

1978

BRITISH PAINTING AND DRAWING

FROM THE REIGN OF QUEEN VICTORIA 1837-1901

20 September - 20 October 1978

WORKS FROM THE COLLECTION OF THE  
AUCKLAND CITY ART GALLERY

Exhibition prepared by the Director, Ernest Smith  
with the assistance of Eric Young.



### ABBREVIATIONS

R.A.	Royal Academy
R.W.S.	Royal Society of Painters in Watercolours
R.E.	Royal Engineer
A.R.A.	Associate of the Royal Academy
N.E.A.C.	New English Art Club
R.W.A.	Royal West of England Academy
R.B.A.	Royal Society of British Artists
P.R.A.	President of the Royal Academy
R.S.A.	Royal Scottish Academy
H.R.I.	Honorary Member of the Royal Institute of Painters in Watercolour
H.R.C.A.	Honorary Royal Cambrian Academician
R.I.	Royal Institute of Painters in Watercolours
H.R.S.A.	Honorary Royal Scottish Academician
C.V.O.	Commander of the Royal Victorian Order



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R.E.	Royal Engineer
A.R.A.	Associate of the Royal Academy
N.D.A.C.	New English Art Club
R.W.A.	Royal West of England Academy
R.B.A.	Royal Society of British Artists
P.R.A.	President of the Royal Academy
R.S.A.	Royal Scottish Academy
H.R.I.	Honorary Member of the Royal Institute of Painters in Watercolours
H.R.C.A.	Honorary Royal Cambrian Academician
R.I.	Royal Institute of Painters in Watercolours
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C.V.O.	Commander of the Royal Victorian Order

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Perhaps the most astonishing thing about the better-known Victorian painters, particularly those who painted historical pictures of great size, was their extraordinary popularity.

To a large extent they seem to have filled the role taken by cinema or television today, providing the middle classes and their betters with an easy outlet for the emotions, with moralizing assumptions of nobility and windows on worlds they could never inhabit - idealized visions of antiquity or patriotic reconstructions of the British past. For the Victorians' sentiment was there to be exploited, irony went unrecognized. Anecdote and literary allusion provided much of the subject matter.

Exhibited at the Royal Academy these wide-screen glosses of reality had to be railed off to keep the surging crowds at bay. Their scale and skill, for skilful they certainly were, were matched by the enthusiasm they engendered. The virtuosi who produced them - Leighton, Millais, Frith, Landseer and the rest - ranked with the great military leaders as popular idols. Leighton lived like a Renaissance princeling, acting out his own fantasies in a splendid Kensington villa stuffed with exotic paraphernalia. He was the first English painter to be ennobled.

In common with other Australasian galleries the Auckland City Art Gallery has a considerable collection of these Victorian masterworks, many of them belonging to the Mackelvie Trust, others donated by such collectors or heirs of collectors as the late Moss Davis or Sir Frank Mappin. Moss Davis must have owned more than any other New Zealander for twentytwo of his 19th century English paintings, including a Frith and a Landseer, were sold from the Grand Hotel in 1966 and several more were presented to the city during his lifetime. In this exhibition Leighton's Melittion and Burne-Jones's Fortitude were his gift.



Sir Marcus Stone, R.A., himself represented in the exhibition, acted as the London buyer for the Mackelvie Trust between 1897 and 1915 and in that time sent out thirty pictures costing altogether something over six thousand five hundred pounds. Ten or twelve of James Tannock Mackelvie's own purchases, made before 1885, are among the pictures hung. Sir George Reid, president of the Royal Scottish Academy, E.E. Leggatt of the National Portrait Gallery, E.W. Payton, the director of the Elam School of Art, and Dr T.W. Leys, a member of the Trust Board, all bought for the Mackelvie Trust during the period, often criticizing each other's purchases and being criticized in turn.

Half a century later fewer than half of all the purchases and gifts were considered fit to hang in a public gallery. The great canvases which had delighted a simpler generation were taken down and stored. The Finding of Moses, Androcles and the Lion, Cromwell Dissolving the Long Parliament, Egypt Three Thousand Years Ago, and the Obsequies of an Egyptian Cat, successively by Frederick Goodall, Briton Riviere, Andrew Gow, Sir Laurence Alma-Tadema, and J.R. Weguelin, went with many others to the racks. Were they really so bad? Did Edgar Bundy's Day of Sedgemoor have a lasting message after all? Are we the dishonest ones?

The present exhibition may be seen as a re-evaluation, an opportunity to experience once again some of these sentimental masterpieces and to judge their appeal a century after most of them were painted. What we think of them may be as much a comment on ourselves as on the Victorians. Millais is here with a painting which only the perverse could find less than enchanting. Frank Bramley tugs rather too obviously at the heart: surely children's funerals were rarely like this. G.F. Watts, that master of colour, is missing and so are Landseer and Poynter. There's an indifferent Henry Moore but nothing from his brother Albert who, like so many of the Greek faction, was obsessed with the play of sunlight on marble.



Alma-Tadema's Egypt Three Thousand Years Ago, a version of the painting he exhibited in 1863, is accompanied by his portrait of Cleopatra, said to have been painted from a bust of her mother, Berenice. Perhaps it is these flights in antiquity which are hardest to accept today. Yet they were a Victorian equivalent of science fiction and Victorians not infrequently imagined themselves reincarnations of pyramid builders. Archaeology had become the handmaid of painting as antiquity revealed itself as a potent source of inspiration.

The choice of paintings, the balance within the exhibition, is our means now of controlling the mixture. Our generation's choice must be different from the choice of our grandfathers. So we give the big popular paintings a backing of landscapes and portraits of a kind which continued to be soberly painted throughout the century, in much the same way as the less imaginative painters today continue with landscapes and portraits while their larger than life contemporaries turn to huge abstracts or expansive visions of soup tins.

Many of the smaller paintings are watercolours, a medium in which the Victorians frequently excelled and one which was generally used for recording rather than moralizing. Topographical and architectural subjects, seen for what they were, retain their interest. Drawings as such and drawings as preliminary studies for paintings are represented here by the two Pre-Raphaelites, Rossetti and Burne-Jones. The Car of Love by Burne-Jones, however, is scarcely Pre-Raphaelite in character. Its astonishing size and energy lift it out of the usual category of preliminary studies and give it a life of its own. It, at least, avoids the sentiment of its contemporaries, something that Rossetti's Beata Beatrix does not quite succeed in doing.



The aim of the Pre-Raphaelites, to recreate 15th century Florentine painting in England, was intended to correct middle class taste and it was that taste which was at the root of popular Victorian painting. It was a new phenomenon to have buyers of paintings from outside the upper classes but the needs of the new men - merchants, industrialists, railway magnates and lawyers - were met and, in meeting them, the painters made converts in unexpected places: Queen Victoria loved her Landseers.

John Stacpoole



PAINTINGS



SIR LAWRENCE ALMA-TADEMA, R.A., R.W.S., R.E.

British, 1836-1912

Cleopatra

oil on panel, 190 x 267mm

INSCRIBED: Alma-Tadema op CLXXXII (UL)

PROVENANCE: Painted in 1877. Purchased by the Mackelvie Trust Board. Unaccessioned.

REFERENCES: CAMAG 1922, no.M.18; CAAG 1925, no.M.20; ACAG SC 1964, 7; British Taste in the Nineteenth Century, ACAG, May 1962, no.2; Victorian Olympians, Art Gallery of New South Wales, 1975, no.5. (cf also no.4)

Egypt 3000 Years Ago

oil on panel, 651 x 902mm

INSCRIBED: To my friend Andrew Gow (LL).

PROVENANCE: Replica of the original painting opus XVIII of 1863, now in the Harris Museum and Art Gallery, Preston, England. Collection: Andrew C. Gow. Exhibited: Royal Academy Winter Exhibition, 1913, no. 30. Purchased by the Mackelvie Trust Board, 1921. Accn. no. M1921/1/3/

REFERENCES: CAMAG 1922, no. MIII: CAAG 1925, no.M.43; ACAG SC 1964, 7; British Taste in the Nineteenth Century, ACAG, May 1962, no. 1; Victorian Olympians, Art Gallery of New South Wales, 1975, no.1.

Sir Lawrence Alma-Tadema was born at Dronrryn, Holland in 1836. He was a painter of Greek and Roman subjects set in scenes of studied archaeological and architectural settings. His paintings are always recognisable for their brilliant luminosity and exquisite rendering of marble, silver, gold, bronze and silks. His output as an artist was prolific. He numbered his works with Roman numerals, his first work painted when he was 14 being Opus I, Portrait of my Sister; his last work, Opus CCCCVIII, Preparations was painted two months prior to his death.



Sir Lawrence Alma-Tadema, in addition to painting, featured prominently in stage designing for Sir Henry Irving's Coriolanus (1901) and Cymbeline (1896) and Sir Herbert Beerbohm Tree's Julius Caesar and Hypatis.

He exhibited at the Royal Academy from 1869 onwards. He was elected as an A.R.A. in 1876 and R.A. in 1879, Knighted in 1899 and presented with the Order of Merit in 1905.

The Auckland City Art Gallery has two superb examples of his work. These illustrate his knowledge and exquisite rendering which are characteristic of the artist's work.



RICHARD ANSDELL, R.A.

British, 1815-1885

Highland Shepherd, 1864

oil on canvas 711 x 1829

INSCRIBED: R. Ansdell 1864 (LR)

PROVENANCE: Collection: J. Bottomley, Christies  
17/5/1884 (88), bought in; Anon, Christies  
1/6/1889 (58), bt. Polak. Bequeathed ACAG  
by Mr. William Elliot, 1941. Acc. no.  
1941/3/3/

REFERENCES: British Taste in the Nineteenth Century  
ACAG, May 1962, no.3.

Ansdell was a Liverpool sporting and animal painter. He began studying painting in 1836; by 1840 he was exhibiting at the Royal Academy. Following the vogue for Highland subjects, he painted many Scottish landscapes in the popular Landseer manner.

Ansdell exhibited with the Royal Academy from 1840-45; was elected A.R.A. 1861 and R.A., 1870. The Highland Shepherd is a typical Highland subject of the period.



EDWARD ARMITAGE, R.A.

British, 1817-1896

The Blind Beggar of Assisi

oil on canvas, 390 x 280mm

PROVENANCE: Collection: J.T. Mackelvie, bequeathed to Auckland, 1885. Acc. no. M1885/1/75

REFERENCES: MC 1885, no.75; CAMAG 1914, no.M.152; 1921, no.M.9; CAAG 1925, no.M.11; British Taste in the Nineteenth Century, ACAG, May 1962, no.4; ACAG Quarterly, no. 60, 1975, 4 (illus.); Victorian Social Conscience, Art Gallery of New South Wales 1976, no. 1

A London painter of biblical and historical subjects. A pupil of Paul Delaroche in Paris, Armitage assisted him in the decoration of the hemicycle in the Ecole des Beaux Arts in 1843. In the same year the artist won a major prize in the Westminster Hall competition for his Landing of Caesar. He executed two frescos in the Houses of Parliament and in 1847 won another major prize with his painting, The Battle of Neance which was bought by Queen Victoria. He is reputed to have exhibited only at the Royal Academy, from 1848-1893.

Other major works by the artist are Retribution, a large allegory at the Leeds Town Hall, and frescos in Marylebone Parish Church and the St. Francis Chapel of R.C. Church to St. John, Islington. He was elected A.R.A. 1867 and R.A. 1872.

Like many painters of the period his ideas appear to be derived from Alma-Tadema.

Sea Urchins

oil on canvas 432 x 685mm

INSCRIBED: E. Armitage 1882 (LL)

PROVENANCE: Exhibited: Royal Academy, 1882 no. 1490. Presented to J.T. Mackelvie by the artist for the Auckland collection and sent in October 1883. Acc. No. M1883/1/2



SIR EDWARD COLEY BURNE-JONES, Bt., A.R.A.

British, 1833-1898

Fortitude

oil on linen 3048 x 1219mm

PROVENANCE: Unfinished painting. Presented to ACAG  
by Mr. Moss Davis, 1926. Acc. No.1926/3

REFERENCES: ACAG SC 1964, 10

Born in Birmingham Burne-Jones was a watercolourist and designer and leader of the Second Phase of the Pre-Raphaelite Movement. In 1852 he went to Exeter College, Oxford, where he became a friend of William Morris. He intended to enter the Church, but was so impressed by the work of Rossetti that in 1856 he left Oxford deciding to become a painter. He later met Rossetti and in 1857 they worked together on the Morte d'Arthur wall paintings in the Union Debating Studio Room at Oxford. Later he formed a partnership with Morris & Co. and produced many designs for stained glass and tapestries. He was elected A.R.A. in 1865, but only exhibited once at the Royal Academy in 1886. He resigned his Associateship in 1893. He was created a Baronet in 1894 and later became an international figure receiving the Legion of Honour.

Burne-Jones' consciously aesthetic and unworldly style combines the romanticism of Rossetti with the medievalism of Morris, becoming steadily more abstract towards the end of his life. Most of his subjects are taken from Arthurian legends. It is interesting to note that Burne-Jones rarely painted either in pure oils or watercolours, he preferred to experiment with mixed media.

The authorship of Fortitude is under investigation.



SIR JOHN ALFRED ARNESBY BROWN, R.A.

British, 1866-1955

After the Heat of the Day

oil on canvas, 1270 x 1816mm

INSCRIBED: Arnesby Brown (LL)

PROVENANCE: Exhibited, Royal Academy, 1900, no.1017.  
Purchased by the Mackelvie Trust Board,  
1900, Acc. no.M1900/1

REFERENCES: Royal Academy Pictures, 1900, 114 (illus.);  
CAMAG 1914, no. M.23 (illus.); 1921,  
no. M.10 (illus.); CAAG 1925, no.M.12 (illus).

Sir John Alfred Arnesby Brown was born in Nottingham where he spent his early years. A landscape painter who often featured cattle in his pictures. The artist studied under Herkomer at Bushey in 1889-92 and exhibited at the Royal Academy from 1890. He exhibited internationally and was elected A.R.A. 1903, R.A. 1915 and Knighted 1938.

Brown was a popular painter. His After the Heat of the Day reflects its artist's interest in the refractive light of dusk which emulates in part, characteristics of the Impressionists.



FRANK BRAMLEY, R.A., N.E.A.C.

British, (1857-1915)

Of Such is the Kingdom of Heaven, 1891

oil on canvas 1829 x 2540mm

INSCRIBED: /91 FRANK BRAMLEY (LR)

PROVENANCE: Exhibited Royal Academy, 1891, no.1138;  
1909, no.172 (collection; G. McCulloch).  
Purchased by the Mackelvie Trust Board,  
1913. Acc. no.M1913/1

REFERENCES: Royal Academy Pictures, 1891, 99 (illus.);  
CAMAG 1914, no.M.206; 1921, no.M11 (illus.);  
CAAG 1925, no.M.13 (illus.); Victorian  
Social Conscience, Art Gallery of New South  
Wales, 1976, no.3.

Frank Bramley was born at Sibsley, Lincolnshire, a painter of genre subjects and portraits. He studied at the Lincoln School of Art and later in Antwerp. A member of the New Lyn School and closely associated with Stanhope Forbes and Henry Tuke. Like Forbes, Bramley's works combine the social realism of French painters, Courbet and Millet, with the plein-air landscape of the barbizon painters.

He exhibited at the Royal Academy from 1884, was elected A.R.A. 1893 and R.A. 1911. His most famous work A Hopeless Dawn which was exhibited at the Royal Academy in 1863 was purchased by the Chantry Fund and is now in the collection of the Tate Gallery, London.

Of Such is the Kingdom of Heaven is a superb example of Bramley's ability in the genre format. His poetic sensitivity and plein-air approach combine beautifully with his gifts as a composer of figure groups.



WILLIAM POWELL FRITH, R.A.

British, 1819-1909

Pope makes Love to Lady Mary Wortley Montagu, 1852

oil on canvas, 1180 x 942mm

INSCRIBED: W.P. Frith, 1852 (LL)

PROVENANCE: Exhibited; Royal Academy, 1852, no.336;  
Paris International Exhibition, 1855;  
Royal Academy Winter Exhibition, 1911,  
no.54 (coll. Sir Frank Mappin). Collection:  
S. Oxenham; John Hargreaves, Christies  
5/6/1873 (305), bt. Agnew; Holdsworth,  
Christies 30.4.1881 (51), bt. Permain;  
Sir F.T. Mappin, Christies 5/5/1906 (ss),  
bt. Shannon. Presented ACAG by Sir Frank  
Mappin, 1974, Acc. No.1974/59.

REFERENCES: W.P. Frith, My Autobiography and Reminiscences  
British Taste in the Nineteenth Century,  
ACAG May 1962, no.21

Sketch; the Proposal, 1885

oil on cardboard, circular, D. 270mm

Uninscribed

PROVENANCE: Collection: J.T. Mackelvie, bequeathed  
to Auckland 1885. Acc. No. M1885/1/81.

REFERENCES: MC 1885, no. 81; CAMAG 1914, no.M.145;  
1921, no.M.55; CAAG 1925, No. M.60:  
British Taste in the Nineteenth Century,  
ACAG May 1962, No.23; ACAG SC 1964, 12.

La Marquise (Portrait of a Lady)

oil on canvas, 762 x 609mm

INSCRIBED: W.P. Frith (LR)

PROVENANCE: Collection: Christies, London. Purchased  
by the ACC from Lee Cramp Gallery,  
Auckland 1975. Acc. No.1975/2.



William Powell Frith, was born near Ripon, Yorkshire. A painter of historical genre and scenes of Victorian life, Frith studied at Sass's Academy and the Royal Academy Schools. Elected A.R.A. in 1845 and R.A. in 1852. The artist's early subjects were of historical and literary scenes painted in a sentimental style - themes were taken from sources such as Shakespeare, Moliere, Scott, Goldsmith, Dickens and Pope.

It is interesting to note in the artist's autobiography his strong leaning toward the illustration of contemporary life. A visit to Ramsgate in 1851 gave Frith the idea for his first panorama of Victorian life Ramsgate Sands, exhibited at the Royal Academy in 1854. The painting was an enormous success and was purchased by Queen Victoria.

Frith was to paint a succession of similar panoramas, Derby Day (1858), The Railway Station (1862); Salon d'Or Homburg (1871) and Private View Day at the Royal Academy (1883).

Frith exhibited at the Royal Academy for 60 years, from 1840 to 1902. Of the three paintings owned by the Auckland City Art Gallery, Pope makes love to Lady Mary Wortley Montagu and The Proposal are typical of Frith's literary output as a painter whereas in La Marquise, a splendid example of Victorian portraiture, we see a rare glimpse of another aspect of the artist's work.



SAMUEL MELTON FISHER, R.A., R.W.A., P.S.

British School, 1860-1939

Asleep, 1902

oil on canvas, 419 x 650mm

INSCRIBED: S. Melton Fisher 1902 (LL)

PROVENANCE: Purchased by the Mackelvie Trust Board.  
Unaccessioned.

REFERENCES: CAMAG 1914, no. M.25 (illus.); CAAG 1925,  
no. M.17 (illus.).

Samuel Melton Fisher, was born in London. A painter of portraits and genre subjects in oil. He was educated at Dulwich College and in France. Studied art at Lambeth School of Art and at the Royal Academy Schools from 1876-81. He later studied under Bonnafé in Paris. He then went to Italy for 10 years, painting Venetian subjects. He exhibited at the Royal Academy from 1878 and also internationally. He was elected A.R.A. 1917 and R.A. 1924.



JOHN WILLIAM GODWARD, R.B.A.

British, 1861-1922

Memories, 1892

oil on canvas, 1276 x 870mm

INSCRIBED: J.W. Godward 1892 (LL)

PROVENANCE: Presented to A.C.A.G. by the late  
Mr. J.H. Coleman, 1929. Acc. no.  
1929/2/4.

John William Godward was born in London, painter of genre and classical subjects. He exhibited at the Royal Academy in 1887 and was strongly influenced by Alma-Tadema, with whom his work is sometimes confused.



FREDERICK LORD LEIGHTON, P.R.A., R.W.S.

British, 1855-1896

Melittion

oil on canvas, 1219 x 914mm

PROVENANCE: Exhibited Royal Academy, 1881, no.1462.  
Collection: William Imrie, Christies 28/6/1907  
(120), bt. Barratt; Anon, Christies 10/5/1918,  
bt. Winstone. Presented A.C.A.G. by Mr. Moss  
Davis, 1927. Acc. no. 1927/2/1.

The Spirit of the Summit

oil on canvas, 1987 x 1016mm

PROVENANCE: Painted in 1894. Exhibited: Royal academy,  
1874, no.190; 1897, no. 58 (coll. Robert  
English). Presented A.C.A.G. by Mr. Moss  
Davis, 1926. Acc. no.1926/4.

Frederick Lord Leighton (Baron Leighton of Stretton) was born at Scarborough, Yorkshire. Son of a doctor, Leighton was a painter of historical and mythological subjects and leader of the Victorian neo-classical school. He studied with various teachers in Florence and Rome, including the German painter Nazardne Steinle. Leighton received a firm grounding in neo-classical antiquities. In 1855 the artist's first Royal Academy picture Cimabue's Celebrated Madonna is carried in Procession through the Streets of Florence was purchased by Queen Victoria, so launching the artist into a long and successful career.

In the 1860's Leighton turned away from mediaeval and biblical subjects toward classical themes. It is for these hellenic subjects that the artist is best known. Among the more important works are 'The Garden of Hesperides' and 'Daphrephoria'. Leighton made nude and draped studies for each figure in his pictures and also figure sketches for the whole composition. The drawings and sketches are often more admired than his finished pictures, which are somewhat sterile. Although Leighton was very much aware of his own limitations as a painter, Roy Miles (The Victorian Ideal) writes: "He was a great painter, he was a sculptor, he was a scholar, he was a man of affairs, a linguist, a courtier, a fine speaker - but before all things he was President of the Royal Academy."



Frederick Lord Leighton exhibited with the Royal Academy from 1855 to 1896, was elected A.R.A. 1864, R.A. 1868 and P.R.A. 1878. Leighton became the popular artist of the Victorian art establishment. He was knighted in 1878 and made a Baronet in 1886 and raised to the Peerage in 1896 just before his death.

The two works exhibited here are fair examples of singular figure subjects painted by Leighton.



JOHN LINNELL the ELDER

British 1792-1882

The Fishing Party, 1851

oil on canvas, 609 x 914mm

INSRIBED: J. Linnell 1851 (LR)

PROVENANCE: Collection: Anon, Christies 18/4/1897 (37),  
bt. Mclean. Purchased by the ACC from  
R. Abbott, Barnes, London, 1956. Acc. no.1956/22/4

REFERENCES: British Taste in the Nineteenth Century, ACAG,  
May 1962, no.43. ACAG SC 1964, 17.

John Linnell landscape painter, was the son of James Linnell a carver and gilder. A pupil of John Varley, together with William Hunt and Mulready. Under the patronage of Benjamin West he entered the Royal Academy schools in 1805.

Concentrating on landscape painting, he exhibited at the Royal Academy from 1807-82. It is worth noting that Linnell was a friend and admirer of Blake and also the Father-in-law of Samuel Palmer. He was a strongly religious man who painted the landscape imbued with a feeling of the grandure of nature. His subjects are mostly of country life in Surrey, painted in a distinguished brown tone with masses of fleecy white cloud. The artist's three sons, John, James Thomas and William were also painters.

The work exhibited, The Fishing Party is a sensitive and poetic example of Linnell's treatment of nature.



SIR JOHN EVERETT MILLAIS, Bt., P.R.A., H.R.I., H.R.C.A.

British, 1829-1896

Blow, Blow thou Winter Wind, 1892

oil on canvas, 1080 x 1550mm

INSCRIBED: J.E. Millais 1892 (LR); RA 1892 No. NM 670  
Sir J.E. Millais, PL/-/- P.R.A. (reverse on label).

PROVENANCE: Exhibited: Royal Academy, 1892, no.211; Loan  
Exh. 1898, no. 78 (coll. Major Joicey).  
Presented ACAG by Mr. Moss Davis, 1933.  
Acc. no. 1933/1/3.

REFERENCES: Royal Academy Pictures, 1892, 74 (illus.)

Grace, 1891

oil on canvas, 1422 x 889mm

INSCRIBED: M 1891 (LR) (M in monogram); Royal Academy  
Winter Exhibition 1898 Sir J.E. Millais  
P.R.A. Grace Owner Julian Senior Esq.  
40 Hill St. Berkeley Sq. W. (reverse on label).

PROVENANCE: Exhibited: Royal Academy Winter 1898 (coll.  
Julian Senior). Collection: J.R. Lorent,  
Christies 28/4/1906 (113), bt. Agnew.  
Purchased by the Mackelvie Trust Board,  
1925. Acc. no. M1925/1.

REFERENCES: CAAG 1925, no. M.254; MT 1971, 40-1.

Sir John Everett Millais, painter, water-colourist and  
illustrator came to London from Jersey in 1837. He entered  
the Sass's School in 1838, then the Royal Academy Schools  
in 1840; exhibiting his work with the Royal Academy from  
1846.

Together with Holman Hunt and Rossetti he founded the  
Pre-Raphaelite Brotherhood in 1848/9. He was elected A.R.A.  
1853 R.A. 1863 and President of the Royal Academy in 1896  
a few months before his death.

He became, during his career a fashionable society portrait  
painter. His subjects among others, included Gladstone and  
Tennyson. He was also a fine illustrator and produced many  
works for the magazine 'Good News' and 'Once a Week'.

Although his late works are regarded by most critics as  
inferior to his great pre-Raphaelite pictures, perhaps  
Ruskin's judgement was more just: 'Whether he is good one  
year or bad, he is always the most powerful of them all'.



HENRY MOORE, R.A.

British, 1831-1895

Her Last Voyage, 1880

oil on canvas, 355 x 612mm

INSCRIBED: H. Moore 1880 (LR)

PROVENANCE: Collection: Samuel Barlow; J.T. Mackelvie,  
bequeathed to Auckland 1885, Acc. No. M1885/1/26.

REFERENCES: MC 1885, no. 26; CAMAG 1914, no. M79; 1921,  
no.M22; CAAG 1925, no. M.146; British Taste in  
the Nineteenth Century, ACAG, May 1962, no.50;  
MT 1971, 42; ACAG Quarterly, no. 60, 1975,  
5-6 (illus.)

Henry Moore a marine painter and watercolourist, studied under his father William Moore at the York School of Design and later at the Royal Academy Schools. His early efforts were of landscape and rural scenes which reflect pre-Raphaelite influence.

In 1857 Moore became interested in marine painting, for which he is best known. He exhibited at the Royal Academy from 1853 to 1895 and was elected A.R.A. 1885 and R.A. 1893.

His techniques and ideas bear close relationship to the work of the Scottish painter, William MacTaggart. In the 1880s and 1890s Moore was regarded as one of England's most important artists.



JOHN PETTIE, R.A.

British, 1839-1893

Study

oil on canvas, 533 x 381mm

INSCRIBED: J.P. (LL); Study by John Pettie RA (reverse on label)

PROVENANCE: Purchased by the A.C.C. from George Walker Ltd., Auckland, 1955. Acc. no. 1955/17/11.

John Pettie a Scottish historical painter began exhibiting at the Royal Academy in 1860 and worked as an illustrator for 'Good News'. Pettie was elected A.R.A. 1866, and R.A. 1870. His historical scenes span many periods and include mediaeval and 18th Century subjects. His approach to historical themes was dramatic and imaginative, although at times theatrical.



J.L. PICKERING, R.O.I., R.B.A.

British School, 1845-1912

The Abbey Farm, 1898

oil on canvas 1016 x 1524mm

INSCRIBED: J.L. Pickering (LL); "The Abbey Farm Southill"  
by J.L. Pickering 1898 60 x 40 2400  
(reverse on canvas)

PROVENANCE: Exhibited: City of Manchester, Queens Park  
Art Gallery, Summer 1901. Purchased by the  
A.C.C. 1906. Acc. no. 1906/4

REFERENCES: CAMAG 1914, no. 125; 1921, no. 143; CAAG  
1925, no.152

J.L. Pickering, a landscape painter, started as a civil  
engineer in Italy and also studied art there, later  
receiving tuition in Corsica and Scotland. He exhibited  
at principal London galleries from 1872.



MARCUS STONE, R.A.

British, 1840-1921

Her First Love Letter, 1889

oil on canvas, 954 x 1540mm

INSCRIBED: MARCUS STONE (LL) N. MITCHELL NO.98429  
Marcus Stone, R.A. TTL/-/- (reverse on label):  
.....E CASSERES 50, Regency House, Warwick  
ST. London, W.1. (reverse on label).

PROVENANCE: Exhibited: Royal Academy, 1889, no. 236.  
Collection: anon, Christies 29/4/1893 (102),  
bt. Dowdeswell; N. Mitchell. Presented ACAG  
by Mr. Moss Davis, 1930. Acc. No. 1930/2/1.

Marcus Stone had no formal art training and was taught by his father, painter Frank Stone. In his early days he was helped in his struggle to earn a living by being employed as an illustrator by his father's literary friends, who included Dickens, Thackeray, Trollope and Wilkie Collins.

Stone was a painter of genre and historical subjects. He exhibited at the Royal Academy from 1858 and was elected an A.R.A. 1877 and R.A. 1887. Referred to by many of his contemporaries as a painter of "pretty pictures with rustic furniture". An observation on Stone's work was contained in his obituary in 'The Connoisseur' - "practically every work he produced was engraved and his pictures were always among the most popular attractions at Burlington House. If not creations of the highest art, they were always simply and unaffectedly painted, characterised by happily expressed and pleasant sentiment and thoroughly English in their inspiration".



JAMES JOSEPH JACQUES TISSOT

French/British School, 1836-1902

Still on Top, c1873-4

oil on canvas 876 x 533mm

INSCRIBED: JJJ Tissot (LL)

PROVENANCE: Presented ACAG by Viscount Lord Leverhulme  
1921. Acc. no. 1921/2

REFERENCES: CAMAG 1922, no. VII (ills.); CAAG 1925,  
No. 164; ACAG Quarterly, No. 1, 1956, 3  
(illus.); British Taste of the Nineteenth  
Century, ACAG, May 1962, no.65; ACAG SC 1964,  
28 (ills.); Tissot Retrospective, Museum of  
the Rhode Island School of Design, Feb-May 1968.

James (Joseph Jacques) Tissot was born in Nantes. A genre painter, he studied at the Beaux-Arts in Paris. He later exhibited at the Paris Salon in 1859. His early works are historical costume pieces, very much in the manner of Henri Leys, whom the artist visited several times in Antwerp. In 1864 he began to paint subjects of contemporary life and was to show the influence of impressionism, notably Manet and Monet. In 1871 he went to London and began to paint English conversation pieces, for which he is to-day best known. He exhibited at the Royal Academy from 1864-1881. In 1882 Tissot returned to Paris to paint another series of contemporary life since titled La Femme a Paris, then devoted the rest of his life to religious paintings.

Visiting the Holy Land several times, he produced realistic illustrations for his "Life of Christ" published in 1896-7. Becoming a recluse, he died while he was still working on a series of old testament drawings. Although Tissot is thought of as "Victorian", his art occupies an ambiguous position in the history of art.



JOHN WILLIAM WATERHOUSE, R.A. R.I.

British, 1849-1917

Lamia

oil on canvas, 1447 x 902mm

INSCRIBED: J.W. WATERHOUSE (LR)

PROVENANCE: Presented A.C.A.G. by Mr. Moss Davis, 1930.  
Acc. no. 1930/18/1.

John William Waterhouse, a historic genre painter who studied at the Royal Academy Schools. He exhibited at the Royal Academy from 1874 and was elected A.R.A. 1885 and R.A. 1895.

Initially he was influenced by Alma-Tadema, painting Greek and Roman subjects; later he worked in the manner of the pre-Raphaelites. Lamia (exhibited here) is a good example of the artist's pre-Raphaelite association. Some of the most important works by the artist are 'The Lady of Shalott' 'Ophelia' 'La Belle Dame sans Merci' and his very fine 'Hylas and the Nymphs' painted in 1896, now in the Manchester City Art Gallery.

Waterhouse's greatest supporter in print was the art magazine Studio which stated: "He has never given way to the temptation by which modern artists are beset - to gain popularity by concession to the general demand for triviality of subject and showy cleverness of expression".



WATERCOLOURS AND DRAWINGS



SIR LAWRENCE ALMA-TADEMA, O.M., R.A., R.W.S., R.E.

British 1836-1912

Fishing, 1875

watercolour 252 x 458mm

INSCRIBED: L Alma-Tadema op. CXLIX (LR)

PROVENANCE: Collection: Arthur M. Samuel. Exhibited:  
Royal Academy Winter Exhibition, 1913,  
no. 135. Presented to ACAG by Mr. F.J.  
Nettlefold, 1948. Acc. no. 1948/14/2.

REFERENCES: ACAG SC 1964, 42.

Alma-Tadema is renowned for his paintings of Greek and Roman subjects and for the wealth of accurate archaeological and architectural knowledge and observation which they display. This watercolour shows also the meticulous and minute accuracy of his brush work and superb control of the medium. There was a strong tradition among academic painters of the latter half of the nineteenth century for the almost magical reproduction of surface effects such as bas-relief on marble. Frequently found in oil painting, it is far rarer to find it to such good effect in watercolour. Note the little conceit of having the signature and inscription reflect in the water below.



CHARLES BENTLEY

British 1805/6-1854

A Brig Entering Port

watercolour 165 x 247mm

Uninscribed

PROVENANCE: Collection; J.T. Mackelvie, bequeathed to  
Auckland, 1885. Acc. no. M1885/37/1

REFERENCES: HAAG 1888, no. 114 (?)

Born in London, the son of a master carpenter and builder, Bentley was apprenticed as an engraver to Theodore Fielding and worked under Fielding and his two brothers Newton and Thales Fielding. He was employed in engraving plates after watercolours by Bonington and this influenced his own development as a watercolourist. In 1823 William Callow became apprentice to Fielding and Bentley assisted in teaching him. This led to a life-long friendship between the two painters, who were both to devote themselves above all to seascapes and marine painting. They visited France together in 1836, 1840 and 1841. In 1827 Bentley completed his apprenticeship and set himself up as engraver. In 1834 he was elected Associate of the Old Water-Colour Society and in 1843 full Member. He exhibited with the Society between 1834 and 1854. Although one of the finest marine artists of the nineteenth century he was in the hands of the art dealers and was never able to make a decent living. He died of cholera in London in 1854 leaving an estate 'not exceeding three hundred pounds in value'.

In this watercolour we see both the strengths and weaknesses of Bentley's style. The colour, derived from Bonington is luminous and carefully applied. The drawing and perspective, however, display a certain weakness, which derives from his training as a copyist engraver rather than as an original artist. Although not himself directly associated with life at sea, Bentley shows a careful observation of marine matters.



ALBERT CALLCOTT

British active 1856-1876

Design for a Stage Scene for 'The Voyage to the Moon'

watercolour 251 x 249mm

INSCRIBED: Albert Callcott (LR); Remember this "The Voyage to the Moon" and Produce (sic) at the Alhambra in the seventies (on reverse)

PROVENANCE: Presented to ACAG by N. Callcott, 1935.  
Acc. no. 1935/4/2.

Nothing is known of this artist except that he exhibited in London at the British Institute and at Suffolk Street between 1856 and 1864. This watercolour and another in the collection from the same source show him to have been a stage set designer, perhaps with architectural draughtsmanship training, though the perspective of this work is somewhat deficient. The scene, purporting to be on the moon, is drawn from Indian architectural sources. The demand for artists' illustrations was, as we see, not restricted to book and magazine illustration but extended to theatre, advertising and other avenues of mass media presentation. Serving the popular tastes and demands of the day, such illustration work, whether for publisher or for theatrical impresario, sacrificed accuracy of observation for drama and spectacle. In this respect the work differs from the topographical artists of the earlier period such as Edward Lear and David Roberts, though they all show the same taste for the exotic and the strange.

Le Voyage dans la Lune, for which this is a stage design, was a comic opera with music by Offenbach, produced at the Alhambra Theatre, Leicester Square, London in 1876.



CHARLES CATTERMOLLE R.I.

British 1832-1900

The Challenge 1878

watercolour 215 x 470mm

INSCRIBED: Chas. Cattermole. 78 (LL)

PROVENANCE: Collection: Allen. Exhibited: Manchester,  
1887. no. 1529. Bequeathed to ACAG by Martin  
Trenwith, 1929. Acc. no. 1929/4/8.

REFERENCES: British Taste in the Nineteenth Century,  
ACAG May 1962, no. 13 (attributed to George  
Cattermole R.A. 1800-1868).

Charles Cattermole was the nephew of the better known George Cattermole. He excelled in figure painting in watercolour and exhibited in London from 1858-1893, mainly at the Royal Institute of Painters in Water-Colours. He was elected Associate of that Society in 1864 and full Member in 1870. He also exhibited with the Royal Society of British Artists, of which he was a member, the British Institution and in 1862 at the Royal Academy. Like his uncle and many artists of the mid nineteenth century Cattermole worked largely as an illustrator, delving into the works of Shakespeare, Sir Walter Scott, Cervantes and similar mediaeval plays and novels for his subjects. His work does not have the historical accuracy of the work of Alma-Tadema and the other late Victorian classical painters, but is a colourful, drama-filled visualisation, full of the action, pomp and ceremony of Mediaeval life.



EDWARD WILLIAM COOKE R.A.

British 1811-1880

Three Sketches: Catholic Church, Zwolle; Utrecht, Part  
of Old Wall 9.9 (18)70; Het Sassepoot, Zwolle 12 Sept.  
(18)76

pencil each 100 x 73mm

INSCRIBED: titles and dates at lower edge

PROVENANCE: Collection: J.T. Mackelvie, send to Auckland  
in October 1884. Acc. no. M1884/2/89-91

REFERENCES: MC 1885, p. 60; ACAG Quarterly, 60, Nov. 1975  
8-9.

Edward William, son of George Cooke the engraver (1781-1834), was brought up to follow his father's profession and early published a set of views on the Thames. In 1832, however, he turned to oil painting and thereafter exhibited profusely at the Royal Academy and British Institution until 1879. He was elected A.R.A. in 1851 and R.A. in 1864. Cooke specialised in painting river and coastal scenes and had an extensive and detailed knowledge of ships and their rigging. He particularly delighted in painting the small Dutch sailing vessels, but also travelled as far afield as Morocco and Egypt. He was one of the few painters who carried his pencil drawings beyond the limits of a sketch, as we see even on such a small scale in the central of these three drawings. Here, by careful shading, Cooke conveys light and shade and texture. In sketch books such as this, made up of Penny's patent metallic paper with a smooth and shiny surface, Cooke assembled voluminous notes on every aspect of marine life and hardware which his sister Harriet classified by subject matter and upon which he would call for the details of his oil paintings.



DAVID COX the YOUNGER

British 1809-1885

Cottages, Evening

watercolour 190 x 270mm

INSCRIBED: David Cox (LL)

PROVENANCE: Collection: J.T. Mackelvie, bequeathed to  
Auckland, 1885. Unaccessioned.

David Cox, son of David Cox the Elder (1783-1859), studied art under his father and imitated his style in watercolour. He exhibited profusely in London, mainly at the Old and New Water-Colour Societies. He was elected Associate of the latter in 1841 and Member in 1845, resigning in the following year. In 1848 he was elected Associate of the Old Water-Colour Society.

Considerable doubt must remain as to the attribution of this watercolour. Not only is the younger Cox's work in direct imitation of his father's, but many students' works were sold as by the elder Cox in the nineteenth century, sometimes with forged signatures. Indeed the signature on this is in the style of the father's rather than the son's work. Nevertheless this work does give some idea of the later Cox style with its use of broken colour to render atmospheric effects, its dramatic lighting and its fast and loose pencil work.



MYLES BIRKET FOSTER R.W.S.

British 1825-1899

Gaint's Bay, Guernsey

watercolour and gouache 203 x 280mm

INSCRIBED: BF (in monogram LR); title in another hand in pencil (LC)

PROVENANCE: Collection: J.T. Mackelvie, bequeathed to Auckland, 1885. Acc. no. M1885/1/17

Born in North Shields, Foster came to London at the age of five and at fifteen was apprenticed to Peter Landells, a leading wood engraver. Until 1859 he was employed as a block cutter and draughtsman for Punch, Illustrated London News and other magazines. Then he turned to painting, chiefly in watercolour, and exhibited many works at the Royal Water-Colour Society and the Royal Academy. He travelled widely on the Continent, chiefly up the Rhine and in Italy, often with his artist friends W.Q. Orchardson and Fred Walker, but is best known for his paintings of the Surrey countryside.

Foster displays enormous technical skill. Fine draughtsmanship and design are coupled with meticulous attention to detail and finish. He indulges to the full the Victorian sentiment of animals, children, countryside and seaside, the elements falling together in this picture with a precision that is quite miraculous considering the small scale of the work.



SIR JOHN GILBERT R.A., P.R.W.S.

British 1817-1897

Crossing the Brook 1873

watercolour and gouache 440 x 358mm

INSCRIBED: John Gilbert ARA 1873 (LL)

PROVENANCE: Purchased by the ACC from R.E. Abbott, Barnes, London, 1956. Acc. no. 1956/4/3.

REFERENCES: British Taste in the Nineteenth Century, ACAG May 1962, no. 27.

Gilbert began his career as an estate agent but in 1836 took up painting and draughting illustrations for books and magazines. Amazingly prolific, he contributed almost 30,000 illustrations to the Illustrated London News alone in addition to work for The Leisure Hour and The London Journal, not to mention about 150 books to which he contributed the whole or part of the illustrations. After 1851 he turned chiefly to watercolour and was elected Associate of the O.W.S. in 1852, full Member in 1854 and President in 1871. He was knighted for his services in 1872, elected A.R.A. in 1872 and R.A. in 1876. He exhibited oils at the R.A. from 1838-1897 but his oil paintings never achieved the quality of his watercolours.

His long experience of drawing on wood in pencil gave him great manipulative control and he used the point of his brush as if it were a pencil, flowing easily over the surface, to give an excellent sense of movement and atmosphere. With this he combines a sense of colour and a fidelity of observation that owe something to the pre-Raphaelite movement, with which, however, he had no connections.



FREDERICK GOODALL R.A.

British 1822-1904

Old and Young come forth to play 1847

watercolour 193 x 244mm

INSCRIBED: F. Goodall 1847 (LL)

PROVENANCE: Collection: J.T. Mackelvie, bequeathed to  
Auckland, 1885. Acc. no. M1885/1/18.

REFERENCES: MC 1885, no. 18; CAMAG 1914, no. M.113;  
1921, no. M.125; CAAG 1925, no. M.133;  
British Taste in the Nineteenth Century  
ACAG May 1962, no. 29.

Frederick was the son of Edward Goodall, an engraver, and younger brother of Edward Angelo Goodall R.W.S. At the age of 14 in 1837 he won a silver medal at the Society of Arts. In 1852 he was elected A.R.A. and R.A. in 1863. His early work was in genre and peasant scenes in the tradition of David Wilkie, but he later specialised in Egyptian and biblical scenes. He worked in the Clipstone Street studio, Fitzroy Square, London, where he associated with William James Muller, John Frederick Lewis and Carl Haag, all of whom are known for their Near Eastern subjects.

This fine watercolour of his earlier period follows Wilkie in the vivacious draughting of groups of figures into one harmonious whole. The small scale of the elements of the design and the unbounded givnette edge owe much to Goodall's early training in etching and engraving under his father and to book illustration of the period.



SIR HUBERT VON HERKOMER C.V.O., R.A., R.W.S., R.I.

Bavarian/British 1849-1914

The Idler 1877

watercolour and gouache 305 x 232mm

INSCRIBED: HH 77 (LR with sevens crossed in Continental fashion).

PROVENANCE: Purchased by the Mackelvie Trust Board, 1921.  
Acc. no. M1921/1/6.

REFERENCES: CAMAG 1922, no. M.VI; CAAG 1925, no. M.121;  
Victorian Social Conscience, Art Gallery of  
New South Wales, 1976, no. 33.

Herkomer was the son of a Bavarian woodcarver who settled in Southampton in 1857. He studied at South Kensington School under Sir Luke Fildes and was early influenced by Frederick Walker. In 1869 he became one of the artists working for the Graphic, a weekly magazine concerned with social problems and in the same year began exhibiting at the Royal Academy and all the major London galleries. His principal themes were genre scenes with strong social statements. These paintings were enormously popular at exhibitions such as the Paris International of 1878 and touched the awakening social conscience of the period. He was also sought after as a portrait painter and painted large portrait groups. Extremely versatile, he composed music, wrote opera, acted, designed stage scenery, and later cinema sets, wrote on etching and taught art history at Oxford and the practice of art at his own School of Art at Bushey. He was widely honoured, knighted by King Edward VII in 1907 and raised to noble rank by the Emperor of Germany in 1899.

This watercolour, by title and setting, beneath the flowering thorn, strikes a sentimental note, but von Herkomer was rarely sentimental and we must look beyond these to see the artist commenting on the extreme youth of the field worker, tired and solemn beyond his years.



THOMAS BUSH HARDY R.B.A.

British 1842-1897

Tide going out, Scheveningen 1872

watercolour 336 x 521mm

INSCRIBED: Tide going out, Scheveningen; T.B. Hardy 1872 (LL)

PROVENANCE: Collection: J.T. Mackelvie, bequeathed to  
Auckland, 1885. Acc. no. M1885/1/48.

REFERENCE: MC 1885, no. 48; CAMAG 1914, no. M.85;  
1921, no. M.121; CAAG 1925, no. M.112.

Born in Sheffield, in early life he travelled in Holland and Italy. He exhibited at the R.B.A., Suffolk Street, N.W.S. and R.A. from 1871 onwards and was elected member of the R.B.A. in 1884. He was a very popular and prolific painter of marine scenes, particularly skilful as we see here in showing wind tossed waves. Note the clever effect of reflections in the sand, still wet from the receding tide, done with the most economical of means. After the mid 1880's his work became facile and repetitive and his reputation declined.



SAMUEL CHARLES KEENE

British 1823-1891

St. Denis, the champion of France, transformed into a  
"wild buck", discovers his misfortune

crayon 152 x 231mm

INSCRIBED: C.K. (in monogram LR); title (on reverse of  
mount).

PROVENANCE: Purchased by the ACC from R.E. Abbott, Barnes,  
London, 1956. Acc. no. 1956/2/10

REFERENCES: ACAG SC 1964, 53.

Keene was a cartoonist and illustrator, best known for his work in Punch and Illustrated London News. He also illustrated many books such as Reade's The Cloister and the Hearth. He was a member of the Langham Sketching Club, successor to the Clipstone Street studio. Keene is held by some to be the greatest draughtsman of the nineteenth century, a worthy successor to Rowlandson. Most of his work was done in pen and ink. Few watercolours are known and in this sketch, probably done for one of the illustrated weeklies of the 1840's, the colour is very much subordinate to the line.



JOHN FREDERICK LEWIS R.A., R.W.S., H.R.S.A.

British 1805-1876

Woman with Roses

watercolour and gouache 270 x 206mm

Uninscribed

PROVENANCE: Collection: J.T. Mackelvie, bequeathed to  
Auckland, 1885. Acc. no. M1885/1/63

REFERENCES: MC 1885, no. 63; CAMAG 1914, no. M.184.4A;  
1921, no. M.170.4A; CAAG 1925, not separately  
listed; British Taste in the Nineteenth  
Century, ACAG May 1962, no. 42; ACAG SC  
1964, 54; ACAG Quarterly, 60, Nov. 1975,  
9-10 (ill.).

Lewis was the son of Frederick Christian Lewis and nephew of George Robert Lewis, both artists. He studied animal painting under Edwin Landseer and his early work was mainly animal subjects in oils, exhibited at the British Institution and Royal Academy. In about 1825 he turned to watercolour and was elected A.R.W.S. in 1827 and R.W.S. in 1829. He travelled widely and a visit to Spain in 1832-4 completely changed his artistic development giving him the chance to study and copy the work of the old masters. In 1841 he settled in Cairo for ten years and painted oriental subjects which were to create a sensation in London on his return. In 1855 he succeeded Copley Fielding as President of the R.W.S., but resigned in 1859 to take up oil painting again. He was elected A.R.A. in that year and R.A. in 1865.

John Ruskin hailed Lewis as a leading pre-Raphaelite, but although he used similar technical methods he never associated with the Brotherhood. The similarity of his work to that of the pre-Raphaelites is particularly well seen in this painting, done between 1851 and 1858. Lewis painted the figure on a white ground which enhances the brilliance of his colour and he used minute brushwork to build up his forms in painstaking elaboration. He used colour like an Impressionist and broken colour like a Pointilliste.



EDWARD LEAR

British 1812-1888

Edfoo 1854

watercolour 495 x 289mm

INSCRIBED: Edfoo, 12 Feby, 1854 (see sunset sketch) (LR);  
extensive notations of colour on image.

PROVENANCE: Purchased by the Mackelvie Trust Board from  
J. Leger and Son, London, 1953. Acc. no.  
M1953/1/3.

REFERENCES: British Taste in the Nineteenth Century,  
ACAG May 1962, no. 37; ACAG SC 1964, 54;  
ACAG Quarterly, 57, 1974, 6 (ill.).

Edward Lear is mainly remembered today as a writer of nonsense verse and Limericks. He was, however, an oil painter, a topographical watercolourist and illustrator of the first rank. Lear himself most valued his large oil landscapes, but it is his watercolours that are held in highest regard today. Trained as a draughtsman, his early work was in illustrating volumes on birds, pioneering large scale colour reproductions of ornithological drawings. He made many aristocratic friends who remained patrons throughout his life. Travelling widely in Britain, Europe, the Near East and India, he turned to landscape, producing enormous quantities of pencil sketches. These he later inked in sepia and washed with colour. Some he later worked up as finished paintings in oil or watercolour or had turned into lithographs for his many travel books.

Edfoo is a working sketch, never intended for exhibition, but covered with colour notes. It is typical of the scenes he preferred, bare wastes receding to a distant horizon, and of the technique of wash drawing which he carried on from the topographers of the eighteenth century in contrast to the more painterly watercolour technique being used by John Frederick Lewis, William James Muller and other contemporary nineteenth century artists working in the Near East. He left over 10,000 such sketches at his death.



GEORGE DU MAURIER

British 1834-1896

For Total Abstiners 1876

sepia ink and wash 152 x 228mm

INSCRIBED: du Maurier (LR); For Total Abstiners. (legend)  
George du Maurier Punch Dec. 30. 1876 (on mount  
below image).

PROVENANCE: Drawn for reproduction in Punch magazine, Dec.  
30, 1876. Purchased by ACC from R.E. Abbott,  
Barnes, London, 1955. Acc. no. 1955/23/10.

REFERENCES: British Taste in the Nineteenth Century, ACAG  
May 1962, no. 46; ACAG SC 1964, 45.

Du Maurier was born and educated in Paris. He studied art in Paris in 1856-7 and in Antwerp in 1857-1860. From 1860 on he worked in London as an illustrator for Punch and Cornhill Magazine and from 1865 began to write novels and verse which appeared in Harper's Magazine. In his drawings for Punch, where he succeeded John Leech on the staff, he satirized middle-class society in the spirit of William Thackeray. The loss of an eye affected his depth perception and gave a certain flatness to his drawing which is very evident in this work. The problems of alcoholism were perhaps even more in the public mind in Victorian times than they are today and several societies devoted their energies to attacking the consumption of alcohol by publicity, precept and 'pledge'.



JOSEPH NASH

British 1808-1875

Interior of a Church (An English Cathedral Interior)

watercolour 203 x 148mm

Uninscribed

PROVENANCE: Collection: J.T. Mackelvie, bequeathed to  
Auckland, 1885. Acc. no. M1885/67

REFERENCES: HAAG 1888, no. 96; CAMAG 1914, no. M.184.38A;  
1921, no. M.170.38A; CAAG 1925, not separately  
listed; ACAG SC 1964, 57.

Nash was the son of a clergyman and pupil of Augustus C. Pugin under whom he became a skilled draughtsman, especially of Gothic architecture, and with whom he went to Paris in 1829 to make drawings for Paris and its Environs. He worked as a lithographer and illustrator, but gained a reputation for his architectural subjects which he exhibited at the O.W.S., R.A., B.I. and N.W.S. from 1831-1879. He was elected Associate of the O.W.S. in 1834 and full Member in 1842. Like Cattermole he drew his subjects from Shakespeare, Sir Walter Scott, Cervantes and the like, but the figures were generally of secondary importance to the architectural settings. As this watercolour shows, Nash was a worthy successor to Samuel Prout in architectural subjects but without Prout's nervous line, indeed relying more on tone than on line.



ALFRED PIZZEY NEWTON

British 1830-1883

Hay Barges 1869

watercolour 231 x 385mm

INSCRIBED: Alfred P. Newton. 1869 (LL)

PROVENANCE: Collection: J.T. Mackelvie, sent to Auckland  
October 1884. Acc. no. M1884/2/66.

REFERENCES: HAAG 1888, no. 198; CAMAG 1914, 1921 and  
CAAG 1925, not separately listed.

Newton was a self-taught painter, mainly in watercolour, of landscape especially mountain scenes. His early painting in Scotland attracted the attention of Queen Victoria who commissioned works from him. He travelled in Italy and Greece and exhibited from 1855-1883 at the R.A., Suffolk Street and especially the O.W.S. He was elected Associate of the latter in 1858 and full Member in 1879. Of him Ruskin once wrote, "Let Mr. Newton but draw all the four sides of Ben Nevis as he has done this one, and nobody need ever go to the mountain again for the mere sake of seeing what it is like". The Mackelvie Collection originally held 29 of his watercolours and sketches, all but ten now, unfortunately, sold. These demonstrate a wide range of subject, not just mountain scenes, good rich colour and close observation. His figures, though tiny, are clearly going about their tasks rather than standing in posed groups as they do in some other contemporary artists' work such as that of Hardy.



GEORGE RICHMOND R.A.

British 1809-1896

Sir George Grey 1854

conte and coloured chalk 597 x 459mm

INSCRIBED: George Richmond delet. 1854 (LL)

PROVENANCE: Collection: Sir George Grey, presented to  
ACAG, 1887. Acc. no. 1887/1/45.

REFERENCES: HAAG 1888, no. 63; AGP 1891, no. 63; CSGG  
1891, no. 63; CAMAG 1914, no. 21; 1921, no.1;  
Colonial Auckland, ACAG 1959, no. 25; ACAG  
Quarterly, 49, March 1971, 2 (ill.).

Richmond was son of Thomas Richmond, a miniature painter, and studied under his father and at the Royal Academy Schools. Here he became lifelong friend of Samuel Palmer with whom he formed part of a group of followers of William Blake called "The Ancients". His early work was much influenced by Blake but after Blake's death the need to make a living turned his attention to portraiture, mainly in miniature. He became a leading portrait painter, was elected A.R.A. in 1857 and R.A. in 1866. By this time he had turned to oil painting. In 1827 Richmond, Samuel Palmer and their wives went to Italy, the Richmonds staying for two years. After his return he worked almost entirely in crayon and watercolour until about 1846. This portrait of Sir George Grey (1812-1898) at the age of 42 is in his favoured medium of crayon and chalk and the style owes a great deal to the manner of engraving on copper in which the modelling of the face is built up of careful cross-hatching. His ideal of portraiture was "the truth loving told", and this can be taken as a faithful portrait of Grey.



DANTE GABRIEL ROSSETTI

British 1828-1882

Study for Predella: Beata Beatrix 1872

pencil 244 x 680mm

INSCRIBED: D.G.R. to G.G.H. 1872 (LL): Guardami ben;  
ben son, ben son Beatrice (LR)

PROVENANCE: Given to George Gordon Hake. Collection:  
Lord Rea. Purchased by Mackelvie Trust Board  
from J. Leger and Son, London, 1953. Acc. no.  
M1953/1/1.

REFERENCES: H.C. Marillier, Dante Gabriel Rossetti,  
Illustrated Memorial of his Art and Life,  
London, 1899, under no. 248, p. 128; British  
Taste in the Nineteenth Century, ACAG May  
1962, no. 57 (ill.); ACAG SC 1964, 58; Virginia  
Surtees, The Paintings and Drawings of Dante  
Gabriel Rossetti, Oxford, 1971, no. 168  
R.3.A, pl. 241.

Rossetti needs little introduction. The son of an Italian refugee in London, he trained at the Royal Academy Schools, was a pupil of Ford Madox Brown for a few months and later shared a studio with Holman Hunt. With Hunt and Millais, Rossetti played a leading role in the foundation of the pre-Raphaelite Brotherhood, which was to have so important an effect on the course of English art. Rossetti was never a facile painter or draughtsman. His work reflects the constant struggle to control his medium and achieve his intended result. He considered himself a poet rather than a painter.

In 1850 he met Elizabeth Siddal who became his mistress, later wife, and favourite model. He used her frequently for subjects from Dante and Morte d'Arthur and she became for him Beatrice, whom Dante meets in Paradise. She died tragically in 1862 and became yet more identified with Beata Beatrix. He had begun the painting of Beata Beatrix, with Elizabeth as his model, many years before her death. He took it up again in 1864 and completed it in 1870 for the Hon. William Cowper-Temple, from whose estate it passed eventually to the Tate Gallery. In 1872 he was induced to paint a replica for W. Graham and added a predella to distinguish it from the original. This drawing is a study for that predella and shows Dante kneeling to welcome Beatrice in the Garden of Eden.



DAVID ROBERTS R.A.

British 1796-1864

An Italian Sea Port 1847

watercolour 279 x 441mm

INSCRIBED: David Roberts. 1847 (LR)

PROVENANCE: Purchased by the ACC from the estate of  
Mr. Maunsell, 1956. Acc. no. 1956/12/3.

Roberts was born in humble circumstances at Stockbridge, near Edinburgh. He was apprenticed as a house painter and took up scene painting at first for a travelling circus company in the north of England and later in Edinburgh and in London at Drury Lane and Covent Garden theatres. Always drawing and painting, by 1825 he was selling his architectural studies and by 1830 had established a secure reputation. He was the first Vice-President of the Society of British Artists in 1823, and President in 1830. He exhibited at the R.A. from 1826 until his death and widely elsewhere. He was elected A.R.A. in 1838 and R.A. in 1841. He travelled widely on the Continent and in Egypt and the Near East. Many of his works were reproduced as colour lithographs which were extremely popular and made him the best known topographical painter of his time. This scene, not in Italy as the present title claims, since Roberts went first to Italy in 1851, is probably on the Mediterranean coast of Spain. The design owes much to Robert's early work in theatre design, with a moderately high view point, a proscenium pillar framing on the right and an active, interest-filled scene 'on stage' in the foreground. He has made good use of body colour and on some figures has used gum arabic to enrich the colour. Fully developed watercolours such as this are quite rare among Roberts' work, most of his topographical sketches being done in thin monochrome washes over detailed pencil work.



DANTE GABRIEL ROSSETTI

British 1828-1882

Female Head in Profile

red chalk on pale grey-blue paper 394 x 305mm

INSCRIBED: DGR (in monogram LL)

PROVENANCE: Purchased by the ACC from R.E. Abbott, Barnes, London, 1956. Acc. no. 1956/2/13.

REFERENCES: British Taste in the Nineteenth Century,  
ACAG May 1962, no. 58 (ill.); ACAG SC  
1964, 59.

This is almost certainly a portrait of Mrs. William Morris. The form of the monogram seems to indicate that it was drawn somewhere between 1858 and 1863 and is therefore among the first half dozen of the forty or more portraits he did of her. He was to use her as the model for most of his paintings in his later years, even for the later version of The Salutation of Beatrice.



FREDERICK SMALLFIELD A.R.W.S.

British 1829-1915

The Smoker

watercolour 441 x 295mm

Uninscribed

PROVENANCE: Collection: J.T. Mackelvie, bequeathed to  
Auckland, 1885. Acc. no. M1885/1/40.

REFERENCES: MC 1885, no. 40; CAMAG 1914, no. M.86;  
1921, no. M.84; CAAG 1925, no. M.90.

Smallfield was trained at the Royal Academy Schools and worked as a genre painter and watercolourist, exhibiting at the R.A. from 1849-1886 and widely elsewhere. Watercolours in the Mackelvie Collection, three unhappily now disposed of, show him working as a portraitist with a tendency towards genre treatment in the casual pose of the figures. His treatment of the head in both remaining watercolours shows some slight influence of the pre-Raphaelite movement and in the Manchester Art Gallery there is a fully developed pre-Raphaelite work entitled Young Love.



J. SALTER

British active 1848-1870

View near Torquay 1858

watercolour 203 x 282mm

INSCRIBED: I Salter 1858 (LL)

PROVENANCE: Collection: Sir George Grey, presented to  
ACAG, 1887. Acc. no. 1887/1/54.

REFERENCES: HAAG 1888, no. 54; AGP 1891, no. 54; CSGG  
1891, no. 54; CAMAG 1914, no. 19; 1921, no. 3;  
EAAG 1925, not listed.

Nothing is known of Salter beyond the fact that he exhibited a work at the Royal Academy in 1848 and another in 1870, both scenes of Torquay. He exhibited also in London at the Suffolk Street Gallery. His address was listed at first in Hoxton, later in Torquay and both watercolours in our collection are scenes in or near Torquay.

From the other watercolour in our collection we can guess that Salter had some kind of training or experience as an architectural draughtsman. From this one we see that his style was very much a carry over from eighteenth century watercolour painting as practiced by such early nineteenth century artists as James Ward R.A. It is a simple, unpretentious style with clarity of detail, virtually unmixed colours, and little exploitation of the watercolour medium itself.



HENRY BRITTAN WILLIS R.W.S.

British 1810-1884

Midhurst 1875

watercolour 400 x 574mm

INSCRIBED: H B WILLIS 1875. (LL); MIDHURST. (LR)

PROVENANCE: Collection: J.T. Mackelvie, sent to Auckland  
October 1884. Acc. no. M1884/2/30.

REFERENCES: MC 1885, p. 59; CAMAG 1914, 1921 and CAAG  
1925, not separately listed.

Born in Bristol, the son of a drawing master, under whom he studied, Willis went to America in 1842 but returned the following year and settled in London. He began exhibiting in 1844 at the Royal Academy and elsewhere but chiefly at the Old Water-Colour Society. He was elected Associate of the latter in 1862 and full Member in 1863. He specialised in painting cattle and landscapes with well composed groups of cattle. Interest in cattle and cattle breeding had arisen early in the eighteenth century in England and many artists employed their talents in recording prime specimens for farmers and estate owners, but few with such fidelity as this in watercolour.



THOMAS WALTER WILSON

British 1851-1912

Anxiously Waiting 1875

watercolour and gouache 352 x 251mm

INSCRIBED: T. Walter Wilson 1875 (LL)

PROVENANCE: Collection: J.T. Mackelvie, bequeathed to  
Auckland, 1885. Acc. no. M1885/1/16.

REFERENCES: MC 1885, no. 16; CAMAG 1914, no. M.82;  
1921, no. M.91; CAAG 1925, no. M.97.

Wilson was a painter of landscape, of architectural subjects and an illustrator. He exhibited at the R.A. and elsewhere from 1870 until after the turn of the century. In genre scenes like this he tends towards social comment but with a more sentimental attitude than von Herkomer. The flat, sombre colour and the vignette-like composition derive from his work as an illustrator.

This watercolour is otherwise titled Fish Girl and the theme is perhaps the contrast between the anxiety of the fisherman's young wife or sweetheart and the placid acceptance of the older woman mending the nets.