

**RUSSELL-COTES**  
HOUSE • GALLERY • GARDEN

**Paintings & Sculptures List – The Drawing Room**

***An English Girl, 1882***

**Sir Samuel Luke Fildes RA (1843-1927)**

**Oil on canvas**

Sir Luke Fildes was one of the leading painters of the Victorian period. His reputation was initially gained through his drawings for the illustrated weekly, *The Graphic* and his illustrations for Charles Dickens' last novel, *Edwin Drood*. He began to paint in oils in the 1870s and saw success initially as a painter of social realism in pictures such as *The Widower* (1876) and *Admission to the Casual Ward* (1874) based on his 1869 drawing for *The Graphic*, *Houseless and Hungry*. He later painted many genre scenes that became icons of the Victorian period such as *The Village Wedding* and *The Doctor* (1891). He also painted many genre scenes of Venice in the 1880s which bore a similarity to the style of Eugène de Blaas. This painting by Fildes was initially thought to be of a Venetian subject, although a letter from Fildes in 1926 noted that "it would be better to call it *An English Girl...*"

**BORGM 00805**



***A Wood Nymph, 1886***

**Robert Poetzelberger (1856-1930)**

**Oil on panel**

Robert Poetzelberger's depiction of a wood nymph sets the classical allusions of painting of the 1880s in the figure against a realistically depicted northern European landscape.

**BORGM 01749**



***Le Premier Né (The First Born), 1881***  
**Josephus Laurentius Dyckmans (1811-1888)**  
**Oil on panel**

The Flemish painter J L Dyckmans, born in 1811, spent most of his professional life as professor of the Antwerp Academy. The family in the painting is depicted with all the loving sentiment that is associated with nineteenth century genre painting, the newborn radiating the light of the picture. The highly detailed style that Dyckmans adopted is best appreciated up close and the artist was concerned that when it was exhibited in London in 1881 that it was not hung too high on the gallery wall. *'I have spoken to Dyckmans,'* wrote a correspondent to the paintings first owner, *'who consents with pleasure to the painting being exhibited under the condition that you be assured that it will be put where it is able to be seen that is today, not too high up.'*

**BORGM 1994.52**



***Empress Eugénie of France, 1854***  
**Franz Xaver Winterhalter (1805-1873)**  
**Oil on canvas**

Franz Xaver Winterhalter was one of the most fashionable and stylish portraitists of the mid-nineteenth century. His sensuous and softly romantic images were a great success and he was commissioned to paint most of the crowned heads of Europe. The stylish image of flattering luxury and power made defining images of monarchs such as the 1842 portraits of Queen Victoria and Prince Albert. This portrait is of Empress Eugénie of France (1826-1920) and is a reduced copy by the artist of the original commissioned by the Empress in 1854 and now in the Forbes Magazine Collection. Eugénie was the daughter of a



Spanish father (Count Manuel Fernandez) and a Scottish mother (Marie Kirkpatrick), who became Empress in 1853 when she married Napoléon III (Napoléon Bonaparte's nephew). This painting was painted shortly after their marriage. Eugénie and her husband represented the end of the French monarchy. After the loss of a battle at Sedan, they fled to England. In 1880, she moved to Farnborough Hill, where she spent the rest of her life. She visited the Russell-Cotes Art Gallery and Museum in 1881 where Sir Merton recalled, '*she also expressed a hope that my wife and I would pay Her Majesty a visit at Farnborough Hill.*'

**BORGM 02391**

***Lady Russell-Cotes, c.1900***

**Probably the work of John G. Mossman (1817-1890)**

**Plaster**

John Mossman was the eldest son of William Mossman, and studied under his father in Glasgow, where he spent practically all of his life. Most of his works are to be found in Scotland, and of these his native city has a very large share, including the statues of *Peel* (1853), *Livingstone* (1876), and *Thomas Campbell* (1877). Mossman exhibited at the Royal Academy, 1868-1879, and at the Royal Scottish Academy, 1840-1886, showing a number of busts, including those of *James Lumsden* (1840); *Principal Cunningham* (1863); *Norman Macleod* (1868); and Sir Michael Shaw Stewart (1880). He was elected an Honorary Member of the Royal Scottish Academy in 1885. His bust of *Henry Bell* (1874) is in the National Portrait Gallery, Edinburgh. The Russell-Cotes commissioned many busts of themselves which can be seen throughout the museum.

**SC60 BORGM**

## ***Queen Victoria, c.1848-50***

**John Gibson (1791-1866)**

### **Marble**

Queen Victoria was born at Kensington Palace, London, on 24th May 1819. She was the only daughter of Edward, Duke of Kent, fourth son of George III. Her father died shortly after her birth and she became heir to the throne because her three uncles ahead of her in succession had no legitimate children who survived. Her marriage to Prince Albert brought nine children between 1840 and 1857. Queen Victoria was deeply attached to her husband and she sank into depression after he died, aged 42, in 1861. For the rest of her reign she wore black. She died at Osbourne House on the Isle of Wight, on the 22nd January 1901 after a reign of almost 64 years. She was buried beside Prince Albert, in the Frogmore Royal Mausoleum, which she had built for their final resting place. Above the Mausoleum door are inscribed Victoria's words: 'farewell best beloved, here at last I shall rest with thee, with thee in Christ I shall rise again'. John Gibson began his career when he was apprenticed to a firm of cabinet-makers at the age of fourteen in Liverpool. A year later he met Legé, who was then working for Messrs. Franceys, the Liverpool statuary. Legé had made a head of *Bacchus* which Gibson proceeded to copy, and he also carved a small marble head of *Mercury*. His work was so impressive that Franceys offered to pay his employer to cancel his contract, and after considerable difficulty, it was arranged that Gibson should become their apprentice. In 1816 Gibson had work accepted by the Royal Academy, and in the following year went to London which resulted in a number of commissions. On 20th October 1817, he arrived in Rome where he received instruction from Canova and Thorsvaldsen who was living in Rome at the time. On the road to success, he was urged by friends to return to London however, steadfastly refused to do declaring, "*I thank God for every morning that opens my eyes in Rome*".



**SC128 BORG M**

***Jael*, late 19<sup>th</sup> Century**

**Orazio Andreoni (active 19<sup>th</sup> Century)**

**Marble**

The story of Jael is taken from the Bible (Judges 4:12-28). Wife of Heber the Kenite, she gave shelter to Sisera, captain of the Canaanite army, after he had been defeated in battle by the Israelites. The Canaanite demanded that she stand in the entrance to his tent and, should anybody enquire after him, deny she had seen him. Jael agreed, gave him milk to drink before



he settled down to sleep and then left him. A short time later she took a hammer and a nail, crept softly back in and drove the nail through his head, fastening it to the ground. Holding the jug of milk, she gave to Sisera in front of her, Jael is here depicted as a very calm figure, apparently without malice. Behind her back, though, she firmly holds the nail with which she will kill Sisera. Andreoni is another little known 19th century sculptor. What is known is that he frequently used the Bible as source material. It seems likely that he was reasonably successful and employed assistants in his studio.

**SC55 BORGM**

***Egyptian Woman and Child*, 1879**

**Frederick Goodall RA (1822-1904)**

**Oil on canvas**

Frederick Goodall came from an artistic family. His father, Edward, was an engraver, and his brother, Edward Alfred, was a painter and illustrator. His first paintings were rustic genre scenes in the manner of Sir David Wilkie. From 1860, however, his reputation was established with his paintings of Egypt and Biblical genre scenes. Goodall visited Egypt on several occasions and collected models for the details of his pictures including date plants, palms and



models for the details of his pictures including date plants, palms and

even a small flock of Egyptian sheep which were quite tame and lived in his garden. The arbitrary title of the work is misleading and was probably given by an art dealer or previous owner. The scene is more typical of Goodall's Biblical genre scenes and a small oil sketch of the work seems to testify to its real subject. The small study is titled, *The Infant Samuel*, and indicates that the painting depicts Hannah and her son, Samuel. This would certainly make more sense, as the figures do not look Egyptian and that it is more characteristic of Goodall's Old Testament genre subjects. In the same year of this work, Goodall sent two similar scenes to the Royal Academy, *Hagar and Ishmael* and *Sarah and Isaac*. It is a very finely and sensitively painted portrait of a mother and child and has echoes of a Madonna, despite its subject. The work was given to the museum in 1955. It could not be more appropriate as Merton had purchased an almost full-sized drawing of the work.

**BORGM 00909**