RUSSELL-COTES
HOUSE · GALLERY · GARDEN

Paintings & Sculptures List – Gallery I

The Reception, **late 1880s-early 1900s**
Unknown Sculptor
Marble
The sculpture depicts a woman attending a ball. In her left hand is a dance card, which would have been used to record partners for dances. Merton originally placed this piece in the Main Hall, at the entrance into the galleries.
SC1

Winter, **1872 and** *Summer,* **1873**
Pietro Calvi (1833-1884)
Marble
These busts represent the female personification of the seasons, winter and summer. *Winter* is wrapped in a shawl to protect her against the elements. *Summer*'s shawl is loosely draped around her shoulders and fastened by a spray of flowers. Pietro Calvi studied at the Milan Academy. He worked in bronze and marble, combining both to great effect. The bust of *Othello* in the Moorish Alcove is also by Calvi.
SC7 & SC8

Lady Russell-Cotes, **after 1894**
Ernest Gazzeri (1866-date of death unknown)
Marble
Merton and Annie personally commissioned this bust on a visit to Rome. In his autobiography, *Home and Abroad,* Sir Merton records *'We … made the necessary arrangements with Signor Gazzeri, a sculpture of considerable fame to execute the work for us.'*
SC5

Anno Domini **or** *The Flight into Egypt,* **1883**
Edwin Long (1829-1891)
Oil on canvas
Anno Domini shows the moment that the Holy Family arrives in Egypt, as described in the New Testament. It shows the contrast between the humble Holy Family and the exotic, pagan world of Egypt. When exhibited in Bond Street, London, this painting caused a sensation. People queued around the block, paying a shilling (approximately £2.50 in today's money) to view the gigantic painting.
BORGM 01344

Daedalus and Icarus, **1895**
Francis Derwent Wood (1871-1926)
Plaster
This statue is a maquette or preparatory model for the final bronze sculpture which is on display in Bristol Museum. It is based on the Greek myth of Daedalus and Icarus. Daedalus is shown trying

artificial wings to his son, Icarus to help them flee from the Labyrinth. Daedalus managed to escape, but Icarus flew too close to the sun. The wax on his wings melted and Icarus plummeted to his death. This sculpture recently underwent two years of intricate conservation work, costing over £8,000.
SC83

The Chosen Five, 1885
Edwin Long (1829-1891)
Oil on canvas

This painting shows the studio of the Greek artist, Zexious. The people of Crotona commissioned him to produce an image of the legendary beauty, Helen of Troy, for their temple. The five most beautiful maidens of the town were chosen to act as models for the work. Studies of Helen are scattered on the studio floor. The unfinished canvas leans against the wall on the left.
BORGM 01348

Psyche at the Throne of Venus, 1883
Edward Hale (1852-1924)
Oil in canvas

Psyche was a princess who was so beautiful that she almost overshadowed Venus, the Roman goddess of love and beauty. Venus spitefully instructed her son, Cupid, to make Psyche fall in love with a monster. Cupid, however, was unable to complete his task as he fell in love with Psyche himself. In this scene, Psyche has lost the love of Cupid. She is begging Venus for mercy so that they can be reunited.
BORGM 00967

A Girl's Head, late 1800s-early 1900s
William Couper (1853-1942)
Marble

The American sculptor, William Couper, studied in both Munich and Florence. He returned to New York in 1897, where he established himself as a sculptor of Italian-style busts. A photograph from 1907 shows that Merton displayed this statue in the picture galleries.

SC52

The Bathers or *One More Step And In We Go,* 1878
Edward Stephens (1815-1882)
Marble

This sculpture was exhibited at the Royal Academy in 1878. It depicts a tender image of a mother and child, preparing to take a paddle. Edward Stephens was brought up in Exeter. He was a pupil of E. H. Bailey, who created Nelson's Column in Trafalgar Square, London.

SC24

Female Figure, 1866
Benjamin Spence (1822-1866)
Marble

Benjamin Spence was born in Liverpool and gained success as a teenage sculptor. He then settled in Rome. Spence was best known for his sculpture of females. These share a similar style: semi-clothed and head turned to the side.

SC78

The Messenger or **Girl With a Carrier Pigeon,** 1833
Lawrence MacDonald (1799-1878)
Marble
The theme of love was popular with the Victorians. Here a young woman is carefully untying a love letter, sent by carrier pigeon. Lawrence MacDonald trained at the Trustees' Academy, Edinburgh. He then moved to Rome to continue his studies. In 1823 he helped set up the British Academy of Arts.
SC25

The Lion Hunt, late 1800s
Aimé Millet (1819-1891)
Bronze
This sculpture captures a hunting scene. The man on the horse reaches desperately to help his fallen comrade. The stricken man possibly fell from the horse during the frenzy of the hunt. Aimé Millet was a popular French painter and sculptor. The majority of his works are public statues, displayed throughout France.
SC15

Clytie, mid 1800s-late 1800s
H. Guirlandi (1800-date of death unknown)
Marble
In Greek mythology Clytie was a water nymph, who fell passionately in love with Apollo, the sun god.

Every day she would gaze longingly as Apollo drove his chariot of light across the sky. Sadly, Apollo did not return Clytie's love and instead continued to watch the progress of the sun, just as real sunflowers do. The leaves at her base of the statue and the flower in her hair allude to Clytie's fate. She is still looking towards her lost love.
SC8

Jephthah's Vow, **1885-1886**
Edwin Long (1828-1891)
Oil on canvas

This painting is the first in a trilogy of works which depict the Old Testament story of Jephthah. The sources for the paintings are Judges XI 30-40, and were commissioned by the fine arts publisher, Fairless and Beeforth (establishers of the Dore and Lawrence Gallery). This trilogy of paintings was first exhibited in 1886 at the Lawrence Gallery, and for the next ten years at the Dore Gallery (renamed the Gallery of Sacred Art in 1892) as *'The story of Jephthah'.* The first depicts Jephthah's return after defeating the Ammonites. This was achieved through his vow with God in which he agreed to sacrifice the person to greet him on his return. Tragically, this was his only daughter.
BORGM 01349

Miranda, **1869**
Stephen Gattley (mid 1800s-early 1900s)
Marble

Very little is known about this work. The sculpture probably depicts Miranda from Shakespeare's play *The Tempest.* In the play, Miranda and her father, Prospero, are stranded on a rocky island for 12

years. Prospero is a powerful magician and summons a huge storm to wreck a passing ship. Miranda falls madly in love with Ferdinand, a passenger from the shipwreck. The stormy setting for the play does not explain Miranda's near naked form.

SC26

In the Wilderness, 1885-1886
Edwin Long (1829-1891)
Oil on canvas

Jephthah's daughter (she remains nameless) accepted the terrible part she was to play in the fulfilment of her father's vow. In order to prepare herself for death, she spent two months in the wilderness. She is shown here with her companions, contemplating her fate. She looks heavenwards as her companions cast their eyes downwards, and doves hover to the left of the painting.

BORGM 01346

The Martyr, 1885-1886
Edwin Long (1829-1891)
Oil on canvas

The final painting of the series shows Jephthah's despair at the death of his daughter, caused by his terrible oath to God. In the top left corner, angels are carrying the body of Jephthah's daughter to heaven.

BORGM 01347

Queen Victoria, after 1893
Princess Louise, Duchess of Argyle (1848-1939)
Bronze

Queen Victoria and Prince Albert were enthusiastic collectors and commissioners of fine art. Their daughter, Princess Louise, was a talented artist and sculptor. In 1893, she produced a marble sculpture of the young Queen Victoria. The marble version was used to produce smaller bronze versions, like this example.

SC36

Midsummer, 1887
Albert Moore (1841-1893)
Oil on canvas

The luxurious mood of *Midsummer* is achieved by the bright colours and exotic items included in the painting. Albert Moore never signed his works. Instead he preferred to use a Greek-style motif of palm leaves, known as an anthemion. This symbol is on the case, on the left of the painting.

BORGM 01536

Blood, Tears, Toil, Sweat
Samuel William Ward Willis (1870-1948)
Bronze

The title of this work refers to the famous speech given by Prime Minister Winston Churchill, and the model was a soldier stationed near to where the sculptor was living at the time. This bronze is cast from a plaster model, which itself was lent as part of the 1943-1944 Exhibition of Sculpture by Living Artists

and Miniatures, by Members of the Society of Miniaturists. Samuel William Ward Willis studied at the Royal Academy and is known for his sculptures of dogs and racehorses. When he retired, he lived in Parkstone and, being local, he gave a demonstration of modelling in clay for the exhibition. Writing in the Russell-Cotes Art Gallery & Museum Bulletin of December 1943-March 1943 Norman Silvester states that 'Under protest, the curator acted as his model, and vented his spleen by interrupting the modeller with many questions relating to his art'.

SC92

Ida and Ethel, the Twin Daughters of J. Searight Esq, 1888
James Sant (1820-1916)
Oil on canvas

Ida and Ethel Searight were aged 18 when this portrait was painted. Unfortunately, we are unable to identify which sister is Ida and which is Ethel. The work was commissioned by the girls' father, James. Ethel sadly died at the age of 25, a year after she was married. It is possible that she died in childbirth. Her sister, Ida, lived to the age of 78 and was widowed twice. This painting was donated to the museum by Ida's son.

James Sant, one of the best portrait artists that money could buy. He trained at the Royal Academy Schools and used the annual exhibitions to showcase 300 of his works between 1840 and 1914. Sant built up an extensive clientele among the aristocracy and nouveaux riches with his striking but attractive portraits. Queen Victoria commissioned family portraits from Sant and in 1878 appointed him as her Principal Painter-in-Ordinary.

BORGM 01930

La Siréne or *The Siren,* 1879
Charles Landelle (1821-1908)
Oil on canvas
In early Greek art sirens were portrayed as creatures with the heads of women and the bodies of birds. In later art sirens were shown as mermaids with seductive bodies and alluring voices. People believed that sirens would sing enticingly to passing sailors and lure them to their death on the rocks.
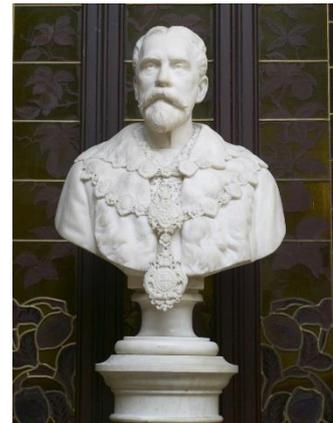**BORGM 01245**

Sir Merton Russell-Cotes, after 1894
Oscar Spalmarch (dates of birth and death unknown)
Marble
In 1894, Merton was made Mayor of Bournemouth. This statue was commissioned to mark the occasion. this piece is not the companion to the bust of Annie (on the right). The pair to that is in the Main Hall.
SC127