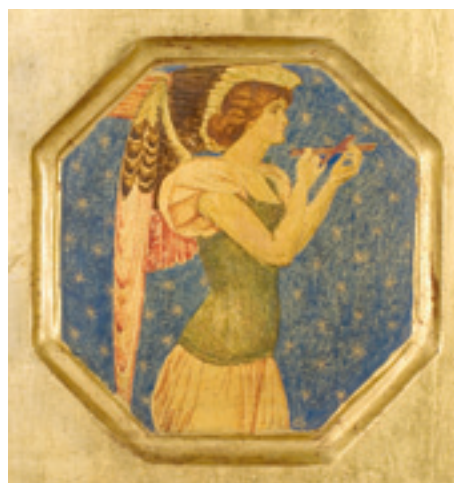


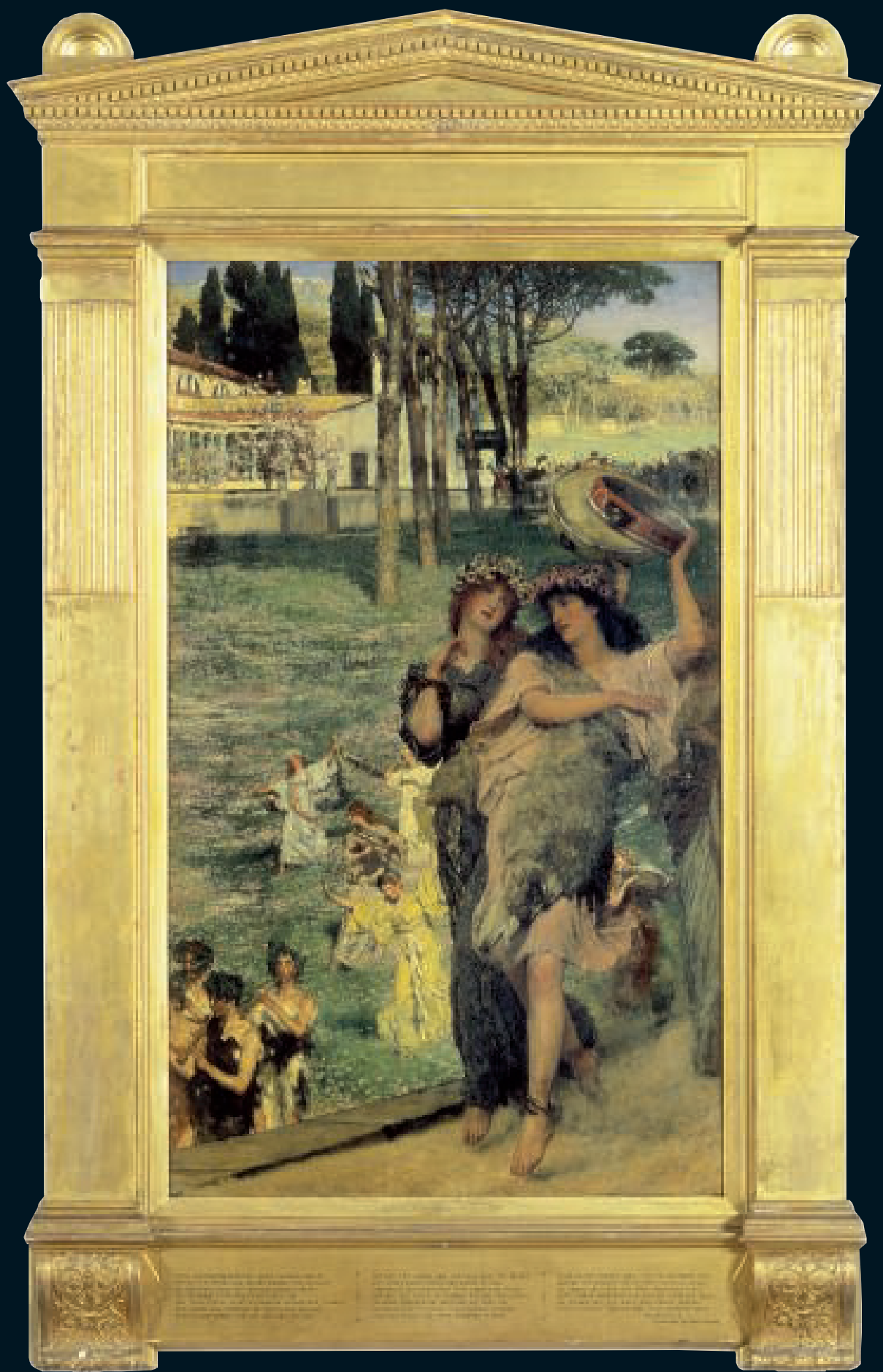


## THE FINE ART SOCIETY

3 – 27 JUNE 2009

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1850

THE FINE ART SOCIETY  
SUMMER 2009

1920



1 | JAMES WARD RA 1769–1859

THE FALLS OF THE CLYDE AFTER A FLOOD 1852

Oil on canvas

49½ × 39 inches · 125.7 × 99 cm

EXHIBITED: London, Royal Academy of Arts,  
1852 (1125)

LITERATURE: James Ward and Cecil Reginald  
Grundy, *James Ward, RA* (n.p., 1909), p.43 (297);  
Oliver Beckett, *The Life and Work of James Ward,  
RA, 1769–1859* (Lewes, 1995), p.193 (97)

*The Falls of the Clyde after a Flood* has its origins  
in a sketch made some forty years before,  
when Ward was making studies for his painting  
*Gordale Scar* for Lord Ribblesdale in Yorkshire  
(RA 1815, now in the collection of Tate Britain).





Oil on canvas, a label now obscured on the back of the frame recorded as being inscribed *D. A.*

*Williamson / 2 Albert Cottages / Denmark Road / Cold Harbour Lane / Camberwell / London.*

13 × 22 inches · 33 × 56 cm

EXHIBITED: Liverpool, Liverpool Academy, 1859 (786)

Williamson left his native Liverpool for London around 1847, but continued to send pictures, including this one, to Liverpool exhibitions. *Winter Evening* was painted in 1859 while the artist was still living in London, and presages the work he was to produce in the next phase of his career when, moving to near Carnforth in Lancashire, he painted a series of minutely observed and freshly coloured landscapes inspired by the Pre-Raphaelites.

3 | EDMUND GEORGE WARREN 1834-1909  
THE POOL 1860



Watercolour and pen and ink, signed and dated,  
lower right, *Edmund G. Warren 1860*  
13¼ × 19⅝ inches · 33.7 × 49.8 cm

In the course of his career Warren exhibited nearly 200 works at the New Watercolour Society. In 1860, the year that *The Pool* was painted, an *Athenaeum* critic noted in a review of the New Watercolour Society exhibition: 'The old order changeth, yielding place to the new – and the ever whirling wheel of mutability shook the steadfast foundations of this association two years ago, by suddenly casting among them a painter, a young man by the name of Warren ... a painter who painted what he saw.'

THE ESCAPE OF A HERETIC, 1559 1858

Oil on panel, inscribed with monogram,  
lower left

9½ × 7¼ inches · 24 × 18.4 cm

PROVENANCE: Ernest Gambart; Thomas Plint;  
Christie's, London, 8 March 1862, lot 296;  
F. J. Pilgeram; Anon. sale, Christie's, London,  
15 December 1972, lot 115; Maas Gallery,  
London; The Fine Art Society, London; The  
Forbes Collection

EXHIBITED: London, Maas Gallery, *The  
Pre-Raphaelite Influence*, 1973 (11); New York,  
The Metropolitan Museum of Art; Princeton,  
The Art Museum, Princeton University; Atlanta,  
High Museum of Art; Cincinnati, Cincinnati  
Art Museum; Louisville, The Allen House, *The  
Royal Academy (1837-1901) Revisited*, 1975-6

LITERATURE: Marion Harry Spielmann,  
*Millais and his Works* (Edinburgh and London,  
1898), pp.169, 183; John Guille Millais, *The Life  
and Letters of Sir John Everett Millais* (London,  
1899), II, p.470; Jeremy Maas, *Gambart: Prince  
of the Victorian Art World* (London, 1975),  
p.104; Christopher Forbes, *The Royal Academy  
(1837-1901) Revisited* (New York, 1975), pp.106,  
149, 150, 107 illus.

A reduced replica of the painting which had  
been exhibited by Millais at the Royal Academy  
in 1857, and was intended as a pendant to  
*A Huguenot* (1852).

'The idea of making a pendant to 'The  
Huguenot' occurred to [Millais] whilst we were  
visiting Mr. W. Stirling at Kier, in the autumn  
after our marriage. That gentleman possesses  
a book of fine old woodcuts of the time of  
the Inquisition, when persecutions in the  
Netherlands were carried on under the Duke  
of Alva. He also possesses a series of Spanish  
pictures which had been used to illustrate his  
own work on *The Cloister Life of the Emperor  
Charles V ...* With the aid of some engravings  
of monks of the different orders, sent by Mr.  
Rawdon Brown, and the habit of a Carthusian  
from the Papal States, lent by Mr. Dickenson,  
we easily made up the dresses for the models,  
whilst Millais drew the staircase of Balhousie  
Castle for the prison from whence the girl is  
escaping by aid of her lover ... The model was a  
young gamekeeper in the service of Mr. Condie.  
He was handsome, very lazy, continually getting  
tired, and not coming when sent for.'

Effie Millais, quoted in John Guille Millais,  
*The Life and Letters of Sir John Everett Millais*  
(London, 1899) I, pp.319-20.

*Reproduced at actual size*





5 | CHARLES LOCKE EASTLAKE 1836-1906 [DESIGNER]  
 JACKSON AND GRAHAM, LONDON [ATTRIBUTED MANUFACTURER]  
 MANTEL-PIECE SHELVES c.1872



Oak, carved and gilded, inscribed: VANITAS · VANITATUM · OMNIA · VANITAS ('Vanity of vanities, all is vanity')  
 38 × 47 × 6½ inches · 96.5 × 119.4 × 16.5 cm  
 LITERATURE: Charles Locke Eastlake, *Hints on Household Taste in Furniture, Upholstery and Other Details* (third edition, London, 1872), opposite p.137 pl.XXII, and p.138 (quoted below).

'[The mantelpiece mirror] ... let it be a long low strip of glass, stretching across the width of the chimney-breast, about eighteen inches in height, and divided into panels. Over this may be raised a capital set of narrow shelves – say six inches wide and twelve inches apart – for specimens of old china, &c. The plates should be placed upright on their edges, and may be easily prevented from slipping off by a shallow groove sunk in the thickness of each shelf. A little museum may thus be formed, and remain a source of lasting pleasure to its possessors, seeing that 'a thing of beauty is a joy forever'.

## 6 | AESTHETIC MOVEMENT

### FALL-FRONT DESK C.1875

Walnut with hand-painted ceramic tiles, steel hardware, and original gilt-tooled leather writing surface, the escutcheon engraved with a lion rampant

56½ × 24 × 16 inches

143.5 × 61 × 40.6 cm



This fall-front desk bears all the hallmarks of the design reform movement in the 1870s, particularly the work of Bruce J. Talbert. Although no name can be firmly attributed to this piece, its carefully controlled design and the attention to detail throughout hint at the hand of a talented architect-designer, while the presence of an engraved family crest suggests that it originally comprised part of an as yet undiscovered commission.

In January 1876, Alma-Tadema wrote to F. G. Stephens regarding a ‘biggish picture for the RA called *A sacrifice to Cere*’, a likely reference to the present painting. By the end of the year, following an accident which had severely damaged their London home, Alma-Tadema and his family were spending the winter in Rome.

In Italy Alma-Tadema made many studies of the Renaissance masters and at the Villa Borghese and, as a result, the landscape of the present work is infused with Italian atmosphere, colour and light. When the painting was shown at the Royal Academy in 1880, a writer in the *Magazine of Art* noted that ‘our sketch this month is of his ‘Spring festival,’ a brilliant scene of that Roman life which he has made his own, instinct with all the joyousness and light of Italian April weather. The subject is full of motion, the air and sunshine seeming to float and quiver with the dance of the flower-crowned men and women.’

Alma-Tadema depicts revellers processing from the Convent of Ceres in the distance towards the temple. The composition of the figures may derive from a marble relief from Herculaneum, now in the Museo Archeologico Nazionale, Naples, depicting a bacchic procession; in turn, the two foreground figures in the present painting inspired an edition of bronze sculptures by Thomas Nelson Maclean (1845–1894), entitled *The Spring Festival* (1881). Alma-Tadema also designed the frame, on which are inscribed lines of verse from John Dryden’s translation of Virgil’s *Georgics*. See page 2 for illustration in frame.

Oil on canvas, signed and inscribed, lower left, *L. Alma Tadema op CCVIII*, the frame designed by the artist and inscribed, *When Winter's rage abates, when cheerful hours / Awake the spring, and spring awakes the flowers, / On the green turf they fearless limbs display / And celebrate the mighty mother's day / For then the hills with pleasing shades are crown'd / And sleeps are sweeter on the silken ground / With milder beams the sun securely shines. / Fat are the lambs and luscious are the wines. / Let every swain adore her power divine, / And milk and honey mix with sparkling wine; / Let all the choir of clowns attend the show, / In long procession, shouting as they go, / Invoking her to bless their yearly stores, / Inviting plenty to their crowded floors. / Thus in the spring and thus in summer's heat / Before the sickles touch the ripening wheat. / On Ceres call: and let the labouring hind / With oaken wreaths his hollow temples bind: / On Ceres let him call and Ceres praise, / With uncouth dances and with country lays. / Georgics I – Translated by John Dryden*  
35 × 20<sup>7</sup>/<sub>8</sub> inches · 88.9 × 53 cm

PROVENANCE: Commissioned by Messrs Pilgeram and L. H. Lefevre, London, 1879; J. P. Morgan, New York, 1881; Mary J. Morgan, New York, 1886; American Art Association, New York, 5 March 1886, lot 209 (\$7,000); British Galleries, London; Rt Hon. Lord Battersea, London; Anon. sale (Messrs J. Chaffin and Sons, Taunton), Christie’s, London, 30 April 1909, lot 57 (900 gns to V. W. Sampson, London); James A. Garland, 1909; Stephen Bergman, Rains Gallery, New York, 30 November 1926, lot 62

(\$220); Mrs Anne W. Pennfield, Philadelphia, 18 May 1934; American Art Association, New York, 17 May 1934, lot 87 (\$675); Mr Guilford Hall, Palm Beach, Florida; Newhouse Galleries, New York, 1968; William Rudd, Carriage House Gallery, Cincinnati, 1969; Newhouse Galleries, New York, 1970; The Forbes Collection

EXHIBITED: Berlin, Royal Akademie, August, 1879; The Hague, November, 1879; London, Royal Academy of Arts, 1880 (176); London, Grosvenor Gallery, 1880; Paris, Salon, 1881 (22); New York, The Metropolitan Museum of Art, on loan, before 1934; Hempstead, Emily Lowe Gallery, Hofstra University, *Victorian Art*, 1972 (58); New York, The Metropolitan Museum of Art; Princeton, The Art Museum, Princeton University; Atlanta, High Museum of Art; Cincinnati, Cincinnati Art Museum; Louisville, The Allen House, *The Royal Academy (1837–1901) Revisited*, 1975–6 (1); Auburn, Auburn University, Union Gallery, *Bicentennial Exhibition of Selected Works of Sir Lawrence Alma-Tadema and the Auburn Permanent Collection*, 1976 (10); Edinburgh, The Fine Art Society; Glasgow, The Fine Art Society, 32 *Victorian Paintings from the Forbes Magazine Collection*, 1981; West Palm Beach, Norton Gallery and School of Art, *Artists in Arcadia: The International Inspiration of Italy 1760–1915*, 1984; Tokyo, Isetan Museum of Art; Hamamatsu, Hamamatsu City Museum; Aichi, The Aichi Prefectural Art Gallery; Daimaru, Daimaru Museum of Art, *The Pre-Raphaelites and*

*Their Times*, 1985 (44); Bradford, Cartwright Hall, *Victorian Parnassus: Images of Classical Mythology and Antiquity*, 1987 (18); Williamstown, Sterling and Francine Clark Art Institute; Baltimore, Walters Art Gallery; Cincinnati, The Taft Museum; Memphis, The Dixon Gallery and Gardens, *Empires Restored, Elysium Revisited*, 1991–2 (21); Amsterdam, Van Gogh Museum of Art, *In Perfect Harmony, Picture and Frame, 1850–1920*, 1995

LITERATURE [UNPUBLISHED]: Letter from Alma-Tadema to Stephens, 27 January 1876, Bodleian Library, Oxford University (27–B); Letter from Alma-Tadema to Henschel, 2 August 1879, Heslop Library, Birmingham University (1:2); C. Vosmaer, L. Alma-Tadema and C. J. G. Vosmaer, *Alma-Tadema Catalogue Raisonné*, unpublished manuscript, Leiden, c.1885, with some later additions (257); Letter from Alma-Tadema to Leopold Lowenstam, 25 February 1891, Brigham Young University, Utah; Letter from Alma-Tadema to Sir Isidore Spielmann, 6 December 1910, National Art Library, London.

[PUBLISHED]: *Academy* (26 July 1879), p.74; *Spectator*, September 1879, p.3; C. Vosmaer, ‘Twee schilderijen van L. Alma Tadema (Hartelijk Welkom ... Naar den Tempel van Ceres),’ *de Nederlandsche Spectator*, 1879 (Arnhem and The Hague, 1879), p.373; *Art Journal* (1880), p.187; *Royal Academy Illustrated* (1880), no.176 illus.; H. G. Blackburn, ed., *Academy Notes* (London, 1880), p.22 illus.; *Magazine of Art* (1880), p.316 illus.; M. H. Bell, *Royal Academy Yearbook* (1880), p.10 illus.; *Illustrated London News* (1 May 1880), p.435 illus.; *Catalogue des Ouvrages de Peinture et de Sculpture*, (1881), p.190 illus.; M. Goupil, *Salon 1881*, p.159 illus.; F. G. Stephens, *Artists at Home* (London, 1884), p.32; A. Silvestre, *The Gallery of Contemporary Art* (Philadelphia, 1884), p.46; *Illustrated London News* (27 June 1885), p.648; *Catalogue of the Art Collection formed by the late Mrs Mary J. Morgan*, American Art Association (1886), p.79; W. Meynell, *The Modern School of Art* (London, c.1887), II, p.15 illus.; P. C. Standing, *Sir Lawrence Alma-Tadema, O.M., R.A.* (London, 1905), p.69; R. Dircks, ‘The Later Works of Sir Lawrence Alma-Tadema, O.M., R.A.’, *Art Journal* (Christmas Supplement, 1910), p.30; Celina Fox, ‘The Royal Academy (1837–1901) Revisited’, *Burlington Magazine* (February 1966), p.326 illus.; M. Findlay, ‘Forbes Saves the Queen’, *Arts Magazine* (February 1973), p.27, p.28 illus.; *Magazine of Art* (February 1973), p.27 illus.; *Burlington Magazine* (May 1975), p.324; N. Forman and V. G. Swanson, *An Exhibition of British and American Paintings*, Auburn University (Auburn, 1976), p.8 illus.; V. G. Swanson, *Sir Lawrence Alma-Tadema, The painter of the Victorian vision of the Ancient world* (London 1977), p.13B; J. Romijn, *Spiegel van Bekende Friezen*, G. J. Kooijman, ed. (Leeuwarden, 1978), p.51 illus.; M. Kelly, *Highlights from the Forbes Magazine Galleries* (New York, 1985), p.88 illus.; V. G. Swanson, *The Biography and Catalogue Raisonné of the Paintings of Sir Lawrence Alma-Tadema* (London, 1990), pp.208–9 (254), p.398 illus.; E. Becker, E. Morris, E. Prettejohn, and J. Treuherz, eds, *Sir Lawrence Alma-Tadema*, exhibition catalogue (Amsterdam, 1996), pp.83, 93; R. J. Barrow, *Lawrence Alma-Tadema* (London, 2001), p.95 pl.86



8 | JEAN-LÉON GÉRÔME 1824-1904

ARNAUT ET CHIENS C.1879

Oil on canvas, signed, lower right, *J. L. GEROME*,  
and inscribed in ink with title, artist's name and  
date on label, verso, *Un Arnaut / peint par /  
J. L. Gérôme / 1879*

13 × 9¾ inches · 33 × 24.8 cm

PROVENANCE: Mouchot (possibly Louis-  
Claude); sold to Galerie Boussod Valadon,  
Paris, for 7,350 gold francs, 7 June 1879; sold to  
William Schaus, 749 Broadway, New York City,  
July 1879 for 8,085 gold francs; Kenneth family,  
New York, by 1958; Mr and Mrs Alexander  
Acevedo, New York, 1998–9; private collection,  
Bethesda, MD

LITERATURE: Galerie Boussod Valadon, Paris,  
*Stock Book*, 9/214 (Getty Research Institute  
Research Library, Los Angeles)

As in Gérôme's *Arnauts of Cairo at the Gate of  
Babel-Nasr* (1861) – exhibited at The Fine Art  
Society's *Eastern Encounters: Orientalist Painters  
of the Nineteenth Century*, 1978 (32) – the stone  
gate provides a resting place for the Arnaut and  
his dogs, presumably after a mounted hunting  
expedition, as suggested by his pair of long  
hunting rifles and riding boots. Gérôme had an  
assortment of Arnaut costumes in his studio,  
and he may have known the photographs of  
Arnauts published in Constantinople by his old  
pupil, S. E. Osman Hamdy Bey, *Les Costumes  
Populaires de la Turquie en 1873*.



9 | SIR JOHN EVERETT MILLAIS BT PRA 1829–1896  
FOR THE SQUIRE 1882

When this painting was exhibited at the Grosvenor Gallery, the *Times* critic described the subject as ‘the lodge-keeper’s child, holding out a letter for Sir John, whose awful presence (to be imagined by the spectator) is producing its due effect upon the mind and face of the little messenger... It hardly needs to be said that the painting of the accessories, of the print frock and the sun-bonnet, is the work of a master’.

F. G. Stevens, writing in the *Athenaeum*, described her as ‘a charming figure of a country girl ... wearing over her crisp yellow ringlets, her rosy apple-like cheeks, and white forehead a pale lavender-coloured sun-bonnet. Her yellow frock is of an old-fashioned ‘sprigged’ pattern ... The work is a fine and telling exercise in silvery grey tints with warm lights and pure carnations’. At the memorial exhibition in 1898, Spielmann summed it as an ‘admirable study of childish expression’.

Oil on canvas, signed with monogram and dated, lower right, 1882  
34 × 25½ inches · 86.4 × 64.7 cm

PROVENANCE: Bought from the artist by Henry F. Makin, 1882; by descent to Lord Sheffield; Christie’s, London, 10 July 1970, lot 161; The Forbes Collection

EXHIBITED: London, Grosvenor Gallery, 1883 (60); London, Grosvenor Gallery, *The Works of Sir John E. Millais, Bart*, PRA 1886 (75); London, Royal Academy of Arts, *Works of the Late Sir John Everett Millais Bart, P.R.A.*, Winter Exhibition, 1898 (240); Whitechapel, St Jude’s School-House, *Fine Art Loan Exhibition*, 1898 (91); New York, The Metropolitan Museum of Art, on loan February 1973–July 1974; Minnesota, University Gallery, University of Minnesota, *The Art and Mind of Victorian England: Paintings from the Forbes Magazine Collection*, 1974 (35); New York, The Metropolitan Museum of Art; Princeton, The Art Museum, Princeton University; Atlanta, High Museum of Art; Cincinnati, Cincinnati Art Museum; Louisville, The Allen House, *The Royal Academy (1837–1901) Revisited*, 1975–6 (46); Edinburgh, The Fine Art Society; Glasgow, The Fine Art Society, 32 *Victorian Paintings from the Forbes Magazine Collection*, 1981; Tokyo, Isetan Museum of Art; Hamamatsu, Hamamatsu City Museum; Aichi, The Aichi Prefectural Art Gallery; Daimaru, Daimaru Museum of Art, *The Pre-Raphaelites and Their Times*, 1985 (7); Denver, 1989 Broadway; New York, The Forbes Magazine Galleries, *Childhood in Victorian England*, 1985 (1); Chichester, Pallant House Gallery, *Artists in the Nursery*, 1988; Yale, Center for British Art; Denver, Denver Art Museum; Newcastle upon Tyne, Laing Art Gallery, *The Grosvenor Gallery: A Palace of Art in Victorian England*, 1996 (34); Charlotte, Mint Museum of Art; Nashville, Cheekwood Museum of Art; Wilmington, Delaware Art Museum; Tampa, Tampa Art Museum; New York, The Forbes Magazine Galleries; Bournemouth, Russell-Cotes Art Gallery and Museum, *The Defining Moment: Victorian Narrative Paintings from The Forbes Magazine Collection*, 2000–1

(33); Kitakyushu, Kitakyushu Municipal Museum of Art; Bunkamura, Bunkamura Museum of Art, *John Everett Millais*, 2008 (52)

LITERATURE: H. Blackburn, ed., *Grosvenor Notes* (London, 1883), p.19 illus.; *Athenaeum*, 2896 (28 April 1883), p.547; *Times* (30 April 1883), p.4; Cosmo Monkhouse, ‘The Grosvenor Gallery’, *Academy*, 574 (5 May 1883), p.317; *Art Journal* (1883), p.203; *Magazine of Art* (1883), p.352; Mezzotint by George H. Every (1837–1910), published by Thomas Agnew and Sons (1 January 1886); Marion Harry Spielmann, *Millais and his Works* (London, 1898), pp.122, 175, 179 (240); John Guille Millais, *The Life and Letters of Sir John Everett Millais* (London, 1899), II, pp.481, 495, 435 detail illus.; A. L. Baldry, *Sir John E. Millais* (London, 1899), p.59; ‘Mr Forbes Adds a Tearjerker’, *Evening News*, London (10 July 1970); Christopher Wood, ‘The Great Victorian Revival’, *Auction*, 4/3 (November 1970), p.39; ‘The Sale-Room’, *Apollo* (November 1970), p.405 pl.10; J. Herbert, ed., *Christie’s Review of the Year* (London, 1970), p.67 illus.; ‘A Glimpse of Victoria’s World’, *Minneapolis Tribune* (22 September 1974), illus.; J. T. Butler, ‘America’, *Connoisseur*, 188/756 (February 1975), p.145 pl.4; Christopher Forbes, *The Royal Academy (1837–1901) Revisited* (New York, 1975) pp.108, 109 illus.; Celina Fox, ‘The Royal Academy Revisited’, *Burlington Magazine*, 117/866 (May 1975), p.325 pl.62; John Christian, *The Pre-Raphaelites and their Times* (Tokyo, 1985), p.39 illus.; S. Casteras, ‘Victorian Childhood’, *Antiques* (Winter 1986), p.57 illus.; S. Moore, ‘The Awakening Consciousness: The Forbes Collection of Victorian Painting’, *Country Life* (5 June 1986), p.1574 pl.3; George Eliot, *Silas Marner* (Bantam, 1992); *Journal of Pre-Raphaelite Studies*, 3/2 (Fall 1994), p.57; C. Nelson and L. Vallone, eds, *The Girl’s Own: Cultural Histories of the Anglo-American Girl, 1830–1915* (London, 1994), pl.1; M. Bennett, *Artists of the Pre-Raphaelite Circle: The First Generation. Catalogue of Works in the Walker Art Gallery, Lady Lever Art Gallery and Sudley Art Gallery* (London, 1988), p.163





Oil on canvas, signed, lower left, *E. S. / CALVERT*.

36 × 72 inches · 91.4 × 182.9 cm

PROVENANCE: Flynt family, St Lambert, Quebec

EXHIBITED: (Probably) London, Royal Academy of Arts, 1886 (980)

Around 1880 a craze for *plein air* naturalism swept the ateliers in Paris. Young artists who endured the cramped, smoky conditions of the teaching studios, decamped at weekends to the surrounding countryside to paint in the forest of Fontainebleau and the *val de Seine*. For British and American students, the village of Grez-sur-Loing, a few miles south of Fontainebleau, became the most important haunt. Although its artist community was constantly changing, the colony's success was universally acknowledged in French government purchases and Salon medals awarded to British painters such as Louis Welden Hawkins, William Stott of Oldham and Americans, Lowell Birge Harrison and his brother, Alexander Harrison. These painters and their Celtic contemporaries, Robert Allan Mowbray Stevenson, Frank O'Meara, William Kennedy and John Lavery, were deeply influenced by the heroes of the Salon, Jules Bastien-Lepage and Jean-Charles Cazin, and as 'Tonalists', they claimed Jean-Baptiste-Camille Corot as their distinguished forbear.<sup>1</sup> As the Impressionists of the early 1880s advocated the application of scientific theory to the observation of local colour, these painters saw poetry in subtle transitions of tone.

Little is known of Calvert's background, beyond the fact that by 1880, as an English artist living in Glasgow,

he was clearly affected by the current enthusiasm for French art. James L. Caw describes him as 'obviously a disciple of Corot' who, at the start of his career painted conventional coastal and fishing scenes. His later work 'often painted in the north of France', with its 'grey and pensive colour-schemes', its 'balance of design', 'its shepherdesses and sheep' was, from Caw's viewpoint, 'clearly traceable to the fascination of the French master'.<sup>2</sup> While Glasgow, with its annual Institute of Fine Arts exhibitions featuring notable acquisitions by local collectors, was one of the best places to study foreign art, Calvert's *Young Shepherdess and her goat in a springtime pasture* takes us beyond Corot, Barbizon and Hague School painting.<sup>3</sup> Its visual community is drawn from the *plein air* naturalism of the Grez artists' colony. Although Calvert's presence in the village cannot be confirmed, from the moment the first students arrived in the summer of 1875, there was a strong and sustained Scottish presence and the present canvas adopts the clear spatial and compositional strategies of its leading painters.<sup>4</sup> Stott and Birge Harrison, for instance, both painted frieze-like compositions with peasant girls for the 1882 Salon.<sup>5</sup>

Harrison's *Novembre*, 1882 (Musée des Beaux Arts et d'Archéologie de Rennes), like *The Young Shepherdess* shows a single figure placed to the side of the picture, looking into its space towards, in the first instance, a rabbit, in the second, a pet goat that has climbed on to a rock. A similar spatial play occurs in Stott's *Le Passeur*, (fig.1), in which two girls scan the distant bank of the Loing in the direction of a boat.



[Fig.1] William Stott of Oldham, *Le Passeur*, 1882  
Private Collection, courtesy The Fine Art Society



[Fig.2] Louis Welden Hawkins, *Young Girl with Bird*, c.1882  
Private Collection



A year earlier, Hawkins had exhibited the more complex *Les Orphelins* 1881 (Chambre des Députés, Pouyastruc) in which the eye is taken from the foreground crosses on the left to the figures, before noting a black cat perched on the wall in the background – the equivalent of Calvert’s goat.<sup>6</sup>

However, it is in smaller pictures of peasant girls, that Hawkins, Harrison and Stott come closest to Calvert’s mood of reverie. These include Hawkins’ *Young Girl with Bird* (fig.2) and *The Dead Bird*, c.1882 (location unknown); Harrison’s *Young Girl in a Meadow* c.1882 (Mairie, Grez-sur-Loing); and Stott’s *Prince or Shepherd? (Girl in a Meadow)*, (Tate Britain).

Comparative study of these works argues a convincing case for Calvert’s ambitious *Young Shepherdess*, being at the centre of avant-garde thinking in the early 1880s. It shows that, painting on a Salon scale, he was intimately aware of the most successful art being produced by expatriate painters in France and that his treatment of peasant themes was elegiac. In its mood of reverie, his girl

with a goat provides a fitting springtime complement to Lavery’s aged woodsman in the winter landscape of *La rentrée des chèvres* (National Gallery of Ireland).<sup>7</sup>

PROFESSOR KENNETH MCCONKEY

1. Corot had painted at Grez in 1863; see Toru Arayashiki ed., *The Painters in Grez-sur-Loing*, 2000 (Japan Association of Art Museums), p. 49.
2. James L. Caw, *Scottish Painting, Past and Present*, 1908, (Kingsmead Reprint, 1975), p. 301.
3. *The Young Shepherdess and her goat in a springtime pasture* is unlikely to be the work’s original title.
4. See Kenneth McConkey, ‘... the incommunicable thrill of things ... British and Irish Painters in Grez-sur-Loing’, in Toru Arayashiki ed., 2000, pp.48–78; 255–262.
5. For Stott see Roger Brown, *William Stott of Oldham, 1857–1900, A Comet rushing to the Sun*, 2003, exhibition catalogue (Oldham, Paul Holberton in association with Gallery Oldham). For Alexander and Lovell Birge Harrison in the context of Americans at Grez, see William H. Gerds, ‘The American Artist in Grez’ in Toru Arayashiki ed., 2000, pp. 112–148, 267–277; see also Andrea F. Husby, *Birge Harrison: Artist, Teacher and Critic* (unpublished PhD dissertation, City University of New York, 2003).
6. For Hawkins, see Lucas Bonecamp, *Louis Welden Hawkins*, 1993, exhibition catalogue (Van Gogh Museum, Amsterdam), pp.26–7, 30–1.
7. Calvert’s own ambitions for success in the Salon came to fruition in 1884 when *Souvenirs du passé* (unlocated) was shown (no.433) and his work of this crucial period merits further detailed research. Lavery’s *La rentrée des chèvres* was also shown at the Salon of 1884; for further reference see The Fine Art Society, *The Glasgow Boys, 1885–1895*, 2004, (exhibition catalogue), no.9.

Oil on paper laid on panel, signed, lower right,  
*J. J. Tissot*

15¾ × 7¼ inches · 40 × 18.4 cm

PROVENANCE: Agnew's, London (CM6756);

private collection, USA

EXHIBITED: London, Grosvenor Gallery, 1879  
(93)

LITERATURE: 'The Grosvenor Gallery', *Times*  
(2 May 1879) p.3; Michael Justin Wentworth,  
*James Tissot: Catalogue Raisonné of his Prints*  
(Minneapolis, 1978) p.199 fig.45f; Wentworth,  
*James Tissot* (Oxford, 1984) p.104 and plate 83  
Christopher Wood, *Tissot: The Life and Work*  
*of Jacques-Joseph Tissot 1836–1902* (London and  
Boston, 1986) p.66 pl.63

This painting is presumably the *Émigrants* exhibited at the Grosvenor Gallery in 1879, where it was described by the *Times* as one of Tissot's 'smaller pictures ... an old sailor helping an emigrant mother overlaid with children down the gangway-ladder, in which the back-ground is formed by the intricate rigging of the ships in the dock'. It is a smaller version of a painting executed by Tissot around 1873, and may have been painted any time from then until its appearance at the Grosvenor Gallery. The larger painting was formerly in the collection of the Montreal Museum of Fine Arts; it was damaged and reduced in size in the early twentieth century, so our smaller version is the only painting to preserve the original composition. Tissot published an etching and drypoint of this subject in 1880.



12 | WILLIAM DE MORGAN 1839–1917 [DESIGNER]  
WILLIAM DE MORGAN AND COMPANY, LONDON [MANUFACTURER]  
CHARGER C.1880

Ruby lustre on a Staffordshire blank

14¼ inches · 36.2 cm diameter

LITERATURE: Martin Greenwood, *The Designs of William De Morgan* (Ilminster, 1989), p.32

pl.1180. 'Two leopards and fruiting foliage'; cf. p.207 colour plate 26 for example of a plate with the design in reverse.



**13 | SIR ROBERT LORIMER 1864–1929 [DESIGNER]**  
SCOTT MORTON AND COMPANY, EDINBURGH [MANUFACTURER]  
TABLE C.1900

Stained oak

30½ × 34 inches · diameter; 77.5 × 86.4 cm

LITERATURE: Nicola Gordon Bowe and Elizabeth Cumming, *The Arts and Crafts Movements in Dublin and Edinburgh* (Dublin, 1998), p.56; Jeremy Cooper, *Victorian and Edwardian Furniture and Interiors* (London, 1987), p.228 pl.612; cf. John Andrews, *Arts and Crafts Furniture* (Woodbridge, 2005), p.212

As a teenager Lorimer took an interest in the restoration of his family's summer home, Kellie Castle, in Fife. In 1889 he moved from Edinburgh to London, where he began working at the office of the gothicist George Frederick Bodley, returning to Edinburgh to open his own office in 1893. The design of this table clearly owes its inspiration to the Northern European, particularly Scottish vernacular style of which Lorimer was the most successful interpreter north of the border.



## ANEMONES c.1880

Oil on canvas, signed with anthemion device,  
lower right

17½ × 6 inches · 44.5 × 15.2 cm

PROVENANCE: Peter Nahum, London, 1989;  
private collection, USA

EXHIBITED: London, McLean's Gallery, 1880;  
Tokyo, Bridgestone Museum of Art, *Shigeru  
Aoki and Late Victorian Art*, 1982 (78)

LITERATURE: A. J. Baldry, *Albert Moore,  
His Life and Works* (London, 1894) pp.50,  
194; *Studio*, 44 (1904) p.278 illus.; Hilary  
Morgan and Peter Nahum, *Burne-Jones, The  
Pre-Raphaelites and Their Century* (London,  
1989) cat. 123

*Anemones* dates from 1880 and was described by Moore's pupil and biographer Baldry as 'an especially excellent example of mellow colour and deft brushwork ... It is a white and yellow study, a female figure standing in the thinnest white gauze, through which the tints of the flesh tell strongly, partly wrapped round with thicker drapery of buttercup yellow, and relieved against a background of pale yellow-brown, spotted with white and yellow flowers. The stronger accents are an orange cap, a necklace of black beads, and a rug of orange, black and grey'.

In the 1870s Moore painted a series of small works depicting women, which were named after flowers or other accessories which appear in them. The models are usually standing against fabrics, although *Anemones* has a more neutral background punctuated by sprays of almond and other blossom. The rug on which the anemones are scattered had also been used in Moore's earlier painting of *Pansies* (1875).

In these small paintings Moore used the accessories to create harmonious compositions in colour, while the symbolic undertones would also have been appreciated by their original audience. Anemones are symbols of forsaken or fading hope, a message emphasized by the wistful downward gaze of the maiden, the narcissus (symbol of vanity) in her hair and, attached to the string of black pearls around her neck, the unravelling lovers' knot.