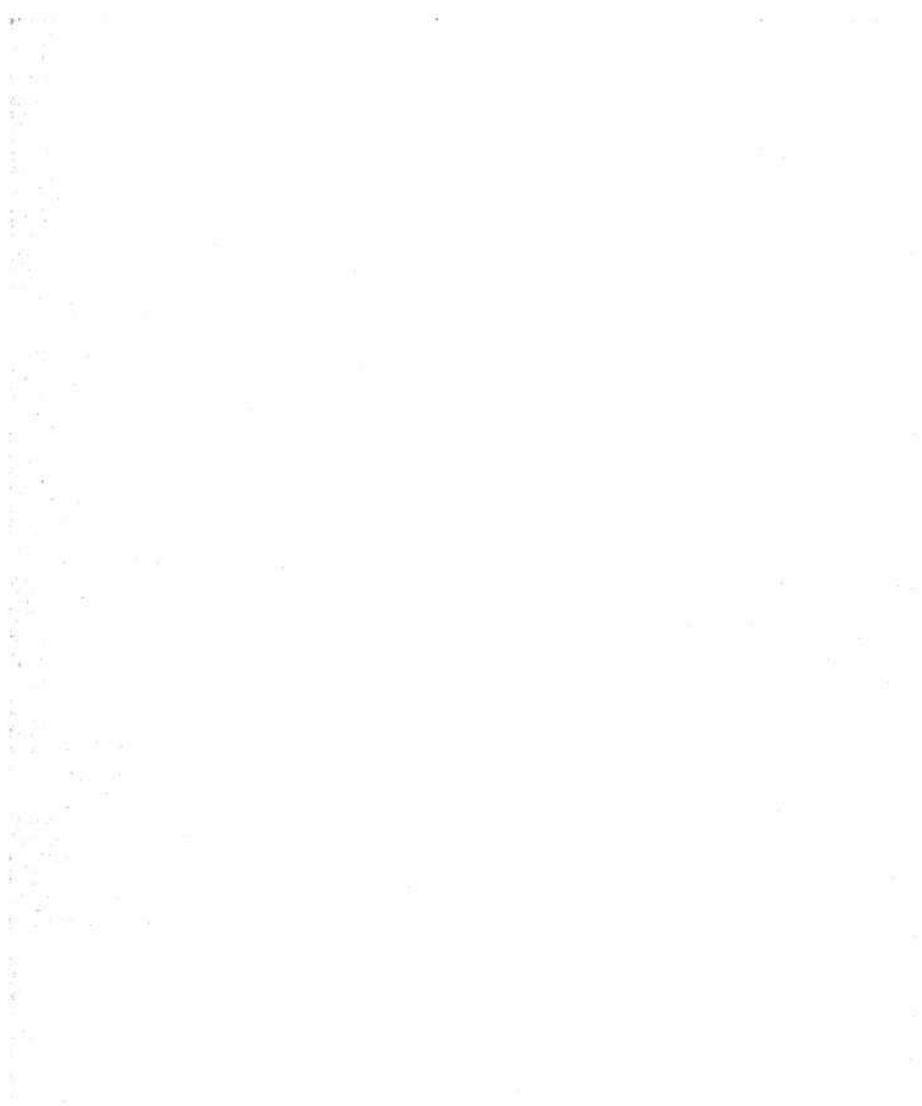




BRITISH TASTE
IN THE NINETEENTH
CENTURY



WILLIAM MULREADY *The Sailing Match* (51)

LINNELL *The Fishing Party* (43)

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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 illustrative 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

The Catalogue

Note : Measurements are given in inches height before width

SIR LAWRENCE ALMA-TADEMA RA 1836-1912 : Born in Westfriesland. Studied in Antwerp, Germany and Italy. 1870 settled in London. Exhibited RA 1869-1904.

1 EGYPT 3,000 YEARS AGO : Oil $25\frac{3}{8} \times 35\frac{1}{2}$: 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 $7\frac{1}{2} \times 10\frac{1}{2}$: 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 28×72 : Signed *R. Ansdell 1864*
Auckland Art Gallery (Mackelvie Trust) : Collection J. Bottomley, Christies 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)

EDWARD ARMITAGE RA 1817-1896 : Born London. Pupil of Delaroche in Paris. Visited Rome 1849-51. Crimea 1851. Assisi 1857. Principally engaged in mural decorations for the Houses of Parliament and elsewhere. Exhibited RA 1848-1893.

4 THE BLIND BEGGAR OF ASSISI : Oil $14\frac{1}{2} \times 10\frac{3}{4}$: 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.

THOMAS JONES BARKER 1815-1882 : Born Bath. Studied with Horace Vernet, Paris. Returned to London 1845. Exhibited RA 1845-1876.

5 THE GLEANER : Oil 36x28 : Signed *T. Barker pxt.* January 8th/48
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 13 $\frac{3}{8}$ x17 $\frac{1}{4}$: Signed *John Barker pxt* 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 43 $\frac{1}{4}$ x33 $\frac{1}{2}$ 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 10 $\frac{1}{4}$ x7 $\frac{1}{2}$: Signed *C. Bentley*
Auckland Art Gallery (Mackelvie Trust)

SIR EDWARD BURNE-JONES RA 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 11¼x9 : 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 120x60
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 10½x14½ : Inscribed *Grand Place Lille Sept 5 1850*
Auckland Art Gallery

12 FLORENCE : Watercolour 13¾x20 : Dated 1875
Sargeant Art Gallery, Wanganui

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

13 THE CHALLENGE : Watercolour 7½x17½ : Signed *George Cattermole '78*
Auckland Art Gallery : Exhibited Manchester 1887 (1529) : Collection Allen

ALFRED EDWARD CHALON RA 1780-1860 : Born Geneva. Studied RA Schools. Best known for portraits and subject pictures. Exhibited RA 1801-1860. Died London.

14 STUDY OF TREES : Watercolour 8x8
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 58x89¼ : 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.

WILLIAM ETTY RA 1787-1849 : Born York. Studied RA Schools. Pupil of Sir Thomas Lawrence. Visited Italy 1822. Exhibited RA 1811-1849.

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 24x20¼ (oval)
Sargeant Art Gallery, Wanganui

WILLIAM POWELL FRITH RA 1819-1909 : Born Yorkshire. Settled London 1835.
Studied RA Schools. Exhibited RA 1840-1902



MACCLISE

The Spirit of Justice (45)



BAXTER *Portrait of Mrs John Newton Mappin* (7)



LANDSEER *Attachment* (33)



FRITH *Ramsgate Sands* (20)



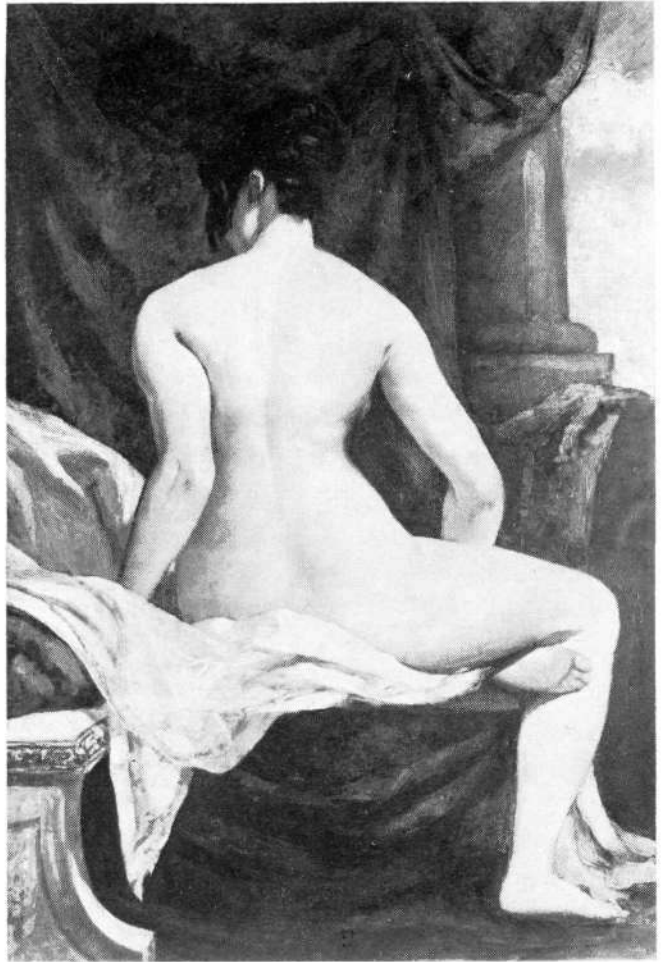
WOOLMER *Reflections in Shadows* (72)



MOORE *A Quartette* (49)



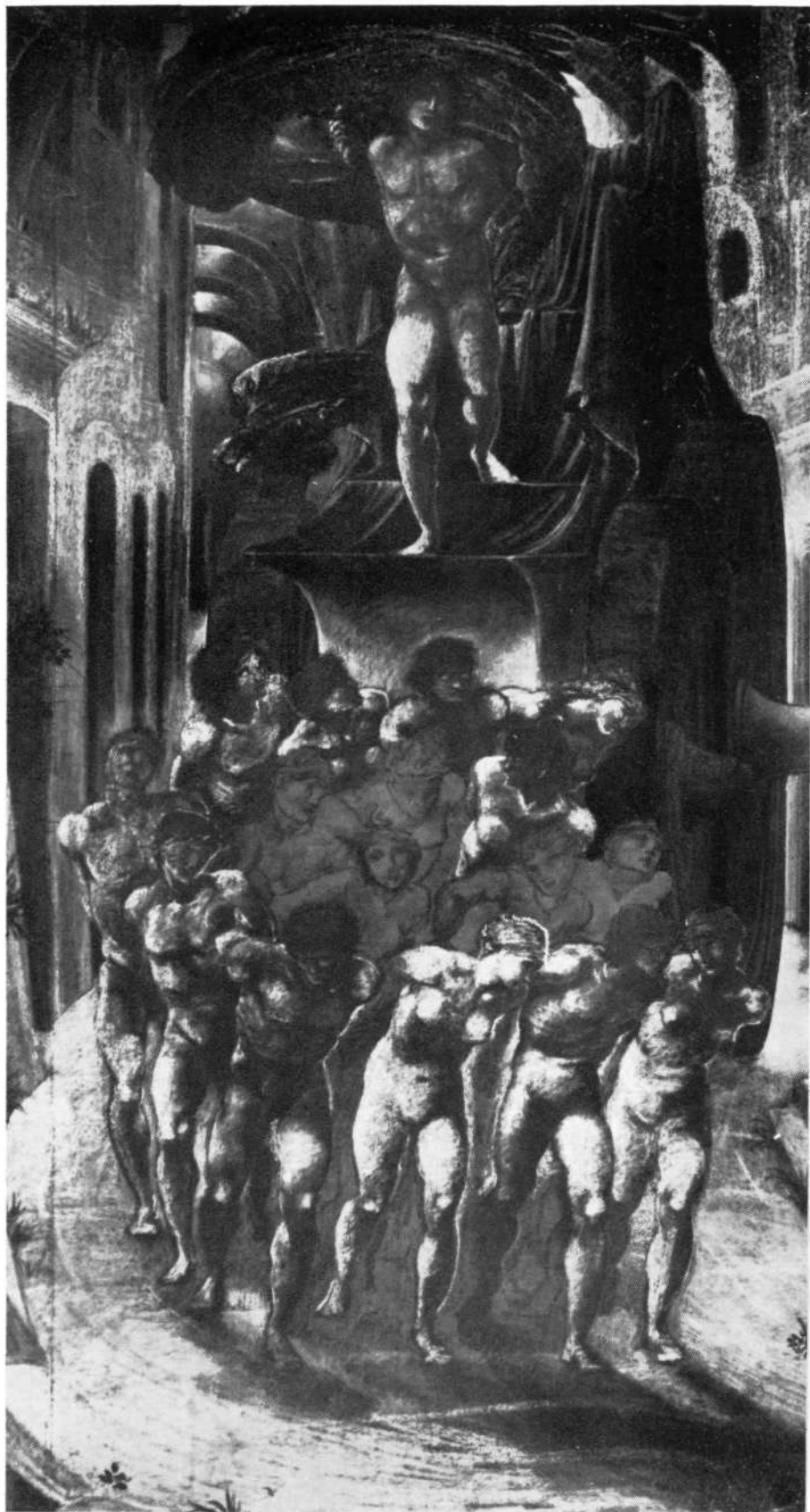
LEIGHTON *Teresina* (39)



ETTY *Female Nude* (17)

ROSSETTI *Beata Beatrix* (57)





BURNE-JONES
The Car of Love (10)

20 RAMSGATE SANDS : Oil $8\frac{1}{2} \times 17\frac{1}{2}$

Dunedin Art Gallery : Lit. *Frith*, Whitechapel Art Gallery catalogue 1951 :
Collection Lloyd: Miller: Pitt Miller (Christies 26/4/1946)

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

Sir Frank Mappin, Bt., Auckland : Exhibited RA 1852 (336) : Collection Hargreaves:
Christies 5/6/1873 (305), bt Agnew: Holdsworth, Christies 30/4/1881 (51),
Permain: Sir F. T. Mappin, Christies 5/5/1906 (22), bt Shannon: Mappin
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 $33 \times 26\frac{3}{4}$

Grand Hotel, Auckland : Exhibited RA 1870 (344) : Collection Collie, Christies
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 $10\frac{3}{8}$ (diameter)

Auckland Art Gallery (Mackelvie Trust)

This is probably one of Frith's later reduced replicas of a painting done in the 1850's

THOMAS FAED RA 1826-1900 : Born Kirkcudbrightshire. Studied Edinburgh.
Settled in London 1852. Exhibited RA 1851-1893

24 SCOTTISH CHILDREN : Oil $29\frac{1}{2} \times 24\frac{1}{2}$: 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 $18\frac{3}{4} \times 22\frac{1}{4}$

Sir Frank Mappin, Bt., Auckland : Collection Bolckow, Christies 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

FREDERICK GOODALL RA 1822-1904 : Born London. Pupil of his father Edward. Visited France several times. 1858-9 Egypt. Exhibited RA 1838-1902.

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 7⅞x9⅞ : 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

JOSEPH MURRY INCE 1806-1859 : Born Radnorshire. Pupil of David Cox. Settled in London 1826

31 THE HIGH STREET, OXFORD : Watercolour $7\frac{3}{4} \times 11\frac{1}{2}$: Signed J. M. Ince 1834
Auckland Art Gallery (Mackelvie Trust)
Queens College, South Qaudrangle 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 $5\frac{1}{2} \times 8$: Signed Monogram
Auckland Art Gallery

SIR EDWIN LANDSEER RA 1802-1873 : Born London. Studied RA Schools.
Exhibited RA 1815-1873. Knighted 1850.

33 ATTACHMENT : Oil $38\frac{1}{2} \times 31\frac{1}{4}$: Signed E.L. 1829
Grand Hotel, Auckland : Exhibited RA 1830 (342) : Collection Tunno, Christies 11/7/1863 (136), bt Haines: Delafield: Christies 30/4/1870 (87), bt Agnew: Davis.
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 $6\frac{3}{8} \times 5\frac{1}{8}$
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 $3\frac{3}{4} \times 11\frac{3}{4}$: Inscribed *From Villa Albani Porto d'Anzio 9 March 1845*
Auckland Art Gallery

36 JERUSALEM : Watercolour $11\frac{1}{2} \times 19$: Dated 2.3.'54
Sargeant Art Gallery, Wanganui

37 EDFOO, EGYPT : Watercolour $9\frac{1}{2} \times 11\frac{3}{8}$: Inscribed *Edfoo, 12 February 1854*
(see sunset sketch)
Auckland Art Gallery (Mackelvie Trust) : Collection Lord Northbrook

38 TALLYGUNGE, CALCUTTA : Watercolour $9\frac{7}{8} \times 15\frac{3}{8}$: 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

J. F. LEWIS RA 1792-1876 : Born London. First studied as a watercolourist. Travelled in Spain, Greece, Turkey and Egypt. Exhibited RA 1821-1876.

41 THE BOUQUET : Oil 12x7¾ : Signed F.L. 1857

Dunedin Art Gallery

42 YOUNG WOMAN WITH ROSES : Watercolour 10½x8¼

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

DANIEL MACLISE RA 1806-1870 : Born Cork. Studied RA Schools. Chiefly concerned in his earlier years with decorations for the Houses of Parliament. Exhibited RA 1829-1870

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 11 $\frac{3}{4}$ x10 $\frac{1}{2}$: Signed (in dedicatory inscription) *D. McClise, Cork, July 1825*
 D. P. T. More, Auckland : Collection Pennefather: More by descent : Exhibited Victorian Art Exhibition, London, 1897
 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 17 $\frac{1}{2}$ x13 : Signed *D. McClise*
 D. P. T. More, Auckland : Collection Pennefather: More by descent
 An early work by the artist

GEORGE DU MAURIER 1834-1896 : Born Paris. Studied in Paris and Antwerp. Contributed to *Punch* from 1860.

46 FOR TOTAL ABSTAINERS : Pen & brown ink 6x9 : Signed *du Maurier*
 Auckland Art Gallery : A drawing for *Punch* 30 December 1876

47 THE INTRODUCTION : Pen & black ink 5 $\frac{1}{2}$ x4 $\frac{1}{2}$: Signed *du Maurier*
 Auckland Art Gallery : Drawing for *Punch* 8 April 1882

48 A PROMISING PARTNER : Pen & black ink 6 $\frac{3}{4}$ x9
 Auckland Art Gallery : Drawing for *Punch* 1878

ALBERT MOORE ARA 1814-1893 : Born York. Studied with his father and William Etty. Visited Rome 1862. Exhibited RA 1857-1893

49 A QUARTETTE : Oil 23 $\frac{1}{2}$ x34 $\frac{1}{2}$: 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 $14\frac{1}{4} \times 24\frac{1}{8}$: 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 $5\frac{1}{8} \times 4\frac{3}{8}$

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 CROSSES : Watercolour $8\frac{1}{8} \times 5\frac{7}{8}$

Auckland Art Gallery (Mackelvie Trust)

53 MALMESBURY ABBEY CHURCH : Watercolour $5\frac{7}{8} \times 8\frac{7}{8}$

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 $15\frac{1}{2} \times 10\frac{1}{2}$

Auckland Art Gallery

55 STRASBOURG : Watercolour $17\frac{1}{2} \times 11\frac{1}{4}$

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 $\frac{1}{8}$ x26 $\frac{3}{4}$: Signed Monogram 1872 : Inscribed *D.G.R. to G.G.H.* 1872

Auckland Art Gallery (Mackelvie Trust) : Lit. Marillier *D. G. Rossetti* p.252, No.248, p.129 : Collection G. Hake: Lord Rea

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 $\frac{1}{2}$ 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 $\frac{3}{4}$: 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 $\frac{1}{4}$: Signed S.S. '63
W. B. Coltart, Hastings : Exhibited RA 1863 (508) : Collection W. Coltart: C. B. Coltart

FREDERICK SMALLFIELD 1829-1886 : Born Middlesex. Studied RA Schools. Primarily a watercolourist. Exhibited RA 1849-1886

61 THE GOOD HOUSEWIFE : Oil 8 $\frac{1}{4}$ x9 $\frac{1}{2}$: Signed *F. Smallfield* 1856
Auckland Art Gallery (Mackelvie Trust)

J. R. SPENCER STANHOPE 1829-1908 : Born Yorkshire. Pupil of G. F. Watts. From 1880 he lived in Florence. Exhibited RA 1859 intermittently to 1902

62 THE LABOURS OF PSYCHE : Tempera, 4 panels framed together, each panel 30 $\frac{1}{2}$ x12
W. B. Coltart, Hastings : Collection W. Coltart: C. B. Coltart

MARCUS STONE RA 1840-1921 : Born London. Pupil of his father Frank Stone. Exhibited RA 1858-1920

63 CLAUDIO, DECEIVED BY DON JUAN, ACCUSES THE HERO (*Much Ado About Nothing*)
Oil 15 $\frac{3}{4}$ x19 $\frac{3}{4}$: Signed Monogram '61
Sir Frank Mappin, Bt., Auckland : RA 1861 (425) : Collection Price, Christies
2/4/1892 (37), bt Mappin: Christies 5/5/1906 (59), bt Wilson: Mappin

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 $\frac{3}{8}$ x3 $\frac{1}{4}$: 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

JAMES WARD RA 1769-1859 : Born London. Studied as an engraver. Influenced by Rubens and George Morland. Exhibited 1792-1855

66 SHEEP WASHING : Pen & pencil 4 $\frac{1}{8}$ x8 : Signed J.W. R.A
Auckland Art Gallery (Mackelvie Trust) : After 1810

67 HEREFORD PRIZE OX : Watercolour 5 $\frac{1}{8}$ x7 $\frac{1}{4}$: Inscribed *Hereford Prize Ox* JRW RA
Auckland Art Gallery (Mackelvie Trust)

F. W. WATTS 1800-1862 : Pupil of John Constable. Exhibited RA 1821-1862

68 BICKNOR CHURCH, RIVER WYE : Oil 28 $\frac{1}{8}$ x36 $\frac{3}{8}$: Signed F. W. Watts
Auckland Art Gallery (The Grey Collection) : Exhibited RA 1829 (433)
This painting shows the unmistakable 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 23 $\frac{3}{4}$ x39 $\frac{3}{4}$: Signed *Webb*

Sir Frank Mappin, Bt., Auckland

This painting cannot be surely identified with any of the Academy works

71 BRIGHTON : Oil 21 $\frac{1}{2}$ x50 $\frac{1}{4}$: 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 14x9 $\frac{7}{8}$

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