

RUSSELL-COTES

HOUSE • GALLERY • GARDEN

Paintings and Sculptures List – Main Stairs

***The Bathers*, late 19th Century**

Orazio Andreoni

Marble

This anonymous piece of sentiment is characteristic of the Victorian period. Former curator Norman Silvestor wrote: *“It would have been more effective had the sculpture disregarded the code of prescription of his generation and rendered both figures in the nude. Marble is not a suitable medium upon which to portray the intricacy of the knitted garment.”* However, if this sculpture is viewed from either the foot or the top



of the staircase, the eye is no longer distracted by this detail. It is worth noting the contrasting quiet half smile of confidence conveyed by the female figure and the consternation of the infant.

SC42 BORG M

***Diana with Bow*, 19th Century**

Sculptor unattributed

Marble

Diana was the Roman goddess of hunting. The Ancient Greeks knew her as Artemis. According to legend she was the daughter of Jupiter (or Zeus to the Greeks), the most powerful of all the ancient Gods. Just as Apollo, her twin, was the god of day, so Diana was also regarded as the goddess of the moon and night. She disliked the idea of marriage and was therefore given permission by Jupiter to



remain celibate. In order to avoid men, she lived in the forests, along with a following of nymphs, or female wood spirits, devoting herself to the hunting and the welfare of women. Diana, or Artemis, was a popular subject for 19th century sculptors, who often depicted her naked except for a moon shaped tiara identifying her as the Moon Goddess. In this case she is fully clothed which, in that respect, is closer to ancient depictions for, to them, Diana was a proud and powerful goddess who did not usually wander around undressed - in fact, the penalty for seeing her naked was often death.

SC44 BORG

Sappho (Hope), 1850-1860

Carlo Marochetti (1805-1867)

Marble

This sculpture offers an entrancing blend of authority and grace. The sculptor has introduced an essential solemnity of pose and grace to the subject that dignifies his conception of an ancient deity which is also one of the fundamental Christian virtues.

SC43 BORG



Subsiding the Nile, 1873

Frederick Goodall (1822-1904)

Oil on canvas

Frederick Goodall was born in London in 1822. Goodall's first commission, for Isambard



Brunel, was six watercolour paintings of the Rotherhithe Tunnel. Four of these were exhibited at the Royal Academy when Frederick was 16. His first oil won a Society of Arts silver medal. He exhibited work at the Royal Academy 27 times between 1838 and 1859. He was elected

an Associate of the Royal Academy (ARA) in 1852 and a full Royal Academician (RA) in 1863.

Goodall visited Egypt twice; in 1858 and again in 1870, both times travelling and camping with the nomadic Bedouin people. On his first visit to Egypt, he shared a house and studio with artist, Carl Haag and the pair often sketched together, both in the streets and outside Cairo, especially in the area around the Pyramids. On his second visit in 1870, he lived at Saqqara, near the Pyramids with the aim of directly observing Bedouin lifestyles. After his return to England, Goodall painted many variations of the same Eastern themes. In order to provide authentic detail to his paintings, Goodall brought back sheep and goats from Egypt. The Egyptian theme was prominent in his work, with 170 paintings being exhibited at the Royal Academy over 46 years.

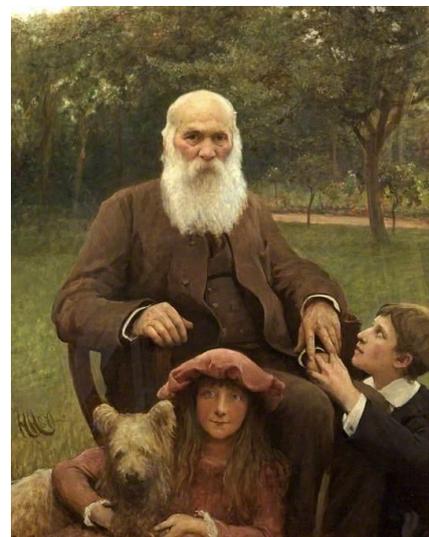
Subsiding the Nile was one of the most famous paintings produced by Frederick Goodall and shows the Giza Plateau from the south east with the Great Pyramid of Khufu on the right and the Pyramid of Khafra on the left behind the palm trees with the Sphinx just visible in the centre. The sheep in the foreground were painted from a flock he bought in Egypt and sent to England to be used as models for this picture. The original painting was the largest painting Frederick Goodall produced and is 3m in length and 1.6m high and exhibited at the Royal Academy, London.

BORGM 00908

Lorenze Herkomer, Siegfried and Elsa, 1887-88

Hubert von Herkomer (1849-1914)

Hubert von Herkomer was born in Waal, Bavaria, but spent most of his working life in Britain. His family had emigrated first to America and then to Britain. He



distinguished himself as a stylish portraitist and set up an important School of Art at Bushey, Hertfordshire, even making films with the advent of early cinema. He was an important figure within Victorian art, replacing John Ruskin as Slade Professor of Art at Oxford.

The subject of his painting is a portrait of his father, Lorenz Herkomer (1825-1888), a Bavarian wood carver, and Hubert's 2 eldest children by his first wife Anna (died 1884); Siegfried (1874-1939) and Elsa (1877-1938). The painting was set in the garden of Herkomer's home at Bushey.

Hubert von Herkomer visited Bournemouth in January 1914 when suffering from an illness that was to prove fatal and died in Devon on 31st March 1914. Whilst visiting Bournemouth he stayed at the Royal Bath Hotel and was invited to visit East Cliff Hall. In Sir Merton Russell-Cotes' autobiography, *Home and Abroad*, he devotes 2 pages of illustrations to Herkomer.

BORGM 01066

The sailor boy's return from a prosperous voyage, 1792

William Redmore Bigg (1755-1828)

Oil on canvas

William Redmore Bigg was born in 1755. He studied at the Royal Academy, entering as a student on 31st December 1778. He exhibited



regularly at the Royal Academy from 1780-1827, mainly rustic genre subjects centred around village life. He was elected an Associate of the Royal Academy on 3rd December 1787 and a full Academician on 10th February 1814. Several of his paintings were made into prints including this one, which was paired with another painting by Redmore of 1790, entitled, *A shipwrecked sailor boy telling his story at a cottage door.* In a third version of the 2 prints engraved by Daniel

Orme and published by Boydell & Co., Cheapside, London, verses have been appended:

The Shipwrecked Sailor Boy:

*'While memory dicates, this sad shipwreck tell,
And what distress thy wretched friend befell;
Then, while in streams of soft compassion drownd;
The swains lament, & maidens weep around;
While lisping children, touchd with infant fear,
With wonder gaze, & drop thunconciuous tear.'*

The Sailor Boys Return:

*'Twas at that Season when the fields resume
Their loveliest hues arrayd in Vernal bloom;
Yon ship rich frieghted from the Italian shore,
To Thames fair banks her costly tribute bore,
While thus my Mother saw her ample hoard,
From this Return, with recent treasures stord.'*

BORG M 02351

A Moorish Girl with Parakeet, 1875

Henriette Browne (1829-1901)

Oil on canvas

Henrietta Browne was a pseudonym adopted by Sophie Boutellier in 1853. She was born on the 16th June 1829 in Paris and later received drawing lessons from Emilie Perrin and studied at the female classes of Charles Chaplin (1825-1891) from 1851. She achieved an artistic reputation in both England and France and exhibited regularly at the Paris Salon and the Royal Academy. She received the patronage of Emperor Napoleon III and Empress Eugenie, a reflection of her fashionable status. In the 1860s, she had become known for her orientalist paintings which were inspired by her travels in the East. A Moorish Girl



with Parakeet is typical of her orientalism. It is interesting to note, however, that the tonal qualities of the face are unconvincing. It appears that the face has been darkened after it was painted from the model, for it is not in shadow and should have highlights as the hands do. This seems to suggest that the model was not Moorish.

BORGM 00374

Three Score Years and Ten

Henry John Yeend King (1855-1924)

Henry John Yeend King was a British artist best known for his paintings of rustic English farms and young women strolling in the countryside. His technique was influenced by Impressionism, but is notably more restrained, detailed and realistic in its application. Born on August 21st, 1855 in London, King went on to study as a glass painter, later traveling to Paris to study under Leon Joseph Florentin Bonnat and Fernand Cormon where he learned Impressionist techniques. His works are in the collections of the Manchester Art Gallery, the New Walk Museum and Art Gallery in Leicester, and the Brampton Museum in Newcastle-under-Lyme, among others. King died on June 10th, 1924 in London. The span of a life in the days that this was coined was seventy years. Threescore used to be used for sixty, in the way that we still use a dozen for twelve, and (occasionally) score for twenty. It has long since died out in that usage but is still remembered in this phrase. Threescore goes back to at least 1388 and there are numerous uses of 'threescore' in the Bible. Most of them refer to its simple meaning as the number sixty.



BORGM 01201

**Henry Irving (1838-1905) as Charles I
James Archer (1822-1904)**

Archer was a Scottish painter in Edinburgh in 1822. He was educated at the Royal High School and studied at the Trustee's Academy in Edinburgh under Sir William Allan and Thomas Duncan (painter). In 1840 he was accepted as a student at the Royal Scottish Academy and first exhibited there in 1842, with the biblical painting, *'The Child St John in the Wilderness'*. He became an associate of the academy in 1850, and in 1858 an Academician (RSA). In 1844 he is listed as living at 21 York Place in Edinburgh's New Town. Archer worked in oils, pencil and chalk, and at the beginning of his career specialised in portraiture. His best-known work includes children and people in costume as its subjects - in fact, he was the first Victorian painter to do children's portraits in period costume. In 1849 he exhibited his first historical picture *'The Last Supper'* at the Royal Scottish Academy. His work after that mostly consisted of scenes taken from literature or legends that were popular at the time, such as Shakespeare and King Arthur. In about 1859 he began to paint a series of Arthurian subjects, including *'La Morte d'Arthur'* and *'Sir Lancelot and Queen Guinevere'*. In 1864, he moved to London. He then moved to the USA in the 1880's where he painted Andrew Carnegie's portrait, and to India, where he painted landscapes and people in costume.



BORGM 00160

Jolly Strollers, 1888

Richard Ellis Wilkinson (active 1874-1890)

Oil on canvas

Richard Ellis Wilkinson's paintings consist of landscape and genre



scenes characterised by their *plein air* approach. At this time, artists following the French example lived in communities and painted in the open air as opposed to a studio to give a greater realism and real sense of light to their work. Wilkinson lived in Devon, Bath and St Ives and painted the landscape and people around him. This painting, which was exhibited at the Royal Academy in 1888 was painted whilst the artist was living in St Ives, Cornwall, near to the Newlyn School of artists, an important colony of *plein air* painters. A photograph from 1888 shows this painting being worked upon. It depicts the models in costumes in a barn by the window with the canvas on an easel to the right of the scene.

BORGM 02375

Girl Peeling Potatoes

Lucien Gerard (1852-1935)

Oil on canvas

Lucien Gerard was a Belgian visual artist who was born in 1852. Several works by the artist have been sold at auction, including 'The Fabric Seller' sold at Christie's South Kensington 'Impressionist and 19th Century Art' in 2000. This particular painting is a gentle French genre painting.

BORGM 00879

