

INTRODUCTION

The catalogue of the Cecil French Bequest was written by the late David Rodgers. David hoped to be able to revise the catalogue before it was published, but his untimely death prevented this. A form is available on the website for comments and suggested amendments.

Eight of the pictures are hung at Leighton House Museum, 12 Holland Park Road, London W14 8LZ (020 7602 3316), which is open to the public. The remainder can be seen by appointment: please contact the Curator at Leighton House at least a week before you wish to see the pictures. All other enquiries, and requests for reproductions of the pictures either in photographic or other formats, should be made to:

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CECIL FRENCH 1879 - 1953

Cecil French was born in Dublin and trained as an artist at the Royal Academy Schools, London, and at Sir Hubert von Herkomer's School at Bushey, Hertfordshire. French exhibited between 1902 and 1922 but the majority of his paintings were shown in the early years of the twentieth century when he exhibited *July* at the Royal Academy Annual Exhibition in 1902 and showed works at the Baillie Gallery in 1903. His etchings and lithographs are represented in the British Museum Print Room and he illustrated his first volume of verse, *Between Sun and Moon*, published in 1922 by the Favil Press in a limited edition of 350 copies, with his own woodcuts. Interestingly this is dedicated to his fellow Irishman, the poet W.B. Yeats.

According to his friend David Gould, writing in 1954, French largely abandoned painting after 1903 because he felt unable to attain the standards of the Florentine Renaissance painters and Pre-Raphaelite artists he so admired. Instead he concentrated on collecting the works of a limited number of late nineteenth century and contemporary painters who appealed to him. Most of the living painters he patronised moved in the same circle, William Shackleton and Edward Stott painted together in Sussex and Frederick Cayley Robinson lived in the same studio block as Charles Ricketts and Charles Shannon. French, who knew them all, must have been as much a friend as a purchaser.

The artists whose work French bought, whether living or dead, had one thing in common and that was neglect. By the 1930s and 40s, when he was buying extensively, the reputations of Watts, Leighton, Rossetti, Albert Moore, Simeon Solomon and Burne-Jones, all of whom he purchased, were at their nadir. This means, of course, that he bought cheaply but there is no evidence that he was a bargain hunter, he bought, within his limited means, paintings that he liked. His taste was for the aesthetic, the symbolic and the recherché. The modern movement was anathema to him, evidenced by his exclusion of the Tate Gallery from his bequest. In his will he stated, unequivocally, "I direct that no work of art or book belonging to me is to go to the Tate Gallery London. This is to express my disapproval of its direction in recent years under John Rothenstein and the Hon. Jasper Ridley."

Despite his professional training French was essentially an amateur of the arts, in the best sense, a reticent man whose own small output of prints and paintings, criticism and verse took second place to his idiosyncratic but sincere love of pictures. By the time of his death his collection comprised 153 paintings, drawings and prints which, under the terms of his will, were distributed to English museums including the British Museum, The Watts Gallery, Compton, The William Morris Gallery, Walthamstow, Leamington Art Gallery, The Guildhall Art Gallery, London, York City Art Gallery and Fulham Library.

CECIL FRENCH'S GIFT AND BEQUEST TO FULHAM BOROUGH COUNCIL.

On 30 June 1953 the Fulham Public Libraries Committee accepted with thanks Cecil French's offer of six works by Sir Edward Burne-Jones, including *The Wheel of Fortune*, for display in the libraries. French's offer was a response to the Council's positive attempts to preserve The Grange, Burne-Jones's house in North End Lane which sadly, after French's death, came to nothing. In his will, dated 19 January 1952, French instructed one of his executors, Rowland Alston, the Curator of The Watts Gallery, Compton, to distribute the remainder of his paintings, following specific bequests, to museums. Thus, in February 1954, Fulham received a bequest of a further forty-seven works the majority of which were by Burne-Jones.

The collection now comprises fifty-four works including one photograph by Fred Hollyer after a Burne-Jones drawing. Of the fifty-three works presented one, a woodcut, *Death in the Chantry* by Alphonse Legros, was stolen in 1962. Two further works have been added to the collection, a *Portrait of Cecil French* by William Shackleton presented by Mr. and Mrs. David Gould in 1954, and *Ulysses and the Ghosts*, a large drawing by Burne-Jones, a gift of Mrs.D.Parrish in 1955.

ACKNOWLEDGEMENTS

This catalogue could not have been compiled without the aid of a grant from the Paul Mellon Centre for the Study of British Art for which we are extremely grateful.

I should like to thank Jane Kimber of Hammersmith and Fulham Archives and Local Studies Centre, who commissioned this catalogue, for her help and encouragement. Julia Findlater, Curator of Leighton House Museum and Art Gallery, where the works may be seen, allowed me ready access to the collection and provided much assistance. Peyton Skipwith, of The Fine Art Society, was, as always, courteous and generous with his knowledge and time. I should also like to thank Jeremy Rex-Parkes of Christie's, Richard Newbury of Sotheby's, David Posnett of Spink-Leger Pictures, Simon Matthews of Arthur Tooth & Sons, Christopher Kingzett of Agnew's and Rowena Williams of Hartnoll.

I have been willingly and promptly helped by many museum staff including John Millard of the Laing Art Gallery, Newcastle upon Tyne, Linda Parry of the Victoria and Albert Museum, London, Dr. Mark Evans of the National Museum of Wales, Anne Goodchild of Sheffield City Art Galleries, Jennie Clarke of the Cecil Higgins Art Gallery, Bedford, Richard Jefferies of the Watts Gallery, Compton, Rosalyn Thomas of the Usher Gallery, Lincoln, Penny Thompson and Barbara Anglicas of Rochdale Art Gallery, Hugo Penning of Leighton House Museum, Christine Hopper of Cartwright Hall Art Gallery, Bradford and the staffs of the National Art Library and the Tate Gallery Information desk.

Philip Jones was kind enough to translate a passage from the Odyssey, Clare Martin provided vital technical help and Michael Robinson generously assisted me in the design and printing of the text.

I owe a great debt to previous writers on the collection, particularly David Gould, who compiled the original catalogue in 1954, and Hilary Underwood (née Morgan), but my greatest thanks must be reserved for John Christian without whose authoritative research into the work of Edward Burne-Jones this catalogue could not have been written. I hasten to add that all mistakes are my own.

David Rodgers
Stockwell, May 1997.

NOTES ON THE CATALOGUE.

Numbering: for the sake of continuity I have retained the numbers assigned to the collection by David Gould in his Catalogue of the Cecil French Bequest, 1954. I have, however, grouped related items and arranged the works chronologically, therefore the catalogue no longer follows a purely numerical order.

In cases where more than one drawing has been framed together I have distinguished between them by allotting them an identifying letter after the number, eg. 24a, 24b, 24c.

Measurements: measurements of paintings and drawings in the collection are sight measurements and are given in both centimetres and inches, the latter in brackets. Measurements of works in other collections are given in centimetres only. All measurements show height before width.

Provenance: a known or highly probable transfer between one owner and the next is indicated by their separation by a semi-colon. Where the link between known owners is missing they are separated by a colon.

Exhibitions: the full title and venue of an exhibition are given when first referred to but are abridged in subsequent entries, eg. Fulham Library, *Sir Edward Burne-Jones*, October-November, 1967 (1), becomes Fulham 1967 (1).

Literature: the author, full title and date of books and articles are given when first cited but abridged in subsequent entries, eg. M.Harrison and B.Waters, *Burne-Jones*, 1973, becomes Harrison & Waters.

SIR LAWRENCE ALMA-TADEMA, O.M., R.A.

1836 - 1912

Born in Holland, he studied in Antwerp and settled in London in 1870. His early work is inspired by mediaeval history but he is best known as a painter of illusionistic, archaeologically correct, classical subjects, Alma-Tadema had a highly successful career. He was elected R.A. in 1879, knighted in 1899 and received the Order of Merit in 1907.

48 POMONA FESTIVAL

1879

Oil on panel, 31 x 52 (12.25 x 20.5)

Signed and inscribed, L. ALMA-TADEMA, Opus CXCVIII (above centre-left, towards the top of the wall).

Provenance: commissioned by Pilgeram and Lefevre, London, in 1879; sold 13 March 1879, bought Agnew; William Imrie, sale Christie's 28 June 1907 (110) bought Gooden and Fox for 600 gns.; Sir Carl Meyer, sale Christie's 5 June 1930, bought Vickers for 85 gns.; Cecil French.

Exhibited: Royal Academy, 1879 (351); Manchester, *Royal Jubilee Exhibition*, 1887 (314); London, *Japan-British Exhibition*, 1910 (456). Edinburgh, Royal Scottish Academy, 1911 (75); Royal Academy, *Winter Exhibition*, 1913 (12); Liverpool, Walker Art Gallery, 1913 (1037).

Literature: Illustrated London News, 3 May 1879, p.414; H.Zimmern, *Lawrence Alma-Tadema*, Art Journal, 1886, pp.15, 22; G.H.Shepherd, *A short history of The British School of Painting*, 1891 (4th ed.) p.99; R.Dircks, *The Later Works of Sir Lawrence Alma-Tadema*, Art Journal, 1910, p.30; V.G.Swanson, *Sir Lawrence Alma-Tadema: The painter of the Victorian vision of the Ancient world*, 1977, p.138; V.G.Swanson, *Sir Lawrence Alma-Tadema: Catalogue Raisonné*, 1990, p.205.

A group of classically dressed men, women and a young girl, hands linked, dance around a blossoming apple tree on which a votive picture has been hung. Incense rises from an elaborate brazier before the tree. A bearded priest sits at the background, right, partly obscured by two wreathed musicians accompanying the dance on their pipes. The scene is set before a wall with Pompeian decoration. Swanson (above) identifies the bearded priest as a self-portrait.

Pomona was the Roman goddess of fruits, particularly, like apples, ones that grow on trees. Her flamen (priest) was of the lowest rank as she herself was of minor importance in the hierarchy of deities. Her sacred place was near Rome but she had no specific festival day. Painted in the year in which Alma-Tadema was elected R.A., *Pomona Festival* is one of twenty-four of his paintings which may be described as Bacchanalian. As Swanson observes, it is surprisingly exuberant for Alma-Tadema who normally, as in *The Vintage Festival*, 1870, in the Kunsthalle, Hamburg, invests even the most bucolic occasions with a degree of staidness. The setting of the action before a decorated wall is a device he had previously used in *Une Fete Intime*, 1871 (42.1 x 82.5), whereabouts unknown. Being a stickler for archaeological accuracy Alma-Tadema had made studies of Roman wall-painting during his Italian visit of 1875.

49 INTERRUPTED - A TYPE OF FEMININE BEAUTY.

1880

Oil on panel, 43.2 x 30.5 (17 x 12)

Signed and inscribed, L.ALMA-TADEMA, Opus CCXIII (centre, on lower edge of overmantel pediment).

Provenance: commissioned by The Graphic magazine, sale Christie's 20 Feb. 1882 (780), bought Lefevre for £199. 10s.; James Hall, sale Christie's 28 April 1888 (70), bought Ellis for £205. 10s; Mrs. Edward Reeves, sale Christie's 18 April 1913 (91), bought Sampson for £60. 18s.: Leger Galleries in 1943; Cecil French.

Exhibited: The Graphic Gallery, London, *Exhibition of Beauties*, 1880 (9); Royal Manchester Institution, 1881 (714); Grosvenor Gallery, *Winter Exhibition*, 1882 (69); Royal Academy, *Winter Exhibition*, 1913 (211).

Literature: Graphic Magazine Supplement, September 25, 1886, repr.; Swanson, 1977, p.138; Swanson, 1990, pp.57, 210.

A head and shoulders portrait of the artist's second wife, Laura Theresa Epps (1852-1909), facing from the right and leaning forward, holding a copy of The Graphic. She is seated in the sitting room of Alma-Tadema's London home, Townshend House, Regent's Park, beneath her bust by Jules Dalou (1838-1902) which stands on the mantelpiece. Swanson suggests that the bust may have been exchanged for Alma-Tadema's portrait of Dalou with his wife and daughter, painted in 1876, which is now in the Musée D'Orsay, Paris.

The painting was commissioned by The Graphic magazine for an exhibition of *Female Beauty* by twelve artists including James Tissot, Frederic Leighton and Marcus Stone. When reproduced by The Graphic in 1886 it was accompanied by an editorial note on p.323 which reads "With this number is issued an extra double-page supplement entitled *Type of Beauty XIV* from the picture by L. Alma-Tadema R.A. exhibited in The Graphic gallery." However, *Interrupted* was the title used by Alma-Tadema in his list of works.

Alma-Tadema painted several portraits of his wife, who was herself a painter, and also used her as a model in subject pictures. In 1871, before they married, he painted her on three occasions but *Interrupted* is the sole portrait of her painted between 1876 and 1896, almost certainly because of his many commissions.

SIR EDWARD COLEY BURNE-JONES, Bt.

1833-1898

Burne-Jones was born in Birmingham and educated at King Edward's School and Exeter College, Oxford, where he met William Morris (1834-1896) his lifelong friend and collaborator. He studied briefly under Dante Gabriel Rossetti, with whom he worked on the Oxford Union murals in 1857, and was a founder member of Morris, Marshall, Faulkner & Co. in 1861, for which he designed much stained glass. He exhibited rarely and was known to only a small circle of patrons and admirers until shown at the Grosvenor Gallery in 1877, after which his work was much admired and influential in England and Europe. He was created a baronet in 1894. Burne-Jones lived in The Grange, North End Lane, Fulham, from 1867 until his death.

2 MORGAN LE FAY 1862

Gouache, 96.5 x 48.25 (38 x 19)

Signed and dated, EBJ 1862 (lower left)

Provenance: William Graham, sale Christie's 8 April 1886 (139), bought Edward Clifford for £57. 15s; Cecil French by 1948.

Exhibited: Whitechapel Art Gallery, *The Pre-Raphaelites*, 1948 (10); Fulham Library, *Sir Edward Burne-Jones*, Oct.- Nov. 1967 (2); Mappin Art Gallery, Sheffield, *Burne-Jones*, 1971 (56); Arts Council, *Burne-Jones*, 1975 (37); Fulham Library, *Edward Burne-Jones: Paintings and Drawings from the French Bequest*, 1983 (7); Galleria Nazionale d'Arte Moderna, Rome, *Burne-Jones*, 1986 (5).

Literature: Anonymous (E.Clifford), *Broadlands As It Was*, 1890, p.55; M.Bell, *Edward Burne-Jones: a Record and Review*, 1894, 3rd ed. pp.30-31; F.de Lisle, *Burne-Jones*, 1904, p.69; Newnes' Art Library, *Sir Edward Burne-Jones*, 1907, pl.14; M.Harrison and B.Waters, *Burne-Jones*, 1973, pp.75,76; A.C.Sewter, *The Stained Glass of William Morris and his Circle*, 1974, 2 v., II, p.45; P.Fitzgerald, *Edward Burne-Jones*, 1975, p.84; M.Johnson, *Burne-Jones*, 1979, pl.7; S.Wildman, ed. *Visions of Love and Life*, 1995, p.240.

A standing female figure facing to the left wearing a long-sleeved, blue mediaeval gown and a long, silvery surcoat. Under her raised and bent left arm she holds a round burnished black pot containing leaves and sprigs of plants. With her raised right hand she holds a sprig of leaves to her lips, her hair is veiled. She stands in a field with daisies and cow-parsley with clumps of bracken and shrubs behind her.

Morgan le Fay, a figure in Arthurian legend, was the daughter of Queen Igrayne and the half-sister of King Arthur to whom she revealed, by means of a magic potion, the affair between Sir Lancelot and Queen Guinevere. The painting depicts her collecting ingredients for the potion.

Arthurian themes dominated the work of Burne-Jones, Morris and, to a lesser extent, Rossetti from 1857, the year of the disastrous attempt to fresco the Oxford Union building with scenes from Sir Thomas Malory's *Morte d'Arthur*. Although he was to return to the subject, particularly with the vast *Arthur in Avalon*, 1881-98, Museo de Arte, Ponce, Puerto Rico, this first Arthurian phase was largely over by 1863, owing, in part, to the influence of John Ruskin who encouraged his study of Italian renaissance painting.

John Christian has recorded, in the 1975 Arts Council catalogue, that the painting was abandoned and the head cut out. William Graham acquired the head and during or after his ownership it was provided with a new body painted by Edward Clifford (1844-1907), reportedly from a needlework version of the original worked by Lady Burne-Jones. According to Clifford the reconstructed painting was then retouched by Burne-Jones.

The needlework version would appear to be one of the four embroidered panels (each c.106 x c.50) of Arthurian figures designed in 1863 as part of a decorative scheme for the Burne-Jones's house, 62 Great Russell Street, which Georgiana Burne-Jones recalled in her *Memorials of Edward Burne-Jones*, 2 V., 1904, I, p.226; "He had already (1863) begun a series of small figures from the Morte d'Arthur, of which I had finished Merlin and Morgan Le Fay." The design for the panel is in the Whitworth Art Gallery, Manchester (D.73.1927, verso) and the embroidery is in the Victoria and Albert Museum (T.119-1985).

The figure is identical to that of Burne-Jones's *Medea*, from Chaucer's *Legend of Good Women*, the subject of one of a number of designs for embroidery commissioned by John Ruskin in 1863. It was also used as Medea for stained glass c.1864 for Birket Foster's house, The Hill, Witley, Surrey (now dispersed). A later example of the stained glass, *Hypsipyle and Medea* (installed 1869) may be seen at Peterhouse, Cambridge. The cartoon for the latter is in Birmingham City Art Gallery. The costume in this cartoon is considerably more detailed than that in the painting which, being closer to that in the embroidery, lends credence to Clifford's account of how the painting was reconstructed.

Although largely independent of Rossetti's influence by 1862, Burne-Jones would certainly have seen the former's *Golden Water (Princess Parisade)* of 1858 (35.6 x 18.3), now in the Fitzwilliam Museum, Cambridge, which may have provided a prototype for a standing figure holding a vessel under the right arm.

Around 1895 Burne-Jones produced a further design of *Hypsipyle and Medea* for a woodcut to illustrate *The Legend of Goode Wimmen* in the Kelmscott Press *Chaucer*, 1896, p.431. Medea is shown filling her spherical pot with herbs, as in the earlier versions, and her dress is similar but otherwise the pose differs considerably.

Studies for poisonous plants, which John Christian suggests (Arts Council catalogue, 1975) may be related to the painting, appear in a sketch book of c.1862-3 at Wightwick Manor, Wolverhampton.

Edward Clifford, the second owner and restorer of this painting was a student at the Royal Academy Schools when he first met Burne-Jones c.1866. An independently wealthy man, he became an enthusiastic admirer and collector of Burne-Jones's work. He travelled widely before devoting his later years to the Church Army.

16 ALLEGORICAL FEMALE FIGURE
1862 ?

Black, brown and white chalk, bodycolour and gold on brown paper, 29 x 16.5 (11.5 x 6.5)

Signed and dated, EBJ 1862 (lower right)

Provenance: Rev. Stuart A. Donaldson: Cecil French.

Exhibited: Fulham 1967 (6); Fulham 1983 (20).

A frontal view of a full length heavily draped woman, with her left hand raised to her shoulder pulling back her cowl. Her right hand holds a swathe of drapery at waist height. She stands before a perfunctory background of fenestrated city walls.

The figure has been identified in the past as both *Madonna* and *Wisdom*, neither of which seem likely. David Gould, in an unpublished typescript in Hammersmith and Fulham archives, assigns the drawing to the early 1860s but queries the date of 1862 which he suspects Burne-Jones added later. The technique and medium suggest a date of 1865-70 and the drawing has both compositional and stylistic similarities to studies for the oil painting of *Danïe*, c.1869 (96.6 x 48.25) in the Ashmolean Museum, Oxford.

25 STUDY of FIGURES
1865

White chalk on brown paper, 20.95 x 24.13 (8.25 x 9.5)

Signed and dated, EBJ 1865 (lower right)

Provenance: Laurence W. Hodgson, sale Christie's 25 June 1906 (34 with two others) bought Tregaskis for 11 gns: Cecil French.

Exhibited: Fulham 1967 (7); Fulham 1983 (16).

A classically draped female figure sits to the right with her head lowered, turned to face the viewer, supported by her right hand. Behind her, to the right, sits a further draped female, her head leaning to the left supported on her left arm which rests on a perfunctory ledge.

An inscribed label, verso, probably by Cecil French, reads "Perhaps in connection with the early picture *The Lament*; or possibly an early study for *The Briar Rose*". The latter suggestion seems unlikely but the drawing may be related to *The Lament*, 1866 (79.4 x 47.5) in the William Morris Gallery, Walthamstow. Although the poses differ from the finished painting both are essays in classicism which played an important part in his work from 1865. John Christian (Arts Council catalogue, 1975) identifies the influence on *The Lament* of the Parthenon frieze, which Burne-Jones had been studying in the British Museum, and parallels with contemporary work by the classicist Albert Moore, observations which could also be applied to this drawing.

18 LOVERS
c.1866

White chalk on brown paper, 35.6 x 25.4 (14 x 10)

Provenance: unknown, although possibly as 25 above, lot 34 in the Laurence Hodgson sale comprised three Studies of Figures in white chalk on a brown ground.

Exhibited: Fulham 1967 (8); Fulham 1983 (22).

A seated naked man, at left, embraces and kisses a naked seated female who leans towards him from the right, one of her legs folded beneath the other.

Both David Gould, in unpublished typewritten notes in Hammersmith and Fulham Archives, and John Christian (Fulham catalogue, 1967) point out the similarity between these two drawings (25 and 18) and contemporary studies by Leighton. Christian also draws attention to the ideal figure sketches of Albert Moore and Whistler of the same period.

3 THE GARLAND: A GIRL TENDING FLOWERS
1866

Gouache, 76.2 x 46 (30 x 18)

Signed and dated, EBJ 1866 (lower left).

Provenance: Charles Augustus Howell; William Graham, sale Christie's 2 April 1886, (145), bought Agnew for 70 gns; Arthur Tooth and Sons by 1898: Cecil French.

Exhibited: New Gallery, *Exhibition of the Works of Sir Edward Burne-Jones, Bart*, 1898-9 (26); Fulham 1967 (3); Sheffield 1971 (66); Arts Council 1975 (195); Fulham, 1983 (24); Rome, 1986 (16).

Literature: Bell, 1892, p.39; Sewter, I, p.30, repr. fig. 268; II. pp.103-4.

A young woman, wearing a long, loose, red gown, stands centrally, back to the viewer, with scarved head turned in profile to the left. Both her arms reach to the left where she tends a rose which has been trained up a pale pole bound with blue ribbon. The scene is set in a fortified courtyard.

One of an unfinished series of six figures of women with flowers which Burne-Jones designed as a set, under the title *The Garland*, in 1866. They were adapted from his stained glass designs for the six *Garland Weavers* for the Green Dining Room in the South Kensington Museum, commissioned from Morris, Marshall, Faulkner & Co. in 1866, which is still in situ in the Victoria and Albert Museum.

Charles Augustus Howell (1840-90), the first owner of the picture, was a devious and unscrupulous charmer who was employed as Ruskin's secretary between 1865-70. He was deputed by Ruskin to assist Burne-Jones, often acting as intermediary between painter and patrons, and was probably, with the exception of Morris, the latter's closest friend between 1866 and 1868 although they were later estranged. He was however not above stealing paintings and was involved in the production of forgeries of Burne-Jones and Rossetti drawings.

4 CUPID DELIVERING PSYCHE
1867

Gouache, 76.2 x 91.5 (30 x 36)

Signed and dated, EBJ 1867 (lower left)

Provenance: Alexander Henderson, 1st Lord Faringdon, sale Sotheby's 13 June 1934 (100), bought Barbizon House for 200 gns.; Cecil French.

Exhibited: Old Water Colour Society, 1867 (132); New Gallery, 1892-3 (27); New Gallery, 1898-9 (137); Glasgow International Exhibition, 1901 (236); Tate Gallery, *Centenary Exhibition*, 1933 (12); Fulham 1967 (4); Arts Council 1975 (99); Fulham 1983 (6).

Literature: Spectator, 4 May 1867; Athenaeum, 4 May 1867; Bell, pp.38,39; de Lisle, p.86; Harrison & Walters, caption to pl.27; J.Harding, *The Pre-Raphaelites*, 1977, repr.p.89; Wildman, p.286.

Psyche, kneeling at the left with naked right shoulder and breast, facing right, is raised by the bending, red-winged Cupid who embraces her, both are enfolded in his swirling red drapery. To her left fumes rise from an open blue casket. Falling blossoms are blown in from the right. In the background are arid mountains and to the right the ghostly figure of Charon poles his ferry back to Hades along the river Styx.

The subject is taken from *The Golden Ass* by the 2nd century Roman author Lucius Apuleius. Psyche, greatly abused by her mistress, Venus, is returning from the underworld with a box for Venus which, supposedly, contains some of Proserpine's beauty. Overcome by curiosity she opens the box which actually contains the sleep of Lethe which puts her into a deathly trance. Cupid, her husband, flies to her rescue and awakens her with a prick of his arrow.

The painting is an easel version of one of Burne-Jones's designs for woodcuts for *The Story of Cupid and Psyche*, a tale in William Morris's poem *The Earthly Paradise* (1868-70), adapted from Apuleius. Both woodcut and painting illustrate the following lines:- "And kneeling down he whispered in her ear,/Rise, Psyche, and be mine for evermore,/ For evil is long tarrying on this shore." Morris deviated from Apuleius's tale by allowing Cupid to arouse Psyche by whispering in her ear rather than by touching her with his arrow, an alteration which Burne-Jones followed in his illustration.

In 1865 Morris asked Burne-Jones to provide designs for woodcuts, for *The Earthly Paradise* but although over 120 designs were produced and 52 woodcuts for *Cupid and Psyche* completed, the project was abandoned for technical reasons. Two initial designs for the woodcut, 1865, (each 10.2 x 16), are Nos. 76 and 77 in a bound volume in Birmingham City Art Gallery (648'27). For a full discussion of the illustrations see J.R.Dunlap, *The Book that Never Was*, New York, 1971.

There are versions of the painting at the Cecil Higgins Art Gallery, Bedford, gouache (52.1 x 61) also 1867, and at Sheffield City Art Galleries, oil (77.5 x 92.7) c.1871. The latter was formerly in the Lady Lever Art Gallery, Port Sunlight, sold Christie's 6 June 1958 (99).

The composition was later used as part of a frieze, now in Birmingham City Art Gallery, for 1 Palace Green, the London home of George Howard, which Burne-Jones painted from 1872-81. In 1876 Howard commissioned Walter Crane (1845-1915) to assist Burne-Jones with the completion of the frieze.

Cecil French owned another painting by Burne-Jones based on his designs for *The Earthly Paradise*, a gouache of *Cupid finding Psyche* (66.8 x 47.6), dated 1866, bequeathed to the British Museum (1954-5-8-8). Another, more decorous, version, with Psyche's breasts concealed (64.9 x 49.4), completed in 1887, is in Manchester City Art Gallery.

8 FLYING FIGURE
c.1870

Oil, blue and white, on canvas, 50.8 x 34.3 (20 x 13.5)

Provenance: unknown.

Exhibited: Fulham 1967 (9); Fulham 1983 (2).

A floating upright figure with elaborate, swirling drapery, facing right with right arm extended, against a blue and white background.

David Gould, in his 1954 catalogue of the collection, states that the painting is a study for *Flora*, c.1869-84, which was in the Ionides collection, the present whereabouts are unknown to the compiler.

Harrison and Waters draw attention (p.87) to several drawings of flying girls, including one of *Two Flying Female Figures* (24.1 x 20.3) in the National Museum of Wales (wrongly located by them in Birmingham), which Burne-Jones executed c.1869-72. These seem to be related to a group of allegorical paintings including this picture, traditionally called *The Sower*, which is almost certainly a later incorrect title based solely on the pose of the figure.

The best known of these allegories is *Hesperus, The Evening Star*, 1870, (78.74 x 55.9), illustrated by Harrison and Waters (col.pl. 28, opp. p.113), in a private collection in 1989, which shows a floating, draped female figure above a coastal town. When exhibited at the Old Water Colour Society in 1870 it was described by the critic Sidney Colvin as "an embodied soul floating in the cool blue-glimmering twilight."

Burne-Jones may possibly have been inspired by the allegories of his friend G.F.Watts whom he had known from the late 1850s and whose work he continued to admire. It was Watts who encouraged him to visit Italy in 1859 where he studied, among other Renaissance paintings, the works of Botticelli, a major if distant influence on the figure in this painting.

However, despite obvious Italianate elements, the prototype for the single hovering figure, above a city, may well be Durer's engraving, the *Large Nemesis*, c.1500. Morris and Burne-Jones had discovered the work of Durer when undergraduates at Oxford and, to his great delight, John Ruskin gave him a number of Durer engravings and woodcuts in 1865.

12 NUDE FEMALE STUDY
c.1870

Red chalk, 47 x 23.5 (18.5 x 9.25)

Inscribed in pencil (not in artist's hand), S.N. from E.B.J. (lower right).

Provenance: given by Burne-Jones to S.Norton of Rome; W.H.Woodward, sale Christie's May 1931 (32, with another), bought Meatyard for 6 gns.; Gooden and Fox; Cecil French.

Exhibited: Fulham 1967 (10); Fulham 1983 (4).

A standing full length naked female figure turning slightly to the left, her left arm (incomplete) apparently resting on a square plinth.

A classical study possibly related to the gouache *Venus Epithalamia* of 1871 (36.8 x 26.7), now in the Fogg Art Gallery, Cambridge, Mass., an almost Ingres-like nude with none of the androgynous quality sometimes found in Burne-Jones's female nudes.

1 THE WHEEL OF FORTUNE 1871-85

Gouache, 114.3 x 53.4 (45 x 21)

Provenance: W.Connal, sale Christie's 14 March 1908 (8), bought Gooden and Fox for 250 gns; Alexander Henderson; H.W.Henderson, sale Christie's 4 June 1948 (44), bought Barbizon House for 100 gns; Cecil French.

Exhibited: Glasgow Institute 1888; Fulham 1967 (5); Sheffield 1971 (105); Arts Council 1975 (124); Fulham 1983 (5).

Literature: Bell, p.63; de Lisle, p.183; Fitzgerald, pp.140, 245, 305.

A gigantic blue-gowned female figure of Fortune, at the left, turns an upright wheel on which are fixed two near naked male figures, one above the other, the upper figure, the Slave, rests his right foot on the crowned head of the King below, beneath the King is the wreathed head and shoulders of a third man, the Poet.

Fortune's wheel first appears in classical antiquity as a metaphor for the vicissitudes of life for it raises the hopeful and abases the proud. It appears in mediaeval and renaissance art. Burne-Jones would certainly have known of Durer's engraving of *Fortune*.

There are at least seven versions of *The Wheel of Fortune* including four oils. The largest and finest of these, 1877-83 (199 x 100), in the Musée d'Orsay (Palais de Tokyo) Paris, was exhibited at the Grosvenor Gallery in 1883. Two smaller oil versions are those of 1871-7 (151 x 72.8) in The National Gallery of Victoria, Melbourne, and c.1882 (152 x 73.7), an unfinished monochrome, in The National Museum of Wales, Cardiff. A further oil (134.6 x 66) was in the collection of Lord Leverhulme, sold Knight, Frank and Rutley, 9-17 November 1925 (1066), the present whereabouts are unknown to the compiler. There are gouaches at Carlisle City Art Gallery, c.1870 (49.5 x 24.1), which differs from the later compositions as Fortune stands within her wheel, and The Watts Gallery Compton, 1871, with companion paintings of *Fame*, *Love* and *Oblivion* (each 30 x 16), which were also in Cecil French's collection.

There are studies for the composition in a sketchbook, c.1882-3, in the Ashmolean Museum, Oxford, a pencil study for the King (27.1 x 18) of 1879 in the British Museum, 1967-10-14-47, (wrongly inscribed by Burne-Jones as a study for the Slave, a mistake repeated by J.A.Gere in *Pre-Raphaelite Drawings in the British Museum*, 1994), and a chalk study for the Slave, c.1871 (62.5 x 27.5) in the National Gallery of Victoria, Melbourne.

Fortune, in some versions, was posed for by the actress Lillie Langtry (1853-1929), in about 1876-7. She confirmed this to the Trustees of the National Gallery of Victoria in 1909 and recorded the sittings in her autobiography, *The Days I Knew*, 1925; "Clad in grey draperies, a tall, very tall figure, I am depicted with resolute and pitiless face, turning a huge wheel on which kings, princes, statesmen, millionaires and others rise, reach the top, and then fall, to be crushed by the ever-revolving wheel of Fate - a cruel picture, but horribly true."

John Christian, in the catalogue of the Tate Gallery *Pre-Raphaelite* exhibition, 1984, pp.236/7, records that Fortune's head-dress was based on "a quaint little bonnet" designed by Mrs. Comyns Carr, the wife of a director of the Grosvenor Gallery, who was also responsible for several of Ellen Terry's stage costumes.

Burne-Jones began designing *The Wheel of Fortune* in 1871, after his first visit to Rome, where he had studied the Vatican frescoes. The painting owes obvious debts to Michaelangelo; Fortune is derived from the *Sibyls* of the Sistine Chapel ceiling and the naked males, with their exaggerated musculature and contraposto poses, are related to the *Dying Slave*, in the Louvre, *The Captives*, in the Accademia, Florence, which he had sketched in 1871, and the National Gallery *Deposition*.

The painting was developed from the left hand composition of four upright allegorical designs, the others being *Fame*, *Love* and *Oblivion*, which divided the predella panels of a projected *Troy Triptych* conceived by Burne-Jones in 1870. The scheme was never carried out but is recorded in an unfinished oil, mainly by assistants, in Birmingham City Art Gallery (273 x 294.6) begun in 1870.

The design of the *Troy Triptych* is in the form of an Italian Renaissance altarpiece which Harrison and Waters, p.103, identify as Mantegna's *San Zeno Triptych*, painted 1475-59, in Verona, which Burne-Jones saw during his stay in Italy in 1862.

The Trojan Wars were of abiding interest to Burne-Jones and William Morris, Morris's Trojan poems, published posthumously, were written between 1857 and 1863 and Burne-Jones's projected Trojan murals, for William and Jane Morris's first home, Red House, Bexleyheath, were devised in 1861. According to Burne-Jones the subject still fascinated them in the 1890s.

STUDIES for THE PERSEUS SERIES (1875-1890s).

In 1875 the Conservative statesman Arthur Balfour (1848-1930) visited the Grange, Burne-Jones's house in Fulham, and commissioned a decorative scheme for the music room of his London home 4 Carlton Gardens. Between them artist and patron agreed on the subject of the Perseus myth which was to be based on William Morris's treatment of the legend in his narrative poem *The Doom of King Acrisius*, published as part of *The Earthly Paradise* (1868-70).

Ten subjects were chosen, *The Call of Perseus*, *Perseus and the Graiae*, *The Arming of Perseus*, *The Finding of Medusa*, *The Death of Medusa*, *The Birth of Pegasus and Chrysaor*, *The Rock of Doom*, *The Doom Fulfilled*, *The Baleful Head*, and *Atlas turned to Stone*. Originally several of the designs, including *Perseus and the Graiae*, were to be executed as gesso reliefs but at a later stage this technique appears to have been confined to *Pegasus and Chrysaor*, a panel intended to go above the door.

Full scale cartoons for all the subjects, in gouache, c.1875-1885, are in Southampton Art Gallery, but only four of the final oil versions were completed, *Perseus and the Graiae*, *The Rock of Doom*, *The Doom Fulfilled* and *The Baleful Head*, and these are now in the Staatsgalerie Stuttgart. For a full discussion see Dr.K. Locher, *Der Perseus-Zyklus von Edward Burne-Jones*, Stuttgart, 1973.

Three scale drawings of the complete proposed scheme are in the collection of the Tate Gallery, London, 1875-6, NO3456-3458. From these drawings it can clearly be seen that Burne-Jones envisaged a collaboration with William Morris who was to have provided a foliate decorative background for the oil paintings probably, as in the Green Dining Room, 1866, in the Victoria & Albert Museum, London, incorporating work in low relief. According to Georgiana Burne-Jones, in *Memorials II*, p.60, the paintings were to have had a setting of "ornamental raised plaster.. but finally this idea was given up".

The uncompleted and evolving scheme developed slowly, two paintings, *The Rock of Doom* and *The Doom Fulfilled*, were shown at the Grosvenor Gallery in 1887 but in 1890 Burne-Jones recorded taking up the series again "for the patient and kind Arthur Balfour." Fortunately the two men had become firm friends and Balfour had purchased the finest version of *The Wheel of Fortune* which was shown at the Grosvenor Gallery in 1883 (see 1 above).

7 STUDY for CHRYSAOR in THE BIRTH OF PEGASUS AND CHRYSAOR.
c.1875-77

Watercolour and gold paint on brown paper, 24.75 x 14 (9.75 x 5.5)

Signed, EBJ (vertically, in gold, lower right)

Provenance: Rev. Stuart A. Donaldson: Barbizon House, from whom purchased by Cecil French in June 1934.

Exhibited: Fulham 1967 (25); Fulham 1983 (13).

An elongated nude youth, hands behind his head, floats upright against a background of a stylized mountain ridge and sky.

Chrysaor and Pegasus, the flying horse, were the offspring of the Gorgon, Medusa, and sprang from her body as Perseus slew her.

A study for the figure of Chrysaor in *The Birth of Pegasus and Chrysaor from the Blood of Medusa*, a low relief soppaporte for the decorative scheme. There is a full-scale cartoon, in gouache, c.1877, (121.25 x 116.2) in Southampton Art Gallery and a scale drawing of the decoration, c.1875 (40.6 x 132.1), showing the Chrysaor panel executed in gesso, between paintings of *The Finding of Medusa* and *The Death of Medusa*, is in the Tate Gallery, London (NO3457), see Harrison and Waters p.119, pls.171, 174.

24a STUDY for PERSEUS AND THE GRAIAE
1877

Pencil and white chalk on green tinted paper, 15.25 x 21.6 (6 x 8.5)

Signed, dated and inscribed, EBJ. 1877 (right). Study for the/ GRAIAE in/ PERSEUS (lower right).

Provenance: Ist Studio Sale, Christie's 18 July 1898 (204) bought Murray for 52 gns; R.H.Benson by 1899, sale Christie's 21 June 1929 (90) bought Ernest Brown & Phillips, The Leicester Galleries for 12 gns.; Cecil French.

Exhibited: Burlington Fine Arts Club, *Exhibition of Drawings and Studies by Sir Edward Burne-Jones, Bt.*, 1899 (128); Fulham, 1967 (12); Fulham 1983 (24).

A crouched, draped female figure posed frontally with arms outstretched.

In Greek mythology the Graiae were the daughters of Phorcys and Ceto, named Pemphredo, Dino and Enyo, sisters of the Gorgons. They personified age, being born old and sharing a single eye and a single tooth. Perseus stole their eye to persuade them to tell him the whereabouts of the Gorgons or, alternatively, destroyed it and thus left them blind and unable to warn their sisters.

A study for the left hand sister in *Perseus and the Graiae*, 1892, (153.5 x 170) in the Staatsgalerie, Stuttgart. There is a full scale gouache study in Southampton Art Gallery (152.4 x 171.4), and a small oil version, painted in 1882, in an English private collection. The Tate study for the decorative scheme NO3456 (see above) shows the painting between *The Calling of Perseus* (wrongly described in the Tate Gallery Concise Catalogue, 1967, as *The Arming of Perseus*) and *Perseus and the Nereids (The Arming of Perseus)*.

24b STUDY for PERSEUS AND THE GRAIAE
1877

Pencil and white chalk on green tinted paper, 15.25 x 21.6 (6 x 8.5)

Signed, dated and inscribed, EBJ 1877 (lower left) STUDY FOR/ GRAIAE/ PERSEUS (lower right).

Provenance: as 24a.

Exhibited: as 24a.

A rear view of a draped female figure seated on a low rock. She is peering towards the right, her left arm supporting her, her right arm outstretched.

A study for the central sister in *Perseus and the Graiae*.

24c STUDY for PERSEUS AND THE GRAIAE
1877

Pencil and white chalk on green tinted paper, 14.6 x 18.4 (5.75 x 7.25)

Signed, dated and inscribed, EBJ/ 1877/ Study for/ GRAIAE/ in/ PERSEUS (lower left).

Provenance: as 24a

Exhibited: as 24a

Rear view of draped female figure seated on low rock, turning to the left with her right arm supporting her and her left arm outstretched.

A study for the right hand sister in *Perseus and the Graiae*.

5 THE AVENGING ANGEL OF SAINT CATHERINE
1878

Watercolour heightened with gold paint, 42.5 x 23.5 (16.75 x 9.25).

Signed, EBJ (lower right).

Provenance: An inscription, in ink, on the backboard, reads "AVENGING ANGEL/ OF/ SAINT CATHERINE/ E. BURNE JONES/ WATERCOLOUR/ 1878/ done for Mrs. Coronio": Barbizon House; Cecil French.

Exhibited: Fulham 1967 (13); Fulham 1983 (17).

Literature: Sewter, 1974, II, p.147.

A red-haloed angel, with blue wings and a pink-gold robe faces the viewer with head in profile to the right. In each hand the angel bears flames and its left foot is placed upon a section of St. Catherine's wheel in the lower right corner.

St. Catherine of Alexandria was said to have been martyred by the Roman Emperor Maxentius early in the fourth century. The Emperor devised an instrument of torture, comprising four spiked wheels, on which to break her body. This was destroyed by a heavenly thunderbolt before it could be used. She was subsequently beheaded but the wheel remains her principal symbol. Doubts about her historical existence resulted in her removal from the Calendar of Saints in 1969.

The painting is a smaller, coloured version of Burne-Jones's design for *The Angel of Victory*, the left hand light of the stained glass for the east window in the south choir aisle of Christ Church Cathedral, Oxford, commissioned from Morris & Co. in 1878. Three pencil cartoons, for *St. Catherine*, *The Angel of Victory* and *The Angel of Suffering* (each 203 x 66) are at Christ Church.

Burne-Jones had already designed stained glass windows, particularly for James Powell and Sons, before the establishment of Morris, Marshall, Faulkner & Co. in 1861. After the foundation of the firm, in which he was a partner, he designed exclusively for Morris even after the dissolution of the partnership in 1875.

Aglaia Coronio (1834-1906), for whom this watercolour was painted, was the daughter of Alexander Ionides, an important patron of the Pre-Raphaelites and Morris and Co. She was a confidante of William Morris and a close friend of Burne-Jones. Georgiana Burne-Jones (*Memorials*, II, p.96) recalled her assistance, "his friend Mrs. Coronio, whose perfect taste had helped him a hundred times by finding fabrics and arranging dresses for models". In 1906, severely depressed by the death of her daughter Calliope, she committed suicide.

23a STUDY for LAUS VENERIS
1878

Pencil, 23.8 x 15.7 (9.5 x 6)

Provenance: Probably 2nd Studio Sale, Christie's 5 June 1919 (68 with another), bought by Edmund Davis for 25 gns.; Sir Edmund Davis sale, Christie's 15 May 1942 (24 with 2 others), bought Croal Thompson for 36 gns.; Barbizon House; Cecil French.

Exhibited: Fulham 1967 (15); Sheffield 1971 (61); Fulham 1983 (11).

A full face study of a young woman with long dark hair, her head bent slightly to the left and looking down with a concerned expression.

A study for the fourth attendant on the right in the painting *Laus Veneris*, dated 1873-5 but completed in 1878, (119.4 x 180.3) which is now in the Laing Art Gallery, Newcastle upon Tyne.

The painting shows the court of Venus from the story of Tannhäuser, a 16th century German ballad. The eponymous hero is lured into the Venusberg where he spends seven dissolute years. On emerging he seeks absolution from the Pope who replies that the likelihood of forgiveness is as remote as his staff bearing leaves and Tannhäuser departs in sadness. After three days the Pope's staff blossoms and knights are sent to find the wanderer who is not to be found having returned to Venus.

The legend was used by Morris in his tale of *The Hill of Venus* in *The Earthly Paradise* (1868), for which Burne-Jones drew twelve designs for woodcuts in 1867. However his treatment of the story differs entirely from that of Morris and his interest predates Morris's verse for his first version of the subject was a watercolour c.1862 (30.5 x 45.7) in a private collection.

The general mood of the painting, one of lassitude and languor, is closer to A.C.Swinburne's poem of the same title, written, according to George Meredith, in 1862 and published in *Poems and Ballads*, 1866, a volume dedicated to Burne-Jones. John Christian suggests (Arts Council catalogue, 1975) that Burne-Jones may have first read the legend in Carlyle's 1827 translation of Johann Ludwig Tieck's *Phantasia* (1812-17).

23b STUDY for VENUS in LAUS VENERIS
1878

Pencil, 24 x 15.7 (9.5 x 6)

Provenance: as 23a.

Exhibited: as 23a.

Face study of a long-necked woman with long, elaborately coiffed hair in profile to the left, her lips parted. Unlike 17, below, this study shows Venus facing left, as in the finished painting.

17 STUDY for VENUS in LAUS VENERIS
1878

Pencil, 20.3 x 15.25 (8 x 6)

Signed and dated, EBJ 1878 (lower left)

Provenance: lot 24 in the Edmund Davis sale included, together with the drawings above, *Head of a Woman - A Study*, 1878, which seems likely to have been this drawing. If this is the case the provenance is identical to 23a, above.

Exhibited: Fulham 1967 (14, as *Profile Study of a Girl's Head*).

Literature: Fitzgerald, pp.182-3, repr. opp. p.144.

Profile portrait of long necked, long nosed woman with parted lips, facing to the right, her head supported by a pillow.

Almost certainly the same model as in *Study for Laus Veneris* (23b) above, and therefore a study for Venus but reversed in relation to the finished painting.

Sir Edmund Davis, who owned both the drawings above and 22a and 22b below, was an Australian born millionaire with interests in South African mines. He was a major patron of Charles Ricketts and Charles Shannon (see 44 below) for whom he built the artists' flats and studios at Lansdowne House, Holland Park, in 1902, where Frederick Cayley Robinson (36 below) also lived from 1914. He must have been known by Cecil French, by reputation if not personally.

25b ULYSSES AND THE GHOSTS
1878

Pencil on paper, laid on board, 115.5 x 115.5 (45.5 x 45.5).

Signed and dated, E.B.J. 1878 (lower right on the central image)

Provenance: Mrs.H.Drew; Mrs.D.Parrish by whom presented to Fulham Public Library 1955.

Exhibited: New Gallery, *Exhibition of the Works of Sir Edward Burne-Jones*, 1898/9 (218) as *Drawing from Odyssey*; Royal Commission, Rome, *International Fine Arts Exhibition*, 1911; Fulham 1967 (16).

Literature: *Pre-Raphaelite Drawings by Burne-Jones*, Dover 1981, reproduced, as *Ulysses in Hades*, p.34, from a platinum print made by Frederick Hollyer (see 14 below).

The illustration is placed within an over-all design in the shape of an Italian renaissance altar-piece, a conceit it shares with the *Troy Triptych* begun in 1870. There are columns to each side with foliate decoration and flowers, of a type associated with William Morris, where the altar frontal would normally be. Across these flowers runs a straight-edged scroll bearing an inscription in Greek (see below). The illustration is set above the scroll in an architectural setting with stylised flowers on each side and a dolphin and flower-vase frieze above.

In the central image Ulysses sits on a rock, at the left, before two spear carriers, flames rise from the ground before him. Teiresias, bearded and heavily cloaked, stands at the right, leaning on a long rod and looking towards Ulysses, armed soldiers stand behind him to his right. Classically inspired young women and children occupy the centre and left background, standing before a ridge of barren rocks.

Also titled *Apparition of the Departed Souls*, the drawing is an illustration to Book XI, lines 37-40 of the *Odyssey* which form the inscription on the drawing; "And now the souls of the buried dead/ Came swarming up from Erebus-/ Brides to be, unmarried youths, old men/ Who had borne so much, and tender maidens/ Who held still fresh the grief in their hearts." (Translation by Philip Jones).

The figure of a boy, centre-right wearing a loin-cloth, appears to be derived from an Italian renaissance St. Sebastian and the background rocks are Burne-Jones's regular depiction of Hellish landscape, first seen in the *Cupid and Psyche* paintings of the mid-1860s and later used in the *Perseus* series of 1875-85.

The vigorously drawn flowers, which fill the foreground, are noticeably similar to those for a proposed book cover for Ruskin's *Munera Pulveris* (c.1864) which was adapted later for the cover for *Studies in Both Arts*, by Ruskin, published in 1895.

This drawing is possibly a cartoon for an embroidery, certainly the format, with its long inscription and many flowers, would have lent itself to the medium. Burne-Jones and Morris had collaborated on the *Romance of the Rose* embroidered frieze for Rounton Grange in 1874-6 and also provided designs for embroidery for the Royal School of Art Needlework in the 1870s. In 1876 he made five designs from *The Song of Solomon*, intended for both paintings and for outline embroidery, one of these *The Song of Solomon* c.1876 (35 x 20.3), in Birmingham City Art Gallery, bears several stylistic and compositional resemblances, including a floral border and integral inscription, to *Ulysses and the Ghosts*.

13 STUDY of a MAN'S HEAD for THE GARDEN OF PAN
1880-86

Black, white and yellow chalk on brown paper, 26 x 25.4 (10.25 x 10)

Provenance: unknown.

Exhibited: Fulham 1967 (27); Fulham 1983 (3).

A man's head in profile to the right, leaning towards his left shoulder.

A study for the head of the male listener in *The Garden of Pan*, 1886-7 (152.5 x 186.7), in the National Gallery of Victoria, Melbourne, an essay in arcadianism which, according to his wife Georgiana, Burne-Jones had envisaged painting as early as 1872, "a picture of the world - with Pan and Echo and sylvan gods, and a forest full of centaurs and a wild background of woods, mountains and rivers". (*Memorials*, I, p.308). She later described it (*Memorials*, II, pp.174-5) as "a fulfilment of part of Edward's intention to paint the Beginning of the World."

The completed painting shows two seated naked lovers, at the left, listening raptly to the piping Pan, seated on rocks, at the right, above a narrow stream. The figures are set within a lushly wooded arcadian landscape.

According to Annette Dixon, in *The Pre-Raphaelites and their Circle in the National Gallery of Victoria* (1978), three other oil versions of the painting are recorded. One illustrated in Robin Ironside and John Gere, *Pre-Raphaelite Painters* (1948), pl. 89, (73.7 x 116.8), then in the collection of The Lady Lever Art Gallery, Port Sunlight, but sold Christie's, 6 June 1958 (98); a preliminary sketch sold Sotheby's, Belgravia, February 22, 1972 (48) and another in a private collection in America. As Gere and Ironside record only the Port Sunlight and Melbourne versions it seems probable that the painting in the United States is the one sold from Port Sunlight.

John Christian, (Arts Council catalogue, 1975), suggests that Piero di Cosimo was the initial influence but that the final painting is closer to Dosso Dossi whose work he could have seen in the collection of his patron, William Graham. Certainly Italian Renaissance sources are evident, if unspecific, the figure of the piping Pan is reminiscent of Perugino's *Apollo and Marsyas*, which Burne-Jones could have seen in the Louvre and, perhaps unwittingly, the pose of the male listener's head echoes that of *Adam* in Michaelangelo's Sistine Chapel ceiling.

22a STUDY for THE MUSICIAN ATTENDANTS for KING COPHETUA AND THE BEGGAR MAID.

c. 1883

Red chalk, 22.7 x 14.1 (8.25 x 5.5)

Provenance: probably 2nd Studio sale, Christie's 5 June 1919 (30, ten in five frames), bought Turner for 5gns.; Sir Edmund Davis, sale Christie's May 15 1942 (24 with two others), bought Croal Thompson for 36 gns; Barbizon House; Cecil French.

Exhibited: Fulham 1967 (20); Sheffield 1971 (156); Fulham 1983 (12).

Recto: life drawings of the head and shoulders of two boy choristers sharing music; the boy on the left leans his head towards the boy on the right. Below is a further study of the right hand boy.

Verso: a nude study for the body of the right hand chorister behind a pierced balustrade.

This study and that below are preliminary drawings for one of Burne-Jones's most famous oil paintings, *King Cophetua and the Beggar Maid*, 1884 (293.4 x 135.9), in the Tate Gallery, London. The Tate also owns a small oil (72.6 x 63.5) of the same subject dated 1862. A cartoon for the painting is in Birmingham City Art Gallery.

Cophetua was a mythical African King who, despite his great wealth and misogyny, fell in love with Penelophon, a beggar maid.

The tale was included in Thomas Percy's *Reliques of Ancient English Poetry*, a collection of Elizabethan ballads which was popular with Burne-Jones, Rossetti and Morris in the early 1860s. Percy found this particular story in Richard Johnson's *Crowne Garland of Gouldeu Roses* of 1612, titled *Song of a Beggar and King*. The theme of love triumphing over worldly considerations appealed both to the rebellious and romantic ethos of the Pre-Raphaelites. The subject was also used by Tennyson for *The Beggar Maid* which was illustrated by Holman Hunt in Moxon's edition of *Poems by Alfred Tennyson*, 1857.

22b STUDY for THE KING for KING COPHETUA AND THE BEGGAR MAID.

c. 1883

Pencil, 22.2 x 15.7 (8.75 x 6)

Provenance: as 22a.

Exhibited: as 22a.

The King, wearing a simple tunic, is seated with hands in lap, gazing upwards towards the right.

Further drawings for the pose of the seated King include a life drawing (60.5 x 45.5) and two pencil studies c. 1883 (27.3 x 18.2 & 30.4 x 18.8) in Birmingham City Art Gallery and a further pencil study of the King, with crown in his lap, c.1883-4 (21.8 x 16.5) is in Manchester City Art Gallery. A sketchbook in the Fitzwilliam Museum, Cambridge, c.1875, contains preliminary studies for the composition.

19 A CHILD'S HEAD
1883

Pencil, 10.2 x 7.6 (4 x 3)

Signed and dated, E.B.J. 1883 (lower right)

Provenance: Ernest Brown and Phillips, The Leicester Galleries; Cecil French.

Exhibited: Fulham 1967 (21); Fulham 1983 (23)

A young child with curly hair, wide eyes, snub nose and rosebud lips stares directly at the viewer.

Typical of the drawings of his own children when young and those of family and friends.

21 CHERUB CLIMBING A TREE

Pencil, 12 x 9.5 (5 x 4)

Provenance: Mrs. Sidney Colvin; Cecil French

Exhibited: Fulham 1967 (79); Fulham 1983 (14)

An alarmed and tubby cherub, facing to right, sits astride the fragile bough of a rudimentary tree below which is a small pond.

A note on the original backboard written by Mrs. Sidney Colvin read "I saw him do this". Sidney (later Sir Sidney) Colvin (1845-1927) the art critic and curator, was a friend of Burne-Jones and the author of the first appreciation of his work, in *The Portfolio*, February, 1870, pp. 17-22. He was successively Director of the Fitzwilliam Museum, Cambridge, 1876-83, and Keeper of Prints and Drawings at the British Museum, 1883-1912.

This small sketch is one of many of the humorous impromptu drawings and caricatures which he drew throughout his life to amuse friends, children and correspondents.

10 STUDY of A FEMALE HEAD for SIBYLLA DELPHICA
Mid 1880s

Oil on canvas, 53.3 x 43.2 (21 x 17)

Provenance: Ist Studio sale, Christie's 16 July 1898 (63), bought Reece for 135 gns; H.Reece sale, Christie's 27 May 1905 (55) bought Ernest Brown & Phillips (Leicester Galleries) for 35 gns; bought from Leicester Galleries by H.R.H. Duke of Connaught on 21 Nov. 1909; Duchess of Connaught: Thomas Agnew & Sons, London: Cecil French.

Exhibited: Fulham 1967 (26); Fulham 1983 (25)

Head and shoulders of an auburn haired young woman in quarter profile to left on a prepared, white-painted canvas.

The Delphic Sibyl was the priestess of Apollo who guarded the oracle at Delphi.

A study for the head of the full length *Sibylla Delphica* (152.8 x 60.3), exhibited at the Grosvenor Gallery in 1886 and now in Manchester City Art Gallery. The finished painting, in which Botticelli's influence is apparent in the drapery, is purely decorative, in the Aesthetic style.

6 STUDY of JOSEPH for THE ADORATION (THE STAR OF BETHLEHEM)
1887

Black and white chalk, bodycolour and gold, 33 x 15.2 (13 x 6)

Signed and dated, E.B.J. 1887 (lower left)

Provenance: Sir John Stirling-Maxwell, Bt.: Sir Charles Holmes: Cecil French.

Exhibited: probably Burlington Fine Arts Club, *Exhibition of Drawings and Studies by Sir Edward Burne-Jones, Bt.*, 1899 (74), lent by Sir John Stirling-Maxwell, Bt.; Fulham 1967 (31); Fulham 1983 (8)

Literature: L.Parry, *William Morris Textiles*, 1983, p.113.

A cloaked and hooded bearded man facing to the right. His left hand clutches his cloak around his neck, in his right he holds a bundle of kindling. He is set against an abstract pastoral background.

A study for St. Joseph, the left hand figure in a design for a Morris & Co. tapestry, *The Adoration*, of 1887, executed for Exeter College, Oxford, which both Morris and Burne-Jones had attended, and completed in 1890. The subject was suggested by J.P.Lightfoot, the Rector of Exeter, in September 1886. The Victoria and Albert Museum holds Burne-Jones's sketchbook, No. 15, (E.9-1955), which contains a number of preparatory sketches, and a full-scale (240 x 375.9) photographic cartoon (E.5012-1919).

The foliate background was designed by Morris's principal designer J.H.Dearle (1860-1932) which may account for the absence of a specific setting in Burne-Jones's sketch. Ten versions were woven between 1890 and 1907, each with a different border, including those for Wilfrid Scawen Blunt and Eton College.

In 1888-91 Burne-Jones painted a watercolour replica of the tapestry (243.8 x 365.76) entitled *The Star of Bethlehem*, commissioned by his birthplace, Birmingham, where it remains in the City Art Gallery. Although Burne-Jones's dating is not always reliable it seems probable that this study, which is dated 1887, is for the tapestry and not the replica watercolour.

Sir Charles Holmes (1868-1936), who owned this drawing before Cecil French, was a self-taught painter and art historian whose distinguished career included the Directorships of the National Portrait Gallery, 1909-16, and National Gallery, 1916-28. He was a great friend of Charles Ricketts and Charles Shannon and acted as the business manager of Ricketts's Vale Press from 1896.

20 STUDY of DRAPERY for THE GARDEN COURT
1889

Blue and black chalk, 15.3 x 25.2 (6 x 10)

Signed, dated and inscribed, E B-J 1889 Study of drapery/for same

Provenance: unknown.

Exhibited: Fulham 1967 (29); Fulham 1983 (9)

Rear view of a draped woman, seated on the ground with feet to left and reclining to the right.

A study for the sleeping attendant (third from left) in *The Garden Court*, 1871-90 (125.1 x 231.1) in the Faringdon Collection, Buscot Park, Berkshire.

The Garden Court is the third of the four panels which tell the story of *The Briar Rose*, the legend of the *Sleeping Beauty*, a fairy tale by Charles Perrault (1628-1703) adapted from a traditional French story. Six full size studies for the painting are in Birmingham City Art Gallery (50'61) and there are two further drawings for the sleeping attendants (12.1 x 17.1 & 12.1 x 16.5) in the Tate Gallery, London. A version, completed post-1895, worked up from a canvas he had abandoned during the painting of the Buscot series, is in Bristol City Art Gallery.

Burne-Jones first illustrated the story of *The Briar Rose* in 1864 for a series of tiles for an overmantel at Birket Foster's house, The Hill, Witley, Surrey, commissioned from Morris, Marshall, Faulkner & Co., now in the Victoria and Albert Museum.

Between 1871-3 he painted the "small Briar Rose" series of three paintings, *The Briar Wood*, *The Council Chamber* and *The Rose Bower*, for his patron William Graham, now in the Museo de Arte, Ponce, Puerto Rico. Whilst completing these he painted a second larger series, of four paintings, which now included the painting of *The Garden Court*. This series was finished by 1890 when it was purchased by Alexander Henderson (1850-1934), later first Lord Faringdon, to decorate a room at his newly acquired country house. Smaller upright panels were then designed by Burne-Jones and text provided by William Morris to complete the decorative scheme.

15 NUDE FEMALE STUDY
c.1890

Black, white and red chalk on red paper, 28.5 x 15.9 (11.25 x 6.25)

Provenance: unknown.

Exhibited: Fulham 1967 (19); Fulham 1983 (10).

Three-quarter length back view of naked woman with coiffed hair, head turned towards the left.

John Christian has suggested, in a catalogue, *Drawings from the Cecil French Bequest at Kelmscott House* (William Morris Society), 1988-9, that the study may relate to a lost painting, *Mermaids*, which may be seen in a photograph of Burne-Jones's studio which appeared in *The Art Annual*, 1894, p.31. He also points out, in the Arts Council 1975 catalogue, under number 322, that this particular technique, with its combination of coloured chalks on a coloured paper, was widely used by Burne-Jones in the 1880s and 90s.

11 A STUDY of a MAIDEN SEATED in a CASTLE COURTYARD
Early 1890s

Pastel with gold highlights on brown paper, 51 x 34.3 (20 x 13.5)

Signed, E B-J (lower right)

Provenance: Lady Leslie, possibly her sale, 22 Manchester Square, 19 March 1925 (438); Sir John and Lady Leslie, sale Sotheby's 20 August 1941 (18), bought Meatyard for £4; Cecil French.

Exhibited: Fulham 1967 (34); Sheffield 1971 (116); Fulham 1983 (15)

A three-quarter length pensive young woman, wearing a pink long-sleeved gown decorated with gold, is seated to the right with her head turned to face the viewer. She is holding a book on her lap, in a courtyard surrounded by a simplified fortified wall.

The use of fenestrated fortified walls as a background in his paintings is a characteristic which appears in his work as early as the 1860s (see 16 and 3 above).

John Christian has suggested (Fulham catalogue, 1967) that this drawing is possibly a study for *Vespertina Quies*, 1893 (107.9 x 62.2) in the Tate Gallery, London, for which the model was Bessie Keene.

9 GIRL'S HEAD : A FANTASY
1897

Black chalk, bodycolour and gold on purple washed paper,
34.3 x 24.1 (13.5 x 9.5)

Signed and dated, E B J 1897, in gold, vertically in formalised foliage (lower left).

Provenance: probably 2nd Studio sale, Christie's, 5 June 1919 (134), *Head of a Girl*, gold on pink paper, bt. Earle for 3gns: Cecil French.

Exhibited: Fulham 1967 (36); Fulham 1983 (21).

Literature: Harrison and Waters, col. pl.45, opp. p.153.

A profile head and shoulders portrait of a pensive young woman facing left, her hair garlanded with formalised green foliage.

This drawing is very closely related to the head of *A Zithern Player*, 1896 (34.9 x 19.9) in the Tate Gallery, London, in black, bronze and gold ink on dark brown washed paper, reproduced in Ironside and Gere, pl.87.

The same technique is also used for *Head of a Woman* (32.1 x 21.9) in the Ashmolean Museum, Oxford, in black and white chalk and gold paint on purple washed paper, which the Museum dates as c.1890 but which is probably later. It is among a group of late drawings given to Helen Mary Gaskell, with whom Burne-Jones was infatuated from 1892.

Two further related drawings, in gold on purple washed paper, *A Woman's Head in profile to the right*, 1896 (35.6 x 25) and *A Female Figure playing a Musical Instrument*, 1897 (30.1 x 20.5) are in the British Museum (1901-4-17-20 and 1898-7-27-1).

John Christian, in the 1975 Arts Council catalogue, writes that some of these late drawings, with their distinctive technique, were intended as designs for metal reliefs. Three, in beaten silver, executed by R. Catterson-Smith were exhibited at the 5th Arts and Crafts Exhibition in 1896.

After Sir Edward Burne-Jones

FREDERICK HOLLYER

1837-1933

14 STUDY of a GIRL'S HEAD

Photograph of a pencil drawing 24.1 x 15.9 (9.5 x 6.25)

Head and shoulders of a long-haired girl, leaning forward from the right in quarter profile.

Hollyer began his career as a mezzotint engraver but by the early 1870s he was employed by Frederic Leighton to photograph paintings and drawings. Leighton introduced Hollyer to other painters including Burne-Jones, Rossetti and Watts and he was soon established as the leading English specialist in the photography of works of art.

SIR GEORGE CLAUSEN, R.A., R.W.S.

1852-1944

Clausen was born in London and studied at South Kensington and in Paris where he was strongly influenced by Bastien-Lepage. He painted rural life, landscape and portraits. A founder member of the New English Art Club in 1886 he nevertheless retained contact with the Royal Academy being elected RA and Professor of Painting to the RA Schools in 1908. He was knighted in 1927.

26 TWILIGHT

c.1940

Watercolour, 22.8 x 29.2 (9 x 11.5)

Signed, in pencil, G.CLAUSEN (lower right)

Provenance: Fine Art Society, Old Bond Street, purchased in 1940 by Cecil French for £15.

Exhibited: Fine Art Society, April-May 1940, *Britain in Contemporary Art in Oil and Watercolour*, (75).

An impressionistic low landscape of open fields with the horizon broken by a single tree to left and a central clump below an evening sky with pink-tinged clouds.

It should be noted that this freely painted small sketch was painted when Clausen was well into his eighties. After the first World War (1914-18) he became increasingly interested in the atmospheric light effects of evening and early morning, an interest reflected in this late work. In his final years his paintings were almost entirely restricted to watercolour.

FREDERIC LEIGHTON, LORD LEIGHTON OF STRETTON, P.R.A.

1830-1896

Leighton was born in Scarborough, Yorkshire, and studied painting on the continent in Germany, France and Italy. He came to prominence in England when *Cimabue's Madonna* was exhibited at the RA in 1855. From then on he had a lucrative and successful career becoming President of the RA (1878-96) and raised to the peerage on the day before his death. His elaborate and splendid London home in Holland Park Road is now Leighton House Museum.

30 THE WIDOW'S PRAYER

c.1864/5

Oil on canvas, 63.5 x 61 (25 x 24)

Provenance: "G", sold Christie's, 9 March 1867 (121), bought by Bentley for 325 gns.; Lord Mildmay, sold c.1947; Cecil French.

Exhibited: Royal Academy, 1865 (120)

Literature: E.Rhys, *Frederic Lord Leighton*, 1898, p.19.; Mrs.R. Barrington, *Life, Letters and Work of Frederic Leighton*, 2v., 1906, II, p.384; L & R.Ormond, *Lord Leighton*, 1975, p.155, cat.108.

A young black-cloaked and veiled woman kneels sideways, to the left, before the marble base of a chapel altar. Her hands are clasped beneath her chin. Behind her, to the right, her small daughter is seated on a shallow flight of stairs absorbed in a fruit which she holds in her left hand.

The subject is a strange one for Leighton who seldom tried his hand at contemporary sentimental genre. In the same year he exhibited *Mother and Child*, now in Blackburn Art Gallery, which also has a contemporary setting but which is otherwise unrelated.

The setting is said to be an interior of St. Mark's, Venice. Leighton stayed in Venice in September-October 1864, writing to his father on 20 September that he had made "a few sketches in St. Mark's which I think promise well."

There is a study on tracing paper in the Royal Academy Library.

29 STUDIES of a WOMAN carrying a ROUND PITCHER.
c.1886

Black and white chalk on blue paper, 22 x 30.5 (8.5 x 12)

Provenance: Barbizon House; Cecil French.

Three studies of a full length draped young woman: left, facing with pitcher on shoulder; centre, with back to viewer with pitcher under left arm; right, with back to viewer stooping to pick up pitcher with left hand.

Although none of the poses appear in the finished painting this may be a preliminary study for the water carriers in *Captive Andromache*, c.1886-8 (197 x 407) now in Manchester City Art Gallery. Leighton seems to have conceived the idea for this subject in the early 1870s although he did not begin serious work on the picture until c.1886. He recorded that he produced at least 59 preparatory drawings. A study of females carrying pitchers, c.1886-8 (22.9 x 30.1), also in black and white chalk on blue paper, in the Leighton House collection, which is related both stylistically and technically to 29, is identified as a study for *Captive Andromache*.

28 SKETCH for AT THE FOUNTAIN.
c. 1892

Oil on canvas, 17.8 x 13.3 (7 x 5.25)

Provenance: unknown.

Literature: Ormond, under cat. 371.

An auburn-haired woman with her right hand on her hip, three-quarter length in a pinkish draped costume, facing left, rests her left hand on the rim of a stone well. There are lemons and an amphora to her left.

The Ormonds identify this picture, previously known as *Sketch for a Composition*, as a colour study for *At the Fountain*, c.1892 (127 x 94) in the Milwaukee Art Center, U.S.A.

27 STUDY of a DRAPED FEMALE FIGURE for THE DANCE.
Early 1880's

Black and white chalk on brown paper, 27.3 x 21.6 (10.75 x 8.5)

Provenance: possibly Mrs. Douglas Freshfield, sale Christie's 2 November 1934 (26 as *Spirit of the Summits*); Barbizon House; Cecil French.

Literature: Ormond, under cat. 292, *Dance: A Frieze*.

A statuesque standing, headless, draped female figure facing towards the left with both arms raised.

A study for the standing woman at the extreme left of *The Dance*, (83.8 x 523), exhibited at the Royal Academy in 1883 (158), which, with a companion picture of *Music*, was commissioned by James Stewart Hodgson for a frieze for the drawing room of his house, 1 South Audley Street. Both paintings are now in Leighton House Museum.

An inscription on the backing board, in pencil, reads "Mrs. Freshfield/ No.13". Augusta Freshfield, whose husband owned several paintings and sketches by Leighton, took part in musical soirees given by Leighton's great friend Adelaide Sartoris at her house in Park Place, St. James's.

A Barbizon House label, verso, bears a pencil inscription reading "The Spirit of the Summit"/ Study by Lord Leighton P.R.A. Either this is mistaken or the backboard is not original to the drawing in which case the above provenance is incorrect.

32 STUDIES of a DANCING MAN for THE DANCE .
Early 1880's

Black and white chalk on brown paper, 26.7 x 33 (10.5 x 13)

Provenance: unknown, but see 27 above.

Literature: Ormond, under cat. 292, *Dance: A Frieze*.

A full length bacchanalian male figure wearing an animal skin. He is looking to the left, his right hand on his hip and his left arm raised and outstretched. His left leg is placed before his right. There is a similar, slighter study to the right.

A study for the male figure to the right of *The Dance*.

31 STUDY of FLOWING HAIR for SUMMER SLUMBER.
1890s

Black and white chalk on brown paper, 25.4 x 23.5 (10 x 9.25)

Provenance: unknown.

Literature: Ormond, under cat. 382, *Summer Slumber*.

A perfunctory outline head and shoulders, above, from which flows abundant curling hair.

A study for the head of the principal figure, a sleeping young woman lying on the marble parapet of an oblong water cistern, in *Summer Slumber* (115.6 x 158.75), exhibited at the Royal Academy in 1894, now in a private collection in India. There are other studies at Leighton House including one for the whole composition, c.1893-4, (21.5 x 26.5) in black and white chalk on brown paper.

Summer Slumber belongs to the group of late paintings of dreaming young women which includes *Flaming June*, c.1895, Museo de Arte, Ponce, Puerto Rico. For a full discussion of these paintings see the entry by Christopher Newall in *Frederic Leighton*, Royal Academy, 1996, p. 236.

ALBERT MOORE

1841-1893

Moore was born in York and trained at the Royal Academy Schools and abroad. His early work was influenced by the Pre-Raphaelites but by the mid-1860s, after studying the Elgin marbles, he developed a style of aesthetic classicism. Like his friend Whistler, whom he met in 1865, his paintings are frequently 'subjectless', following the principle of 'Art for Art's sake.' Cecil French bequeathed four paintings by Moore to York City Art Gallery.

35 APRICOTS

1866

Oil on canvas, 42.5 x 28.5 (16.75 x 11.25)

Signed, with anthemion (on wall, top centre)

Provenance: J.Glover in 1894; J.Gresham by 1912, sale Christie's 12 July 1917 (100) bought Wallis for 90 gns.; J.Croal Thompson, sale Christie's 29 November 1918 (59) bought Connell for 75 gns.; W. Beatson Blair, sale Christie's 20 December 1946 (74 with another) bought Dent for 16 gns.; Cecil French.

Exhibited: Royal Academy, 1866 (190); York, *Exhibition of the Moore Family Pictures*, 1912 (138); Laing Art Gallery, Newcastle upon Tyne, *Albert Moore and his Contemporaries*, 1972 (11), repr. pl.4.

Literature: A.L.Baldry, *Albert Moore: His Life and Works*, 1894, pp.32-3, 35, 102, repr. before p.31; G. Reynolds, *Victorian Painting*, 1966, p.122.

Two draped women standing before a high white wall. The one to the left, wearing a diaphanous white gown and a blue headdress, is facing left with her head turned towards the viewer. Her companion, in a pink gown with orange headdress, back to the viewer, rests her left arm on the other's shoulder, her head is turned to the right as is her outstretched right hand with which she picks an apricot from a branch.

A study for the drapery of the right-hand side figure, in black and white chalk on brown paper is reproduced in Baldry, opp. p.8.

Jane Vickers has observed, in the catalogue of *Pre-Raphaelites. Painters and Patrons in the North East*, Laing Art Gallery, Newcastle upon Tyne, 1989, that Moore virtually repeated the pose of the left hand figure in his large single-figure painting *A Garden* (174.5 x 88), painted in 1869 and now in the Tate Gallery, London.

Apricots was shown at the Royal Academy in 1866 together with a smaller unrelated painting *Pomegranates*, (25.4 x 35.5) which was bequeathed to the Guildhall Art Gallery, London, by Cecil French in 1954. Both, like many of Moore's subsequent works, took their titles from a minor detail in the painting.

According to Richard Green, in the catalogue of the Laing Art Gallery exhibition, *Apricots* seems likely to have been the first work which Moore signed with an anthemion device, a practice that predated his friend Whistler's butterfly signature.

34 THE BATHER
c.1891

Pastel on grey paper, 32.4 x 17 (12.75 x 6.75)

Signed, with anthemion (lower right)

Provenance: unknown.

Exhibited: Grafton Gallery, 1894, *Commemorative Exhibition*.

Literature: Baldry, p.106.

A naked young woman, swimming on her back with her head, shoulders and right knee above the surface. Impressionistic foliage in right foreground.

An inscription on the backboard, written by Alfred Lys Baldry, reads "Moore showed me this when it was just finished and told me that he did it from memory of something he had seen - a girl bathing or swimming under Hammersmith Bridge. The effect of the figure in the water appealed to him as worthy of recording."

FREDERICK CAYLEY ROBINSON, A.R.A.

1862 - 1927

Robinson was born in Middlesex and studied in London and Paris. A pioneer of twentieth century tempera painting, illustrator and theatre designer, he was elected to the NEAC in 1912 and appointed Professor of Figure Composition and Decoration at Glasgow University in 1914. Elected ARA 1921. From 1914 he lived in the block of studios at Lansdowne House, Holland Park, where Charles Ricketts and Charles Shannon (see below) were also residents.

36 MOTHER AND CHILD - THREADS OF LIFE

1894

Oil on canvas, 60.9 x 76.2 (24 x 30)

Signed and dated, F.CAYLEY ROBINSON, 1894 (lower right)

Provenance: possibly acquired from the artist by Cecil French.

Exhibited: Royal British Society of Artists, *Winter Exhibition*, 1894-5 (196 as *Mother and Child*, £70); Fine Art Society, London, *Frederick Cayley Robinson*, 1977 (7).

Literature: *Magazine of Art*, 1895, repr. p.127; *Art Journal*, 1905, repr. p.384; M.A.Stevens, *Frederick Cayley Robinson*, *The Connoisseur*, September 1977, p.26.

A pensive woman sits at the left of the composition, facing right, with her right forearm resting on a dining table, in her hand she holds a needle and thread with which she has been embroidering a narrow hanging which lies flat on the table, steam rises from a blue and white bowl at the centre of the table. Behind her, against a lace-curtained window, sits a red-haired girl, facing right, eating from a white bowl which she holds in her right hand. At the back edge of the table wooden Noah's Ark figures stand in line. All is lit from above by a hanging oil lamp. An open triptych showing angels awaking a sleeping shepherd and the Virgin and Child hangs on the right wall.

Presumably painted immediately after Robinson's return from Paris, where he had been studying at the Academy Julian since 1891. During his stay in France Robinson admired the work of Puvis de Chavannes and the Nabis and their influences may be seen in both the technique and obscure symbolism of this work.

Enigmatic groupings of two or more female figures around a table in a lamp-lit room, frequently occur in his work. *The Depth of Winter*, c.1900 (90.1 x 116.2) in a private collection, is a related painting which also features an incomplete embroidery (illustrated in *Frederick Cayley Robinson*, Fine Art Society, 1977, no.11) as does *A Souvenir of a Past Age*, 1894, Art Gallery of South Australia, Adelaide.

Cecil French wrote an article, *The Later Work of F.Cayley Robinson*, *The Studio*, Vol.83, June 1922, in which, despite detecting a possible lack of intensity in Robinson's recent paintings, he recorded his early admiration for the artist's work. "I would record - with no disrespect, I hope, to the other members of the Society - that it was the infrequent appearance of Cayley Robinsons at the (Royal Society of) British Artists that drew me, as a boy, to those exhibitions."

WILLIAM SHACKLETON, N.E.A.C.

1872 - 1933

Shackleton was born in Bradford, Yorkshire, and studied at Bradford Technical College before gaining a scholarship to the Royal College of Art in 1893. In 1896 he won a British Institute Scholarship which allowed him to study in Paris, at the Academy Julian, and in Italy where he was inspired by Renaissance art. On his return he settled in London but also painted in Sussex with his friend Edward Stott (see below). A self-confessed symbolist, outside the mainstream of twentieth century British art, he exhibited at the Royal Academy from 1895-1919 and with the New English Art Club from 1899. A friend of Cecil French, who shared his admiration for Watts, Shackleton lived in Fulham for over forty years.

40 SILVER SEAS

1891

Oil and pastel on paper, 29.2 x 49.5 (16 x 19.5)

Signed and dated, Wm. Shackleton / 91 (lower left, in red)

Exhibited: Cartwright Hall Art Gallery, Bradford, *William Shackleton Memorial Exhibition*, 1933, (17) as *Silver Sea*.

Provenance: possibly acquired from the artist's estate by Cecil French.

Exhibited: Goupil Gallery, London, *William Shackleton Exhibition*, Feb. 1910 (7, *Study. Silver Seas*, 20 gns.)

A rear view of two naked figures sitting on a beach, to the right of centre, facing a shimmering sea which fills the picture surface.

38 THE GOLDEN HOUR

1893

Oil on board, 35 x 31.8 (13.75 x 12.5)

Signed and dated, Wm. Shackleton (lower left), Wm. Shackleton / 93 (lower right).

Inscribed verso, Sketch for *The Golden Hour*/ by William Shackleton.

Provenance: possibly acquired from the artist by Cecil French.

A group of naked figures, including boys playing with a model yacht, on a beach, against a vivid sky and sea with a sailing ship to the right.

Presumably a study for *Golden Hours* (sic) which was exhibited in the 1933 Bradford Memorial Exhibition (100).

The painting is closely related to *The Passing Hour*, 1904, (99.1 x 92.7), shown at the Goupil Gallery in 1910 (56) and Barbizon House in March 1927 (11), described by Shackleton in the catalogue as "A Meditation of Life. Humanity is represented by a group of naked children at the edge of a vast sea. Children are playing with gaiety or thoughtfulness as their different natures direct, but all are heedless of the beauty and the mystery and the solemnity of the brooding spirit of the passing hour."

A related, painting *Children on the Sea Shore*, 1899, was exhibited at the R.A. in 1900 (324).

39 THE GREEN WAVE
1898

Pastel, 29.2 x 40.6 (11.5 x 16)

Signed and dated, Wm. Shackleton / 98, (lower left, in red)

Provenance: possibly acquired from the artist by Cecil French.

Exhibited: New English Art Club *Winter Exhibition*, November-December 1899 (87). This was the first year that Shackleton exhibited, as a non-member, with the N.E.A.C.

Two naked girls leaning against a fence against an impressionistic background with blossom and sea.

In his introduction to the Goupil exhibition catalogue, of 1910, Shackleton wrote "My pictures, I think, might almost be classified under different headings, as Symbolical, Historical Visions, Realism, Romantic Idylls and Poetic Realism." All three of these stylistically similar paintings of the 1890s, which have colours in their titles, seem to be Symbolical Romantic Idylls. His portrayal of shimmering light is derived from his hero J.M.W. Turner.

37 THE LANDLORD'S FUNERAL
1916

Oil on paper, 23.5 x 29 (9.25 x 11.5)

Signed and dated, Wm. Shackleton / 16 (lower right)

Provenance: possibly acquired from the artist by Cecil French.

Undertakers load a coffin into a horse-drawn hearse at the door of a country pub while mourners and villagers look on. The lane before the Inn winds off to the right into a hilly landscape.

This painting probably belongs to Shackleton's category of "naturalistic" subjects which he contrasted with "imaginative" works and "landscapes painted direct from nature". He exhibited *A Farmer's funeral in the Yorkshire Highlands* at Barbizon House, 1927 (32) and *The Landlord's Funeral* may also have been painted in North Yorkshire where his family owned a farm near Gordale Scar. After 1918 he acquired a holiday cottage at Malham Cove.

41 PORTRAIT OF CECIL FRENCH
1923

Pencil, pastel and oil on grey paper, 25.7 x 22.2 (10.5 x 8.75)

Signed and dated, Wm. Shackleton. Feb. 1923 (lower right)

A label, verso, reads "PORTRAIT DRAWING/ CECIL FRENCH ESQ." Wm. Shackleton/ 4 Pomona Gardens/ 111 New King's Rd./ Parsons Green/ SW6.

Provenance: Mr. and Mrs. David Gould who presented the painting to Fulham Library in 1954.

Drawn when Cecil French was 44 years old.

CHARLES HASLEWOOD SHANNON, R.A.

1863 - 1937

Born in Lincolnshire, the son of a vicar, Shannon studied at Lambeth Art School. Lithographer, designer, illustrator and painter and, with his friend and companion Charles Ricketts (1866-1931), collector and publisher. He was elected R.A. in 1920 but, following an accident while hanging a painting, he suffered brain damage in 1928 and never wholly recovered. Died in Kew. Ricketts and Shannon owned a large collection of Burne-Jones drawings which they bequeathed, together with many other works, to the Fitzwilliam Museum, Cambridge. Another interest they shared with Cecil French was a love of Japanese prints of which they were pioneer collectors.

42 DESIGN for a FAN, GIRL BATHERS IN A BOAT. c.1905-10

Oil on paper in a fan-shaped mount, 23.5 x 48.25 (9.25 x 19)

Provenance: acquired by Cecil French from the artist's estate, 1937.

A naked girl, facing left, sits on the prow of a narrow dinghy which crosses the painting diagonally from lower right where a further naked girl in the body of the boat is pulling on her stocking.

A lithograph of 1908, *The Sea Coast*, contains the same motif of a woman pulling on her stocking after bathing.

Shannon designed and printed seven lithographs of fans between 1906 and 1909. He was possibly inspired by the success of his friend Charles Conder (1868-1909) whose painted fans, in watercolour on silk, were highly sought after in the late 1890s and early 1900s. Shannon reproduced two of Conder's paintings in *The Pageant*, of which he was the Art Editor, in 1896 and 1897 and Ricketts was the author of a tribute *In Memory of Charles Conder*, published in the *Burlington Magazine* in April 1909. Cecil French owned at least two of Conder's watercolours, *The Statue Fan* and *Beauvais*, both bequeathed to Birmingham City Art Gallery.

French owned a "large album of lithographs by C.H.Shannon", bequeathed to a friend in his will.

43 STUDIES of a MALE NUDE
1917

Black, white and red chalk on grey paper, 40.6 x 28.6 (16 x 11.25)

Signed and dated, C.S. 1917 (lower left, in red) and inscribed TO CECIL FRENCH from C.S. (lower left, in pencil).

Inscribed, verso, on backboard, Study for *The Breakwater*/ 1917/ C.H.Shannon.

Provenance: gift of the artist to Cecil French.

A naked seated man with face to left, left leg bent, right extended. In the lower right is a study of a naked back, head leaning to right, arms bent.

The painting for which this is a study has not been traced. Shannon published a colour lithograph of *The Breakwater* in 1906.

Both this study and that for a Fan, above, reflect Shannon's almost obsessive interest in the sea, swimmers, boats and bathing, which appears in his work from the mid 1890s, when he designed the lithograph of *Shell-gatherers* (1894) and painted *Salt Water* (1902), until almost 1920, with *The Incoming Tide* and *The Pursuit* (both 1918).

44 HERMES AND THE INFANT BACCHUS
1927

Oil on canvas, 101.6 x 101.6 (40 x 40)

Signed, CHARLES SHANNON (lower left, in red)

Provenance: Executors of C.H.Shannon, sale Sotheby's, 29 March 1939 (92); Cecil French.

Exhibited: Royal Academy, 1927 (153); Barbizon House, *Paintings and Drawings by Charles Shannon*, 1928 (12).

Hermes, holding his caduceus in his left hand flies low above a stormy sea. Blue wings emerge from either side of his dark hair. A plump infant Bacchus, with grape entwined hair, sits astride his neck, holding on to a wing.

The subject is taken from Ovid's *Metamorphoses*, Book 3, 310-12, which describes the birth of Bacchus from the thigh of his father Jupiter. Following his birth Hermes took the infant to the Nymphs of Mount Nysa to take care of him.

A drawing for this composition (whereabouts unknown) was also shown at the Barbizon House exhibition of 1928 (37) and may be identical with a chalk study shown at the R.A. in 1930 (1208).

Shannon painted three versions of the subject of which this is the last and most frenetic. The others are both circular in composition. The earliest is *Hermes and the Infant Bacchus*, 1902-6, (107.3 diameter) in the Tate Gallery, London. A smaller version (80.5 diameter), painted in 1906, is now in the Usher Gallery, Lincoln. The subject of the childhood of Bacchus was a recurring one in his work which first appeared in 1897 when he exhibited a lithograph of *An Infant Bacchus* (25.6 diameter) at the N.E.A.C. (25). The composition of the Tate and Usher paintings closely follows the lithograph but in reverse.

A further *Childhood of Bacchus* (119.4 x 106.7), in a private collection, was shown at the Royal Academy in 1920 (185) and was also exhibited at the Barbizon House exhibition (3), lent by Lady Davis. This was sold at the Sir Edmund Davis Sale, Christie's, 15 May 1942 (145). Also known as *The Education of Bacchus* it shows Hermes delivering Bacchus to the Nymphs of Mount Nysa.

Shannon first exhibited the Tate version in the exhibition *Paintings and Bronzes by Charles Shannon and Charles Ricketts* at the Carfax Gallery in July 1907 (14) in which Ricketts showed *The Triumph of Bacchus* (6). They were almost certainly drawn to the subject through their mutual interest in Titian whose *Bacchus and Ariadne* in the National Gallery was a painting they greatly admired. Ricketts devoted a whole chapter to the painting in his monograph *Titian*, 1910, and believed it to be "the greatest picture in the world" (Studio 48, 1910, p.259).

EDWARD STOTT, A.R.A.

1856 - 1918

Born in Rochdale, Lancashire, Stott trained in Manchester and under Cabanel at the Ecole des Beaux-Arts in Paris. His early works were influenced by Millet and Bastien-Lepage and his paintings of English rural life, around his home at Amberley in Sussex, have ideas in common with the Newlyn School. Later he adopted a virtually pointillist technique and also extended the range of his subjects to include Biblical themes. He was a founder member of the New English Art Club in 1886. Stott, a bachelor, left most of his money to the Royal Academy for travelling scholarships.

45 APPROACHING NIGHT

c.1917

Oil on panel, 14 x 22.8 (5.5 x 9)

Stamped, E.S. in circle (lower left)

Provenance: Artist's estate, 1918; Cecil French.

A herd of cows walks from right to left along a country lane, past a cottage, under a crescent moon.

Probably a study for *Approaching Night*, exhibited at the Royal Academy in 1917 (69), (55.8 x 71.1) now in Rochdale Art Gallery.

46 STUDY for THE CIDER PRESS

Black and white chalk on brown paper, 33 x 17.8 (13 x 7)

Stamped, EDWARD STOTT A.R.A. (lower left)

Provenance: Artist's sale, Sotheby's 4 July 1918 (165); Hugh Blaker in 1936; Cecil French.

A young girl in a pinafore dress, facing to the left with her arms behind her back, stands before a taller, older girl similarly attired with her hair in ribbons.

Inscribed on the backboard, in pencil, STUDY FOR "THE CYDER PRESS".

The whereabouts of *The Cider Press* are unknown to the compiler. Three studies for the painting, none of which can be identified with the Cecil French drawing, were included in *The Memorial Exhibition of Painting and Drawing by the Late Edward Stott ARA*, held by The Fine Art Society in 1919 (nos. 5, 34, 65).

47 STUDY of a POOL for HAGAR AND ISHMAEL.
c. 1911

Pastel on light brown paper, 52 x 31.75 (20.5 x 12.5)

Stamped, EDWARD STOTT A.R.A. (lower left)

Provenance: Artist's estate, 1918; Fine Art Society from whom purchased in 1919 by Rev. Guy Pearse, Mirfield, Yorks: Cecil French.

Exhibited: Fine Art Society, *Memorial Exhibition*, 1919 (26).

A highly impressionistic study of a small pool and puddles.

The completed painting, which illustrates an episode in the Bible, *Genesis* 21: 9-21, shows Hagar reviving her dying son Ishmael with water from the pool which has been revealed to her by an angel. The pool for which this drawing is a study is in the left foreground.

Stott exhibited the oil painting of *Hagar and Ishmael* at the Royal Academy in 1911 (181). It was originally owned by Capt. J. Audley Harvey but the present whereabouts are unknown to the compiler.

JOHN WILLIAM WATERHOUSE, R.A.

1849 - 1917

Waterhouse was born in Rome and studied at the Royal Academy Schools. He began as a painter of classical subjects but turned to literary themes in the 1880's. He was influenced by the Pre-Raphaelites in both subject and approach although with a broader technique. Elected RA, 1895, he later taught at the Royal Academy Schools as a respected teacher.

50 MARIANA IN THE SOUTH

c.1897

Oil on canvas, 134.5 x 86.3 (53 x 34)

Signed, J.W. Waterhouse (lower right)

Provenance: unknown: Cecil French by 1947.

Exhibited: Harris Art Gallery, Preston, "*50 Years Ago*", 1947, (64); Sheffield and Wolverhampton Art Galleries, *John William Waterhouse R.A.*, 1978 (13); Barbican Art Gallery, London, *The Last Romantics*, 1989 (109).

Literature: A. Hobson, *The Art and Life of John William Waterhouse R.A.*, 1980, p.104, pl.88, cat. 118; A. Hobson, *J.W. Waterhouse*, 1989, pp.57, 64, pl.48; N. Minato, *J.W. Waterhouse*, 1994, illus. on title page.

A young woman with long dark hair, wearing a red long-sleeved dress and white surcoat, kneels, looking at her reflection in a large cheval glass which stands on the floor. She is facing to the left, looking upwards with her hands behind her head, entwined in her hair. Behind her, to the right is an open jewel casket with jewellery and love letters spread around it.

Mariana is praying for the return of her lost love, the tyrant Angelo, who cruelly spurned her on the loss of her dowry.

The picture illustrates the line "And in the liquid mirror glowed the clear perfection of her face." from Tennyson's poem of the same title which was, in turn, inspired by Shakespeare's *Measure for Measure*. Tennyson wrote two poems based on the same episode in Shakespeare's play; *Mariana*, published in *Poems Chiefly Lyrical*, 1830, and *Mariana in the South*, published in *Poems*, 1832.

The painting is a study for a smaller painting of the same name, 114.3 x 81.3 (45 x 29) which was exhibited in Liverpool in 1897 and was on the Art Market in 1980. The composition is virtually identical but the finished work lacks the casket at the right, it is reproduced in Hobson, 1989, pl.47.

Waterhouse almost certainly knew Rossetti's treatment of the subject, drawn for Moxon's *Tennyson* of 1857, which also contains a bizarre "mediaeval" mirror and scattered love letters. Uncharacteristically for Rossetti, his treatment is truer to the poem than Waterhouse's for the latter has elided earlier and later incidents in the verse. Rossetti's later oil painting of *Mariana*, 1868-70, in Aberdeen Art Gallery, was taken directly from Shakespeare's play.

Waterhouse took several subjects from Tennyson including two others from the *Poems* of 1832, *St. Cecilia* (1895, private collection) and his most famous painting *The Lady of Shalott* (1888), in the Tate Gallery, a subject he returned to in 1894 (Leeds City Art Gallery) and 1915 (Art Gallery of Ontario, Toronto).

GEORGE FREDERICK WATTS, O.M., R.A.

1817 - 1904

Born in London, Watts studied at Royal Academy Schools and in Italy (1842-7) under the patronage of Lord and Lady Holland. He is best known as a painter of portraits and ambitious moral allegories both of which were highly admired during his lifetime. In 1902 he was awarded the newly established Order of Merit. His last home, at Compton, near Guildford is now the Watts Gallery.

53 ADAM AND EVE

c. 1865

Oil on canvas, 54.6 x 39.4 (21.5 x 15.5)

Provenance: unknown.

Adam, naked except for a strand of foliage, kneels with his head on his arms, facing left. He almost conceals the naked kneeling Eve, head in hands, behind him. An indeterminate brown background at the right may be a tree trunk; distant blue mountains, or sea to the left.

The subject is loosely based on the biblical story of the expulsion of Adam and Eve from the Garden of Eden, *Genesis*, III, 8-24.

In 1848 Watts first considered an ambitious scheme, entitled "The House of Life", which was to comprise a series of vast murals depicting the symbolic history of the world and mankind. Although it was never executed his initial thoughts provided him with themes for his later symbolic and religious paintings including a number based on the story of the creation and expulsion from the Garden of Eden. These include *The Denunciation of Adam and Eve*, originally titled *After the Transgression*, and *The Creation of Eve*, both c.1865-8, in the Fogg Art Gallery, Cambridge, Mass. and the Tate Gallery's *Eve Trilogy*, c.1865-97, which he presented in 1897. The Watts Gallery has oil studies (62.23 x 24.13) for the Fogg paintings.

The French Bequest *Adam and Eve* is related to *The Denunciation of Adam and Eve*, described by Watts as "Adam and Eve crouching at the foot of a tree; above, God the Father, with outstretched arms in the act of Denunciation, and angels.", and was therefore probably commenced c.1865. The extreme scumbling and loose brushstrokes reveal the influence of the late work of Titian, an artist he greatly admired.

51 STUDY for the HEAD of ORPHEUS

Pencil, 10.49 x 10.16 (4.13 x 4)

Provenance: unknown.

A muscular male head in semi-profile to the right.

A study for the head of Orpheus in *Orpheus and Eurydice*, a subject Watts painted at least nine times between 1869, when he exhibited a work of this title at the Royal Academy (700) and 1903 when he completed the version now in the Watts Gallery, Compton (185.4 x 104). A small oil version, 1870-75 (65 x 38) in the Watts Gallery was also owned by Cecil French. The paintings, which all show Orpheus in the act of turning to seize Eurydice as she is drawn back to Hades, are similar in composition.

54 THE ALL PERVADING
1890

Red chalk on discoloured cream paper, 64 x 44 (25.25 x 17.25)

Signed and dated, G.F.WATTS Dec. (?) 1890 (lower left, in red).

Provenance: Anon sale, Christie's 26 April 1935 (81, as *The Recording Angel*, with another) bought Meatyard for 4gns.; Cecil French.

The hooded, winged angel holds an instrument in its right hand with which it is writing on a scroll which apparently rests upon a globe in its lap. It holds the scroll with its left hand. The angel floats against an empty background and the composition forms a mandorla (almond) or elongated ovoid, a shape traditionally associated with Christ in Glory.

According to Watts, in the catalogue introduction to his exhibition at the New Gallery, 1896/7, "The figure with the globe of the systems may be called the spirit that pervades the immeasurable expanse." In his notes on the Tate painting (see below), 129 in the New Gallery show, he describes it as "The All-Pervading Spirit of the Universe represented as a winged figure, seated, holding in her lap the "Globe of the Systems." His widow recalled, in *G.F. Watts*, 1912, vol.2, p.104/5, that the conception was inspired by his observation of a chandelier in his studio.

54 has also been known traditionally as *The Recording Angel* a subject which appears to have been conceived during his honeymoon in 1887, but a sketch for *The Recording Angel* (60.9 x 25.4) from 1888, in The Watts Gallery, Compton, is significantly different in composition; as it was a painting he loved and, indeed, kept beside his bed, it must be assumed that it is the definitive version of the subject.

The Cecil French drawing is far closer to *The All Pervading*, 1887-90, an oil, (162.6 x 109.2) presented to the Tate Gallery by Watts in 1899. However, the angel in the Tate painting is simply observing the globe which it holds in its hands and has no scroll and therefore this drawing may be seen as a composite of the two subjects.

Although Watts was a devotee of Venetian painting, particularly Titian and, later, Tintoretto, the inspiration for the modelling and monumentality of this composition must be Michaelangelo's Sistine chapel *Prophets* and *Sibyls*. He had seen the chapel ceiling as early as 1844, when he visited Rome with Lord Holland, and it created a lasting impression. Julia Cartwright recorded in *The Art Journal*, 1896, that among the pictures in the drawing room of his house, Limnerslease, which he took in 1891, were autotypes of Michaelangelo's *Sibyls*.

Watts painted a small version of *The All Pervading* for the altar of the mortuary chapel at Compton, Surrey, where he lived, in April 1904.

52 ENDYMION
c.1900

Oil on canvas, 76.2 x 34 (30 x 13.4)

Provenance: unknown.

A virtually abstract composition in which Endymion reclines, knees raised, at the right, while bending above him is the white-gowned figure of Diana / the moon.

Endymion was a handsome youth granted the gift of eternal sleep by Zeus but was loved by the moon (Diana) who came down to earth nightly to visit him. When a version was exhibited at the Royal Academy in 1905 the catalogue contained the following description, probably written by Watts; "Endymion loved the Moon, who is here represented by Diana, in pale blue robes, descending from Heaven, and embracing him as he lies on the ground."

In accordance with his usual practice Watts painted several versions of the subject which differ in composition, the best known, *Endymion*, 1869-73 (52 x 66), in a private collection, being of landscape format. A larger and looser version of this composition, begun in 1869 and completed in 1903 (104 x 122), is in the Watts Gallery. A version of the upright composition was purchased by the Leger Galleries in 1949 and sold by them to David Loshak in 1954.